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### The Importance of Being Earnest

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STUDIO  
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THEATRE

# SCENE<sup>®</sup>

THEATRE MAGAZINE

MAR. 12-18, 1967



*Jean Hebborn (left), Renee Leicht and John Schuck*

*in*

**"THE IMPORTANCE OF BEING EARNEST"**

1967

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PHILHARMONIC  
ORCHESTRA

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Conductor - Music Director

presents



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**TONG IL HAN**, pianist  
Leventritt Award Winner

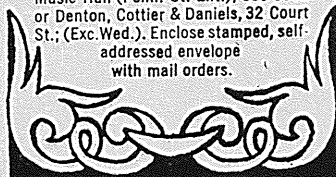
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Presents

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by Eugene Ionesco

and

*ANTIGONE*

by Jean Anouilh

Directed by  
Allan Leicht

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# around BUFFALO

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**A**TTENDANCE at Studio ARENA Theatre productions has been up by 23 per cent this year but capital fund-giving must continue so that the normal operating deficits of a non-profit institution can be underwritten, bearing in mind that the theatre serves a wide audience in the Greater Buffalo area and beyond. With this in mind, a special Studio ARENA fund drive has been organized with two of Buffalo's leading businessmen, Ira G. Ross, president of the Cornell Aeronautical Laboratory, Inc., and Claude Shuchter, president of Manufacturers and Traders Trust, as co-chairman . . . Kathy King, a sophomore from Grover Cleveland High, and Sarah Moden, a South Park High sophomore, won the only two scholarships awarded this year by the Women's Committee of the Studio ARENA Theatre in honor of Jane Keeler, founder of the Studio Theatre School and Director Emeritus of the theatre. Miss King won the top prize for her presentation of excerpts from Jean Anouilh's *The Lark*, while Miss Moden won her scholarship for her recitation of the Robert Nathan poem, *Dunkirk*. Judges were Sister Mary Francis of

Rosary Hill College; Conrad Schuck of Buffalo's State University College; Mrs. Reginald Wheeler, drama teacher at Elmwood Franklin School; Allan Leicht, production co-ordinator for the Studio Arena and acting director of the Studio Arena Theatre School, and Lewis Shupe, member of the State University of New York and Studio Arena School faculties . . . Closing production of the Studio Arena Theatre season will be a coupling of Anouilh's *Antigone* and Eugene Ionesco's *The Lesson*, Mar. 30-April 22 . . . Fund-raising, or fun-raising, or both, one of the most pleasant ways of arranging it is to organize a Studio Arena Theatre party. Group sales director Marion Copeland has all the answers at 856-8025 . . . And one of the most pleasant spots in town to meet while teeing up the fund or fun-raising is the Studio Arena's Stage Left Lounge, just off the lobby and open for before-during-and-after refreshment and conversational pauses . . . Other sound suggestions in the same vein — Mister Agro's, The Roundtable, Cedars of Lebanon, David's Table, the Statler Hilton, The Downtowner, The Cloister, Old Spain, Swiss Chalet and Rue Franklin West. ■

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Scene Theatre Magazine  
Publisher  
David B. Crombie

Vol 4, No. 28 Mar. 12-18, 1967  
Editor and Art Director  
Stan Helleur

Scene Theatre Magazine is published weekly by Scene Publications Limited, Buffalo Address: 681 Main St. Toronto Address: 2 Carlton St. Printed in Canada. Subscription Rate. \$5.00 per year.

# "The Importance Of Being Earnest"

Oscar Wilde's classic  
comedy now playing  
at Buffalo's  
Studio ARENA Theatre

*Jean Hebborn (top), Elaine Kerr  
and John Schuck*



**T**HE *Importance of Being Earnest*, current production at Buffalo's Studio ARENA Theatre, is Oscar Wilde's most popular play. First performed at the St. James Theatre in London in 1895, it has been a perennial favorite ever since. In its original production it was pronounced one of the most sparkling comedies of the 1890's.

In the highly improbable plot, Jack Worthing invents an imaginary younger brother, Ernest, who demands attention whenever Jack needs a convenient alibi or to escape for a holiday. Cecily, Jack's ward, becomes interested in this brother, but she gets out of hand when Algernon Moncrieff, Jack's friend, introduces himself to Cecily as Ernest. Jack tells Algernon he is going to propose to Gwendolyn, Algernon's cousin, who knows Jack as Ernest. Gwendolyn says she will marry Jack emphasizing her great fondness for the name "Ernest" and her feeling that she was fated to marry a man by that name. Lady Bracknell, Gwendolyn's mother, does not consent to the marriage, due to Jack's dubious paternity.

In the meantime, Cecily and Algernon, known to her as Ernest, have become engaged, Cecily having a predilection for the precious name. It obviously follows that both girls think they are engaged to the same man, but identities are finally established and all is forgiven. Lady Bracknell discovers that Jack really is Algernon's lost brother Ernest, and the curtain comes down on a happy and hilarious ending.

Considered by many to be one of the finest comedies of the English

language, the opening performance was praised by all the notable critics of the day. The play continued to please and indeed delight the upper classes, who one must admit, were the butt of Wilde's pen. Indeed every major critic between 1895 and the present day, from C. E. Montague to Agate, from Max Beerbohm to MacCarthy, have vied with each other in praise of this masterpiece.

The classic comedy is under the direction of Tom Gruenewald, whose expert hand helped to make *After the Fall* the surprise hit of the current season. Gruenewald scored at the beginning of the theatrical season as the director of the off-Broadway hit in New York, *Man with a Load of Mischief*.

## Notes on Oscar Wilde

Oscar Wilde was an Irishman who, upon his arrival in London as a young man, created quite a sensation with his flamboyant posturing and his precious wit. Born in Dublin, he attended Trinity College there and studied later at Oxford in Magdalen College. His academic career was brilliant, and he became widely known for his leadership of a group of aesthetes who believed in "Art for Art's Sake."

Carrying his flare for performance and his somewhat startling ideas beyond the shores of the British Isles, Wilde came to the United States in 1882 where he engaged in a highly successful lecture tour.

Wilde's first literary effort was his novel, *The Picture of Dorian Gray* (1891) which has been

Aina Niemela, Jean Hebborn and Elaine Kerr, who have appeared consistently in Studio ARENA productions this season, portray, respectively, Cecily, Lady Bracknell and Gwendolyn. The leading male roles of Jack and Algy are being played by John Schuck and Alan Zampese. Schuck appeared as Jean-Paul Marat in the sell-out production of *Marat de Sade*, which ended its run at the Studio ARENA, Saturday, February 25.

Others in the *Earnest* cast are: Renee Leicht, Miss Prism; Max Gulack, Chaucible; Kenneth Mc-Millan, Lane; and Gerald Richards, Merriman. Gulack portrayed the Marquis de Sade, while Richards scored a success as Quentin, the central figure in *After the Fall*.

dramatized for the stage and the movies. Following the novel, he began to write plays which reflected his true brilliance and wit.

*The Importance of Being Earnest* was Oscar Wilde's last play. Shortly after its opening, his world came crashing down around him. The ugly court trial between Wilde and the Marquis of Queensberry brought about Wilde's imprisonment. Five years after the play first opened Wilde died in France at the age of 46.

Though financially bankrupt at the time of his death he left behind some interesting essays, a few good short stories, several plays and one brilliant farce—*The Importance of Being Earnest*. ■

# National Theatre Conference

Regional authorities from across U.S. convening here April 20-21

ON April 20 and 21, regional theatre authorities from all over the country will convene in Buffalo, under the auspices of the Studio Arena Theatre, for a National Conference. First of its type, the conference will be sponsored by the Western New York Foundation, whose president, Welles V. Moot, Jr., will serve as chairman. Subject of the conference is "The Regional Theatre Trustee: Questions of Role and Responsibility". In announcing the conference, Neal Du Brock, Executive Director of the Studio Arena Theatre, outlined its purpose:

*Recognizing the dependency of Regional Theatre on the Trustee, and the questions of role and responsibility among the trustee, theatre management and the community, The Western New York Foundation is sponsoring this symposium to generate additional information regarding these problems. The conference is also intended to broaden the "regional" scope of this movement through a sharing of ideas and experiences on a national level, and to prepare and distribute a text of these meetings for general use on the expanding scene of Regional Theatre.*

To this end some 30 regional theatres have been invited to send an executive or artistic director and a trustee to attend the conference. The two-day conference will offer panel discussions and seminars by such well known regional theatre authorities as Peter Zeisler, Man-

aging Director and one of the founders of the famed Tyrone Guthrie Theatre of Minneapolis and president of the National League of Regional Theatres. Another uniquely qualified conferee will be Alan Schneider who has staged all of Edward Albee's plays as well as other Broadway and off-Broadway successes. Mr. Schneider is Artistic Director of the Ithaca Festival Theatre, due to open in 1968.

Other regional Theatre notables enlisted to take part in the conference include William H. Bushnell, Jr., Managing Director, and Edith Markson, Vice-President of the American Conservatory Theatre of San Francisco; George Toulitos, Artistic Director and Francis Gassner, board member of the Front Street Theatre in Memphis, Tennessee; Thomas C. Fichandler, Executive Director of the pioneer Arena Stage in Washington, D.C.; Harlan Kleiman, Executive Director of the Long Wharf Theatre in New Haven, Connecticut; Mrs. Joseph Danz, trustee of the Seattle Repertory Theatre, Seattle, Washington; Nina Vance, Artistic Director, or her assistant Iris Siff, of the Alley Theatre in Houston, Texas.

In addition to Mr. Moot, a Studio Arena Theatre trustee, other Buffalo participants in the conference will include Irving Levick, President of the Studio Arena board of trustees; board member Allen D. Sapp, director of cultural affairs, State University of Buffalo; Robert R. Barrett, Studio Arena board member and

past president; and Neal Du Brock, the Theatre's Executive Director.

Mr. Du Brock feels that if the new regional theatre movement, which is so important to the future of theatre in the United States, is to survive it will need the complete support of its trustees and the community. He stated "There is no greater problem we can address ourselves to in theatre today than the relationship between theatre trustees and management because the future of theatre in this country rests squarely on regional theatre and regional theatre is completely dependent on the enlightenment of the trustees"! He went on to say: "We want to bring together these trustees and try to focus on all the problems involved in regional theatre operations. It is hoped that everyone will have an opportunity to see just what this type of operation consists of and how it functions. Another very important point of the conference will be to develop, printed material to guide regional theatre operations in the future."

## Project Curtain Call

**A**DVENTURE and fantasy are combined in the final offering of the Studio Arena's season of Children's Theatre. *Aladdin*, a young boy from Baghdad whose life is changed radically by a Magic Lamp, is a legendary figure known to young and old alike, and his story was to be premiered on the Arena stage on Saturday March 4 at 11 a.m.

*Aladdin* is the third of a 3-play series presented by the Studio Arena as part of the Buffalo Board of Education's Project Curtain Call. These

*(Continued on Inside Back Cover)*

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# NEW YORK

**GIG YOUNG** will make his Broadway return, playing the Donald Sinden role in Saint Subber's importation of the British hit, *There's a Girl in My Soup*. The "girl" will be **Barbara Ferris**, described as a 23-year-old combination of **Judy Holliday** and **Marilyn Monroe** . . . **Lilli Palmer** is joining **Sir John Gielgud**, **Dirk Bogarde** and **Susannah York** in *Mr. Sebastian* . . . "New York," says **Joan Fontaine**, "is the most exciting city, intellectually and socially, that I know of. All you can do in Hollywood is empty ashtrays and go to the supermarket" . . . **Peter Shaffer's Black Comedy** is the only new straight play able to compete with the hit musicals as a ticket "must." It's at the **Ethel Barrymore** . . . **Joyce Bulifant** asked her mother-in-law how to handle comedy, in preparation for her opening at the **Henry Miller** in *The Paisley Convertible*. As an opening night gift her mother-in-law sent her a toy clown with the message: "THINK Funny!" Her mother-in-law's name: **Helen Hayes** . . . **Dustin Hoffman**, current off-Broadway hit in the **Circle in the Square** production of *Eh?*, directed by **Alan Arkin**, is **Mike Nichols's**

choice for the title role in the next picture he'll direct — *The Graduate* — for **Joseph E. Levine** and **Lawrence Turman** . . . Meanwhile **Nichols** is also busy building a cast around **Margaret Leighton** for a Broadway revival of *The Little Foxes* for the **Repertory Theatre of Lincoln Centre**. He's trying to talk **Maureen Stapleton** out of her decision to boycott the theatre out of sympathy to deposed directors **Robert Whitehead** and **Elia Kazan** . . . This year's **Tony Awards** (the Oscars of Broadway) will be presented **Easter Sunday Night** at the **Shubert Theatre**, sponsored by the **League of New York Theatres** and produced by **Alexander Cohen**. Patrons will pay \$35 a ticket and will enter the theatre from a red velvet carpet running the length of **Schubert Alley**. Nearby **Sardi's** will remain open for the first Sunday night in living memory. **ABC-TV** will telecast the event, first time the awards will be showcased nationally. **Mary Martin** and **Robert Preston** will be the co-hosts.

Still on the Tonys, the **Harold**

(Continued following program)

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STUDIO **arena** THEATRE

Neal Du Brock, Executive Director

presents

Oscar Wilde's

# THE IMPORTANCE OF BEING EARNEST

A Trivial Comedy for Serious People

Directed by

TOM GRUENEWALD

Scenery

Designed by

CLARKE DUNHAM

Costumes

Designed by

JEANNE BUTTON

Lighting

Designed by

DAVID ZIERK

Resident Company

MICHAEL BRADSHAW  
JEAN HEBBORN  
NANCY KOCHERY  
REGINALD MILES  
GERALD RICHARDS  
LINDA SELMAN  
NAN WITHERS

RUSSELL DRISCH  
LAWRENCE JAMES  
RENEE LEICHT  
AINA NIEMELA  
SALLY RUBIN  
JOE SERVELLO  
ALAN ZAMPESE

MAX GULACK  
ELAINE KERR  
KENNETH McMILLAN  
PHILIP POLITO  
JOHN SCHUCK  
JAMES J. SLOYAN

March 2-25, 1967

856-5650

## THE PERSONS OF THE PLAY

John Worthington, J. P. ....	JOHN SCHUCK
Algernon Moncrieff .....	ALAN ZAMPESE
Rev. Canon Chasuble, D.D. ....	MAX GULACK
Merriman, Butler .....	GERALD RICHARDS
Lane, Manservant .....	KENNETH McMILLAN
Lady Bracknell .....	JEAN HEBBORN
Hon. Gwendolen Fairfax .....	ELAINE KERR
Cecily Cardew .....	AINA NIEMELA
Miss Prism, Governess .....	RENEE LEICHT

## THE SCENES OF THE PLAY

### ACT I

Algernon Moncrieff's flat in Half-Moon Street, W.

### ACT II

The garden at the Manor House, Woolton

### ACT III

Conservatory of the Manor House, Woolton

### TIME

The turn of the Century

There will be two intermissions.

(During the intermission visit the Stage Left Lounge, then after the show stop again and join the theatre staff and actors)

## WHO'S WHO IN THE CAST

**MAX GULACK** (*Rev. Chasuble*) may find his cloak of piety in *The Importance of Being Earnest* a jolting contrast to the aura of depravity he wore in his most recent role, the infamous Marquis de Sade in *Marat/Sade*. Fortunately for Gulack (as well as the audience) the depiction of his depraved cravings remained largely in the Marquis' imagination, and Sade's role as socio-political philosopher was the one stressed in the Peter Weiss drama. Gulack participated in the *Marat/Sade* forum, an event which took place after the second performance of the play, and held his own in the lofty company of a playwright, a professor of English and director Jon Jory. Gulack's easy delineations of buffoons is balanced by his many portrayals in serious drama, which started as a member of the City College (NYC) Dramatic Society. His academic life somehow got transferred across the waters of the Atlantic where he finished his studies at Ecole Charles Dullin in Paris, France. Since that time, his employment in the theatre has been on this side or that of the aforementioned ocean, and his bilingual training gives him access to either French or American theatre. Off-Broadway audiences saw him in the long-running *A Country Scandal*. Gulack has appeared in all of the Studio Arena productions this season.

**JEAN HEBBORN** (*Lady Bracknell*) was born in Liverpool, England, moved to America in September of 1962 and has spent most of her life involved in theatrical productions of one sort or another. A dedicated actress, she appeared in comedies, serious dramas and musicals "over there" and has continued to do the same "over here". Her first association with the Studio Theatre was as the mother in *A Taste of Honey* and when the Studio turned professional as the Studio Arena downtown, Miss Hebborn, unruffled by the major move, tagged along and last season appeared in *Oh What A Lovely War*, *A Man For All Seasons* and *You Can't Take It With You*. This season has presented her with the opportunity

to play a broad range of roles. Her quizzical duenna in *Cyrano*, the downright spooky hatchet murderess in *The Man Who Came To Dinner* and her waspish Katisha in *The Mikado* have delighted Hebborn fans and critics who are never quite sure what kind of role she will appear in next. But then, neither is Jean.

**ELAINE KERR** (*Gwendolen*), whose off-stage red-haired radiance would indicate she is tailor-made for glamour roles, seems to have an independent talent which refuses to be limited by "type" or "specialty" so glamour is only one of her many faces. The gushing sophisticate of Lorraine Sheldon in *The Man Who Came To Dinner* had little to do with the frustrated Louise in *After The Fall*. Likewise, Simone Evard, the pathetically child-like inmate of *Marat/Sade*, who as Marat's mistress waits upon him in his tub, bore little resemblance to anything previously brought to the stage by Miss Kerr. Her professional training was gained at New York's Neighborhood Playhouse and the polish that only experience can bring came through engagements with such theatres as the Erie Playhouse (Erie), the Alley Theatre (Houston), the Brown Country Playhouse (Nashville, Ind.) and the Festival of Two Worlds in Spoleto, Italy.

**RENEE LEICHT** (*Miss Prism*) is a comedienne extraordinaire by virtue of the fact that whatever she does she appears to be deadly serious. So well did she delineate the determined Miss Preen in *The Man Who Came To Dinner*, the indefatigable nurse who, finally, is driven by her vituperous patient to foresake service to mankind for employment in a munitions factory, that it was a highlight in the show. Miss Leicht made brief appearances in *After The Fall* and again in *Marat/Sade* where her brand of comedy led her to a loonier lunacy than most. She was launched in summer stock in several choice musical comedy leads, turned up later in Iceland and Greenland in a U.S.O. production of *Under The Yum Yum Tree*,

and was finally discovered doing revue work with Phil Polito and Allan Leicht, at the Hof Brau Haus in New Haven, Connecticut.

KENNETH McMILLAN (*Lane*) generates a perpetual optimism, joie de vivre and feeling of "life is a ball" in all the roles he plays. Perhaps it was this quality which made his suicide as Lou in *After The Fall* particularly tragic: it just shouldn't have happened to such a nice guy. Whether he's quaking in fear of an awesome Emperor as Ko-Ko, the tailor, in *The Mikado*, or waxing enthusiastic over his collection of roaches as a renowned entomologist in *The Man Who Came To Dinner*, McMillan gives his characters a twinkling eye, a gusto and a slap-on-the-thigh appeal not to be denied. It has served him well as he has appeared in a number of off-Broadway successes — *Babes In The Wood*, *Little Mary Sunshine*, *The Red Eye of Love* — and in the Fred Miller theatre (Milwaukee) production of *Thurber Carnival*

and a package show of *DuBarry Was A Lady*, which starred Dorothy Lamour. A member of last year's company, McMillan, as Lane in *The Importance of Being Earnest*, is appearing in his 11th role at the Studio Arena.

AINA NIEMELA (*Cecily*) would, undoubtedly, protest the label of "family entertainment", but it is obvious from her work at the Studio Arena that her appeal is to both adult and children's audiences alike. Her debut as Roxane in *Cyrano De Bergerac*, the season's opener, found favor with the critics, just as did her Mollie Jemison, the title role in *The Indian Captive*, please the thousands of elementary school children who witnessed the play. Her Pitti-Sing in *The Mikado* was a delightful romp — and introduced a singing voice heretofore heard only by those school kiddies — while her Elsie in *After The Fall* was a dramatic switch and revealed depths of sultry womanliness, unexposed in previous roles. For the third Project Curtain Call presentation, *Aladdin!*, Miss Niemela collaborated with actor-director Joe Servello on the script, which is based on *The Arabian Nights*. Prior to Buffalo, Miss Niemela kept her cool in the New York scene by appearing in three Broadway productions, two off-Broadway presentations and any number of television shows. Not content with just that, she played the female lead in a new film entitled *The Crazy Quilt*, which received great critical acclaim as did Miss Niemela's performance.

## STUDIO **arena** THEATRE

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\$3.75 per person

Park early and conveniently —  
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prior to opening.)

GERALD RICHARDS (*Merriman*) will long be remembered for his demanding role of Quentin, the central figure in Studio Arena's recent production of *After The Fall*, who never leaves stage during the course of the play. In the hands of a lesser player, the role could easily become monotonous, but with the deft treatment of actor Richards, Quentin gripped the audience and won its sympathy, more than appears on the written page of the script. Last season Richards appeared in *A Man For All Seasons* and portrayed Horace Giddens in *The Little Foxes* with Colleen Dewhurst. This season he has also been seen in *Cyrano De Bergerac* and played a fea-

tured role in *The Indian Captive*. These roles, of course, were preceded by appearances on Broadway, off-Broadway and in road companies not to mention seasons of summer and winter stock which have given Richards the polish and technique of his craft necessary for the fulfillment of any role — large or small.

JOHN SCHUCK (*John Worthing*) spent most of *Marat/Sade* in a loin cloth and bath-tub as the tormented revolutionist, Jean Paul Marat, so *The Importance Of Being Earnest* means an addition of — rather than change of — costume. Schuck has kept busy in the theatre ever since he left his hometown — Buffalo — to pursue his career as an actor. Off-Broadway audiences have seen him in *Streets of New York*, and he appeared in the touring company of *A Rainy Day In Newark* with star Imogene Coca. Regional theatre caught up with Schuck, and the Center Stage Theatre in Baltimore, Maryland took advantage of his talents for many productions. Last summer Shuck returned to Buffalo to portray El Gallo in *The Fantasticks* and with the memory of that performance still strong in everyone's mind it seemed a good idea to bring young Schuck back to the company on a permanent basis. *Marat/Sade* proved the idea a sound one.

ALAN ZAMPESE (*Algernon*) whose madness in *Marat/Sade* perhaps reached more violent proportions than anyone else's, certainly has no sanity problem as only a cool everything-under-control actor could play the variety of parts which make up Zampese's theatrical background. A musical comedy performer as well as actor in comedy and drama, Zampese appeared in the New York musicals, *Young Tom Edison* and *Young Ben Franklin*. At the Joan of Arc Playhouse, off-Broadway, he was seen in *The Golden Slippers* and our Toronto neighbors saw him as Ludlow Lowell in *Pal Joey*, the Rodgers and Hart musical which played the Royal Alexandra Theatre, with star Jane Russell. Shakespearean roles are a part of his background and at the Mill Mountain Playhouse in Roanoke, Virginia, he was seen

as Miles Gloriosus in *A Funny Thing Happened On The Way to The Forum*. He has spent ten seasons in summer stock and has played more leads than there is room here to mention.

TOM GRUENEWALD (*Director*) returned to Buffalo triumphantly upon the closing of *After The Fall*, the Arthur Miller drama with which he made his directing debut at the Studio Arena. The production turned out to be the season's happiest hit as it was both a box office bonanza and a critics choice, with renewed (and deserved) acclaim for the leads, Linda Selman and Gerald Richards, as well as for the talents of its director. Another hit tucked in the Gruenewald pocket is a musical, *Man With A Load of Mischief*, which opened last fall in New York with gleeful reports along critics row and has added lustre to the off-Broadway scene ever since. The success of this season for the young director is based not so much on luck as it is on good, solid experience, with such past assignments as directing several productions for the Phoenix Theatre in New York, two productions for Equity Library Theatre and one for the American Place Theatre. Other assignments have taken him to San Francisco, Louisville and to the University of Montana. The University of Wisconsin kept him busy during his undergraduate days, while Columbia University School of Dramatic Arts conferred upon him an M.F.A. before he was totally swept up in the world of professional theatre.

CLARKE DUNHAM (*Scene Designer*) comes to the Studio Arena at the conclusion of the busiest season of his career. He has been represented in New York this season by four shows, *The Kalchheim Plays*, for Edward Albee, Richard Barr and Clinton Wilder; *The Infantry*; Gunter Grass's *The Wicked Cooks* and the much discussed *MacBird*. *Earnest* is the 125th production Dunham has designed. As resident designer of the Bucks County Playhouse, he designed the original production of *Barefoot In The Park* as well as *Absence of a Cello*. Later this season he will make his debut as a Broadway designer with the Mike

Ellis production of *Girl In The Freudian Slip*. Dunham has served as charter vice-president of the United Scenic Artists Lighting Associates, which is the Broadway lighting designers' union. He is married and is the father of four children.

**JEANNE BUTTON** (*Costume Designer*) during her twelve years of designing costumes in the theatre has racked up an impressive list of credits. She is currently represented in New York by the off-Broadway musical, *MacBird*. Two Broadway shows she worked on this season were *Come Live With Me* and *Agatha Sue, I Love You*, and most recently she was Assistant Costume Designer for the Japanese stage production of *Gone With The Wind* and for *La Traviata* at the New York City Center. She has designed for the Antioch Shakespeare Festival and the Williamstown Summer Theatre. A member of the United Scenic Artists as a costume designer, she attended the Yale Drama School as a scholarship student and is a graduate of Carnegie Tech.

**DAVID ZIERK** (*Lighting Designer*) heads the Amherst Stage Lighting company which not only deals in supplying lighting equipment and effects but stage scenery and props as well, and rarely a week goes by when Zierk isn't caught up in the throes of two or three productions in the Buffalo area. With the one exception of last season's *The Firebugs*, Zierk has designed the lighting for every production on the stage of the Studio Arena. Prior to that, he designed many of the Studio Theatre productions at Lafayette and Hoyt over a period of ten years, and for the Buffalo Arts Festival of Today he designed seven different shows in the city during a two week period. He has designed the lighting control equipment for the Studio Arena, Melody Fair, the Studio School and many of the new public and parochial schools in the Buffalo area as well as for three summer theatres in the Chicago area, including the Pheasant Run Playhouse and the Edgewater Beach Theatre. Zierk studied at the Yale Drama School and the Goodman Theatre of the Art Institute in Chicago from which he holds a degree in drama.

## STUDIO arena THEATRE

in cooperation with

THE BUFFALO BOARD OF EDUCATION'S  
PROJECT CURTAIN CALL

presents

# ALADDIN!

An Adventure Story for Children

Adapted from The Arabian Nights

Directed by Joe Servello

March 18 and 25 at 11 AM

March 31 and April 1 at 11 AM and 2 PM

April 2 at 2 PM

681 MAIN/856-5650

### SPECIAL CREDITS

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### ACKNOWLEDGMENTS

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## NEW YORK

(Continued)

Prince production, *Cabaret*, is up for 11 awards . . . Some of the specific nominees: Best Play — Edward Albee's *A Delicate Balance*, Peter Shaffer's *Black Comedy*, Harold Pinter's *The Homecoming* and *The Killing of Sister George* by Frank Marcus. Best Musical — *Cabaret*; *I Do, I Do*; *The Apple Tree*; *Walking Happy*. Best Actor (straight play) — Hume Cronyn (*Delicate Balance*), Donald Madden (*Black Comedy*), Donald Moffat (*Right You Are* and *The Wild Duck*), Paul Rogers (*The Homecoming*). Best Actress (straight play) — Eileen Atkins (*Sister George*), Vivien Merchant (*The Homecoming*), Rosemary Murphy (*Delicate Balance*), Beryl Reid (*Sister George*). Best Actor (musical) — Alan Alda (*The Apple Tree*), Jack Gilford (*Cabaret*), Robert Preston (*I Do, I Do*) and Norman Wisdom (*Walking Happy*). Best Actress (musical) — Barbara Harris (*The Apple Tree*), Lotte Lenya (*Cabaret*), Mary Martin (*I Do, I Do*) and Louise Troy (*Walking Happy*). ■

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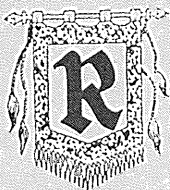
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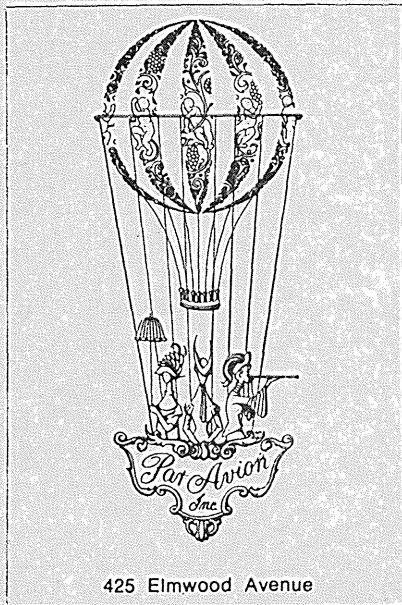
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## TORONTO

THE Irish play that London banned and which ran for 326 straight performances on Broadway last season, is stimulating Toronto audiences this week at the Royal Alexandra. It's called *Philadelphia, Here I Come!* and stars, among others, Donal Donnelly, familiar to many moviegoers as the engagingly whacky "painter" in the British version of the comedy hit, *The Knack* . . . Next Royal Alex' attraction will be the highland revue, *A Breath of Scotland* . . . Also of interest to Royal Alex' patrons is the fact that owner Ed Mirvish is readying two plays as Broadway entries this fall. First is Vancouver playwright Eric Nicol's revised comedy, *Don't You Wish Your Father Had?* (tried out last summer in Vancouver, Toronto and Montreal under the title, *Like*

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*Father, Like Fun*). The second, which will try out at the Alex' in July before going to Broadway, is a comedy called *Psalms Are Psung on Psunday*. It tried out briefly last season at New York Chelsea Theatre Centre but has been rewritten by Jean Raymond Maljean in the interim . . . The play is up for a Tony Award and so are its leading performers. We're talking about *A Delicate Balance*, Edward Albee's drama in which Hume Cronyn co-stars with his wife, Jessica Tandy, and Rosemary Murphy. It's at the O'Keefe until Saturday . . . A new cabaret show, categorized as a "musical play," by Will Holt, and called *That 5 a.m. Jazz*, has opened at the upstairs Theatre in the Dell, co-starring singer Stevie Wise, once-married to the Earl of Listowel, and a California transplant, Myron Natwick . . . Ragtime buffs are pointed in the direction of the midtown Golden Nugget where Bob Durst has taken over . . . Good reviews for Roy Wordsworth's production of Joe Orton's British hit, *Entertaining Mr. Sloane*, playing the Colonnade. It has been described by playwright Terence Rattigan as "the best English play in 25 years." ■



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# LONDON

**D**AVID MERRICK, in London for the West End opening of *110 in the Shade* (reviews just so-so) was asked on BBC-TV to name his favorite London play. "The Mousetrap," he replied, tongue in cheek. The Agatha Christie melodrama is now in its 15th year . . . Big year for Vivien Merchant, an Oscar nominee for *Alfie*, a Tony candidate for *The Homecoming* and signed recently for the role of Lady Macbeth next summer at Stratford-on-Avon, co-starring with Paul Scofield as *Macbeth* . . . Donald Pleasance, earning rave reviews for his performance in the film, *The Night of the Generals*, is returning to the London stage in Robert Shaw's dramatization of his own novel, *The Man in the Glass Booth* . . . Coral Browne, also in the Litvak-Columbia movie, will wind up *Lady Windermere's Fan* shortly at the Phoenix but will go immediately into another G. B. Shaw revival, *Heartbreak House* . . . Also big news is Julie Christie's decision to forsake her

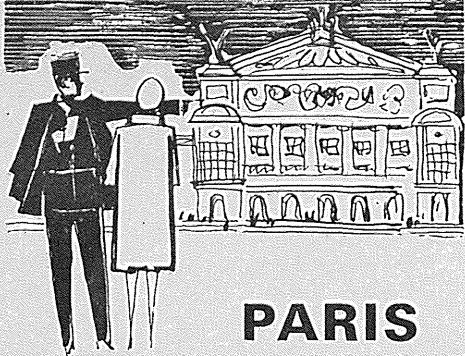
lucrative movie career long enough to play the role of Elie Dunn in the same Shaw play . . . Everybody — critics and the public — flipping over the recently-opened British edition of *Fiddler on the Roof*, with Israeli actor, Topol, in the key role of Tevye. It's playing Her Majesty's Theatre . . . Word here is that Edinburgh's Civic Theatre is in the black for the first time, new director Clive Perry having wiped out the \$18,000 deficit he inherited on taking over just a few months ago . . . West End version of the Broadway hit, *Cactus Flower*, has opened at the Lyric . . . Betsy Palmer, probably better known now for her regular appearances on the U.S. TV show *I've Got a Secret* than for her considerable talents as a stage actress, opened here Mar. 9 in *Luv* . . . Maximilian Schell and Genevieve Page have signed for the leads in Michael White's imported version of Edward Albee's *Tiny Alice* . . . Another White project, in partnership with Oscar Lewenstein, is a presentation of *Philadelphia, Here I Come*, once banned by the Lord Chamberlain but now okayed. ■

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## PARIS

MARCEL PAGNOL'S classic of the Midi — *Marius* — is being revived at the Sarah Bernhardt . . . A new presentation of Moliere's *Don Juan* is being offered by the Comedie Francaise, with Antoine Bour-

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seiller as director . . . A revival of Fernand Crommelynck's *Hot and Cold* is due at Theatre de L'Oeuvre, with Danielle Delorme as the star . . . Gilles Baluchon at work adapting *Letters From My Windmill*, stories by poet F. Mistral, for the stage . . . *Opera Noir*, Gabriel Cousin's musical about an American Negro girl in love with a white man, will play a circuit of seven state-supported theatres in suburban Paris . . . A British play, *Little Malcolm Against the Eunuchs*, has opened at Theatre des Arts . . . Aforementioned production *Don Juan* and the Labiche comedy, *Le Voyage de M. Perrichon*, are two reasons why the Comedie Francaise is once again making it with the public and critics. Other state-operated theatres had been taking the popular play away from the C.F. . . . To Parisians, the old Alhambra meant as much as the Palace did to New Yorkers. The music hall where Maurice Chevalier got his start 66 years ago, at the age of 12, will be torn down next month to make way for an office building . . . Actress Françoise Dorin has a hit on her hands — but as a playwright, using the pen-name Frederic Renaut to write *Comme au Theatre* (As in the Theatre). It's playing the Theatre Michodiere. . . . Yehudi Menuhin, heard recently in concert at the Paris Opera, has been awarded a Medal of Paris, an honor few artists have been accorded. ■

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## Project Curtain Call

(Continued)

plays are presented at the Studio Arena and in various elementary schools to bring stage presentations to students who might not otherwise have such an opportunity to enjoy live theatre.

Reginald Miles, Buffalo actor who appeared in six of last season's productions and in all of this year's to date, is playing the title role of *Aladdin*. The role of the Princess Bedrel-Badoor, has been assigned to Nan Withers, who appeared as Yum Yum in *The Mikado*. Her Royal parents, the Sultan of Baghdad and his wife Calipha, will be portrayed by John Pasco and Betty Lutes.

James J. Sloyan makes his first appearance in the children's theatre series as the villain, a wily magician. The Genie of the Lamp will be played by Lawrence James while Sally Rubin will be seen as the Spirit of the Ring. Others in the cast include Susan Slack as Amine, friend of the Princess; Mary Jane Abeles, mother of Aladdin; and Luke Pauly, Sherry Gerber and Pearl Spears as Royal attendants.

*Aladdin* is under the direction of Joe Servello, who is also designing the sets. Costumes are under the supervision of Luke Pauly, while Noel Harrington will design the lighting.

Additional Saturday morning matinees at 11 a.m. have been set for March 18 and 25, with five special showings for the Easter week-end: Friday, March 31, 11 a.m. and 2 p.m.; Saturday, April 1, 11 a.m. and 2 p.m.; and Sunday, April 2, 2 p.m. ■



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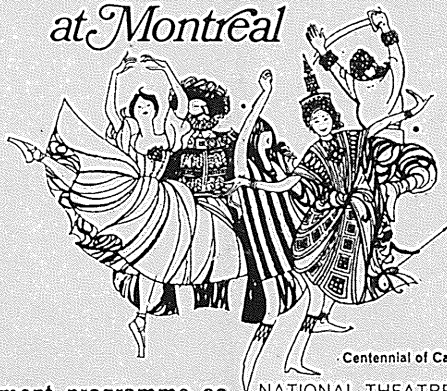
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