

1977-1982 The Performing Arena

*see addendum for production credits

In December 1976 Del Hamilton, David Head, Glenn Hilke and Martin Swinger met to discuss the formation of an experimental regional theatre as an alternative to the NYC-based arts universe, in the way that companies like Iowa Theatre Lab and Bread & Puppet Theatre were changing the landscape of regional arts. Over the next months they would be joined by Jeff Franklin, Marianne Fraulo, Lynda Macaluso, Celeste Miller and Elise Witt. Together they envisioned a company that would experiment with new forms, bring performance to a diversity of audiences including the institutionalized, and work in a multi-disciplinary, collaborative way where each individual's training and specific practice, whether music, dance or acting, would be shared among all.

There was a dynamic energy afoot at that time, fueled by the cultural explosion, social consciousness and experimental expression of the 1970s – ripe ground for reinvented approaches to the arts. A rich mix of new voices -- Grotowski, Shepard, Pilobolus Dance Theatre, The Performance Group, Peter Schumann, and Spalding Gray, Hilke's mentor at NYU's Experimental Theatre Wing, were part of the inspiration.

In Atlanta the legacy of the Civil Rights Movement and the arts initiatives of Maynard Jackson, Atlanta's first African-American mayor, were transforming the city politically and culturally. Jackson's Bureau of Cultural Affairs, his implementation of the federal CETA program to fund artists, and a spirit of bringing the arts to all, not just the elite, through community access and public art, made Atlanta a nurturing place for new ideas, and a supportive place for the growing critical mass of young artists, who, like TO's founders, were moving to the city.

In this milieu the early work began without budgetary security, an outside board of directors or support staff. Grant proposals were written to the Bureau of Cultural Affairs and Georgia Council for the Arts, and their funding supported the work of developing material for incarcerated populations, schools and special needs audiences. A series of workshops with residents of prison pre-release centers utilizing the improvisation techniques of Viola Spolin resulted in the initial development of a play, *Walls*. Work began on *Don Q!*, a children's musical based on Cervantes.

The unlofty slang of a theatrical "outfit" (well, we're an outfit that does theatre so that makes us a theatrical outfit) fit the group's mission to make theatre accessible, and emerged as the name.

The first public performance, in June 1977, was a double bill of Sam Shepard one-acts -- *The Unseen Hand* and *Forensic and the Navigators* at the Performing Arena, a converted laundromat in an alley off St. Charles Avenue in Virginia-Highlands. The 70-seat space was already home to Miller's Gypsy Rainbow Dance Theatre.

Now an ensemble of nine sharing three CETA grants among them, the group sojourned in Canaan, New York on the Massachusetts border in the Berkshires that summer for an intensive workshop, living communally and working out of an off-season space donated by a local

college, guiding each other according to each individual's skills in improvisation, writing, movement, choreography and music to establish a collaborative approach to creating new work. Through this process the identity of the company was formed.

Pooling their two vehicles, the nine traveled to Glover, Vermont for Peter Schumann's Bread & Puppet Resurrection Circus. They were to fashion their own colossal masks and puppets in the tradition of Schumann's work, incorporating them into later productions of street theatre in Atlanta and throughout the Southeast.

The summer's work saw the further development of *Walls and Don Q!*, the creation of *Moonmyth* – an astrological dance/theatre drama conceptualized by Miller, and the beginning of an adaptation of *Macbeth*.

In fall of '77 *Don Q!* toured to Atlanta schools and youth detention centers, and *Walls* to halfway houses. Both pieces were performed at public city events, part of Mayor Jackson's program for community access. Outreach expanded to mental health facilities. *Moonmyth* ran at the Performing Arena (Gypsy Rainbow would co-produce the *Moonmyth* series, *Macbeth* and *Creation*). Composer Robert Raposo and graphic artist Wayne Sizemore joined the ranks; Sharon Levy would come on board in 1978.



L to R: Robert Raposo, Glenn Hilke, Martin Swinger, Del Hamilton, Celeste Miller, Elise Witt, Jeff Franklin, David Head, with Marianne Fraulo in front

The commitment was all-encompassing. There were no salaries. Work was communal, whether set building, writing grants proposals and press releases (and in 70s-era PR style, staple gunning posters to telephone poles and taping them to the windows of obliging businesses), sweeping the stage, or cleaning the makeshift rest room which was situated in a corner of the performance space so that patrons obliged to use it before intermission had to maneuver their way across the stage during the show – a memory still held fondly by those early audiences.

In December '77 TO produced a trio of one-acts: *The Stronger* by August Strindberg, the rock 'n roll fable *Cowboy Mouth* by Sam Shepard and Patti Smith, and *Rotations* by North Carolina playwright Rebecca Ranson. Classes were offered in dance, improv, singing and stage combat, with acting workshops for students at GSU and free maskmaking classes for kids. Volunteers offered their skills as interest in the young company grew.



In February 1978
Moonmyth received
a 2nd incarnation as
Moonmyth Mnemsis

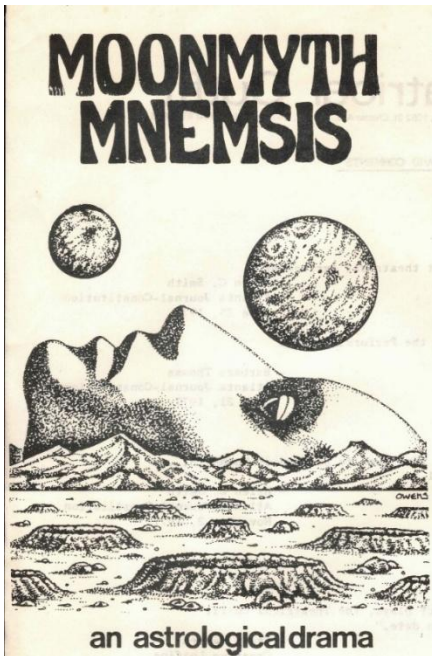
Far Left: Del Hamilton (Pluto)

the Watchers L to R
Bottom: Wayne Sizemore,
Ralph Jones.

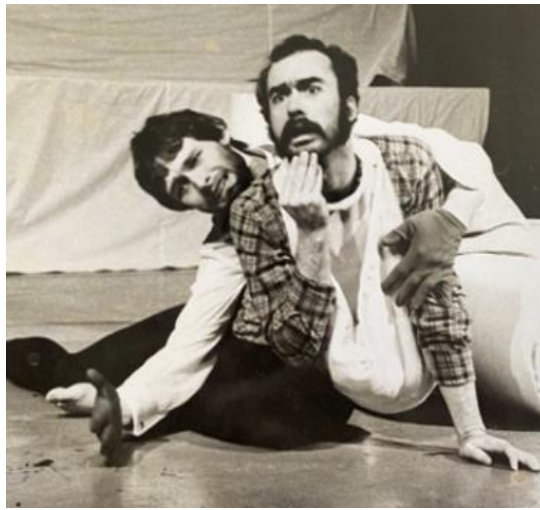
Top: April Smith, Lynda
Macaluso, Glenn Hilke,
Celeste Miller.

L to R:
Elise Witt
(Earth)
Celeste Miller
(Moon)

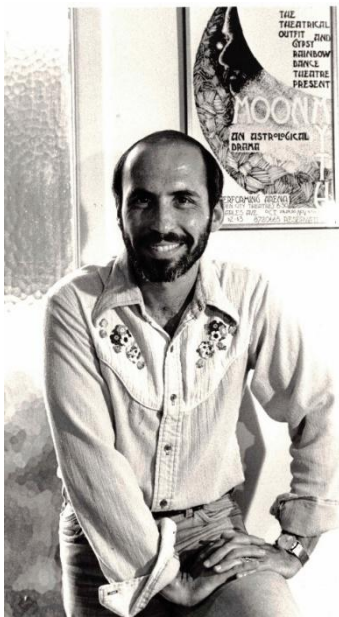




Poster design by Wayne Sizemore



L to R: Glenn Hilke (Saturn), Wayne Sizemore (Jupiter) in rehearsal for *Moonmyth Mnensis*



Jeff Jawer, *Moonmyth*
Astrological Consultant



Don Q! on tour. Clockwise from top left: Glenn Hilke (Don Q), Robert Raposo (the Brigand), Elise Witt (the Tavern Maid), Del Hamilton (Sancho Panza)

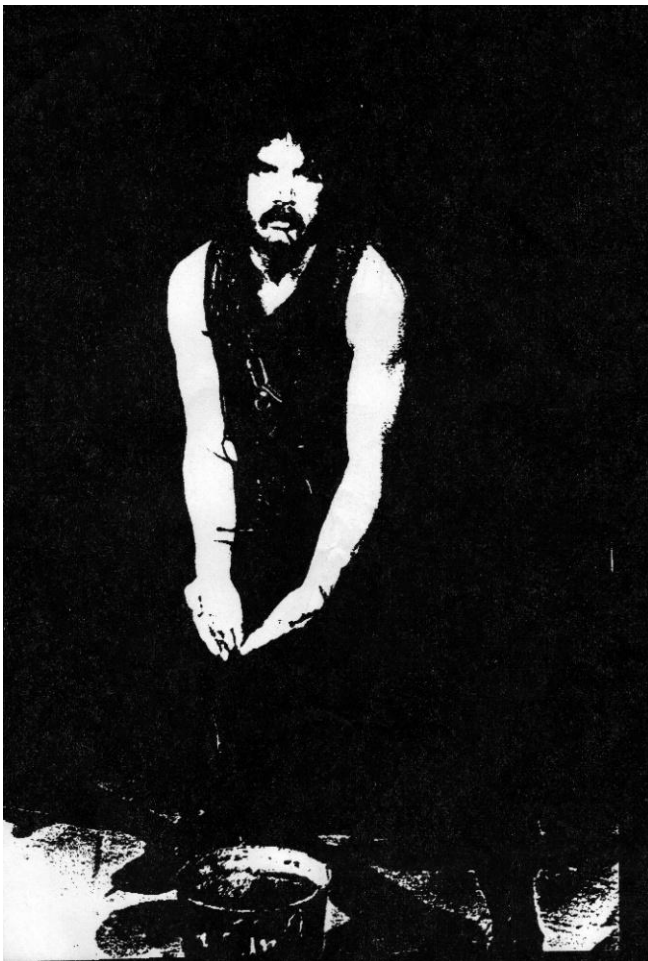
Work began on a street play – *Creation*, using mime, acrobatics, circus skills learned through a collaboration with the Bond Street Theatre, and mask work in the tradition of Bread & Puppet to tell a creation story based on an Apache Indian myth.

In the “theatre of objects” tradition, found objects continued to play a part in production and costume design where merited or by necessity, adding an immediacy and energy to production values.

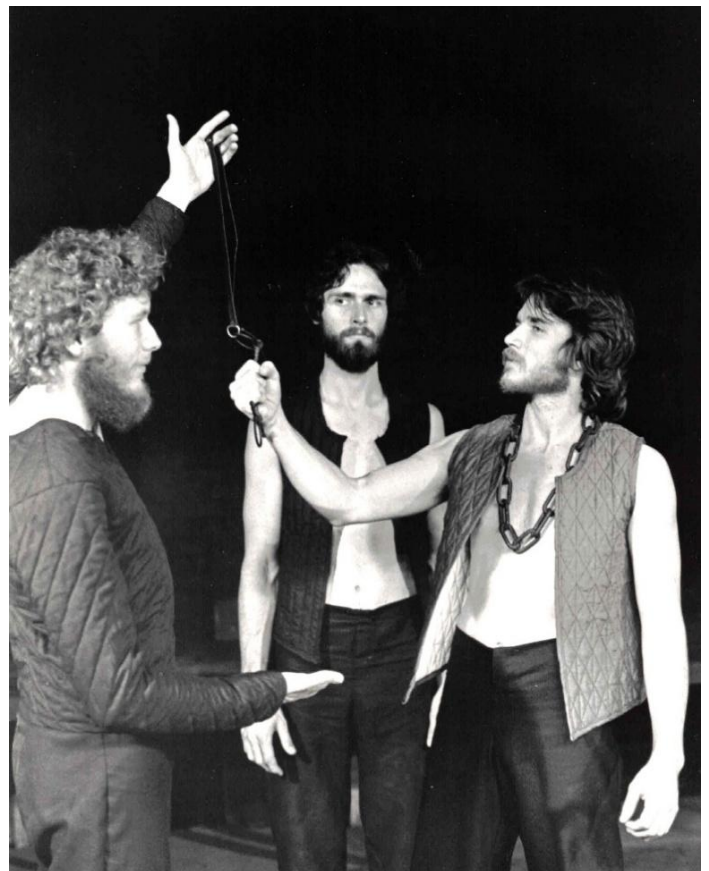
In April the ensemble presented its trailblazing adaptation of *Macbeth* directed by Del Hamilton, celebrated as the Shakespeare event of the year in Georgia by the Folger Shakespeare Library's *Shakespeare Quarterly*. Audiences described the experience of the play as one of urgency and intimate impact -- a gut-level punch.

The limitations of the 28'x20'stage, budget and company size forced decisions of economy that served the story without diminishing it. The Weird Sisters became nearly omnipresent as they infested Macbeth's mind and subsumed the roles of other characters. There was a sense of primitive ritual in the expressionistic visuals of buckets of blood, the witches' gossamer veil of the future blurring the border between real and unreal, and their sudden and dramatic doubling of height in the final confrontation.

Most spectacularly, the bare-chested death struggle of MacDuff (Jeff Franklin) and Macbeth (David Head), MacDuff squeezing the tyrant's life from him, conveyed a triumph of good over evil that was both elegant and visceral. From the *Quarterly*: "In the small theatre this choice was better than literal adherence to the play's swordplay. If a pair of swordfighters had kept... the action very safely away from spectators, the result would have lacked credibility." By contrast, the *Quarterly* went on to compare the TO *Macbeth* with an acclaimed RSC production whose swordfight in close quarters seemed genuinely dangerous, concluding: "This moment at the Performing Arena was more richly resonant."



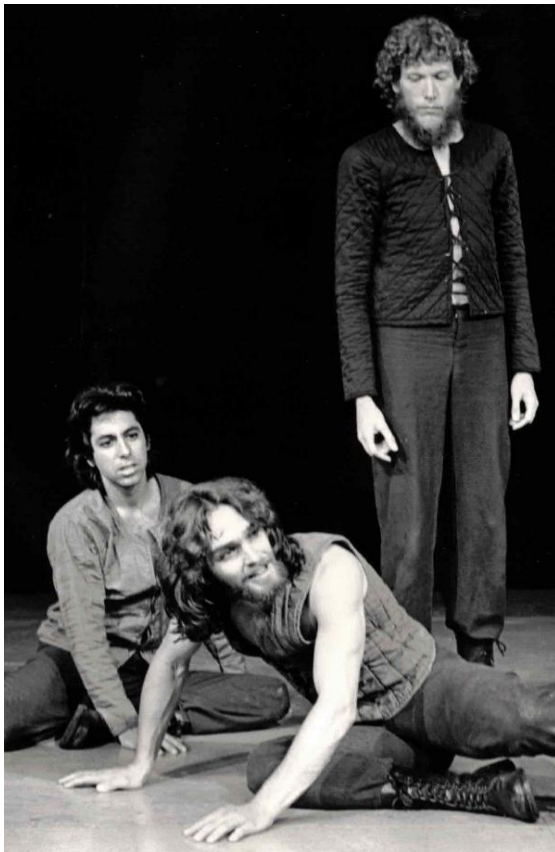
David Head as Macbeth



L to R: Martin Swinger (Ross),
Glenn Hilke (Banquo), with Macbeth



The Weird Sisters and the Macbeths (Marianne Fraulo, David Head)



L to R: Robert Raposo (Malcolm), Jeff Franklin (MacDuff),
Martin Swinger (Ross)



L to R: Elise Witt, Celeste Miller, Lynda Macaluso
(The Weird Sisters)

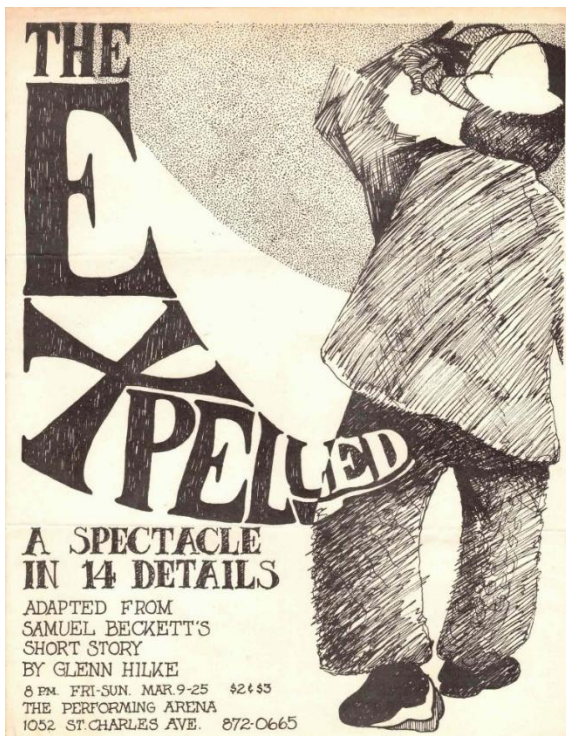
The production had a two-week run at NYU's Experimental Theatre Wing's black box space in June '78. While in New York the cast saw Richard Schechner's Performance Group in SoHo and did workshops at Bellevue Hospital and youth offender centers on Long Island. The East Coast tour continued with performances of *Creation* at the Spoleto Festival in Charleston, SC, UNC Chapel Hill, and the avant-garde New Theatre Festival in Baltimore.



Bob Raposo (L.) leads *Creation* rehearsal with Martin Swinger (robed) and Jeff Franklin (R. rear)

Beginning in fall '78, after the intensity of *Macbeth* (perhaps in line with superstitions surrounding the play) the collective transformed, becoming for a time a coalition producing independent projects under the TO umbrella, while Gypsy Rainbow took its own path. There were robust exchanges with area companies as members took roles with other theatres and drew on local talent to work with TO. Glenn Hilke toured prisons, created new works based on the writings of prisoners, initiated programs for schools and inmates and staged street theatre with the African Dance Ensemble and other groups.

Productions in this period include Ionesco's *Exit the King*, David Mamet's *Sexual Perversity in Chicago*, and adaptations of Samuel Beckett's *The Expelled* and Lewis Carroll's *Alice in Wonderland*. Lanford Wilson's *Home Free* was toured to Westbeth Theatre Center in NYC.



Poster design by Wayne Sizemore



Alice in Wonderland Henry Lide (March Hare), Marianne Fraulo (Queen of Hearts)

Home Free on tour in NYC. Pictured in The Villager, January, 1979.



**Incestuous
Fantasy**



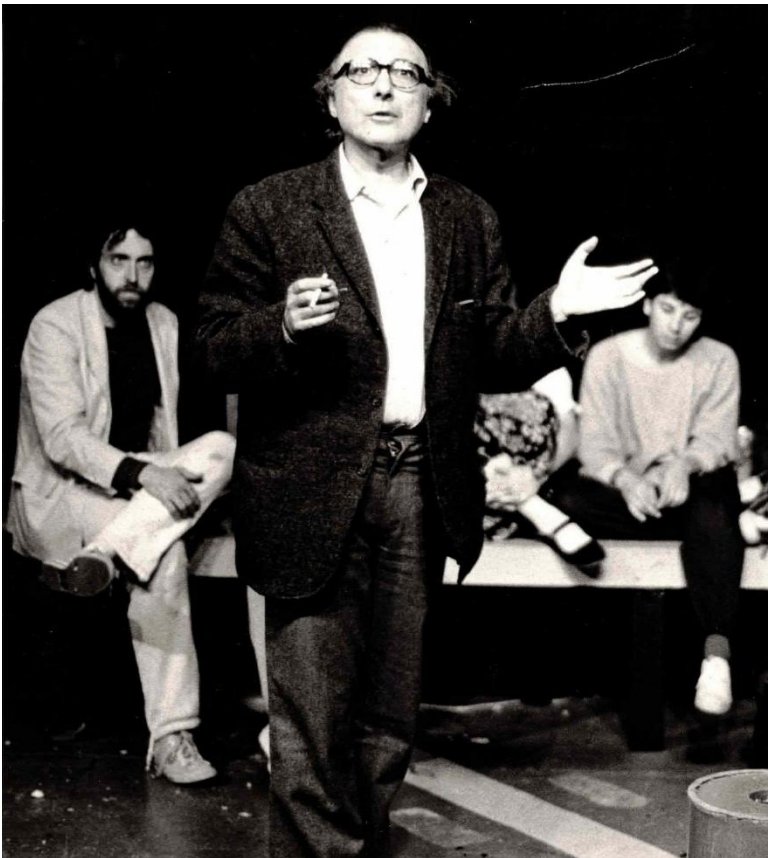
"Home Free" is an incestuous fantasy by Lanford Wilson co-directed and performed by Glenn Hilke and Marianne Fraulo of The Theatrical Outfit of Atlanta currently on tour. It is about a sick/sweet **relationship** between brother and sister and was first produced in the early 60's at Café Cino directed by Marshall Mason. At Westbeth Theatre Center, 151 Bank Street, Thursday and Saturday at 7:30 thru January 27th. 869-3530 for reservations. - J.P.

On the road with *Creation*
Consulting a road map 70s style. L to R:
Del Hamilton, David Head, Sharon Levy



The Performing Arena continued to be utilized in inventive ways and by necessity as part of the environment of productions. In 1979's *Alice in Wonderland*, Alice emerges from a trap door in the ceiling as her entrance to Wonderland and departs the same way. In 1982's *Cops*, set in a wee hours Chicago diner, when the script called for a character to exit to the set's bathroom and later come out shooting, the actual bathroom in a corner of the performance space becomes part of the set. At the play's end the entrance doors to the theatre are thrown open to the alley to reveal the flashing lights of a police car.

In spring '79 TO members participated in an extraordinary event that brought internationally renowned artists to Atlanta for the month-long project *Creative Collaboration* – a culmination of both the interdisciplinary spirit and community involvement that had inspired TO from its beginnings. Funded by the Bureau of Cultural Affairs, High Museum of Art and National Endowment for the Arts, the project brought together Italian visual artist Michelangelo Pistoletto, theatre director Lionello Gennero and jazz musician Enrico Rava, and American composer Morton Feldman with Atlanta artists from visual, theatre and music disciplines to create art in galleries, shopping malls, storefronts, street corners and community arts complexes. Coincidentally Gennero had just produced an adaptation of *Alice in Wonderland* at his Independent Theatre Lab in Torino, Italy, and he conducted a workshop with the TO cast of *Alice*.

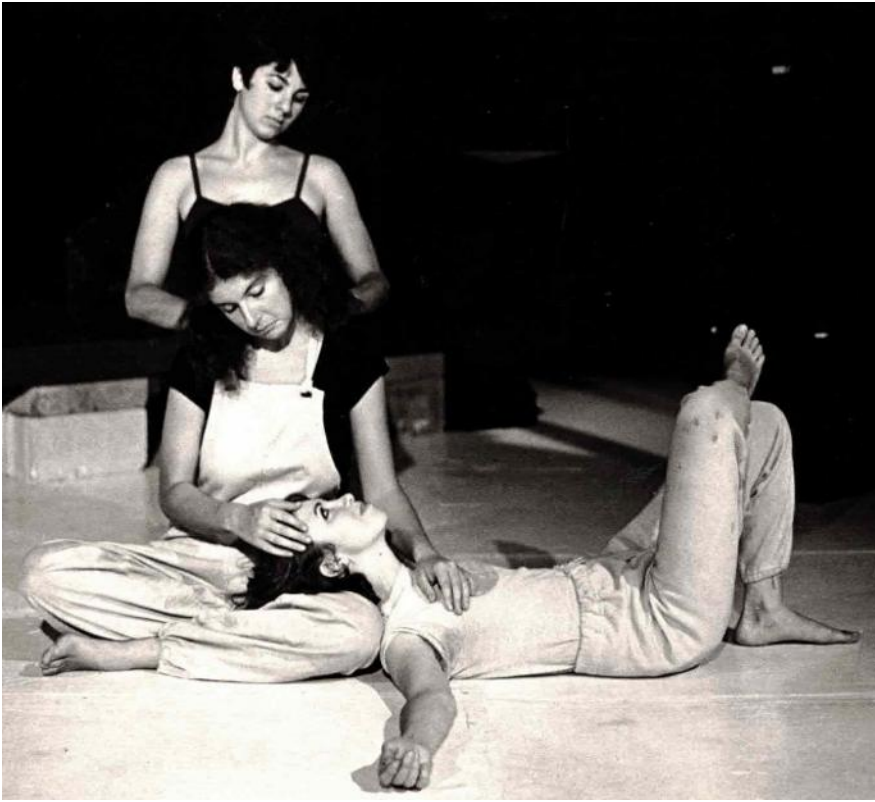


Lionello Gennero with *Alice* cast members
Hudson Marts and Sharon Levy



Michelangelo Pistoletto (L) and Glenn Hilke
in the art event *Man on the Moon*.

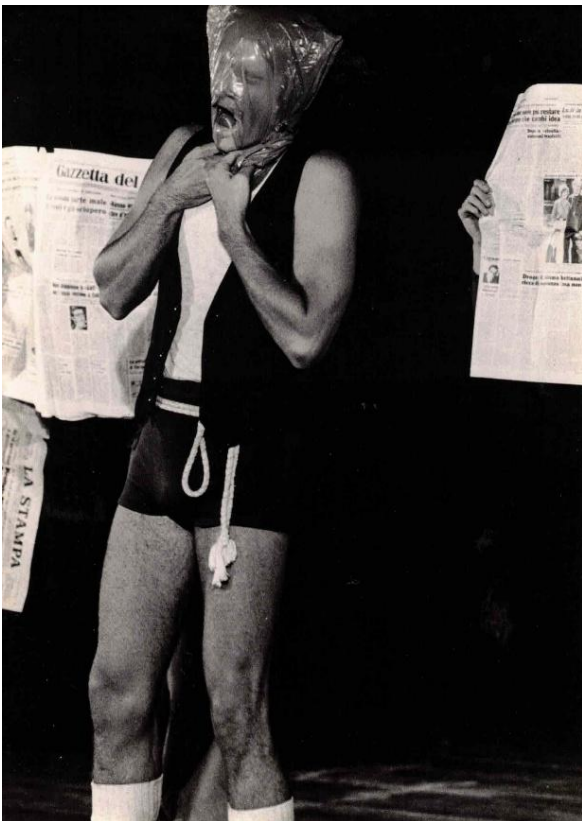
TO's next offering, *Red Composition One*, an autobiographical work by Fraulo, Levy and Witt, was developed for the Atlanta New Play Project and funded by the National Endowment for the Arts to tour colleges and correctional facilities for women in North Carolina.



Red Composition One

Top to bottom: Sharon Levy, Elise Witt, Marianne Fraulo.

Right: Fraulo as the chain-smoking torch singer



In summer '79 David Head and Atlanta musician Laura Culver, along with Fraulo, Levy and Witt were invited to travel to Italy to participate in Pistoletto's *Opera Ah*, with most of the inhabitants of the village of Corniglia in the Cinque Terre, filmed for Italian television.

Culver, Fraulo and Head went on to Gennero's Independent Theatre Lab in Torino where they created and presented a new work, *Stranger in a Strange Land* (*Straniero in un Paese Strano*).

David Head in *Stranger in a Strange Land*
Laboratorio Teatrale Indipendente, Torino, Italy

The return to Atlanta saw another natural transition as the company again shifted. It was becoming clear that, for TO to move forward into the future, a new, more professional structure was needed. Restructuring began under the leadership of Head, Fraulo and Levy, becoming Producing, Artistic, and Administrative Directors respectively. Kent Stephens of Imaginary Theatre (later Alliance AD), encouraged the perspective that TO's growth called for a changed business model to advance the work, and that process would come to fruition in 1981 when local business entrepreneur Paul Sanger proposed a plan to move the company to a larger, more accessible space and build a board with local business professionals.

In the period 1980-1982 while these changes were gradually unfolding, work continued at the Performing Arena and in the community.

A program was started with students at Inman Middle School who presented the Japanese folktale *Urashima Taro* and toured it to elementary schools. The program expanded to additional schools in conjunction with GSU's Urban Life Department.

The street theatre piece *The Giving Tree*, created in Italy as *L'Albero Generoso*, was performed at cultural events throughout the city.

And at the Performing Arena TO presented a series of acclaimed works including:

The Lower Depths - Maxim Gorky's 1902 social realist drama

Visions of Joan of Arc - conceptualized by Head and Fraulo, created in collaboration with the cast, using puppetry, fable, original music, historic dialogue, and flash-forwards to a 20th century reporter. Jane Alexander, who had done Shaw's *Saint Joan* early in her career, attended a performance, came backstage and inspired the company.

Alice Takes a Downer – an adaptation of *Through the Looking Glass*

Rasputin - developed through improvisation with North Carolina playwright Robert Donnan, featuring a young Chris Kayser in the title role (with a second iteration in 1984)

Antigone by Sophocles - in a traditional period production

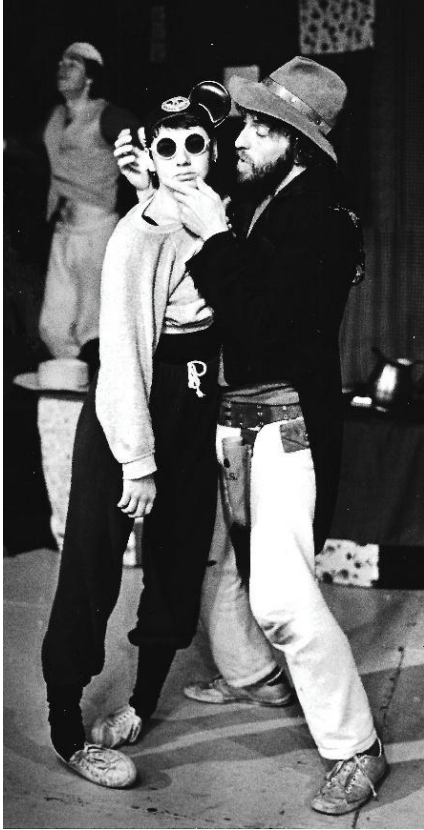
Medea: A Noh Cycle by Carol Sorgenfrei - using stylized Japanese Noh and Kabuki elements

Equus - Peter Shaffer's disturbing psychological drama

Cops by Terry Curtis-Fox – a shoot-out in a wee hours Chicago diner

Late-night offerings ranged from the poetry of Dylan Thomas and Edgar Allan Poe to a 99-cent midnight show, *Killer's Head*, a stream-of-consciousness monologue by Sam Shepard featuring a man in an electric chair awaiting execution.

Alice Takes A Downer Sharon Levy (Alice),
Hudson Marts (The Red Knight).



Right: Alice in
dire straits.



Medea: A Noh Cycle L to R: Janet Metzger (Nurse), Lon Waitman (Jason), Marianne Fraulo (Medea)



Antigone Thomas Campbell (Chorus)

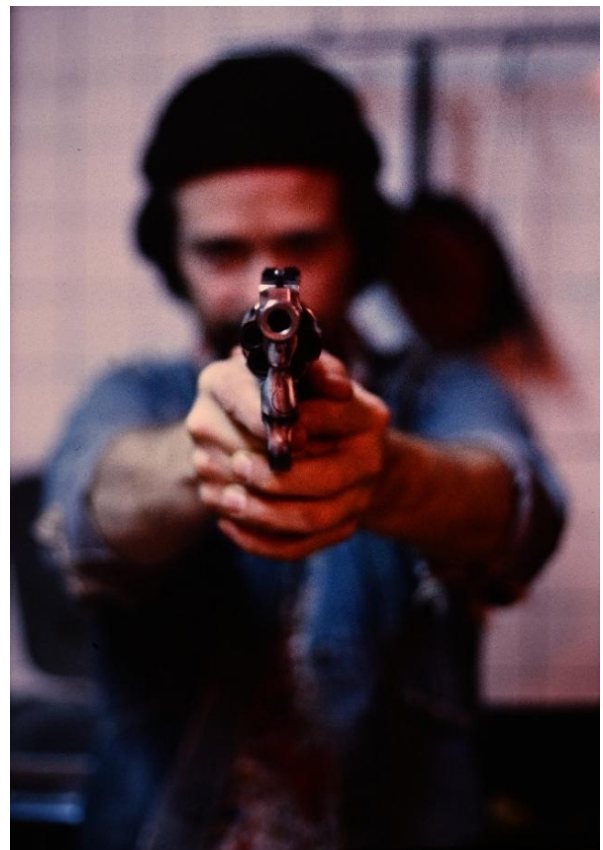


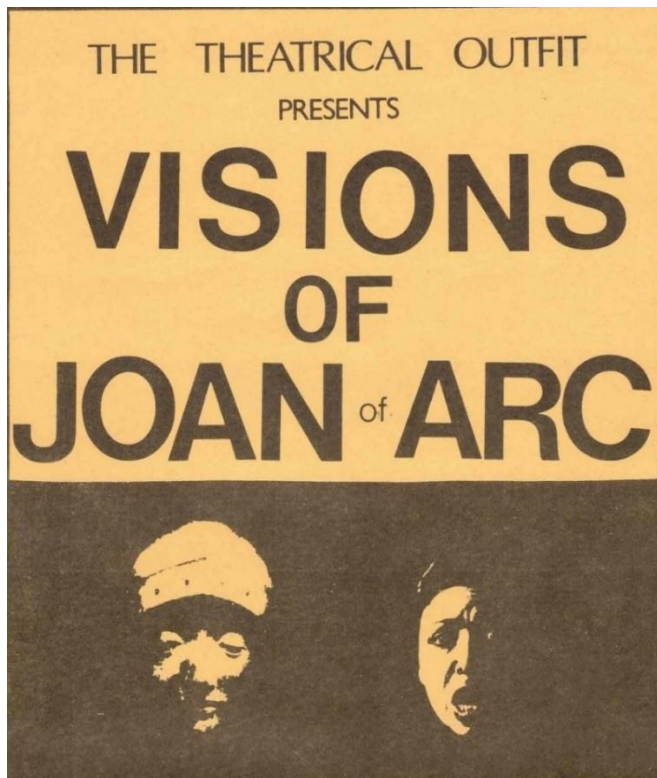
Chris Kayser as Rasputin



The Lower Depths Arlene Lorre (Natasha), Sharon Levy (Nastya)

Below: *Cops* L to R: David Milford (Customer), Mark Podlin (Detective Bob Barberson),
Steve Lindsley (Detective Jack Rolf) Right: David Milford





Marianne Fraulo (Joan), Hudson Marts (the Dauphin)



Joan with Brother Ladvenu (David Head)

At the end of the '81-'82 season the next phase began when Head and Levy, with the assistance of the newly formed 40-person Board of Directors, moved TO to a new home at the Kress Building at 10th and Peachtree, and Fraulo departed the company though she continued to work at TO as an actor, appearing in numerous productions between 1985 and 2012.

A December 1979 article in *Marquee* titled *Theatre on the Edge of the '80s* points to the Outfit and "the small theatres, kept alive through dedication to the art and the craft" as the heart of Atlanta's theatre world. Through changes in leadership and business models, the Outfit kept that sense of its founding spirit.

Joe Cumming, Jr. in an Atlanta Journal/Constitution article of February 10, 1980, after seeing *Visions of Joan of Arc*, wrote: "Sometimes, watching in the dark, we feel their passion stir up an answering demon in our own soul and we sense something important has been confronted."



Moonmyth I (1977). L to R Bottom: Elise Witt, Celeste Miller, Marianne Fraulo. Middle: David Head, Jeff Franklin, Glenn Hilke, Del Hamilton, Martin Swinger, Robert Raposo. Top: Ralph Jones, Deborah, Lynda Macaluso, John Olive, Wayne Sizemore.

Our Founding Members Who Have Passed

David Head (2022) who helmed the Outfit in its next phase as its brilliant Artistic Director
Martin Swinger (2021) who brought joy everywhere with his music and his generous heart
Lynda Macaluso (2018) whose beauty, grace and kindness will be with us always

Selected Production Credits

*some archives may be incomplete or missing

1976-1977

The Unseen Hand / Forensic and the Navigators 1977 by Sam Shepard. David Head, Martin Swinger, Robin Richardson, Rick Mitchem, Warren Whipple, Henry Lide, Terrence Jenkins, Glenn Boyette, Randy Taylor. Directed by Del Hamilton. (June '77)

1977-1978

Don Q! Onstage 1977 and touring 1977/78 – Company-developed. Glenn Hilke, Del Hamilton, Martin Swinger, David Head, Marianne Fraulo, Celeste Miller, Elise Witt, Lynda Macaluso, Jeff Franklin, Wayne Sizemore, Robert Raposo. Music by Robert Raposo and Martin Swinger.

Walls 1977 Touring only. Company-developed and performed.

Moonmyth 1977 – Concept by Celeste Miller, created in collaboration with the cast. (Oct. 28 - Nov. 13, '77). Pluto: Del Hamilton, Neptune: Martin Swinger, Uranus: Jeff Franklin, Saturn: Glenn Hilke, Jupiter: Wayne Sizemore, Mars: David Head, Earth/Venus: Elise Witt, Mercury: Marianne Fraulo, Sun: Robert Raposo, Moon: Celeste Miller. Dancers: Ralph Jones, John Olive, Lynda Macaluso, Deborah. Director: Del Hamilton. Choreography: Celeste Miller. Music composed/performed Robert Raposo. Poster Design: Wayne Sizemore.

Evening of One-Acts 1977: (Dec.2-18, '77)

The Stronger by August Strindberg – Jo Leavitt, Marianne Fraulo. Director: Glenn Hilke.

Cowboy Mouth by Sam Shepard and Patti Smith -- Celeste Miller, Robert Raposo, Jeff Franklin. Director: Del Hamilton.

Rotations by Rebecca Ranson – Elise Witt, Martin Swinger. Director: Del Hamilton.

Moonmyth Mnemsis 1978 – Concept by Celeste Miller, created in collaboration with the cast. Pluto: Del Hamilton, Neptune: Martin Swinger, Uranus: Jeff Franklin, Saturn: Glenn Hilke, Jupiter: Wayne Sizemore, Mars: David Head, Earth/Venus: Elise Witt, Mercury: Marianne Fraulo, Sun: Robert Raposo, Moon: Celeste Miller. Watchers: Ralph Jones, Lynda Macaluso, April Smith. Director: Del Hamilton. Choreography: Celeste Miller. Music composed and performed by Robert Raposo. Poster Design: Wayne Sizemore (Feb. 3-26, '78).

Macbeth 1978 by William Shakespeare -- The Weird Sisters: Celeste Miller, Lynda Macaluso, Elise Witt. Servant/Captain/Porter/Doctor: Wayne Sizemore, Ross: Martin Swinger, Malcolm: Robert Raposo, Duncan: Del Hamilton, Banquo: Glenn Hilke, Macbeth: David Head, Lady Macbeth: Marianne Fraulo, MacDuff: Jeff Franklin. Director: Del Hamilton. Choreography: Celeste Miller. Costumes: Martin Swinger. Witches' costumes: Celeste, Elise and Lynda. Music Director: Robert Raposo. Masks: Lynda Macaluso. Best Choreography award – Atlanta Circle of Drama Critics. Nominated in six categories. (April 14 - May 21, '78 and NYU Black Box space June 22 - July 1, '78).

Creation 1978 Touring only. Company-developed and performed.

1978-1979

Exit the King 1978 by Eugene Ionesco – King Berenger: David Head, Queen Marguerite: Roberta Illg, Queen Marie: Cece Russell, Guard/Greek Chorus: Jeff Franklin, Juliette: Elise Witt, Doctor: Glenn Boyette. Director: Del Hamilton. (September '78)

Home Free 1978 by Lanford Wilson – Co-directed and performed by Glenn Hilke and Marianne Fraulo. (Oct. 20 - Nov. 12, '78 / Toured to Westbeth Theatre Center, NYC January 10-27, '79)

Rites of Passage 1978 – written and directed by Wayne Sizemore, developed in collaboration with the cast. (November '78 / Toured to Westbeth Theatre Center NYC, January '79)

Grettina's Story 1978 created and performed by Gretta Keene. (November '78 / Toured to Westbeth Theatre Center NYC, January '79)

This is solely a Gypsy Rainbow Dance Theatre production:

Icarus, Labyrinth of Desire 1978 – written/choreographed by Celeste Miller, music by Robert Raposo. (October '78 / Toured to Westbeth Theatre Center NYC, January '79).

Sexual Perversity in Chicago 1978 by David Mamet – Director: Del Hamilton. (December '78)

The Expelled 1979 from a short story by Samuel Beckett – (March 9-25, '79)

The Stranger: Wayne Sizemore. Supporting Cast: Jo Leavitt, Elise Witt, Sharon Levy, Wendy Schucker, Marianne Fraulo, Stan Burns, David Harnstein, Tom Turbiville, Jocelyn Hessel, Jeff Jeffries, Jaye Van Dorsten. Adapted and directed by Glenn Hilke. Music by Philip Raines.

Alice in Wonderland 1979 by Lewis Carroll -- Alice: Susan Ulrich, Lewis Carroll/Mad Hatter: Hudson Marts, March Hare: Henry Lide, Cheshire Cat/Queen of Hearts: Marianne Fraulo, White Rabbit/Caterpillar: Jeff Franklin, King of Hearts: Leonard Shinew, Cook: Sharon Levy. Adapted in collaboration with the cast. Director: David Head. (April 6-29, '79).

Red Composition One 1979 - Written and performed by Marianne Fraulo, Sharon Levy and Elise Witt. Director: Barbara LeBow. Poster Design: Wayne Sizemore.(June 22 - July 15, '79 / Toured '79-'80).

Stranger in a Strange Land 1979 – Written and performed by Laura Culver, Marianne Fraulo, David Head. Independent Theatre Lab, Torino, Italy. (September '79).

1979-1980

L'Albero Generoso / The Giving Tree - adapted/performed by David Head & Marianne Fraulo. Touring only, Italy/U.S. 1979-1980.

Night Slopes Never End 1979

If You Really Knew Me... Would You Like Me? 1979

Written and performed by Glenn Hilke and Barbara Covington. (November-December '79 / Toured '79-'80)

Visions of Joan of Arc 1980 - Conceptualized by Marianne Fraulo and David Head, created in collaboration with the cast. Joan: Marianne Fraulo, Brother Ladvenu: David Head, Dauphin: Hudson Marts, Robert de Beaudricourt: Kelly Greene. Music composed/performed by Beth Heidelberg. Director: David Head. (Jan 18 - Feb 17, '80). Remounted in 1981.

The Architect and the Emperor of Assyria 1980 by Fernando Arrabal – Featuring Jeff Franklin. Director: Hudson Marts. (April 18 - May18, '80)

Alice Takes A Downer 1980 adapted by the company from *Through the Looking Glass* – Alice: Sharon Levy, Red Queen: Marianne Fraulo, White Queen/White Knight/Duchess: Henry Lide, Red Knight: Hudson Marts, Tweedledum and Tweedledee: Al Garrison, Kennon Raines, Ensemble/Music: Beth Heidelberg. Director: David Head. (June 13 – July 12, '80)

1980-1981

Evening of One-Acts 1980:

Killer's Head by Sam Shepard – Mazon: David Head. Director: Dale C. Lawrence.

Offending the Audience by Peter Handke - Director Hudson Marts. (September '80)

The Lower Depths 1980 by Maxim Gorky – Kostyliov: Jim Ashley, Vassilissa: Marian Bolton, Pepel: Robert Todd, Natasha: Arlene Lorre, The Actor: Chris Robertson, The Baron: Brad Dayan, Satin: Hudson Marts, Nastya: Sharon Levy, Klestch: Tom Turbiville, Anna: Taffy Elig, Tartar: Peter Pinto, Luka: Henry Lide, Bubnov: Howard Branch. Kvashnia: Gini Cato, Medvediev: Chuck Oliveros. Director: David Head. (Oct. 23 – Nov. 23, '80)

Rasputin 1981 by Robert Donnan, developed in collaboration with the cast -- Rasputin: Chris Kayser, Czarina: Taffy Elig, Prince Yousoupov: Jeff Franklin, Zoya: Marianne Fraulo, Father

Illiodor: Kelly Greene, lady-in-waiting: Miriam Edwards, Olga: Sharon Levy, Badmaev: Lon Waitman. Director: David Head. Musician: Robert Donnan. (Jan. 23 – March 1, '81).

Antigone 1981 by Sophocles -- Antigone: Marianne Fraulo, Chorus & others: Jim Ashley, Miriam Edwards, Thomas Campbell, Debbra Lee, Spyridon, Robert Todd, Jane Daugherty. Tiersias: Alton Buzbee, Creon: Ray Collins, Haemon: Daniel Johnson, Ismene: Kay Rosenblum. Director: Dale C. Lawrence. Music by Nita Stubblebine. (March 20 – April 5, '81)

Visions of Joan of Arc Remount 1981 - Marianne Fraulo, Lon Waitman, Robert Todd, Thomas Campbell, music by Beth Heidelberg. Director: David Head. (April 16 – May 3, '81)

Evening of One-Acts 1981:

Tales of Horror and Humor – (Poe, Browning, O'Flaherty) performed by Robert Todd.

Dylan 4/24/53 by Howard Branch - performed by Hudson Marts. (May 15-31, '81)

The Chalk Garden 1981 by Enid Bagnold – Miss Madrigal /1st applicant: Miriam Edwards, Laurel: Cynthia Morton, Mrs. St. Maugham: Jean Sterrett, Judge: Tom Campbell, Maitland: David Durham, Olivia: Carol Haynes, 3rd applicant: Priscilla Smith, 2nd applicant: Laurel Ford, Nurse: Donna Prible. Director: Dan Johnson. (July-August '81)

1981-1982

Medea: A Noh Cycle 1981 by Carol Sorgenfrei – Medea: Marianne Fraulo, Chorus: Jim Ashley, Brazen Bull: Beth Heidelberg, Dragon Man: Robert Hogue, Nurse: Janet Metzger, Cruesa: Cynthia Morton, Jason: Lon Waitman. Director: David Head. Music composed/performed by Graham Jefferson. Choreography: Robert Hogue. Masks: David Head and Holly Tappen. Costumes: Dale Conway and Madelyn Keeling. (October-November '81)

Strangers 1981 -- Based on an idea by Sharon Levy, developed in collaboration with the cast -- Patterson: Brad Dayan, Anne: Katherine Davis, Russell: Michael Holland, Billy: Jim Grimsley, Roshida/Sheila: Rebecca Williams. Director: Miriam Edwards. Music by Graham Jefferson. Costumes: Dale Conway. (December '81).

Equus 1982 by Peter Shaffer – Alan Strang: Lon Waitman, Martin Dysart: Ray Collins, Dora Strang: Miriam Edwards, Nuggett/Hoseman: Michael Holland, Harry Dalton: Vic Lambert, Jill Mason: Dena Malon, Nurse: Cecelia Russell, Frank Strang: Tom Turbiville, Hesther Salomon: Marianne Fraulo. Director: David Head. Music by Graham Jefferson. Choreography: Cathy Harvin and Robert Hogue. Masks: David Head. Costumes: Dale Conway, Fannie Shubert. (Jan. 20 – Feb. 20, '82)

Cops 1982 by Terry Curtis-Fox – Detective Jack Rolf: Steve Lindsley, Detective Bob Barberson: Mark Podlin, Sgt. Gene Czerwicki: Kelly Greene, Customer: David Milford, Lt. Buchevski: Brad Dayan, Mickey: Miriam Edwards, George: Jim Ashley, Omelette Eater: Dale Conway. Director: Marianne Fraulo. (March 17 – April 10, '82)

The Killing of Sister George 1982 by Frank Marcus – June Buckridge/Sister George: Ginger Bailey, Alice “Childie” McNaught: Pamela O’Connor, Mrs. Mercy Croft: Holly Stevenson, Madame Xenia: Sharon Levy. Director: Jill Clements. (June 2-26, ‘82)