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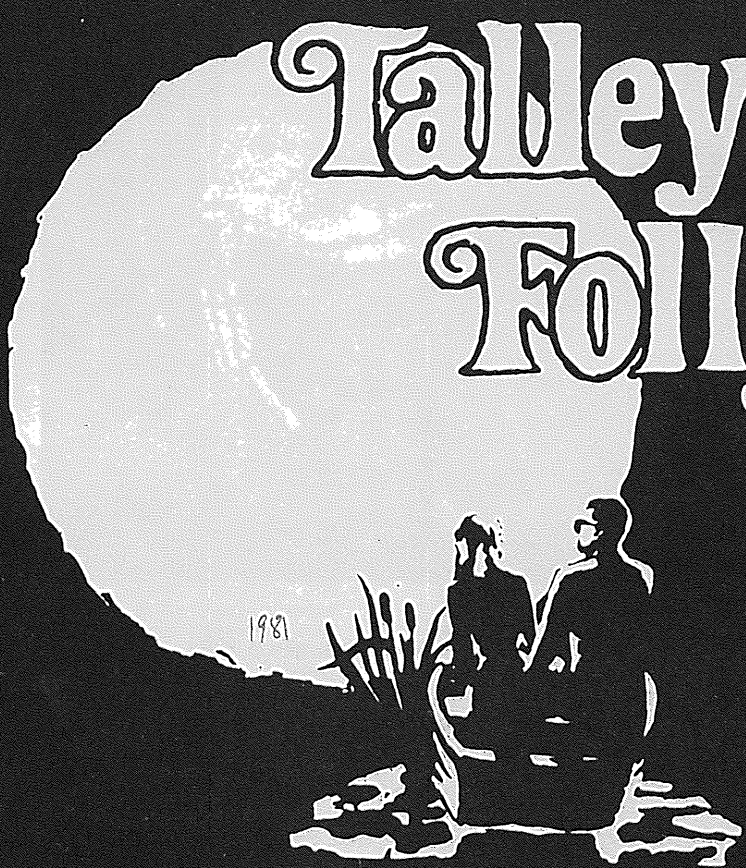
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Talley's Folly



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1981

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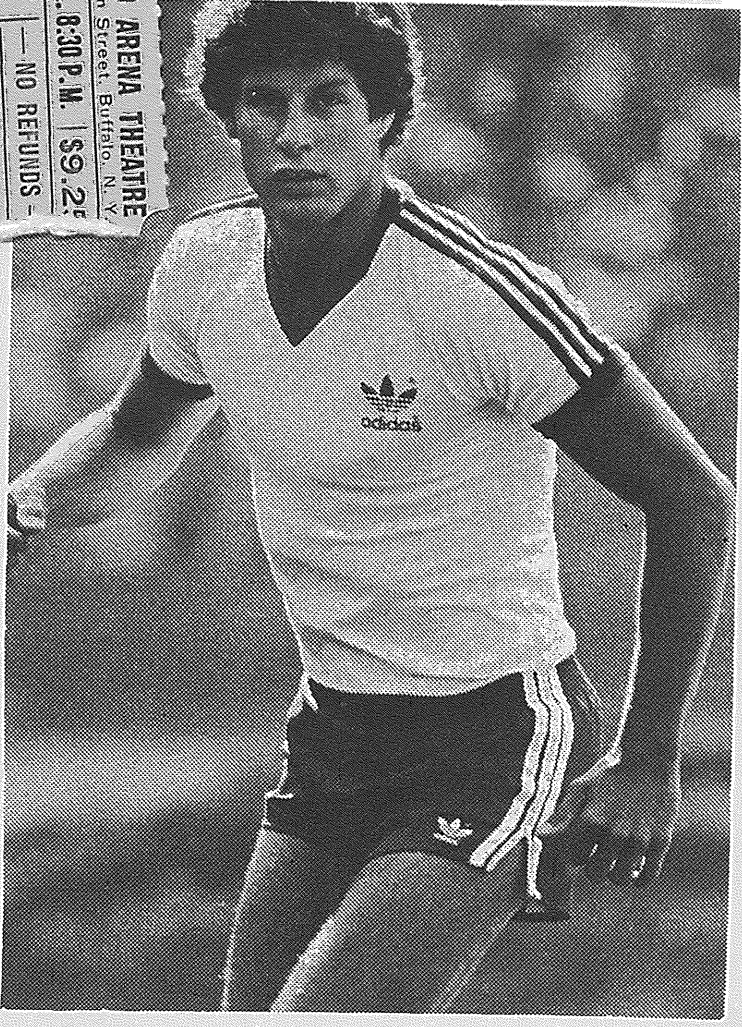
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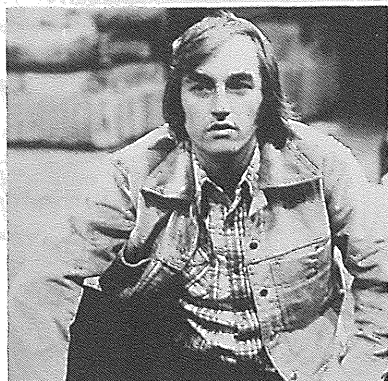
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NOTES ON THE PLAYWRIGHT



Lanford Wilson was one of the first
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find critical acclaim and commercial
success beyond the Off-Off-Broadway
stage. His uncanny ability to write strong,
naturalistic, fluid blends of dialogue is
the foundation on which his
extraordinary perceptions into the
spiritual and physical decay of people,
individually and collectively, are built.
Lanford Eugene Wilson was born 44 years
ago in Lebanon, Missouri, the setting for
his multi-award-winning play TALLEY'S
FOLLY and THE 5TH OF JULY. His early
childhood was marred by the trauma of a
broken home and although his parents
were divorced when he was just five
years old his impressions of the event
have stayed with him and are evident in
many of his plays. Raised in Missouri,
Wilson attended high school in Ozark
and briefly attended college in
Springfield. In 1956, he traveled to San
Diego to be with his father who, like his
mother, had remarried years before.
Ironically, Wilson got along with his
stepmother and two young stepbrothers
but not with his father. Their reunion was
unhappy and it later inspired the
autobiographical play LEMON SKY.

(continued on pg. 8)

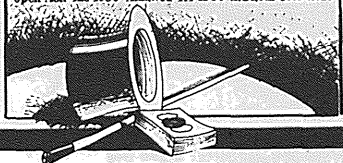
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CAST OF CHARACTERS (In order of appearance)

Matt Friedman
Sally Talley

ROBERT DARNELL
CHRISTINE BARANSKI

SCENE SYNOPSIS

PLACE: An old boathouse on the Talley place,
a farm near Lebanon, Missouri

TIME: July 4, 1944, early evening

The play is performed without intermission.

SPECIAL CREDITS

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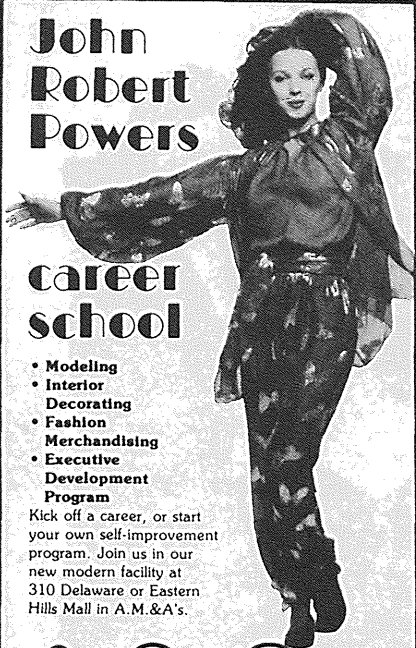
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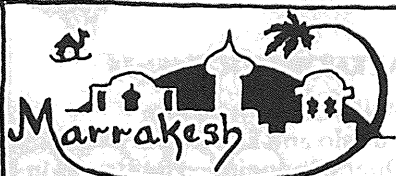
(Continued from pg. 3)

During his stay in San Diego, he briefly attended San Diego State College where he discovered his talent for writing. After a year in California, Wilson moved to Chicago where he remained for six years. While working in a Chicago advertising agency and attending the University of Chicago, Wilson wrote short stories and submitted them to numerous magazines, none however were accepted. During his years in Chicago, he became increasingly excited and interested in the theatre and he soon found himself acting in plays and trying his hand at playwriting. In 1962, Lanford Wilson headed for New York to try his talents on the New York City stages. After seeing every Broadway play and disliking them all, Wilson directed his talents to the non-commercial, Off-Off-Broadway experimental theatre. He had finally found his niche and in 1963 his one-act play *SO LONG AT THE FAIR* opened at Off-Off-Broadway's Cafe Cino. Within the next several years, Wilson turned out a number of one-act plays including *THE MADNESS OF LESLIE BRIGHT*, *HOME FREE*, *LUDLOW FAIR*, *THIS IS THE RILL SPEAKING*, *DAYS AHEAD*, *WANDERING* and *SAND*

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CASTLE, all of which were produced on the Off-Off-Broadway stage. In 1965, BALM IN GILEAD, Wilson's first full-length play and the first full-length original play produced Off-Off-Broadway, opened at the Cafe La Mama. THE RIMERS OF ELDRITCH, his second full-length play, opened at the Cafe La Mama in 1966, and in 1967, it received the Vernon Rice-Drama Desk Award. In just three years Wilson had become one of America's most promising playwrights and his increasing acclaim was awarded with a Rockefeller grant for playwriting in 1967, and in 1968, he received an American Broadcasting Company fellowship in motion picture writing at Yale. At this point in time his works were not only being produced Off-Off-Broadway but in regional theatres and European theatres as well. THE GINGHAM DOG opened in 1968 at the Washington Theatre Club which later premiered SERENADING LOUIE in 1970. LEMON SKY, Wilson's autobiographical play about his unhappy reunion with his father, opened in 1970 here at Studio Arena Theatre, after which it went on to a New York production. Wilson's father, with whom he had reconciled, wholeheartedly approved of the play. THE GINGHAM DOG and LEMON SKY provided Wilson with his first experiences with commercial theatre. His disappointment at the way his plays were presented in commercial productions contributed to the writers block he developed soon after. In 1969, Wilson and three colleagues founded the Circle Repertory Company. Wilson became the company's resident playwright in 1970 and has remained so since. After a year and a half of literary unproductivity, he was finally inspired to write the one-act play THE FAMILY CONTINUES which was produced on a bill with two other one-act plays, THE GREAT NEBULA IN ORION and IKKE,

(Continued on pg. 12)

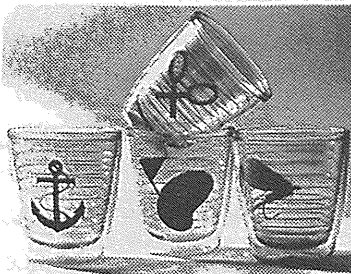
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Dramaturg/Assistant to Directors	Kathryn Long

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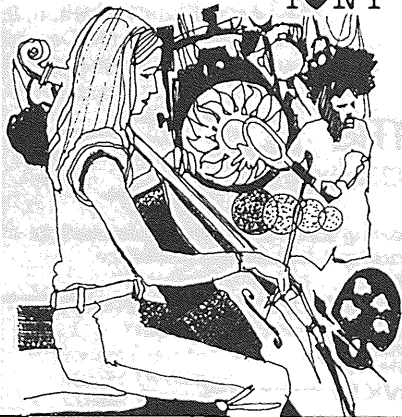


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(Continued from pg. 9)

IKKE, NYE, NYE, NYE. Fully recovered from his slump, Wilson wrote **HOT L BALTIMORE** which won the New York Drama Critics Circle and Obie Awards for best play of the 1972-73 season, and won Wilson the Outer Critics' Circle Award as most promising playwright of the year. In 1975, he wrote the Obie Award-winning play **THE MOUND BUILDERS**, followed by the one-act play **BRONTOSAURUS** in 1977 and **THE 5TH OF JULY** in 1978. Outside the theatre Wilson collaborated with Tennessee Williams on the **MIGRANTS**, a CBS-TV Playhouse 90 production, wrote the drama **TAXI** for the Hallmark Hall of Fame and even wrote the libretto to Lee Hoiby's music for Tennessee Williams' **SUMMER AND SMOKE**. Last year, he won the Pulitzer Prize for drama, the Theatre Club Award and the New York Drama Critics' Circle Award for the delightful romantic comedy and the critically acclaimed commercial success **TALLEY'S FOLLY**. Lanford Wilson once said that he writes "for that decently intellectual, politically aware social realist out there that I think the intelligent half of America is." From the "intelligent half of America" a toast to Lanford Wilson — a great American playwright.

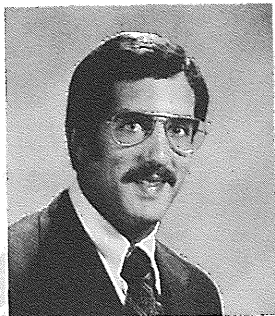


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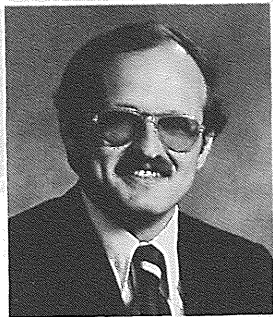
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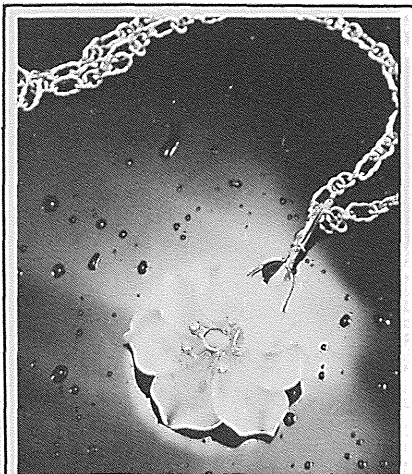


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DIRECTOR'S NOTES: REHEARSAL THOUGHTS

Working on TALLEY'S FOLLY is like remembering, re-living, experiencing a large segment of contemporary culture. One doesn't feel as if one is working on just one play, but on a part of the larger fabric of Americana. The play seems to be connected to our national past, a linear concept of America as an on-going stream of families, towns and time. One gets picked up and carried along: carried back to our roots in the old world.

New York City in the '60s: Andy Warhol, Al Carmines and Rosalyn Drexler squeezing into the Cafe Cino on Cornelia Street in "The Village." Cafe Cino, Cafe LaMama, the Judson Poets' Theatre: the "Big Three" of the Off-Off-Broadway theatre, where the audiences lined up around the block waiting to get into these two lofts and a church, where the most exciting and adventurous theatre in the world was blooming. Each theatre with its own "stable" of star playwrights who specialized in that theatre's approach and that theatre's audience, and who they jealously guarded from other theatres. And yet, one playwright crossed the "lines" and

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was produced by all three and eventually, successfully, on Broadway also: Lanford Wilson.

Lanford Wilson, who wrote TALLEY'S FOLLY about Lebanon, Missouri and HOT L BALTIMORE about Buffalo's own Hot L LaFayette, is the American writer who seems to be able to bridge not only the various camps of the experimental theatre, but who also vaults the bastions of the commercial theatre in New York City and every major city in the United States. His poetic voice, outspoken "real life" characters, true-life plots, and carefully structured stagecraft, appeal to an amazingly varied audience. A poet of the stage who celebrates the ordinary and the special, the young and the old, the native and the foreign, the normal and the quirky, the experimental and the conventional. His voice, his bitter-sweet voice, starting in the '60s reaches from America and New York City out to the '70s and the '80s in a way similar to the voice, the bitter-sweet voice of Thornton Wilder who, starting in the '20s reaches out of Paris and New England to the '30s and '40s. Lanford Wilson and Thornton Wilder: — the American classicists of sentiment, language and structure.

What fun we've had working on this wonderful play! A play that began in "The Village," moved to Broadway and now is bursting into the regional theatres of our great American National Theatre. Surely the right journey for a Pulitzer Prize winner.

Lawrence Kornfeld
April 6, 1981

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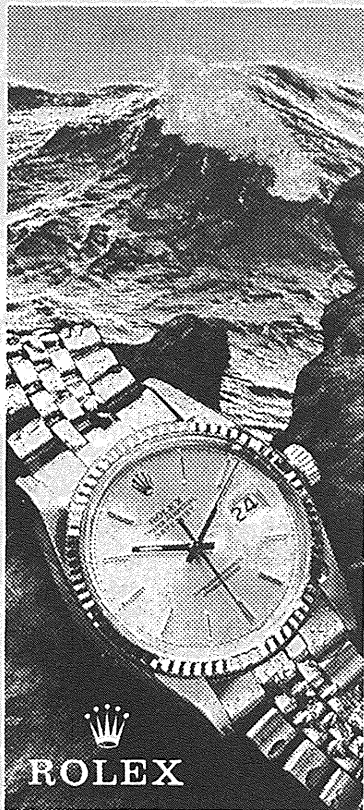
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CHRISTINE BARANSKI Sally Talley

Christine Baranski, who grew up in Cheektowaga, had a triumphal first professional appearance in her home town last fall when she appeared as the first female big league pitcher in the world premiere of *LADY OF THE DIAMOND*, Studio Arena's opening play this season. In the interim, she starred in *COMING ATTRACTIONS*, *Off-Broadway*. Prior to that, she made her Broadway debut in *HIDE AND SEEK* which starred Elizabeth Ashley and appeared as April in the Playwrights Horizons revival of *COMPANY*. She has toured with Dick Cavett in *OTHERWISE ENGAGED* (as Davina Saunders) and portrayed Beatrice in *MUCH ADO ABOUT NOTHING*, which played the Annenberg Center in Philadelphia and the American Shakespeare Festival in Stratford, Connecticut. In 1977, she created the role of Miss Scoons in the world premiere of *ANGEL CITY* by Sam Shepard at the McCarter Theatre in Princeton. Miss Baranski has been featured at Baltimore's Center Stage as Billie Dawn in *BORN YESTERDAY*, Dorine in *TARTUFFE*, Lina in

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MISALLIANCE, Dunyasha in THE CHERRY ORCHARD, and Constance in SHE STOOPS TO CONQUER. She appeared both at the Goodman Theatre in Chicago and Princeton's McCarter Theatre in 'TIS PITY SHE'S A WHORE, in which she played Annabella. Miss Baranski made her acting debut at the American Shakespeare Festival in Stratford, succeeding Carole Shelley as Lady Capulet in ROMEO AND JULIET and understudying Elizabeth Ashley in CAT ON A HOT TIN ROOF. Christine is a graduate of the Julliard School and while attending, she appeared in the pilot for WNET's ADAMS CHRONICLES and at the New York Shakespeare Festival in HAMLET with Stacey Keach and Colleen Dewhurst. Christine was chosen to appear with Vanessa Redgrave in the CBS Television movie of the week PLAYING FOR TIME, and more recently completed filming SOUP FOR ONE for Warner Brothers, and MURDER INK, a movie for television. She has also appeared on the daytime drama ALL MY CHILDREN.


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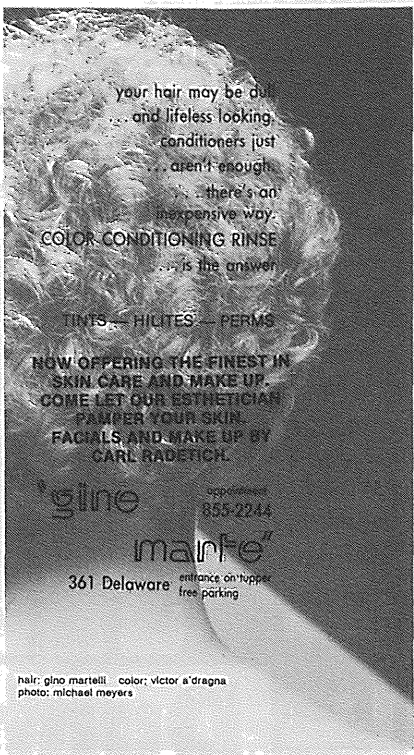
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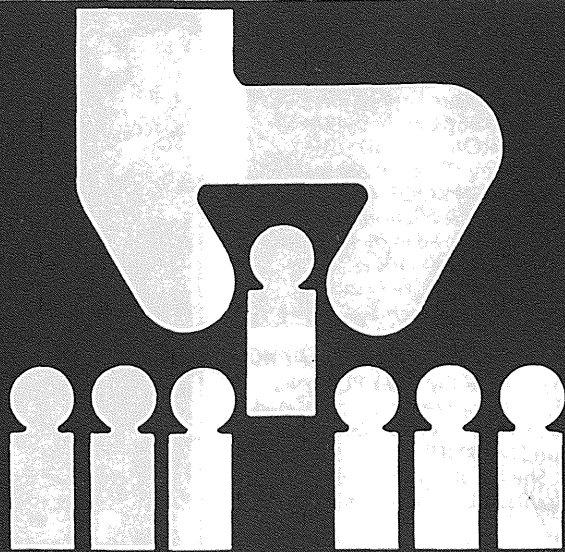
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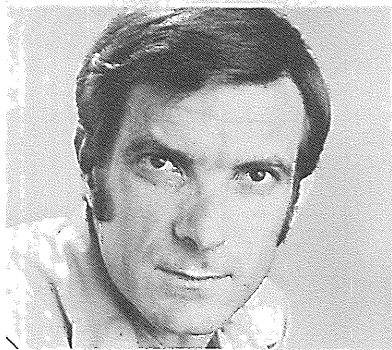
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ROBERT DARNELL Matt Friedman

Robert Darnell has appeared in every Studio Arena production this year, save one. His wide variety of roles has run the spectrum from Hap "Coach" Farrell in *LADY OF THE DIAMOND* and Randle McMurphy in *ONE FLEW OVER THE CUCKOO'S NEST*, to the warm-hearted Uncle Sid in *AH, WILDERNESS!* as well as the obtuse Inspector Truscott in *LOOT*. Though he appeared ten years ago in the Studio Arena production of *INDIANS*, this is Mr. Darnell's first resident year in Buffalo and he would like to take this opportunity to thank the staff, the crew, and all those tireless workers and supporters who are never seen, but in fact, are always present on the Studio Arena stage. Thank you for all your devotion.



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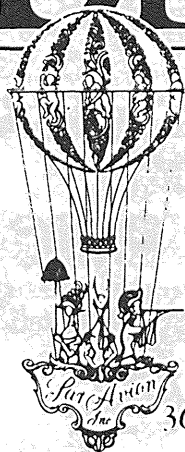
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LAWRENCE KORNFELD Director

Mr. Kornfeld returns to Studio Arena where earlier he directed the highly acclaimed, critically successful productions of Sam Shepard's CURSE OF THE STARVING CLASS and ASHES. TALLEY'S FOLLY is somewhat of a departure for him from these unconventional yet important plays. Mr. Kornfeld has just directed the avant-garde LISTEN TO ME by Gertrude Stein at the Performing Arts Center in Purchase, New York. An award-winning director of note in New York City, Mr. Kornfeld has won the coveted Obie Award three times, the Show Business Award twice, and the N.E.T. Award. Eleven productions under his direction have been award recipients, nine receiving the Obie Award, one the Vernon Rice Award, and one the New York Drama Desk Award. Mr. Kornfeld was the co-founder and artistic director for the Theatre for the New City, co-founder and associate artistic director of the Judson Poets' Theatre, and general manager and assistant director for the Living Theatre. During his distinguished theatre career, Mr. Kornfeld has staged over seventy productions, twenty-three of which were musicals. He has directed productions at twenty-one regional, Broadway, Off, and Off-Off Broadway theatres, as well as a production for N.E.T. Playhouse. He lectures on contemporary drama, and also conducts workshops with his wife, Dr. Margaret Kornfeld, in Creativity, Change and Growth, and is presently working on a book about creativity and the non-artist. Last season, Mr. Kornfeld directed his eleven year old daughter Sarah in her professional debut in DR. FAUSTUS LIGHTS THE LIGHTS by Gertrude Stein and Al Carmines at the Judson Poets' Theatre.

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JOHN ARNONE Scenery Designer

John Arnone designed the original production of Jack Heifner's VANITIES which became the longest-running play Off-Broadway in the history of the American Theatre. Other Off-Broadway credits include Heifner's PATIO/PORCH, STARTREATMENT, and Jim McClure's LONE STAR/PVT. WARS. This year he has designed the Los Angeles, San Francisco and London productions of I'M GETTING MY ACT TOGETHER . . . ; Menotti's THE CONSUL (Shreveport Symphony); Len Jenkin's LIMBO TALES (New York City, Westbeth Theatre); A MAN'S A MAN (Baltimore); and film work on the sequel to FRIDAY THE 13TH (Part II). Notable, Off-Off-Broadway designs include Colette's THE MUSIC HALL SIDELIGHTS, Len Jenkin's NEW JERUSALEM for which he received Maharam Citations and K, IMPRESSIONS OF KAFKA'S THE TRIAL, awarded a Drama Desk Nomination and the Obie Award. Mr. Arnone is presently designing the world premiere of Garland Wright and Len Jenkin's adaptation of Voltaire's CANDIDE for the Guthrie Theatre.

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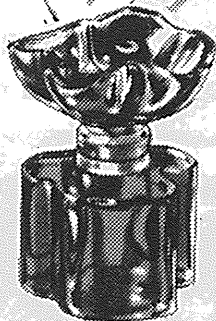
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SAYURI NINA PINCKARD

Costume Designer

This marks the third production for which Miss Pinckard has designed costumes for director Lawrence Kornfeld at Studio Arena Theatre. Previously, she worked with Mr. Kornfeld on this season's production of *CURSE OF THE STARVING CLASS* and last season's production of *ASHES*. Miss Pinckard, who has been wardrobe supervisor here since the Fall of 1979, sometimes has the double responsibility of costume designer and wardrobe supervisor. Miss Pinckard has also designed for the Studio Arena productions of *DA*, *THE MOUSETRAP*, *THE GIN GAME*, all last season, and this season for *LOOT*. She attended California State University in Sacramento, where she received a B.A. in Theatre, and has been a costume designer/technician ever since. Miss Pinckard has designed for Sacramento Civic Theatre, the Bacchus Playhouse, Major Gray's Company and the Sacramento Music Circus where, during the summer of 1978, she was costume designer/coordinator for nine musicals. While in California, she also designed costumes for *THE RIVER NIGER*, *THE BIRDS*, *TWO GENTLEMEN OF VERONA*, *ALL'S WELL THAT ENDS WELL* and *CHARLIE'S AUNT*.

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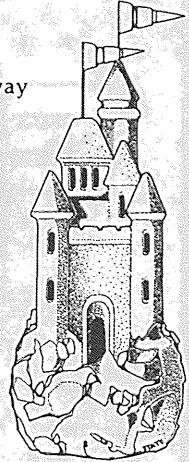
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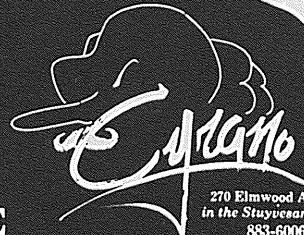
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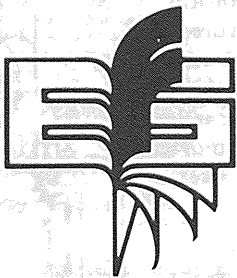
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FRANCES ARONSON

Lighting Designer

Frances Aronson is very pleased to be making her debut at Studio Arena with this production of *TALLEY'S FOLLY*. She is currently represented Off-Broadway by *MARCH OF THE FALSETTOS* at Playwrights Horizons in New York City. Other recent work includes *CUSTER* at the McCarter and *THE CHECKOV SKETCHBOOK* at the Harold Clurman Theatre. She was the resident lighting designer at the 1980 O'Neill National Playwrights Conference and she received a Maharam Citation for her work on *LADYHOUSE BLUES* at the Theatre at St. Peter's Church. Among her other credits are a number of collaborations with set designer John Arnone, including the Broadway production of James McLure's *LONE STAR/PVT. WARS*, the Lion Theatre Co. production of Jack Heifner's *MUSIC HALL SIDELIGHTS* and the Public Theatre production of Len Jenkin's *NEW JERUSALEM*. Her work has also been seen at the Manhattan Theatre Club, The Ensemble Studio Theatre, GeVa, Interart Theatre, and Baltimore Center Stage.

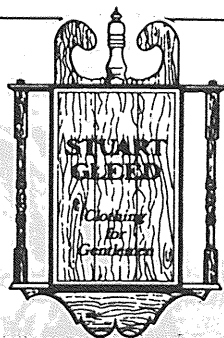
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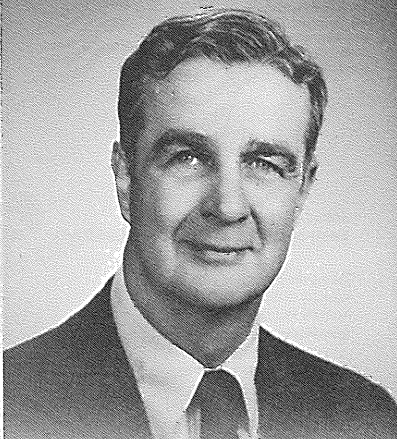
(This is the third and last installment of David Frank's three-part article on resident theatres.)

Resident professional Theatres in America have become the primary guardians of the tradition and heritage of professional theatre in this country. Without them there would be painfully little serious theatre and a remarkably small number of commercial theatre ventures. They are the principal suppliers to Broadway and to profit "road houses" across the country. Indeed, at times, the distinction between profit intended programming and not-for-profit theatre appears blurred. But the underlying differences are great — particularly in their relationship with audiences. The goal of almost every resident theatre is to build a large and loyal body of subscribers and I have never known of an adventurous and healthy resident theatre without such support. Commercial theatre is seldom based on a subscription audience and instead appeals to a new audience for each attraction.

For the next two months we will be clamoring our way to your mailbox and your telephones and anything else we can devise that will help us sell you a subscription ticket for next year. If we get a little shrill (or hoarse) at times, you will understand, for the success of our subscription campaign is the single most important test of a resident theatre's viability in a community.

We have tried to make subscribing even more attractive this year — the great majority of subscription tickets are substantially discounted — in effect allowing you to see seven productions for the price of five. Although the season is only partially selected, the overall shape and tone of the year is evident, I

(Continued on pg. 30)



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(Continued from pg. 29)

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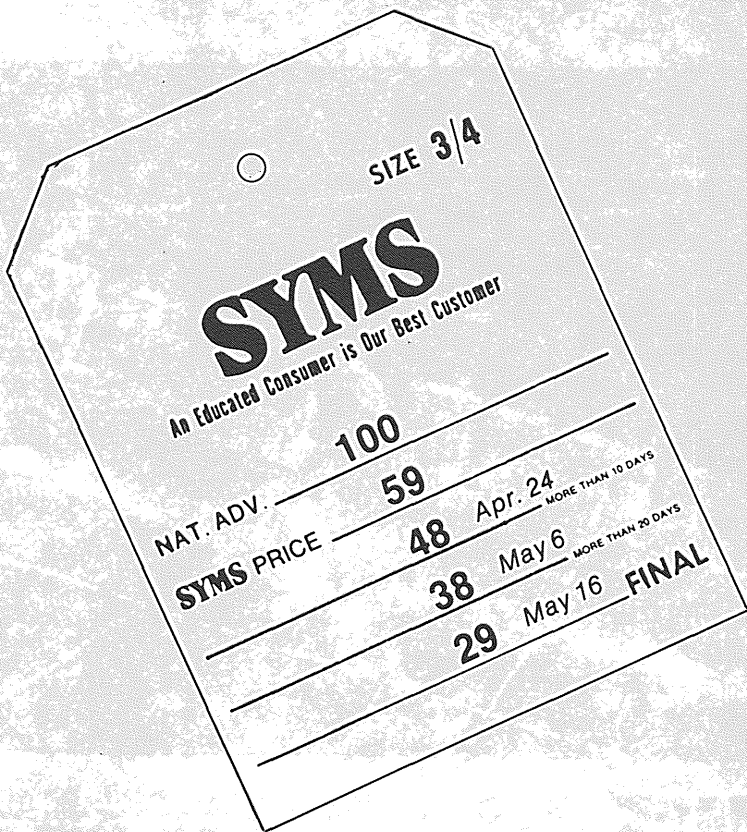
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