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ON STAGE

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Catsplay

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LYNNE MEADOW — ARTISTIC DIRECTOR

BARRY GROVE — MANAGING DIRECTOR

and

THE NEW YORK SHAKESPEARE FESTIVAL

JOSEPH PAPP—PRODUCER

present

CATSPLAY

by

ISTVAN ORKENY

in a translation by

CLARA GYORGYEY

with

(in alphabetical order)

HELEN BURNS JANE CRONIN ROBERT GERRINGER
 BETTE HENRITZE CHARLES MAYER ELEANOR PHELPS
 PETER PHILLIPS SUSAN SHARKEY KATHERINE SQUIRE

Directed by

LYNNE MEADOW

Setting

JOHN LEE BEATTY JENNIFER von MAYRHAUSER DENNIS PARICHY

Music

ROBERT DENNIS

Sound

CHUCK LONDON

Dramaturge

ANDY WOLK

Production Stage Manager

DAVID S. ROSENAK

AMERICAN PREMIERE AT ARENA STAGE, WASHINGTON, D.C. MARCH, 1977.

APRIL 5 THRU MAY 7, 1978

Associate Director, MTC

THOMAS BULLARD

Associate Artistic Director, MTC

STEPHEN PASCAL

Associate Producer, New York Shakespeare Festival

BERNARD GERSTEN

CAST

(in order of appearance)

Mrs. Bela Orban, nee Ersike Skalla HELEN BURNS
 Giza, her sister KATHERINE SQUIRE
 Paula Krausz JANE CRONIN
 Yanos, a waiter CHARLES MAYER
 Mrs. Mihaly Almasi, called Mousie BETTE HENRITZE
 Ilona, Mrs. Orban's daughter SUSAN SHARKEY
 Yoshka, Mrs. Orban's son-in-law PETER PHILLIPS
 Victor Vivelli ROBERT GERRINGER
 Madame Adelaida Vivelli, Victor's mother ELEANOR PHELPS

— THE CORRESPONDENTS —

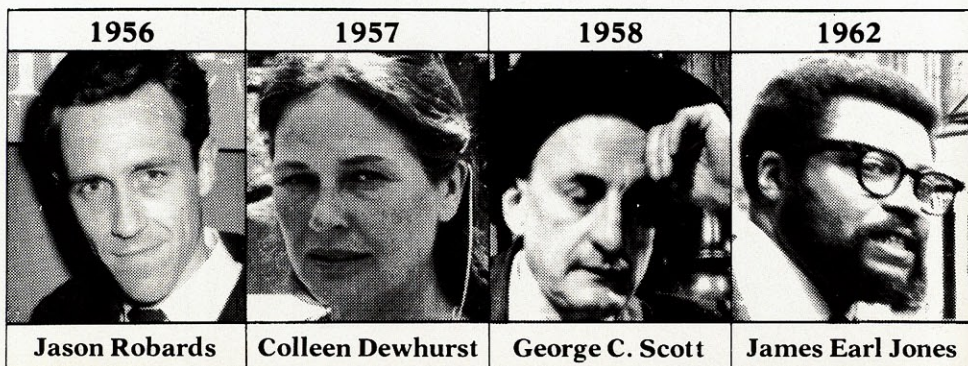
Mrs. Bela Orban, 127 Csatarka St., Budapest, Hungary, and
 her sister Giza, Leutberg Manor, Garmisch-Partenkirchen, Bavaria,
 Federal Republic of Germany

TIME: Mid-1960's

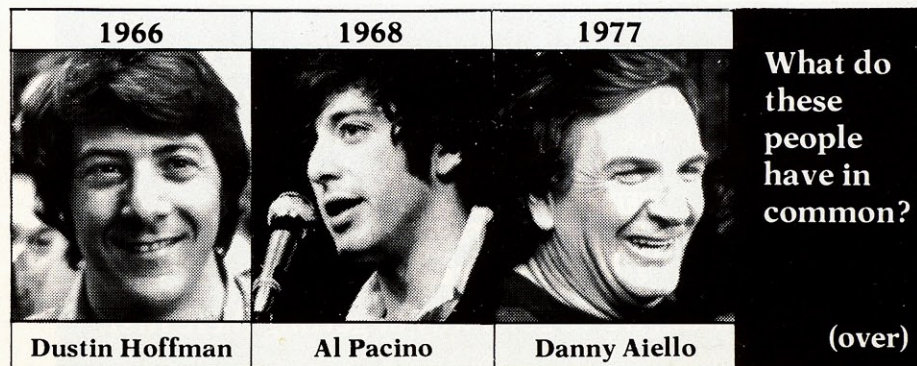
THERE WILL BE ONE INTERMISSION

Production Supervisor for New York Shakespeare Festival

JASON STEVEN COHEN



Photos 1-6 by Fred McDarrah



What do
 these
 people
 have in
 common?

(over)

WHO'S WHO IN THE CAST

HELEN BURNS (*Mrs. Bela Orban*) was born in London, graduated from the Royal Academy of Dramatic Arts, and has appeared with major British repertory companies including the National Theatre, Bristol Old Vic and the Royal Shakespeare Company. In England she acted under the direction of Peter Brook, Sir John Gielgud and Emlyn Williams. She has been a member of the acting companies of the Ottawa National Arts Centre and the Stratford Festival where among other roles she played Marjorie Pinchwife in *The Country Wife*. Since 1975 Ms. Burns has appeared in leading roles in six major television productions for the CBC in Toronto, including Canada's salute to the Bicentennial, "Paradise Lost." Most recently she was seen as Mrs. Orban in the American premiere of *Catsplay* at the Arena Stage in Washington, D.C. and has just completed a CBC television version of this play.

JANE CRONIN (*Paula Krausz*) was seen on Broadway in *Postmark Zero* and off Broadway in roles ranging from Nurse Ratched in *One Flew Over the Cuckoo's Nest* to April in *The Hot L Baltimore* to Marie in *The Bald Soprano*. Her roles across the country with such theatres as the San Diego Old Globe, Charles Playhouse, McCarter Theatre and Barter Theatre include Gertrude in *Hamlet*, Estelle in *No Exit*, Lady Macbeth, Titania, Countess Rosine in *The Marriage of Figaro*, Rummy Mitchens in *Major Barbara*, Mary Tyrone in *Long Day's Journey Into Night* and Nora in the Williamstown Theatre Festival's *A Touch of the Poet*. Last season she was seen in the Stockbridge Theatre Festival's production of *Come Back Little Sheba* with Dana Andrews. At MTC she appeared last year as the Mother in Edna O'Brien's *The Gathering*.

BOB GERRINGER (*Victor Vivelli*) just celebrated the twentieth anniversary of his first Broadway appearance in Sean O'Casey's *Pictures in the Hallway* by playing DeStogumber in Shaw's *Saint Joan* with Lynn Redgrave. Last season he appeared in Mike Nichols' production of Trevor Griffiths' *Comedians* at the Music Box. On Broadway he played opposite Claire Bloom in *Hedda Gabler* and *A Doll's House*. In regional theatre he did Arthur Miller's *The Price* and Hugh Leonard's *Summer*. In film he appeared with Barbra Streisand and Robert Redford in *The Way We Were*, and on television he has worked in a wide assortment of N.E.T. presentations, including "Play of the Week" and "The Adams Chronicles," as well as several daytime serials. He has appeared all over the country, from Baltimore's Center Stage to San Francisco's American Conservatory Theatre, as well as playing over thirty Shakespearean roles with the NYSF.

BETTE HENRITZE (*Mrs. Mihaly Almasi*) has been seen on Broadway in 11 shows including *Angel Street*, *Much Ado About Nothing*, *Here's Where I Belong*, *The Ballad of the Sad Cafe* and the Andrews Sisters' musical *Over Here*. She has appeared in 17 productions with the New York Shakespeare Festival, including *King Lear*, *Othello* and *The Merchant of Venice* with George C. Scott. She has performed in 25 off-Broadway productions and has received the Obie Award for *The Rimers of Eldritch*, *Measure For Measure*, *Three By Thornton Wilder*, and *The Displaced Person*. Ms. Henritze's recent film credits include *The Hospital*, *The Happiness Cage* and *Rage*. Her many television roles include performances in the recent Walt Whitman Special, "As the World Turns,"

"Somerset" and "The Power And The Glory" with Laurence Olivier.

CHARLES MAYER (*Yanos*) appeared in this year's production of *Chez Nous* as Le Français. He started as an actor at the Berlin State Theatre. His Broadway credits are *A Bell For Adano*, *The Red Mill*, *Thieves*, etc. Last season he was the Rabbi in *Fiddler on the Roof* with the late Zero Mostel. In Chicago he played Jake in Odets' *Awake and Sing*, which won him a Joseph Jefferson Award nomination. He also has many television and screen credits.

ELEANOR PHELPS (*Madame Adelaida Vivelli*) made her Broadway debut as Jessica in *The Merchant of Venice* with George Arliss, followed by the Stepdaughter in Pirandello's *Six Characters in Search of an Author*. Recently she played Mrs. Eynsford-Hill in *My Fair Lady* at the St. James; also, *Crown Matrimonial* with George Grizzard, *The Royal Family*, *Forty Carats* with Julie Harris, *The Disenchanted* with Jason Robards, *Suddenly Last Summer* by Tennessee Williams and the Queen opposite Maurice Evans in *Richard II*. Early Broadway plays include George Kaufman's *Mr. Big* and Elmer Rice's *We The People*. Her films include Cecil B. DeMille's *Cleopatra* and *The Count of Monte Cristo*. On television she has been seen in running parts on "Somerset," "Secret Storm" and numerous others.

PETER PHILLIPS (*Yoshka*) appeared on Broadway in *Equus* and *The Cherry Orchard* and toured nationally with *Equus*. Other New York appearances include Paul Verlaine in *Total Eclipse* at the E.S.T. and the understudy to the lead role in *Henry V* in Central Park. Peter recently worked at Arena Stage in Washington, D.C. playing Simon in *The Caucasian Chalk Circle* and at the Folger Theatre

in the American premiere of David Hare's *Teeth 'n Smiles*. Other regional credits include roles in *Hamlet* at the Philadelphia Drama Guild, *Troilus and Cressida* at the Yale Repertory Theatre and *The Devil's Disciple* at the American Stage Festival. He is a graduate of Dartmouth College and the Royal Academy of Dramatic Art.

SUSAN SHARKEY (*Ilona*) appeared in the Lincoln Center productions of *Enemies*, *A Narrow Road to the Deep North* and *The Plough and the Stars*. At the Kennedy Center she played the role of Rachel in *The Scarecrow*. Off Broadway she was seen in *People Are Living There*, *Scenes From American Life* and *The Guns of Carrar*. At the Long Wharf Theatre she appeared in *The Autumn Garden*, *Ah, Wilderness*, *The Show-off* and most recently, as Rhonda in *The Lunch Girls*. At MTC she played Rose Jones in *The Sea* and Sally in *The Voice of the Turtle*. For the Hudson Guild Theatre she was Anne in *The Diary of Anne Frank*.

KATHERINE SQUIRE (*Giza*) Miss Squire's many Broadway appearances include *Goodbye Again* with Osgood Perkins, *High Tor*, in which she followed Peggy Ashcroft, *Travelin' Lady* with Kim Stanley, Sean O'Casey's *Shadow of a Gunman* and the Mother in Tyrone Guthrie's production of *Six Characters*. In repertory she has worked with the Cleveland Playhouse, Margo Jones' Dallas Theatre, the Charles Theatre of Boston, the Guthrie Theatre of Minneapolis, Manitoba Theatre Center, Buffalo Arena and the Arena Stage in Washington, D.C. In live television she has appeared in "Studio One," "U.S. Steel," "Armstrong Theatre," "Play of the Week," "Alfred Hitchcock Presents," "The Virginian," etc. With her late husband George Mitchell she toured with the USO during World War II in Italy and the Pacific Islands. Her film credits include *Song*

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Without End and Clifford Odets' *Story on Page One*.

JOHN LEE BEATTY (*Set Designer*) has designed Jules Feiffer's *Knock, Knock, The Innocents* and David Mamet's *The Water Engine* for Broadway. Off Broadway, he is currently represented by Mr. Mamet's *A Life in the Theatre*. Among his MTC designs are *Golden Boy, An Evening With Cole Porter* and *Ashes*. For NYSF he designed *Ashes, Rebel Women* and *The Water Engine*. His numerous settings for Circle Repertory Theatre have won him an Obie Award, as well as the opportunity to design new plays by Lanford Wilson, Corinne Jacker, Albert Innaurato and David Storey. For the musical stage he has designed for the Goodspeed Opera House, The Los Angeles Civic Light Opera and the San Francisco Spring Opera. His many regional credits include Arena Stage in Washington, Yale Repertory, Cincinnati Playhouse-in-the-Park, The Hartman and Academy Festival Theatre, as well as The Acting Company. He has art directed for WNET Theatre-in-America, designed costumes and created his own puppet company. Mr. Beatty is a graduate of Brown University and Yale School of Drama.

JENNIFER VON MAYRHAUSER (*Costume Designer*) most recently designed *DA* by Hugh Leonard at the Hudson Guild Theatre, *The House of Bernarda Alba* at the Cincinnati Playhouse-in-the-Park and *Hopscotch* by Israel Horowitz at the NYSF. She designed Jules Feiffer's *Knock, Knock* on Broadway and has designed many shows off Broadway, including both the MTC/NYSF productions of *Ashes*. For the Phoenix Theatre she designed *The Elusive Angel* and *Uncommon Women and Others*, which she also did for public television. Other WNET credits are "The Moundbuilders" and "Phantom of the Open Harth." Her regional credits include designs for the Arena Stage, Syracuse Stage, the Folger Theatre and the American Stage Festival. She was resident costume designer for Circle Repertory Co. for four years.

DENNIS PARICHY (*Lighting Designer*) lit four productions for MTC last season, including *Ashes* (MTC and NYSF) and *The Last Street Play*. This summer he lit Irene Worth in *Old Times* and Barbara Bel Geddes in *Tobacco Road* for Academy Festival Theatre. Last season he designed *Hearthbreak House* for Cincinnati's Playhouse-in-the-Park. He is resident designer

for Circle Repertory Co. where he has designed over 15 productions including *Knock, Knock* at Circle and on Broadway. He was recently represented on Broadway by his work in David Mamet's *The Water Engine*.

ROBERT DENNIS (*Composer*) has written music for productions at Circle in the Square, the New York Shakespeare Festival, Arena Stage, the Long Wharf Theatre and the Folger Theatre. As a member of The Open Window, the composing-performing group, he collaborated on the score of *Oh! Calcutta!* Within the past three years Mr. Dennis has composed five scores for the Pilobolus Dance Theatre, two of which, *Untitled* and *Monkhood's Farewell*, were performed by the group on the N.E.T. *Dance In America* series.

CHUCK LONDON (*Sound Designer*) has pioneered in the arts of multi-media and multi-projection for the past 11 years in New York City. Mr. London is currently engaged as an independent producer/director of film, television and multi-media for some of New York's major production companies. He recently completed the production of the television commercial for Albert Innaurato's *Gemini*, in collaboration with Marshall Mason. He has been resident sound designer for the Circle Repertory Co. for the past five years, during which time he has created sound designs for *Hot L Baltimore, Sea Horse, Knock, Knock, The Mound Builders, Mrs. Murray's Farm, Feedlot*, and, most recently, *Ulysses in Traction*. Last season he collaborated with George Hansen on the sound design for the MTC/NYSF production of *Ashes*.

ANDY WOLK (*Dramaturge*) is the Casting and Literary Associate at the Manhattan Theatre Club. Last season at MTC he directed Larry Ketron's *Quail Southwest* and he will be directing the same author's *Rib Cage* this spring. *Catsplay* marks the fourth play he will have worked on with Lynne Meadow as Assistant Director or Dramaturge — the others being *Ashes, Chez Nous* and *Marco Polo*. His writing credits include *Strings Snapping* at MTC directed by Thomas Bullard, plus *Oracles* and *Maldoror* seen at LaMama and on tour in Europe. Mr. Wolk is an MFA graduate of Carnegie-Mellon University where he was a Shubert Fellow.

DAVID S. ROSENAK (*Production Stage Manager*) returns to MTC where he stage

managed the Anne Sexton opera *Transformations*. For the past two seasons Mr. Rosenak has been in residence as production stage manager with the Pittsburgh Public Theatre, collaborating on productions of *Uncle Vanya, Sizwe Bansi is Dead, Henry V* and Oliver Hailey's rewritten *Father's Day* and its developing sequel *And Furthermore*. His last project was the American premiere of the contemporary Russian theatre piece *Balyasnikov* by Aleksei Arbusov with Joseph Wiseman.

LYNNE MEADOW (*Director*) has been Artistic Director of MTC for the past six seasons. Last season she directed the critically acclaimed MTC/NYSF production of *Ashes* by David Rudkin which garnered three Obie Awards and moved to the Public Theatre for an extended run. For MTC she most recently directed *Chez Nous* by Peter Nichols, *Bits and Pieces* by Corinne Jacker (which also received an Obie Award), *The Wager* by Mark Medoff, *Golden Boy* by Clifford Odets and *The Pokey* by Stephen Black, among others. Guest Director for the past three seasons at the O'Neill National Playwrights' Conference, she also directed Jonathan Levy's *Marco Polo* for the Phoenix Theatre last year. A cum laude graduate of Bryn Mawr, Ms. Meadow attended the Yale School of Drama. She serves on the Theatre Panel of the National Endowment of the Arts and on the Board of Directors of the Theatre Communications Group. She is a recipient of a 1976 Citation of Merit from the National Council of Women, a 1977 Outer Critics' Circle Award for her "supportive and perceptive contribution to the American theatre" and a 1978 Mademoiselle Award for special achievement.

CLARA GYORGYEY (*Translator*) is president of International P.E.N. Writers-in-Exile. She received her graduate training at Yale University where she is working as a Master Teacher in English. She is the author of several articles on European literature, drama and music and has translated both the novel and play versions of Orkeny's *Catsplay* and *Toi Family*. She is currently working on a biography of the Hungarian playwright Ferenc Molnar.

ISTVAN ORKENY (*Playwright*) was born in Budapest in 1912. At the insistence of his druggist father, he had to study both pharmacy and chemical engineering before he could become a writer. When he finally finished, World War II began and Orkeny served four years followed by a year as a prisoner of war in the USSR. His

experiences as a POW impelled him to start writing short stories after the war, and then novels. His first play, *The Tot Family*, was introduced to American audiences by Arena Stage in Washington, D.C. two years ago. *Catsplay* was first presented in January, 1971, in Szolnok, Hungary, and re-staged in March of that year in Budapest at the Vigszinhaz Theatre. It has since been produced in Bulgaria, Czechoslovakia, East Germany, Poland, Rumania, Yugoslavia, the Soviet Union, Finland, Austria, West Germany, Belgium, France, Italy and Great Britain. Its American premiere was a year ago at the Arena Stage in Washington, D.C., followed by a second production at the Guthrie Theatre in Minneapolis. Orkeny's most recent play is entitled *Blood Relations*.

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In 1972, the Manhattan Theatre Club was an intrepid and enthusiastic newcomer to the burgeoning mainstream of Off-Broadway theatres. Believing that there existed a crucial need to provide a forum for new talents to present and develop their work in a professional setting, an energetic young staff of four, headed by Lynne Meadow, presented a prolific first season of over 65 events in the multi-facility building on East 73rd Street. Now, five years later, having attracted a subscription audience of close to 3,000 people and having distinguished itself as an important contributor to New York theatre, the Manhattan Theatre Club celebrates its sixth season.

MTC is the recent recipient of the 1977 Drama Desk Award, Obie Award, and the Outer Critics' Circle Award for our contribution to the theatre and has most recently produced such acclaimed productions as *Ashes* by David Rudkin and the off-Broadway hit *Starting Here, Starting Now*. Others include Corinne Jacker's award-winning play, *Bits and Pieces*, Athol Fugard's *The Blood Knot*, Terrance McNally's *Bad Habits*, Milan Stitt's *The Runner Stumbles*, Mark Medoff's *The Wager*, and David Storey's *Life Class*. The first showing of an MTC production on TV was Gardner McKay's "Sea Marks" on the PBS *Theatre in America* series.

In its sixth season, the Manhattan Theatre Club will continue to produce its eclectic program comprised of the DownStage Series of fully produced plays in our newly designated off-Broadway theatre, the UpStage Series of new plays, an opera series, a Cabaret with musical evenings and a poetry forum.

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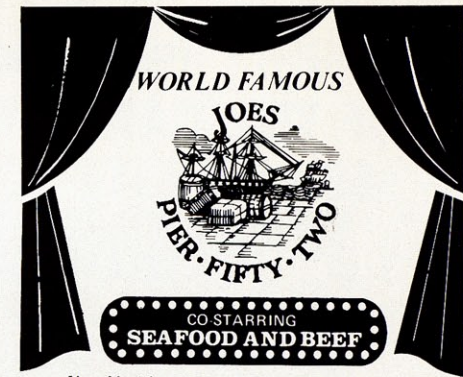
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Press Representative/
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Theatre Projects Coordinator Craig Zadan
Coordinator,
Latino Playwrights Unit ... Crispin Larangeira
Technical Director Mervyn Haines, Jr.
Production Prop Master Bob Phillips
Master Electrician Victor En Yu Tan
Master Carpenter Jim Burke
Audio Master Bill Dreisbach
Development Assistants . Marian Wallace Brown,
Stephen Morris
Play Development Coordinator Lynn Holst
Video Development Andy Holtzman
Administrative Assistant to
Mr. Papp Timothy Chandler
Casting Coordinators Mary Colquhoun,
James Nicola
Casting Assistant Joanna Ross
Play Development Assts. Robert Blacker,
Neil Meron, Helen Stratford
Subscription Assts. Sally Greenhut,
Patricia Livesay, Dona Mandel
Accounting William Booker,
Susan Knox, Jane Marasco
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Serge Mogilat, Maragaret Owens
Merchandising Paul Richards
Electricians .. Eric Blasenheim, Gerald Bourcier,
Marshall B. Clark, Beth Plein
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