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notes on the play

SCUBA DUBA, billed as a "tense comedy," is a boy-loses-girl tale with a literally black twist. It is a startlingly refreshing comedy that satirizes everyone from middle-class liberals and black militants to flashy tourists and phony psychiatrists. It opened at the New Theatre in New York on October 10, 1967, and it was the runaway success story of the 1967-68 theatrical season. Although but a playwriting debut, and off-Broadway at that, it attracted rave notices from the critics and was a sell-out with the public.

Bruce Jay Friedman peers at the world through distinctively dark-tinted glasses, a prince of black humor, who has long represented antic gloom. He admits his writings are quite autobiographical and his worriedness is certainly reflected in his work. Fear is a leitmotiv of his work. His recurring central character — Stern, Joseph in A MOTHER'S KISSES, Harold Wonder in SCUBA DUBA — is always basically the same person — a sort of Everyman as Jewish coward. Each is hung up on his syndrome (which often takes the form of atavistic racial fears), unable to live without it.

It is this tortuously unfunny tension, treated alternately with deadpan earnestness, excruciating tenderness, flippant horror and muted fury, all set out with polished American-Jewish diction and bravura figures of speech, that provides the springboard of his black humor.

Harold Wonder, for example, is simply an old-fashioned victim in sheepish liberal clothing. During a vacation in a rented villa on the French Riviera, he fears that his wife has run off with a Negro scuba diver. That the black in question turns out to be a poet rather than the scuba diver is a plot ploy of relatively minor importance, for the chief comic burden of the play is based upon Harold's confused bag of attitudes toward any black.

But on a deeper level, the play is about Harold Wonder's fear of losing his inconstant wife irrevocably. And in a long night of comic anguish, while a chauvinistic French burglar, a self-styled femme fatale landlady and a visiting Babbitt intrude, he telephones his mother in the Bronx, summons a vacationing psychoanalyst (and his floozy girlfriend) and calls in a kooky neighbor in a bikini to fear sit with him. In the end of course, he does lose his wife.

Superficially, that is all there is to SCUBA DUBA, but as eminent critic Harold Clurman wrote, "What Friedman, willy-nilly, is telling us from the frazzled deeps of his being is that he, they, we are all living in a loony bin in which anything goes, and that there's no use feeling anything about it since nothing is what it seems or is given out to be . . ."



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by

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Directed by

CLARKE GORDON

with

F. MURRAY ABRAHAM

and

PETER DeMAIO

CLARKE GORDON

PAUL KNOWLES

EVE McVEAGH

TOM MARDIROSIAN

JOHN NEWTON

ELIZABETH PERRY

KELLY SWARTZ

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JAMES WIGFALL

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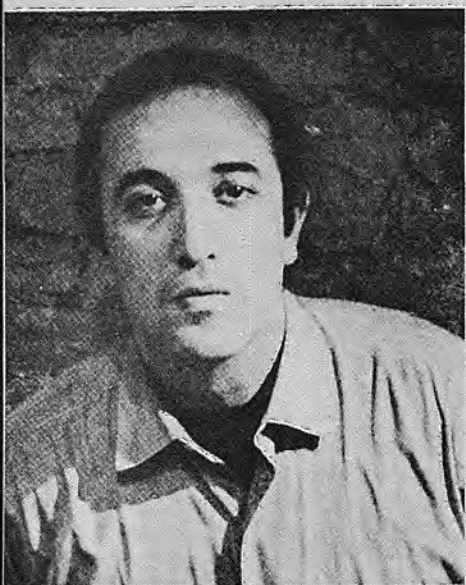
PETER J. GILL

This production is made possible with the support of the New York State Council on the Arts and a grant from The National Endowment for the Arts in Washington, D.C., a Federal agency created by Act of Congress in 1965.

56th PRODUCTION, APRIL 1-25, 1971



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notes on the playwright

Bruce Jay Friedman, who made his playwriting debut with *SCUBA DUBA*, is widely regarded as one of America's most outstanding and significant writers. His novels, *STERN* and *A MOTHER'S KISSES*, and his books of short stories, *FAR FROM THE CITY OF CLASS* and *BLACK ANGELS*, were both critical and popular successes, and confirmed his position as one of the leading literary figures of his generation.

Born in New York City, in 1930, Mr. Friedman received a degree in journalism from the University of Missouri, spent two years as an officer in the U. S. Air Force, and then worked as a magazine editor.

SCUBA DUBA's success has amazed Mr. Friedman: it opened in October 1967 with an advance box office sale of \$790.00 and climbed to \$170,000.00 in the next few days. Mr. Friedman, who says of himself, "I'm a worrier. I didn't expect much with *SCUBA DUBA* except they'd run me out of the country. I always expect the worst. I'm always ready to get wiped out. I run scared," says of *SCUBA DUBA*'s success, "There's really no way to turn this experience into a tragedy."

Mr. Friedman lives on Long Island with his wife and three children and has most recently been represented as a playwright with *STEAMBATH* which opened in New York in May of 1970.

cast (in order of appearance)

Harold Wonder	F. Murray Abraham
Carol Janus	Kelly Swartz
Dr. Schoenfeld	Clarke Gordon
Tourist	John Newton
Landlady	Eve McVeagh
Harold's Mother	Elizabeth Perry
Thief	Peter DeMaio
Gendarme	Tom Mardirosian
Cheyenne	K. C. Townsend
Jean Wonder	Elizabeth Perry
Foxtrot	James Wigfall
Reddington	Paul Knowles

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the company

F. MURRAY ABRAHAM

HAROLD WONDER

returns to Studio Arena for the second time this season. He appeared here in November in the earthshaking rock opera THE SURVIVAL OF ST. JOAN and later also appeared in the New York production of it.

Since his debut in Los Angeles in Ray Bradbury's WONDERFUL ICE CREAM SUIT and THE DAY IT RAINED FOREVER, F. Murray Abraham has worked in New York both on and off-Broadway in RICHARD III, LITTLE MURDERS, ENCOUNTERS, A. R. Gurney Jr.'s TONIGHT IN LIVING COLOR, ADAPTATION/NEXT, THE MAN IN THE GLASS BOOTH, FABLES, DON'T DRINK THE WATER, THE FANTASTICKS and THE AMERICAN HAMBURGER LEAGUE. Mr. Abraham has made over 100 commercials and his first feature film, Universal's THEY MIGHT BE GIANTS with George C. Scott and Joanne Woodward, will soon be released.

PETER DE MAIO

THIEF

recently completed a highly successful tour in the National Company of PLAY IT AGAIN, SAM, starring Red Buttons. He was featured in the play as the spirit of Humphrey Bogart. Prior to that he appeared in Washington, D. C., as Antonio in the Shakespeare Festival production of THE TEMPEST.

His Broadway credits include the musical BILLY and Arthur Kopit's INDIANS with Stacy Keach.

Off-Broadway, he recently appeared

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as Mr. Allen in *DARK OF THE MOON*. His regional theatre credits include a season at the Hartford Stage Company and the Artists' Resident Theatre in Huntington, Long Island.

On television, he has been seen on *THE DOCTORS*, *THE EDGE OF NIGHT*, and in the TV special of *RED, WHITE, AND MADDOX*.

PAUL KNOWLES
REDDINGTON

has appeared at such well-known theatre centers in New York as City Center, the Chelsea Theatre Center and the Brooklyn Academy of Music.

At these various theatres, he has appeared in such plays as *TODAY AND NOW*, *THE SIGN IN SIDNEY BRUSTEIN'S WINDOW* and *BLOOD OF THE PIG*.

Off-Broadway, Mr. Knowles has been in *THE CRUCIBLE*, *GIRL IN WHITE* and *THE ASPHODEL IN HELL*.


His varied film experience includes 20th Century Fox's *THE DETECTIVE*, *A SAFE PLACE* and two experimental films, *TURNED ON* and *ALL IN THE MIND*.

TOM MARDIROSIAN
GENDARME

who was seen on this stage last in *OTHELLO* teaches at the S.A.T. SCHOOL, is active in drama at the University of Buffalo and has just finished directing a youth group at the Jewish Center in *ENTER LAUGHING*.

He still finds time though to do such extras as touring with the Buffalo Philharmonic concert series doing the narration for special concerts.

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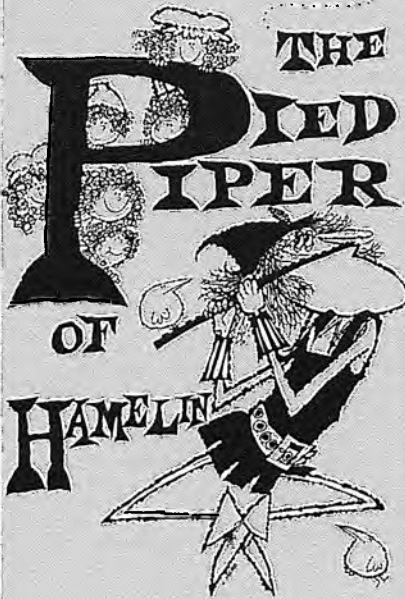


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house, in Vermont, his versatility as an actor was proven by the wide variety of roles he portrayed. He was seen as Henry in *THE LION IN WINTER*, Rawkins in *FINIAN'S RAINBOW* and Lee Hains in *JIMMY SHINE*.

His Shakespearean repertoire includes such roles as Iago and Othello in *OTHELLO*, Pistol in *HENRY V* and Grumio in *THE TAMING OF THE SHREW*.

EVE McVEAGH

LANDLADY

is as comfortable trodding the boards as she is acting in front of movie and/or television cameras. She appeared as Martha in the west coast production of *WHO'S AFRAID OF VIRGINIA WOOLF?* followed by a portrayal of Gertrude in *HAMLET* and appearances in *THE LOWER DEPTHS* and *THE TROJAN WOMEN*. Her movie credits include *THE LIBERATION OF L. B. JONES*, *GLASS HOUSES*, *DEATH OF A GUNFIGHTER*, *MAYBE I'LL COME HOME IN THE SPRING* and *WHAT'S SO BAD ABOUT FEELING GOOD?* During the past year she has appeared on the following television shows: *ROOM 222*, *ODD COUPLE*, *DRAGNET*, *ADAM 12*, *DANIEL BOONE*, *IRON-SIDES*, Bob Hope's *ROBERTA* and *THE JOHN WAYNE SPECIAL*. She was featured in such Broadway hits as *SOMETHING FOR THE BOYS*, *IT TAKES TWO*, *\$NAFU* and *TOO HOT FOR MANEUVERS*. An appearance at the Ivar theatre in Los Angeles in *THE MADWOMAN OF CHAILLOT* led to a featured role in the film *HIGH NOON*. In addition to the hundreds of roles she has played, Miss McVeagh has assisted some of the top film directors as dialogue coach, working with Vivian Leigh in *SHIP OF FOOLS*.

and on the filming of *THE CHASE*, starring Marlon Brando and Jane Fonda.

Miss McVeagh is married to actor-director Clarke Gordon. They have four children.

JOHN NEWTON

TOURIST

has been seen on over 100 television shows on all of the major networks such as *GUNSMOKE*, *THE FUGITIVE*, *ALFRED HITCHCOCK*, *THAT GIRL*, *FBI* and *HAZEL*, to name just a few.

On Broadway, he performed in *WEEKEND* by Gore Vidal and *HIGH FIDELITY*, while his off-Broadway credits include *OTHELLO*, *YOU NEVER CAN TELL* and *CANDAULES*.

Mr. Newton spent three seasons with the Purdue Summer Repertory Theatre in productions ranging from *TARTUFFE* to *THE IMPORTANCE OF BEING EARNEST*.

He has been featured in such films as *THIS REBEL BREED*, *MAN FROM THE DINERS' CLUB* and *THE SATAN BUG*.

He recently appeared in an off-Broadway production of a new play entitled *NOT I, SAID THE LITTLE RED HEN*, written by Stephanie Tolan who teaches playwriting at the Studio Arena school and acts with the "Curtain Call" company.

ELIZABETH PERRY

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theatre was sponsored by Helen Hayes and Charles MacArthur through the the Mary MacArthur Award. After four years in New York, during which she played Polly Peachum in THE THREEPENNY OPERA, Kathryn Howard in ROYAL GAMBIT and Rachel in INHERIT THE WIND with Paul Muni and Ed Begley, she went to Hollywood where she guest starred on most of the major TV series.

She starred as Katie on NBC's serial MORNING STAR and kept active in theatre in such productions as THE BALCONY, THE COLLECTION, GREAT GOD BROWN and TOUCH OF THE POET.

Miss Perry returned to New York in time to do Lady Macbeth, Marie in EXIT THE KING, the Player Queen in HAMLET, Cleante in THE MISANTHROPE, CHRONICLES OF HELL

and PLAY by Beckett — all farewell productions of the APA Repertory Company.

She is joyfully married to Anthony Call who is Senator Colin Whitney on THE EDGE OF NIGHT. She has two double-toed calico cats named after her friends Clarke Gordon and Eve McVeagh.

KELLY SWARTZ

CAROL JANUS

has played a wide variety of roles on numerous stages. Her versatility can be best gathered by the knowledge that she has played all of those wonderful females in THE APPLE TREE, Eve, Barbara, Ella and Passionella. She has played roles that

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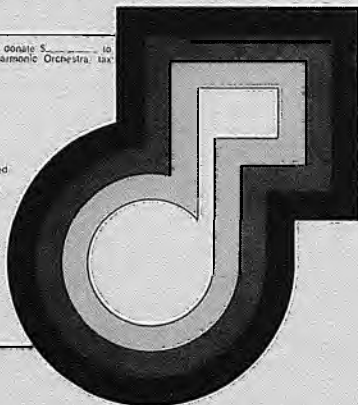
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run the gamut of type and emotion from Dulcie in *THE BOY FRIEND* to Catherine in *A VIEW FROM THE BRIDGE*.

She has appeared at such leading theatres as *The Provincetown Playhouse*, the *Weston Playhouse* and the *Chelsea Theatre Center*.

She has appeared in two films, *THE HEADLESS EYES* and *THE THOMAS CROWN AFFAIR* and has been seen on N.E.T. television as a dancer (another facet of this talented performer) in *QUEEN OF SPADES*.

She received her formal training at such renowned institutes as *The University of Massachusetts*, *The Boston Conservatory*, and the *Hagen-Berghoff Studio* in New York.

K. C. TOWNSEND

CHEYENNE

has just left the cast of New York's most popular musical *NO, NO, NANETTE*, in which she played the role of Flora, to appear here in *SCUBA DUBA*. She provided one of the more memorable moments in *HENRY, SWEET HENRY* a few seasons back when she appeared dressed — almost — in only a towel. This curvaceous comedienne has been in demand ever since she joined the touring company of *BYE, BYE BIRDIE*.

Although she has been seen frequently in the kind of light comedy — *STAR-SPANGLED GIRL*, *HOW TO SUCCEED* etc., *GENTLEMEN PREFER BLONDES*, and the like — that makes ample use of her talents, she has also appeared in the New York Shakespeare Festival Central Park productions of *A WINTER'S TALE*, and *AS YOU LIKE IT*, *ONE FLEW OVER THE CUCKOO'S NEST*, *THE RED EYE OF LOVE* and *HAY FEVER* are also



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included in her stage credits.

Filmgoers saw Miss Townsend in *WHO KILLED TEDDY BEAR?*, *HUSBANDS, SYNANON*, and *HOW TO MURDER YOUR WIFE*, and video-viewers have caught her on *THE MONKEES*, *GIRL TALK*, *THE SMOTHERS BROTHERS*, *MERV GRIFFIN*, *THE TONIGHT SHOW*, and *THE ED SULLIVAN SHOW*.

JAMES WIGFALL

FOXTROT

comes to the Studio Arena from New York. Mr. Wigfall was one of the original members of the famed La Mama Theatre. He has appeared on TV in *LOVE IS A MANY SPLENDOR THING*. While in New York, he works with the New Theatre Workshop and the Negro Ensemble Company and has studied with Irene Daily and Uta Hagen. He has appeared in *THE BLACKS* by Genet, *DUTCHMAN*, *FORTUNE AND MEN'S EYES* and *HAIR*. Mr. Wigfall plans to go to the west coast to start an International Acting School.

CLARKE GORDON

DIRECTOR

is both an actor and director, with so many credits in each area it would be difficult to judge which is his preferred field. A look at his directorial record shows that he staged touring companies of *BELL, BOOK AND CANDLE*, *GIGI*, *THE WINSLOW BOY* and *CHARLEY'S AUNT*. His summer theatre directing on the Eastern Seaboard includes a wide range of productions from *LE BOURGEOIS GENTILHOMME* and

THE IMPORTANCE OF BEING EARNEST to ROOM SERVICE and ANNIE GET YOUR GUN. For the British Colonial Playhouse in Nassau, he directed such plays as THE PLAYS THE THING, THE GLASS MENAGERIE, DON JUAN IN HELL and A PHOENIX TOO FREQUENT. West Coast audiences have seen such productions staged by Mr. Gordon as THE ALCHEMIST, CANDIDA, HAMLET, TINY ALICE and JULIUS CAESAR. As an actor, he was seen in New York in PAL JOEY, NIGHT MUSIC and THE VAMP and appeared in such motion pictures as GOLD WIND IN AUGUST, MORE DEAD THAN ALIVE, GAILY, GAILY and THE SUNSHINE PATRIOT. He has made over 150 television appearances, including GUNSMOKE, RUN FOR YOUR LIFE and BEWITCHED.

LARRY AUMEN
SET DESIGNER

Just finished the set for "MARI-GOLDS," checked into his New York office and turned right around and came back to Buffalo to lend his talents to designing the set for SCUBA DUBA.

He has run the gamut in these two plays from a ramshackle old produce market turned into living quarters to a lavish villa on the French Riviera. Also, remembered for its authenticity is the set he designed this season for THE PRICE.

In New York, Mr. Aumen has designed for such off-Broadway productions as ROMEO AND JULIET. He has created extensive set designs for the Meadowbrook Dinner Club, and in his spare time, he creates Marionettes for a marionette manufacturer in New York.

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PEARL SMITH

COSTUME COORDINATOR

has been a mainstay of the costume department at Studio Arena for six seasons now, having arrived toward the end of its first season just in time to execute costumes for *A MAN FOR ALL SEASONS* in 1966.

She is the lady who keeps everything in constant and good order in the vast wardrobe department. Her numerous responsibilities include the command of the wardrobe shop and its workers, the cutting and sewing of the costumes, the fittings, the constant keeping in shape of the costumes for each play and keeping a flow of dressers, for the actors, in supply throughout the run of each play.

Mrs. Smith has worked closely with director Clarke Gordon to select and coordinate all the costumes for *SCUBA DUBA*, an assignment she has carried out previously in such productions as *THE HOMECOMING*.

PETER J. GILL

LIGHTING DESIGNER

received his B.S. Degree from the University of Buffalo and has been associated with the Studio Arena Theatre since 1965. Besides being the Resident Lighting Designer, he is also the Master Electrician. He has done the lighting for all the "Curtain Call" plays staged here. In addition, he has designed the lighting for such favorites as *STOP THE WORLD — I WANT TO GET OFF*, *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*, *TINY ALICE*, *UNCLE VANYA* and other S.A.T. presentations.

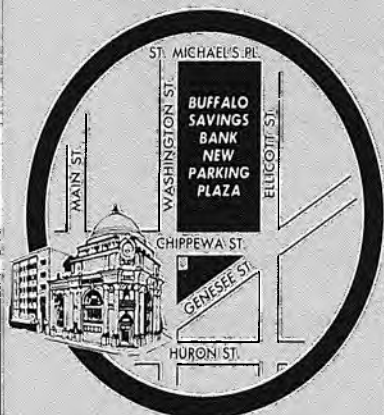


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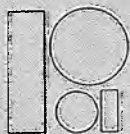
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