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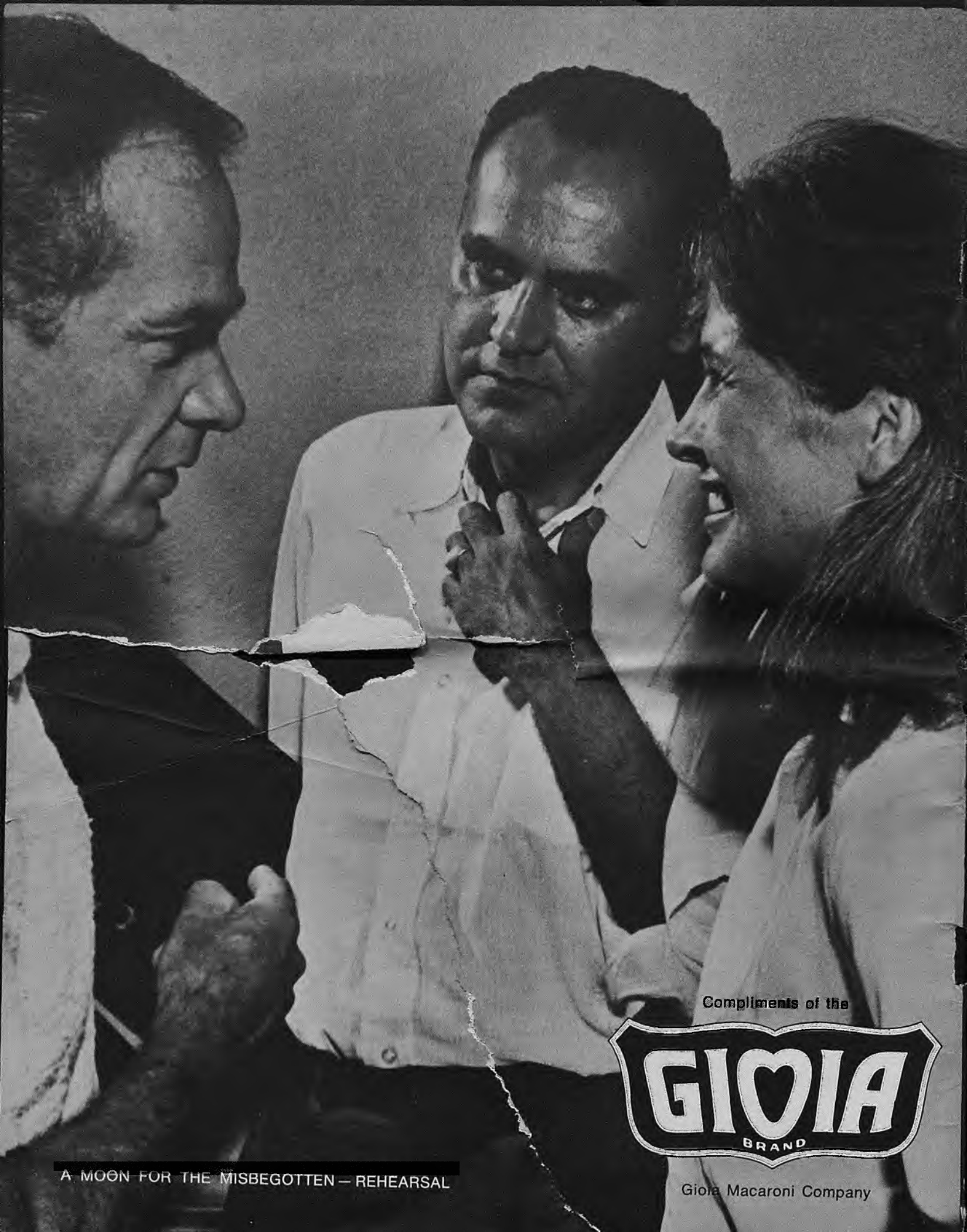
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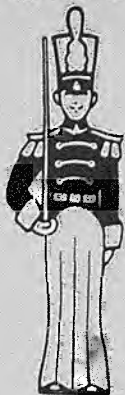


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PRODUCTION STAFF



GEORGE DICENZO comes to the Studio Arena Theatre with a solid background in community, university and professional theatre. He is a graduate of the Yale University Graduate School of Drama, where he earned an award for the best production of 1965. Mr. DiCenzo organized and was Resident Director of the University's first summer theatre, The Theatre in the Rink. He has also been actor and director at various community theatres in and around his native Connecticut, and this past summer he served as Manager for the Williamstown (Mass.) Theatre, helping to achieve the most successful season in its ten-year history.



JIM WAY is well qualified for his new position as Production Co-ordinator. In university theatre he has acted in, designed sets for, and directed a long and impressive list of plays, and he has served as Stage Manager for the Baltimore Repertory Theatre. 1963-64 saw him at Center Stage, Baltimore, as Production Co-ordinator for *Light Up The Sky, U.S.A., Shadow of a Gunman* and *Twelfth Night*, among others, and as Director of *The Repatriate* and *Calculated Risk*. He comes to Buffalo from the Wayside Theater, Virginia, where he stage managed *Mary, Mary, Ten Little Indians, The Vinegar Tree, The Stolen Prince* and *The Four Poster*.



ROBERT MOTLEY'S stage designs are well known to theatre goers in this area. His local credits include an enormous number of sets at Melody Fair as well as the 1961-62 Studio Theatre season. Last spring he designed the four one-act Ionesco plays for the Festival of the Arts Today; his amazing breakaway set for *Bedlam Galore* was featured in LIFE magazine. Having designed for theatres in Houston, Miami, Nassau, Seattle, Santa Monica, New York and the Catskills, where he operated his own summer theatre for one season, Mr. Motley is happy to undertake productions here on his favorite, three-quarter-round, kind of stage.



DUANE ANDERSEN is responsible for the costumes and scenic decor of a dozen Buffalo productions in recent years. Her extraordinary range has been demonstrated in the pageantry of *Caligula*, the stained glass quality of *Becket*, the thieves' kitchen of *The Threepenny Opera*, and the luminous onstage unfurling of *Stop the World's* set last season at the Studio. In addition she has worked as stage manager, director, *controleur* of props, actress and musician. Miss Andersen holds a Bachelor of Fine Arts from Alfred and a Master's from Wisconsin. She is on the faculty at State University College.



DAVID ZIERK'S first taste for theatrical lighting came with volunteer work at the Studio Theatre when he was sixteen. He holds a Degree in Drama from the Goodman Theatre of the Art Institute of Chicago. He designed the lighting control equipment for the Studio Arena Theatre, Melody Fair, and many of the new schools in the Buffalo area, as well as for three summer theatres in the Chicago area. Among his many credits are all of Mr. Du Brock's productions and all of the lighting for the Festival of the Arts Today, including that of the kinetic sculpture show and the Ionesco plays.



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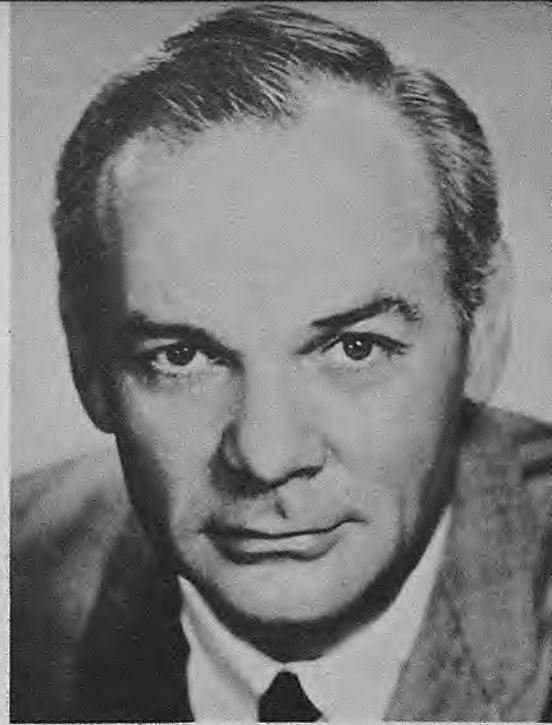
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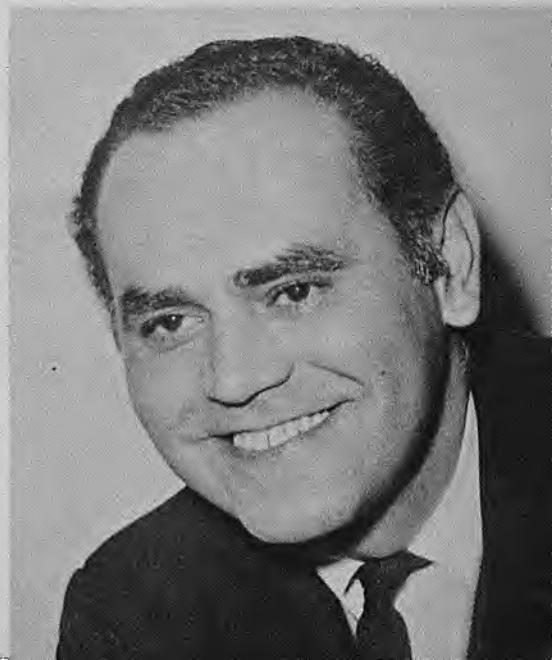
JAMES DALY last starred on Broadway in *The White House* with Helen Hayes and in the leading role of *The Advocate*, the Boston-Brahmin lawyer for Sacco and Vanzetti during their final appeals. Previously he starred in Tennessee Williams' *Period of Adjustment* and co-starred with Helen Hayes in a revival of *The Glass Menagerie*. Early assignments in New York were understudying Gary Merrill in *Born Yesterday*, touring with Maurice Evans in *Man and Superman* and understudying him in *The Devil's Disciple*. His long list of television credits includes the popular series *Foreign Intrigue*. For the Hallmark of Fame he starred in *Barabbas* and *The Magnificent Yankee*, recent winner of three Emmy awards. He was seen in Omnibus productions of *Henry Adams*, *Lee at Gettysburg*, and *The Court Martial of Billy Mitchell*. His film credits also include *Billy Mitchell*, *I Aim at the Stars* and *The Young Stranger*.

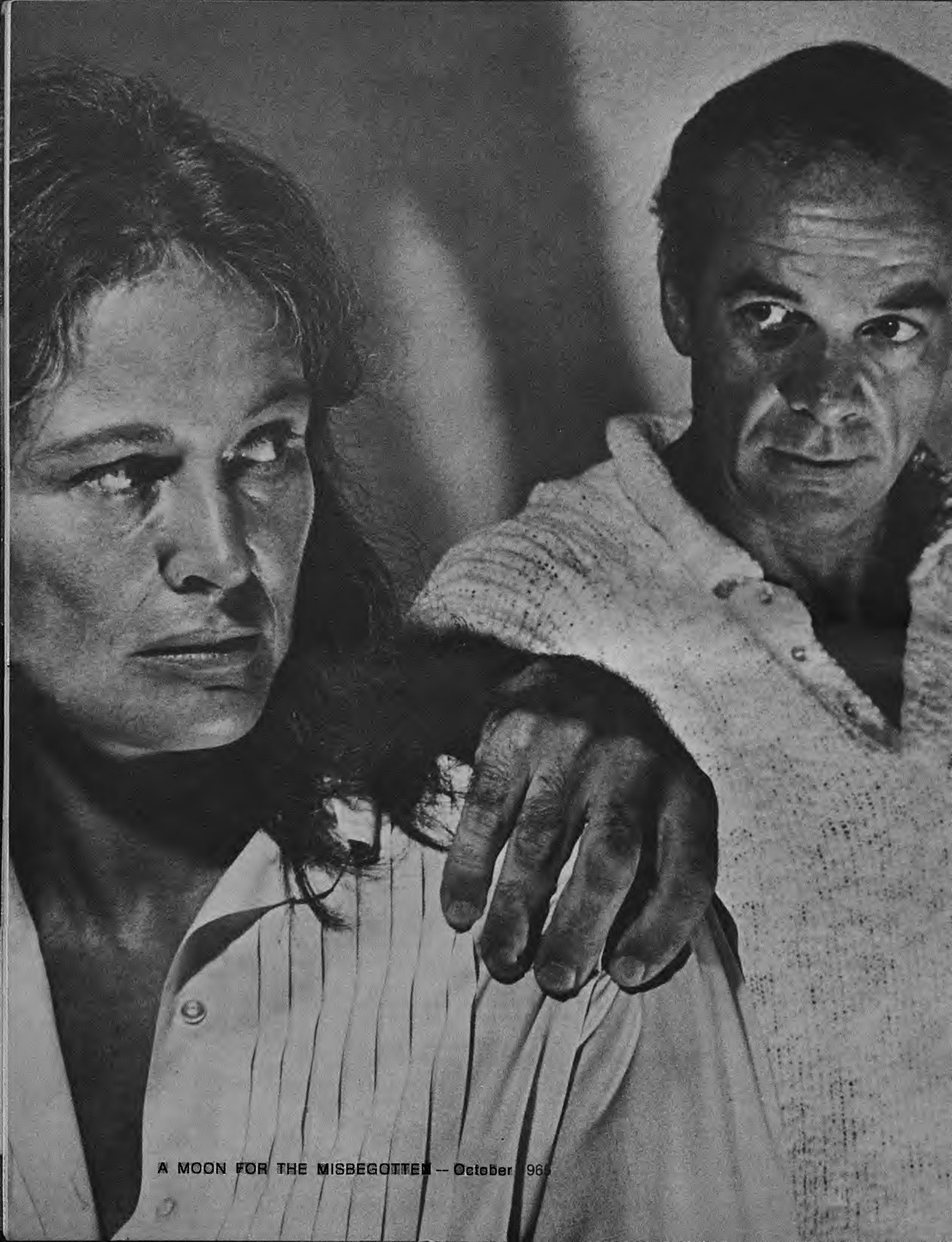


COLLEEN DEWHURST a native of Montreal, has appeared in New York's Shakespeare-in-the-Park productions as "Kate," "Lady Macbeth," and "Cleopatra." She has starred in several off-Broadway productions, most notably with George C. Scott in *Desire Under the Elms*; both Miss Dewhurst and Mr. Scott won OBIE Awards for the best performances by actor and actress off Broadway in this play. Her motion picture credits include *The Nun's Story* with Audrey Hepburn and *Man on a String* with Ernest Borgnine. Her television credits number appearances on *U.S. Steel Hour*, *Dr. Kildare*, *The Virginian*, *Ben Casey*, *Eleventh Hour*, *Play of the Week*, special dramas such as *Medea*, and Arthur Miller's *Focus*, for which she received an Emmy Award nomination. Finally, her Broadway credits are *Caligula*, *All the Way Home*, *Great Day in the Morning*, and most recently, "Star" of *Ballad of the Sad Cafe*.



JOSE QUINTERO first came to prominence directing Tennessee Williams' *Summer and Smoke* at the Circle-in-the-Square; in this production Mr. Quintero and the theatre world discovered the talents of Geraldine Page. Subsequently he has introduced Jason Robards, Jr., Colleen Dewhurst, George C. Scott and Salome Jens. Mr. Quintero's name has become synonymous with that of Eugene O'Neill; he has directed five of the playwright's works and O'Neill's widow contends that he is one of the very few directors who are capable of directing her late husband's works successfully. The Studio Arena Theatre's first presentation is the American premiere of *A Moon for the Misbegotten* as staged by Mr. Quintero for the 1963 Spoleto Festival in Italy. While directing this production, Mr. Quintero is concurrently readying *Susanna* for the Metropolitan Opera presentation at Lincoln Center.





A MOON FOR THE MISBEGOTTEN -- October 1965

STUDIO **arena** THEATRE

PRESENTS

**colleen
dewhurst**

AND

**james
daly**

IN

eugene o'neill's

A MOON FOR THE MISBEGOTTEN

WITH JOHN O'SHAUGHNESSY

DIRECTED BY

josé quintero

Set Designer
ROBERT MOTLEY

Lighting Designer
DAVID ZIERK

Costume Co-ordinator
DUANE ANDERSEN

Production Stage Manager
JIM WAY

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SYNOPSIS

ACT ONE

The farmhouse around noon
Early September, 1923

ACT TWO

The same, but with the interior
of the sitting room revealed
11:00 that night

ACT THREE

The same as ACT ONE
No time elapses between ACTS TWO
and THREE

ACT FOUR

The same
Dawn of the following morning
There will be one intermission
between ACTS TWO and THREE

The Studio ARENA Theatre wishes to acknowledge the co-operation of Mr. Henry Grossman for photographs of A MOON FOR THE MISBE-GOTTEN and Mr. David Rothenberg for Public Relations in New York City.

For other photographs in this program the Theatre wishes to thank Joseph M. Bongj, Jr., the Buffalo Evening News, CBS Television Network, the Courier-Express, Otto John Gaul, Sherwin Greenberg, Luedeke Studio, Frederic Marschall, Maurice Seymour, Charlena Smith Studio and Ben Swan Studio.



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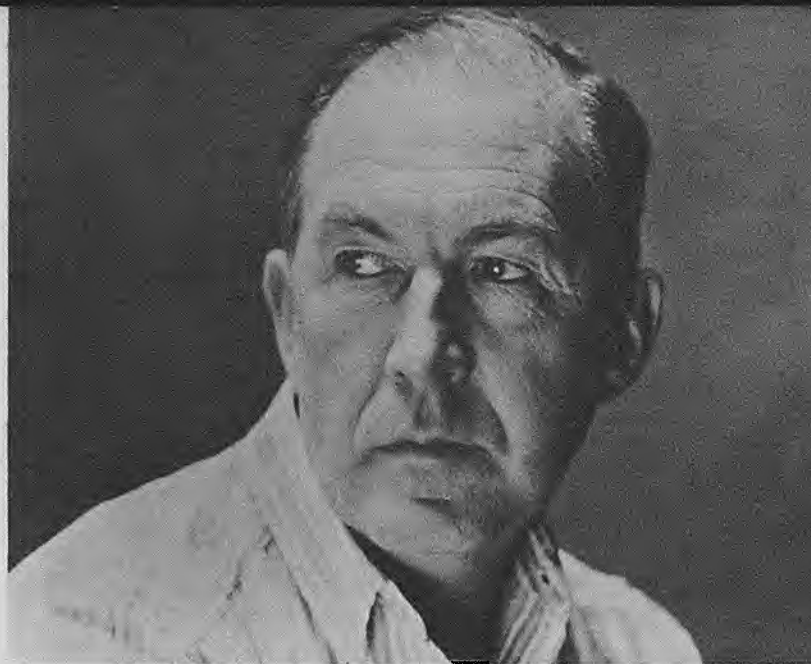
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JOHN O'SHAUGHNESSY has earned his myriad directorial credits from Boston to San Juan and from New York to the Midwest. *Command Decision*, *Sleepy Hollow*, and *Red Roses for Me* are three of his Broadway achievements. He has directed a long list of plays for the Arena Stage in Washington, D.C., five productions for Boston University, *The Firebugs* and *The Devil's Disciple* for Brandeis Forum Theatre, and he has been Resident Director for seven seasons at the University of Michigan and Distinguished Visiting Professor for Theatre Arts at Pennsylvania University. As an actor he is especially remembered for his role of Cassius in CBS-TV's production of *Julius Caesar* and for an appearance on *The Doctors* last season.

LOU FRIZZELL's Broadway credits include *Great Day in the Morning*, *Andersonville Trial*, *Red Roses for Me*, and *Once Upon a Tailor*. He appeared with the Lincoln Center Repertory Company during its first season, playing featured roles in O'Neill's *Marco Millions* and Arthur Miller's *After the Fall*. Off Broadway he was "Peter Cabot" for nearly a year in the highly successful revival of *Desire Under the Elms*. This was one of a series of productions for director Jose Quintero. On television he has been seen in major roles in *East Side*, *West Side*, *Profiles in Courage*, *Show of the Week* and *Armstrong Circle Theatre*.

JOHN O'LEARY recently completed a role in *The Group*, a soon-to-be-released motion picture. He made his Broadway debut some seasons back in *General Seeger*. Twelve seasons in stock have taken him from Maine to Texas and include seasons with The Margo Jones Theatre in Dallas, the Houston Playhouse, the Cambridge Drama Festival in Boston, the New York Shakespeare Festival and the Edgewater Theatre in Chicago. He toured last summer with Imogene Coca in *A Rainy Day in Newark*. He has appeared on television on both coasts.

ACKNOWLEDGEMENTS

The Studio ARENA Theatre would like to express its deep gratitude to the following persons and companies in the community who have given tirelessly of their services and time to make the Theatre a reality in forty days: Allen Carpet Cleaning and Rug Weaving, American Airlines, American Seating Co., Andorra-Colonial Flower Shop, Inc., Biel's Photocopy & Microfilm Service, Inc., Boost Buffalo Campaign, Brownie's Uniform Outfitters, Buffalo Chamber of Commerce, Canadian Seating Co., City Hall, Davis Refrigeration Co., Inc., Ferguson Electric Construction Co., The Foster-Thayer Co., Inc., Harry Hoffman and Sons Printing, Hudson Plastering Corp., Junior League of Buffalo, Inc., Sam Kassirer, Mars Health Center, Mr. and Mrs. Allan G. McTaggart, Mill End Shops, New York Telephone Company, Niagara Frontier Transit System, Inc., Picht, Roberts, Biggie, Architects, Siegfried Construction Co., Inc., Staller Hilton Hotel, Volker Bros., all of the volunteers for their diverse and manifold contributions, the downtown merchants and banks who have welcomed us, and most particularly Cyrus S. Siegfried III and Nick Servi, his foreman.



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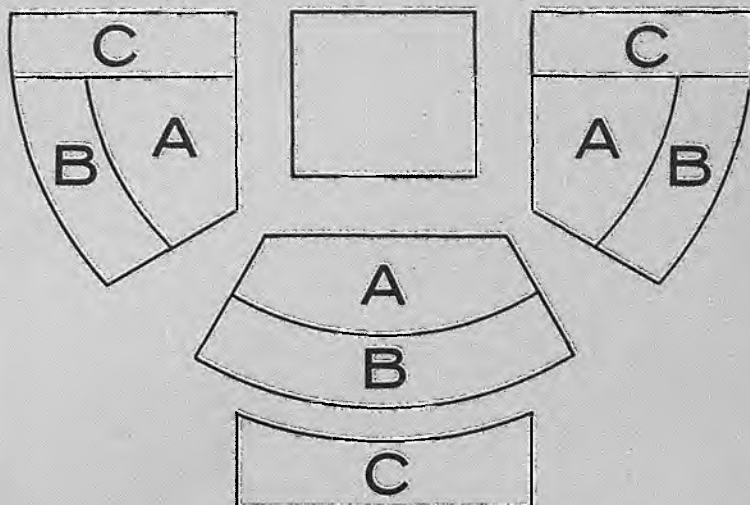


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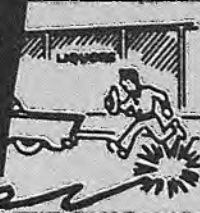
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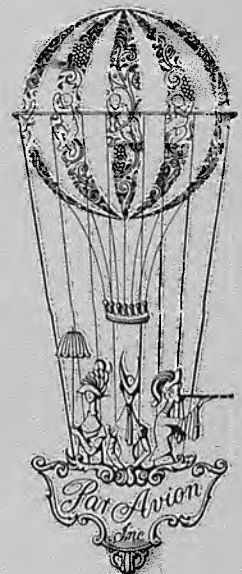
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JANE KEELER

In 1927 Jane Keeler, teacher of speech and drama, and Lars Potter, President of the Buffalo Players, joined community theatre and dramatics school forces to form the Studio Theatre School. It was opened that fall in a second floor lodge meeting hall on Elmwood Avenue at the corner of Anderson with Miss Keeler as Director, the late Sheldon Viele of the Theatre Guild as Scene Designer, Mr. Potter, President of the Board of Directors, and Kathryn Kingdon handling a multitude of jobs incident to the launching of the theatre, from publicity to stage managing. The 1930 season was highlighted by the David Belasco Gold Cup Competition in New York: Studio players won over Little Theatre groups from all over the nation with Anatole France's *The Man Who Married a Dumb Wife*.

In time the School outgrew its quarters on Elmwood Avenue and moved to the old Gayety Theatre at Huron and Pearl, remaining there two and a half seasons. During this time the Studio launched the first summer theatre in the Buffalo area, near Orchard Park. Miss Kingdon's interest had turned to directing and for five summers she directed eight plays each season, continuing her regular duties at the Studio Theatre during the winter season.



LARS POTTER IN LILIQM - 1927



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VIEW FROM THE BRIDGE - 1959

LAFAYETTE AND HOYT



THE FIRST FORTY YEARS



THE BELASCO CUP WINNER - 1930

The School was moved again in 1934, this time to a concert hall on the second floor of the old Teck Theatre, until that building was converted to a movie house three years later. The School conducted a building campaign in the fall of 1936; one of its promotions was an invitation to theatre patrons to "buy a brick for \$1." With the \$31,000 raised among more than 2,000 Western New Yorkers, the Universalist Church at Lafayette and Hoyt was purchased and the old structure was remodeled and adapted to the needs of the Theatre and School. Mr. Potter's efforts in 1939 resulted in the receipt of a \$25,000 Rockefeller Foundation grant in recognition of the Theatre's civic value, a sum which paid off the building mortgage and



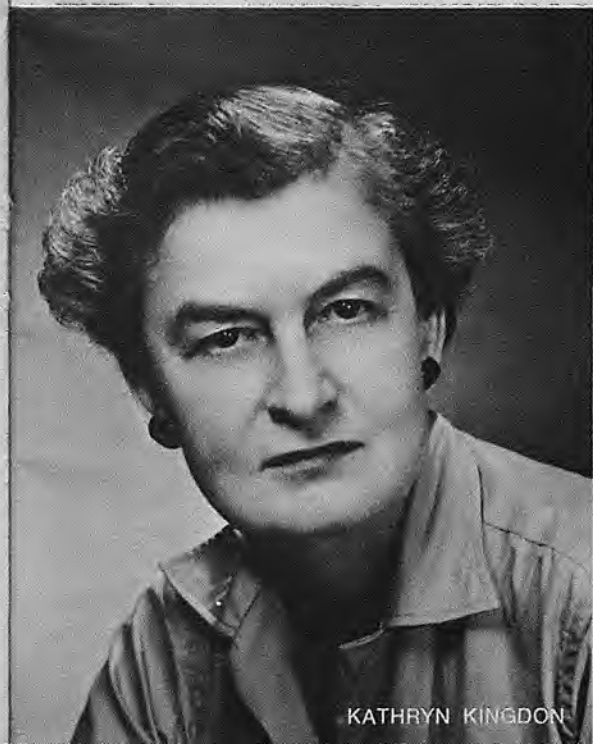
MURDER IN THE CATHEDRAL — 1948



ESCAPE — 1933



DEATH OF A SALESMAN — 1960



KATHRYN KINGDON

permitted expansion of the School's community drama program. Another of Mr. Potter's achievements was the incorporation of the School as a non-profit educational institution under the State Board of Regents.

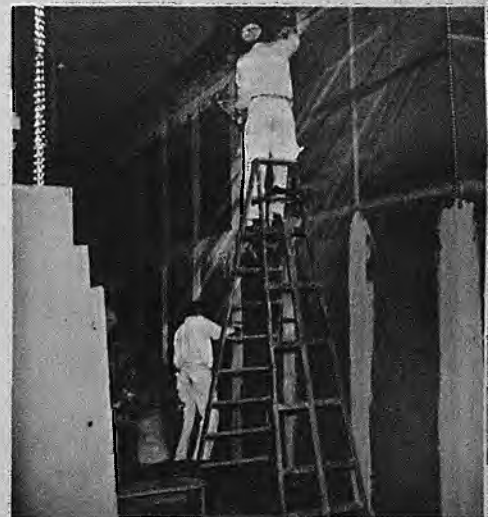
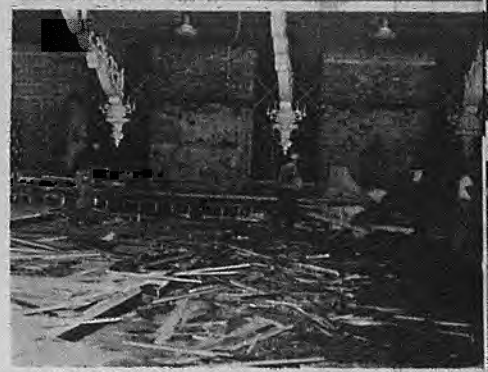
Miss Kingdon's long association with the Theatre has been one of its marks of distinction. Her official titles of Scene Designer, Artistic Director, and presently Assistant Director manifest the extent of her continuing contributions of technical and practical skills.

The guiding talent of the Studio Theatre was, of course, Miss Keeler. During her thirty-two years as active Director, she produced more than 200 plays, taught countless students the rudiments of acting, good speech and public speaking, and earned the Studio national recognition as one of the country's five leading Little Theatres. Miss Keeler's distinguished service to the community, her concern for her students and her love of good theatre have won her many awards and citations as well as the deep affection and respect of Buffalo players and theatre goers.

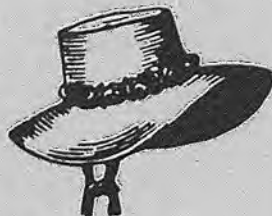
Miss Keeler retired in 1958 and became Director Emeritus. About this time the prospects of community theatre across the country began to change, and the Board of Trustees set out to make the transition to professional theatre. Their first step towards this goal was the appointment of Neal Du Brock as Executive Director, and during his two and a half years with the Theatre its new image began to emerge.

THE LAST FORTY DAYS

Forty days ago the dramatic culmination of forty years came with the purchase of the Town Casino and the conversion to professional status. The building has since been transformed into the Studio ARENA Theatre which will house not only the School's classrooms, but a permanent resident company of Equity actors and visiting stars supported by local talent. The curtain now rises on a new theatre and the next forty years.



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STUDIO THEATRE ALUMNI

MICHAEL BENNETT, remembered as Puck in the Studio's *A Midsummer Night's Dream*, has since been cast by Jerome Robbins in the European company of *West Side Story*. He has danced on Broadway in *Here's Love* and with Carol Lawrence in *Subways Are for Sleeping*, and on many TV spectacles, notably with Carol Burnett in *Once Upon a Mattress*. His choreographic credits include the *International Jazz Festival* sponsored by President Kennedy, summer stock productions of *No Strings* and *West Side Story*, and for television, *Hullabaloo*, a recent *Dean Martin Special*, and an upcoming Hollywood Palace.



AMANDA BLAKE moved from Studio Theatre classes to a full schedule of little theatre and radio work in Buffalo and summer stock in New England. Her diction, presence and beauty won her a Metro-Goldwyn-Mayer contract without a screen test, and while still in her teens she made her film debut as a school teacher in *Stars in My Crown*. Although Miss Blake has starred on Schlitz Playhouse, GE Theatre and Four Star Playhouse, television audiences know her best as Gunsmoke's "Miss Kitty," the beautiful and intrepid keeper of the Longbranch saloon.



MICHAEL DOMINICO danced his way from the Studio Theatre into his Broadway debut in *New Faces*, then via Special Services into Ed Sullivan's all-Army talent program. A frequent guest on national TV shows, he has also appeared off-Broadway and in a long list of summer stock productions. He was featured in *A Tribute to George M. Cohan* at Radio City Music Hall. On Broadway Mr. Dominico received wide acclaim for his show-stopping performance as "Paris" in *Golden Apple*, but perhaps he is best known for his concert performances of Morton Gould's "Tap Dance Concerto."



REED HADLEY, who also gained his initial acting experience at the Studio Theatre, is remembered locally and nationally for his exceptionally fine speaking voice. He was the original Red Ryder on radio and made nearly two hundred television films as "Captain Braddock" of *Racket Squad* and as the *Public Defender*. Mr. Hadley's Hollywood credits number *A Bell for Adano*, *Guadalcanal Diary*, *Wing and a Prayer*, *Leave Her to Heaven*, *Captain from Castile* and *International Lawyer*. He also served as official narrator for the first U.S. hydrogen bomb test.



NANCY MARCHAND is an alumna of Carnegie Tech as well as of the Studio Theatre. Her early professional experience was with several stock companies and the Brattle Theatre in Cambridge. During her two seasons at the Stratford (Conn.) Shakespeare Festival, she appeared with Sir John Gielgud and Margaret Leighton. Her role in Genet's controversial play *The Balcony* won her much favorable attention. She has been seen on all of television's prestigious dramatic shows and in 1963 she made the film *Ladybug, Ladybug* for Frank Perry, producer of the prize-winning *David and Lisa*.



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Lois Watson, Director



STUDENTS BACKSTAGE



DANCE REHEARSAL NOTES

RENOVATION OF THE STUDIO — 1963



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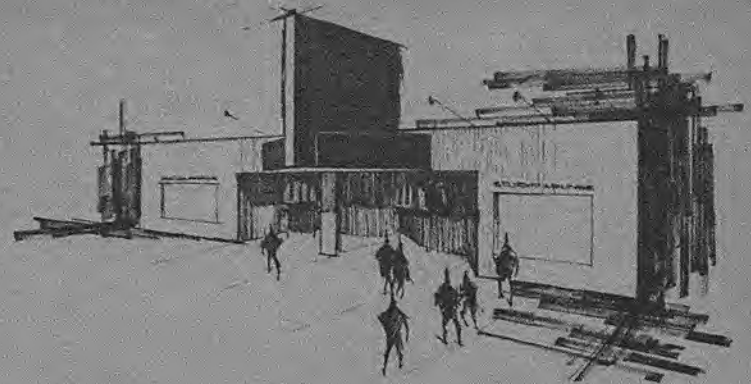
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Tyrone Guthrie in *A New Theatre*

The return of professional theatre to Buffalo is a matter of great interest and importance to all of us. However, as the Rockefeller Panel Report points out in *The Performing Arts: Problems and Prospects* the success of professional regional theatre, along with other community institutions such as symphony orchestras and dance theatres, depends not only on box office receipts and earned income but on strong support from individuals, corporations, foundations and government as well.

The Studio ARENA Theatre needs \$175,000 to finance the return of professional theatre to downtown Buffalo. Your gift opportunities include:

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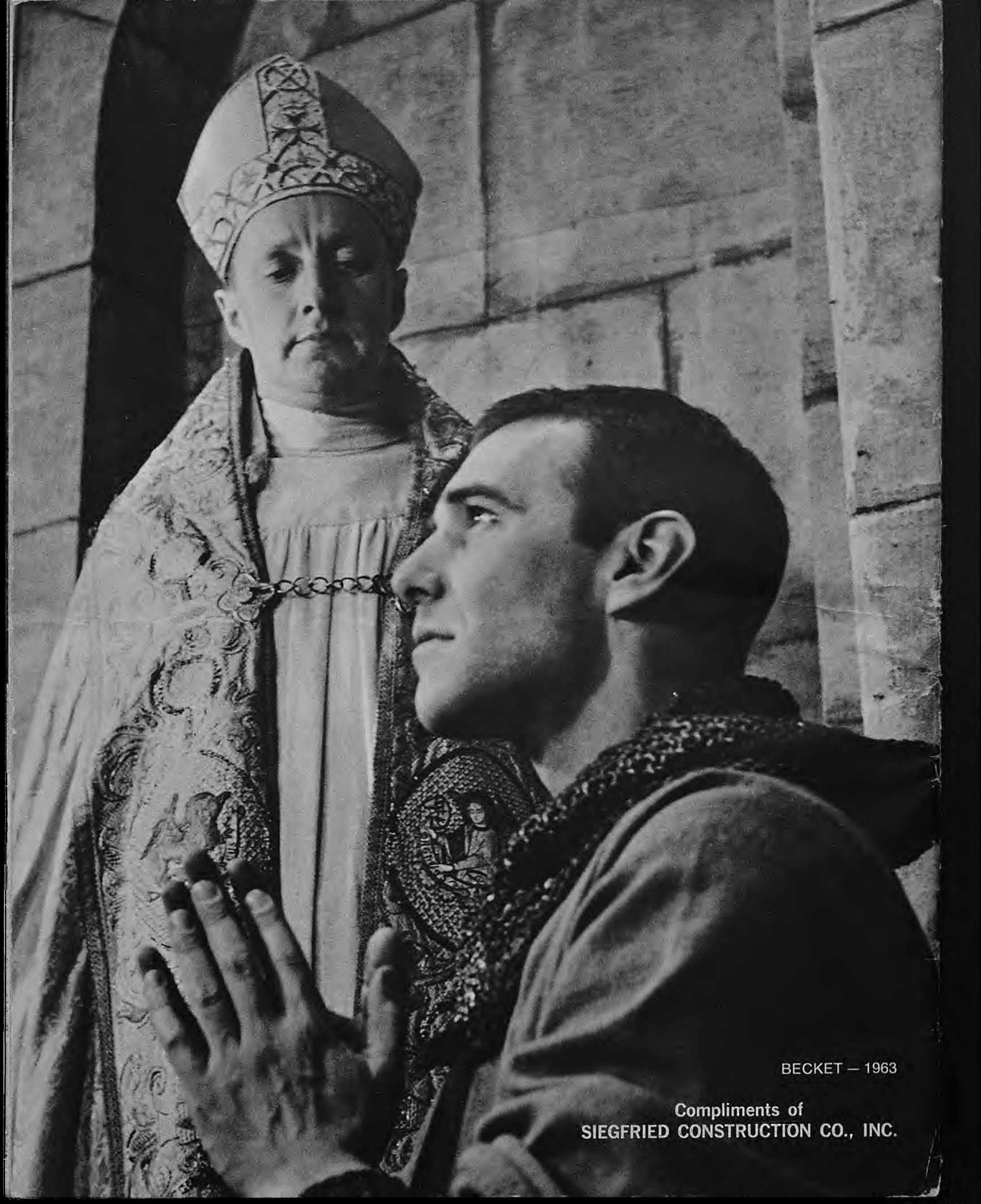


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