

ANN ARBOR CIVIC THEATRE PRESENTS...

Tennessee Williams

# Orpheus Descending

Directed by Ala Faik  
October 23-26, 1985, 8 p.m.

Saturday Matinee 2 p.m.

Lydia Mendelssohn Theatre



Michigan Council  
for the Arts





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## "The Past, Present and Perhaps"

*Excerpted from the introduction to the New Directions Edition of "Orpheus Descending with Battle of Angels."*

Why have I stuck so stubbornly to this play? For seventeen years, in fact? Well, nothing is more precious to anybody than the emotional record of his youth, and you will find the trail of my sleeve-worn heart in this completed play that I now call *Orpheus Descending*. On its surface it was and still is the tale of a wild-spirited boy who wanders into a conventional community of the South and creates the commotion of a fox in a chicken coop.

But beneath that now familiar surface it is a play about unanswered questions that haunt the hearts of people and the difference between continuing to ask them, a difference represented by the four major protagonists of the play, and the acceptance of prescribed answers that are not answers at all, but expedient adaptations or surrender to a state of quandary.

And so you see, it's a very old play that *Orpheus Descending* has come out of, but a play is never an old one until you quit working on it and I have never quit working on this one, not even now. It never went into the trunk, it always stayed on the work bench, and I am not presenting it now because I have run out of ideas or material for completely new work. I am offering it this season because I honestly believe that it is finally finished. About 75 per cent of it is new writing, but what is much more important, I believe that I have now finally managed to say in it what I wanted to say, and I feel that it now has in it a sort of emotional bridge between those early years described in this article and my present state of existence as a playwright.

So much for the past and present. The future is called "perhaps," which is the only possible thing to call the future. And the important thing is not to allow that to scare you.

*Tennessee Williams, 1957*

## HEAVENLY GRASS

Words by Tennessee Williams—Music by Paul Bowles

(With flowing simplicity)

—1946

My feet took a walk in heavenly grass  
All day while the sky shone clear as glass,  
My feet took a walk in heavenly grass.  
All night while the lonesome stars rolled past,  
Then my feet come down to walk on earth  
And my mother cried when she gave me birth.  
Now my feet walk far and my feet walk fast,  
But they still got an itch for heavenly grass.  
But they still got an itch for heav'nly grass.

# SYNOPSIS OF SCENES

The entire action of the play takes place in a general drygoods store and part of a connecting "confectionery" in a small Southern town, during a rainy season, late winter, and early spring.

## Act I

Scene 1: Late dusk.

Scene 2: A couple of hours later that night.

## INTERMISSION

## Act II

Scene 1: Afternoon, a few weeks later.

Scene 2: Late that night.

## INTERMISSION

## Act III

Scene 1: Early morning, the Saturday before Easter.

Scene 2: Sunset, the same day.

Scene 3: Half an Hour later.

# THE CAST

(In order of appearance)

Dolly Hamma	Wendy Wright
Beulah Binnings	Julie Vorus
Pee Wee Binnings	Clifton M. Chippewa II
Carol Cutrere	Frances Martone
Dog Hamma	Dwight S. Smith
Eva Temple	Anita Denniston Bassett
Sister Temple	Ann R. Burns
Uncle Pleasant	Marietta Baylis
Val Xavier	Terrance Auch
Vee Talbott	Aileen Mengel
Lady Torrance	Sandra Lee Storrer
Jabe Torrance	Bob Seeman
Sheriff Talbott	Mark Vukasovich
Mr. Dubinsky	Stephen D. Johnson
Woman	Patti Attar
David Cutrere	Dan Reed
Nurse Porter	Sandra Y. Hudson
First Man	Stephen D. Johnson
Second Man	Paul Urbanski



## STAFF

Director .....	Ala Faik
Producer .....	Alisande Cutler
Assistant Director .....	Patti Attar
Stage Manager .....	Jeanne Knutsen
Costume Designers .....	Khairia Al-Attar
	Gwenn Angle Proegler
Lighting Designer .....	Rebekah V. Michaels
Makeup Designer .....	Roberta Rizzardi
Properties .....	Shirley Mallette
Set Designers and Builders .....	Richard Evans
	John H. Mouat
	Lisa Snapp
	Paul Urbanski
Sound Designer .....	Peter Greenquist
Warm-Up Coach .....	Julie Vorus

## ABOUT THE ENSEMBLE

**KHAIRIA AL-ATTAR** (Costume Co-Designer) designed costumes for THE DIVINERS, and upon the recent illness of the scheduled designer, agreed to co-design with Gwenn Angle Proegler. Khairia is an experienced designer with her degree in theatre design from the University of Michigan, who also happens to be the wife of our director and mother of three very active thespians-to-be.

**PATTI ATTAR** (Assistant Director, Woman in Cast) has been involved in theatre for nine years and was assistant director for THE SHADOW BOX. She has also acted in a variety of roles, ranging from an upper class English lady in THE ELEPHANT MAN (Black Sheep Theatre) to a lower class English Maid in TEN LITTLE INDIANS for AACT. Her goal is to continue acting as often as possible.

**TERRANCE AUCH** (Val Xavier) appeared in THE ELEPHANT MAN at the Black Sheep Theatre, in ONE FLEW OVER THE CUCKOO'S NEST at the Performance Network, and in BABES IN TOYLAND for the Comic Opera Guild. He composed and performed original music for THE SHADOW BOX and for THE ROYAL FAMILY. Terry has a principal role in the film, THE CARRIER, which is being made right here in the Hollywood of the Midwest: Manchester, MI. When he has time to work for a living, he teaches at EMU.

**ANITA DENNISTON BASSETT** (Eva Temple) let forty years come between being a child actress in Pasadena and Hollywood, and returning to the stage via AACT and the Black Sheep Theatre in 1981. During the interval, she studied piano and music composition at Scripps College, and later at UM. As organist at Northside Presbyterian and St. Aldan's Episcopal churches (1967-80), Mrs. Bassett composed music for Sunday services, some of which will soon be published. She is also on the other side of the camera, as her growing interest in photography leads her to photograph her fellow actors in rehearsal.



**MARIETTA BAYLIS** (Uncle Pleasant) appeared with the Josephine Baker Show at the Fisher Theatre and in several plays with the UM Professional Theatre Program; for AACT, she was in *WORKING*, *HELLO DOLLY!*, *THE CRUCIBLE*, and *FINNIANS RAINBOX*. Marietta plays guitar and writes songs/commercials for radio and TV; if you are up late enough, you may still hear on TV a song she wrote in 1975 for a volunteer program.

**ANN R. BURNS** (Sister Temple) is a native of Tennessee who has lived in Ann Arbor since 1972, after trying out Texas, Washington, D.C., Maryland, and California. It was in Texas that she became involved in theatre and had roles in two plays in the early 60's. Parental responsibilities and her career took precedence over acting for several years, and Ann is thrilled to make her AACT debut in this play. She explains her southern drawl as a "Tenn-Tex" accent.

**CLIFTON M. CHIPPEWA II** (Pee Wee Binnings) got involved with AACT during *THE ROYAL FAMILY*, during which he assisted with hair styles. The role of Pee Wee is his stage debut, and now he is hooked! Clifton is a hairdresser with the Downtown Hair & Co.

**ALISANDE CUTLER** (Producer) is AACT's immediate past president and a member since 1969. She has had a hand in many aspects of AACT, including membership, newsletter editor, social, play selection, and ushering, but her first AACT activity, props, is still her favorite.

**RICHARD EVANS** (Set Designer and Builder) was the set builder for *FIDDLER ON THE ROOF* and *BELLS ARE RINGING* for AACT, and designed the set for *6 RMS RIV VU*. He has also been involved with the movie being filmed in Manchester.

**ALA FAIK** (Director) has directed and acted for stage and television and taught classes in acting at UM. At UM he directed *THE MASTER BUILDER*, *ENCHANTED NIGHT*, *WOZECK*, and *THE DEATH OF BESSIE SMITH*; for AACT, he directed the 1984-85 Best Play, *THE DIVINERS*. Ala is a family man, enjoying time he spends with his wife and three sons.

**PETER GREENQUIST** (Sound Designer) is on the staff of WUOM, and has acted in or designed sound for a number of AACT productions, including *THE DIVINERS* and *THE IMPORTANCE OF BEING EARNEST*.

**SANDRA Y. HUDSON** (Nurse Porter) was most recently seen as Abby in *THE LATE CHRISTOPHER BEAN*, and seems to have a special affinity for plays directed by Ted Heusel, having appeared in *7 KEYS TO BALDPATE*, *YOU CAN'T TAKE IT WITH YOU*, *PHILADELPHIA STORY*, and many others over the past ten years. She is a past Board member who loves singing, birding, and travel when not treading the sawdust.

**STEPHEN D. JOHNSON** (Mr. Dubinsky and First Man) appeared in two high school plays that he has since forgotten the names of, and is a newcomer to AACT. (We replace ice hockey as his winter hobby—certainly less dangerous!) During the summer, he races sailboats on the Great Lakes.

**JEANNE KNUTSEN** (Stage Manager) has worked on practically every AACT show since she joined; she was stage manager for *HOW THE OTHER HALF LOVES*, *THE DIVINERS*, and *HELLO DOLLY!* She is a Clinical Supervisor at the Oakland County Community Mental Health Clinic.

**SHIRLEY MALLETTE** (Props) has participated for two years in the production of most AACT shows on set construction and painting, props, costumes, and parties. Shirley has four daughters, and when she has time, she likes playing softball, biking, and skiing.

**FRANCES MARTONE** (Carol Cutrere) read *ORPHEUS DESCENDING* when she was a freshman in college, and ever since then has hoped to play the role of Carol. Frances has performed locally for the past three years in a wide variety of roles, from the "ditz" Rosemary Fenton in *BULLSHOT CRUMMOND* (Blacksheep Theatre) to the determined Maggie in *THE SHADOW BOX* (AACT). She is currently a member of AACT's Board of Directors and chair of the Main Street Production committee.

**AILEEN MENGEL** (Vee Talbott) has been a member of AACT since 1963, and has served in many capacities, including as a Board Member. She was best supporting actress in *ANY WEDNESDAY*, played title roles in *CANDIDA* and *THE ZOOKEEPER*, and most recently appeared in AACT's *THE DIVINERS*. Aileen teaches first grade at Lawton School, where she has also written and produced some original plays. Tennis serves as her next favorite form of exercise, after chasing small thespians.

**REBEKAH V. MICHAELS** (Lighting Designer) is a newcomer to AACT. She is a drama student at the UM Residential College who started her theatre career at the International Theatre in Vienna, Austria. Since then, she has worked with the Residential College and the Brecht Company, as well as the UM theatre department. Recent design credits include *ALMOST WALKING* (a dance concert) and *13TH NIGHT*.

**JOHN H. MOUAT** (Set Designer and Builder) is an architect-developer who has translated those skills to AACT to work on sets for *FIDDLER ON THE ROOF*, *HOW THE OTHER HALF LOVES*, *BELLS ARE RINGING*, and *THE LATE CHRISTOPHER BEAN* (for which he was also co-designer). In his spare time, John goes in for the rough stuff—soccer and darts.

**GWENN ANGLE PROEGLER** (Costume Co-Designer) and co-designer Khairia Al-Attar came to our rescue with very little time left in which to prepare costumes for the play. The fact that this is Gwenn's tenth show for AACT undoubtedly helped, as did her degree in theatre design from Carnegie Mellon. She won AACT's best

costume design award for BELLS ARE RINGING, and is currently member of the AACT Board.

**DAN REED** (David Cutrere) is a Saline City Council member, daylighting as an insurance investigator. Before we lured him to Ann Arbor with promises of fame but not fortune, he appeared in a number of plays for the Saline Area Players, including ANNIE GET YOUR GUN, CACTUS FLOWER, FIDDLER ON THE ROOF, and others.

**ROBERTA RIZZARDI** (Makeup Design) has designed makeup for a number of plays for AACT, and has worked on more than forty. She has done makeup for the Dexter Players, several area schools, and the UM School of Music. Roberta has been an art teacher in the Dexter schools for many years, and has recently returned to UM to pursue her own art studies.

**BOB SEEMAN** (Jabe Torrance) has been active with AACT since 1960 in many capacities, including President. He is most often found in the scene shop, since during the past seven years he designed sets for no less than twelve plays, most recently for our 1985-86 opener, THE ROYAL FAMILY. Bob achieved a certain renown for appearing in non-speaking parts, such as the King in ONCE UPON A MATTRESS, but more recently has been allowed to speak in such shows as FIDDLER ON THE ROOF, WITNESS FOR THE PROSECUTION, and MAD-WOMAN OF CHAILLOT. It's hard to believe that he has time for another life, but he really is a coding classification consultant for The Commission of Professional and Hospital Activities.

**DWIGHT S. SMITH** (Dog Hamma) has participated in all regular season shows either on or back stage, or both, since joining AACT in 1976. Some of the shows he has appeared in include THE SOUND OF MUSIC, CABARET, and THE DEVIL'S DISCIPLE. Dwight is an AMSOIL dealer whose hobbies include philanthropy, his Presidential campaign, building a barn, and building, restoring and flying airplanes. (Is he building a barn so he can "storm" it?)

**LISA SNAPP** (Set Designer and Builder) worked in technical theatre and even did a bit of acting at MSU before coming to Ann Arbor. She was a builder for THE LATE CHRISTOPHER BEAN and on the crew for BELLS ARE RINGING. Soccer, music, dance, and occasional work as a mechanical engineer at the EPA take up the rest of her time.

**SANDRA LEE STORRER** (Lady Torrance) is a hair-stylist (at Downtown Hair 'n Company) who has both acted and directed for AACT, Boarshead Theatre, MSU, and others. She appeared in VERONICA'S ROOM and CABARET for AACT, where she also directed THE CLUB. Sandy has appeared in her own one-woman show at the Ark, and elsewhere, and appeared in the annual Women's Music Revue, performing her own material.

**PAUL URBANSKI** (Set Designer and Builder) was set designer for DIVINERS and THE LATE CHRISTOPHER BEAN, and also appeared in . . . BEAN. He is an artist and is also appearing in the film being produced in Manchester.



**JULIE VORUS** (Beulah Binnings) makes her debut for AACT in *ORPHEUS DESCENDING*, but she is no novice to the stage, having appeared in ten productions for the Chelsea Area Players, including *VANITIES*, *PLAZA SUITE*, *SWEET CHARITY*, *MY FAIR LADY*, *LAST OF THE RED HOT LOVERS*, and *MAME*, among others. She is on the Board of the Chelsea group and also serves as secretary to the AACT Board. Julie is the director of The Fitness Club, and the very fit instructor for our AACT Fitness Club.

**MARK VUKASOVICH** (Sheriff Talbott) loves the grease paint and chance to fantasize publicly, which he has done in *WITNESS FOR THE PROSECUTION* and *THE LATE CHRISTOPHER BEAN* for AACT and *ARSENIC AND OLD LACE* and *THE CURIOUS SAVAGE* for the Saline Area Players. When he comes back to reality, he is a research chemist for AMAX Materials Research Center, and enjoys gardening, world travel, and golf.

**WENDY WRIGHT** (Dolly Hamma) was most recently seen as Philosophy in AACT's "coarse acting" version of *THE CLOUDS*. She appeared in several UM productions, including *THREE SISTERS*, *THE TROJAN WOMEN* and *GETTING OUT*. Wendy was the assistant director for *TEN LITTLE INDIANS* on Main Street at AACT, and will soon make her directing debut there with *LONESTAR & LAUNDRY & BOURBON*. A teller at Comerica, she tells us that she enjoys good movies and good books.

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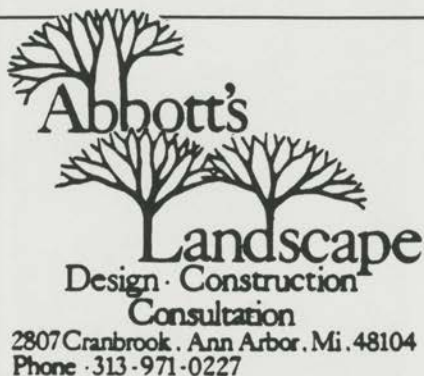
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\*If you are a season subscriber and we have not included your name in this program or the program for "Fiddler on the Roof" (or if we listed you incorrectly), please let us know at 662-7282, or drop us a note at 338 S. Main, Ann Arbor, 48104, so we may correct our records and list you in the next program.

Thank you,

Jim Mattson  
 AACT Ticket Agent



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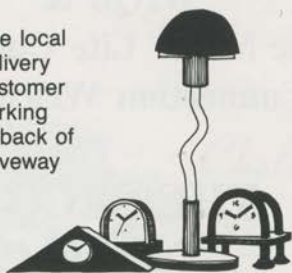
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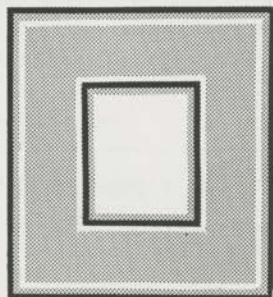
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