

90

KENTWOOD
players

presents

EDWARD ALBEE'S

WHO'S BEPAID
OF VIRGINIA BEPAID

DIRECTED BY JACK LA CERTE

WODLE

WESTCHESTER PLAYHOUSE

8301 Hindry Avenue, Los Angeles 45

NOV-DEC 1967

DO

Join us in the foyer between Acts One and Two for coffee, courtesy of Kentwood Players. Cards for your convenience are on the desk if you would like to be on our mailing list.

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COMING ATTRACTIONS . . .

THE ROSE TATOO, by Tennessee Williams, directed by Lou Bruhnke, opens January 19. Casting will be November 20 and 21 at the theatre.

COME BLOW YOUR HORN, by Neil Simon, directed by Dave Mizrahi, opens March 15. Casting will be January 22 and 23 at the theatre.

A MAN FOR ALL SEASONS, by Robert Bolt, directed by Monty Ash, is scheduled for a May 10 opening.



"The Ultra Of The Southwest"

6710 La Tijera Blvd., Los Angeles 45, Calif.

Phone 776-3770

"Who's Afraid of Virginia Woolf?"

by
Edward Albee

Directed by Jack LaCerte

Produced through special arrangement with Dramatists, Inc.

CAST IN ORDER OF APPEARANCE

MarthaDoris Brown
GeorgeCharles Reynolds
HoneyMary Williams
NickChristopher Stone

The scene is the living room of a house on the campus of a small New England college.

ACT ONE
Fun and Games
ACT TWO
Walpurgisnacht
ACT THREE
The Exorcism

PLAY DATES: Nov. 17, 18, 24, 25, Dec. 1, 2, 8, 9, 15, 16, 1967.

Admission: \$2.00

Curtain: 8:30 P.M.

For reservations call 645-5156

ABOUT THE DIRECTOR . . .

With this production JACK LaCERTE returns for his second directorial stint with Kentwood Players. In 1962 Mr. LaCerte directed THE TAMING OF THE SHREW for us. But he has not been idle theatrically. In 1962-63 he was co-producer and director of the Hollywood Shakespearean Repertory Theatre. He was then a civilian employee of the Army, directing and acting in the Special Services Shows in Europe. In fact he has directed everything from Shakespeare and Shaw through the moderns into Avant Garde theatre. As witness to this last, his BALD SPRANO workshop production, done at Kentwood this Summer. Mr. LaCerte conducts adult classes and laboratories for the Estelle Harman Actors' Workshop. An accomplished actor as well, he has been seen at Kentwood in THE DESPERATE HOURS, and as Satan in DON JUAN IN HELL, as well as appearing at U.C.S.B. this past Summer in their Repertory Company. In the future Mr. LaCerte is looking forward to the Spring when he will direct a full length feature film.

ABOUT THE CAST . . .

DORIS BROWN (Martha) is a 15-year member of Kentwood Players and one of our favorite leading ladies. She has twice been presented K.P.'s Masque Award for Best Actress for her work in A STREETCAR NAMED DESIRE, and SUMMER AND SMOKE; as well as Best Supporting Actress for ALL THE KING'S MEN. Doris was associated with Mr. LaCerte's Hollywood Shakespearean Repertory Theatre, where she played in OTHELLO for five months. She was last seen at Kentwood in THE HAPPY TIME, and DON JUAN IN HELL. The ever-versatile Doris has been active in K.P. in many capacities, however. A member of the Board of Directors for some twelve years, she is at present a member of the Plays Committee. Doris has received two Best Producer awards for her work with THE TAMING OF THE SHREW, and last year's A VIEW FROM THE BRIDGE. Most recently Doris made good use of her professional music background when she acted as Musical Director for this Summer's A FUNNY THING HAPPENED ON THE WAY TO THE FORUM.

CHARLES REYNOLDS (George) is another familiar face to Kentwood audiences. Following his training at the Canterbury School in Chicago, a stint as set designer for the National Academy in N.Y., and community theatre appearances all over the country, Chuck joined Kentwood Players some seven years ago. Since then he has served several terms on the Board of Directors, as well as having been responsible for the sets on many productions. In 1966 Chuck directed THE HAPPY TIME at Kentwood, and previous to that spent a year with the Hollywood Shakespearean Repertory Theatre. Last seen as an actor in GLASS MENAGERIE, he received the Masque Award as Best Actor for his work in ALL THE KING'S MEN, and THE TENDER TRAP. Half-in-jest, Chuck is known as Kentwood's champion take-over man, an epithet he earned for having stepped into parts on a few hours' notice on numerous occasions.

MARY WILLIAMS (Honey) is almost a newcomer to Kentwood Players, having been seen previously by our audiences as Mrs. Smith in the workshop production of THE BALD SOPRANO. Mary began her theatrical career as a dancer, studying ballet at the Univ. of Utah. She spent several Summers with the Perry Mansfield Dance and Drama Camp, and continued her dance studies at the Rhinehardt Academy in Vienna and in Paris, where she also performed professionally. Mary has danced in musicals in Summer stock, as well as performing such parts as Lola in DAMN YANKEES at the Univ. of Colorado where she studied drama. Other roles include Ado Annie in OKLAHOMA and Dulcy in THE BOY FRIEND for the Boulder Civic Theatre. Since moving to Los Angeles, Mary is studying with Jack LaCerte at the Estelle Harman Actors' Workshop and has been seen locally as Kate in NEVER TOO LATE.

CHRISTOPHER STONE (Nick) is making his Kentwood Players debut with this production. As a matter of fact, this is also his theatrical debut on any stage. Christopher moved to Los Angeles two years ago from his native New Hampshire, where he played semi-professional baseball. Upon being offered a contract with the Boston Red Sox, Christopher decided that what he really wanted to be was an actor. In L.A. he studied with Ben Bard and then, as he tells it, he met Jack LaCerte at a cocktail party. He is currently a student of Mr. LaCerte's at the Estelle Harman Actors' Workshop.

ABOUT THE PLAY . . . by Jack LaCerte

Edward Albee was nominated for a Pulitzer Prize for WHO'S AFRAID OF VIRGINIA WOOLF?, but the board of governors would not pass it. When he was subsequently awarded the Prize for A DELICATE BALANCE, national magazines opined that it was really given for his previous, and stronger work, VIRGINIA WOOLF. Mr. Albee, himself, considers his Prize for A DELICATE BALANCE his second Pulitzer Prize. It has been said that Mr. Albee is the foremost social critic in America today. It is plays like VIRGINIA WOOLF which are making the social statements and dealing with the problems of morality in effective situations; much more so than are the Biblical extravaganzas being produced by the film industry. After having worked with several of Albee's plays, I believe this to be true.

Albee kaleidoscopes time, emotions, human strengths, weaknesses and desires; compressing the happenings of long periods into a few hours. He uses shocking language and symbolism in believable settings, and the popularity of his plays explains the impact of his writing. VIRGINIA WOOLF is exciting to work with. The language flows, builds, subsides, crescendos, and climaxes as beautifully as does the structure of the scenes, and the entire play.

A parallel may be drawn between Martha's description of herself, and a definition of Albee as a dramatist; he may be loud and he may be vulgar but someone has to be, to make the public aware. The theatre should entertain, should educate, should hold a mirror up to nature. This Mr. Albee does very well.

STAFF FOR "WHO'S AFRAID OF VIRGINIA WOOLF?"

PRODUCTION:

Producers.....Lou and Gloria Rosen
Set Design.....Charles Reynolds and
Jack LaCerte
Set DecorationDorris Reynolds
ScriptMarlene Bega
PropsDenise Rossomme, Evelyn Sweeney
Set ConstructionMurray and Hannah Weissfeld,
Carol Albright, Jack Lyons, Arky Marcom,
Paul Northcott, Pat Gunter, Cast and Crew
Lights and SoundIrene and Al Watson
MusicJerry Silvers
Program CoverSteve Shadley

GENERAL:

ChairmanJan Marcom
Production ManagerMonty Ash
Box OfficeDorris Reynolds
HospitalityCalia Silvers
PhotographyFlynt Studio
Publicity Photographs.....Hal Fisher
PublicityJack Lyons
ProgramsJeannette Kaufman

ABOUT OUR MAILING LIST . . .

Would you like to receive notices of our productions, castings and any special events? Sign the Guest Book in the Lobby and we'll be happy to place you on our mailing list.

GOT THE BUG? . . .

Both on-stage and behind-the-scenes, willing hands are always welcome in little theatre. Join us at our announced try-outs, and at our general meetings, held the third Wednesday of each month, 8:30 p.m. at the theatre.



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