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A report on an Arts Administration internship with Indiana Repertory Theatre Indianapolis, IN, Spring 1990 : an internship paper

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A REPORT ON AN
ARTS ADMINISTRATION INTERNSHIP WITH
INDIANA REPERTORY THEATRE
INDIANAPOLIS, IN, SPRING 1990

An Internship Paper
Presented to
the Faculty of the Graduate School
of the University of New Orleans

In Partial Fulfillment
of the Requirements for the Degree of
Masters of Arts in Arts Administration

by
Martin Victor Spaulding
May 1991

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CHAPTER I

INDIANA REPERTORY THEATRE

History

Indiana Repertory Theatre (IRT) was founded in 1972. It is Indiana's only not-for-profit, resident, professional theatre company and is fast becoming one of the leading regional theatres in the country. IRT was the brainchild of three enterprising Indiana University Ph.D candidates-- Benjamin Mordicai, Gregory Pogi and Edward Stern--who hoped to create their own professional theatre. After sending letters describing their dream to the mayors of 99 prospective cities, the trio happily settled on nearby Indianapolis, whose community leaders showed considerable interest in the idea.

During the spring of 1972, the first set of season tickets went on sale, and 5,000 were sold before a single play title was announced. On October 18, 1972, IRT's first production, Charley's Aunt, opened in the Athenaem Turners Building, a 396-seat auditorium that became IRT's first home. The theatrical fare of the IRT during the Athenaem years focused on contemporary American plays, new plays and a smattering of European works under the artistic direction of founder Edward Stern. But after eight years of escalating production needs, IRT outgrew its ballroom theatre in the Athenaem and began to search for a new home.

The Indiana Theatre, which once featured first-run

movies and the music of big band greats, had been closed in the late 1970's due to lack of an appropriate tenant. Considering this 1927 movie palace a prime location in which to operate, the IRT appealed to the City of Indianapolis to allow renovation of the Indiana Theatre so that it might become its new home. At a cost of \$5.3 million, the massive 3,000-seat cinema was converted into three tier theatres, and on October 24, 1980, the Indiana Theatre opened again with Artistic Director Tom Haas' debut production of Hoagy, Bix and Wolfgang Beethoven Bunkhaus, an original musical based on the life of Hoosier songwriter Hoagy Carmichael. The IRT's presence in this Spanish Baroque historic landmark continues a tradition of entertainment on the same block in downtown Indianapolis dating back to 1829.

The renovated Indiana Theatre now accommodates the needs of the Indiana Repertory Theatre with three working theatres, rehearsal spaces, administrative offices, scenery and costume construction shops and storage. The Main Lobby was meticulously restored to its original opulent state and is the historic focal point of the building.

The \$5.3 million renovation was financed by a capital campaign in 1979 and support from three major foundation grants: Lilly Endowment (\$1,600,000), Krannert Charitable Trust (\$750,000), and the Indianapolis Foundation (\$50,000).

The IRT now houses a 600-seat Mainstage Theatre, a modified proscenium/thrust stage (Cabaret Theatre), and a

250-seat Upperstage Theatre. The Mainstage and proscenium/thrust stage (Cabaret Theatre) house the main subscription season of six plays. The Upperstage Theatre houses music, theatre and dance events produced by local arts organizations. It is home to Indianapolis's professional modern dance company, DANCE KALEIDOSCOPE.

The IRT is committed to presenting plays from the classic and contemporary American repertoire along with the most important European classics--all produced with innovative production styles, thereby developing an exciting balance between exploration and revival. In addition to its dedication to high quality theatrical production, the IRT exists as a state-wide resource for professional theatre information, providing a link to national networks of professional theatre practitioners and artists. With a large subscription audience of 7,000, IRT produces diverse theatrical entertainment on its various stages and earns 65 percent of its income through ticket sales, while raising the remaining 35 percent through contributions.

The IRT operates an extensive educational program in which middle and high school students attend special student matinee performances of the Mainstage series. More than 25,000 students attend the theatre's student matinee performances annually, some from as far away as 200 miles. The centerpiece of the program, Classic Theatre for Youth, launched in 1989, is a five-year investigation of

Shakespeare designed to bring to the stage the very works studied in the high school curriculum.

In addition, the IRT provides an outreach service through which trained volunteers take study materials and slide lectures into the classrooms of the students attending the theatre matinees. The theatre presents a Sunday Salon Lecture Series in which patrons may learn more about the Mainstage plays. Additionally, the IRT offers a special Senior Citizens Matinee Series that includes lunch and a performance of the Mainstage plays. The theatre also provides a quarterly newsletter "MARQUEE," that presents articles acquainting subscribers with backstage activities, funding information, background of season's plays and playwrights, and interviews with key artists.

IRT is supported by the National Endowment for the Arts and the Indiana Arts Commission. Major foundation support comes from Lilly Endowment, the Krannert Charitable Trust and the Indianapolis Foundation. The theatre is also supported by local corporations, individuals and other local and national foundations, some of whom underwrite specific programs.

The IRT is a member of the League of Resident Theatres (LORT) Class C, Theatre Communications Group, Inc., American Arts Alliance and the Indiana Theatre Association. IRT operates under an agreement between LORT and Actor's Equity Association, the Union of Professional Actors and Stage

Managers in the United States. Finally, IRT employs directors who are members of the Society of Stage Directors and Choreographers, an independent labor union.

Mission

The mission of the IRT reflects Artistic Director Tom Haas' perceptions of the literature of the theatre and the Indiana audience. Tom Haas dedicates his energies as an artistic director to plays that capture an event of human progress: plays that strongly dramatize the moment when life unexpectedly opens, providing a path for individual growth. He focuses the work of IRT's artists on these revelatory moments in which a character seizes the opportunity to pursue life's new endeavor.

The Indiana audience is a varied constituency, ranging from those in whom an appreciation of theatre must be awakened, to those challenged only by the newest theatrical forms. Haas is drawn to plays written in vernacular language, perceiving it to be the strongest voice with which to unify the broad audience spectrum. Believing in plays that most consistently present spoken images of change toward human good to be contained in the American canon, Haas draws heavily from it in programming the IRT.

The mission of the IRT then, is "to fuse the audience with a performance which vigorously champions the triumph of human potential as it pertains to American life."

Mainstage Programming

The Mainstage houses IRT's primary subscription series, which features six plays from the American repertory. IRT's American repertories include the following: Classics, plays that constitute the major American voice (for example Arthur Miller's The Crucible); Rediscovered, plays that have been revived, lost or forgotten but continued to capture human truths (for example Thornton Wilder's The Skin Of Our Teeth); Contemporary, plays that reveal current people caught in a world of change (for example Andrew Bergman's Social Security); Musicals, plays that celebrate America's only native theatrical form (for example Frank Loesser's Guys And Dolls); and Influences, plays chosen on the merit of their extraordinary impact on the American artist (for example T.S. Elliot's The Cocktail Party).

Cabaret Programming

The Cabaret Theatre presents eight original musical revues per season that are conceived and produced by IRT's artists and performed by a core company. Major styles emerging include: Composer shows, chronicling the musical career of a single composer or songwriting team (for example By George, It's Gershwin); Era shows, presenting a decade or an identifiable American era in song and story (for example Blue Suede Decade); Musical spoofs, usually focusing on some aspect of popular culture (for example Annette Saves the 500); and Cabaret-style plays, quick

transformational performance plays (for example Greater Tuna).

Upperstage Programming

The Upperstage theatre houses music, theatre and dance events produced by local arts organizations. The stage is currently used to house the Indianapolis-based professional modern dance company, DANCE KALEIDOSCOPE. It is also used to present intern play readings and workshops, performance artists, seminars, and films that support the Mainstage budget.

Educational Programming

Of paramount importance to IRT is its role as educator: to provide youth with that valuable first exposure to a professional art form, to promote training for young theatre artists, and to enrich the experience of adult theatre-goers who want to further their knowledge of the arts.

The goals are realized in the four following programs:

1. Classic Theatre for Youth Program, featuring one classic production, chosen from plays regularly taught in the high school curriculum to be performed principally for student audiences.
2. The Educational Outreach Program, using study guides, lecture/slide shows, tours of IRT and a question and answer session to develop classroom augmentation of the student matinee experience.

3. Professional Internship Program, providing salaried internship positions for young actors, technicians and arts administrators who are interested in career opportunities in the theatre field.
4. Humanities Outreach Program, offering several services that augment the experience of attending the theatre. Such services are quarterly newsletters, lectures/discussions following a Sunday matinee of each production and lecture/slide shows with study guides that are also made available to adult groups.

Management Structure

Board of Directors

The IRT Board of Directors is composed of 34 prominent members of the community who are invited and appointed by the IRT. Members are legally and fiscally responsible for the artistic purposes and goals of IRT.

Board Officers/Committee Chairmen

- I. Chairman of the Board-oversees the general activities of the board of directors
- II. President of the Board
Chairman of the Executive Committee-oversees the general activities of the Executive Committee
- III. Chairman of Artistic Committee-responsible for planning, coordinating, and conducting the annual research for season selection

- IV. Chairman of Development Committee-responsible for planning, coordinating and conducting all annual fund drives and corporate sponsorship campaigns
- V. Treasurer of the Board
Chairman of Finance Committee-oversees all the funds of IRT, evaluates budget proposals submitted by the Managing Director
- VI. Chairman of Long-Range Planning Committee-coordinates the IRT's goals and objectives and ensures planning keeps within the guidelines of IRT's mission
- VII. Chairman of Marketing Committee-responsible for planning, coordinating, and conducting all marketing strategies with the Marketing Director
- VIII. Chairman of Nominating Committee-coordinates the assembling of a list of board candidates
- IX. Chairman of Personnel Committee-oversees all employment announcements and heads up IRT's search committee
- X. Secretary of the Board-keeps minutes of all meetings, develops ongoing education and orientation programs for the board

The board officers and chair-people make up the executive committee and are responsible for overseeing the day to day activities of the IRT when the board is not in service.

Thomas Wolf, author of The Nonprofit Organization, suggests the following as the responsibilities and duties of board trustees / members.

There are six major areas of responsibility for trustees. Trustees should:

1. Determine the organization's mission and set policies for its operation to establish its general course from year to year.
2. Establish fiscal policy and boundaries, including budgets and financial controls.
3. Provide adequate resources for the activities of organization through direct contributions and a commitment to fund raising.
4. Select, evaluate, and, if necessary, terminate the appointment of the chief executive.
5. Develop and maintain a communication link to the community.
6. Ensure that the provisions of the organization's charter and the law are being followed.¹

The IRT trustees / members do serve these functions as suggested by Thomas Wolf.

Artistic Director

The Artistic Director is responsible for all the artistic programming for the IRT. He serves at the pleasure of the board and reports to and is accountable to the executive committee. He also directs and adapts many of the productions himself. His organized initiatives expanded the repertoire of the IRT to include Shakespeare and major European and American classics.

The Artistic Director supervises directly the Associate Artistic Director, Dramaturg, Resident Director, Actors, Designers, Guest Director(s), Visiting Artist(s), Stage Manager(s), Artistic Administrator(s), Technical Director,

1

Thomas Wolf, The Nonprofit Organization (New Jersey: Prentice-Hall, Inc., 1984), p. 22.

Properties Manager and Costumer.

Managing Director

The Managing Director oversees the fiscal and administrative operations of IRT. She serves at the pleasure of the board and reports to and is accountable to the executive committee. She also represents the IRT in numerous community and national arts organizations.

The Managing Director supervises directly the Development Director, Marketing Director, Director of Finance and Administration, Communications Director and Assistant to the Directors.

Staff

The following outline lists the responsibilities of major staff positions and those supervised by that person.

- I. Director of Development-responsible for all annual fund drives, corporate sponsorship campaigns and special events
 - A. Special Projects Coordinator
 - B. Development Research Associate
 - C. Development Secretary
- II. Director of Marketing-responsible for all marketing strategies
 - A. Director of Public Relations
 - B. Marketing Intern
 - C. Educational Services Manager

- D. Graphic Designer
 - E. Group Sales Manager
 - F. Program Advertising Manager
 - G. Telemarketing Manager
 - H. Advertising Counsel
- III. Box Office Manager-oversees the operation of the box office
- A. Season Ticket Manager
 - B. Box Office Assistants
- IV. Director of Finance and Administration-responsible for financial and administrative functions of the IRT
- A. Accounting Associate
 - B. Crystal Catering
- V. Director of Maintenance-responsible for the operation and security for the IRT
- A. Night Building Engineer
 - B. Housekeeping
- VI. Artistic Administrator-responsible for the artistic operation of the IRT
- A. Associate Artistic Director
 - B. House Manager
 - C. Gift Shop Manager
 - D. Assistant to the Directors
 - E. Office receptionist
- VII. Production Stage Manager-responsible for the production operation of the IRT

- A. Stage Manager
- B. Deck Manager
- C. Production Intern

VIII. Technical Director-responsible for the technical operation of the IRT

- A. Lead Carpenter
- B. Carpenters
- C. Sound Designer and Technician
- D. Scenic Artist

IX. Properties Manager-responsible for the operation of the property shop

- A. Properties Artisan
- B. Master Electrician
- C. Electrician

X. Costume Shop Manager-responsible for the operation of the costume shop

- A. Cutters
- B. First Hand
- C. Craftsperson
- D. Stitchers
- E. Wardrobe Master

IRT uses a horizontal organizational structure where each director or manager reports directly to the artistic or managing director. (A copy of the IRT's organizational chart is included in Appendix I.) The IRT maintains this organizational chart as suggested for standard management

practice by Thomas Wolf in his manual for nonprofit organizations.

When there are five or more employees an organizational chart becomes a necessity. It establishes chains of authority, lines of responsibilities and of reporting. It also establishes lines of accountability.²

Management Style

The management style at the IRT is of high artistic and administrative excellence, as evidenced by clear direction and supervision. The artistic and managing directors are both dedicated individuals who are often praised for their creativity and managerial decisions. The board of directors has employed only the best from the arts administration field. The former managing director of the IRT was appointed to serve as director of the National Endowment for the Arts' Theatre program in January of 1990. (See Appendix I.)

The level of staff communication is very high, due to weekly departmental meetings and monthly staff meetings. Also, one day each month there is a "celebration afternoon" to recognize birthdays, promotions, and departmental achievements. Gossip is not encouraged, and productive morale is usually high.

2

Wolf, p. 50.

Statement of Personnel Policies

The IRT offers a package of personnel policies as determined by the personnel committee; the package is reviewed each fiscal year. This is keeping with standard management practice as recommended by Thomas Wolf.

Personnel manuals are only useful if they are kept up-to-date. Like job descriptions, they should be reviewed at least annually by the executive director (with help from a trustee). A good clear personnel manual contributes to positive staff morale and prevents the kind of procedural ambiguity that often leads to problems.³

The policies offer benefits at these different levels: full-time, part-time, and seasonal as well as pay periods, job-related expenses, holidays, annual vacations, sick leave, maternity leave, social security, Indiana unemployment, medical and dental insurance, resignations, dismissals and a grievance system. Once all the organizational parameters and specific policies and procedures have been set and voted upon by the board of trustees, they should be collected in one place--put between two covers as it were--and made available to current and prospective employees. Providing a personnel manual is recommended in Thomas Wolf's The Nonprofit Organization. "A personnel manual is an essential document for any nonprofit organization that has more than seven or eight employees or a budget in excess of

³
Wolf, p. 64.

\$150,000."⁴

Personnel Evaluations

The IRT maintains job descriptions for all salaried positions and volunteers related to the organization. They are used as tools during hiring selection and annual evaluations.

The initial evaluation is administered by the managing director or artistic director after 90 days of employment. In addition, an annual performance evaluation is administered with each individual employee by his or her immediate supervisor and is kept in the employee's personnel file. An annual performance evaluation is suggested by Thomas Wolf in his manual for nonprofit organizations. "In many organizations, an employee's supervisor meets⁵ with the employee once a year for a formal evaluation." Usually the evaluations are administered in May after the last show has opened, to determine the increase of pay for the following year's budget. The immediate supervisor administers the performance evaluations and then meets with the managing director to discuss possible merit raises. Thomas Wolf also recommends that all evaluations remain in each employee's file. "This document becomes the basis for a

⁴
Wolf, p. 62.

⁵
Ibid, p. 59.

decision regarding a merit increase in salary and ultimately becomes a part of the organization's personnel records."⁶

The evaluation procedure may also require discussion of future goals with the employee about his or her perceptions of the job and suggested improvements.

Salary Compensation

Compensation is determined by the board of directors' research based on the fair market dollar compared with the job description of duties, responsibilities, qualifications and previous career experiences and achievements. The current year salary budget reflected a three percent increase from the previous year.

Financial Highlights

The fiscal year for the IRT runs from July 1 through June 30. The IRT's operating budget consists of two components: earned income and contributed income. Earned income is accountable for 65 percent of the overall operating expenses. The main sources of earned income are ticket sales, rental fees and tours of the theatre. Contributions are accountable for the remaining 35 percent of the operating expenses. The largest contributor is the Lilly Endowment which underwrites the educational programming. Other contributors are the Krannert Charitable Trust

6

Wolf, p. 60.

and the Indianapolis Foundation. Grant funding is applied for on a yearly basis from the National Endowment for the Arts, the Arts Council of Indianapolis, the Indiana Arts Commission, and twenty-one other foundations. The balance of the contributed income is raised through the Endowment Fund, Capital Fund and special events.

The major problem at the Indiana Repertory Theatre was a \$2.4 million dollar deficit. In June of 1986, IRT was in crisis: credit was frozen, payroll was barely met and there was no working capital to begin a new season. Mayor William Hudnut, III appointed a task force of civic leaders to study IRT's financial ordeal, after being convinced by the City Council that the IRT was critical to the cultural enrichment of Indianapolis and Indiana. After a four-year period of soliciting major contributors and foundations through a successful operating support campaign, the IRT forecasted a debt-free budget for the 1990-91 season.

At the April 13, 1990, staff meeting, the managing director announced that for the first time in history of being in the Indiana Theatre, that the IRT had a shot at a breakeven budget. The \$2.4 million dollar deficit had been erased by large contributions from major foundations, and the managing director was running the IRT in the black. The current staff continues to practice solid fiscal financial management to maintain a debt-free budget for the future of the Indiana Repertory Theatre. (An unaudited statement of

income and expenses dated March 31, 1990, is in Appendix I.)

The Director of Finance and Administration is responsible for the weekly and monthly reports for each department and monthly statements for the finance committee. The finance committee evaluates monthly statements and offers suggestions to operate in the black to meet the fiscal year budget. Annual audits are administered each year in June.

CHAPTER II

INTERNSHIP

The intern served as a marketing assistant working directly under the Director of Public Relations, Sanna Lee Yoder. The position was originally designed as a twelve-week (three-month) position, but due to financial difficulty, the intern worked part-time and extended the internship an additional month.

Responsibilities

The principal responsibilities included:

1. Take part in weekly strategy meetings with the entire marketing staff
2. Assist with writing, editing and mailing of the theatre's quarterly newsletter, the IRT "MARQUEE"; public announcements; and news releases
3. Help explore and cultivate new media outlets
4. Maintain front-of-the-house displays and signage (includes learning the MacIntosh PageMaker System)
5. Plan and execute special promotions, such as radio advertising trades, half-price coupon programs and brochure distribution
6. Continue to help to adjust the job description as talents, needs and abilities become known

Tasks

The intern's project assignments were directly associated with aspects of public relations and marketing. The internship began during the middle of the third production of the IRT's 1989-90 season, The Nerd by Larry Shue. The intern had previously discussed the first task of the position with Yoder before he started his duties. Realizing he would have to complete the remaining promotion on the next production, he arranged to pick up all of the current research, the script and the marketing strategies being used for Michael Frayn's Benefactors.

During the last three weeks of The Nerd, a flyer was designed by the intern announcing the next two plays that would follow. This flyer was inserted in all of the programs for the final three weeks of The Nerd. (See a copy of the flyer in Appendix II.)

After reviewing the research completed by Yoder, the intern created an "AT A GLANCE" sheet about Benefactors, IRT's fourth production of the 1989-90 season. (See copy in Appendix II.)

Yoder had already been working on a draft for the press release for Benefactors when the intern arrived. (See a copy of this in Appendix II.) The intern was assigned the tasks of proof-reading the news release and then mailing it out to everyone on the press release waiting list. The intern was then asked to write the public service

announcements for Benefactors. It was a challenge to condense a two-page press release into 10-second and 30-second public service announcements. (See a copy of this in Appendix II.)

One enjoyable aspect of this position was working with newspaper editors on the feature stories about a production before it opened. The editor was supplied with not only all the facts about the play and characters, but also biographies for each actor. Photo shoots for production publicity were also arranged. (See a copy of a newspaper editor's feature in Appendix II.)

To increase the attendance at the opening night of each production, a press night invitation was mailed to everyone on the press night mailing list. The majority of people on the press night mailing list were newspaper critics, radio and television personalities and the IRT staff and board members and their families. (See a copy of a press night invitation in Appendix II.)

Hopefully, after the opening night, reviews would be favorable. Some arts administrators believe that reviews can either make or break the success of a production. (See a copy of a review in Appendix II.)

A part of the intern's tasks was to create new ticket offers for targeted audience members. In Chip Weigand's handbook on how to build a powerful program, he states that choosing your target audience is the first step.

One must define the target audience before designing the appeal and direct the appeal to the audience. The organization must use a determined marketing mix to make the offer known and then follow through on the offer. It must always determine ways to track results so a complete evaluation can assist in upgrading the program.⁷

After the intern had read the script and viewed the production of Benefactors, he realized that there was a target audience he could reach to increase ticket sales. One of the play's characters was an architect, so because of this the local architectural associations were contacted for mailing lists. The intern then created a letter including a special ticket offer that was mailed to everyone on the mailing list. Along with the letter, a flyer and an additional ticket offer was posted at local architectural bookstores. (See a copy of these in Appendix II.)

Soon after Benefactors was on stage, the intern was advised that he would be totally in charge of the marketing plan for the next production, The Colored Museum by George C. Wolf, an all-black production. The intern was also advised that the marketing director wanted a marketing plan on his desk by Friday, which was three days away. The intern began the research and brainstorming that day. The Colored Museum will be discussed in detail in Chapter III.

In the midst of working on marketing strategies for The

7

Chip Weigand, Membership Development Handbook: How to Build a Powerful Program (Washington, D.C.: The Taft Group 1987), p. 2.

Colored Museum, the intern had to defer some of his time to prepare articles for the upcoming newsletter, "MARQUEE." New information was collected from each department head. (See a copy of the memo in Appendix II.) Once the information was received, the intern decided what information was most important to be included in the newsletter. (See a copy of the "MARQUEE" in Appendix II.) The intern was also responsible for the distribution of the "MARQUEE" to all subscribers, newsstands and local hotels and restaurants.

One of the most exciting experiences was working with Michael Gross, who played Steven Keaton on the television series "Family Ties." Mr. Gross played Brutus in William Shakespeare's classic Julius Caesar, IRT's final production of the 1989-90 season. Once again, the intern wrote the press release and public service announcement about Julius Caesar. (See a copy of these in Appendix II.)

With the popularity of Michael Gross from his seven-year television series, the intern felt it was important to send press releases to national publications. The intern went to the Indianapolis Public Library to do research to find contact names and addresses of the top ten national publications. (See a copy of this listing in Appendix II.)

The announcement of Michael Gross playing Brutus in the IRT's Julius Caesar promoted immediate attention from the local newspaper writers. The intern worked closely with the newspaper editors to supply them with pertinent information

to "sell" this production. The intern had a direct hook-up with Mr. Gross's agent. (See a copy of a newspaper editor's feature story in Appendix II.)

The production of Julius Caesar was the play for the "Classic theatre for Youth Program." The intern worked with the educational director to produce a study guide for this production. The intern was responsible for collecting information to include in the study guide which was mailed to each student who attended a matinee performance of Julius Caesar. (See a copy of the study guide in Appendix II.) As usual, local newspaper critics attended the press night performance of Julius Caesar and produced rave reviews. (See a copy of a review in Appendix II.)

The intern was also responsible for the brainstorm idea of inviting all of the legislators to a performance of Julius Caesar to help promote the arts to the politicians who vote on arts funding. This promotion offered free tickets to legislators and their families for a Friday night performance. It also suggested that they spend their weekend in Indianapolis to see the cultural opportunities the city has to offer because of government funding. (See a copy of this memo in Appendix II.)

As April fast approached, the intern and his supervisor worked with the artistic and marketing directors to decide on marketable productions. Past histories on the plays and playwrights were compiled to announce the 1990-91 season to

the public. (See a copy of the press release in Appendix II.)

The 1990-91 subscription campaign began on March 9 with the mailing of over ten thousand subscription packages. The intern played a part in creating the literature included in this package. (See a copy of the package in Appendix II.) Richard Koone recommends that direct mail should have a telemarketing follow up to increase the return.

It is generally accepted that direct mail should have a one to two percent return from a good list. Coupled with a telemarketing campaign that does follow up, the return should increase to fifteen percent.⁸

Early renewals and new subscribers were awarded with a complimentary gift when they came to see the last production of the 1989-90 season. (See a copy of this in Appendix II.) According to Dr. Jeffrey Lant, a friendly thank you should be included in the renewal letter. "In addition, it is recommended that a renewal letter offer an extended thank you."⁹ IRT's gift postcard included the thank you. Those who did not respond by the end of March were contacted with a phone call by the telemarketing department asking them to subscribe to the 1990-91 season.

8

Richard Koone, "Telemarketing/Direct Mail: A Powerful Synergy," Fundraising Management (September 1988), p. 37.

9

Dr. Jeffrey Lant, Development Today: A Fund Raising Guide for Nonprofit Organizations (Cambridge: JLA Publications, 1986), p. 240.

Not only was the intern involved in marketing for each production but he was also associated with other public relations projects. The intern was involved in a "career awareness" program that traveled to schools providing lecture and slide presentations about the IRT. (See a copy of supporting materials in Appendix II.) Even the special events coordinator asked the intern to design display booths advertising the WIBC/IRT radio auction. (See a copy of photos in Appendix II.)

The intern was also responsible for keeping an updated production schedule for all radio, television and newspaper personalities. (See a copy of these in Appendix II.) The IRT leases conference room walls at a downtown hotel that are used to advertise the theatre. The intern was assigned the task of updating all of the pictures, posters and the general theme of the room.

Another idea of the intern was to offer discount tickets to students at local high schools, colleges and universities. The intern contacted the Department of Education to receive a listing of these institutions. A letter was then sent to the editor of each school publication to print an advertisement in the paper offering discount rates for students. (See a copy of the letter in Appendix II.)

Finally, the intern assisted the managing and artistic directors in giving tours to potential subscribers and

school tour groups. A postcard was mailed to all potential new and renewal subscribers inviting them to take a tour of the IRT. (See a copy of this postcard in Appendix II.) At times, several groups were on a tour simultaneously; therefore, four different tour routes were developed to prevent any route congestion. (See a copy of a tour route in Appendix II.)

As well as all of the tasks previously mentioned, the intern also dealt with the daily operational tasks working in cooperation with all departments. He assisted in mailing their departmental literatures, attended all weekly and monthly meetings, assisted in all special events such as the WIBC/IRT radio auction, assisted in seating over 12,000 students who attended the student matinees of Julius Caesar, and met with his supervisor on a daily basis to discuss project assignments and achievements.

A great sense of success and cooperation existed at the IRT because of the inner-office communication. A weekly updated phone list and a weekly calendar were issued to all staff members and volunteers every Friday afternoon for the following week. Along with the weekly updated materials, inner-office memos kept the level of communication and employee rapport at a high. This is yet another example the high level of professionalism demonstrated by the Indiana Repertory Theatre administration. (See a copy of supporting materials in Appendix II.)

CHAPTER III

MARKETING PLAN FOR THE COLORED MUSEUM

The intern was confronted with the management challenge of creating the marketing plan for The Colored Museum, an all-black production by George C. Wolfe. This would be IRT's first attempt at an all-black production.

The intern contacted the guest director to obtain a list of theatres that had produced The Colored Museum in the past. Once a list of theatres was received, the intern immediately contacted them to receive reviews about past productions. After the intern had time to read the reviews to get a sense of the play's theme and possible targeted marketing strategies, a marketing plan was created (Appendix III). Once the marketing plan was approved, an "At A Glance" sheet was drafted and distributed to those of concern (Appendix III). The intern also designed a flyer about The Colored Museum, and it was inserted in the program during the last three weeks of Benefactors (Appendix III).

The intern also wrote the press release and public service announcement about The Colored Museum (Appendix III). Another major part of the marketing plan was arranging personal interviews with the guest director on local radio and television stations. The procedure began

with a personal letter which was followed up with a phone call three days later (Appendix III). To be able to arrange these interviews, the intern had to obtain a rehearsal schedule from the stage manager.

Along with all of the other marketing strategies, the intern was also responsible for all of the front-of-the-house displays and signage. Head shots from all of the actors were obtained for an actor display window in the main lobby. Signs and feature displays about upcoming productions and special events located throughout the theatre's lobbies were also created (Appendix III).

Producing an all-black production, such as The Colored Museum, at the IRT was a challenge because this kind of production had never been considered in the past. Such an adventure caused mixed emotions at first, but once the black media was informed, ticket sales zoomed. The local black radio station, WTLC, FM 105, and the black newspaper, Indiana Herald, were contacted about this production and became the show sponsors. A reception for local black association leaders was held to promote the play. Black leaders who endorsed IRT's all-black production were Deputy Mayor Paula Parker-Sawyers, Famous Amos Brown from WTLC, FM 105, leaders of local black fraternities and sororities, and the Director of the 1990 Black Is Beautiful Expo. Personal letters and invitations were mailed for the reception, and the turn-out was about 90 percent. (See copies of supporting

materials in Appendix III.)

The intern was also in charge of the flow for this reception and the guests. Not only was he responsible for inviting the guests, but he also helped to co-write the script. The reception was a huge success and was followed up with an article in the local gossip column. (See copies of supporting materials in Appendix III.)

Ticket sales from The Colored Museum surpassed all forecasted numbers. Extra performances were added because of heavy ticket demand. (Appendix III). The production of Michael Frayn's Benefactors will be used here as a comparison. Single ticket sales for Benefactors were 1,285, and single ticket sales for The Colored Museum were 3,260 which represents a 154 percent increase. Group sales for Benefactors were 820, and group sales for The Colored Museum were 1,097 which represents an increase of 34 percent. The Colored Museum performances sold out at a 97 percent capacity, while the Benefactors performances sold at a 72 percent capacity.

IRT offers free tickets of all productions to individuals on the press night mailing list. (See a copy of this invitation in Appendix III.) Even local radio stations purchased tickets of the production to give away to lucky callers.

One final task that the intern had to administer was offering copies of production photos to the actors in each

production. After such a successful production, actors usually want copies of photos to include in their portfolios. (See a copy of this announcement in Appendix III.)

CHAPTER IV

INTERN'S SHORT AND LONG-RANGE EFFECTS ON THE INDIANA REPERTORY THEATRE

The intern's position as a marketing assistant was needed in the marketing and public relations departments at the IRT, not only to assist the public relations director but also to help in the daily operations of the IRT. He was instrumental in all aspects of marketing and public relations for three of the six productions of IRT's 1989 - 90 season.

The intern was instrumental in the success of The Colored Museum for which he developed the marketing plan. Working together the marketing staff was able to sell-out the performances at a 97 percent capacity, with the support of black leaders and the black media. The Colored Museum would have perhaps produced higher ticket sales during the black history month of February; nevertheless the marketing strategies were well executed and produced great success.

The 1990 ticket sales from local high schools, colleges and universities showed a 25 percent increase from the 1989 statistics. The intern felt the advertised coupon offers in the local school's publications were a great marketing tool. He expects the IRT marketing department to continue using

this technique.

It is anticipated that the special event for members of the legislature produced during Julius Caesar will help increase the amount of government funding allocated to arts organizations in Indiana. These statistics will not be known until 1992 when the Indiana Arts Commission budget is proposed to the Indiana General Assembly. If the IRT implements the intern's idea for a legislative event idea annually, the financial effects could be favorable to all of the arts organizations in Indiana. Government funding could increase, and the IRT would receive praise for its initiatives from other Indiana arts organizations.

Overall, the experience was mutually beneficial to the IRT and the intern. The intern was given the opportunity to execute some of his marketing and public relations ideas, and the IRT received the public awareness and increased ticket revenues. The knowledge and skills acquired as a graduate student in the arts administration program at the University of New Orleans enabled the intern to accomplish the tasks, problems and challenges of the internship. His supervisor offered her personal comments for improvement as an arts administrator and encouraged the intern to pursue a career in his chosen field.

The internship provided hands-on experience, allowing the intern the ability to combine his academic knowledge and professional experiences to create and implement new ideas.

This experience will help the intern in his career as an arts administrator.

Finally, the intern would like to offer his recommendation of the Indiana Repertory Theatre as an internship site for future students studying in the UNO arts administration program. The IRT management welcomes prospective interns as a member of its staff through submission of an application to its Professional Intern Program.

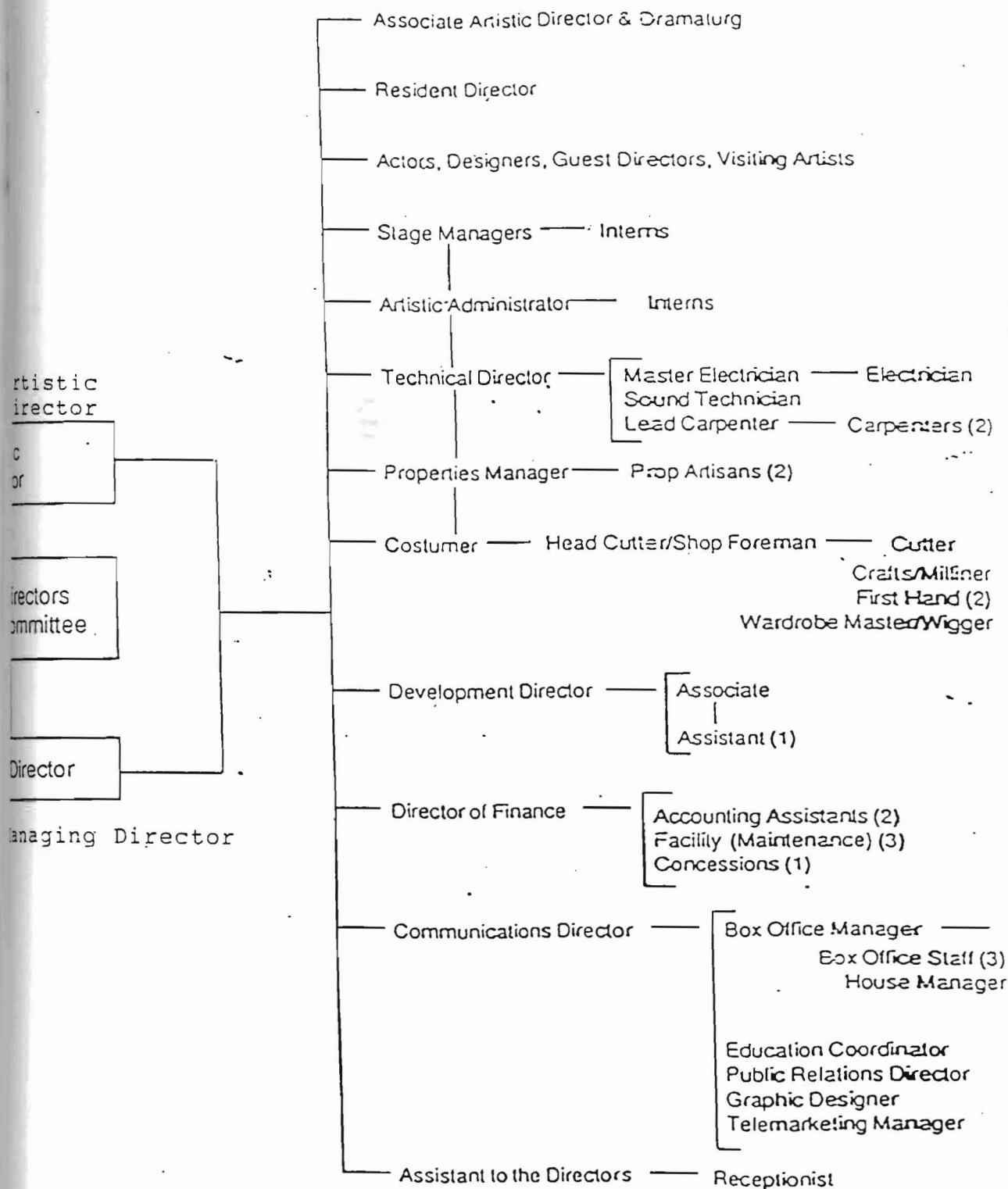
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APPENDIX I

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peritory Theatre Organizational Chart



(INDIANAPOLIS STAR, Jan. 17, 1990)

Former IRT director to head program at NEA

The former managing director of the Indiana Repertory Theatre was named Tuesday to serve as director of the National Endowment for the Arts' theater program, NEA chairman John E. Frohnmayer announced.

Jessica L. Andrews had been serving as acting director of the theater program.

Andrews joined the NEA in

October 1987 as assistant director of the theater program. Before that, she served for two years as the IRT's managing director.

She also has been director of a national arts support organization called FEDAPT. She was managing director of the GeVa Theatre in Rochester, N.Y., and also held numerous positions

with the Hartford (Conn.) Stage Co.

Andrews will oversee a total of \$10.8 million in grants to professional theater companies and fellowships to theater artists and playwrights.

The NEA also announced the appointment of D. Antoinette Handy to head the music program.

M E M O R A N D U M

TO: IRT STAFF

DATE: April 13, 1990

FROM: Victoria Nolan
Tom Haas

RE: BUDGET ALERT

Our current projections to the end of the fiscal season (our fiscal year ending 6/30/90) show that, for the first time in the history of being in the Indiana Theatre, we have a shot at a breakeven budget. If current fund raising projections hold, on a conservative level, we will reach within \$30,000 of the breakeven before we consider any extraordinary activities to close this gap.

As many of you know, the breakeven this year is particularly important because the Krannert Charitable Trust is holding a \$500,000 endowment gift in our name which they will hand over to us if, among other things, we can operate successfully this season with a breakeven operation. We share all of this with you, because we want you to know...#1...how incredibly excited we are and proud of everyone for having held the line on expenses. Between now and the end of fiscal year, we need everyone's diligence to continue. Any expenses that can be deferred until after July 1 ought to be. This would include such items as: reordering stationery and supplies, pounding out the dents on the company car, catching up on Spring cleaning, carpet cleaning, purchasing incidental equipment in the production shops in preparation for the 90/91 season, (lists of items needed can be left with Jane Robison over the summer for Purchase Orders to be processed); and any other things you can think of that would defer expenses.

We are initiating a major campaign in the fund raising area seeking extraordinary contributions from the community in response to this \$500,000 initiative. Hopefully, the combination of all of these activities will put IRT over the top. Then we'll have a lot to celebrate and find a time and place where we can do so with great abandon.

THANK YOU ALL!!!

INDIANA REPERTORY THEATRE
STATEMENT OF INCOME AND EXPENSES
*** UNAUDITED ***
FOR THE PERIOD ENDING MAR 31, 1990

41

	CURRENT PERIOD			YEAR TO DATE			YEAR
	ACTUAL	BUDGET	VARIANCE	ACTUAL	BUDGET	VARIANCE	END BUDGET
Subscriptions	39,975	31,561	6,394	503,407	467,903	35,504	561,483
Single tickets	42,092	31,960	10,132	195,880	229,160	(33,280)	248,200
Group tickets	1,533	5,200	(3,467)	20,307	25,665	(5,358)	25,665
Student tickets		13,290	(13,290)	71,581	109,700	(38,119)	143,500
TOTAL MAIN STAGE	143,600	149,741	(5,142)	791,095	826,428	(35,333)	978,848
Other Stages Single Tickets				24,001	31,260	(7,259)	31,260
Other Stages Group Tickets				9,682	9,900	(218)	9,900
Other Stages Student Tickets				23,018	6,430	16,538	6,430
TOTAL OTHER STAGES				56,700	47,640	9,060	47,640
Concessions		2,129	(2,129)	14,681	36,585	(21,904)	44,136
Other earned income	15,425	7,280	8,145	151,800	131,295	20,505	151,500
TOTAL OPERATING INCOME	159,025	158,150	875	1,014,275	1,043,948	(29,673)	1,222,124
EXPENSES:							
Artistic - Main stage	76,486	91,466	14,980	515,776	524,825	9,049	632,702
Production - Main stage	52,021	59,931	7,910	365,897	375,867	9,970	415,944
Other Stages Artistic/Product				36,226	42,252	6,026	42,252
Marketing	25,481	32,615	7,134	275,548	264,303	(11,245)	355,430
Development	12,779	10,662	(2,117)	92,533	95,051	2,518	121,600
Building maintenance	15,035	15,362	327	120,329	141,052	20,723	184,100
House operations	1,596	2,138	542	11,040	13,269	2,229	16,600
Box office	7,245	8,003	758	63,119	66,435	3,316	84,122
Administration	24,207	27,792	3,585	246,146	248,319	2,173	314,042
Space Rental	833	1,500	667	6,361	6,000	(361)	10,000
Concessions		2,834	2,834	4,437	35,774	31,337	45,248
TOTAL OPERATING EXPENSES	215,682	252,303	36,620	1,737,413	1,813,147	75,734	2,222,040
NET OPERATING INCOME/(LOSS)	(56,657)	(94,153)	37,495	(723,138)	(769,199)	46,062	(999,916)
OTHER INCOME/(EXPENSES):							
Interest	(5,248)	(7,700)	2,452	(49,436)	(64,550)	15,114	(86,250)
Net Grants & Contributions	69,158	60,000	9,158	864,544	901,100	(36,556)	1,050,000
Special Grants				20,339	20,000	339	40,000
NET INCOME/(DEFICIENCY)	7,252	(41,853)	49,105	112,309	87,351	24,959	3,834
DEPRECIATION	(13,500)	(13,500)		(121,500)	(121,500)		(162,000)
INCREASE/(DEC) IN FUND BALANCE	(6,248)	(55,353)	49,105	(9,191)	(34,149)	24,959	(158,166)

INDIANA REPERTORY THEATRE
OPERATING FUND CAMPAIGN REPORT
ACCRUAL BASIS
THRU DECEMBER 31, 1989

	C U R R E N T P E R I O D			Y E A R T O D A T E			Y E A R	% O F
	ACTUAL	BUDGET	VARIANCE	ACTUAL	BUDGET	VARIANCE	END BUDGET	GOAL
	=====	=====	=====	=====	=====	=====	=====	=====
GRANTS & CONTRIBUTIONS								
Public Funding Local		33,107*	(33,107)	33,107	66,214	(33,107)	66,214	50
Public Funding State/Regular			0	73,667	73,667	0	73,667	100
Public Funding NEA			0	7,500	7,500	0	7,500	100
Annual Gifts Foundations	1,200		1,200	189,200#	142,000	47,200	242,000#	78
Annual Gifts Corporation	10,575	20,000	(9,425)	64,925	125,000	(60,075)	175,000	37
Annual Individ-Profession	13,401		0	15,555		0	35,000	44
Annual Individual \$1,000+	9,090		0	19,592		0	69,300	28
Annual Individ \$300-\$1000	3,600		0	10,660		0	15,400	69
Annual Individual \$25-\$300	3,304		0	8,433		0	25,300	33
Annual Individual Subscrib	1,150		0	2,962		0	0	
Annual Individual Donor Ac	6,794			6,794				
Annual Individual Board	13,100		0	19,378		0	35,000	55
Total Individual Gifts	50,439	40,000	10,439	83,374	111,100	(27,726)	180,000	46
Sponsorship Foundation	2,000		2,000	2,000	5,000	(3,000)	5,000	40
Sponsorship Corporate		10,000	(10,000)	69,000	130,000	(61,000)	130,000	53
Classic Theatre for Youth	31,250		31,250	49,875	20,000	29,875	70,000	71
Educational Outreach		40,000	(40,000)	10,000	40,000	(30,000)	40,000	25
Special Event Radio Auction	6,050		6,050	15,300	5,000	10,300	25,519	60
Special Event Velodrama	300		300	3,375		3,375	35,000	10
TOTAL GRANTS & CONTRIBUTIONS	101,814	143,107	(41,293)	601,323	725,481	(124,158)	1,050,000	57
	=====	=====	=====	=====	=====	=====	=====	

*Due to the continuing negotiations of the 12 organizations, this pledge is not anticipated until January or February, 1990

#Does not include Lilly Endowment actual vs. budget improvement incentive grant of \$50,000 carried over from previous year.

APPENDIX II

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45

Coming next to Indiana Rep!

BENEFACTORS

by Michael Frayn

*a serious comedy about helping others
and coping with change*

Hailed as a "dazzling new play" by the *New York Times*.
Benefactors won both the New York Drama Critics' Circle
award and London's Laurence Olivier award. Don't miss
its Indianapolis premiere!

February 1 to 24

and in March . . . The COLORED MUSEUM

by George C. Wolfe

*a seriously funny and sophisticated satire on
Black culture in America*

Called a "wild new evening of Black black humor" (*New York Times*),
The *Colored Museum* has been a hit across the country. It
represents a bold new voice in the theatre.

March 6 to 31

Tickets now
on sale!

635-5252

ABOUT THE DAMIEN CENTER

Opened in June 1987 as a comprehensive center for AIDS education, counseling and support. It serves those affected by HIV infection, as well as friends and families, through its client support programs, and its services include the Buddy Support system, financial assistance, transportation, interim housing, medical treatment and counseling. The Center is developing as a primary training site for human service professionals seeking education and experience in AIDS-related programming and service delivery. In 1989, the client load at the Damien Center increased 136% during their first six months in operation. Currently serving 400+ clients from 47 Indiana counties, the Damien Center recently projected that the caseload may increase to over 550 by the beginning of 1990. The Damien Center began as the result of an interfaith effort sponsored by Christ Church Cathedral (Episcopal) and Sts. Peter and Paul Cathedral (Roman Catholic) and was named for Father Damien, a Jesuit priest who ministered to a leper colony in Hawaii in the 19th Century.

ABOUT INDIANA CARES, INC.

Indiana Cares developed from a social club formed in 1981 to raise funds for Patient Support Services, a group providing buddy support for persons with AIDS. In 1987, the group handed over Patient Support Services to the Damien Center. In May 1988, Indiana Cares began to expand its efforts to meet increasing demands for funding for AIDS-related services. Today the Damien Center administers Patient Support Services, and Indiana Cares, Inc. provides one-third of the Patient Support Services budget.

♥ If you want to help:

- ♥ All proceeds from these performances go directly to Damien Center Patient Services. Thank you for attending!
- ♥ If you would like to make a further contribution to the work of the Damien Center, send your check to Indiana Cares, Inc., P.O. Box 441211, Indianapolis, IN 46204.
- ♥ If you would like to join the more than 250 volunteers who currently are active at the Damien Center, or find out other ways you can be of help, the Damien Center would love to hear from you. Call 317/632-0123, or write 1350 N. Pennsylvania, Indianapolis, IN 46202.

AT A GLANCE

Indiana Repertory Theatre presents the Indianapolis premiere of *BENEFACTORS*, a brilliant work of serious comedy by Michael Frayn. Frayn's fascinating tale spans a decade-and-a-half in the friendship between two couples: David and Jane-an idealistic young architect and his supportive anthropologist wife-and Sheila and Colin-he a cynical and spiteful college chum of David's now a minorly successful journalist, and she a helpless stay-at-home wife.

Dates: Feb. 2 to Feb. 24

Curtain times: 7:30 p.m. Thursdays and Fridays
5 p.m. Saturdays
2 p.m. Sundays

Additional performances:

7:30 p.m. Tuesday and Wed., Feb. 6 and 7
9 p.m. Saturdays, Feb. 10 and 17
7 p.m. Sunday, Feb. 11
2 p.m. Thursday, Feb. 15

Tickets prices: Preview \$12-16
Opening Night \$18-30
Weekends \$16-23
Weeknights \$14-18
Matinees \$12-18

Cast: (In order of appearance)

David *Peter Davies*
Jane *Ann-Sara Matthews*
Colin *Ron Siebert*
Sheila *Cary Anne Spear*

Artistic Director - Tom Haas
Set Designer - Craig Clipper
Costume Designer - Kathy Jaremski
Lighting Designer - Michael Lincoln



INDIANA
REPERTORY
THEATRE

142 West Washington Street
Indianapolis, IN
46204

317-635-5277

Tom Haas
Artistic Director
Victoria Nolan
Managing Director

Indiana's
Resident
Professional
Theatre



**Indiana
Repertory
Theatre**

News News News News News News News

January 17, 1990

For immediate release
Contact: Sanna Yoder
(317) 635-5277

Award-winning drama premieres at Indiana Rep

Indiana Repertory Theatre presents the Indianapolis premiere of *Benefactors*, a brilliant work of serious comedy by Michael Frayn. The production, with a gifted cast of performers, previews Feb. 1 on the Mainstage, opens Feb. 2 and runs through Feb. 24.

Curtain times are 7:30 p.m. Thursdays and Fridays, 5 p.m. Saturdays and 2 p.m. Sundays. Additional performances are 7:30 p.m. Tuesday and Wednesday, Feb. 6 and 7; 9 p.m. Saturdays, Feb. 10 and 17; 7 p.m. Sunday, Feb. 11; and 2 p.m. Thursday, Feb. 15.

The performance Sunday, Feb. 11, includes a discussion following with members of the Indiana Rep staff as part of the Salon Series.

Benefactors achieved long-running success in both London and on Broadway. Hailed as "a dazzling new play" by New York Times critic Frank Rich, the play won the 1985-86 Drama Critics' Circle Award as best new foreign play after it won London's version of the Tony award as best play the year before.

The original U.S. production featured Simon Jones, Glenn Close, Sam Waterston and Maribeth Hurt.

Frayn's fascinating tale spans a decade-and-a-half in the friendship between two couples: David and Jane--an idealistic young architect and his supportive anthropologist wife--and Sheila and Colin--he a cynical and spiteful college chum of David's now a minorly successful journalist, and she a helpless stay-at-home wife.

Director Tom Haas chose the play because of its startling truths about the human capacity for change and happiness.

The talented cast includes Peter Davies as David, the architect who takes on an ambitious urban housing project in a shabby section of South London. Davies comes to the Indiana Rep

from the Clarence Brown Theatre in Tennessee, where he played Armand in Pan Gem's adaptation of *Camille*. He studied at American Conservatory Theatre in San Francisco. His roles there included *Fifth of July* (a Dramalogue Winner), *The Seagull*, *The Visit*, *A Christmas Carol* and *The Homecoming*.

Mr. Davies has worked with the Hartford Stage Company, the Huntington (Boston) Theatre Company, the Boarshead: Michigan Public Theater. Television audiences know him as Jim Vocek on ABC's *Lawing*.

As Sheila, Cary Anne Spear will play the helpless, stay-at-home wife who goes to work for the architect. She has performed at Arena Stage in Washington, D.C., for the past five years as a member of the theatre's resident acting company. Most recent projects include Flossie in *On the Town*, Sally in *A Lie of the Mind*, Anne Stanton in *All the King's Men* and Lydie Breeze in *Women and Water*. She worked earlier this winter with Austin Pendleton in *Richard III*, in which she played Lady Anne at the Riverside Shakespeare Company in New York City.

Ann-Sara Matthews returns to the Indiana Rep, where she debuted as Blanche in *A Streetcar Named Desire*. She recently recreated that role at the Boarshead: Michigan Public Theater. Last season, Matthews spent nine months touring the United States and Canada as Estella in the Guthrie Theatre production of *Great Expectations*. Other New York credits include *Burn This* on Broadway and a number of roles with the Lion Theatre Company. Ms. Matthews spent three seasons with the Old Globe Theatre, where she played Anne Page in *Merry Wives* and Bianca in *Taming of the Shrew*.

Ron Siebert last appeared at the Indiana Rep in the highly acclaimed *Six Characters in Search of an Author*. He has also appeared here as Edward Chamberlayne in *The Cocktail Party*, Alceste in *The Misanthrope* and in *The Three Musketeers* and *The Great Divide*. Since his last Indianapolis appearance, he played Edwin Booth in *Booth: A House Divided* at the New Harmony project in Southern Indiana and the title role in *Nikola* for the Yugoslavian Press and Cultural Foundation in New York City.

Siebert played on Broadway in *The Changing Room* and *The Iceman Cometh* with James Earl Jones. He was also in the original production of *Streamers*, directed by Mike Nichols.

Artistic Director Tom Haas directs *Benefactors* with sets by Craig Clipper, a Yale School of Drama graduate with design credits at the American Jewish Theatre, the Clarence Brown Theatre and the Puerto Rican Travelling Theatre. Kathy Jaremski, costume designer and assistant professor at Ball State University, will design costumes while long-time IRT designer Michael Lincoln does lighting.

Tickets are now on sale by calling the box office, 635-5252.

January 18, 1990
 For Immediate Release
 Contact: Sanna Lee Yoder
 Martinlow V. Spaulding

Public Service Announcement for Benefactors

:10

The Indiana Repertory Theatre presents a dazzling new play about growing older and growing up. Follow two couples from the "hippiedom of the seventies to the yuppiedom of the eighties." It's the Indianapolis premiere of *Benefactors* by Michael Frayn. Don't miss the serious comedy that won the LA Drama Critics' Circle Award as best new play. *Benefactors* at The Indiana Repertory Theatre runs February 1 through 24. Call the Box Office at 635-5252.

:30

The Indiana Repertory Theatre presents a dazzling new play about growing older and growing up. Follow two English couples from the "hippiedom of the seventies to the yuppiedom of the eighties." It's the Indianapolis premiere of *Benefactors* by Michael Frayn. Don't miss the serious comedy that won the LA Drama Critics' Circle Award as best new play. Come to downtown Indianapolis to enjoy a powerful play straight from New York. *Benefactors* at The Indiana Repertory Theatre runs February 1 through 24. Call the Box Office at 635-5252. Or call the Artsline at 239-1000.

INDIANA
 REPERTORY
 THEATRE

140 West Washington Street
 Indianapolis, IN
 46204

317-635-5277

Tom Haas
 Artistic Director

Victoria Nolan
 Managing Director

Indiana's
 Resident
 Professional
 Theatre

IRT play to explore changes

Architecture metaphor of drama, 'Benefactors'

By DICK CADY
STAR DRAMA EDITOR

Is *Benefactors* a comedy or drama? Why would the playwright who wrote the hilarious farce *Noises Off* create a four-character play with architecture as a metaphor? Who is Michael Frayn, anyway, and why are people talking about him?

If there is one constant in the Indiana Repertory Theatre's next production, it is that *Benefactors* raises a lot of stimulating questions even before the curtain rises.

Frayn, indeed, is the author of the farcical *Noises Off*, but he is also a long-time student of Chekhov. Winner of the 1985-86 Drama Critics Circle Award as best new foreign play, *Benefactors* is a serious drama with humor.

That attracted IRT Artistic Director Tom Haas as much as the fact that the play has the unusual motif of architecture as a prism by which many things are seen, felt or symbolized.

Frayn himself has described the subject of *Benefactors* as "the way we impose our own ideas on the world around us."

Said Haas: "It's clearly by a man who thinks very deeply about the human condition. He's dealing here with basically good people who lead a good life, and the ultimate question he's asking is, is there happiness?"

In *Benefactors*, two couples look back on events over a 15-year period. One of the men is an architect whose plans for an urban redevelopment project are affected by uncontrollable variables.

"The metaphor for change within the play is architecture — the dreams, the yearnings, the efforts to rebuild a particularly unloved section of London," Haas said. "Through time, the dreams, the scale drawings, the actualities change."

Haas said he was going through a period of change in his own life when he first saw the

play on Broadway, but *Benefactors* made him aware of something important.

"It made me realize that, too often, the only changes we value are the huge ones, that we have been taught to gauge our lives by these alterations in our circumstances and therefore often overlook the potential power of the more subtle tides in our lives."

Haas said the variety and richness of the messages of *Benefactors* make it appealing for audiences who can draw their own conclusions.

Interpretation extends even to how the play is staged. Frayn essentially tells directors, "I have no idea how you put this play on stage." Haas said Frayn put in a single stage direction — a doorbell ringing.

For this production, Haas has been working with designer Craig Clipper to use slides that will give the audiences both details and abstract

See IRT Page 2

(The Indianapolis Star, Sunday, January 28, 1990)

IRT

★ Continued from Page 1

impressions of the projects that are so important to the architect and his life.

Haas said the four actors he's been working with in rehearsals have dealt with different kinds of pressures because "there's any number of ways a scene can go."

"We're still trying different things. They've been very flexi-

THEATER PREVIEW

Title — Benefactors
Location — Indiana Repertory Theatre,
 140 West Washington Street
When — Friday through Feb. 24
Tickets — 635-5252

ble. They've done a tremendous amount of homework."

Peter Davies will make his IRT debut playing the architect. Davies has worked with the Clarence Brown Theatre in Tennessee, American Conservatory Theatre in San Francisco, and the Hartford Stage Company. He played Jim Vocek on the ABC soap opera, *Loving*.

Cary Anne Spear will play Davies' wife. Her credits include numerous appearances at the Arena Stage in Washington, D.C.

The other couple will be played by Ron Siebert and Ann-Sara Matthews.

Siebert's credits include roles in the IRT productions last season of *Six Characters in Search of an Author*, *The Great Divide* and *The Three Musketeers*.

Among her credits, Matthews toured with *Great Expectations* and last appeared at IRT as Blanche in *A Streetcar Named Desire*.

Benefactors will be previewed Thursday and open Friday.



Cary Anne Spear and Ron Siebert



Peter Davies and Ann-Sara Matthews

A STEVEN SPIELBERG FILM

★ ★ ★ ★ (HIGHEST RATING)

*The Indiana Repertory Theatre
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BENEFACTORS

by Michael Frayn

*The "dazzling new play" (New York Times)
about growing older and growing up*

*Friday, February 2, 1990
7:30 p.m.*

*Indiana Repertory Theatre Mainstage
140 West Washington Street
Indianapolis, Indiana*

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Indiana Repertory Theatre 140 W. Washington
Indianapolis, IN 46204

Fine cast presents tricky

In "Benefactors," British playwright Michael Frayn seems to be saying, among other things, that people exist for other people to talk about.

And, when the talk becomes tiresome, the meddling begins.

With his earlier hit, "Noises Off," Frayn created a slapstick farce that satirized the theater.

"Benefactors," the new attraction at the Indiana Repertory Theatre, is a good deal deeper, or certainly more pregnant, but it, too, is a showcase for Frayn's talent for tricky construction. Dialogue and narration mix and time frames slip and slither.

While Glenn Close and Sam Waterston co-starred in the Broadway production, it drew. When they left, it died. And that's a shame.

Framed as a collective memory, the two-act play concerns



SHOW TIME

Charles Staff

two married couples who live across the street from each other in London: David, an architect, and Jane, an anthropologist; and Colin, a journalist, and Sheila, a registered nurse.

David practices his craft as does Colin, for a time, so, in that respect, they happen to life. Jane and Sheila, however, do

not, so, in that respect, life happens to them.

In any event, all are complex, not all good but not all bad. David may be too self-involved to have a really good idea of what's going on around him; and Colin has more than a touch of ego about him, taking the opposite side to play the devil's advocate just for the hell of it. He tells the truth even when the truth doesn't need telling.

Jane is steady and strong enough but Sheila seems to go in several different directions at the same time — however "seems" is the operative word. She's the helpless sort who takes advantage of her helplessness. Those around her find themselves tending to her life and theirs, too.

Actually, in "Delicate Balance," Edward Albee says some of the same things Frayn ap-

(The Indianapolis News, Saturday, Feb. 3, 1990)

'Benefactors' at IRT

appears to be saying. Except that Frayn admits the balance cannot be maintained and, in fact, shouldn't be. To keep it means that life is static. To lose it leads to the dynamics of change.

Artistic director Tom Haas has a fine cast, about as good as the IRT Mainstage has ever seen. And none of them lay on the English accents too heavily or stray from them. Actually the delivery is more a question of rhythm than of sound.

As David, Peter Davies has a physical vitality that is unmistakable, even overt at times — large but decisive gestures, dance-like movements. In counterpoint, Ann-Sara Mathews projects a calm as Jane, not bland but difficult to ruffle.

Ron Siebert, who has appeared in several IRT productions, walks a nice steel edge between amusing sarcasm and

cruelty as Colin, a combination of cynicism and sentimentality, a split personality many people associate with journalists. And Frayn was, himself, a newspaperman.

While she's not half the drab Frayn describes in his script, Cary Anne Spear plays Sheila with the sort of authority and conviction that enables one to line up behind her and march along in step despite the about-faces.

Craig Clipper's set is severe but fascinating, an open door stage left and right, four open portals across the back with suggestions of stum-like decay behind and over these three screens on which faces, streets, architectural drawings and whatever else are projected.

Perhaps it was the setting's unreality that prompted Haas to

do away with props, a la "Our Town." The results are a mixed blessing, stylistically consistent, perhaps, but a bit artsy-craftsy.

The one most complicated element would be Michael Lincoln's lighting. There may well be more light cues in this one show than in all the rest so far this season — and this includes follow spots right out of the opera.

The play is talkie, especially the rather long first act. But Frayn's observations and the cast's delivery of them — for instance, "You only get one life. You can't go back and say, 'Please, Miss, could I have another. I've spoiled this one'" — are first-rate.

The production, a fine one for people who don't rule out a little thinking with a little laughter, continues through Feb. 24.

(The Indianapolis News, Saturday, Feb. 3, 1990)

February 8, 1990

55

Dear Friend of Architecture:

Indiana Repertory Theatre presents the Indianapolis premiere of *BENEFACTORS*, a brilliant work of serious comedy by Michael Frayn. Frayn's fascinating tale spans a decade-and-a-half in the friendship between two couples in contemporary London.

IRT would love to offer you and a guest the opportunity to come see this portrayal of the impact of architecture on individuals and society.

Indianapolis Star Jay Harvey said, "Peter Davies plays Daivd, an energetic, prosperous architect whose scheme of a large housing development to replace a bleak late-Victorian project...runs afoul of bureaucracy and the enmity of an old school chum."

Please use the coupon below to receive \$5 off a pair of tickets. Coupon must be presented at Box Office or by mail, no phone orders...Thank You.*BENEFACTORS* runs through Feb. 24. Curtain times are 7:30 p.m. Thursdays and Fridays; 5 p.m. Saturdays; 2 p.m., on Sundays. Additional performances are 9 p.m. on Feb. 10 and 17 and 7 p.m. on Feb. 11.

We look forward to seeing you and your guest in our theatre.

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BENEFACTORS

by Michael Frayn

February 1
through 24

Don't miss this serious comedy
The New York Times called a
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growing up—from the hippie days
of the 60's to the yuppie days of
the 80's.



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February 20, 1990

58

To: Martha, Gail , Jane R., Tim, Terry...

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Please provide me with information from your department that you would like to be in the "News" section of the next Marquee. I would like to have this information by Thursday, February 22.

Thank You!!!

MAR 1990

Indiana Repertory Theatre

1990

Michael Gross can't wait to get back to Indianapolis. He wants to erase the memories of his first visit here many years ago as a budding theatre actor. It was a sunny summer Sunday when Gross made a journey out of Louisville, Kentucky (where he was a member of the acting company at Actors Theatre) to visit friends in rural Illinois. There was only one way to get to rural Illinois from Louisville for a young actor who didn't own his own wheels: The Illini-Swallow busline—with a 12-hour layover in Indianapolis. Today, a body might have a hard time choosing from the number of downtown sites and sounds on a Sunday afternoon. Twelve-or-so-odd years ago, the only gig in town was the Civil War Memorial. An interesting enough way to fill an hour or two . . . or six?

continued



on stage: michael gross

A Quarterly Publication of the Indiana Repertory Theatre

"It was one of the busiest days of the year," Gross laughs, reliving his memories by phone from L.A. "I must have studied every photograph and every piece of memorabilia in the memorial."

He won't lack activity when he returns this March to high rehearsals for Shakespeare's *Julius Caesar*. As Brutus, he has the job of bringing to life one of the most widely read, studied and watched roles in all of English literature.

Such a classic role could be a tall task for an actor who has spent the last seven years as TV's favorite father—Michael Keaton on NBC's *Family Ties*. But this is no made-for-TV actor. He is a graduate of the prestigious Yale School of Drama (where he was taught by A-list director Tom Hanks, then head of the acting department at Yale) and a certain amount of some of the nation's top critical theatres.

Gross spent six years in regional theater production, including three seasons with the acclaimed Subarctic Theatre of Louisville, Kentucky, where he appeared in such plays as *Hamlet*, *A Streetcar Named Desire*, *Light in the Day*, and *Othello*. Other credits include *Company*, *On the Waterfront*, *The Glass Menagerie*, *The Yellow Wallpaper*, *Theatre of the Absurd*, *Death of a Salesman*, *Long Day's Journey into Night*, *Top Gun*, *Death of a Poet*, *Death of a Clown*, *Death of a Poet*, *Death of a Clown*, *Death of a Poet*, *Death of a Clown*.

It's a heck of a Broadway debut as Brutus, a French Impressionist in *Death of a Poet*, which debuted last year. He was cast in the Theatre Center's production of *The Unbearable Automatic of Love*, the recipient of a 1997 Pulitzer Prize and his first Broadway production in New York City. *Death of a Poet* is a French Impressionist play by Paul Gsell, a French Impressionist play by Paul Gsell, a French Impressionist play by Paul Gsell.

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George C. Wolfe's sophisticated satire, *The Colored Museum*, presents a delightful but de-moralizing parade of characters. Directed by Ron Blum, additional actors in Indianapolis, New York and Chicago to find these talented young cast members who will fill the full March 6 to 31.

T.C. Carson believes that "If you have it, you have it." And he has it. The talented singer/actor/dancer has never taken an acting class, but he won an Emmy Award for his role in the NBC show *Boyz n the Hood*.

"Going to school is a two-edged sword, because you can learn so much from just getting out and doing theater," Carson studied architecture and interior design at the University of Illinois, where he was principal soloist with the University of Illinois Black Chorus.

Fast Break to Glory, based on the moving, true story of the Double Panthers (the first black high

school basketball team to win the Illinois State High School Basketball Championship), is his most significant credit. "My dad, who graduated from DuSable, remembers the event very well. In fact, most of the clothes I wore in *Fast Break* were from his closet."

He and his wife, former casting director Lisa Bergeron, and their two teenage children, spend much time hiking in the San Gabriel Valley—a national forest only a half hour's drive from suburban L.A.

Parked on the front path of the Gross home is an antique carriage wagon from the Santa Fe Railroad filled with milk cans and suitcases.



ALAN MICHAEL GROSS

visitors first introduction to Gross's passion for trains. As the grandson and great-grandson of railroad workers, Gross is a railroad buff who held his wedding reception in a private railroad car on a train bound for San Juan Capistrano. He was even employed for a time, before his acting career kicked in, as an engine man.

Family ties to Chicago will make Gross's stint in Indianapolis more than a theatrical venture. His father and mother, who still live in the windy city, will no doubt drive down for *Julius Caesar*, as will other relatives who have not seen him on stage since his undergraduate days at the University of Illinois.

Perhaps if they come on a Sunday, Gross can show them around the Civil War Memorial. If there's time after dinner at the Ring O'le, a tour of the city's latest architectural wonders, a trip to the Chicago and an hour or two walking around Union Station.

The COLORED MUSEUM

by George C. Wolfe

school basketball team to win the Illinois State High School Basketball Championship), is his most significant credit. "My dad, who graduated from DuSable, remembers the event very well. In fact, most of the clothes I wore in *Fast Break* were from his closet."

Darlene Del Grayson was last seen in Indiana as Alice in *Andie and Dolly in Hello, Dolly!* at the Enchanted Hills Playhouse in Syracuse.



Unless you count her TV appearances in national commercials for Ziploc bags and Maxwell House. Since then, she has performed off Broadway at the Manhattan Theatre Club, the Hudson Guild Theatre and the Goodspeed Opera House.

Grayson knew when she was 11 she wanted to act. "I decided I wanted to say hello to Belle Davis, and I thought that becoming an actress would be the best way." She never got the chance, but she loves her work.

She may be able to sing "just about anything" written for the female voice, but she does it simply "because I can." Acting is her first love. Favorite regional and stock theatre roles include *Dorine in Tintin*, *Mistress Ford in Merry Wives of Windsor* and *Rene Sweetie in Anything Goes*.

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T.C. Carson



Darlene Del Grayson



Faye Price



Andrea Dickson Smith



Kim Sullivan

and here.

The Chicago native now based in New York comes back to Indianapolis from the Buffalo Studio Arena Theatre, where she performed in *You Can't Take It With You* and *Joe Turner's Come and Gone*.

Her appearance on the Mainstage of the Indiana Theatre completes a poignant circle. In earlier days of this century, relatives and friends of her parents weren't even permitted to enter the 1927 movie house where George Wolfe's work now satirizes discrimination issues.

Prixe's credits in other regional theatre include the Guthrie Theatre, where she worked with world renowned directors Liviu Ciulei and Emily Mann. Prixe says, "Not only do you learn from that kind of directing technique, but you learn so much from the quality of actor those directors bring in."

Andrea-Michelle Smith has had to reduce broad, sweeping expressiveness of mime for her transition to stage acting. Now, to bring to life her colorful characters in *The Colored Museum*, she must return to exaggeration.

Smith began her career as a mime with l'École du Mime Corporiel du Quatre-Sous in Toronto and went on to a prolific stint on public television and

in children's theatre. The transition to legitimate theatre has been a steady in application.

"Mime is bringing what is in here," she says as she brings her hand to her head. "Into your fingertips." In theatre, she says, "You're bringing it into your voice."

Smith was in the Negro Ensemble Company's National Tour of *Ceremonies and Dark Old Men* and has appeared at the Coconut Grove Playhouse and in a National Tour of *Freedom Days*.

Kim Sullivan just returned from Israel, where he worked on the soon to be released feature film *The Passport*. He grew up in Philadelphia and was the recipient of a Martin Luther King, Jr., scholarship for study at New York University's theatre school.

This is his first visit to Indianapolis, but he returns in July to the Walker Theatre as vanguard film song and dance man George Walker in the National Tour of *Williams and Walker*.

Sullivan says "I'm about ready for a black satire—something that's light hearted and not moves so much as a political. Something current and contemporary. I think *Colored Museum* makes me look at old burdens in a new, fresh light. It also helps us poke fun at ourselves."



LITTLE ESCAPES WOLFE'S WIT

The Colored Museum is destined to become a permanent fixture in the American theatre. That is how Richard Stoyan of the Los Angeles Herald Examiner described the play that will appear on the Mainstage at Indiana Rep from March 6 through March 31. Since its first production at the Crossroads Theatre Company in New Jersey in March of 1986, *The Colored Museum* has received numerous productions across the country. Playwright George C. Wolfe received the Foundation of the Dramatists Guild/CBS New Play Award for the play, which was later awarded the Hall-Warner Prize of the Dramatists Guild, an award annually given to a play of unusual social or political interest.

The Colored Museum, as a satire, culturally speaks to social and political issues, as well as makes reference to black literary, music and theatre figures. But Wolfe's format is at least as interesting as his content. The play is presented as a series of exhibitions in a cultural museum which challenge us to examine our preconceptions of black/black/greynormed Americans. He satirizes our narrative with dialogue, the pandering funny with the biting, language with song.

"The Colored Museum demonstrates that black theatre has come of age," wrote reviewer David Bergman in Baltimore's *City Paper* when the play was produced at Center Stage in 1987. But for many of us who are immersed in ethnic specific theatre, this may be a remote statement. Bergman goes on, "The Colored Museum is a sign of the security of black theatre in this country. For an insecure movement can't risk self criticism."

And there is no doubt that *The Colored Museum* is self critical of black culture. New York *Daily News* reviewer Howard Kissel noted "There is no mistaking Wolfe's power and courage. One is reminded of an early review Philip Roth received for his ironic studies of newly assimilated Jews. An outraged rabbi called him 'an informer.' Wolfe may suffer similar attacks." But critical and populist response to the play seems to bear out Bergman's assertion of the security of black theatre, it essentially reduces Kissel's skepticism of critical backlash. The play has been applauded for the very tailored wit that leaves it open to scabrous audience response. What many critics suggest, including those cited here, is that black theatre as a performance movement and as a literature, has come into a flowering period in the late 1980's which is continuing strongly into the 90's. Paul Carter Harrison suggests some of the forces behind this success in the October 1989 issue of *American Theatre*. "During the 80's, black theatre became a prominent aspect of the American cultural scene as black students demanded more ethnic specificity in their theatre training, and new theatres, such as the antebellum Crossroads Theatre Company in New Brunswick, N.J., (the theatre where *Colored Museum* was first performed.)

Harrison continues in his assessment, "Having demonstrated its resiliency through the 80's as a legitimate cultural resource in America, black theatre enters the 90's with a dramatic preference for expressive works, such as the narrative, testimonial style of Wolfe's *The Colored Museum* or the narrative techniques used in August Wilson's 20th century Cycle, which bridges realism with the nonreal, parabolic wisdom of African American folk mythology."

August Wilson is the apparent leader of what is becoming a veritable explosion of black dramatic literature in the late 1980's. His yet to be completed cycle of plays, which explore African American life through *Ma Rainey's Black Bottom*, (which received an award winning production at Indianapolis's Phoenix Theatre), *Joe Turner's Come and Gone* and *The Piano Lesson*, combine drama with the music that animated the decades from the Harlem Renaissance of the 20's through the black arts movement of the 1960's. His play *Fences* (currently in production at Phoenix Theatre) won a Pulitzer Prize and at last count, upwards of 20 productions of Wilson's works were being mounted by regional theatres across the country this season.

But Wolfe's approach to creating black dramatic literature is quite different from Wilson's. Wolfe is successful in *The Colored Museum* because he is willing to pull down some black cultural icons and to reveal some of the cultural clichés. Wilson celebrates the traditions of black culture in a more reverential stance. Their goals are very much the same although their methods are different. Both intend to provide pride in black heritage.

Little escapes Wolfe's wicked wit in *The Colored Museum*. The play begins with a straightforward plot at slavery: a subject once considered forbidden from comic treatment, a later exhibition in the play titled "The Last Mama on the Couch" (a play used as its satire based on Anne Hanbury's 1950's anglo-billed play *A Woman in the Street*, once considered the unsalvageable pinnacle of black dramatic literature) in this same exhibition, Wolfe pokes fun at *For Colored Girls Who Have Considered Suicide When the Rainbow is Not Out* in this instance, Wolfe may be responding to female black playwrights who have written so unflinchingly about black men.

In the greater scheme of black theatre in the United States, Wolfe makes repeated satiric comment on the place of black performers through theatre history. For the most part, African Americans have found acclaim only as singers, dancers and comedians. Serious drama has traditionally been closed to black performers except in ethnic specific productions (i.e. all black productions of classic plays) or in demeaning roles that reinforce racial stereotypes (i.e. black servant roles) until well into the 20th century. Broadway particularly has been slow to reverse this negative trend and Wolfe satirizes the "all black musical" which has become the staple fare for black performers in one of several comic serial song songs in *The Colored Museum*.

Perhaps one of the most significant aspects of Wolfe's achievement in *The Colored Museum* is his ability to assert his Afrocentricity in a format that is not restrictive to enjoyment by non-black audiences. In this he is similar to Spike Lee, whose recent movies, *She's Gotta Have It*, *School Daze* and *Do The Right Thing* pull no punches about black issues and have attracted a racially mixed audience. Key to Wolfe's success is his ability to cut both ways. To satirize many pious stereotypes he looks within the black community and at the same time satirizes the racism outside that encourages ghettoizing behavior or culture denying assimilation. The ideal audience for *The Colored Museum* is racially mixed, allowing audiences to laugh together and separately with and at each other. Wolfe does not

FOCUS ON THE REP

On three cold, snowy December nights, an informed band of concerned citizens took part in a series of "focus groups" for the Indiana Rep.

Focus groups are a marketing research technique utilizing personal interviews with carefully selected individuals selected to represent a target group of "marketing segments" of the general population. The small group interviews format allows for a depth of detail and a range of attitudes and ideas not possible through generalized surveys. The result is a type of qualitative, rather than quantitative, market research.

Focus groups have been since the 1950's used to test consumer response to all sorts of products, from disposable diapers to canned peas. But have not yet been widely applied to the arts. In the REP, three group types were selected: long term season ticket holders, new season ticket holders, single ticket buyers, loyal patrons of other arts, and non buyers. Each group contained only one of these types, with participants being more or less age, marital status and location of living quarters. More than 2,500 people were contacted by phone and "screened" as to their interests and characteristics. Eventually, only 50 were added to participate.

An independent moderator conducted each session, which consisted of an informal discussion, then on selected topics which members of the group, artistic and administrative staff were to lead a one way discussion necessary to create, participate in, and to present in honest, thoughtful and forthright form. In this way, the REP, and especially the group members, the discussion covered generalization, with specific reference to "how would you describe Indianapolis?" and "what are popular entertainment options?" as well as specific comments about theatre-going and the REP.

Response to questions about Indiana Rep were almost uniformly positive. The theatre was seen as having high artistic and production standards and as offering an exciting and diverse season of plays. Those people who do not attend generally had personal reasons for doing so, rather than types. Those to be patronizing or positive, they all felt the theatre provided a valuable contribution to the current cultural tradition of the theatre.

The focus groups were one part of a larger study funded by the Lilly Endowment, Inc. and the Indiana Rep's place in the community. Various elements in the research were conducted locally by Walker Data, a division of Walker Research. Some research, a New York firm, and the Corporation Company, a group of consultants focused on the East Coast.

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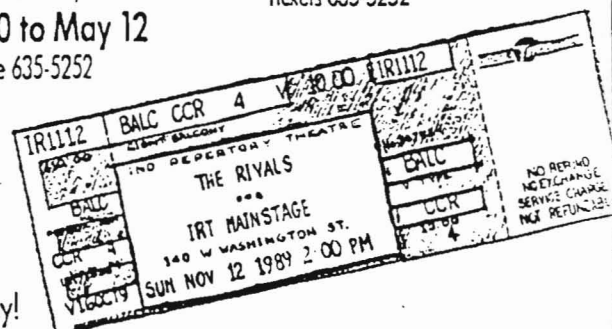
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Julius Caesar
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The COLORED MUSEUM

by George C. Wolfe
March 6 to 31
Tickets 635-5252



Season ticket sales underway!



A designing WOMAN

"May I call you back?" Ann Sheffield says breathlessly on the phone from New York. "Robert Lauren is on the other line." She adds quickly, "The company, not the man," a bit embarrassed about what it must sound like to have the noted fashion design sensation on the other line. Sheffield, well known to Indiana Rep audiences for her set designs, will see the curtain go up on her set and costume designs when Shakespeare's *Julius Caesar* opens on the Mainstage April 10. Meanwhile, she is assisting on a project for Lauren's showrooms in New York City, her first foray into retail projects in the midst of a blossoming theatrical design career.

Sheffield began her on-going relationship with the Indiana Rep several years ago as a graduate fresh from the Yale drama school. It was at a portfolio review, where young designers like her have the chance to show their work in art, architecture, film, theater, and other stop and go, that she met Lauren. "People walk around and other stop and talk to you or just say 'hi' and go on," she said.

Haas stopped. He was particularly drawn to sketches and photographs from a production of *La Bohème* she designed at Yale Opera School for guest director Tito Capodaglio. "The production took place in a little room or concert hall," she remembered. "It was a lovely space, but it had certain limitations for a director who was used to typical opera sets and who had definite ideas like 'Mimi always enters there.'"

Haas, she says, was pleased with the resultant marriage of pragmatism and design. Hence, the beginning of the Haas/Sheffield collaboration, which has brought to the Mainstage such box-tossing stand feasts as the bright and sleek *Cocktail Party*, the surprising and stark *Six Characters in Search of an Author* and the rich and sunny *The Roads*.

It was at the same portfolio review that she met soon to become mentor and friend Tony Walton, the renowned Broadway designer whom she assisted on the recent revival of *Anything Goes*. That project, she said, "went and went," and may move to Berlin this fall, which is why she's been caught practicing her German lately.

Both Walton and Haas have latched onto what the latter calls Sheffield's "vision." It is a vision that's been hard to suppress, and has, in fact, surfaced almost against her will.

As an art major at Occidental College, a small liberal arts school in California, she and her talents were often pulled into the theatre department. "Anyone interested in the theatre was either a writer, a director or an actor," she said. "They figured, 'Ann can draw,' so I often found myself working on posters or set designs." Even though she had done a great deal of performing in high school, "I found a niche in design that was better than the limelight."

As a senior, she had won the Theatre Festival design award. Her work had been entered in the annual design competition.

After a year's respite from educational rigors, during which time she toyed briefly with the idea of a commercial design career, she entered the Yale School of Drama as a design major. "I had always loved going to the theatre," she remembered. "Maybe that comes from growing up in London." Besides, "I've always been curious about what makes people tick through the ages."

Sheffield's curiosity about "what makes people tick" is a perfect complement to her design vision. Theatre is all about people and how they tick. Her creativity and understanding helps her to place characters in the most effective, provocative settings. More importantly, it helps her work well as a collaborator, an essential gift for any theatrical designer.

Even without vision and understanding, Sheffield's personality works wonders on the sometimes tortuous collaborative process; she is disarmingly charming and downright pleasant to have around during the tedious, final weeks of rehearsals. There are no more abundant actors or artistic staff members who don't smile when her stylish and soft-spoken self arrives for one of her frequent visits.

Her collaboration with Haas—the director of all of her Indiana Rep projects so far—has been a mix of mutual awe, respect, growing trust and careful honesty.

"Tom is great to work with," Sheffield said. "He is excited about the musical. He'll send me an idea and say, 'I'm sending you this magazine picture...' I'm not sure why, but it just struck me... and that's how we begin to communicate."

Her stories about designing *Six Characters* last season and now *Julius Caesar* reveal just how much give and take is necessary in the whole design process.

In the beginning their plans for Pirandello's study of characters frozen in reality, *Six Characters* bore little resemblance to the critically acclaimed production that opened last March.

"We were going to go with a tropical setting at first," she explained. "And I tried it for a while. But its limitations didn't allow me to do all the other things we wanted to do. Tom had a very clear vision that he wanted to start on one set, then have a climactic event completely change the concentration. Given those needs, I couldn't make the stage with the tropics work."

From there, Haas and Sheffield worked on the concept of a slick, film producer's type office, trying to find a way to "have the set keep going away until only basic theatre elements were left." What resulted may have been the theatrical event of the season.

"We were just joking around during one meeting," Sheffield remembered. "And I said, 'Well, I guess the walls could just fall down.' That's exactly what happened." At the end of the first scene in *Six Characters*, the slick city colonial wall surrounding the city's highest skyscraper fell right over into the stage, leaving the set open to the back walls of the historic Indiana Theatre.

The same sort of revolutionary process has entered her plans for *Julius Caesar*.

Her coachman, in the costume shop she recruited much of her approach to what the characters will wear. "The more we had to start building so early—even before the show was cast—we knew we couldn't do this in a little Shakespeare style. We also didn't want to go to the opposite extreme and put Book Eight costumes on stage. For that we used a traditional top-down approach to our Roman costumes: how could we create our own world without confusing the audience?"

Swords, swords, and stacks of contemporary magazines were her answer. Citizens of Rome had no leisure, Sheffield explained, so the most appropriate costumes would be simple and cheap, rather than puffed and fitted. That civilization was a warrior nation and compact title cards tickled and ended. "I went to the library and looked up everything I could about Aeneas, Citha and Rostan and Alban nomads," she said, gathering ideas about clothing lines and accessories up the process.

At the same time, she has used a good deal of research on contemporary fashion. "I found magazines," she said. "I've got stacks of *House and Garden*, *The Details*, *Inside Couture*. I think it is very important to see where our world is today, or at least to see what we're looking at every day."

The resulting look is "slightly exotic," but practical, allowing for 20 actors who must change costumes to fill 10 roles.

The set for *Julius Caesar*, Sheffield reports, is inspired by the "Labours of and of Peter," the myth we'd Jordan made up of a narrow gorge with ancient buildings carved into the side of the rock.

Sheffield admits that her work and wonder are not over when the plans are complete. After that she must be on hand for herself with shop head as they build what she has left on paper and to mind.

"The whole process is really scary," she said. "It's a thrill when it works, but you never know until opening night."

If her history with the Mainstage is any indication, this designer has little to worry about.

ews — news — news

- Matthew V. Spaulding has joined the IRE Marketing Department as an intern. He is an honor graduate student at the University of New Orleans.
- Because of positive response from educators to the upcoming production of *Julius Caesar*, Gail McDermott reports that 3 more student matinees have been added, bringing the total to 21 morning matinees for the Shakespeare classic. Schools from as far away as Fort Wayne, Colver, Versailles, and Ellettsville will attend a performance.
- The IRE Gift Shop shelves are brimming with new Shakespeare items and a wonderful collection of books including William Shakespeare: *Thompson's* *Playbook*, Lauren Brown's *and* their books in full color, *Illustrations*, and *Illustrations*.
- The IRE Office was a camp during the summer.

- and *Quincy*. *Black Coffee* performances were filled to the brim with 1000 patrons per evening during popular performances, and student matinees. *The Third* played to 50% capacity and other irregular performances.
- We are happy to welcome 1928 new subscribers to IRE. This brings our overall subscription membership total to 2,435 which is an all-time record over last year and the largest number of subscribers since our 1981-82 season.
- Martha Black, Director of Development and Planning, announces the newly elected Literary Society Steering Committee: President, D. Brent Baker, Vice President, Anne Schiller, Secretary, John Chubb, Treasurer, and Executive, John Chubb.

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The Colored Museum

March 14, 1990

For immediate release

Contact Sanna Yoder

Martinlow V. Spaulding

Call (317) 635-5277

FAX (317) 236-0767

The Indiana Repertory Theatre will welcome well-known stage and television actor Michael Gross to its ranks with its April/May production of *Julius Caesar*. Gross, whose list of stage credits reaches back well before his seven years as Michael Keaton on *Family Ties*, will play Brutus in the Shakespeare classic.

Artistic director Tom Haas and Gross met when Haas was head of the acting and directing departments at the Yale School of Drama and Gross was an acting student. The two have been friends ever since.

Says Haas: "I have been looking for a good project for Michael for quite some time. He is a very talented classical actor, and we are pleased that his schedule allows him to join us this spring."

The show opens April 10 and runs through May 12 on the Mainstage of Indiana's only resident, professional theatre.

Gross has been active in both film and stage work since he ended seven seasons on NBC's *Family Ties*. He appears in the recent Universal Studios sci-fi release, *Tremors*, co-starring Kevin Bacon. And he recently returned from Budapest, Hungary, where he starred as King Arthur in *A Connecticut Yankee in King Arthur's Court*, a teleplay of the Mark Twain classic written by Pulitzer Prize-winning playwright Paul Zindel.

Gross spent three seasons with the Actors Theatre of Louisville, Ky., where he played in the classics, *A*

INDIANA
REPERTORY
THEATRE

140 West Washington Street
Indianapolis, IN
46204

317-635-5277

Tom Haas
Artistic Director

Victoria Nolan
Managing Director

Indiana's
Resident
Professional
Theatre

Long Day's Journey Into Night and Oedipus the King. Other 65
regional credits include seasons at the Guthrie Theatre, the Yale
Repertory Theatre and Baltimore's Center Stage.

He made his Broadway debut in *Bent*, with Richard Gere, and
was the recipient of a 1982 Obie award for his off-Broadway
performance in Howard Baker's *No End of Blame*.

Julius Caesar is directed by Indiana Rep artistic director
Tom Haas. Gross studied both acting and directing with Haas while
at Yale. *Julius Caesar* will be the first the two have worked
together in 17 years.

Julius Caesar takes place in the wake of a political
assassination. A charismatic young leader, a naive intellectual
and a treacherous conspirator struggle for control of the world's
greatest empire. The play examines the resultant question: which
one will be the "honorable man" destined to lead a country torn by
shifting allegiances and fickle opinion?

This masterpiece of Roman history contains some of the Bard's
most potent oratory, including the famous *Friends, Romans and
countrymen*—.

It is part of the Indiana Rep's regular six-play subscription
series, but plays another specific role as the second installment
in the theatre's on-going series, Classic Theatre for Youth.

The series offers a fully mounted, professional production of
Shakespeare's work each season for more than 12,000 high school
students from through the state and Midwest region.

Julius Caesar will play 21 student matinees in addition to
its 21 regular performances.

Veteran Indiana Rep company member Michael Lipton will play
the title role. Lipton debuted on Broadway in 1949 in Shaw's
Caesar and Cleopatra with Cedric Hardwick and Lilli Palmer. He
went on to play countless major roles in plays like *Loose Ends*,
Cold Storage, *Separate Tables*, *Hamp*, *Heartbreak House* and *The
Wilder Plays*. Lipton has won the L.A. Drama Critics Circle Award
(for *Boys in the Band*) and the Obie (for *Trigon*).

Also cast is Dean Biasucci, who is one of the National
Football League's star place kickers when he is not on stage.
Biasucci, a member of the Indianapolis Colts football team,
graduated with a theatre degree from the University of North

Carolina. He made his professional debut at the Indiana Rep last spring with a critically acclaimed performance as The Son in Luigi Pirandello's *Six Characters in Search of an Author*.

Haas has served as artistic director for ten seasons at the Indiana Rep, where he has directed more than 30 productions. He was formerly the artistic director at the PlayMakers Repertory Theatre in Chapel Hill, NC, associate director of the Yale Repertory Theatre and head of the Acting/Directing Department at the Yale School of Drama. His directing credits encompass several premiere productions, including the works of contemporary playwrights Christopher Durang, Albert Innaurato and Robert Montgomery.

Costume and set designs are by Ann Sheffield, who has collaborated with Haas on three other Indiana Rep projects to date. Sheffield, a Yale Drama School graduate, has served for several years as design assistant to Tony Walton, whom she helped with the acclaimed Broadway revival of *Anything Goes*.

March 14, 1990
 For Immediate Release
 Contact: Sanna Lee Yoder
 Martinlow V. Spaulding
 Call (317) 635-5277
 FAX (317) 236-0767

Public Announcement for *JULIUS CAESAR*

:10

Friends, Romans, Countrymen...The Indiana Repertory Theatre brings Shakespeare's *JULIUS CAESAR* to the Mainstage in April and May. It stars well-known stage and television actor Michael Gross in the role of Brutus. Sublime poetry and governmental corruption merge in the Bard's masterpiece of power, passion and politics. *JULIUS CAESAR* at the Indiana Rep runs April 10 through May 12. Call the IRT Box Office at 635-5277.

:30

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INDIANA
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 THEATRE

142 West Washington Street
 Indianapolis, IN
 46204

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Tom Haas
 Artistic Director

Victoria Nolan
 Managing Director

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★

New York Times

Mel Gussow / Frank Rich
229 W. 43rd. St.
New York, NY 10036

Village Voice

Michael Feingold
842 Broadway
New York, NY 10003

USA Today

David Patrick Sterns
P.O. Box 500
Washington, D.C. 20044
(703) 276-3400

Chicago Tribune

James Squires
Tribune Tower
435 N. Michigan Ave.
Chicago, IL 60611
(312) 222-2222

Variety (Midwest)

Roger Watkins
475 Park Ave. S.
New York, NY 10016-6999

Newsweek

Jack Kroll
444 Madison Ave.
New York, NY 10022

Time

William A. Henry III
10880 Wilshire Blvd.
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Wall Street Journal

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200 Liberty St.
New York, NY 10281
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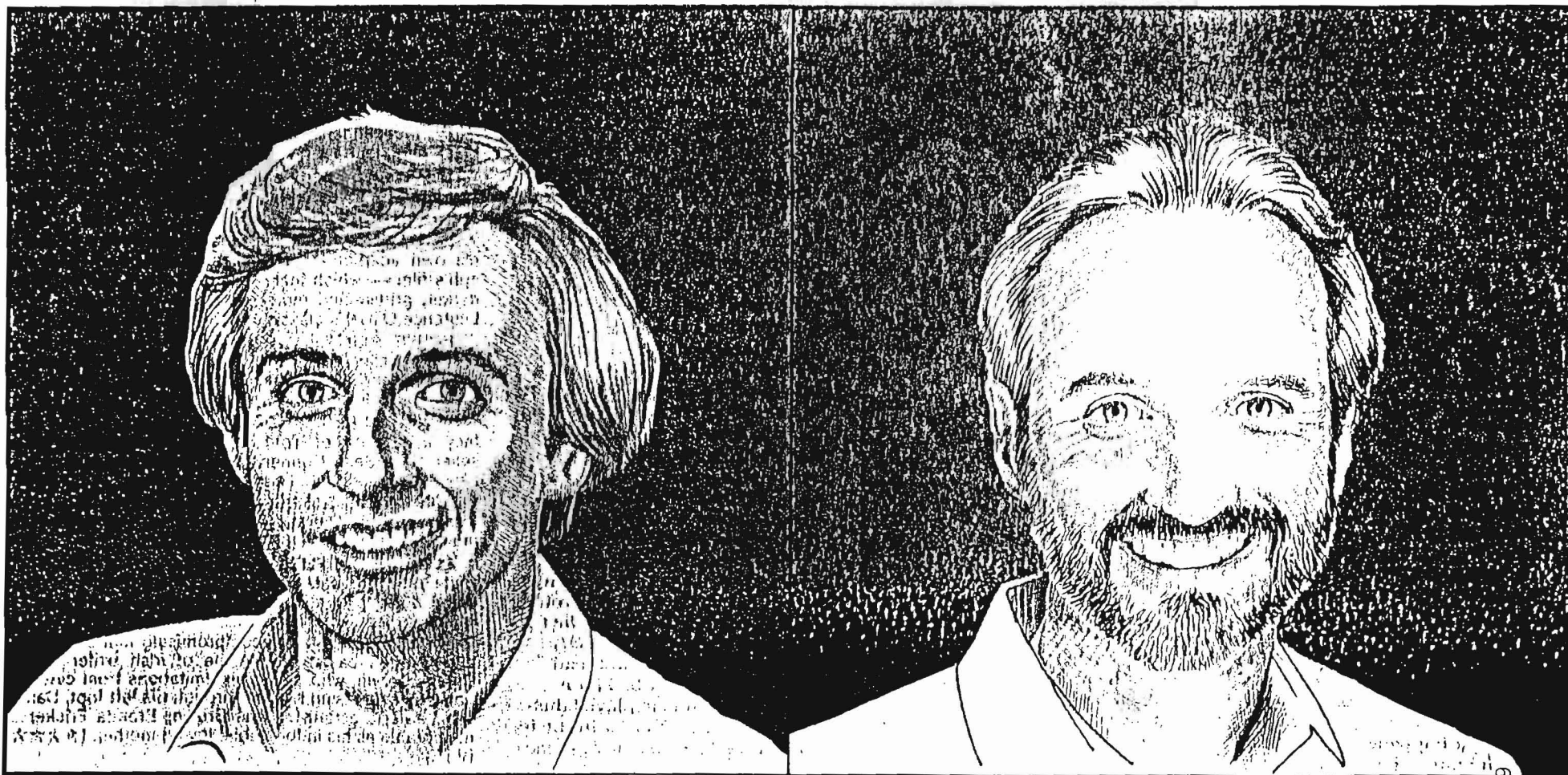
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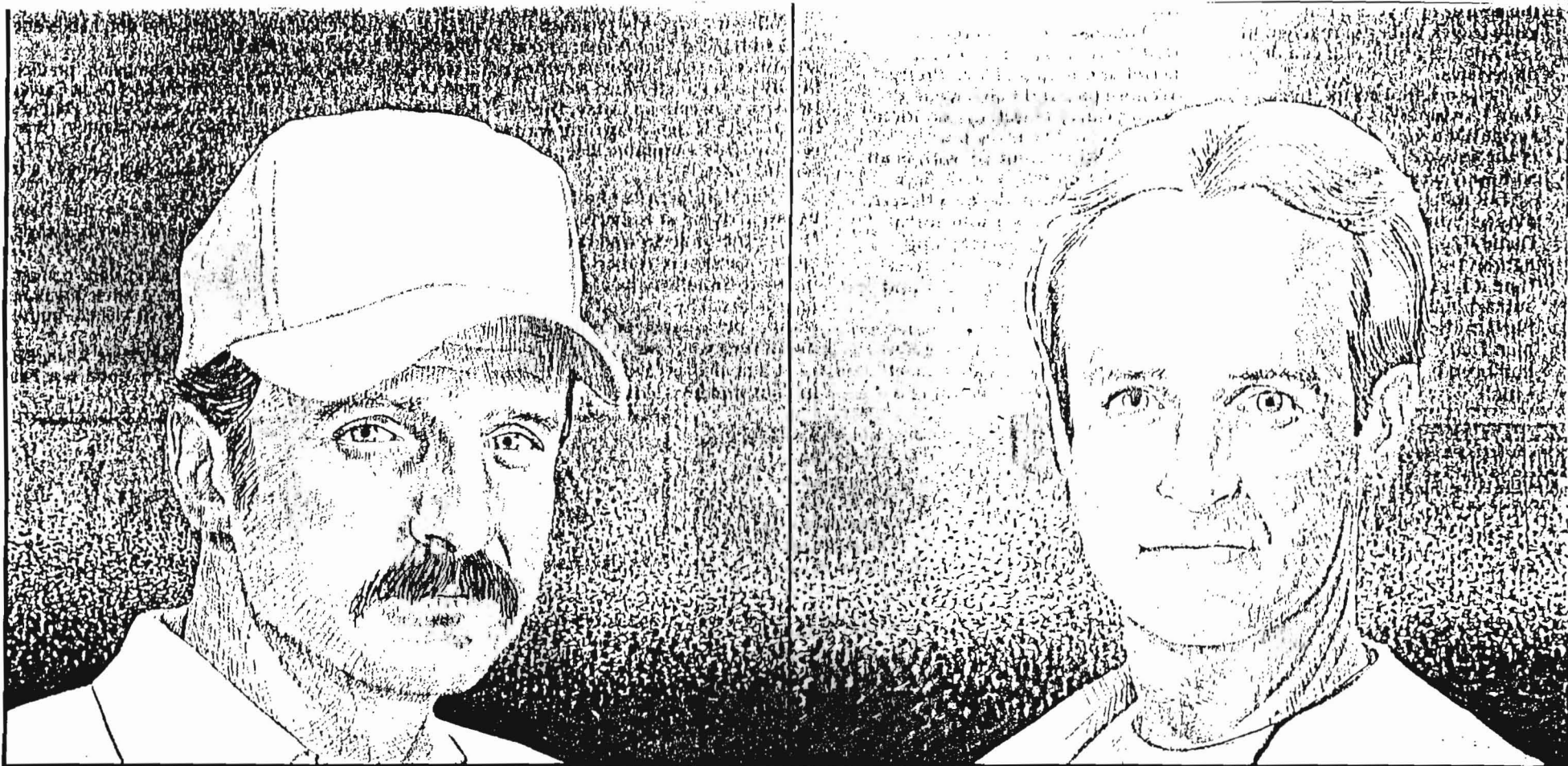
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THE INDIANAPOLIS STAR

SUNDAY, APRIL 8, 1990

ARTS/ENTERTAINMENT





STAR STAFF ILLUSTRATIONS / BRIAN HENDRICKSON

Michael Gross as (clockwise, from upper left): young Steve Keaton; Keaton with beard; Brutus in IRT's *Julius Caesar*, and an unsmiling killer.

(The Indianapolis Star, Sunday, April 8, 1990)

From 'Family Ties' to railroad china

Michael Gross on:

■ Did he miss any of the approximately 176 episodes of *Family Ties*?

"It occurs to me I was in all but one. And that particular episode, I asked to get out so I could go to my high school class reunion in Chicago. We always taped on Friday nights, almost invariably, and my high school reunion was on a Friday night and I really wanted to go, so I did."

■ Why he never directed any of the shows:

"Only because there are a great many actors in Hollywood who have started directing, and it's so easy to be pigeonholed out there. My fear was people would say, 'He's not acting as much, he's doing something else,' and stop thinking of me as an actor. It happens all the time."

■ Celebrity:

"In most cases, it means people are extraordinarily kind to me — and that's its biggest plus. The down side is that there are times when I want to be private and can't. It's useful to be able to observe people, to go out in public and just watch people. Now, they're watching me. And I'm unable to play the role of the unobserved observer."

■ Broadway:

"Moribund. I haven't been out there lately, but the actors say there are fewer and fewer serious plays and the ones there are are highly commercial. More and more actors I know from New York are leaving to come to Los Angeles. They say it's tougher and tougher out there."

■ Hollywood:

"It's not Sodom and Gomorrah. Most people there want the same things people in Beech Grove want. Under that Hollywood sign are a lot of normal human beings who want food for their children, a future for their children, good schools — they're very normal human beings. Naturally, there are a group of people who get a lot of attention by leading outrageous lives. I went to church one Sunday here in Indianapolis and people said they were surprised to see me in church. People said, 'It really is wonderful for us to see a person like you in a church on Sunday because we're not expecting it.'"

■ Television:

"I used to be a theater snob; I thought that's where all the good work was done. Well, I've been associated since that time with some very quality TV

projects. It has a potential like any other medium to be wonderful. It's run by people of quality — and people of less quality."

■ His favorite TV show:

"I like *Washington Week In Review*. One thing I find very endearing is *The Wonder Years*. I would say my very favorite show is CBS *Sunday Morning*, with Charles Kuralt. I honestly think some of the best programming is on Sunday morning, when the network executives think nobody's watching."

■ Reading habits:

"I've been so much in the script (of *Julius Caesar*). I started thinking about Charles Dickens the other day, because his characters are so vibrant. Maybe I'll get *Little Dorrit* or something odd."

■ Relaxation:

"I like bicycle riding, swimming. I've been over to the Natatorium, three times a week, and swim laps. I go to movies. I do model trains. I collect railroad dining car china and other artifacts from the Atchafalaya, Topeka & Santa Fe. My grandfather, who died three years ago at the age of 90, he worked there 56 years and it's my railroad of choice."

(The Indianapolis Star, Sunday, April 8, 1990)

The many faces of Michael Gross

By DICK CADY
STAR DRAMA EDITOR

Actors sometimes have to go back to the source to find themselves. Michael Gross is no exception.

For Gross, the source is live theater — and Shakespeare.

After some 175 episodes over seven seasons as the father on the popular TV sitcom *Family Ties*, Gross is trying to rediscover his roots by, among other things, portraying Brutus in Shakespeare's *Julius Caesar*.

The play will open Tuesday at the Indiana Repertory Theatre for performances through May 12.

To TV viewers accustomed to having Gross come into their living rooms as Steve Keaton, the sensitive, liberal dad of the '60s trying to steer his family through the Reagan '80s, Brutus might seem a choice as odd as, say, Sen. Jesse Helms.

Gross knows better. "Before *Family Ties* happened, I was a theater person," the genial, lanky actor said recently.

When the final episode of *Family Ties* was wrapped up last April, Gross already was wondering what to do next.

"I think I found myself in a period of examination. Why did I get into this business? What's it all about? The more I asked those questions, the more I discovered it wasn't to be famous and make a lot of money. That was something that happened in spite of myself."

Although Gross is still searching, he has found at least a temporary answer for some of his questions.

"I guess I just want to play with characters, create people, like an artist on his palette. I don't care where that is, whether the stage in Indianapolis or the camera in Hollywood."

Actually, even before *Family Ties* ended, Gross already was presenting different faces to his audiences.

He'd played a cold-blooded killer in a TV movie called *In the Line of Duty: The FBI Murders*. And he was committed to a role as a survivalist in a sci-fi movie titled *Tremors*.

The role as the killer reminded him of something. "I like to keep people guessing. It turned a lot of heads. That's kind of the fun of the whole business."

"Let's face it. You've got a television show; most people know you primarily as one thing. I have to tell people I'm no more like Steve Keaton than I was that killer. I pretend for a living."

Still, after *Tremors* was filmed and Gross had a commitment for a TV movie to be filmed in Budapest, he felt like he was on a treadmill.

Gross had studied at Yale under Tom Haas, now the artistic director of the IRT in Indianapolis.

"I wanted to get in touch with the classics. When I heard Tom was doing *Julius Caesar* I called him, around November. It felt like the right thing to do."

As it happened, Gross wouldn't have been an actor at all except for Shakespeare.

A native of Chicago, Gross attended the the University of Illinois branch in his hometown. His major: mathematics.

"I happened to wander into a production on campus of *A Midsummer Night's*

(The Indianapolis Star,
Sunday, April 8, 1990)

See GROSS Page 16

Gross

★ Continued from Page 1

Dream, and, let me tell you, when I was in high school, I hated Shakespeare. I didn't understand and did not particularly want to understand.

"But, for the first time in my life, Shakespeare came alive. It was the human condition. Underneath all those fancy words of his is profound understanding of how humans behave.

"I said, 'My God, this is real life. I'm hearing those words but, for some reason, I'm not confused.' The director managed to get to the guts. There is a spine of vitality that courses through. I went back and saw the show about three more times."

This was during the late '60s. Later that year, Gross decided to audition for another campus production, *The Crucible*.

"There were times when I thought to myself, 'This is probably the most insane thing I can do with my life.' " Gross remembered.

"I felt driven in those days to try acting. And I think if you try to dissuade anyone from doing something, you get in trouble. I still say that today to people who want to be young actors. If they're ambivalent, I say, 'Don't do it.' But if you're possessed by desire — if you feel you can do nothing else with your life — you'll never succeed if you don't try."

Thoroughly hooked on acting, Gross left Illinois with a bachelor's degree in 1973 and got a master's of arts degree from the Yale School of Drama. For three years, he was a regular at the Actors Theatre of Louisville.

THEATER PREVIEW

Title — *Julius Caesar*

Location — Indiana Repertory Theatre, 140 West Washington Street

Cast — Michael Gross, Dean Biasucci, Roberto Medina, Michael Lipton, Ron Siebert, Cary Anne Spear

When — Tuesday, through May 12

Tickets — \$12-\$30; 635-5252

"I loved the town. I loved the theater. I was getting better and better roles. But, I don't know, from time to time in my life, when I get too comfortable, a little bird sits on my shoulder and says, 'You're too comfortable.' "

When he left Louisville, Gross went to other regional theaters rather than New York.

"My fear was that I would wind up waiting tables or driving a cab. I was a working actor doing roles in many cases that were larger than the ones I would be offered in New York as an actor fresh out of the starting gate."

But Gross eventually gravitated to New York — where he made his Broadway debut as a drag queen in a play called *Bent* with Richard Gere and David Dukes.

He found steady work as a New York actor, won a Drama Desk Award nomination for one play, and, in 1982, won an Obie award for *No End of Blame*.

By then he'd had a taste of film — a role in the TV movie *A Girl Named Sooner*, filmed in Indiana, and in a movie called *Just Tell Me What You Want*, directed by Sidney Lumet.

Yet he expected to stay on stage.

Then he was asked to audition for a new sitcom to be called *Family Ties*.

"It happened all so quickly I almost didn't have time to think about it. The chances of it ever being as popular as it was were so remote, it never entered my mind. You don't expect to be in hits. You don't expect to make a living, let alone make a big hit.

"I did think it strange I was auditioning. I had never been to Disneyland, never set foot in Los Angeles. The rest is history. I got a lot more than I bargained for — a wife, two stepchildren, a dog, a house and the whole shebang."

That history was a successful run for the program, the usual problems and feuds, the celebrity that comes with national TV, and, finally, the realization that *Family Ties* had run its course.

When *Julius Caesar* ends May 16, Gross won't be shopping around for another TV series.

"I always found one of the most exciting things to be the variety of people and possibilities in the acting world. What fun to escape, to escape into a fantasy world.

"Not only that, to get paid for it. That's probably the most exciting thing about my business — you get paid for not growing up, for daydreaming."

After rehearsals started March 20, Gross found he enjoyed working with Haas, his former teacher, but also that the relationship was different.

(The Indianapolis Star, Sunday, April 8, 1990)



A *Family Ties* portrait: (back row, left to right) Tina Yothers, Michael Gross, Justine Bateman; (seated, left to right) Michael J. Fox, Meredith Baxter Birney, Brian Bonsall.

"We speak the same language," Gross said. "He'll start to say something and I know precisely what he means. I'm just keyed into the way he thinks."

Gross said he had never seen any production of *Julius Caesar* before and described the rehearsals as fluid give-and-take, "like peeling an onion. We keep

looking for the different layers of the characters."

Whatever the result, the actor said he felt certain he had made the right choice.

"It's never happened to me — I've never said, 'I think I made the wrong choice.' And life has been kind to me. I've been lucky. I believe luck exists. I also believe talent exists."

"I know actors who have more talent in their little finger, and they're driving cabs. It's because life ain't fair. I know actors with less talent who are mega-celebrities."

"I'm not complaining. Life has been pretty darn good to me. It's just some gift. There's no magic rule."

(The Indianapolis Star, Sunday, April 8, 1990)

INDIANA REPERTORY THEATRE

Classic Theatre for Youth Program

presents

JULIUS CAESAR

by

William Shakespeare

April 10-May 16, 1990

Sponsored by



This project is part of the Educational
Outreach Program, partially
underwritten by grants from:

Cummins Engine Foundation
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Welcome to IRT's Classic Theatre for Youth Program!

We welcome you to IRT's Classic Theatre for Youth production of *Julius Caesar*, and hope that you, the students for whom this program was designed, will find your experience in the theatre, whether it is your first or your fiftieth, a thrilling one.

The following notes have been compiled to aid you in imaginatively preparing to see the production of *Julius Caesar*. Because Shakespeare wrote his plays specifically for performance, without much thought that they would ever be published (nor studied in high school English classes), his plays attain their fullest meaning on the stage. Things that you may have found difficult to understand when reading the play will come to life on the stage, as actors embody the characters and interpret Shakespeare's poetic language.

A person doesn't become an experienced theatregoer overnight. Background knowledge and, perhaps more important, specific questions can be carried into each performance to enable the viewer to more fully understand and enjoy the play. A helpful device for constructing the questions is the reporter's "checklist" of WHO, WHAT, WHERE, WHEN and HOW. WHO? invites consideration of the play's characters, their relationships and their possible interpretations. WHAT? suggests questions of plot and structure. WHERE? and WHEN? raise questions of setting—both broadly, in time and place and narrowly on the stage. HOW? invites consideration of theatre technique.

One question that is central to *Julius Caesar* is: to what extent do noble ends justify immoral means? This is the question that Brutus must face in the play. Also, it is interesting to consider to what extent Shakespeare dramatizes Caesar as the hero, and to what extent Brutus? The play clearly has two protagonists.

Considering such "performance questions" before you come to the theatre can instill an open-mindedness toward the performance that will itself almost guarantee a better theatre experience. Many people do not realize that a script is just a score, open to widely different interpretations by a director and actors, so they come

to a performance expecting to see the play they imagined as they read the text. Unless we are prepared for the unexpected, such preconceptions will interfere with our full enjoyment of the performance. The best art experience has often been described as a balance between the expected (what we imagined when we read the text) and the unexpected (the imaginative ideas in staging and delivery created by the production staff). We hope the production will surprise you, even though you already know the play's plot.

For the theatre experience to truly take place, the audience must become active participants in the play. Accustomed as we are to TV and film, in which attention is focused for us by the camera's eye, people too often come to the theatre as passive observers. A play is not a thing but an event, created when the audience actively participates in a performance. This participation happens as you are drawn into the production, experience its building tension, the excitement and the emotions of the leading characters. The feeling created in the room as you become involved in the production is very influential and important to the actors: they listen to your reactions and incorporate them into each performance, making each performance somewhat different from the others. Consequently, if you are attentive, they are likely to give a finer performance. Conversely, if you are disruptive they are likely to be distracted and give a less intense performance.

Therefore, sounds or actions that might indicate that you are not involved in the action onstage are discouraged. The actors certainly want you to respond: "oohs and aahs," laughter, applause, hushed silence and anxious, "edge of your seat" participation are all welcomed. Remember there are others around you that may feel differently.

We hope you're looking forward to experiencing *Julius Caesar* as much as we are looking forward to having you as our audience. We have consistently found our student audiences to be our most responsive, which makes the experience between the audience and the performers an especially vital one.

Shakespeare's Life

Although William Shakespeare is generally considered the greatest dramatist in the English language, little is known of a factual nature about his life. A handful of legal documents verify his existence, but much of what historians know about Shakespeare has been creatively reconstructed from general knowledge about the historic period and life in that time.

He was baptized in the Church of England at Stratford upon Avon, a Warwickshire market town, on April 26, 1564, which leads us to believe that he was born on April 23 because it was the custom in those days to baptize children about three days after their birth. His father John was a glove maker who became High Bailiff of Stratford, a position very much like our mayor. His mother, Mary Arden Shakespeare, was the eldest daughter of a wealthy landowner, and William was her eldest son. William, with his three younger brothers and two younger sisters, grew up in a middle-class family of good local repute.

As the son of a leading citizen and public official, Shakespeare would have been expected to go to school as soon as he had learned to read and write. The Stratford grammar school, one of the town's prized institutions, was excellent by comparison to similar schools in bigger towns. School was in session in summer and winter, and students attended for nine hours a day. The curriculum was limited, consisting almost entirely of Latin—grammar, reading, writing and recitation. It is possible that as an older student, Shakespeare might have had the opportunity to act out some of the fine classical plays written in Latin as part of a school assignment.

By the time Shakespeare was a youth, many travelling theatre companies of significance had visited Stratford, so it is fair to guess that Shakespeare had seen some of them and admired their art. One of the leading companies was the Earl of Leicester's Men (named after their patron), led by James Burbage, who built the first permanent theatre structure in London when Shakespeare was twelve. Burbage's son Richard was destined to become Shakespeare's future colleague and friend. If one side of young Shakespeare's life was dominated by the stern discipline of school and religious morality, the other suggests the color and enthusiasm of the medieval world. From this contrast must have come

SHAKESPEARE'S

COMEDIES,
HISTORIES, &
TRAGEDIES



Frontispiece from First Folio, 1623, with likeness of William Shakespeare

eventually the impulse that sent Shakespeare to London and theatrical fame.

The next fact that exists regarding Shakespeare's life seems to suggest that his path to London was not a direct one: a document dated November 27, 1582 states that at age 18, Shakespeare married Anne Hathaway, who was eight years his senior. Six months later, Shakespeare's eldest child, Susanna, was born. Two years later he became the father of twins, Hamnet and Judith. Little is known of Shakespeare's life at this time: he might have worked as a school teacher in Stratford. In any case it is clear that by the early 1590's Shakespeare was very much a part of the theatrical scene in London, although we know nothing of the circumstances by which he left Stratford and his family to become an actor and playwright in the city. It is sufficient to note that by 1594 Shakespeare was established at the center of theatrical activity, for he is recorded as a shareholder, along with Richard Burbage, in the famed Globe Theatre, located on the south bank of the Thames, across from the Tower of London.

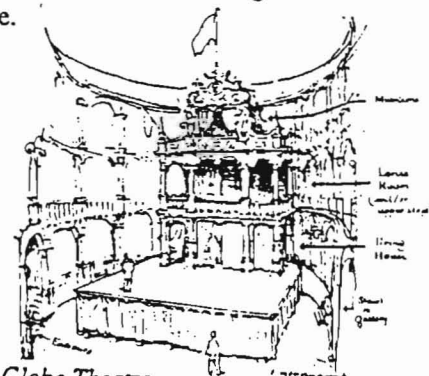
Shakespeare wrote 37 plays (*Julius Caesar* in 1599), several narrative poems and over 150 sonnets in the next fifteen years. By the turn of the century he was the most popular playwright in London and his company enjoyed a unique advantage in the city's highly competitive theatrical world. He seems to have attained some degree of wealth and prestige, for he was granted a coat of arms, thus officially making him a gentleman, and bought sizeable pieces of real estate in and around Stratford with his earnings. His plays also exhibit not only a fine sense of poetry and stagecraft, but an

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excellent awareness of the political and literary atmosphere in which he lived. They were tempestuous times socially and politically and Shakespeare used his plays metaphorically to suggest how order could be made out of chaos in a changing society. By 1604 his company was named The King's Men, for they had attracted the favorable attention of the new monarch, King James I. Their fortunes continued to rise as their plays drew well at the Globe, and the number of command performances at Court began to double and triple. It may be significant that most of Shakespeare's great tragedies—*Othello*, *Hamlet*, *King Lear*, *Macbeth*—were written within the first five years of the new century. It suffices to say that, within a single decade, Shakespeare created a wealth of drama, some of it comic, some tragic, such as the world has never seen.

Shakespeare died on April 23, 1616—alleged to be his 52nd birthday—and is buried in the Church chancel in Stratford. The epitaph, perhaps written by Shakespeare himself, carved on his grave-stone reads:

Good friend for Jesus sake forbear,
To dig the dust enclosed here!

Blest be the man that spares these stones,
And curst be he that moves my bones.
The greatest testament to Shakespeare's genius occurred in 1623, when two of his fellow actors, John Heminge and Henry Condell, cooperated with a London printer in publishing a collected edition of Shakespeare's plays. Many of the plays had never been published, so it is safe to say that Heminge and Condell reconstructed some of the texts from memory or from a stage manager's promptbook. In any case the first Folio, as this first collection has come to be called, is a document of great historic and literary importance, for it preserved for posterity some of the greatest writing in the English language, allowing us to study and perform Shakespeare's plays over 400 years later and for generations to come.



The Globe Theatre

Julius Cæsar: Synopsis

It is March 14, 44 B.C. Julius Cæsar has just returned home to Rome from Spain, where he has prevailed in a civil war by conquering the sons of Pompey, once Cæsar's ally, but since become his adversary. The common people are rejoicing in Cæsar's "triumph," but two tribunes, Flavius and Marullus, accuse the crowd of forgetting that in cheering Cæsar, they are denouncing the great Pompey, who they once considered a hero. Marullus commands the crowd to return to their homes to ask forgiveness of the gods for their offensive ingratitude. Flavius then tells Marullus to assist him in removing the ceremonial decorations that have been placed on public statues in honor of Cæsar's triumph, lest they encourage in Cæsar any more godlike behavior.

Also in progress is a festival race to celebrate the Lupercalia, a holiday honoring the god of shepherds. Mark Antony, one of Cæsar's favorites, is running in the race. Just as it is to begin, a Soothsayer approaches Cæsar and warns him to "beware the Ides of March." He brushes off this admonition with a shrug. Cæsar seems to have come to believe in his own immortality and invincibility.

This concept is not shared by other leading men in Rome, namely Cassius, a patrician of high rank, and his brother-in-law Brutus, an honorable praetor (or civil magistrate). In a private conversation, Cassius tries to probe Brutus about his feelings toward Cæsar and the prospect of Cæsar's becoming a dictator in Rome. Several times during their discussion, Cassius and Brutus hear shouts and the sounds of trumpets and wonder if Cæsar is receiving new honors from the people. Cæsar's party reenters and he remarks to Mark Antony that he is suspicious of Cassius, whom he considers a troublemaker. Casca, another of Cassius and Brutus' colleagues, reports to them the nature of the offstage shouting: Mark Antony had offered Cæsar a crown three times and each time Cæsar refused. He also reports on an epileptic seizure that Cæsar has had in the midst of the excitement. Brutus, who is Cæsar's friend, is clearly disturbed by this growing power of an individual man in democratic Rome. He exits and Cassius, in



soliloquy, indicates his plans to secure Brutus as the leader of a conspiracy against Cæsar.

Later that night, Casca and Cassius meet on the street. There is thunder and lightning of fierce proportions, and both men share reports of unnatural occurrences that they have witnessed that night. Cassius urges Casca to join him in the plot against Cæsar. Another senator, Cinna joins them and also receives this summons to join in conspiracy. Cassius asks him to throw letters into Brutus' windows enjoining him to join the conspiracy. They agree to meet at a designated location in preparation to going to Brutus' house to persuade him to join their cause.

Later that same night, we see Brutus in his orchard. He has been unable to sleep and calls his serving boy, Lucius, to fetch a light so that he might read. While Lucius is gone, Brutus delivers a soliloquy in which he betrays his fear that the only way to stem the tide of Cæsar's power is by his death. Lucius returns with one of the letters that Cinna has thrown into a window, and with news that several hooded men are awaiting entry at Brutus' gate. The various members of the conspiracy have arrived: Cassius, Casca, Cinna, Trebonius and Metellus Cimber. Several others are discussed as possible members, but Brutus, who is clearly taking the lead, refuses them. It is of prime importance to Brutus that the manner of Cæsar's death be focused on the common good of the people of Rome. As they exit, now clear in their assassination plan for the following day, Brutus' wife Portia enters. She has sensed his disturbed mind and asks him to confide in her. He agrees to do so as Ligarius, a ailing friend of Brutus' arrives who declares that he will discard his illness to follow Brutus in any noble endeavor. They set forth for Cæsar's house.

Cæsar's wife, Calphurnia, has also been experiencing premonitions of disaster. She is fearful and asks Cæsar not to attend the Senate today. He sends for the priests to perform a sacrifice which seems to bear out



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Calphurnia's fears. But at this moment, Cinna arrives to accompany Cæsar to the Senate. He succeeds in persuading Cæsar that Calphurnia's fears are groundless, just as the other conspirators, and Mark Antony, arrive to accompany Cæsar to the Senate. Cæsar says that they should all have some wine and then go to the Capitol together like friends. In a brief aside, Brutus grieves when he realizes that all of Cæsar's apparent friends are not true friends.

Near the Capitol, a poet, Artemidorus, reads a letter that he has written warning Cæsar against the conspirators. He intends to give the letter to Cæsar as he passes by. Meanwhile, Portia, concerned about her husband, sends Lucius to the Capitol to watch Brutus. The Soothsayer enters and Portia inquires if there is a plan to harm Cæsar.

Outside the Capitol, Artemidorus fails to get Cæsar to hear his letter, the Soothsayer reminds him of the Ides of March, but Cæsar, impervious to their entreaties, goes on toward the Capitol and his death. Trebonius deliberately draws Mark Antony off so that the others, led by Casca who strikes the first blow, can bring Cæsar down with their knives. Brutus is the last to stab, and Cæsar dies with "Et tu, Brute?" ringing in the air. The conspirators attempt to calm the onlooking senators and in a solemn moment, anoint their knives and hands with Cæsar's blood, vowing to free Rome from the tyranny of dictatorship. Interrupting this ceremony, Antony's servant enters to ask if Antony might enter without fear for his life. Brutus assures him that they mean no harm to anyone else and Antony enters. He is aghast at their action and briefly overwhelmed by the bloody sight of his dead mentor. Antony asks only that they might explain why Cæsar deserved to die and allow him to speak in Cæsar's funeral. Against Cassius' wishes, Brutus agrees to Antony's demands and the conspirators exit to the Forum, where Brutus is preparing to address the citizens. Left alone with Cæsar's body, Antony vows to revenge his

Creating a Cultural Amalgam

"Rome began as a collection of villages beside the lower Tiber River. Today we can see the handiwork of Rome flung defiantly across the moors of northern Britain, along the dusty margin of the Sahara and in the sands of Mesopotamia. If we look at a list of the rulers of Rome, we find there not merely Romans nor even Italians. The list includes provincials from Spain, Africa, the Balkans and Syria. From the Euphrates to the Atlantic, every sort of language and colour was encompassed by the Roman Empire. Rome, unlike the relatively coherent world of Greece, was an amalgam of disparate traditions, cultures and peoples such as the world has rarely seen."

*History of the World, Esmond Wright,
General Editor*



The far-flung Roman Empire: from England to Egypt, Spain to Persia, the Roman Empire spanned a large portion of the globe. The ever-shifting boundaries of the Empire attest to the continuous state of warfare which blighted the Empire. The Roman highway system and advanced military strategies were two main sources of their power.

death.

Brutus' address to the crowd is sufficiently moving that they are willing to forgive his part in the murder of Cæsar and follow him. But Antony's oration, "Friends, Romans, countrymen . . ." moves them in the opposite direction. By the end of his speeches, in which he claims repeatedly to respect Brutus, he manages to incite the crowd to riot against the conspiracy by showing them Cæsar's bloody robe and reading Cæsar's will in which he left each citizen a legacy of money. As the crowd leaves to burn the houses of the conspirators and drive them from Rome, a messenger from Octavius Cæsar, Cæsar's grand-nephew arrives to tell Antony that he awaits him at Cæsar's house to discuss the formation of a new government with Octavius and Antony at the helm.

Most of acts four and five take place on the battlefields of Sardis and Phillipi, where Brutus and Cassius' armies plan to encounter the opposing armies of the new triumvirate, composed of Octavius, Antony and Lepidus. The triumvirate exposes its plans for proscription, which contain the lists of who will die for traitorous behavior. Dissension has infected the ranks on both sides: Antony and Octavius fall out over Lepidus' worthiness to serve and Brutus and Cassius quarrel bitterly about battle plans. In the midst of their quarrel, Brutus

tells Cassius that Portia is dead and Cassius gains insight into Brutus' peculiar behavior. Their friendship has clearly been destroyed by the assassination. At night Brutus is visited by the ghost of Cæsar. Finally the forces meet: Antony and Octavius are confident of victory; the Republicans are haunted with uncertainty. They must risk everything in one battle.

Miscommunication and intrigue cause the battle to go against the Republicans and Cassius, dismayed at the loss of his friendship with Brutus and the loss of his soldiers, kills himself by running upon a sword held by his servant, Pindarus. Titinius, another loyal follower of Cassius', finds his body just as the battle turns back in their favor, but Titinius commits suicide in order to follow his noble master in death. Brutus discovers the dead bodies and himself vows to die rather than be captured, but runs off to reengage the enemy. Finally though, he sees that the enemy has captured their camp. Brutus tries to persuade one of his followers to hold the sword for him to die upon and many refuse to do this morbid service. Finally Brutus finds success and dies, asserting Cæsar's power even in death. Octavius and Antony win the day, and Antony mourns Brutus who, only among the conspirators, did what he did for the glory and freedom of Rome, rather than for personal gain.



Perhaps the civilization most like this description of ancient Rome is our own: the United States in the closing decades of the twentieth century where, particularly in our urban centers, the mixture of cultures, races, and peoples is evident in great diversity. This cultural comparison between ancient Rome and contemporary America has allowed us to seek out the talents of actors from distinct ethnic backgrounds thus encouraging a vision of theatre—and of life—that is not merely parochial, and provides through the diversity of vocal patterns, looks and cultural backgrounds, a stage world that typifies both ancient Rome and our own world.

Notes from the Director

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Reviewing the star-studded film version of Shakespeare's *Julius Caesar* (1953—Marlon Brando, James Mason, John Gielgud, Deborah Kerr, Greer Garson), I was struck by the studio-created "Roman sets": columns supporting no weight, stairs leading nowhere, drapes hanging on "sky hooks," all placed before a painted panorama of the villas of ancient Rome for Part One of the play. Part Two featured the sudden move to location shooting outdoors in the California hills (already wearied by countless Westerns) to depict Shakespeare's battlefields of Sardis and Philippi. The design impulse was to be true to ancient Rome in architecture and geography.

Among the curious textual edits were all references to "clocks," and "sleeves," and "hats." Why? Hollywood was viewing Shakespeare's play as a "historical documentary." In the 1950's era of "You Are There," it behooved the filmmakers to correct Shakespeare's misunderstanding of history. The clock was not invented until the thirteenth century, togas do not have sleeves, and in sunny Italy, the Romans did not wear hats. To let the inaccuracies of the writer be filmed would suggest poor studio stewardship.

But was Shakespeare writing a historical newsreel from poor research? Probably not. Shakespeare's plays were presented in

clothing and architecture of his day—in which men had sleeves and wore hats and the public places of the Elizabethan world had battlements and clocks that struck the passing hours. Shakespeare believed that history supplied stories whose narratives were applicable to his own times and therein lay his interest. In the story of Julius Caesar, Shakespeare saw a parallel between the political climate that toppled Caesar and the Elizabethan governmental world—the increasing strength of a popular executive (Caesar-Elizabeth) clashing with the growing disenfranchisement of the legislature (senators-nobility). Within this dangerous equation, Shakespeare concentrated his dramatic focus on the man of principle (Brutus) as a mirror for his contemporary leaders. Shakespeare asked: how far could the idealist deny reality, or reconcile his moral beliefs with the immoral actions led by men with hidden agendas?

Approaching *Julius Caesar* in 1990 at the IRT, I asked designer Ann Sheffield (who designed *The Cocktail Party* in 1988, and *Six Characters...* and *The Rivals* in 1989) to jettison the "historically accurate" Rome. Actors draped in white bathsheets would push an audience to believe they were attending a world-weary newsreel. (Incidentally, togas were not white, but the sun-bleached, formerly-painted statues observed

by the nineteenth century tourists fostered a notion of a white linen clothing for designs of ancient Romans).

We have tried to create a Rome moving from an insular position of self-government to a world player in multi-national relationships—not dissimilar to the 21st-century global village. A world familiar yet foreign, Roman yet Eastern, old and new again. Polyglot. What happens to individuals raised with the strong parochial values of their ancestors when confronted with global politics? What happens to those persons who wish to preserve the character and strength of their past when in conflict with the rush of times? What happens to a New England town-meeting democracy in a world where a foreign political leader supercedes our own elected head in popularity polls?

Shakespeare, of course, was neither a politician nor a futurist—he was a portrayer of human behavior under civic pressure. A fresh vision of the world of *Julius Caesar* should be able to free the play from a role of illustrated history to assume its rightful function as a revelation of life—characters' whose lives are fragmented with the catastrophic deed of assassination, only to find truth in their ultimate resignations to the enormity of their actions.

Tom Haas



John Gielgud as Cassius and Harry Andrews as Brutus in a 1950 production of *Julius Caesar* in London.



Marlon Brando as Mark Antony in the Metro-Goldwyn-Mayer 1953 movie version of the play.



Ann Sheffield

A Designing Woman

"May I call you back?," Ann Sheffield says breathlessly on the phone from New York, "Ralph Lauren is on the other line." She adds quickly, "The company, not the man," a bit embarrassed about what it must sound like to have the international fashion design sensation on the other line.

Sheffield, well-known to Indiana Rep audiences for her set designs, will see the curtain go up on her set and costume designs when Shakespeare's *Julius Caesar* opens on the Mainstage April 10.

Meanwhile, she is assisting on a project for Lauren's showrooms in New York City, her first foray into retail projects in the midst of a blossoming theatrical design career.

Sheffield began her on-going relationship with the Indiana Rep several years ago as a graduate fresh from the Yale drama school. It was at a portfolio review, where young designers like her have the chance to show their work to artistic directors like Tom Haas. "People waltz around and either stop and talk to you or just say 'hmpf' and go on," she said. Haas stopped. Hence, the beginning of the Haas/Sheffield collaboration, which has brought to the Mainstage such luscious visual feasts as the bright and sleek *The Cocktail Party*, the surprising and stark *Six Characters in Search of an Author* and the rich and sunny *The Rivals*.

It was at the same portfolio review that she met soon-to-become mentor and friend Tony Walton, the renowned Broadway designer whom she assisted on the recent revival of *Anything Goes*. That project, she said, "went and went," and may move to Berlin this fall, which is why she's been caught practicing her German lately.

Both Walton and Haas have latched onto what the latter calls Sheffield's "vision." It

is a vision that's been hard to suppress and has, in fact, surfaced almost against her will.

As an art major at Occidental College a small, liberal arts school in California, she and her talents were often pulled into the theatre department. "Anyone interested in theatre was either a writer, a director or an actor," she said. "They figured, 'Ann can draw,' so I often found myself working on posters or set designs." Even though she had done a great deal of performing in high school, "I found a niche in design that was better than the limelight."

By the time she was a senior, she had won the American College Theatre Festival design award without knowing her work had been entered in the competition.

After a year's respite from educational rigors, during which time she toyed briefly with the idea of a commercial design career, she entered the Yale School of Drama as a design major. "I had always loved going to the theatre," she remembered. "Maybe that comes from growing up in London." Besides, "I've always been curious about what makes people tick through the ages."

Sheffield's curiosity about "what makes people tick" is a perfect complement to her design vision. Theatre is all about people and how they tick. Her curiosity and understanding helps her to place characters in the most effective, provocative settings. More importantly, it helps her work well as a collaborator—an essential gift for any theatrical designer.

"Tom is great to work with," Sheffield said. "He is excited about the unusual. He'll send me an idea and say 'I'm sending you this magazine picture . . . I'm not sure why, but it just struck me . . . ' and that's how we begin to communicate."

The same sort of evolutionary process has entered her plans for *Julius Caesar*.

Time constraints in the costume shop determined much of her approach to what the characters will wear. "Because we had to start building so early—even before the show was cast—we knew we couldn't do this in a fitted Shakespeare style. We also didn't want to go to the opposite extreme and put Buck Rogers on stage. Nor did we want a traditional, toga approach to our Roman empire. So how could we create our own world without confusing the audience?"

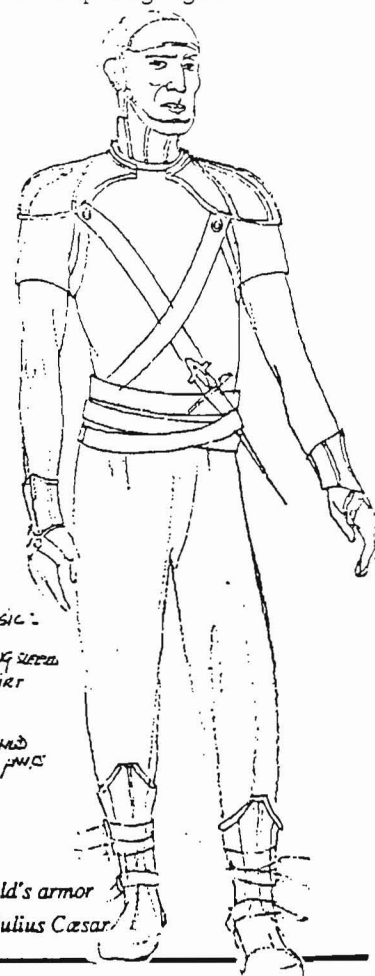
Scissors, swords and stacks of contemporary magazines were her answer. Citizens of Rome had no scissors, Sheffield explained, so the most appropriate costumes

would be simple and draping rather than pieced and fitted. That civilization was a warring nation and conquered other societies far and wide. "I went to the library and looked up everything I could about Assyrians, Celts and Russian and African nomads," she said, gathering ideas about clothing lines and accessory approaches.

At the same time, she focused a good deal of research on contemporary fashion. "I hoard magazines," she said. "I've got stacks of *House and Garden*, *Elle*, *Details*, *Haute Couture* . . . I think it is very important to see where our world is today, or at least to see what we're looking at every day." The resulting look is "slightly exotic," but practical, allowing for 20 actors who must change costumes to fill 40 roles.

The set for *Julius Caesar*, Sheffield reports, is inspired by the "fabulous Land of Petra" in southwest Jordan made up of a narrow gorge with ancient buildings carved into the side of the rock.

Sheffield admits that her work and worries are not over when the plans are complete. After that, she must be on hand to consult with shop heads as they build what she has left on paper and in model. "The whole process is really scary," she said. "It's a thrill when it works, but you never know until opening night."



MENS BASIC:
SHORT OR LONG SLEEVE
BLACK T-SHIRT
↓
BLACK MENS
SILK CREPE PANTS

Ann Sheffield's armor design for *Julius Caesar*



Michael Gross

"Family Ties" Michael Gross plays Brutus in IRT's *Julius Cæsar*

Michael Gross can't wait to get back to Indianapolis. He wants to erase the memories of his first visit here many years ago as a budding theatre actor.

It was a sunny summer Sunday when Gross made a journey out of Louisville, Kentucky (where he was a member of the acting company at Actors Theatre) to visit friends in rural Illinois.

There was only one way to get to rural Illinois from Louisville for a young actor who didn't own his own wheels: The Illini-Swallow busline—with a six-hour layover in Indianapolis.

Today, a body might have a hard time choosing from the number of downtown sites and sounds on a Sunday afternoon. Twelve-or-so-odd years ago, the only gig in town was the Civil War Memorial. An interesting enough way to fill an hour or two... but six?

"It was one of the hottest days of the year," Gross laughed, relaying his memories by phone from L.A. "I must have studied every photograph and every piece of memorabilia in the memorial."

He won't lack activity when he returns this March to begin rehearsals for

Shakespeare's *Julius Cæsar*. As Brutus, he has the job of bringing to life one of the most widely read, studied and watched roles in all of English literature.

Such a classical role could be a tall task for an actor who has spent the last seven years as TV's favorite father—Michael Keaton on NBC's *Family Ties*. But this is no made-for-TV actor. He is a graduate of the prestigious Yale School of Drama (where he was taught by Artistic Director Tom Haas, then head of the acting department at Yale)—and a veteran of some of the nation's top regional theatres.

Gross spent six years in regional theatre production, including three seasons with Actors Theatre of Louisville, Kentucky, where he appeared in several classic dramas. Other regional theatre credits include seasons at the Guthrie Theatre in Minneapolis, the Yale Repertory Theatre and Baltimore's Center Stage.

Gross made his Broadway debut as 'Greta,' a female impersonator, in *Bent*, which also featured Richard Gere, and he was the recipient of a 1982 Obie award for an off-Broadway performance. During the summer of 1986, Gross starred in the L.A. Mark Taper Forum Repertory Company's productions of *Hedda Gabler* and *The Real Thing*.

His television work has ranged far beyond *Family Ties*. The day after that series taped its touching finale, he began work on a different character altogether, 'Burt

Gummer,' a right-wing survivalist in the new Gale Ann Hurd sci-fi movie, *Tremors*.

The recipe for success on both stage and television screen is simple, Gross says, "you get smaller and quieter for the little screen and larger and louder for the stage."

Actually, there was a time, he adds, when "I was a theatre snob. I didn't think any medium could be as fulfilling as the live stage. But now that I've done smaller screen work, I've discovered something else."

The key, he says, is not whether it's live, taped or filmed, but who is involved in the project. "I have learned that the work is as good or as bad as the people that come together for the project. Good work starts, Gross says, with the writer. "You can tell from page three that a script has promise. Then you need a wonderful director and set of actors." The *Julius Cæsar* project is certainly solid on the first count—and Gross has long looked forward to working with Haas again. He's also excited about the racially mixed company assembled at IRT for *Julius Cæsar*.

Gross lives near Los Angeles "about two miles from the Rose Bowl." In fact, he says, "If you're watching the Rose Bowl next season, my house is on that hill they show in pictures from the blimp." He and his wife, former casting director Elza Bergeron, and their two teenage children, spend much time hiking in the San Gabriel Valley—a national forest only a half-hour's drive from suburban L.A.

Parked on the front patio of the Gross home is an antique baggage wagon from the Sante Fe Railroad filled with milk cans and suitcases—a visitor's first introduction to Gross's passion for trains. As the grandson and great-grandson of railroad workers, Gross is a railroad buff who held his wedding reception in a private railroad car on a train bound for San Juan Capistrano. He was even employed for a time, before his acting career kicked in, as an engine-man.

Family ties to Chicago will make Gross's stint in Indianapolis more than a theatrical venture. His father and mother, who still live in the windy city, will no doubt drive down for *Julius Cæsar*, as will other relatives who have not seen him on stage since his undergraduate days at the University of Illinois.

A Note on Shakespeare's Source Material and on Roman History

Julius Caesar stands at an important turning-point in Shakespeare's playwriting career: as the nineteenth of his thirty-seven plays, *Caesar* represents a mid-career shift from Shakespeare's adolescence into his maturity: from his early comedies and English history plays into the great tragedies, romances and "problem plays." *Caesar* was probably written in 1599: his earliest plays date from 1590; his latest from 1611.

With *Julius Caesar*, Shakespeare embarked upon a writing journey that was to take him into his series of great heroic tragedies—*Hamlet*, *Othello*, *King Lear*, and *Macbeth*. In his flights of rhetorical brilliance as the thoughtful hero who is "with himself at war," Brutus can easily be seen as a dry run for *Hamlet*, written two years later.

Moreover, *Julius Caesar* represents another shift in Shakespeare's thinking. As Shakespeare scholar Harold Goddard states: *[In Julius Caesar,] Shakespeare finally passes from one world to another. . . . Shakespeare was growing more convinced that we neglect dreams and dreamers at our peril. This play is fairly saturated with omens and ironies, portents and wonders. . . . The secret of human life, the play seems to say, lies beyond that life as well as within it. The ghost of Julius Caesar was as truly a part of Brutus as it was of Caesar. That is why a play whose protagonist is one of the two is appropriately named for the other.*


Julius Caesar represents a bridge in Shakespeare's use of historical material as well: with this play he turned to Plutarch's comparative studies of the careers of great men of Greece and Rome. The action of the play is based on a simple Plutarch passage: "Upon Caesar's return to Rome after defeating Pompey in the Civil War, his countrymen chose him a fourth time consul, and then dictator for life. Thus, he became odious to moderate men through the extravagance of the titles and powers that were heaped upon him."

To men of the Renaissance, Republican Rome was the apex of human achievement in civilization and political organization, although without benefit of Christianity. Its heroes, whether legendary or historical, were held in reverence as notable examples of patriotism, military valor, and the pagan


virtues.

One of the most fascinating aspects of Shakespeare's play is this sustained ambiguous focus: Caesar himself is alternately dramatized as "the noblest man that ever lived in the tide of times," making the assassination a senseless act of criminal folly, and as an ambitious, power-hungry tyrant, thus making the assassination a valiant attempt by Brutus and other patriotic Romans to preserve the Republic. This

approach drew Shakespeare into mining the Plutarch source material for its deep sense of irony and it was immediately available to him. But using Roman history as a base—a history filled with forebodings, portents, ghosts and the pathetic fallacy of nature—and one in which the historic figures were both the subject of myth and of historical truth, allowed Shakespeare fertile imaginative ground to explore dramatic irony.



The stage is where history comes to life, teaching us about how we were. The essence of communications is to unfold life's lessons before the eyes and ears, bringing the printed word to life. That's why Indiana Bell is proud to sponsor the performances of the Indiana Repertory Theatre's "Classic Theatre for Youth." We believe in the power of communications, and the impact it has on all of us.

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Boldness marks IRT's 'Caesar'

Shakespeare dares the theater to be theatrical and the actors to act.

And it is boldness, both in concept and execution, that marks the Indiana Repertory Theatre's production of "Julius Caesar."

First, by careful editing and rearranging, artistic director Tom Haas and dramaturgist Janet Allen have taken a lean play and made it leaner. For instance, the death of Cinna is gone, but not missed, and Lucius, not Strato, holds the sword on which Brutus falls.

Secondly, Haas has taken his actors and pushed them to their limits when only two of them, Michael Lipton and Koji Okamura, seem to be in their element. Both have a larger-than-life quality, though, frankly, the latter's accent gets in the way of total understanding.

Okamura brings the strong feel of ritual to the stage, first as Antony's servant in the scene following the assassination of Caesar, and later as the audacious Octavius Caesar, soon to become Augustus Caesar.



SHOW TIME

Charles Staff

And Lipton, a Caesar of casual, almost charming arrogance, does more with his lines than seems possible when the words are lying on the page.

Listen to the way he drops "I would he were fatter" at the end of Caesar's description of Cassius as lean and hungry or what he makes of the play on the word, "will," when, at the urging of his wife, Calphurnia, he tells Cinna that he will not go to the forum that day.

As Cassius, Ron Siebert falls into his own trap, a tendency to languid cynicism, only occasion-

ally, more in the early scenes than the later, but fall he does.

Shakespeare gives little to the distaff side. There are only two roles, Portia, wife of Brutus, and Calphurnia, Bella Jarrett, as the latter, does the description of the ill-omened night so beautifully that one wishes the Bard had done more for her and Cary Anne Spear, as the former, rises remarkably to that same theatricality. Lipton and Okamura seem to live in.

Of course, the "star" is Michael Gross as Brutus. The play, itself, might better have been called by that name rather than by Caesar's so central to the action does Brutus stand.

Happily, there is nothing of Steve Keaton, his role in the long-running "Family Ties," about Gross' Brutus even if he does lack the brooding moodiness one associates with the part. But his is a Brutus of wonderfully varying moods, from intimate moments to moments that stretch to grandeur — and he has a profile that cuts the air like a knife.

Dean Blasucci, a football player by trade, is remarkably well set up for the role of Antony, young, good looking, athletic, all the things Antony

should be. Like some of the others in the large cast, he is not gifted with a particularly theatrical voice or, possibly, the instincts for large-scale roles. But it's useless to deny how successful he is in Antony's famous funeral oration.

An actor with a distinctive quality, Bernard Wurger is especially effective as Casca in the early scene with Cassius and Brutus. Because his style is individualized, it's a bit confusing when he appears later as Lepidus.

Ann Sheffield's scenery suggests antiquity but not a specific period. There is something monumental about certain of her designs, red sandstone slabs, the glaring bust of Caesar, the marbled dais with its flame.

Dominated by black, her costumes are strikingly original, a blend of times and places.

Michael Lincoln's lighting and Michael Bosworth's sound — touches of electronic music — are more than just two more elements. Stylistically, the production is so of a piece that Haas, Sheffield, Lincoln and Bosworth might be one person.

The production, the season's finale, stays through May 16.

To: Sanna Lee
From: Martinlow.

RE: Legislatures Event

Contact - Legislatures Services Secretary (could not give her name)
232-9550

Suggestions

1. Have the event on a Friday evening, either May 4 or May 11
2. Send a fact sheet on JC and offer tickets to the Rep.'s entire family (weekend family trip to Indianapolis plan is BEST)
3. Ask the Rep. to respond by either phone or letter if they are interested, do not send tickets - must let them take an interest and want the tickets...remember this is a "private sector" offer not of a political nature
4. Must ask both speakers of the House and President of Pro Tempore to be the HOSTS. (I have their phone numbers & addresses)
 - Rep. Paul S. Manweiler - Rep. Speaker of the House
 - Rep. Michael K. Phillips - Dem. Speaker of the House
 - Sen. Robert D. Garton - President of Pro Tempore
5. Must also remember that the House is not in session and the Reps. may have busy schedules already lined up for the spring and summer, but I think it is worth a TRY!!!

Any more questions?....I will try to find the answers.

I'm sorry you are just receiving this info. but the secretary called me right after you left. I hope we can still do it. Just let me know.

Thank you.

This looks great,
Martinlow!
And it seems
fairly easy.
How many audience?
Can we send a
post card?
Do we need
to invite them
on Eric
certain
night?

Friday - see if
you can get them
to sign their
names to an
invite.
I think
May 11 is
better
although it would
be easier to do
a
"come any Friday
night" kind
of thing...

March 28, 1990
Release to:
The Indianapolis News
Contact Sanna Yoder
Martinlow V. Spaulding
(317) 635-5277

Indiana Rep announces plays for 1990-91 season

The Indiana Repertory Theatre will celebrate its 10th year in the historic Indiana Theatre with a season that brings to the Mainstage some of theatre's most enduring and fascinating characters and the first appearances of its most important contemporary playwrights, artistic director Tom Haas has announced.

Featuring the romantic hero whose poetic soul is trapped behind his grotesque appearance, *Cyrano de Bergerac* will open the 1990-91 season in October. He is followed closely by one of English literature's best-loved sleuths, Sherlock Holmes, in a production of *Sherlock's Last Case* for family and friends during the festive month of December.

As 1991 dawns, Indiana Rep audiences will encounter a beautiful and devastatingly frustrated turn-of-the-century woman named Hedda Gabler in Henrik Ibsen's masterpiece by the same name. This will mark the first Mainstage production of a play by the great Norwegian, now known as one of the most important dramatists in the history of theatre.

The second half of the season will include the works of three of this century's most important playwrights. David Mamet's work will appear on the Mainstage for the first time with *Speed-The-Plow*—the work that brought pop star Madonna to Broadway. Then Great Britain's Tom Stoppard takes audiences on a farcical, brilliantly clever voyage across the Atlantic in his 1985 play, *Rough Crossing*.

The Indiana Rep also brings its first Neil Simon comedy to the Mainstage in 1991 with *Biloxi Blues*, Simon's Tony-winning tale of a young army recruit in basic training for the Second World War—and for life.

The order of plays and their running dates will be set in the coming months, but season tickets are now on sale for the season whose common thread, says Haas, "is a sense of wit."

Haas explained that most of the "larger-than-life" characters in the works that he has chosen for the 19th Indiana Repertory Theatre season "rise above their experiences." He continued: "Even among the more tragic characters—Hedda, for instance, there is a sense of humor and irony that I think can illuminate our lives."

He looks forward to working with a season of characters like Cyrano, Sherlock, Hedda, the movie producers in Mamet's *Speed-The-Plow* and Eugene of Simon's *Biloxi Blues* because "all of them have an innate sense of the dramatic. And don't we all have those cues in life where it would be very easy to flip over into playing a scene. None of these characters resist the urge to do that, and it makes for great theatre."

For Haas, Cyrano offers heart-breaking romance not even found in *Romeo and Juliet*. "As thrilling as Romeo's wooing is in that balcony scene," Haas says, "it doesn't hold a candle to the drenching love in Cyrano and Roxane's balcony scene." Compounding the dramatic tension in the latter, Roxane believes she is wooed by the young, handsome Christian while all his words have been written by Cyrano, who truly loves her but cannot face her because of his disfigured features.

"The separation between the persona of Cyrano and the soul of Cyrano is the stuff of dramatic legend," Haas says.

Hedda Gabler marks Haas' first encounter with the great Ibsen, and he says he was most attracted to this work, considered by many to be Ibsen's best, because of the towering character of Hedda herself. "There are a billion ways of looking at her. I see a woman with the potential to emerge strongly in her world but who becomes frightened of that vision and becomes unable to go forward."

With the Stoppard work, Haas says "it is wonderful to know we have a comedy written by a man who is truly clever and truly witty. One whose skill with the language compliments his skill with farce to the delight of the audience funnybone." Haas said he is also

fascinated by the English playwright's work because "what we must remember about Stoppard is that English is not his first language, but he has fallen head-over-heels in love with it. His perspective on and his fascination with our language makes *Rough Crossing's* mistaken identities and overheard conversations unbearably funny."

While many Neil Simon works are especially geared towards "smart New Yorkers," *Biloxi Blues* latches onto a "broader current" in American history as it offers a warmly funny look at coming-of-age in the armed forces. "Surprisingly enough, this is our first Simon production," Haas points out, "and we're looking forward to bringing this popular American's work to Central Indiana audiences."

Another playwright new to the Indiana Rep Mainstage, David Mamet is what Haas considers "one of our foremost American playwrights." His *Speed-The-Plow* has haunted Haas since he saw it in New York two seasons ago. "This play seemed to me one in which Mamet's comic vision merges beautifully with the part of American culture he has chosen to examine—in this case the cut-throat world of Hollywood. He sends up the whole Hollywood scene at the same time he puts his finger on where the whole of American values is slipping."

Sherlock's Last Case, one of the most recent looks at Sir Arthur Conan Doyle's eccentric sleuth, Haas says, "asks the question—what has Watson been doing all this time?" Haas continues his tradition of offering entertaining mysteries that "cross lots of age boundaries" in the December time slot, when many families enjoy a night out at the theatre.

Season ticket prices range from \$54 to \$162, depending on whether patrons choose A preferred, A or B seating in the 600-seat house. Ticket prices also vary from night to night. Special season tickets are available for students and senior citizens at reduced rates. In addition, there are a number of series targeted for special interest groups, including a Singles' Night, a Salon Series discussion performance and a Thursday afternoon matinee.

For more information, please call the box office at 635-5252.

Dear Season Ticket Holder,

What an exciting season it has been at Indiana Rep, from the triumphant hilarity of Sheridan's *The Rivals* to the expectation of *Julius Caesar* and Michael Gross' Brutus! We have been eager and happy to share our work with you.

Now is the time of year when we plan the program for the next season and "it is the best of times and the worst of times." It is a time of exhilaration—"What about...? Or, let's do..." It is a time of frustration—"There's no space for twelve camels! Not enough time to build a pyramid!" It can be a time of sudden insight—"I've got it! *Cyrano*!"—and a time of infinite details—"How many swords are actually used in the duels?" It is also a time of great dreams and surprising decisions.

The 1990-91 season will be our tenth year at the Indiana Theatre (our 19th season) and what a celebration we are planning! There's the daringly funny and shocking revelation of how movies **really** are made in Hollywood, David Mamet's hip urban *Speed the Plow*, and Ibsen's searing drama of a woman torn between desire and restraint, the powerful *Hedda Gabler*. You mystery fans will enjoy an ingenious and comic puzzlement in *Sherlock's Last Case*, complete with an amazing "surprise ending" that'll keep you guessing. We follow this with two very different comedies—the Rep's first-ever production of a Neil Simon work, the candid and hilarious '40's army romp, *Biloxi Blues* and Tom Stoppard's *Rough Crossing*, a delightfully witty farce with music. And yes, the world's greatest romance, that beloved classic, *Cyrano de Bergerac*! And as a special bonus just for season ticket holders, there's an Upperstage family production, *A Dickens of a Christmas Carol*, featuring the favorite story re-told for elementary-aged children. It promises to be a season of laughter, thrills, suspense, pathos and wit! We know you'll enjoy it.

For those of you who've loyally endured changes in performance schedules, there's good news: **no changes in times or days of the week**, so you can continue to attend the best theatre west of New York with no disruption to your calendar. There *are* two improvements in service, however: starting in 1990-91, you'll be able to exchange your season tickets by FAX and we'll be offering a valet parking option for the entire season in advance. And, as always, you'll receive our Stage Door Pass good for discounts at fine downtown dining establishments. Please look over the enclosed materials and see the play descriptions on reverse for more information.

We encourage you to mail your renewal form today or to bring it to the theatre with you when you attend *The Colored Museum* or *Julius Caesar*. We've a special bonus in store for those of you who renew by April 7, so don't delay!

It is with your enthusiasm and support that Indiana Rep has enjoyed a banner year; let's do it again—only better! Join us in 1990-91 and enter our world of entertainment.

Sincerely,



Tom Haas
Artistic Director



Victoria Nolan
Managing Director

P. S. One of the best ways we have of attracting newcomers to the theatre is for you to tell your friends about us. Won't you pass on the enclosed priority order form to someone like yourself who'll enjoy the finest in professional theatre?

INDIANA
Rep

140
West
Washington
Indianapolis, IN
46204

Tom Haas
Artistic Director

Victoria Nolan
Managing Director

CYRANO *de* BERGERAC

by Edmond Rostand

It's a stunning stage spectacle and a heartbreaking love story. It's a grand adventure and a bittersweet romance. It's panorama and poetry. It's *Cyrano*! Told with style and panache, Rostand's immortal play presents the exciting and moving drama of Cyrano, the finest swordsman in France, a gallant soldier and tragic lover cursed with the nose of a clown. He keeps his love for the beautiful Roxane hidden, remaining devoted to her to his death. When he finally reveals his true feelings, she discovers him to be the soul behind the man she loved. Eternally glorious, dashing, proud and romantic, *Cyrano* is one of the theatre's most memorable creations. Don't miss this timeless tale of chivalry and wit, bravery and love!

October 30 to November 24

BILOXI BLUES

by Neil Simon

Remember Harry James, war bonds and rationing? Even if you don't, here's a chance to experience World War II life in one of the funniest comedies in years. The laughter starts when five new recruits arrive in Biloxi, Mississippi for basic training and it never stops! They go through it all: rotten food in the mess, midnight barracks inspections, endless push-ups and finally a weekend pass. It's a nostalgic and hilarious look at growing up during a unique era of our history. Hailed as "the funniest play on Broadway" (*Wall Street Journal*) and the "best new American play of the season" (*Time*), it won three Tony Awards. A "joyous and unexpectedly rewarding comedy" (*NY Times*).

February 5 to March 3

SPEED *the* PLOW

by David Mamet

A theatre sensation on two continents and a Tony Award nominee, *Speed the Plow*, which served as the vehicle for Madonna's Broadway debut, is a fast-paced look at friendship and commerce in the movie industry. Two moguls scheme to produce next year's blockbuster, but a (naive or manipulative?) young woman gets in the way. It's a fascinating look at "the biz," told brilliantly through Mamet's Pulitzer-prize winning, rapid-fire lingo. This "scathingly comic play" (*Newsweek*) is "by turns hilarious and chilling." (*NY Times*) An important work from "one of our most exciting and vital playwrights." (*Wall Street Journal*) Contains explicit language.

January 3 to 27

Hedda Gabler

89

by Henrik Ibsen

Aristocratic and beautiful, Hedda Gabler has made an unfortunate marriage to a pedantic scholar and is bored with her existence. Not suited to the solitary academic life, she longs for society and the romance of her past. Desperate to control her own destiny and that of the man she loves, she embarks upon a willful course of self-determination and interference in the affairs of others, ultimately causing tragedy. Ibsen ranks as a titan of modern drama: few other authors have endowed theatre with such profound human significance. Join us for this first Rep production of a masterpiece by this masterwriter! A fascinating look at the role of women in a world still controlled by men.

March 12 to April 7

SHERLOCK'S LAST CASE

by Charles Marowitz

Sherlock Holmes, detective, has been missing for months and foul play is suspected. Moriarty, his arch-nemesis is dead and Dr. Watson, his trusted assistant, is besieged with imposters laying claim to the title of "world's greatest living detective." If Holmes is the victim of a dastardly deed, who'll solve the crime? Not till the final curtain are all plots revealed in this diabolically clever (and frequently funny) play. First presented at the Olympic Arts Festival in L.A., the stunning final twist will catch you by complete, breath-stopping surprise. It's "the stuff the very atmosphere of the theatre is made of." (*NY Post*) A must-see!

December 4 to 29

ROUGH *Crossing*

by Tom Stoppard

(freely adapted from *The Play's the Thing* by Ferenc Molnar)

A theatrical troupe making a transatlantic voyage runs afoul of the weather and each other in this ever-so-clever farce. The leading lady and her co-star are overheard in a romantic dalliance, causing all sorts of consternation among the other passengers. To prevent the composer, who is in love with the actress, from abandoning the project, the playwright contrives an elaborate ruse involving a new ending for his play now in rehearsal. The rest of the evening is pure frivolity with enough mistaken identities, running gags and word play to fill a steamer trunk! Everything "leads to a madcap farcical conclusion." (*NY Times*) Stoppard's limber linguistics and dazzling wit are complemented by sparkling songs from composer Andre Previn. A delightfully funny, modern adaptation of a classic.

April 16 to May 12

Indiana Repertory Theatre 1990-91 Season Ticket Prices

	Single Ticket Price	Your Price	Season Ticket Savings
Preview Tuesday, Wednesday, Thursday at 7:30			
A Preferred	108	72	33%
A	90	66	27%
B	72	54	25%
Opening Friday Friday at 7:30 (includes post-performance reception and valet parking)			
A Preferred	180	162	10%
A	150	135	10%
B	108	96	11%
Thursday 7:30 Sunday 7:00			
A Preferred	120	87	27%
A	108	78	28%
B	84	66	21%
Friday 7:30 Saturday 5:00 and 8:00			
A Preferred	150	129	14%
A	126	108	14%
B	96	84	12%
Thursday Matinee 2:00			
A Preferred	108	72	33%
A	90	66	27%
B	72	54	25%
Sunday Matinee 2:00			
A Preferred	120	84	30%
A	108	75	31%
B	84	63	25%
Senior Matinee (Thursday only)			
A Preferred	108	66	39%
A	90	57	37%
B	72	48	33%
Senior Matinee (Sunday Only)			
A Preferred	120	78	35%
A	108	69	36%
B	84	57	32%
Students			
All one price	72-120	42	42-65%

INDIANA *Rep*

Priority Order Form for friends of an Indiana Rep season ticket holder

As the friend of an Indiana Rep season ticket holder,
you'll have seating priority over other new subscribers.

Name _____

Address _____

City/State/Zip _____

Phone (day) _____ (eve) _____

I wish to order ____ (#) season tickets at \$ _____ each.

Day of week _____ Time _____

Price category _____

Please refer to seating chart on reverse.

Total for season Tickets \$ _____

Postage & handling (\$2 per season ticket) _____

TOTAL _____

____ Enclosed is my check for the above amount.

____ Charge to my credit card.

____ Visa ____ MasterCard ____ Amex

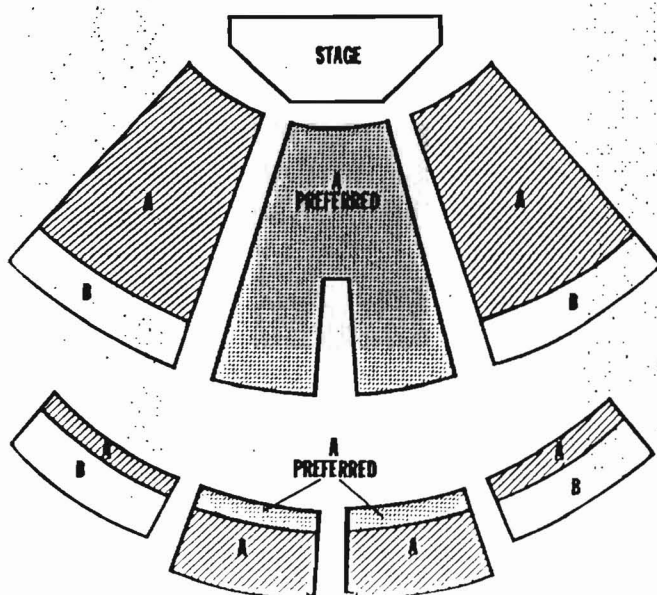
Card Number _____

Signature _____

Exp. date _____

06

Please send to IRT Box Office
140 W. Washington St.
Indianapolis, IN 46204, or call 635-5252.



A
Dickens of
A
Christmas
Carol

adapted by Janet Allen from Charles Dickens

At last, a holiday treat
for the youngest members of
the family! A sparkling new adaptation
of a beloved classic, capturing
all the magic of the season and all the
spirit of the original tale.

A Dickens of a Christmas Carol
runs only an hour, making it perfect for
first-time theatregoers. Don't miss
Tiny Tim, Ebenezer Scrooge and
the whole gang!

Offering limited to season ticket
purchasers only.

Specially priced for family audiences.

Thirteen performances only!

Presented on the Upperstage,
Fridays at 6:30 p.m.; Saturdays at
2:00 p.m. and 6:30 p.m.

**November 24
to
December 29**

A
Dickens of
A
Christmas
Carol

**for Indiana Rep
season ticket holders**

*Indiana Rep season ticket holders have
exclusive access to this bonus production!*

Name _____

Address _____

City/State/Zip _____

Phone (day) _____ (eve) _____

I wish to order _____ (#) adult tickets at \$8 each.

I wish to order _____ (#) child tickets at \$6 each.

_____ Friday at 6:30 p.m.

_____ Saturday at 2:00 p.m.

_____ Saturday at 6:30 p.m.

Total for Dickens/Carol Tickets \$ _____

_____ Enclosed is my check for the above amount.

_____ Charge to my credit card.

_____ Visa _____ MasterCard _____ Amex

Card Number _____

Signature _____

Exp. date _____

Please send to IRT Box Office, 140 W. Washington St.,
Indianapolis 46204.
Questions? Please call (317) 635-5252.



Valet Service, Inc.

For the upcoming season at the IRT, Indy Connection will be providing valet parking for all season subscribers. The price will be \$36 for the season—\$6 per show (that price includes the valet service along with the parking).

Here's how it works: As a valet parking participant, all you have to do is pull up in front of the theater and give the attendant on duty your name. He or she will then check your name off the master list and park your car in our secured parking lot. When the show is over, your car will be in front of the theater waiting for you to drive it away.

Please respond soon: The success of the valet service depends on your participation.

If you are interested, or have any questions, please feel free to call Indy Connection at 271-6723 or fill out the form below and return it in an envelope separate from the one enclosed to

Indy Connection Valet Service Inc.
1035 North Country Club Road
Indianapolis, Indiana 46234

Name _____

Phone _____

Address _____

Nights of Season Tickets _____

Form of Payment: Visa ☐ Master ☐ Check ☐

Visa/MC # _____

Please Note: This charge is separate from your season ticket renewal charge. If you are writing a check, please make it payable to Indy Connection.

INDIANA
Rep

140 West Washington Street
Indianapolis, IN 46204

Address Correction Requested



**RENEWAL
NOTICE
ENCLOSED!**

Place
Stamp
Here

INDIANA
Rep

140 West Washington Street
Indianapolis, IN 46204

Attention: Season Ticket Manager

Non-Profit
Organization
U.S. Postage
PAID
Indianapolis, IN
Permit No. 3637

Indiana Repertory Theatre
140 West Washington Street
Indianapolis, IN 46204

Thank you!

for renewing your season tickets early.

Early renewals help us greatly in seating assignments and in planning the upcoming season.

As our gift to you for renewing early, we have reserved a copy of the Indianapolis 1990 Dining Guide for your pleasure. This attractive publication is filled with information, menus and discount coupons for area restaurants.

We hope you'll find it helpful and that you'll use it every time you come to the theatre.

Please redeem this card at the Gift Shop before any performance or during intermission prior to May 12, 1990 in order to claim your gift.

Indiana Repertory Theatre

140 W. Washington

Indianapolis 46204



Crossroads of America Council
Boy Scouts of America

January 18, 1990

Mr. M. Spaulding
I R T
140 W. Washington St.
Indianapolis, IN 46204

Dear Mr. Spaulding:

Thank you for saying "yes" to Career Awareness Exploring. I would like to confirm the arrangements we discussed for your presentation at Belzer Middle School on Actor/Actress Careers. The students you will be talking to are not necessarily career bound to this vocation; they are investigating to see if it would be of interest to them. The presentation is scheduled for:

DATE: January 26, 1990, Friday
TIME: 8:40 - 9:25 am
PLACE: Belzer Middle School

Please plan to arrive 10-15 minutes prior to the start of the session and report to the Guidance Office. Your contact person is Steve Goble. You will be escorted to where the presentation will be held. You will have approximately 30 minutes to speak. If you have any questions, please contact me at 925-1900. Please let me know by Monday, if possible, if you need any Audiovisual Equipment so that I can reserve it with the school.

I would like to thank you once again for providing time in your busy schedule to make this presentation. An opportunity for students to relate to a professional is a meaningful experience.

Sincerely,

April Kennedy
Senior Exploring Executive

/smc



Crossroads of America Council
Boy Scouts of America

January 31, 1990

Mr. Martin L. Spaulding
I. R. T.
140 W. Washington St.
Indianapolis, IN 46204

Dear Mr. Spaulding:

The Exploring Division of the Crossroads of America Council, Boy Scouts of America and Belzer Middle School wish to join together to express our sincere appreciation for sharing your career with our school students of Belzer Middle School.

We hope that as a result of your presentation, students have been encouraged to investigate the job market and to make an intelligent career choice.

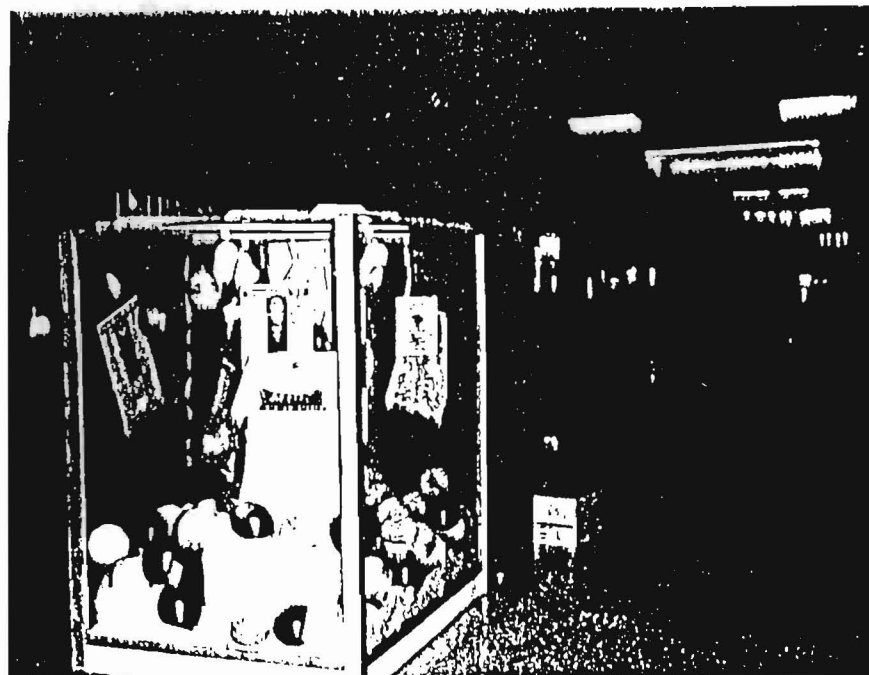
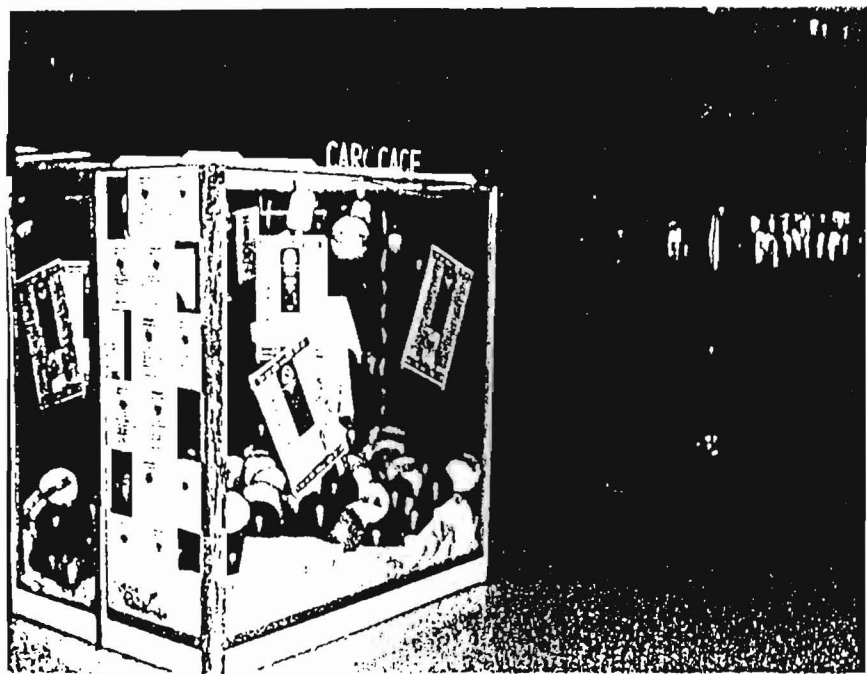
Thank you again. We hope that you have enjoyed your role as a consultant in the Career Awareness Exploring Program.

Sincerely,

A handwritten signature in cursive script that reads "April Kennedy".

April Kennedy
Senior Exploring Executive

/smc



January 16, 1990
 For immediate release
 Contact: Sanna Lee Yoder
 Martinlow V. Spaulding
 Info: 635-5277
 IRT Box Office: 635-5252
 Ticketmaster: 239-1000

Indiana Repertory Theatre Calendar of Events
 March / April / May 1990

~March~

The Colored Museum, by George C. Wolfe

It's a "wild new evening of Black black humor" (NY Times) when this sophisticated, satirical and seriously funny show shatters racial stereotypes with devastating accuracy. From a bold, new voice in American theatre.

6-11	Tuesday, 7:30 p.m.	\$12-\$16
	Wednesday, 7:30 p.m.	\$12-\$16
	Thursday, 7:30 p.m.	\$12-\$16
	Friday, 7:30 p.m.	\$18-\$30
	Saturday, 5 p.m.	\$16-\$23
	Sunday, 2 p.m.	\$14-\$18
15-18	Thursday, 2 p.m.	\$12-\$16
	Thursday, 7:30 p.m.	\$14-\$18
	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 5 and 9 p.m.	\$16-\$23
	Sunday, 2 and 7 p.m.	\$14-\$18
22-25	Thursday, 7:30 p.m.	\$14-\$18
	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 5 and 9 p.m.	\$16-\$23
	Sunday, 2 p.m.	\$14-\$18
29-31	Thursday, 7:30 p.m.	\$14-\$18
	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 5 p.m.	\$16-\$23

Indiana Repertory Theatre Calendar (cont'd.)

~April

Julius Caesar, by William Shakespeare

The Bard's masterpiece of governmental intrigue contains some of his most potent oratory. Another compelling production in IRT's acclaimed series of classic dramas.

10-14	Tuesday, preview, 7:30 p.m.	\$12-\$16
	Wednesday, preview, 7:30 p.m.	\$12-\$16
	Thursday, preview, 7:30 p.m.	\$12-\$16
	Friday, opening night with champagne reception following	\$18-\$30
	Saturday, 5 p.m.	\$16-\$23
	NO PERFORMANCES EASTER SUNDAY	
19-22	Thursday, 2 p.m.	\$12-\$16
	Thursday, 7:30 p.m.	\$14-\$18
	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 2 p.m.	\$14-\$18
	Sunday, 2 and 7 p.m.	\$14-\$18
26-29	Thursday, 7:30 p.m.	\$14-\$18
	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 5 p.m.	\$16-\$23
	Sunday, 2 p.m.	\$14-\$18
~May~		
4 and 5	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 5 and 9 p.m.	\$16-\$23
10-12	Thursday, 7:30 p.m.	\$14-\$18
	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 5 and 9 p.m.	\$16-\$23

February 19, 1990
 For immediate release
 Contact: Sanna Lee Yoder
 Martinlow V. Spaulding
 Info: 635-5277/Fax 236-0767
 IRT Box Office: 635-5252
 Ticketmaster: 239-1000

Indiana Repertory Theatre Calendar of Events
 April / May / June 1990

~April

Julius Caesar, by William Shakespeare

The Bard's masterpiece of governmental intrigue contains some of his most potent oratory. Another compelling production in IRT's acclaimed series of classic dramas.

10-14	Tuesday, preview, 7:30 p.m.	\$12-\$16
	Wednesday, preview, 7:30 p.m.	\$12-\$16
	Thursday, preview, 7:30 p.m.	\$12-\$16
	Friday, opening night with champagne reception following	\$18-\$30
	Saturday, 5 p.m.	\$16-\$23
NO PERFORMANCES EASTER SUNDAY		
19-22	Thursday, 2 p.m.	\$12-\$16
	Thursday, 7:30 p.m.	\$14-\$18
	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 2 p.m.	\$14-\$18
	Sunday, 2 and 7 p.m.	\$14-\$18
26-29	Thursday, 7:30 p.m.	\$14-\$18
	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 5 p.m.	\$16-\$23
	Sunday, 2 p.m.	\$14-\$18

~May~

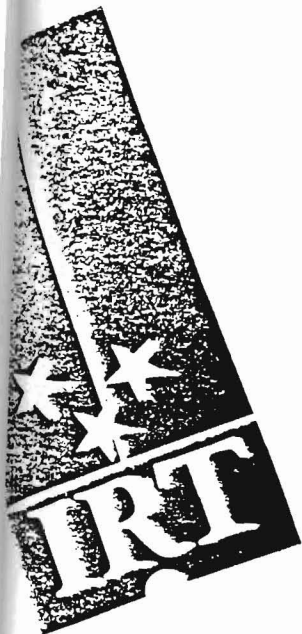
4 and 5	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 5 and 9 p.m.	\$16-\$23
10-12	Thursday, 7:30 p.m.	\$14-\$18
	Friday, 7:30 p.m.	\$16-\$23
	Saturday, 5 and 9 p.m.	\$16-\$23

~June~

★ IRT VELODRAMA

Major Taylor Velodrome, 3549 Cold Spring Road

9 Saturday, 10 a.m. til 10 p.m.



INDIANA
 REPERTORY
 THEATRE

140 West Washington Street
 Indianapolis, IN
 46204

317-635-5277

Tom Haas
 Artistic Director
 Victoria Nolan
 Managing Director



February 13, 1990

Dear Ms. Hasselgrave:

Hi! My name is Martinlow V. Spaulding and I am the Marketing Intern at The Indiana Repertory Theatre here in Indianapolis. I am also a 1988 graduate of Marian College. I majored in Music and minored both in Theatre and Business Administration.

I would like to have the opportunity to have some of our plays advertised in The Carbon. If you are interested in an article about IRT along with a current play advertisement, I would be more than happy to assist you. To thank you for your time and cooperation, I would be able to offer the Marian community discount tickets for groups at \$8.50 and "rush" tickets (an hour before curtain) at \$5.00.

If you are interested in the above proposal please contact me at 635-5277, Monday - Friday 9 a.m. - 12 noon. I would be able to offer you two (2) "free" tickets for your personal interest.

As Always,

Martinlow V. Spaulding
Marketing Intern

HOW DO WE DO IT?

We'd like to show you just how we do it—and get to know our new season ticket holders better at the same time.

You've rollicked through the countryside of *The Rivals*, chilled to the suspense of *Black Coffee* and rolled in the aisles with *The Nerd*, now join us backstage for a mid-season celebration!

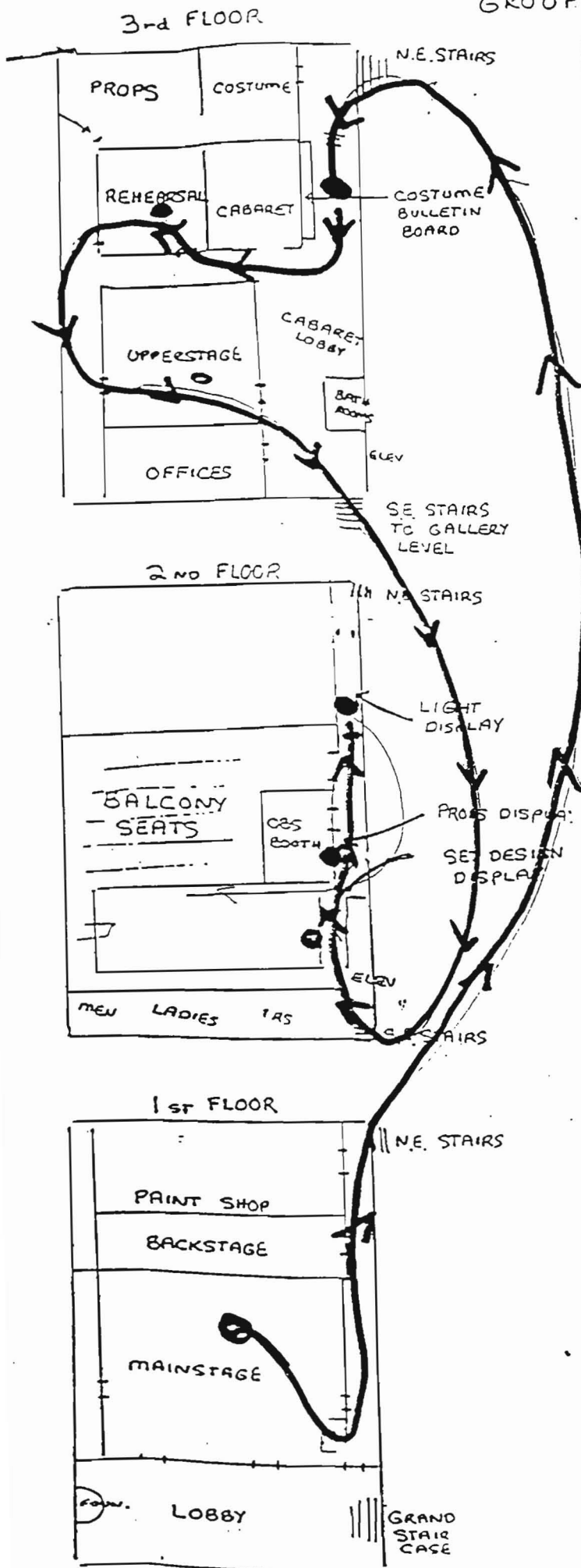
Meet us in the Grand Lobby for refreshments before a tour of the inner workings of the Indiana Repertory Theatre; Wednesday February 7 from 6 to 7:30 p.m. Managing Director Victoria Nolan and Artistic Director Tom Haas will be your tour guides for the evening.

Please RSVP by February 5 to Julie Bosworth, 635-5277.

See you here!

Indiana Repertory Theatre • 140 W. Washington Street • Indianapolis, IN • 46204

Non-Profit
Organization
U.S. Postage
PAID
Indianapolis, IN
Permit No. 3637



GROUP 4

Mainstage
(+ IRT)

Costumes

Rehearsal

Upperstage

Gallery
setsGallery
propsGallery
lights
(talk about
lobby here)Turn loose
for lobby
costumes

WEEKLY CALENDAR FOR

JANUARY 15, 1990

104

	Monday 1/15	Tuesday 1/16	Wednesday 1/17	Thursday 1/18	Friday 1/19	Saturday 1/20	Sunday 1/21
MAINSTAGE		NERD 10:30a STUDENT	NERD 10:30a STUDENT	NERD 7:30a	NERD 7:30a	NERD 5:00 9:00	NERD 2:00 7:00 (Possible)
GRAND LOBBY		10:30a Educa. Children's Theatre Mtg.					
UPPERSTAGE		IBM Meeting Noon to 4:00p		AIDS SHOW 8:00p	AIDS SHOW 8:00p	AIDS SHCW 5:00p 8:00p	AIDS SHCW 5:00p
UPPERSTAGE LOBBY	6:00p Velodrama Mtg.	9:30a Full Admin. Staff Mtg.	12:00p BOARD 2:00p 12 Funded Arts Organi. 4:00p Arts Council				
CADARET		NAPI Rehearsal	NAPI Rehearsal	NAPI Rehearsal	Channel 6 Event after NERD	NAPI Rehearsal	
REHEARSAL ROOM		BENEFACTORS 10:00a- 1:30p 2:30p- 7:00p	BENEFACTORS 10:00a- 1:30p 2:30p- 7:00p	BENEFACTORS 10:00a- 1:30p 2:30p- 7:00p	BENEFACTORS 10:00a- 1:30p 2:30p- 7:00p	BENEFACTORS 10:00a- 1:30p 2:30p- 7:00p	BENEFACTORS 10:00a- 1:00p 2:30p- 7:00p
OBSERVATION BOOTH		3:30p Mkt. Staff Mtg.			9:30a Produc. Staff Mtg.		
TOURS							
OTHER		1:30p Sanna live interview WTTV	1:30p taping with Steven VanBenshoten & Kipp Niven at WFYI-FM90	Janet IUPUI Class 6 to 7 then move to Rehearsal Room til 8:40p	Vicki-NEA Trip to Milwaukee		

NOTES: Stacey Bruder gone 16th and 17th.
WELCOME to MARTINLOWE SPAULDING our Marketing Intern til March 30th.
KATHY JAREMSKI, Costume Design BENEFACTORS, will be in town Thursday, 1/18 afternoon.

Friday 1/12/90

MEMO

To: Martinlow

From: Sanna Lee

Re: Things to do today

First, eventually I'd like us to get together and plan a couple weeks of activities in advance. But for today, I'll just do this much.

a.m. -- Our development department desperately needs some humanpower help, so I am lending you to them until about 1:30 or so.

1:30 -- we'll do a half-hour or so training session on the macintosh, after which time your first project will be to input copy for press invites for the rest of the season.

3 p.m. -- I have to leave, but I will leave you with the task of up-dating a calendar mailing for release Monday. (it will need approval from someone in the box office before you run mega numbers of copy).

Tuesday

MEMO

To: Joel and the cast, Dean, Martinlow

From: Sanna

Re: Channel 8 team here in the morning (Wed.), Channel 13 team here
Thurs. morning

Jim Barber of Channel 8 will be here at 9:45 or so, in order to set up before the rehearsal begins at 10 a.m. They will be accompanied to the rehearsal room by Martinlow Spaulding, where they will get footage of approximately 10 minutes of rehearsal. (Martinlow, please brief them on about how long we are planning for them to shoot before they shoot it. Introduce them to Joel Grynheim, the stage manager, first thing, since he's the one who runs rehearsal.)

Martinlow accompanies the team out of the rehearsal room after ten minutes or so and into the Cabaret lobby.

Joel releases Dean at some point into the run when he has a break to come to the Cabaret lobby for a brief interview.

This scene will be repeated Thursday, same times, only with Steve Bartelstein of Channel 13. Sanna will be on hand that day as well.

M-low

- If you can discreetly
do it, please hint to
Dean that we want
him to talk about
student matinees

APPENDIX III

1.	The Marketing Plan for <u>The Colored Museum</u>	108
2.	The fact sheet about <u>The Colored Museum</u>	109
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8.	Letter inviting selected black organization leaders to attend the welcoming reception for <u>The Colored Museum</u> guest director and cast.....	116
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10.	Agenda for the welcoming reception for <u>The Colored Museum</u>	118
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13.	Press Release announces that the IRT adds performances of <u>The Colored Museum</u>	121
14.	Press Night invitation for <u>The Colored Museum</u>	122
15.	Photo order request to the cast of <u>The Colored Museum</u>	123

Colored Museum -- PR/marketing plan

Actors present at Black History Month Party Feb. 23

Welcoming Party

February 27 in Mainstage Lobby

WTLC Radio

do you mean 2/12 ?

3/12 "tickets now on sale" psas start on TLC
 60-second spot featuring GREAT material from the show to run on TLC
 a number of psa's for them to squeeze in
 3/9, Jock-in-the-Box, to be arranged *Ron Himes*
 3/3 and 3/17, Breadbasket, to be arranged *Actors?*
 2/18, "Like it is" *Actors?*

Newspaper

Publicity photos shot 2/15

2/12, Recorder -- cast announcement

2/26, Recorder -- cast member feature?
 publicity photos throughout

3/4 -- Star feature, hopefully front page

3/8 -- News feature, hopefully front page

Magazine

Photos of Ron Himes in March issues of Indianapolis *New Times*, *Indianapolis Monthly* and *Indiana Arts*

Distribution

Colored Museum flyers to Madame Walker Center, WTLC, Recorder, others?

TV

Channel 13 --

Channel 6 -- Tom Benjamin's show, noon news with Barbara Lewis

Channel 8 -- Patti Spitzer, Tina Cosby show

Channel 11 -- ? *News makers*

Channel 4 -- Suzanne McAllister show

Radio

WFYI -- Indianapolis Weekend

This is good.
This is reasonable.
This is do-able.
Great job.
Jan

Tom Haas, Artistic Director
Victoria Nolan, Managing Director

109

Indiana Repertory Theatre, its 1989-90 season sponsor Eli Lilly and Company and show sponsor WTLC present

The Colored Museum

by George C. Wolfe

March 6, 1990 to March 31, 1990

Directed by Ron Himes

Scenic Design Russell Metheny
Costume Design Gail Brassard
Lighting Design Stuart Duke

Sound Design Michael Bosworth
Stage Manager David Dreyfoos
Production Stage Manager Joel Grynheim

Original music composed by Kysia Bostic
Incidental Choreography by T. C. Carson

Originally produced by Crossroads Theatre Company, New Brunswick, New Jersey, L. Kenneth Richardson, Co-Artistic Director, Rick Khan, Co-Artistic Director.

Original New York production by New York Shakespeare Festival, produced by Joseph Papp.

Ticket Order Form

Performance and Pricing Schedule

Previews March 6, 7 and 8 at 7:30 p.m., \$16, \$14 and \$12

Opening Night March 9 at 7:30 p.m., \$30, \$25, and \$18 (includes champagne cast party following performance)

Thursdays March 15, 22 and 29 at 7:30 p.m. \$18, \$16, and \$14

Fridays March 16, 23 and 30 at 7:30 p.m., \$23, \$20 and \$16

Saturdays March 10, 17, 24 and 31 at 5:00 p.m. and March 17 and 24 at 9:00 p.m., \$23, \$20 and \$16

Sunday March 18 at 7:00 p.m., \$18, \$16 and \$14

Sunday Matinees March 11, 18 and 25 at 2:00 p.m. \$18, \$16, and \$14

Thursday Matinee March 15 at 2:00 p.m., \$16, \$14 and \$12

Senior prices are \$2 lower per ticket for all performances.

Student prices are \$5 lower per ticket for all performances.

Name _____

Address _____

Phone (day) _____ (eve) _____

# adult tickets	# Senior/student tickets	Date	Time
-----------------	--------------------------	------	------

Check enclosed _____

Make check payable to

Indiana Repertory Theatre,

140 West Washington, IN 46204

Card number _____ Exp. Date _____

Signature _____

Charge to—

VISA _____

Master Card _____

American Express _____



The COLORED MUSEUM

by George C. Wolfe

"a wild new evening of Black, black humor"

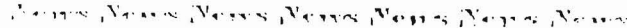
—New York Times

March 6 to 31

Written by one of today's leading black playwrights, *The Colored Museum* is a sophisticated, satirical and seriously funny show that shatters racial stereotypes with devastating accuracy. The conventional attitudes of black American life are examined with compassion and comedy in a series of musical vignettes, including the hilarious "Last Mama-on-the-Couch Play," the biting "Gospel According to Miss Roj" and the rousing "Cookin' with Aunt Ethel." Don't miss this self-described "exorcism and a party" in its Indiana premiere!

This production contains adult situations and language

Tickets available now at the
Box Office, 635-5252 or by mail
using the form on the reverse



The *Colored Museum* gets Indiana premiere at Indiana Rep

Mr. Himes is the founder and producing director of St. Louis Black Repertory Theatre. An actor, writer and director, Mr. Himes this season has directed *I'm Not Rappaport* for the Old Creamery in Town; adapted for the stage the award-winning children's book, *Hirandy*, by Patricia McKossack; and is in the process of writing a script on AIDS prevention for the American Red Cross.

The talented ensemble, recruited as a result of auditions in Chicago and New York, includes T. C. Carson, an actor based in Chicago who won an Emmy for his role in the NBC docudrama *Fast Break to Glory* and a Joseph Jefferson Award for his role in the Victory Gardens production of *The Colored Museum*.

Darlene Bel Grayson, who made her Indiana debut several years ago doing summer stock at the Enchanted Hills Playhouse in Syracuse, has done extensive musical work off Broadway, including roles at the Goodspeed Opera House.

Also in the cast is Faye Price, who comes to Indianapolis from Buffalo's Studio Arena Theatre, where she appeared in a production of *Joe Turner's Come and Gone*. As a member of the Guthrie Theatre's (Minneapolis) resident company, she worked with directors Liviu Ciulei and Emily Mann in a number of productions.

Andrea-Michelle Smith toured with the Negro Ensemble Company production of *Ceremonies and Dark Old Men* and has a number of additional regional credits. However, she began her career as a mime including her own one-woman show off Broadway at the Bat Boerne Theatre entitled *My Mime's Made Up*.

Rounding out the cast is Kim Sullivan, whose most recent project is *The Passport*, a soon-to-be-released feature film set in Israel. Mr. Sullivan played George Walker in the National Tour of *Williams and Walker*, a role he will re-create when that company does an engagement at the Walker Theatre in Indianapolis in July.

The production will feature set designs by Russell Metheny, whose Indiana Rep projects include *Light Up the Sky*, *You Can't Take it With You* and *The Boys in Autumn*. Costumes are by Indiana Rep design veteran Gail Brassard with lighting by Stuart Duke.

Performances include low-priced previews at 7:30 p.m. March 6, 7 and 8, followed by opening night and champagne cast party March 9. Curtain times the rest of the run, until March 31, are 7:30 p.m. Thursdays and Fridays, 5 p.m. Saturdays and 2 p.m. Sundays.

Additional performances are a Thursday matinee at 2 p.m. March 15; two 9 p.m. Saturday performances-March 17 and 24; and a Sunday evening performance 7 p.m. March 18.

A Salon Series discussion with members of the cast and the director will follow the Sunday matinee on March 18.

Tickets range from \$12 to \$30, with a \$5 student rush ticket for students with valid I.D. who visit the box office within the hour before curtain.

Group rates are available for parties of 15 or more.

Please call 635-5252 for tickets or information. Tickets are also available via the TicketMaster ArtsLine, 239-1000.

February 13, 1990
 For Immediate Release
 Contact: Sanna Lee Yoder
 Martinlow V. Spaulding

Public Service Announcement for *THE COLORED MUSEUM*

:10

Tickets are now on sale for Indiana Repertory Theatre's production of the award-winning play, *The Colored Museum* by George C. Wolfe. This sophisticated, satirical and seriously funny show celebrates and lampoons some sacred icons of Black American culture. Don't miss this Indiana premiere with five of the nation's top Black American actors in this production directed by Ron Himes. *The Colored Museum* at The Indiana Repertory Theatre runs March 6 through 31. Call the Box Office at 635-5252.

:30

Tickets are now on sale for Indiana Repertory Theatre's production of the award-winning play, *The Colored Museum* by George C. Wolfe. This sophisticated, satirical and seriously funny show celebrates and lampoons some sacred icons of Black American culture. The central exhibit in Wolfe's play, "The Last Mama-on-the-Couch Play" takes a merciless but comical look at Lorraine Hansberry's *A Raisin in the Sun*. Other exhibits range from hilarious to heartbreaking. Don't miss this Indiana premiere with five of the nation's top Black American actors in this production directed by Ron Himes. *The Colored Museum* at The Indiana Repertory Theatre runs March 6 through 31. Call the Box Office at 635-5252. Or call the Artsline at 239-1000.

INDIANA
 REPERTORY
 THEATRE

140 West Washington Street
 Indianapolis, IN
 46204

317-635-5277

Tom Haas
 Artistic Director

Victoria Nolan
 Managing Director

Indiana's
 Resident
 Professional
 Theatre

January 25, 1990

Dear Ms. Cosby:

The fourth play on the Indiana Repertory Theatre season is George C. Wolfe's loving satire, *THE COLORED MUSEUM*. The play celebrates and lampoons some sacred icons of Black American art and culture.

The play will include an all-black cast directed by Ron Himes, Director of St. Louis Black Repertory Theatre. Although the cast has not been announced, a local 10-year old girl will have a part in the play.

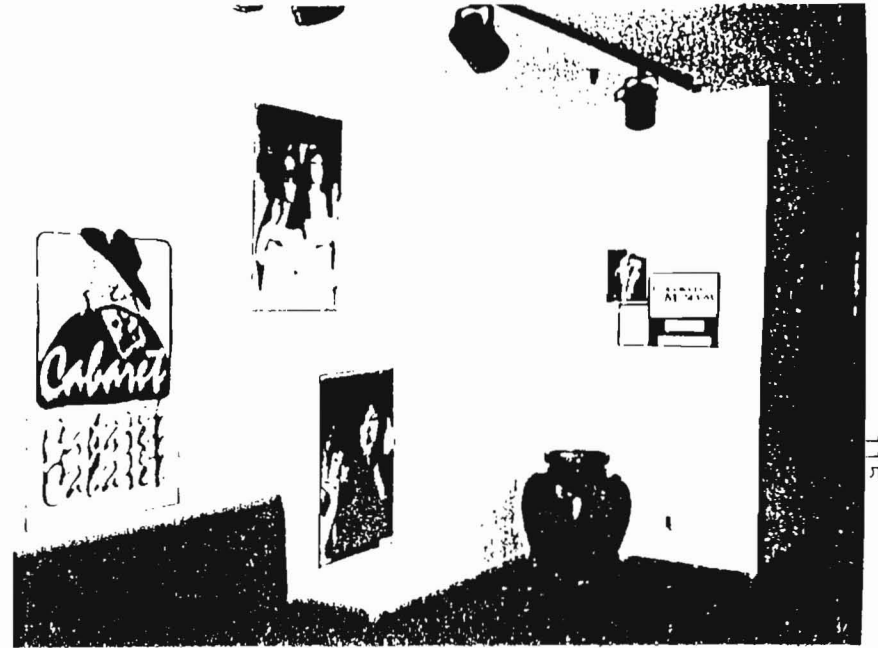
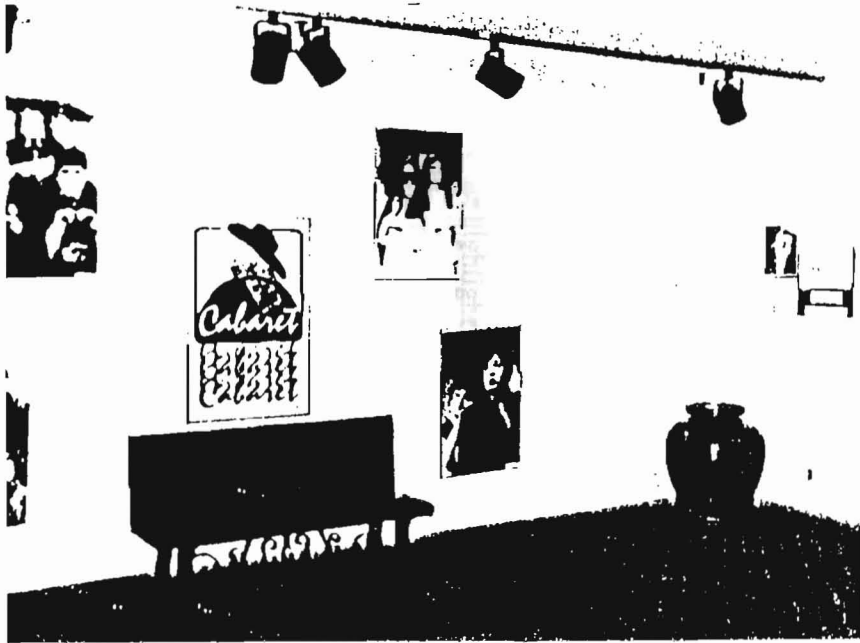
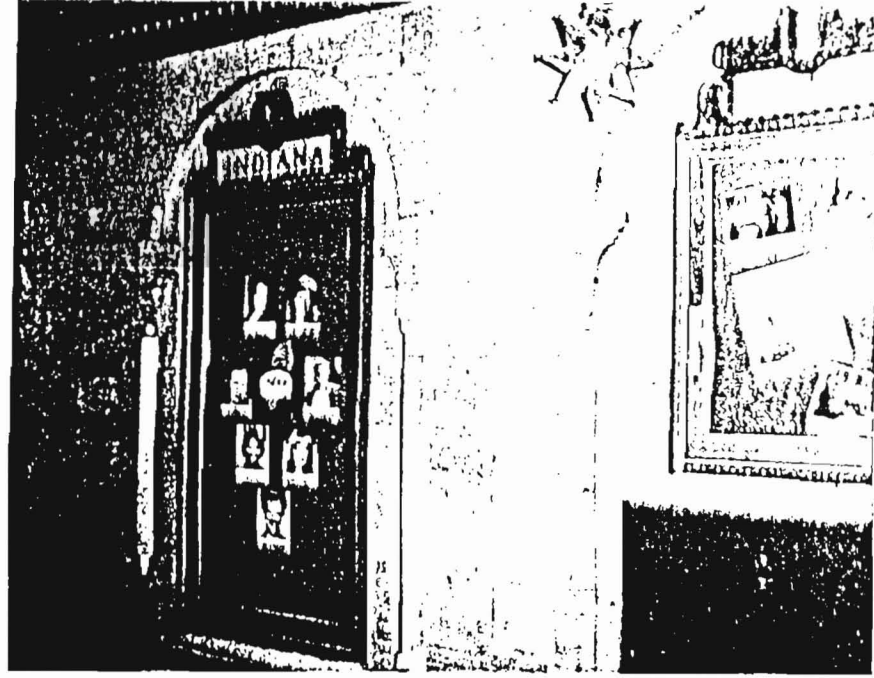
We think the director, Ron Himes, would be a great subject for your show (see article about him in enclosed Marquee). Is it at all possible that you have a spot in late February or early March to interview Mr. Himes?

I will be calling you next week to speak in more detail about this interview. Or if you wish to call me, the number is 635-5277. Thank you!

As Always,

Martinlow V. Spaulding
Marketing Intern

Indiana Repertory Theatre



Feb. 15, 1990

Rev. Martin McCain
900 W. 30th St.
Indianapolis, IN 46208

Rev. McCain:

I am writing to invite you to be a part of an important celebration event here at the Indiana Repertory Theatre.

The Colored Museum, by one of the nation's leading black playwrights, opens March 6 on the theatre's Mainstage. The show, which is produced right here in Indianapolis, features a cast of five of the nation's top Black American acting talent with Ron Himes, founder and producing director at St. Louis Black Repertory Theatre, in the director's seat.

The play is described as "an uproarious and loving satire that celebrates and lampoons some sacred icons of Black American art and culture." Critics from coast to coast have loved the play, including this writer for New York Magazine, who said "The Colored Museum is . . . young in spirit, gifted . . . and black . . . this is a sophisticated, satirical, seriously funny show . . ."

We would like you, as part of the clerical leadership in this community, to be a part of the festivities. Please join us as we welcome the talented group of actors and Mr. Himes to the city of Indianapolis.

When: Tuesday, Feb. 27, 7 to 8:30 p.m.

Where: In the lobby of our theatre, 140 West Washington, downtown across the street from the Hyatt Regency hotel

What: Deputy Mayor Paula Parker-Sawyers will provide the highlight of the evening when she offers a key to the city to director Himes.

How: Please call 635-5277 by Feb. 23.

Sincerely,

Indiana Repertory Theatre



INDIANA
REPERTORY
THEATRE

140 West Washington Street
Indianapolis, IN
46204

317-635-5277

Tom Haas
Artistic Director

Victoria Nolan
Managing Director



WTLC-FM
and
Eli Lilly,
the 1989-90 season sponsor

*cordially invite you and a guest
to meet the cast and director of
the Indiana Repertory Theatre 's*

The COLORED MUSEUM

by George C. Wolfe

*at a reception on
Tuesday, February 27
in the Grand Lobby of the Indiana Theatre
140 W. Washington.
Seven to eight-thirty p.m.*

RSVP to 635-5277 by February 22

*"The Colored Museum is a near-musical
revue that is young in spirit, gifted in most
aspects and black...this is a sophisticated,
satirical, seriously funny show..."*

New York Magazine

"...a wild new evening of black, black humor..."
New York Times

*"...a work that brings forward a bold new voice
bound to shake up black and whites with
separate-but-equal impartiality..."*

Newsweek Magazine

Indiana Repertory Theatre
140 W. Washington Street
Indianapolis, Indiana 46204

SPEAKER NOTES

I.

Amos welcomes everyone (points out key people, including our chairman of the board, **Dick Morris**)

Amos introduces **Victoria Nolan**, Managing Director and **Tom Haas**, Artistic Director

II.

Tom

talks about *Colored Museum* and how welcome this satire is

Vicki

tells her story about the original production

Tom introduces Ron

III.

Ron says how glad he is to be here

Tom steps back in to introduce **Paula Parker-Sawyers**

IV.

Paula gives the key to Ron

V.

Ron says thanks, but I can't do it alone, introduces cast

VI.

Vicki thanks everyone for coming, invites them to mingle some more and especially to go into the Mainstage auditorium to check progress on the set

To: Amos Brown, Vicki, Tim, Tom, Stacey, Martha, Jane R., Ron, Cast, Mikey, Beth

From: Sanna with great help and ideas from our special events expert, Kenitra Trausch

Flow chart for the BIG COLORED MUSEUM EVENT

Please look at this carefully, all you who are involved and be prepared to give us last-minute suggestions. We really want this to work, because if it does, it will translate directly into getting the right audience into this important part of our season.

Room set-up:

Guests will enter box office lobby doors and be greeted by Sanna, Martinlow and a couple cast members, who will help everyone get name tags, get their coats to coat check and get their mouths to the bar.

Blowups of the publicity photos, with great explanatory captions, will be positioned throughout the lobby as a place for people to gather and buzz about the upcoming production.

Others I am counting on to mingle and press a little flesh: Martha, Janet (?), Kenitra, Vicki, Tom, Tim

Aretha, some Lionel Hampton, some Jazz sampler, some swing sax will be playing a la Mikey's fabulous sound system.

7:15 p.m.

Amos Brown and Victoria welcome guests from the p.a. system at the top of the stairs (which, maybe will be lit a little more warmly by Bethy if she has time). They introduce Tom

Tom talks about the importance of this piece to the city and to our theatre. He introduces Ron.

Ron talks about how thrilled he is to be here.

Tom gets back to the mike quickly to say the theatre is so thrilled that we have arranged to honor Ron with a special presentation. He then introduces Deputy Mayor Paula Parker-Sawyers, who gives the key to Ron.

Ron says he could never do it alone and introduces the cast members, who by that time are sprinkled throughout the audience.

[We are going to talk to Darlene and Ron tomorrow about the possibility of doing Aunt Ethel for a little diversion before . . .]

Victoria takes to the mike again, thanking everyone for coming and inviting them to step into the auditorium to see the progress on the turntable.

8:30 p.m. It's over, bar stops serving, etc., etc., we all turn into pumpkins

OUTLINES FOR COMMENTS FOR ALL IRT PERSONNEL WHO WILL BE SPEAKING
WILL COME TO YOU LATER TODAY OR TOMORROW MORNING.

March 6, 1990

120

To: **Donna Mullinix**, Indianapolis Star
From: **Martinlow V. Spaulding**, IRT
RE: *The Colored Museum* Director and Cast Reception

Indiana Repertory Theatre played host to more than 120 guests honoring the director and cast of *The Colored Musuem* on February 27. The play which runs March 6 -31 is described as "an uproarious and loving satire that celebrates and lampoons some sacred icons of Black American art and culture."

Amos Brown from WTLC, which serves as sponsor of the show, was on hand as guest Emcee. **Tom Haas**, Indiana Rep Artistic Director and **Victoria Nolan**, Indiana Rep Managing Director welcomed the group to the evening of festivities. **Deputy Mayor Paula Parker-Sawyers** presented the highlight of the evening when she offered a key to the city to director **Ron Himes**, founder and producing director of St. Louis Black Repertory Theatre.

Members of the talented cast who were introduced included **T.C. Carson** - who won an Emmy for his role in the NBC docudrama *Fast Break to Glory*; **Darlene Bel Grayson** - who has done extensive musical work off-Broadway, including roles at the Goodspeed Opera House; **Faye Price** - who comes from Buffalo's Studio Arena Theatre, where she appeared in a production of *Joe Turner's Come and Gone*; **Andrea-Michelle Smith** - who began her career as a mine, including her own one-woman show off-Broadway at the Nat Horne Theatre entitled *My Mime's Made Up*; and **Kim Sullivan** - whose most recent project is *The Passport*, a soon-to-be-released feature fim set in Israel. A local twelve year old girl, **Dennitra Genay Weeden**, will make her debut at IRT in a small role.

Other distinguished guests included **Steve West**, City County Council Member; **Michael Gradison**, ICLU Director; **Robert Shula**, President of the Indiana Rep Board; **Richard Morris**, Chairman of the Indiana Rep Board; **Bill Mays**, Chairman of the Mays Chemical Company and **Connie Oates**, Director of N.A.P.I.

For Tickets call the IRT Box Office at 635-5252.

March 26, 1990
 For Immediate Release
 Contact Sanna Lee Yoder
 Martinlow V. Spaulding
 Call (317) 635-5277

Indiana Rep adds performance of *The Colored Musuem*

Heavy ticket demand has led to the addition of a performance of Indiana Repertory Theatre's *The Colored Museum*.

The extra performance of the George Wolfe sophisticated funny show will be Saturday, March 31 at 9 p.m. on the Mainstage.

Tickets were sold out for the third weekend of the production, March 23-25.

The show is directed by Ron Himes, founder and producing director of the St. Louis Black Repertory Theatre. The cast is made up of five talented actors from Chicago and New York.

Tickets range from \$16 to \$23, with \$5 student rush seats. For additional information, call 635-5252. Or call the Artsline at 239-1000 to reserve your seats.

INDIANA
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 140 West Washington Street
 Indianapolis, IN
 46204

317-635-5277

Tom Haas
 Artistic Director
 Victoria Nolan
 Managing Director

Indiana's
 Resident
 Professional
 Theatre

The Indiana Repertory Theatre
and
WTLC, FM 105,
cordially invite you and a guest
to press night of



The COLORED MUSEUM

By George C. Wolfe

A "wild new evening of black Black humor"
(New York Times)

Friday, March 9, 1990

7:30 p.m.

Indiana Repertory Theatre Mainstage
140 West Washington Street
Indianapolis, Indiana 46204

Please respond no later than noon March 7 to
Sanna Lee Yoder at (317) 635-5277. We regret
that this invitation is not transferrable to
another party. If you cannot attend press
night, please call to reserve seats for another
evening during the first week of the run.

Indiana Repertory Theatre 140 W. Washington
Indianapolis, IN 46204

THE COLORED MUSEUM

123

CAST

---PHOTO ORDER FORMS---

PLEASE HAND IN FORM AND MONEY TO MARTINLOW
OR SANNA IN THE IRT ADMIN. OFFICE BEFORE YOU
LEAVE.

THERE ARE ALSO COLRED SLIDES AT MARTINLOW'S
DESK WHICH YOU CAN LOOK AT AND ORDER.

IRT WILL MAIL YOUR ORDER TO YOU WHEN IT COMES
IN.

QUESTIONS...CALL #314 OR #318

THANK YOU!!!

VITA

Martin Victor Spaulding was born July 20, 1965, in Washington, Indiana. After receiving his high school diploma with honors from Scottsburg Senior High School in Scottsburg, Indiana, he received a Bachelor of Arts degree in Music, Theatre and Business from Marian College in Indianapolis, Indiana. He received the Master of Arts in Arts Administration degree from the University of New Orleans in the spring of 1991. He is currently employed as Acting Executive Director of the Indianapolis Shakespeare Festival in Indianapolis, Indiana.

NAME:

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EXAMINATION AND THESIS REPORT

Candidate: Martin Victor Spaulding

Major Field: Arts Administration

Title of Thesis: A Report on an Arts Administration Internship with Indiana Repertory Theatre, Indianapolis, IN, Spring 1990

Approved:

Virginia L. McNurray
Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

Kevin L. Graves

[Signature]

Date of Examination:

March 15, 1991