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CONTRIBUTING EDITORS: RANDI BASSOW,  
ANN PATRICE CARRIGAN, SSJ  
COVER ILLUSTRATION: DIANE STOFFEL—  
STOFFEL GRAPHICS

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#### GeVa Theatre

168 Clinton Avenue South  
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*We are proud to help inaugurate the new Geva Theatre  
and wish it many successful seasons  
in the heart of the Rochester community.*

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# A MESSAGE FROM THE CHAIRMAN OF THE BOARD

Institutions start for a variety of reasons. Some never become a vital force in the community and eventually fade away. Others at some time in their life span take a giant leap forward and then proudly take their place among the other established institutions in the community, state or nation.



Herbert L. Rees

The opening of the new GeVa Theatre is this giant leap forward for the Genesee Valley Arts Foundation. This organization, which was started by William and Cynthia Mason Selden eleven years ago, has struggled and survived over these years because of the dedication of many people. Now we take pride in believing we have come of age and can take our place alongside the other older, well established institutions in the community of Monroe.

This theatre, occupying downtown space of historical significance, will have a major impact on the vitality of downtown Rochester. The theatre has been designed to be technically excellent as well as aesthetically pleasing and will be considered one of the finest theatres of its size in all of the United States. This theatre has a versatile stage and will be available for use by other performing arts organizations in this area. This theatre, the dedicated staff, the hundreds of volunteers, and the Board of Directors form an institution that the community of Monroe should be proud to support.

I and the rest of the Board of Directors are thankful for all of the past, present, and future support of GeVa. We will do everything in our power to make our dreams and those of our subscribers, Angels and residents of the community of Monroe come true.

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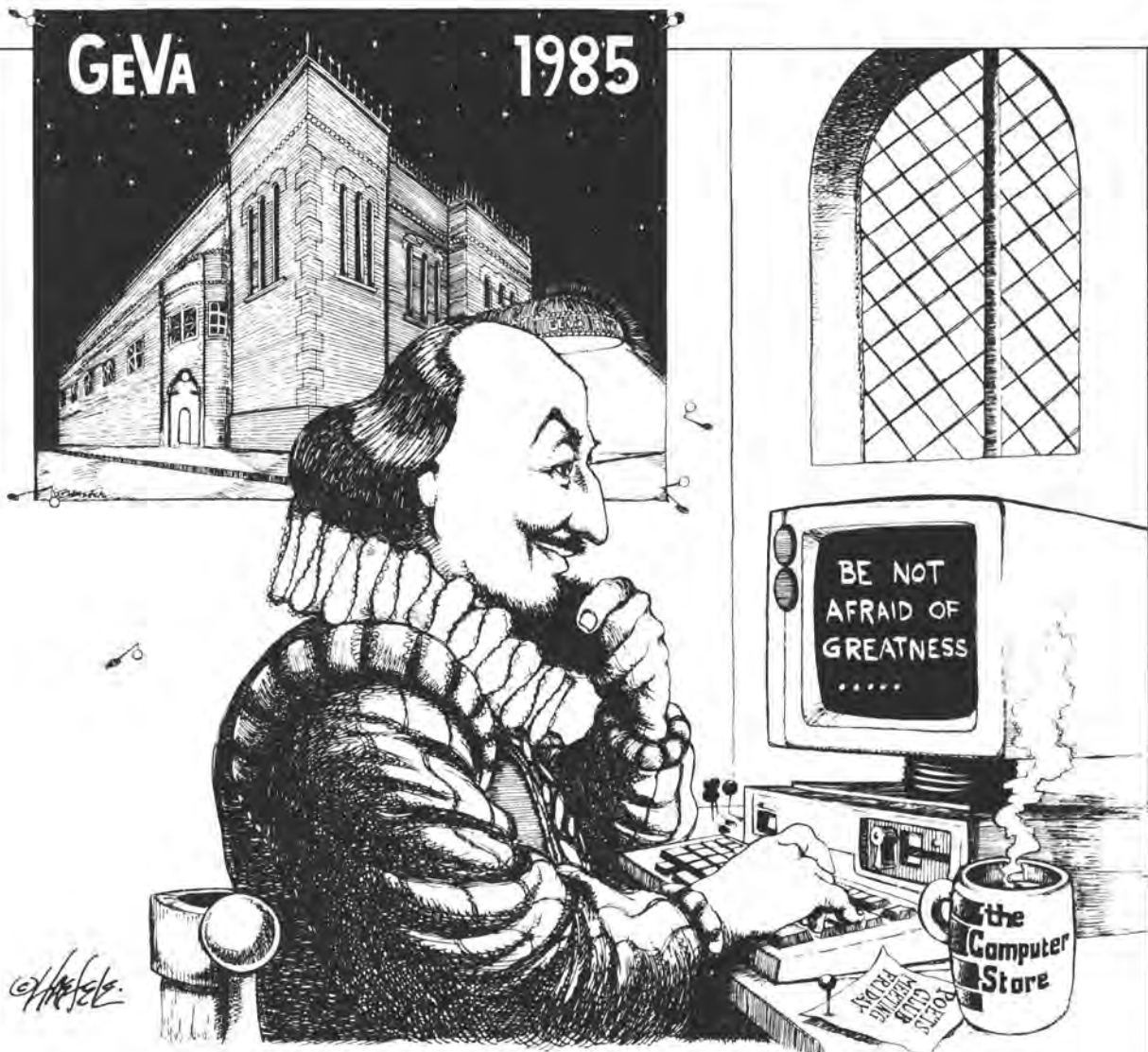
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# A MESSAGE FROM THE PRODUCING DIRECTOR

It has been a little over two years since I sat down to address you in the first playbill of my stay here as GeVa Theatre's Producing Director. One of my promises was that you would, in the future, attend a "great performance in a first rate playhouse." What has happened has been nothing short of a miracle. Our path has lead us from the devastating news that our Clinton Avenue home would be lost, to the opening of one of the major resident professional theatre facilities in the country. Our footsteps have been guided by providence.



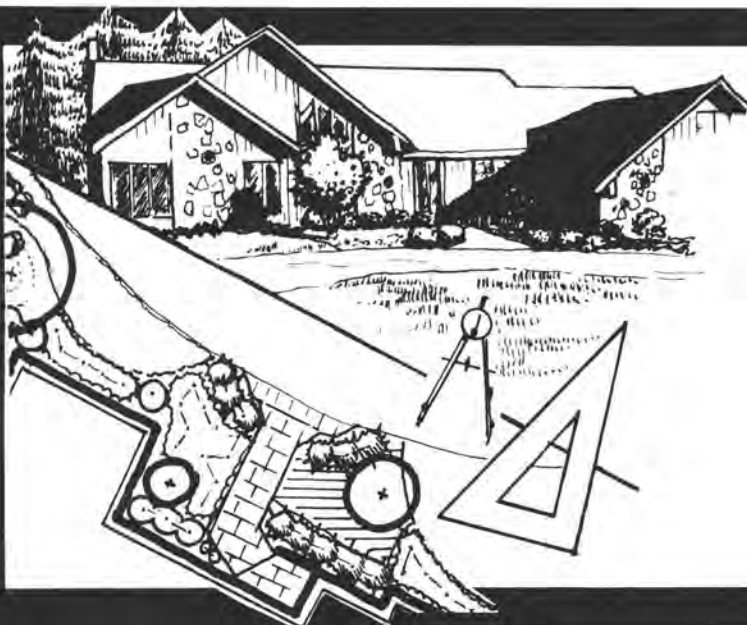
Howard J. Millman

It would be very easy for us to now sit back and bask in our success, but I am afraid that our celebration would then be very short-lived. Our new home, as beautiful as it will be, is only a structure. It is what takes place *inside* the home that is most important, and we are looking down the road to a creative and productive life in this new theatre.

We are eagerly anticipating doing a greater variety of plays than has been possible, and bringing in actors, directors and designers of higher and higher quality.

Above all, we know that the building of this institution called GeVa Theatre is not over. . .it has just begun. We must keep vigilant, never relaxing the artistic standards and aspirations we have set for ourselves. The driving force behind our wonderful new building is to produce the best possible theatre we are capable of, and we know that ours will be a difficult future. But with anticipation, with hope, and with excitement, we will not deviate from the path that will make us all richer for the struggle.

I take great pleasure in welcoming you to the new GeVa Theatre. I hope that fifty years from now we will be bringing our grandchildren to this theatre with the same joy and fulfillment that we all feel tonight.



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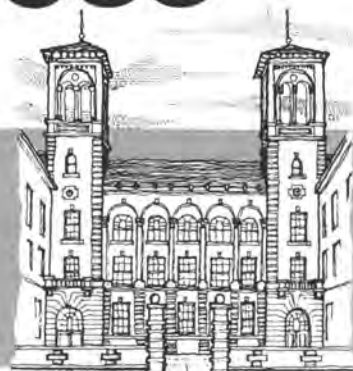
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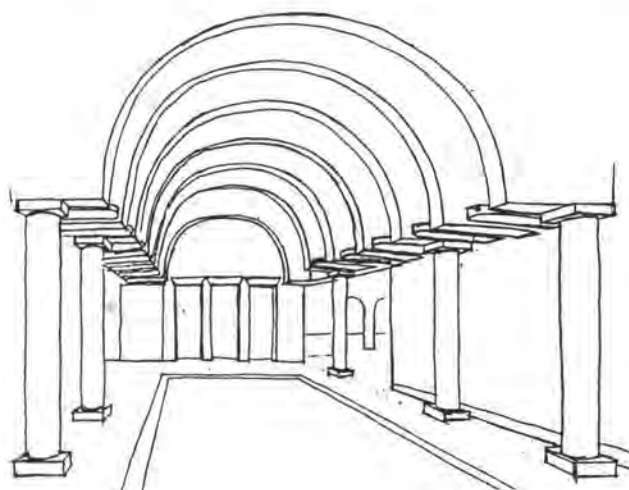
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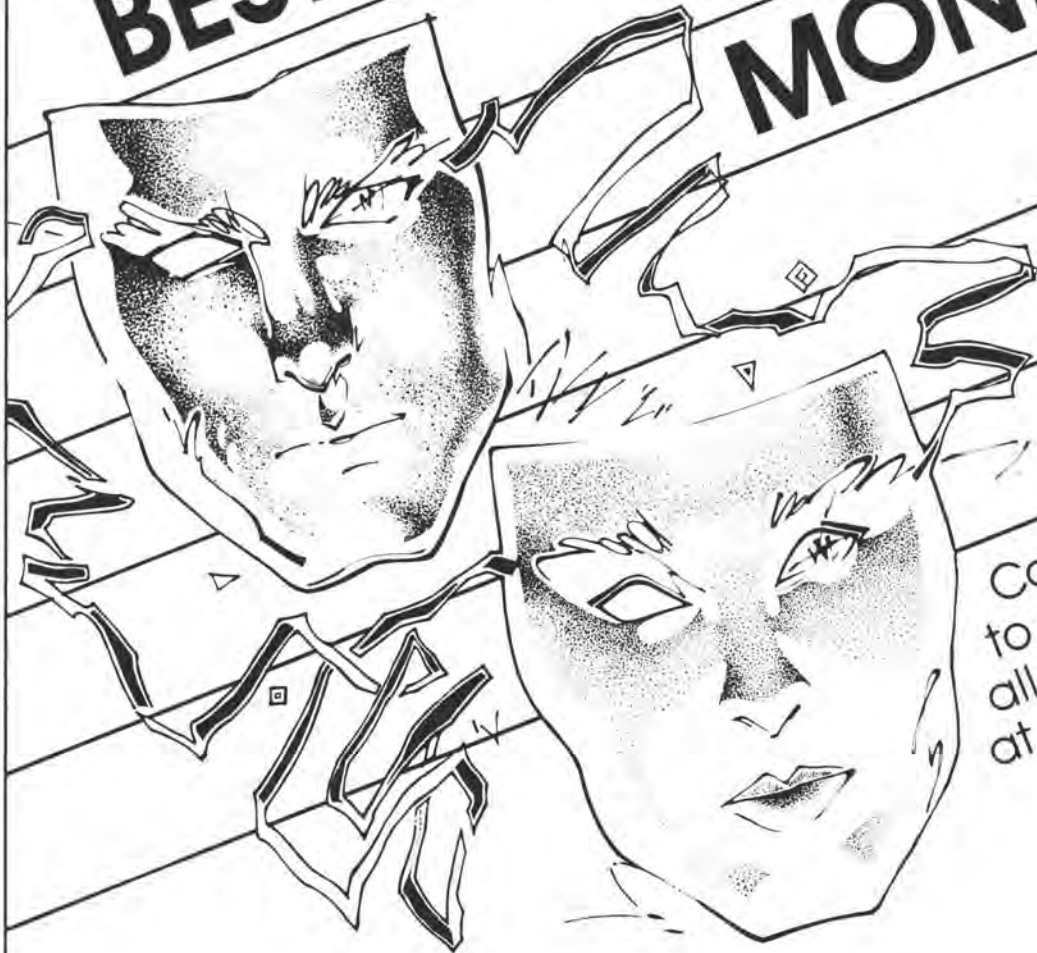
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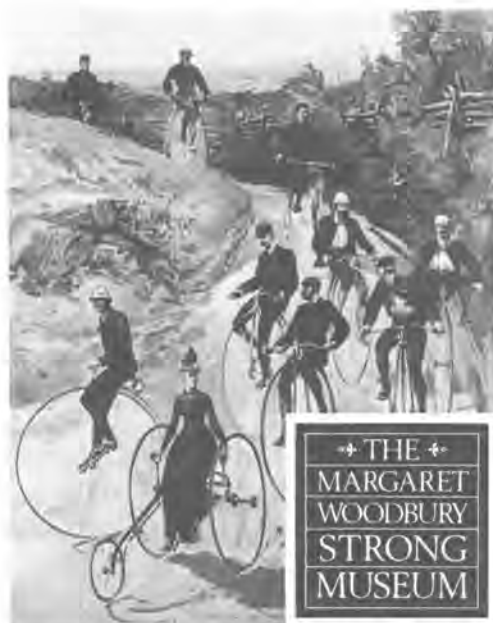
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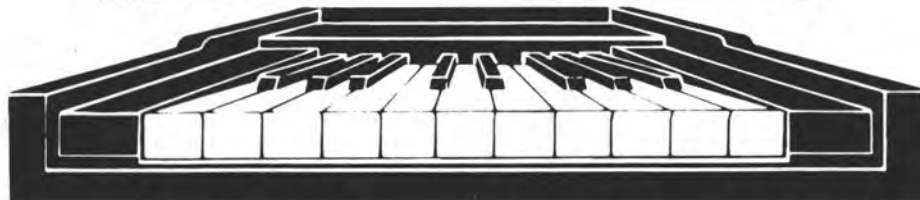
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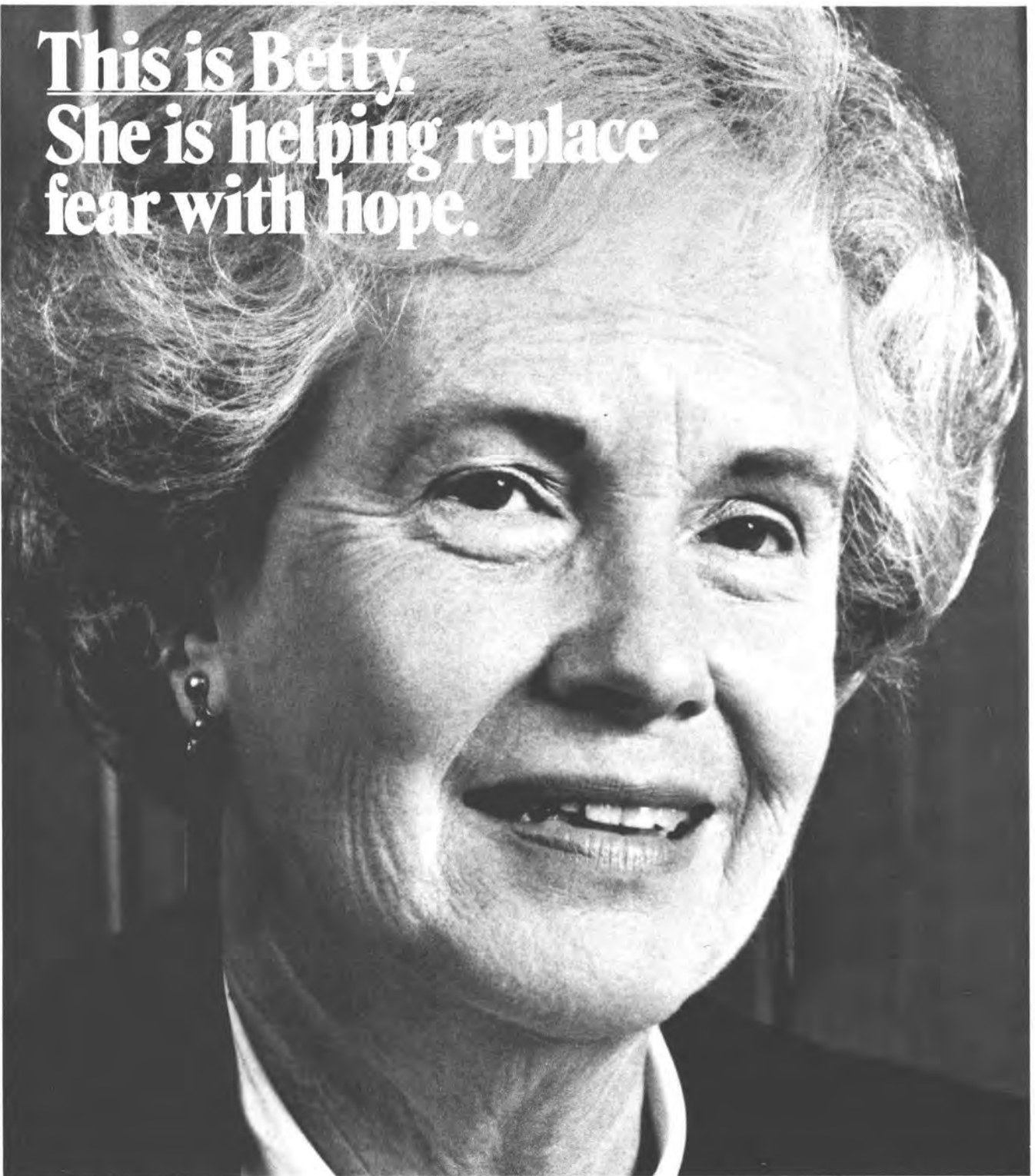


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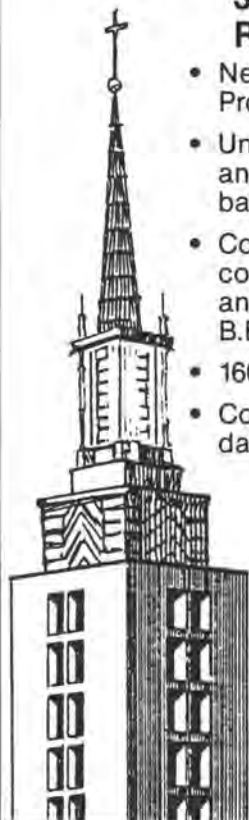
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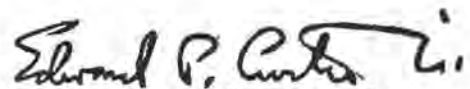
- to the Executive Committee and Board of Directors of Rochester Sesquicentennial, Inc. and the 35 dedicated committee chairpeople and the more than 3,000 volunteers who worked with them;
- to the City Council, the County Legislature, the Town Supervisors and Village Mayors for financial support, commitment and encouragement;
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- to the business and industrial community for its financial help and enthusiastic backing, and especially to Eastman Kodak Co. for outstanding cooperation;
- to the News Media for excellent coverage and extraordinary assistance in helping us communicate with the community and to the Advertising Council and its members for outstanding work on promotion and publicity;
- to the neighborhoods for their marvelous historical exhibits and their wholehearted participation in our celebrations;
- to our friends from Sister Cities abroad and especially to all our friends and colleagues in Toronto and Kingston for giving such a grand international flavor to our activities;
- and finally, to the entire community for turning out in such numbers, for good-natured and enthusiastic participation from one New Year's Eve to the next and all the fabulous events in between.

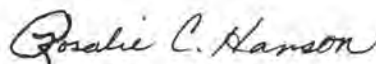
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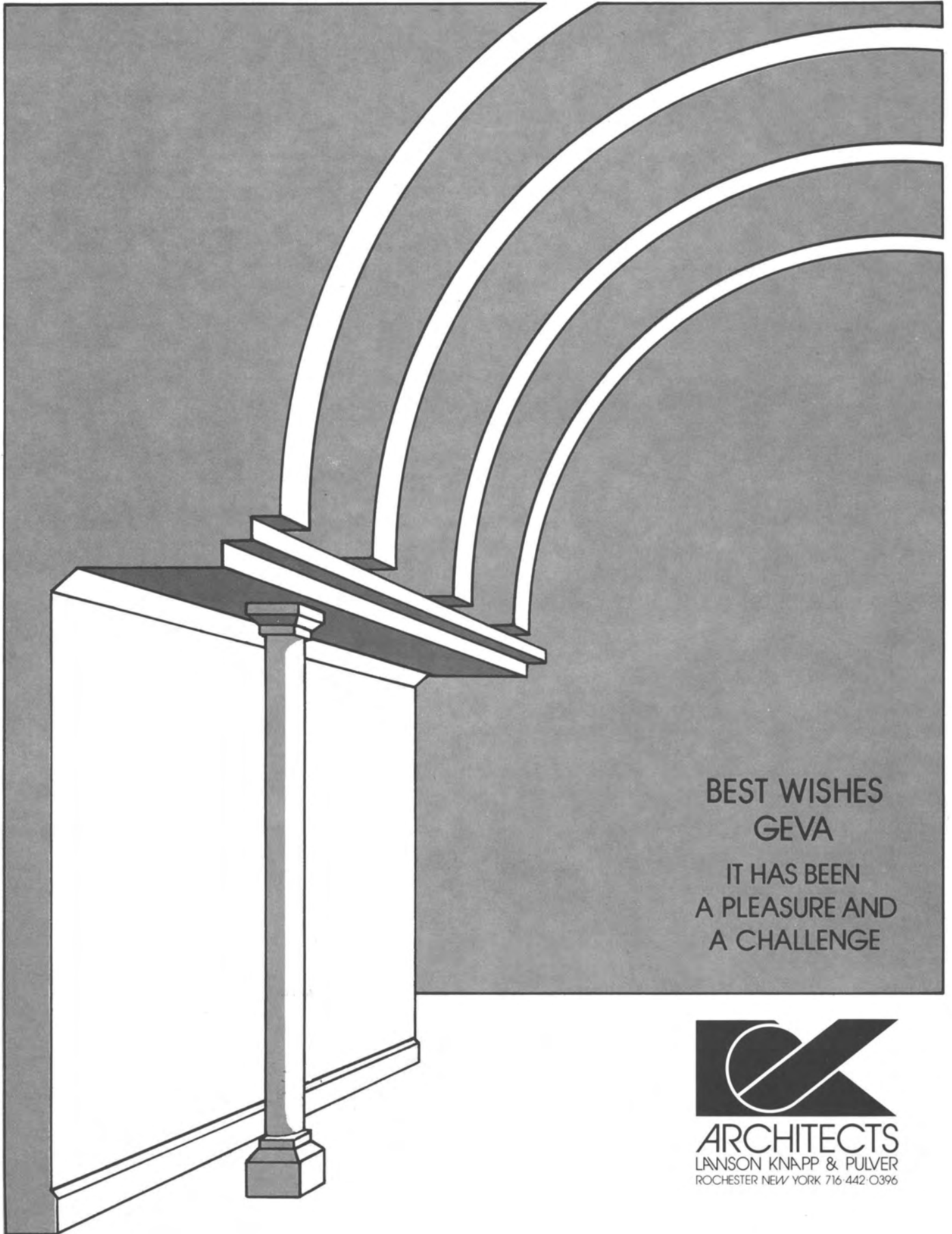
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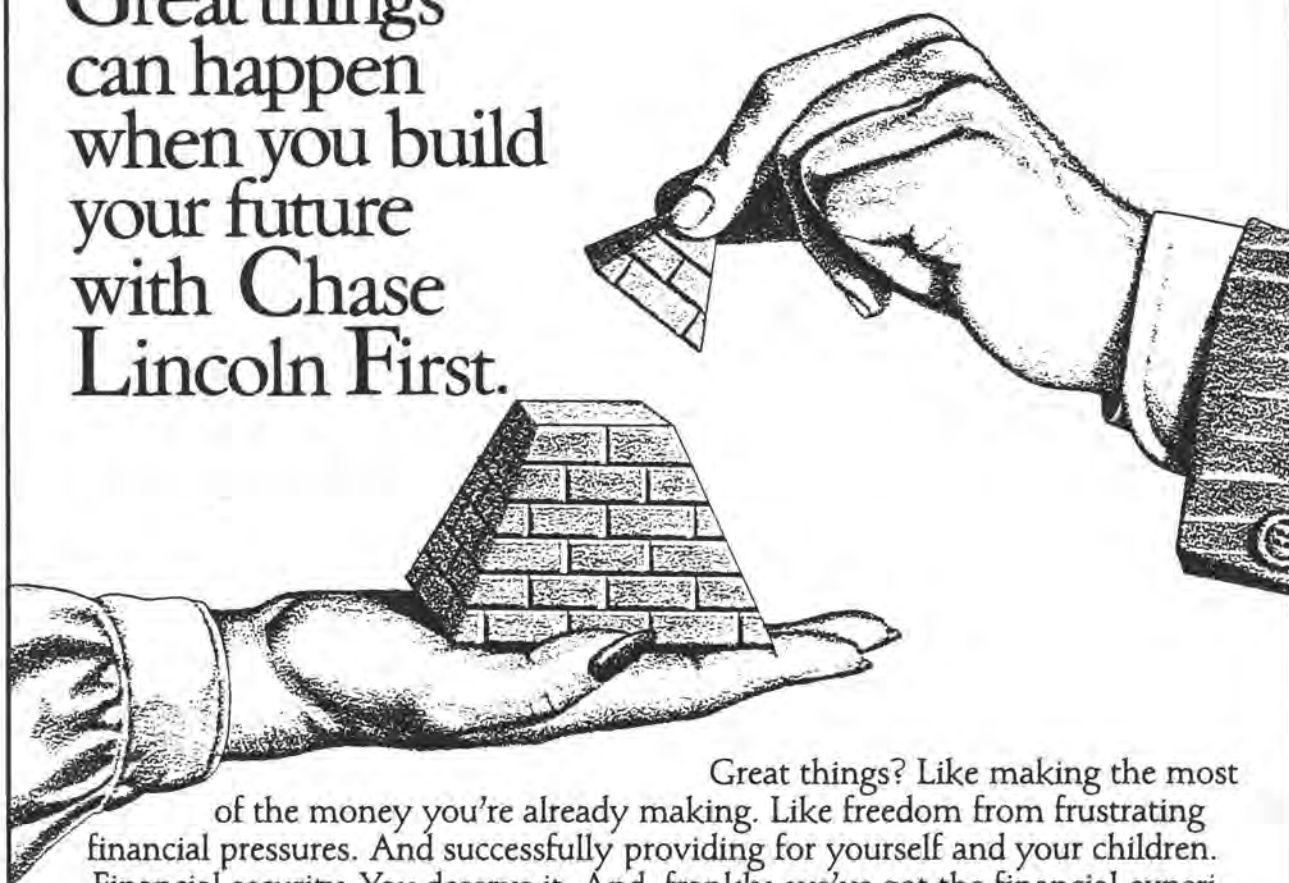
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# The Author, The Circus, And The Metaphor. . .

Even prior to the actual commissioning and writing of *Planet Fires*, Thomas Babe had been interested in circuses. Working summers as a young reporter for the *Democrat And Chronicle* in the late 1950's, he had covered the small travelling carney, intrigued by its casual blend of sleaze, innocence and plastic promise. At the time, he had sensed in it a small, if perverse, world worth the exploring.

When he accepted the GeVa commission in the summer of 1984, the idea of a circus became more and more appealing. "When you get past the midget who is married to the fat lady," he said at the time, "there is an interesting ambience to the circus that I somehow associate with Upstate New York." Though he decided early on that the play would be set in 1865, and would be using recognizable historical figures such as Frederick Douglass and Susan B. Anthony, he would not be writing a history play. It would be drama as he was convinced that the ambience he had spoken about could be stretched

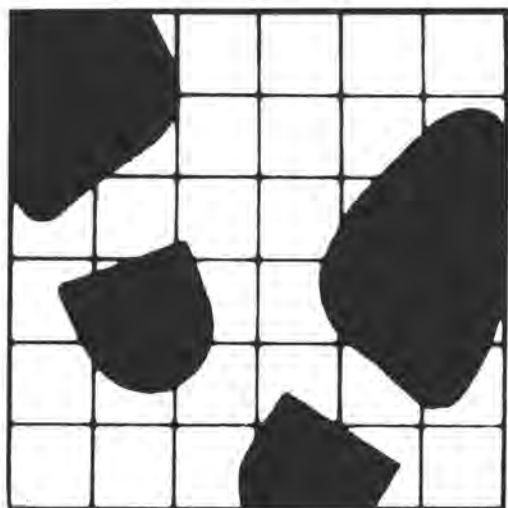
into theatrical tension, and the metaphor of a small 1860's circus would become strong enough, and textured enough, to express human problem and concern.

In this respect Babe is one of several dramatists and filmmakers who have used the metaphor of the circus.

In 1957, Archibald MacLeish's *J.B.*, a recreation of the Book of Job, was set in the side corner of an enormous circus tent. MacLeish turned to the Job myth to raise questions about the nature of a God who could arbitrarily destroy a good man and his family. On another level he raised questions whether the concept of God—the God of the Old Testament, the God of Vengeance—belonged to a world in which Germans could send Jews to the gas chambers and Americans could destroy Japanese at Hiroshima and Nagasaki. "Good Americans and Good Germans indifferent to their own guilt obviously need to find another image of God, and of goodness", he claimed, "one that could

unite compassion for others with concern for the individual spirit."

Accordingly, MacLeish erected a huge and implacable circus, suggesting that though J.B. would wrestle with the ultimate questions of his mortality, he could no longer rely on the sacred rituals of drama or religion. MacLeish's circus is the butt end of traditions that had once given meaning, and in its yawning stillness are the ragtag reminders of those traditions. Costumes that have the look of vestments of many Churches of many times are strewn about one side of the stage. Mr. Zuss and Mr. Nickles, two ham actors moonlighting as circus vendors, play out their respective roles as God and Satan with masks reminiscent of Greek tragedy. However, the circus is degenerate and banal, and the traditional roles of good and evil that at one time could be meaningfully represented on the world's stage have lost credibility. Job must take over his own drama, insisting on his right to know why he must suffer. Time-honored explanations



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no longer satisfy. The huge tent top that had remained in shadow pulls away revealing only sky and stars; man is alone in an indifferent and meaningless universe with only his will to endure, and his human capacity to love standing between himself and extinction.

If MacLeish's circus was the meaningless husk of a universe, Arthur Kopit's wild west show in *Indians* is folklore frozen into nightmare. "At the center of the play", says Kopit, "lies the myth that insists on the inherent goodness and altruism of Americans. Whatever we do is for the ultimate good of those to whom we do it because our greater moral strength and technical qualifications enable us to see further and deeper than primitive people." Presenting Buffalo Bill Cody as the archetypal American hero who personifies both America's good intention and its ultimate corruption, Kopit designed a surrealistic wild west show portraying the ultimate victimization of the Indian as marketable show business property.

Sincerely believing that he is helping the Indian by hiring them into the show, Cody, nonetheless, writes himself in as the hero of the piece, outsmarting the redskin and taming the frontier. Though the show is pure hype it eventually writes the history books, transforming the annihilation of a race into a paean to white courage and superiority. Yet Cody's fiction, his show, has eroded his soul, and the bodies of slain Indians now rise from the dead in grim counterpoint to the plastic saga he has manufactured. Cutting through the show's cowboy rhetoric comes the measured language of the Indian consenting to extinction rather than playing out the script the white man has handed him.

Like the circuses of McLeish and Kopit, Thomas Babe's construction will be a world in and of itself, existing only in terms of the drama. Yet the stuff of his metaphor will be in the forerunners of those small circuses that Babe had known as a reporter, those thirty to fifty small travelling shows that crisscrossed New York State between April and September in the year 1865. Hardly the gaudy extravaganzas of popular imagination, they were one ring affairs that had by this time worn out their welcome in the big cities of New York, Boston and Philadelphia. Though considered too crude and violent for these places, the circus remained undaunted, designing the country's first outdoor billboards to pull in residents from the smaller cities and the countryside.

If by the 1870's P.T. Barnum had invented the three ring circus to keep hostile and suspicious crowds off-balance, these



small shows relied far more heavily on the razzle-dazzle of wordplay. In this they were closer to the traditions of theatre, particularly commedia dell'arte. Clowns were often brilliant Shakespearian parodists able to stand a soliloquy from *Hamlet* on its head until it jingled apart in laughter. National drama and regional tension made their way into these small travelling companies in a

way that would be impossible under the Barnum monopoly. The stump speech, a quasi-parody of the most recent political speech or debate, was delivered by clowns or minstrels with the right mix of ingenuous and insidious intent. Prominent politicians, orators and current crusaders appeared at the circus knowing that they would have an audience while the circus gleefully

capitalized on their celebrity status and advertized their appearance on the playbill.

This eclectic fusion of minstrel, clown/actor and public figure, of current history, classical theatre and pure hype, existed side by side with the voyeurism of the side shows, and the actual danger of wild animals and life-threatening performance. The intimacy of this fantastic hodgepodge would disappear with the Romanesque spectacle of *The Greatest Show On Earth*.

Like MacLeish and Kopit, Babe invites the audience to a circus of his own making. Yet, perhaps each playwright or filmmaker who has used the metaphor is reflecting in his or her own particular way the insight of American novelist Hamlin Garland. Thinking back to the 1870's and the circuses of his boyhood, he recalls that: "to go from the lonely prairie and dusty cornfield and to come face to face with the 'amazing aggregation of world-wide wonders' was like enduring visions of the Apocalypse."

Ann Patrice Carrigan, SSJ  
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# Transformation: *The History of Our New Home*

The afternoon recitals (of the Rochester Orchestra)...grew into excellent evening concerts still under Mr. Dossenbach's leadership, in Convention Hall where the stark bareness of the huge place did not prevent a distinctly social flavor from pervading the atmosphere. One wonders, as one looks back on all the years when Rochester's chief musical, charitable, cultural, political and other important events were held in this barn-like structure, at the cheerfulness with which the public, much of it in its best evening clothes, consented to sit on those uncomfortable, slippery, sliding wooden seats and, by its enthusiasm, help the growth of Rochester's general culture. Until the opening of the Eastman Theatre in 1922 Convention Hall was an important factor in Rochester life, and neither its dreary spaces nor the years of Mr. Dossenbach's conscientious and helpful service should be forgotten....

—Mrs. Rush Rhees, 1942  
(Rochester Historical Society Publications)

Enrico Caruso sang here. Anna Pavlova and the Ballet Russe danced here. Jascha Heifitz played here. Franklin Roosevelt was nominated for governor here. The Convention Hall at the corner of South Clinton Avenue and Woodbury Boulevard is loaded with history and heritage, a legacy that will now be passed on to GeVa Theatre as they establish residence in their newly refurbished, remodeled and redesigned home.

Built in 1868 under the architectural supervision and creativity of Andrew J. Warner, a prominent designer of public buildings, the Naval Armory and Convention Hall was meant to be nothing more than a military arsenal, a place for Rochester's 54th Regiment to train and headquarter.

Probably the most noteworthy battle fought by the brave 54th Regiment was in May of 1871, a battle known in this area as the "Fairport Fandango." A washout of the Erie Canal, presumably caused by a hole dug by a muskrat, resulted in extensive flooding and the drowning of a cow. Laborers were hired to repair the break, but the occasion became one of drinking and trouble-making among the workmen and finally

a group of them struck for a raise in pay. The ensuing uproar provoked the mayor of Rochester, Charles W. Briggs, to call out the 54th Regiment to quell the marauders. By morning order had been established, and the repair job was completed eight days later.

Even in its very early days, the Naval Armory saw very little military activity. Articles in the *Union and Advertiser*, the local newspaper, complained that the building had only been used for shows and dances: "It is so far a failure at every point. Its architecture is horrible. The men who designed and carried this work into execution probably had no idea of anything but getting the

state money with the least outlay of labor possible."

So it was that the building fell into disuse at the turn of the century, with no military activity and only limited cultural interest within its walls. A last mention of its employment as an arsenal appears in the *Union and Advertiser* on May 2, 1898, as the First and Eighth Separate Companies left to fight in the Spanish-American War. "All that was said and done in that building yesterday the pen cannot faithfully repeat. The suspense, the expectations, hurried preparations for departure and the sad goodbyes are things that could be mentioned only in outline. Yet in each



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heart one high purpose existed, that of being faithful to the flag under which they marched on so many occasions in more peaceful times."

In 1908, the arsenal was renamed Convention Hall and opened in March with an automobile show. Seventy-four exhibitors showed automobiles and motor boats on the main floor and motorcycles and accessories in the balcony, although the local papers called the thousands of lights strung throughout the building "the most striking feature of the show."

From then on Convention Hall became a center for cultural and political activity. Throughout 1908 both Democrats and Republicans vied for state and national authority within its walls, with William Jennings Bryan, Governor Charles Evans Hughes and William Howard Taft taking the podium. In October Rochester's first Industrial Exposition took place, with a parade seven miles long through the city announcing its beginning. Among the exhibitors were Eastman Kodak, Bausch and Lomb, Taylor Instruments, Pfaunder Company, Stromberg Carlson and the Rochester Ash Can Company.

The United Garment Workers used Convention Hall for a forum of debate and

uprising in 1912, voting there to unionize for higher pay and an 8-hour work day, and launching a strike that lasted two years. (The dispute was settled in an agreement on a 52-hour work week and time and a half for overtime.) Convention Hall was the site of mass meetings to pass litigation on charities, and even was used as an emergency hospital site in 1918 when an epidemic of influenza wrestled Rochester to the ground.

Most importantly, however, Convention Hall paved the way for the Eastman Theatre with its endorsement of local and international musicians and its place as a center for concerts and performances. The Dossenbach Orchestra, precursor to the Rochester Philharmonic, used Convention Hall as its regular season stage, and every Sunday a concert by the orchestra or by a band could be heard, no matter what the weather. The Rochester Festival Chorus, formed in 1913, used the site for a number of their public performances, and a Bach choir assembled in 1921 performed there in 1922. Caruso gave his first concert at Convention Hall in 1908, the Boston Symphony led by Max Fielder was heard in 1909, and the Metropolitan Opera Company spared four of its soloists for a concert in 1909 as

well.

The list of international musical talents who performed at Convention Hall goes on to include Misha Elman, the New York Philharmonic, the Minneapolis Symphony Orchestra, Fritz Kreisler, Pablo Casals, Paderewski, David Hochstein, the Isadora Duncan Dancers, the Vatican Choir (in its first appearance outside of Rome in the choir's history), Arturo Toscanini, Alma Gluck, Efrem Zimbalist, and Sergei Rachmaninoff.

Convention Hall bustled with constant activity until the Eastman Theatre was transformed from a movie house into a concert hall, and then the hall found new uses, once again as a political forum where the "hawks" battled the "doves" in debates over whether to enter the Second World War. Bread and clothing lines formed in front of its doors during the early 1930s, and at one point George Eastman sponsored a tonsil-and-adenoid clinic where more than 9,000 tonsilectomies were performed in the hall in a mere two months.

By 1936, Convention Hall was no longer an entertainment center, but housed the local welfare department. Aging took over in 1949 and the building was closed repeatedly for repairs, including the removal of the mansard roof that had rotted away at the foundations.

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The Naval Reserves leased the building for 20 years beginning in 1949, but it has since been closed for almost two decades because of the general disrepair within.

In 1982, then chairman of the Board of Directors Of GeVa Theatre, Jerome Dienstag, approached the State Division for Historic Preservation to request that GeVa Theatre be allowed to purchase Convention Hall for rehabilitation and the building of a 500-seat theatre. Shortly thereafter the structure was nominated to the National Register of Historic Places, and the city of Rochester sold the building to GeVa for the sum of one dollar. GeVa's \$2.85 million renovation project was begun with a groundbreaking ceremony on May 23, 1984.

With the opening of *Planet Fires*, GeVa brought the Convention Hall building full circle, turning it back into a center for cultural enterprise and entertainment. GeVa now ties itself with the elements of Rochester's entertainment history, bringing a national landmark back to life and joining the most renowned and legendary arts institutions in the area in extending Rochester's

heritage. Rochester has long been Upstate New York's center for cultural enhancement. GeVa Theatre now adds to the city's status as a nucleus for artistic endeavor, a headquarters for innovation in the realms of theatre, music and the fine arts.

Randi S. Bassow

## HOUSE RULES

*GeVa Theatre maintains the right to reserve house seats at its discretion.*

*The taking of photographs or operation of any recording device in this theatre is strictly forbidden.*

*Physicians expecting emergency calls during the performance are asked to leave their name, seat location and telefinder with the house manager.*

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# GeVa Theatre: Our Longest Running Production

The year was 1972, and the question was supply and demand. While Rochester's major auditoriums were booking their share of national touring productions, featuring big stars, big sets, big costumes and big ticket prices, and the Rochester Shakespeare Theatre was just beginning to get to its feet, and Rochester Community Players carried the ball in the realm of community theatre, there was no one central place where the Rochester theatre image could be focused.

Downtown, buildings were decaying. Neighborhoods were declining. The malls in the suburbs were thriving, and more and more people were rushing in droves to find their entertainment elsewhere—anything but go into the city.

"They used to say to us," said GeVa board member Annette Waldman, looking back to this era, "Go downtown to the theatre? They'll steal my hub-caps."

Waldman, one of the first people in the Rochester community to support

professional theatre in town, recalls the early days of GeVa Theatre, a time when experimentation was the key and community orientation meant survival.

It was on this philosophy, sketchy but noble, that GeVa, an anagram for the Genesee Valley Arts Foundation, was incorporated on July 12, 1972. In a small office in the EAS building at 255 Alexander Street, William Selden and his wife, Cynthia Mason, met with city officials and supporters to outline the goals that would be the basis for Rochester's first continuously successful professional theatre.

William Markham Selden is the direct descendent of George B. Selden, a Rochester patent attorney who in 1901 was granted a patent on a compression engine for use in automobiles. (George Selden eventually lost his patent in a dispute with Henry Ford, who claimed that all gasoline engines ran on the same principle.) Selden was chairman of the Electronic Accounting System at

the time of GeVa's inception. Cynthia Mason, his wife, was chairman of the Communities Aid Association.

Performance, in the Seldens' portrait, was not to be the major aim of GeVa. Instead, they looked to emulate the success of the Octagon Theatre School-Company in Bolton, England, where dramatic presentations and theatre in which students could participate were being used as educational tools in schools. GeVa, according to reports made to the GeVa Board of Directors



GeVa Theatre's first official logo originated in 1974. The drawing "moves the artist from the theatre into the classroom, where he functions as a catalyst between teacher and students in attaining curriculum objectives."



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in August 1972, would devise a program headed by one of the leading experts in the field, and would be designed to meet the specific curricular needs of the schools participating.

In addition, the Seldens began plans for the GeVa Center, a state-of-the-art structure to be built at the corner of Court and Chestnut Streets, which would hold a 500-seat mainstage, a 200-seat experimental stage equipped for both television and film production, meeting rooms, rehearsal areas, a snack bar and restaurant, and craft studios. The GeVa Center would simultaneously run a mainstage subscription season, a repertory company for all mainstage and experimental productions, a children's theatre, a playwrights' workshop, classes and internships. Fine and craft arts would be added to the center's offerings when growth permitted.

In August 1973, a group of actors from England paid a visit to the Selden home, historic Elm Place in Avon, to introduce Rochester to the Theatre-In-Education concept. These actors were the Belgrade Theatre Company of Coventry, England, a group similar to the Octagon, and a busy two-week schedule was arranged for them in which



Originally, the Seldens had envisioned a brand-new theatre complex on the corner of Court and Chestnut Streets.

they visited several schools, conducted seminars, and addressed groups of teachers in an effort to make them see the program as a reality.

At the same time, a British actor/director named Donald MacKechnie visited the Seldens to discuss the project, on which he had been consulting for the last six months. MacKechnie viewed acting and theatre as excitement, he said in an interview with the Democrat and Chronicle. Of the concept of theatre and education brought together, he said, "One of the things I bring to working with children is a memory, and

I have a good one. I remember the pain and torture of learning arithmetic. Of course, I realized later that the reason it was painful was because it was presented in the most unpleasant way possible."

On October 1, 1973, MacKechnie accepted the artistic directorship of GeVa, and only a few days later the city of Rochester gave GeVa a real home, if only for a short time. The old Rochester Business Institute building, at 168 South Clinton Avenue, was scheduled for demolition and was standing empty. GeVa was welcome to use it

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until the funds were brought together for their community center—or until the building was torn down, whichever came first.

The Seldens and MacKechnie had by now decided that it would be necessary to develop a regular performance season in the theatre into their plans. The company would have to establish some public credibility if they were to be welcomed into schools, organizations and even homes to demonstrate their theories and capabilities. They would have to show the public that they were performers, and good one at that.

A renovation of the RBI building began on November 2, 1973, and on November 17 a Saturday morning workshop for children was held at the new GeVa Theatre, signalling the first "performance" of the GeVa Theatre Company. The original company's members included Roger Forbes, Joyce Rae, Bruce Jordan, Cyril Mallett and Cynthia Mason. MacKechnie's wife, actress Patricia Doyle, would soon join the company as well.

A full-length season of evening theatre was still out of reach for the fledgling company, but they opened their first production, a one-act play called *After Magritte* by Tom Stoppard, at the lunch hour on November 26. The play involved a family's reactions to an art show they have just seen, and lasted about 35 minutes. Admission was one dollar. For another \$1.50, a patron could purchase a box lunch.

They added "Rush Hour Theatre" in January 1974—performances at 5:45 PM to tempt patrons to stay downtown for a show and dinner and drive home later. Merely a month after this, the first evening subscription series was born, with performances of six different productions in eight weeks. MacKechnie added Saturday matinees to the schedule, and produced seven new Lunch Hour Theatre pieces in the same time period.

"It was an around-the-clock thing that first year," said Thora Nelson, one of the company's actresses, in an interview with the Times-Union in April 1984. "We would begin at 10 AM with company warm-ups, then have rehearsal. Then some of us would perform in the lunchtime show series. Then we'd rehearse in the afternoon and do an evening show. Then they added revues that were performed at 5:45 PM, in addition to the regular show. And we all participated in the Saturday children's theatre workshops. It was all very exciting—and very harrowing. The future was always uncertain. I won't

say it was disorganized. Let's just say it was a very creative atmosphere, with changes of schedules and plans all the time."

But all could not go on at breakneck speed for the troupe at the old RBI building. In April 1974, GeVa was forced to stop serving wine in their lounge because of their proximity to the neighboring First Universalist Church. Their liquor license was suspended, and even the service of wine at no charge was prohibited. Soft drinks and snacks continued to be available, but some of the charm of opening night parties with the continuous wine fountain was lost.

Close on the heels of this mishap was an investigation by Actor's Equity Association. GeVa had in its employ two actors who belonged to this union who were not, by contract, allowed to perform in a non-professional theatre for pay. The two actors voluntarily left GeVa—but Actor's Equity was not yet silent. Soon the Board of Immigration was alerted by the actors' union that the British actors who had entered the United States on a visa to teach were performing as well. Before the ordeal was ended, three British actors had left the country and MacKechnie had been barred from the GeVa stage.

By mid-July, GeVa had signed a contract turning the theatre into an Actor's Equity professional theatre, and their union difficulties had ended. Now, however, the problem was financing. Union actors are expensive, even at the bottom rate, and while GeVa finished its first season with no deficit on the books, such a situation could not last for long. By November 1974, GeVa employed 33 actors in its repertory format, performing a different show with a different cast nightly and therefore having to pay all of them full-time wages. Even grants from the New York State Council on the Arts and the Rochester Area Foundation for the preparation of programs for inner city schools (to reach minority and bilingual students) could not be stretched to cover the rising costs of production.

It was still a surprise to the public, however, when GeVa closed its doors on February 18, 1975. MacKechnie had left the country and was running into further problems with the Board of Immigration for his re-entry visa, and the Seldens decided that, rather than incur the additional expenses of hiring a new artistic director or rearranging schedules to accommodate the delay, they would end the season early.

GeVa was quiet for a time, but its name was far from forgotten by its

supporters. It was not until November 1975 that, under the chairmanship of Henry W. Williams, Jr. of the Board of Directors, GeVa began to emerge once again.

The event was an announcement at a luncheon, organized by Annette Waldman, Ann Poulter and Sylvia Commins (all of whom are or have been on the Board of Directors) that MacKechnie was back in Rochester and that GeVa would soon be back in business. A fundraising drive was launched in December that raised \$14,000 of its \$45,000 goal in one month, and in February GeVa reopened its doors with a production of *Arms And The Man* by George Bernard Shaw. A subscription campaign was chaired by Paul Seidel (still a member of the Board of Directors) and sold 612 subscriptions before the first production had completed its three-week run. Lunch Hour Theatre resumed on February 11 with *They Used To Star In Movies*, and reviews by local critics were generally more positive than negative across the board. By the end of the season five plays had been presented over 15 weeks in the evening season, and nearly eight thousand tickets had been sold.

The greatest accolades, however, came from Edinburgh, Scotland, where GeVa was invited to bring their production of *The Contrast*, the first play ever written by an American (Royall Tyler in 1787), during the Edinburgh Festival at the end of August. The Contrast received rave reviews from the British and Scottish press, and was awarded a Fringe First Award for enterprise and originality at the Festival.

A 1976-77 season was launched, but in March 1977 GeVa announced that MacKechnie would not be returning to GeVa for another season. MacKechnie would go back to England with his wife to begin other projects, leaving GeVa in the hands of Gideon Y. Schein, its acting artistic director since January 1977.



Schein had been working for several years in theatres in Berlin, Paris, Venice and several other cities in Europe, and in 1976, he decided it was time to come home. "I'm an American and...I missed America," he told Mary Rita Kurycki of the Democrat and Chronicle. He had been with Theatre Atlanta in Georgia, the Guthrie Theatre in Minneapolis, and theatres off-off-Broadway before landing at GeVa, and was most interested in giving GeVa stability, proving that a theatre needn't fall apart when its original artistic director takes his leave.

Schein brought to GeVa a new professionalism, a recognition in the national theatre world GeVa had never known before. With managing director Jessica Andrews, Schein brought GeVa from repertory to resident status, dismissing the group of actors that had appeared in every production. Schein opened the theatre's doors to new directors on a per-show basis, bringing in talent and innovations from New York and from all over the country. Designers such as Desmond Healy and Phillip Jung became interested in working at GeVa, and each production had a new look and feel as these guest artists lent their knowledge and craft to the GeVa stage.

Actors from the New York stage also were lured to GeVa, and for each production auditions were held in New York, giving GeVa prominence among top stage performers. In addition, new works by emerging playwrights graced the GeVa stage yearly, and GeVa was given the opportunity to premiere such pieces as Michael Moriarty's *Flight To The Fatherland*, *Keystone* by John McKellar, *Lance Mulcahy* and *Dion McGregor*, and *In Connecticut* by Roy London. Newer, controversial works that had seen the light of day at other theatres also were introduced to Rochester audiences, including John Pielmeier's *Agnes of God*, *Terra Nova* by Ted Tally, *How I Got That Story* by Amlin Gray, and Sam Shepard's *Buried Child*.

GeVa continued its public service work during the late 1970's as well. With a grant from the city's CETA program, the theatre developed a resident touring company separate from the evening theatre program. GeVa On Tour produced three original works and toured to schools all over and around Monroe County from December 1977 through June 1978.

Through six seasons of work, including a 1980 renovation that made the actual theatre space a cleaner, more versatile and more cooperative commodity, GeVa continued to expand. Subscription sales rose drastically from the orig-

inal 600 to 3500 by 1982, and operating budgets happily expanded to take up the amounts allotted. But looming over the heads of all involved with the theatre was the memory that someday the old RBI building would indeed be sold to a contractor, and eventually GeVa would have to seek new quarters.

Talk began of a Cultural Center, a facility that could house many of Rochester's arts groups in one dynamic building, but almost immediately problems arose in funding and the allocation of land and theatre time within the center. In the midst of discussion on the subject, an announcement was made that Pioneer Properties had been contracted to build an office building on the site of GeVa Theatre.

While discussion of a two-theatre arts center continued through September, GeVa went on to plan its 1981-82 season. In December 1981, Schein announced his intention to leave GeVa in April 1982.

"I have been working in this topsy-turvy profession, full of pleasures and pressures (both of which take their toll) for the past ten years essentially without a break", Schein told the Times-Union on December 7, 1981. "I have come to a point where I simply must take some time for myself and regroup."

Looking back on the move in a recent telephone conversation, Schein added, "I feel that it's healthy for an artistic institution to change visions every once in a while. I felt that I had taken GeVa to where I had wanted to bring it in my six seasons there."

At the same time, GeVa began to look for a new home of its own.

The announcement on February 18, 1982 that Howard J. Millman would take over for Schein was met with kudos from all over the theatrical world. An article by Dave Stearns in the Times-Union carries this description: "Known as an imaginative administrator and manager and a substantial artistic talent, Millman is characterized by Richard G. Fallon, executive director for the nationally known Asolo State Theater in Sarasota, Florida (where Millman was managing director for 12 years), as one of the top five managing directors for regional and resident theatres in the country. ... References the GeVa search committee spoke to expressed incredulity that GeVa hesitated even for a moment to hire him."

While Millman told reporters that his top priority was to make GeVa "the hottest ticket in town," plans had to be made quickly for a new place for GeVa to call home. By March 10, 1982,

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board President David Hoffberg was featured in a newspaper article discussing the possibility of GeVa moving into the old Naval Armory, on the corner of South Clinton Avenue and Woodbury Boulevard—although, said Hoffberg, "Talk—that's all that's happened so far."

For months talk was the order of the day, and questions of feasibility, major overhauls, and down-and-dirty financial considerations kept the decision in limbo. In the meantime, Schein left GeVa on April 18, 1982, telling Times-Union reporter Herbert Simpson, "I have no plans whatsoever," and Millman began to plan his first full season at GeVa—which was also the theatre's tenth anniversary year.

Patrons received a strong taste of what was in store for them when GeVa opened its tenth season with *A History of the American Film*—a production unlike anything the theatre had ever attempted before. Fifteen actors playing 80 roles would dash through 37 set changes and rush in and out of 150 costumes in a spoof on the movie industry. "I want GeVa to stop being mentally restricted by its surroundings," Millman, who was directing the production, told Times-Union reporter Sue Dawson. "I want a theatre of color and incident and panache and excite-



*Quilters*, directed by Howard Millman, sold to 104 per cent of audience capacity and is the most successful show in GeVa's history.

ment." 5352 subscribers echoed his enthusiasm.

The excitement propelled GeVa through the end of 1982, when the final announcement was made: GeVa would buy the Naval Armory from the city of Rochester—for one dollar. The estima-

ted cost of the renovation, however, was closer to \$2.85 million.

"How do we, an arts organization, in a very short period of time, find \$2.85 million?" GeVa Chairman of the Board Jerome Dienstag asked rhetorically at a July 22, 1983 press conference.

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The answer was a complicated but immensely workable agreement with Conifer Development, Inc., involving banks, corporate pledges, involvement by the Urban Development Action Grant, and personal donations.

Community enthusiasm for the popular productions Millman chose for his seasons and for the new theatre on the horizon caused a leap in ticket sales. Even before the theatre opened its 1983-84 season on October 8, 1983, GeVa had 6500 subscribers, a new record for the theatre.

The 1983-84 season included other landmark events for GeVa, also. A Hell of a Town, a new play by Monte Merrick that saw its premiere performance at GeVa, was received so positively by critics and audiences alike that it was packaged and sent to New York to open off-Broadway at the Westside Arts Theatre weeks after it left the GeVa stage. I saw a respectable four-week run in New York with its controversial subject matter (it was the story of two survivors of a neutron bomb exploding in New York City) standing in the way of its greater success. Later that season, however, GeVa opened Quilters, a musical play about the women who pioneered through middle America in the 19th century, and played with the house so jammed to capacity that for the first time GeVa sold its dubious balcony seats and had to move the production to another theatre—the Harley School auditorium—for a week to accommodate the clamour for tickets.

"We're going out of our minds," box office manager Diana Viele told Marshall Fine of the Times-Union on March 7, 1984. "More than half the seats were sold before we even opened. We've taken 50 to 60 calls a day and when we tell them we've sold out, they're in shock. People are asking if they can stand, if they can usher, even if they can pay more just to get in."

In the midst of this success, GeVa finally broke ground on the renovation of their new home on May 23, 1984. The ceremony, originally planned for February 14, had been postponed until plans for the renovation of the Armory were approved by the State Historic Preservation Office and the U.S. Department of the Interior.

On the same day, GeVa launched its public fundraising campaign for the construction project.

The three-month delay in the ground-breaking led to a three-month delay in the actual opening of the new theatre, but GeVa fans were undaunted. A new subscription record was set—9040

subscribers as of February 1, 1985—and GeVa began its 1984-85 season in its original building with Billy Bishop Goes To War and All My Sons.

All My Sons was just the sort of climax one might expect to close an old, dilapidated and well-used building that has long since served its time. Three weeks after the production opened, Gerald Richards, who played Joe Keller, became seriously ill and was hospitalized, withdrawing from further performances. Over a hectic week-end Millman, who had directed the play, re-cast the role with James Jeter, who was flown in overnight from California to take the part after only ten hours of rehearsal. But eleven days after All My Sons reopened, Jeter was a passenger in an auto accident in which he was hospitalized with broken ribs and a broken pelvis.

"I knew what I had to do," said Millman, and the following evening and for the seven remaining performances he went on as Joe Keller. Said Sarah Miles Watts of the Democrat and Chronicle of his performance:

"He played this guilt-ridden, self-made businessman with his body restrained but with his emotions close to the surface. The result was volcanic, one eruption of anger after another. . . he looked like a defeated and dejected Mario Cuomo."

So it was that Millman found himself cast in the last play ever to be performed in the old GeVa Theatre. As the house lights came up on February 17, 1985 at

9:30 PM, to the staff, the Board of Directors and the cast, it was a fitting closing indeed.

Randi S. Bassow

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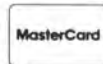
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## ARTISTIC COMPANY

**THOMAS BABE** (*Playwright*) was born in Buffalo and raised in Rochester. He was graduated from West (now Wilson) High School and worked summers for the Rochester *Democrat & Chronicle* while going to college. Joseph Papp and the New York Shakespeare Festival produced most of Mr. Babe's plays, including *Kid Champion*, *Rebel Women*, *Fathers & Sons*, *A Prayer For My Daughter*, *Billy Irish*, *Taken In Marriage*, *Salt Lake City Skyline* and *Buried Inside Extra*. He has also written for radio (NPR's "Ear-play"), television ("Ryan's Hope"), the movies (scripts in development with Warner Brothers, Embassy and Paramount Pictures) and Twyla Tharp and her company (*When We Were Very Young*). He has also directed over 50 plays, including Neal Bell's *Two Small Bodies*, Terry Curtis Fox's *Justice*, Wendy Wasserstein's *Uncommon Women and Others*, and Keith Reddin's *Life & Limb*, just done at Playwrights Horizons. This play was written in memory of the gifted film producer and social activist, Hannah Weinstein, with whom Mr. Babe was working on a film at the time of her death last year.

**MARGARET COLIN** (*Tina*) studied at Hofstra University and almost got her B.A. in theatre when she started working on ABC's "The Edge of Night", playing Paige Madison. She was able to complete six more credits before she began playing Margo Montgomery on "As the World Turns" on CBS. After three action-packed years, she left ATWT and began working at the Actors' Chapel playing Sarah in *The Lover*. At the Horace Mann Theatre, she played Sarah in *The Cabbagehead* and Columбина in *Venetian Twins*. At Lincoln Center in a workshop production of *Tornado*, she played Patti Fox Abrams. Last April Margaret took part in Ensemble Studio Theatre's marathon of new one-act plays, playing Debbie Evans in *House*. She continued to work at EST in staged readings and showcase productions of *Landscape with Waitress* as the waitress and as Audrey in *Surprise*. She's also apprenticed with the Acting Company. Currently she is finishing work on six more credits, which will bring her within nine credits of her B.A., the attainment of which will doubtless change her life. *Planet Fires* is Margaret's Equity debut, so life couldn't be better.

**F. MITCHELL DANA** (*Lighting Designer*) most recently designed *Billy Bishop Goes To War* for GeVa and a new production of *Turandot* for the Royal Opera/Covent Garden, featuring Placido Domingo and Gwyneth Jones, and directed by Andrei Serban. He also designed *La Ronde* at the New York City Opera, and the Olympic Art Festival, which premiered in Los Angeles and went on to the Royal Opera. His Broadway credits include *The Suicide* starring Derek Jacoby, *The Inspector General*, *Man and Superman*, *Once in a Lifetime*, *Freedom of the City*, *Monday After the Miracle*, starring Jane Alexander and Karen Allen, and *Mass Appeal*. Off-Broadway credits include Richard Foreman's *3 Acts of Recognition*, *A Coupla White Chicks* starring Eileen Brennan and Susan Sarandon and *The Philanthropist* starring David McCallum. He has also designed over 150 productions for the American Conservatory Theatre, the BAM Theatre Company, the Cincinnati Playhouse, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Seattle Repertory Theatre, the Stratford Festival (Ontario) and the National Arts Center of Ottawa. He has designed 24 musicals for the Pittsburgh Civic Light Opera, and designed *A Hell of a Town* for GeVa. Mr. Dana also designs for television and presently teaches lighting design at Rutgers University.

**JOHN HENRY DAVIS** (*Director*) most recently directed *Once On A Summer Day*, a new musical about the relationship between Lewis Carroll and the young Alice, which is currently playing off-Broadway. In October he directed *First Lady*, based on the life of Eleanor Roosevelt, which was performed at the White House. This year he directed James Whitmore and Audra Lindley in a Zev Bufman production of *In The Sweet Bye and Bye* at the Royal Poinciana and the Parker Playhouse in Florida. He also directed the world premiere production at Buffalo Studio Arena. Mr. Davis has substantial experience directing premiere productions of new plays on stages throughout North America, including Washington, Canada and New York. His direction and development of new plays and musicals include work with the Circle Repertory Company as director of *Prague Spring* and Assistant Director of *Knock Knock*.



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at the Circle and on Broadway. He directed the original production of *Jim Thorpe* at the Kennedy Center in Washington DC as well as the New York productions of *Taming of the Shrew*, *Inherit the Wind*, and *The Entertainer*. He directed the premieres of *Starry Night* by Monte Merrick, *Sightlines* by Mark Eisman, and *More Sweet Reason*, a musical revue. As Artistic Director of the Joseph Jefferson Theatre, he directed *Games*, which was aired on NBC. Mr. Davis is presently director and dramaturge for the Performing Arts Repertory Theatre. John Henry Davis dedicates his work on this production of *Planet Fires* to the memory of his father, John Henry Davis, Sr.

**JOHN FRANCESCHINA** (Composer) has enjoyed a multifaceted career in theatre music. As Composer-In-Residence at the Asolo State Theater he has provided scores for *The Tempest*, *A Midsummer Night's Dream*, *Sherlock Holmes*, *Misalliance*, *Dark Of The Moon*, *Waiting For Godot*, and *Death Of A Salesman*. As musical director-arranger, he has conducted *Be Kind To People Week* with Nell Carter, *Chase A Rainbow* with Ted Pugh, and *The Rise Of David Levinson* with Marilyn Sokol in New York City, four productions of *Starting Here Starting Now*, three of *Tintypes*, and two of *Getting My Act Together* in the regional theatre and on tour. As a pianist he has accompanied Angela Landsbury, Leslie Uggams, Jan Pierce, Theodore Bikel, Lotte Lenya, and Bobby Vinton on the Strawhat Circuit. As a serious composer he is known in Europe for his pyrotechnical accordion music and has had two concerts of his chamber music at Carnegie Hall in New York. He is currently completing an orchestral commission by the New Orleans Symphony Orchestra and working on an opera for the St. Petersburg Historical Society. In the academic world, he is professor of Music Theater at The Florida State University and preparing a study of the music of Charles Dildin and a paper analyzing the recitative in Mozart's early operas. As a translator, his acting edition of Moliere's *The Doctor In Spite Of Himself* is currently touring the South with the Asolo Touring Company.

**MICHAEL GENET** (Will), in his first appearance at GeVa, is very happy to be associated with Mr. Babe and Mr. Davis. Last seen as Billy Bigelow in *Carousel* at the Hyfield Theatre, audiences have also witnessed his performances in *Ain't Misbehavin'* at Ford's Theatre, *Hank Williams: The King of Country Music* at the Solvang Theatrefest, and *An Evening With Michael Genet* and the Washington Hilton Grand Ballroom. On the west coast, audiences have seen his Yang

Sun in *The Good Person of Szechwan*, Roger in Jean Genet's *The Balcony*, El Raheen in *Short Eyes*, H. D. in *Gold Coast*, and Howard in *Death of a Salesman*. At Washington D.C.'s Arena Stage Mr. Genet was seen as The Reverend in Brecht's *Happy End*, which recently completed filming for PBS-TV.

—Rainbow—

**DONNA HALEY** (*Susan B. Anthony*) began her career with Ellis Rabb's APA Repertory Company appearing as a witch in *Macbeth* and starring in Becket's *Play*. She comes to GeVa from her recently acclaimed Titania/Hippolyta in *A Midsummer Night's Dream* and Mrs. Allen in *Dark Of The Moon* at Buffalo's Studio Arena. Previous to this, and intermittently, Donna rejoins Broadway's *Brighton Beach Memoirs* as standby for Kate and Blanche. Off-Broadway, she has appeared frequently: last season as Carlotta in *The Other Shore* at Writers' Theatre and in leading roles at the Chelsea Theatre and Actors' Alliance. As a member of NY's Colonnades Theatre, she created the role of Madeline Bejart in the World Premiere of *Moliere In Spite Of Himself*. Donna has also been seen in film and television—most notably as Katrina in the controversial *Playing For Time* with Vanessa Redgrave. At Syracuse Stage, she starred as Anna, the troubled Africaner, in the US premiere of *Paradise Is Closing Down*. Ms. Haley has worked at many other regional theatres including the Long Wharf, Guthrie, Goodman, Kennedy Center, Berkshire Festival, and Alabama Shakespeare Festival. Her roles include: Masha in *The Three Sisters*, Lady MacDuff in *Macbeth*, Beatrice in *Servant Of Two Masters*, Marguerite in *Camille*, Viola in *Twelfth Night*, Anna in *Old Times*, and Rosetta in *Leonce and Lena*.

**MATTHEW KIMBROUGH** (*Fight Instructor*) is an associate member of the American Fight Directors' Guild and holds a certificate of proficiency with the British Fight Directors' Guild. He was fight captain and assisted on the choreography on the production of *Detective Story* at the Ahmanson Theatre in Los Angeles with Charleton Heston, and in the new musical *Shot Through The Heart* at the Birmingham Theatre. He also choreographed the fights for *Romeo and Juliet* for the Oak Park Shakespeare Festival in Chicago. He has taught stage combat at Loyola University in Chicago, at the Victory Gardens Theatre and with John Houseman's Acting Company. In workshops designed by B.H. Barry.

**JEFFREY M. MILLER** (*Sound Designer*) toured nationally as sound technician with *A Chorus Line* and *Walt Disney's*

*Great Ice Odyssey* and as electrician with *They're Playing Our Song*. Locally he has been a technician for thirteen Broadway show tours and for several ballet companies, including the Elliot Feld, the Joffrey and the New York City Ballet. A graduate of Rochester Institute of Technology with a degree in electrical engineering, he was an audio engineer with WXXI-TV and with WITR-FM. Mr. Miller is also an accomplished musician and plays the tuba and string bass professionally.

**HOWARD J. MILLMAN** (*Producing Director*) in his third season at GeVa Theatre, brings to Rochester more than thirty years' experience as actor, director, and producer. He was formerly executive director of Pittsburgh Public Theatre and managing director of the Asolo State Theater in Sarasota, Florida. A graduate of Hartwick College and Purdue University, he has served as professor of theatre management at Florida State University, on the faculty of Montclair State College in New Jersey and as chairman of the professional Theatre Division of the Southeastern Theatre Conference. He is currently on the staff of the Aesthetic Education Institute at the Eastman School of Music. Mr. Millman is active in both the League of Resident Theatres and the Foundation for the Extension and Development of the American Professional Theatre. Last season, he directed *Quilters*, and this season, in addition to *All My Sons*, he will direct *The Royal Family*. Mr. Millman also directed *A History of the American Film* for GeVa's 1982-83 season.

**CATHERINE NORBERG** (*Stage Manager*), in her fourth season at GeVa recently stage managed the final production in the old GeVa Theatre, the ever eventful *All My Sons*. Past productions she has stage managed include *Born Yesterday*, *A Hell Of A Town*, *The Dining Room*, *I'm Getting My Act Together And Taking It On The Road*, *Ah, Wilderness*, and



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*Mass Appeal*. Before the season began Cat was a member of GeVa's Administrative Staff as Receptionist. During the summer she did some vacationing in Providence and Cape Cod, then returned to Rochester to stage manage the tent entertainment for GeVa's Victorian Fair. In her limited spare time Cat enjoys reading, movies, pool playing, knitting, and caring for her furry, black and white friend, Sebastian.

**KEVIN O'CONNOR** (*Van Amburgh*) has originated over 300 plays, winning Obies for Sam Shepard's *Chicago*, Leonard Melfi's *Birdbath*, and the one-man show *Chucky's Hunch* by Rochelle Owens. He was also awarded two New York Drama Desk Awards for *Six From La Mama* and David Storey's *The Contractor*. Last season, in New York, he was seen in *The Beckett Plays* and *The Last of the Knucklemen*, and spent the summer touring with Cleavon Little in *The Emperor Jones*. Kevin has appeared in seven films including *Let's Scare Jessica To Death* and co-starring with Peter Falk in Friedkin's *The Brinks Job*. Among his many TV credits he's most remembered for starring as Humphrey Bogart in the CBS special, "Bogie," and toiling endlessly in numerous soap operas. Mr. O'Connor is a director as well, also having served as Artistic Director at

Theatre at St. Clements, and his workshop Theatre was produced under the auspices of Joseph Papp. A member of the original La Mama Troupe, with which he toured Europe three times, he spent five seasons at the Eugene O'Neill Playwrights Conference, and currently teaches at the Corner Loft in New York. Kevin has acted extensively in regional and summer theatres, appeared on Broadway in *Gloria* and *Esperanza*, *Devour The Snow* and Albee's *The Lady From Dubuque*, and was born and raised in Hawaii.

**LEONARD PARKER** (*Frederick Douglass*) is no stranger to the entertainment world. He has been in many Broadway productions, such as *One Flew Over the Cuckoo's Nest*, *The Physicist*, *The Long Dream*, *Porgy and Bess*, and *Fly Blackbird*. His off-Broadway credits include *The Connection*, *The Apple*, *The Blacks* by Jean Genet, *In White America* and *Dark of the Moon*. His prizewinning performances in films include *Nothing But A Man*, *It Won't Rub Off*, *Baby*, *Stiletto* and *Sounder*. Television audiences are familiar with his work in shows such as "Naked City", "The Deep-Enders", "Armstrong Circle Theatre", "The Doctors and the Nurses", "NYPD", and "Kojak". Mr. Parker's national touring

includes *Lost In The Stars*, *Carmen Jones*, *The Imperial Jones*, *Promises, Promises*, *Irma La Douce* and *Free and Easy* (*St. Louis Woman*). He is a graduate of the Cleveland Institute of Music and Case Reserve University Theatre Department. He also studied and performed at Caribou Theatre. Presently he is the executive director of arts and culture in central Harlem where he has produced and written several plays.

**JOHN QUINN** (*Second Man*) began acting in 1969 as a member of the Escape and Evasion Training Roadshow, an informational theatre company touring western Europe. John joined GeVa in 1972 with roles in *Moby Dick*, *Present Laughter*, *Private Ear*, *Rosencrantz and Guildenstern Are Dead*, and John Lennon's *In His Own Write*. He played two seasons at the University of Rochester Summer Theatre in their productions of *Macbeth*, *You Can't Take It With You*, and *As You Like It*. John is a member of Nazareth College's Youthatre company and the Mime Workshop. He recently voiced for deaf theatre in the National Technical Institute for the Deaf's production of *Caucasian Chalk Circle*. GeVa audiences will also remember him in *A History of the American Film*, *Tartuffe: Alias "The Preacher"*, *Uncle Vanya* and *Born Yesterday*.

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**RAY RECHT** (*Set Designer*) designed *Billy Bishop Goes To War* for GeVa earlier this season. Since his last assignment at GeVa as set designer for *A Hell Of A Town*, he has designed *A Hell Of A Town* for off-Broadway and *The Babe* for Broadway. Other Broadway credits include *Slab Boys*, *Trick*, starring Tammy Grimes, and Associate Designer for *Woman of the Year* and *The First*. Off-Broadway he has designed *A...My Name Is Alice* at the Top of the Gate, and has worked for The Manhattan Theatre Club, Playwrights Horizons, The Negro Ensemble, and St. Peter's Church, among others. His regional credits include work at the McCarter Theatre, Center Stage in Baltimore, the Pittsburgh Civic Light Opera and the Manitoba Theatre Center in Winnipeg. Mr. Recht has been art director on several feature films including *Exposed*, and *Amityville II—The Possession*. He has worked as a scenic designer for "Another World" on NBC. Mr. Recht is a graduate of Carnegie Mellon University and the Yale School of Drama.

**PAMELA SCOFIELD** (*Costume Designer*) has just completed designs for the New York Premiere of Jeffrey Sweet's play, *Responsible Parties*. Earlier this year, also in New York, she designed *The Accrington Pals* at the Hudson Guild

Theatre. For the Philadelphia Company she designed *Terra Nova*, which she designed at GeVa. Ms. Scofield was the principle costume designer for GeVa for four seasons, designing productions of *Keystone*, *How I Got That Story*, *A History of the American Film* and *Quilters*, among many others. She has designed for the Milwaukee Repertory Theatre, the Berkshire Theatre Festival and Buffalo's Studio Arena Theatre. In New York, she costumed premieres of *Mary Barnes*, *A Hell Of A Town*, and several productions of CSC Repertory and others long forgotten. Ms. Scofield is the designer of choice for several Manhattan mimes and magicians, currently on tour at home and abroad. She is married to actor Saylor Creswell and the mother of two astonishing boys.

**BEN SIEGLER** (*Henry*) appeared on Broadway in the Circle Repertory Company's production of *Fifth of July*. A member of Circle Rep, he has appeared there in *Levitaton*, *What I Did Last Summer*, *Snow Orchid*, *Threads*, *The Diviners*, *Innocent Thoughts*, *Harmless Intentions*, as well as many workshops and readings, and in the Asian tour of *The Diviners*. Most recently he acted in *Romance Language* at Playwright's Horizons, where he previously did *Elm Circle*. Other credits include: *Many*

*Happy Returns* at the Ensemble Studio Theatre, *Gifted Children* at Jewish Repertory and many new plays at the Eugene O'Neill Playwrights' Conference where Ben has participated as an actor for the past three summers. He has worked regionally at the Hartford Stage Company, the Annenberg Center in Philadelphia and the Plaza Theatre in Dallas. Ben was also seen on ABC in "The Edge Of Night" and is a playwright working with the Playwrights' Lab at Circle Rep. Ben will appear in the CBS made for TV film, "Ziggo's Choice," in April.

**JAMES STEPHEN SULANOWSKI** (*Stage Manager*) greeted the challenge of stage managing this, the first production in the new GeVa Theatre, with both nervous excitement and abject terror. Jim is returning for his third season as Stage Manager. He got his first big break at GeVa in 1977 when he was hired as Assistant Stage Manager for GeVa On Tour. Between then and now Jim has worked from coast to coast. He spent a season at the Westbury Music Fair on Long Island as Stage Manager to such stars as Bob Hope, Sammy Davis, Jr., and Diana Ross. After that Jim moved to San Francisco and spent two seasons as Production Coordinator for the American Conservatory Theatre.

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Mingled between and around all that Jim has worked extensively in summer stock as actor, technician, and Stage Manager. Two of these companies were the Bristol Valley Playhouse here in New York and Theatre West Virginia where he stage managed the long running outdoor dramas, *Hatfields and McCoy's* and *Honey In The Rock*. Although Jim admits that acting is not his strong suit, he does agree that he enjoyed his cameo roles as the Assistant Manager and The Barber in last year's production, *Born Yesterday*. Jim is an accomplished puppeteer and has written, directed and performed for over ten years. Earlier this season Jim stage managed *Billy Bishop Goes To War*. In his all too few hours off Jim enjoys reading, watching TV or going to a Woody Allen film festival.

**BRAD SULLIVAN** (*Abe Lincoln*) has performed on Broadway in *Working* (Drama Desk Nomination), *Pavlo Hummel*, *The Wake of Jamey Foster*, *The Caine Mutiny Court Marshall*, and *South Pacific* (revival). He appeared at the New York Shakespeare Festival in *Arturo*, *VI*, *The Memorandum*, *Coriolanus* and recently, *The Ballad of Soapy Smith*. Among a dozen plays off-Broadway are premieres of Tennessee Williams' *Small Craft Warnings*, and Megan Terry's *Hothouse*. Other stage credits include thirteen Shakespearean productions, several national tours, and fourteen regional theatre productions. Some of his many films are *Slap Shot*, *The Sting*, *Ghost Story* and *The Island*. On television, Mr. Sullivan has appeared in four pilots, numerous guest appearances and specials, including "Sticks and Bones", and "George Washington". He has been on "All My Children", "Ryan's Hope", and "Search for Tomorrow".

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# THE GEVA STAFF

**JANICE ANDREWS** (*Box Office Assistant*) joined Geva in January 1985 as a Public Relations/Marketing Intern. She first became involved with theatre while at Cornell University, working in costumes there and at Hangar Theatre in Ithaca. After graduating from Cornell in 1981 with a degree in economics, she came to Rochester to work in retailing and has also taught swimming several years with the YMCA. Janice recently became the first woman to swim the length of Canandaigua Lake. She swims competitively and is currently training for the Toronto World Masters Games in August. She is not the only member of her family involved in theatre; her sister Susan is Properties Manager at Center Stage in Baltimore.

**JULIE A. ANGELONE** (*Box Office Assistant*) entered the Air Corps of the United States Marine Corps at 17 and earned three meritorious promotions and a meritorious mast. In three years she learned all about discipline and endurance. These have been for her the most important ingredients in her creative and academic careers. Following her discharge she attended the University of Rochester and was graduated cum laude with a BA in English Literature and Political Science. She was news editor for the *Campus Times*. During her junior year abroad in Israel she was editor of the school yearbook and co-editor of the English section of the Hebrew University in Jerusalem's student newspaper. She has also writ-

ten articles for the *International Jerusalem Post*, and was a member of a select Middle East debating team. Following her graduation she studied at a yeshiva in Jerusalem. She is presently a graduate student in English Literature at the University of Rochester. Since she was 13 she has been writing poetry, short stories and plays. She will be attending the Tisch School of the Performing Arts at NYU this summer, where her creative work will be entered in competition with other aspiring writers.

**JAMES BACIULIS** (*Carpenter*) is working in his first season at GeVa. James attended Rochester Institute of Technology and Randolph Macon College. He is also renovating his own house in the city.

**CHERRIE BARBOUR** (*Operations/Personnel Manager*) is a graduate of the Master of Arts in Teaching program at the University of Rochester. Seven years of English instruction, drama coaching, and experimental classroom programming and curriculum development formed the beginnings of her varied career. Three years as customer Service Specialist for North American Philips Corporation, reporting for a small town newspaper, advertising sales, free lance editing and sales experience all conspired to land her on her feet and keep her on her toes at GeVa. She was promoted from executive assistant to Operations/Personnel Manager last July. With the opening of *Planet Fires*, Cherrie

is leaving GeVa Theatre to explore new horizons in New York City. The staff of GeVa extends its best wishes for her great success, for we will all miss her and her tremendous contribution to the theatre greatly.

**RANDI S. BASSOW** (*Associate Director of Public Relations and Marketing/Group Sales Coordinator*) first became known to the GeVa staff as a theatre critic for *Freetime Magazine*. She served as assistant editor of that publication for two years, and was a film critic for the *Dallas Observer* and a reporter for the *Dallas Morning News*. Her technical theatre background includes stage management for the Barry C. Tuttle Summer Theatre and two seasons as property mistress at the Playhouse-On-The-Hill in Clinton, New York and at the Newport Summer Theatre in Newport, Rhode Island. She is currently a master's degree candidate in the film studies department at the University of Rochester, and she is looking forward to the completion of her first novel sometime in 1985.

**MARK BAUGHMAN** (*Intern--Stage Management*) is a 1984 graduate of Wayne State University in Detroit, where he received his MFA degree in directing. His directing credits include *Arms and the Man* and *Cold Storage*. Mark was a member of the Hilberry Repertory Theatre, an all-graduate company, while at Wayne State. He stage managed numerous productions there in-



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cluding *Hamlet*, *The Sea Gull*, and *Cyrano de Bergerac*. This past summer, he served as stage manager for *The Tempest* and *The Taming of the Shrew* at the Utah Shakespeare Festival. While earning his BFA degree at the University of Wisconsin at Milwaukee, he stage managed . . . *Renovations* and *An Interest in Strangers* at Theatre X. Other professional credits include productions of *Applause* and *Anything Goes* for the Ring Theatre at the University of Miami.

**SAMUEL BELLINGER** (*Assistant Business Manager*) is a native of Elmira, New York and received a BS in Business Administration/Fine Arts from Nazareth College in Rochester. He first came to GeVa in September 1983, conducting an internship in the departments of Box Office, PR/Marketing, and General Management. Since May 1984, he has worked in his current capacity. Samuel concentrates on his "second career" of acting, which was primarily influenced by Winnie Smith and acting instructor Mary Krickmire. He has performed in various productions at Nazareth, including *The Typists*, *A Midsummer Night's Dream* and *Salad Days*. He also performed for the George Eastman Children's Festival, and the Rochester Sesqui-centennial Pageant. In his spare time he sits on the advisory board of the Victor Association of Cultural and Performing Arts, and enjoys photography and playing the clarinet.

**JEFF BENGSTON** (*First Electrician*) is returning for his second season at GeVa Theatre. He was an intern in the electrics department for the 1983-84 season. He received a bachelor's degree in English and drama from the State University of New York at Geneseo. While in school he worked both on stage crews and on stage, acting in a production of *Equus*. In the summer of 1984 he was master electrician and lighting designer for Bristol Valley Playhouse in Naples, New York. Jeff's hobbies include reading and writing short stories.

**SARAH BOOHER** (*Capital Campaign Manager*) learned fundraising "in the field" during her 17-year affiliation as volunteer and staff member with the Institute of Cultural Affairs, an international community development organization based in Chicago. Her work took her to 21 countries in Europe, Asia, Africa and South America. She became involved in fundraising full time and in 1982 was named Development Manager for the Northeastern United States. After moving her family from Chicago to Conesus Lake in September 1983, Ms. Booher began her work in the Rochester area as a planning consultant with PMA Associates. She returned to full-time fundraising as Direc-

tor of the \$1 million Planned Parenthood Capital Campaign in February 1984. With 90 percent of that goal reached, she took over management of the GeVa Capital Campaign in October 1984.

**ANN PATRICE CARRIGAN, SSJ** (*Literary Director*) is a graduate of the Breadloaf School of English, and has done graduate work in theatre at the University of Bridgeport and Ithaca College. Formerly an English teacher and Drama director, she was the chairperson of the Fine Arts Department at St. Agnes High School and later the theatre chairperson at the Rochester Association of Performing Arts. In conjunction with her work on developing new scripts for the theatre and as researcher and writer for each mainstage production, she works with the Education Department in conducting GeVa's Teacher Educa-

tion Seminars which are produced in conjunction with the Aesthetic Education Institute of Rochester.

**MAR CARTER** (*Telephone Campaign Coordinator*) is an award-winning sculptor who has exhibited throughout the country in both group and one-man shows. Originally from Chicago, she was awarded the Mr. and Mrs. Joseph A. Golde Prize by the Art Institute of Chicago, and has displayed her work at the Willow in New York City. She has been with GeVa for four years and is instrumental in the telemarketing campaigns for Angel and subscription drives.

**THOMAS CASTAGNARO** (*Lounge Manager*) comes to GeVa with 15 years' experience in the restaurant business as waiter, bartender and manager. He has performed these duties at Trebor's,

Jason's, the Royal Biscuit and the Rio Bamba.

**VICKI DUVAL** (*Director of Education*) most recently was the managing director of the Rochester Community Players, at which she was responsible for the highly successful Youth theatre program. She was also a member of the original GeVa-On-Tour program.

**MARTYLOU LOCKE-EVERY** (*Assistant Capital Campaign Manager*) has been with GeVa since April 1984. She has been involved in fundraising for the Kidney Foundation, the American Cancer Society and the Mary Cariola Children's Center. She is a volunteer supporter of the Multiple Sclerosis Society and is a Compeer.

**NICHOLAS ANTHONY FICI** (*Property Master*) is in the middle of his fourth season with GeVa. Nick is a Rochester native who has been active in local community and professional theatre for over 20 years. A graduate of the first class of theatre majors from the State University of New York at Brockport, he got his professional start in 1969 as technical director for the "new Theatre" at the Jewish Center, where he also wrote, produced, and directed original scripts. He went on to become technical director for Rochester's first dinner theatre at the Other Side of the Tracks, in Pittsford. Beginning in 1976 Nick served two seasons as scenic designer and technical director for the Rochester Community Players. Interspersed with this were short stints with Theatre East, Rochester Shakespeare Theatre, Barry Tuttle and Bristol Valley Playhouse. Nick is an accomplished chef, having supplemented his theatre work in local restaurants and operating his own catering business. He enjoys mountain climbing and politics and looks forward to many more rewarding seasons with GeVa.

**DORINDA DEAN GOGGIN** (*Business Manager*) comes to GeVa with five years' experience as the business manager for the Visual Studies Workshop. Ms. Goggin is currently the president of the Advisory Board of the Association for the Learning Disabled of the Genesee Valley. She is a member of the Board of Directors of the Health Association, and attended Hartwick College and Alfred University.

**ALAN LAFLEUR** (*Instructor*) is a professional dancer who has toured internationally with the Young Americans and performed in Liberace's night club reviews. Since moving to Rochester, he has taught dance and choreographed a number of local productions.



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**PAULA LILLEY** (*Stitcher*) a self-taught seamstress, won honorable mention in a dress-a-doll contest at age seven. She later sewed costumes for school and church productions and sold clothing of her original design in boutiques. She got her first professional theatre sewing job at age 16. In 1982 she began a custom clothing business and won honorable mention for her work at the 1983 Clothesline Show. This is her first season at GeVa.

**ANNE ZICARI-LOPEZ** (*Secretary for Marketing/Public Relations and Development Departments*) was "discovered" sweeping floors at the annual GeVa Auction. A member of the Hospitality Committee, she came aboard as Receptionist in November of 1983. In July of 1984 she was promoted to her current secretarial position. She has always had an interest in the theatre and has enjoyed participating in school and community productions. It will be a "return engagement" for Mrs. Lopez at GeVa's new building. In 1951 she served there as a member of the Naval Reserve. Also that year, Anne was one of ten hostesses chosen to assist at the YWCA USO on Clinton Avenue North. It is here she met her late husband and moved to New York City where they raised three children, Laura, Nancy, and Phillip. In 1970 Anne returned to the work force and was employed by Minolta Corporation in Ramsey, New Jersey. She was not only secretary for the Camera Parts Department, but was also "Mamma San" to the newly arrived technicians from Japan. Because her children have settled in other parts of the country, Anne has the same relationship with the younger staff members at GeVa. Upon returning to Rochester in 1979, she worked for Xerox Corporation, at first in the Technical Education and Personnel Departments in Webster and later as Receptionist for the Executive Offices at Xerox Square. Anne's proudest achievement was to become a grandmother in October of 1984 to Danielle Marie.

**SUSAN MATHNER** (*Deck Manager*) is a graduate of Canisius College with a degree in communications and has worked in technical theatre and in the administrative end of production. Her experience has taken her to Studio Arena Theatre in Buffalo to assist in the production of *A Christmas Carol*, and to work in set construction at the State University of New York at Buffalo and with the Zodiac Dance Company. She worked in public relations with the Buffalo Entertainment Theatre, and joined the staff of GeVa in 1982.

**ADELE FICO-MCCARTHY** (*Director of Marketing and Public Relations*) has

been active in all phases of theatre since early childhood. She has worked with the University of Rochester Summer Theatre, The Downstairs Cabaret, the Rochester City School District, as well as many community and semi-professional theatre groups in the Rochester area. She began her career with GeVa Theatre in 1979 working the Box Office, and in 1980 she assumed the directorship of the Marketing and Public Relations Department. Her marketing and public relations background includes positions with Malrite Communications, the University of Syracuse, Colgate University and the University of Rochester. A graduate of the University of Rochester, she holds a BA in Art History/Studio Arts.

**NICHOLAS MINETOR** (*Master Electrician*) comes to GeVa from Minneapolis, where he graduated from the Theatre Department at the University of Minnesota. From 1974 to 1981 he was master electrician for *The Golden Strings Show*. At the same time he was resident lighting designer for The Minnesota Jazz Dance Company and the Anacrusis Dance Company. He also designed lights and scenery for numerous plays at Theatre in the Round and Center Stage, among others. In 1983 he was Master Electrician for the Santa Fe Opera. In his three seasons with GeVa he has occasionally designed sound, most notably for *A Hell Of A Town*, including its off-Broadway production. Nic's lighting can be seen locally at Rochester Opera Theatre, most recently in their fall 1984 production of *Otello*. He has lighted a number of shows and events with Brighton Lites, including the Upper Falls of the Genesee River and the President of the United States in his recent visit to Rochester. Nic's hobbies are photography, sailing, listening to classical music and jazz.

**DEBRA MISTRIK** (*Draper*) is in her first season at GeVa. She comes from Pittsburgh, Pennsylvania, where she graduated in 1983 from Carnegie Mellon University. Her previous job experiences range from constructing Elizabethan costumes for a film documentary for the St. Augustine Historical Society to designing clown costumes for the Ringling Brothers and Barnum and Bailey Clown College. She has many hobbies, her favorite of which is the consumption of chocolate.

**SYLVIA SHERET NEWMAN** (*First Hand*) has been a free-lance costumer since moving to Rochester in 1977. She has worked as a costumer and designer for many area theatres including the University of Rochester Summer Theatre, Arts Center Theatre, Nazareth College and Center Stage. This past summer

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she coordinated costumes for the Sesquicentennial Pageant in Genesee Valley Park. Last year Sylvia started a theatrical costume business with a friend. Together they do costume design, construction and rentals. A graduate of Keuka College, Sylvia has done graduate work in theatre at SUNY Binghamton. She is married to a local attorney. They live in Fairport with their two-year-old son, Alexander.

**TIMOTHY C. NORLAND** (*General Manager*) began his career as a business management intern at Indiana Repertory Theatre in Indianapolis and subsequently served as Business Manager at the Cherry County Playhouse in Traverse City, Michigan. In September 1981 he was named General Manager. His responsibilities include negotiating all contracts for the staffing of GeVa, assisting in the fiscal management of all production areas, and overseeing all administrative operations of GeVa Theatre. He is married to Betsey Sherman Norland, a proud new mother, who also freelances as a draper in GeVa's costume shop. Tim and Betsey are enjoying their 18 month old son Christopher, who has a promising career as either a furniture mover or a concert pianist.

**MARCIA NOWIK** (*Instructor*) has been involved in the Rochester theatre community for several years. As a teacher, she has taught acting and theatre arts at RAPA and as a performer on the GeVa stage, she was Norah in *Ah, Wilderness!*, Dana in *Quilters*, and Lydia Lubey in *All My Sons*. On the community level she was Arlene in *Getting Out*, Helen in *Ladyhouse Blues*, Beatrice in *To Grandmother's House We Go*, and most recently as Dragons in *Talking With*. She lives in Rochester with her two sons, Shawn and Justin.

**LISA PALMERTON** (*Wardrobe Manager*) came to GeVa upon graduation from the State University of New York at Fredonia last May. For the past two summers she has worked at the Champlain Shakespeare Festival in Vermont and Mill Mountain Theatre in Virginia doing summer stock. She enjoys the field of theatrical costuming and wishes to continue her education by attending graduate school after a few years of work.

**GAYLE PORTER** (*Director of Development*) brings to GeVa a background filled with political and organizational activity. She has been a fundraiser for United States congressional campaigns, was the deputy director of organization for the 1976 presidential campaign, and was the national coordinator of the Voting Rights Act of 1968, which

lowered the voting age to 18 years. Ms. Porter has most recently acted as a private consultant in fundraising and public relations for Planned Parenthood, the YWCA, and various projects on housing, alcoholism and youth.

**ANN REVELL** (*Coordinator of Computer Services*) is a master's degree candidate at the State University College at Brockport, and has been employed by the Seattle Repertory Theatre, the Taproot Theatre in Seattle, and as a photographer for Varden Studios.

**MARY ROBERTS** (*Housing Facilitator*) left the Big Sky Country of Montana for New York City where she worked at La Mamma. From there, she went to Europe to work at the Micky Theatre in Loosdrecht, Holland. Mary then worked for the Summer Arts Festival in Arnhem, Holland and in Nancy, France at the National Arts Festival with both the Japanese Theatre Company, Tenjasajiki and the Blackbird Puppet Theatre. Her favorite role was Rossignol in *Marat/Sade* (preparation for her current role as wife of Walt and mother to Walter, Anne, Sophia and Terri). Her position at GeVa is a volunteer one that sees to the comforts of all out-of-town actors, designers and directors who come to Rochester to work at GeVa. She heads a committee of ten women whose help furnishing and caring makes them indispensable. She also occasionally acts and models in the Rochester area.

**BLANCHE SALTZMAN** (*Director of Volunteer Services*) takes this newly formed position designed to maintain the flow of the hundreds of volunteers who act as GeVa's support staff. Ms. Saltzman has been a volunteer at GeVa for seven years, involved in the clerical, housing, hospitality and fundraising aspects of the theatre. Her previous professional experience has taken her from sales clerk to work in education, law and mental health. Her office was the focal point for the 250 volunteers who worked on GeVa's Victorian Fair last summer.

**BARBARA SAZANI** (*House Manager*) spent nine years in special education, teaching mentally retarded children, before coming to manage the staff of 300 ushers at GeVa. Her face may be familiar to many Rochesterians who bought coffee from her at the Public Market during her three-year stint selling coffee beans there. During that time Barbara's car became the comfortable storehouse for 300 to 400 pounds of fresh coffee beans. When not working Barbara enjoys movies, movies, and movies.



**CATHERINE BRANDT SCHAEFER** (*Receptionist/Instructor*) is a graduate of Ball State University in Muncie, Indiana, with a master's degree in Speech/Theatre. As an experienced mime, she instructed drama and mime, with previous teaching experience in Rochester at the Rochester Association for the Performing Arts. She has directed and assistant directed productions in Indiana and in Rochester, including *Barnum*, *Lunch Hour* and *The Fantastiks* at RAPA and *The Seven Year Itch* in Indiana. Previously Cathy assisted in leading GeVa's record-breaking 1984-85 season subscription telemarketing campaign.

**ROBB L. SMITH** (*Technical Director*) is returning for his fourth season at GeVa. Robb started as a part time carpenter in the summer of 1980, when the "old" GeVa Theatre was being renovated. While working for GeVa he has held many positions: carpenter, first carpenter, and master carpenter. Before starting at GeVa Robb earned a Bachelor of Arts in Technical Theatre from Western Washington University. His other theatre experience is long and varied, including Assistant Technical Director at WWU, Production Intern for the Julliard School at Lincoln Center, New York City, as well as work with the Pacific Northwest Ballet and the Seattle Opera. He has worked summer stock in New Jersey at Summerfun Summer Theatre and two summer seasons at WWU. Locally Robb has worked for the International Association of Stagehands and Theatrical Employees as a stage carpenter on

productions including *Barnum*, *Doonesbury*, *Sugar Babies*, *Sophisticated Ladies* and the New York City Ballet. In the off season he works for Marzan Development as a carpenter doing all phases of home construction and remodeling. Robb is also currently caretaker of the Campbell-Whittlesey House Museum for the Landmark Society of Western New York, where his responsibilities include repair work, gardening, removal of snow, and giving tours on Sunday. Robb enjoys motorcycle riding, swimming, skiing, collecting ducks and studying the 1835 Empire furniture at the Campbell-Whittlesey House Museum.

**WINNIE SMITH** (*Instructor*) received her theatre training at Nazareth College, concentrating on theatre for children. She has used creative drama and puppetry with children for seven years in and out of classroom settings.

**ALICE SPITULNIK** (*Associate Director of Development*) has had several years' experience in the area of fundraising, having served WXXI-TV Auction in various capacities, including Vice-Chairman in 1984. Alice is a member of the Friends of WXXI. She is a registered nurse and has served in different capacities in the health field, including three years with the American Red Cross Blood Program.

**GEORGE STEUL** (*Bookkeeper*), now in his seventh year with GeVa Theatre, has had ten years experience in Public Accounting, bookkeeping and general

office procedures. He has also served as the assistant to the general manager at GeVa. He is married and has attended the University of Buffalo for two years, majoring in accounting.

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*All salons take place immediately following specified Sunday matinee performances. The dates for the Sunday Salons for the 1984-85 season are as follows:*

Planet Fires.....	April 14
The Foreigner.....	May 12
And A Nightingale Sang.....	June 9
The Royal Family.....	July 7



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**DIANE E. STOFFEL** (*Advertising Director*) studied art at Pratt Institute in New York City, followed by several years of teaching in the field. After spending 10 years in various positions at printing firms in New York State, she ventured out on her own by creating STOFFEL GRAPHICS, an art and typesetting business. In its second year, Stoffel Graphics handles, among other accounts, GeVa Theatre's play program production and advertising sales.

**CYNTHIA SWEETLAND** (*Scenic Artist*) a known designer and scenic artist, is here for her fourth season with GeVa. Beyond her regular scenic work here, she was also associate designer for GeVa's production of *Born Yesterday* and decorator for the Victorian Fair. She has also designed and painted for other theatre groups in Rochester including the Greece Performing Arts Society, Downstairs Cabaret, R.I.T., and Rochester Opera Theatre. She has also done scenic work for New York theatres including The Light Opera Company of Manhattan and ABC's Afterschool Specials. On the side she enjoys helping others with their own interior design. Cyndee moved from Minneapolis to join us here at GeVa soon after completing her B.A. in Theatre and Child Psychology at the University of Minnesota. She enjoys children and has

spent time with them teaching creative dramatics, arts, and crafts. She also works with various Scout Organizations in the Rochester area providing a range of theatre experience for young people.

**DANA HARNISH TINSLEY** (*Costumer*) began her career as a costumer in the eighth grade, designing and building costumes for *Mr. World Meets The Seven Deadly Sins*. Since then she has cut, sewn, and/or designed costumes for over 100 professional theatre and dance productions in theatres nationwide, including the Court Theatre and the Goodman Theatre in Chicago, the Barter Theatre in Virginia, Pennsylvania Stage Company, the National Shakespeare Company, and the Indiana Repertory Theatre, where she was also costume shop manager. One of the highlights of her recent career was patterning and making dresses for Jane Fonda for the film *The Dollmaker*. Dana moved to Rochester in November with her husband, Jim.

**JAMES K. TINSLEY** (*Production Manager*) comes to GeVa after spending the last two years as Production Stage Manager for Northlight Repertory Theatre in Evanston, Illinois. Upon arrival in Rochester, it became evident that there were too many Jims working in the building,

so after much experimentation the production staff decided to call him "Mr. T". For the past nine years, Mr. T. has stage managed over 40 productions. The list of theatres that he has worked for includes Indiana Repertory Theatre, Pennsylvania Stage Company, Missouri Repertory Theatre, and Tiffany's Attic Dinner Theatre. During his final season with Indiana Repertory Theatre, he was part of the renovation, move, and grand opening of their new multi-theatre building in 1981. He has graciously consented to be put through that mess again, accompanied by his wife, Dana, GeVa's costumer, and together they are proud and delighted to be a part of the challenge that comes with the opening of the new GeVa facility.

**RUTH WATSON** (*Property Assistant*) started her career in theatre in a Boston scene shop run by scientologists whose customers included Polaroid and the Lake George Opera Festival. After a stint in Ithaca at Theatre Cornell and the Hangar Theatre, she moved to Rochester in 1983. Locally, she has worked with several theatres, including the Shipping Dock, the Downstairs Cabaret, Artistic New Directions, and for cinematic variety, the Little. At GeVa she hopes to gain greater insight into successful prop bartering from Mr. Wheeler Dealer himself, Nick Fici.

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**ELLEN E. WHITE** (*Intern—Electrics*) will graduate in May from Nazareth College of Rochester with a BA in Theatre Arts. She has worked for the past four years at the Nazareth Arts Center as a stage technician. This last semester she was an intern at the Empire State Institute for the Performing Arts in Albany.

**LUCINDA H. WILDER** (*Box Office Manager*) came to GeVa in the spring of 1981 to run follow spot for *Keystone*, and has been here in one capacity or another ever since. During the next few years she worked on the electrics crew during the between-show changeovers, and ran follow spot for *A History Of The American Film*. Cindy joined the GeVa staff full time in September 1983 as Box Office Assistant, and assumed the position of Box Office Manager in early March of this year. She feels fortunate to have a job whose requirements correlate highly with her interests as well as her skills. In her spare time Cindy enjoys reading and attending plays and films, and she keeps her wrench nearby in case Nic and his crew need an extra hand. Cindy was born and raised in Washington, Pennsylvania, and has lived in Rochester since 1970. She has a 12-year-old daughter, Lara, who shares her enthusiasm for theatre in general and GeVa in particular.

**TOM E. WOOD** (*Master Carpenter*) began his career in technical theatre in Naples, New York, at the Bristol Valley Playhouse in 1981 as a volunteer. A week later, upon recognition of his woodworking skills, he was hired as a carpenter/technical assistant. He worked two successive seasons thereafter. Highlights included his taking the position of technical director of *Vanities* and working as head lighting operator. In the fall of 1982, Tom came to work for GeVa on *A History Of The American Film*, as the First Carpenter. He is now in his third season at GeVa, and was promoted to the position of Master Carpenter recently for *All My Sons*. He has been a Rochester resident for 17 years.

## THE ESTHER USDANE MEMORIAL FUND

In May of 1983, the Rochester Area Foundation, administrator of the *Esther Usdane Memorial Fund*, awarded GeVa Theatre a grant for the establishment of a theatre study fellowship. The fellowship, extending over an eight week period, was to be given to an adult who would carry over what he or she learned at GeVa in terms of theatre administration, production, or onstage performance to local community theatre in Rochester.

In conjunction with the Rochester Area Foundation, GeVa outlined the requirements of the program and interviewed prospective interns. Rochester technician Dan O'Donnell has been awarded the fellowship. Presently, he is an assistant electrician for *Planet Fires*.

The *Esther Usdane Memorial Fund*, established in memory of the late Rochester actress, is intended to supplement the efforts of community theatres and encourage local people in their pursuit of theatre education.

In directing the grant to GeVa, the Rochester Area Foundation listed what it believed were mutual benefits for GeVa and for local community theatres. GeVa would be receiving knowledgeable volunteer help when and where it was needed. In turn, people from community theatre would receive professional training. People interested in theatre, whether on the amateur or professional level, are supportive of theatre in general. Therefore, local community theatre would become a part of GeVa's support system and GeVa would become a training force directly responsible for helping maintain lively and energetic community theatre.

### CONGRATULATIONS TO THE FEBRUARY RAFFLE WINNERS

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A SPECIAL THANKS TO MARY ROBERTS,  
HOUSING FACILITATOR, WHO COORDINATES  
ACTIVITIES OF THE GEVA HOSPITALITY COM-  
MITTEE IN WELCOMING VISITING ARTISTS  
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*One of the principles of Kodak's support for the arts and humanities is to seek innovative ways to make these opportunities available to as many people as possible. We believe the arts help forge a common bond among those in the community.*

*This tenet of Kodak's giving also helps explain the breadth and reach of the company's contribution in Rochester and other major plant communities. This support includes museums, libraries, zoos, theatres, music schools, arts centers, orchestras, public television, arts councils and a variety of special projects.*

*We salute GeVa for the major role it has played in the excellence and diversity of the arts in Rochester. We join you in supporting and encouraging its highquality and innovative efforts.*



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REMEMBER THE GIFT SHOP while planning your giftgiving! It features items such as masks, theatre cards, jewelry, posters, stationary, GeVa logo items, GeVa commemorative items and ROCHESTER items.



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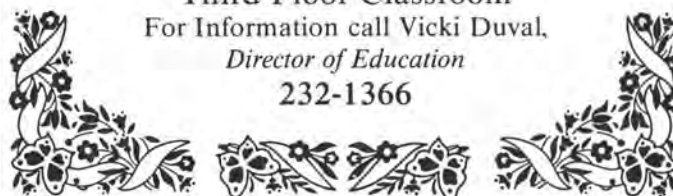
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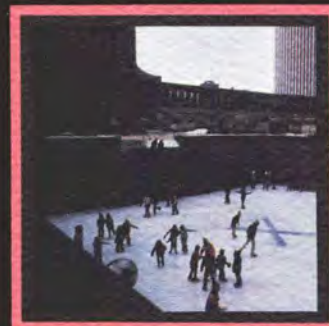
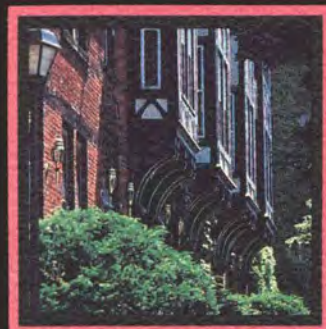
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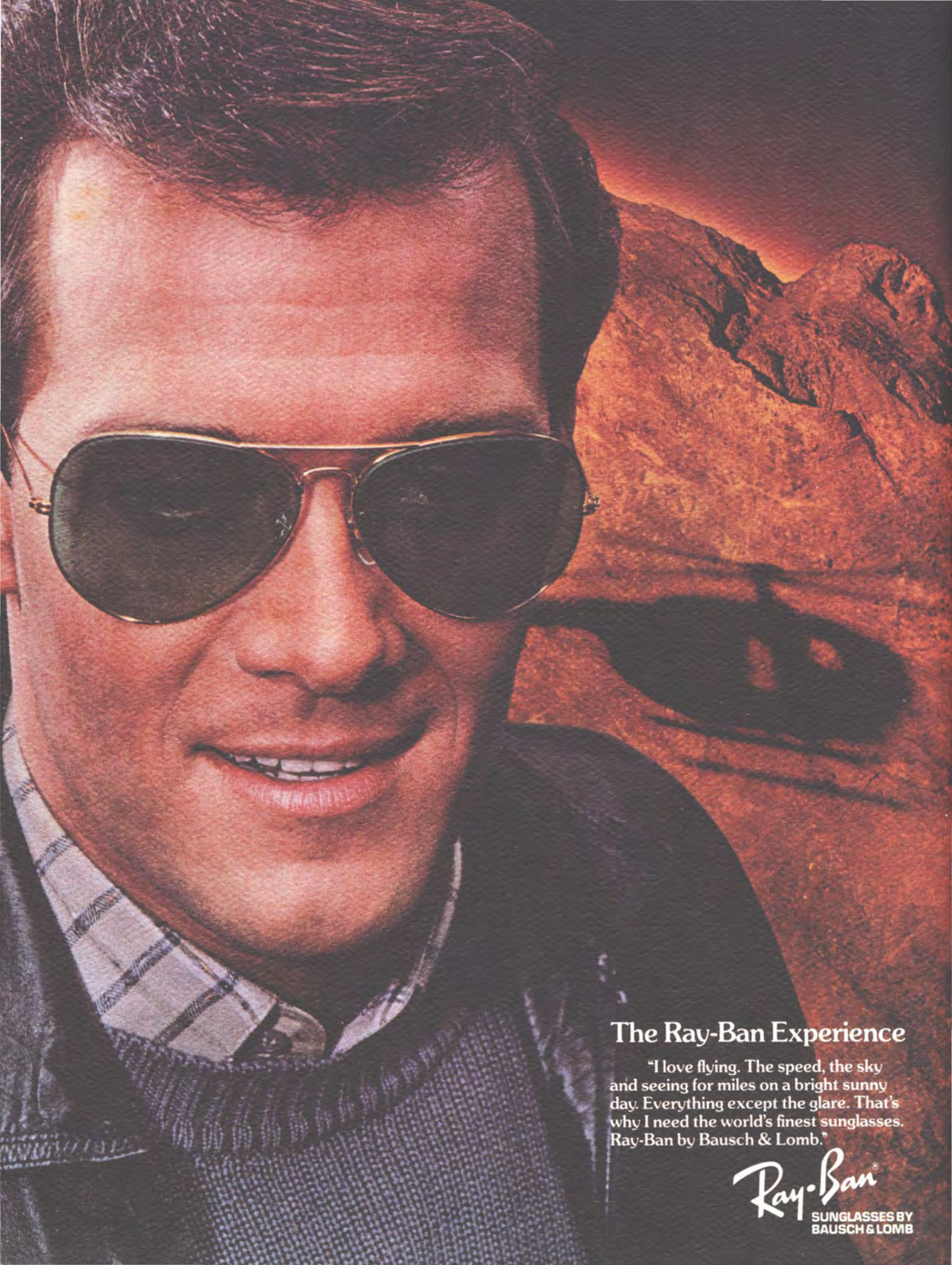
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