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In 2002 the Mint was awarded a special Drama Desk Award for “unearthing, presenting and preserving forgotten plays of merit.”

**MINT THEATER COMPANY** commits to bringing new vitality to worthy but neglected plays. We excavate buried theatrical treasures; reclaiming them for our time through research, dramaturgy, production, publication and a variety of enrichment programs; and we advocate for their ongoing life in theaters across the world. Mint has a keen interest in timeless but timely plays that make us feel and think about the moral quality of our lives and the world in which we live. Our aim is to use the engaging power of the theater to excite, provoke, influence and inspire audiences and artists alike.



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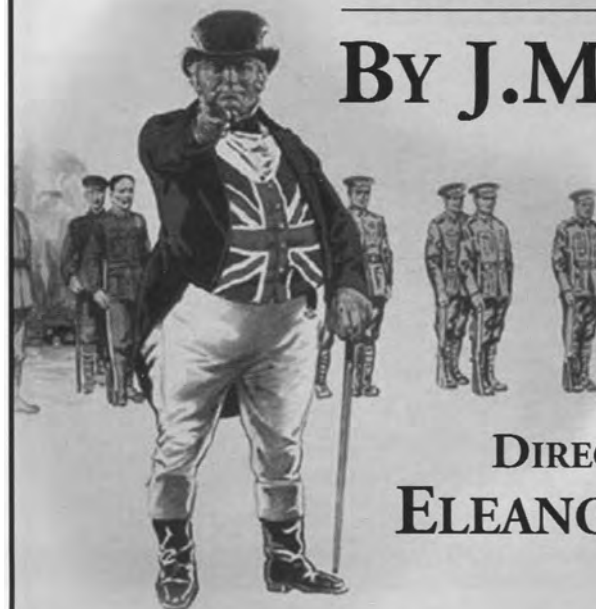
# MINT THEATER COMPANY

*Good stories well told.*

# ECHOES of the WAR

TWO SHORT *(and sweet)* PLAYS

BY J.M. BARRIE



DIRECTED BY  
ELEANOR REISSA

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## Mint Theater Company

Jonathan Bank, Artistic Director

presents

# ECHOES of the WAR

*The New Word*

&

*The Old Lady Shows Her Medals*

by **J. M. Barrie**

with

**Mary Ellen Ashley, Anne-Marie Cusson, Richard Easton,  
Aaron Krohn, Kathrine McGrath, Pat Nesbit, Gareth Saxe,  
Frances Sternhagen, Jenny Strassburg**

Sets

**Vicki R. Davis**

Sound

**Bruce Ellman**

Costumes

**Debra Stein**

Lighting

**Traci Klainer**

Production Stage Manager

**Jana Llynn**

Props

**Judi Guralnick**

Casting

**Sharron Bower**

Assistant Stage Manager

**Donielle Lee**

Flyer

**Jude Dvorak**

Dialects

**Amy Stoller**

Press Representative

**David Gersten & Associates**

Directed by

**Eleanor Reissa**

# Echoes of the War

by J. M. Barrie

## The New Word

MR. TORRANCE.....Richard Easton  
MRS. TORRANCE.....Anne-Marie Cusson  
EMMA TORRANCE, *their daughter*.....Jenny Strassburg  
ROGER TORRANCE, *their son*.....Aaron Krohn

*Time: War-time. After dinner.*

*Setting: A dining room.*

- Intermission -

## The Old Lady Shows Her Medals

MRS. DOWEY.....Frances Sternhagen  
MRS. TWYMLEY.....Kathrine McGrath  
MRS. MICKLEHAM.....Pat Nesbit  
THE HAGGARTY WOMAN.....Mary Ellen Ashley  
MR. WILLINGS.....Richard Easton  
PRIVATE DOWEY.....Gareth Saxe

*Time: War-time.*

*Scene 1: Tea-time.*

*Scene 2: Five days later.*

*Scene 3: A few months later.*

*Setting: London, in a basement apartment.*

### STAFF

Scenic Artists.....Tony Andrea, Julia Hahn  
Costume Associate .....Cheryl Lovett  
Technical Director.....Carlo Adinolfi  
Master Electrician.....Danielle Maul  
House Managers.....Jim Creighton, Kiko DeLorenzo  
Carpenters.....S. Jacob Oakely, Tim Gallagher, Brian Steele  
Electricians.....Jason Brandt, Phillipe Bachy, Ted Bannigan, Michael Kang  
Production Assistant.....Katherine Heberling

Ms. Sternhagen's Merino dress was built by The Gallery of Wearable Art.

### SPECIAL THANKS

Materials for the Arts, Bronnie Kupris, Henry Jackson, The Costume Collection, Purchase College,  
Purchase College Props Department, Patrick Lee at Actors' Equity Association.

Lighting equipment provided by the Technical Upgrade Project of the Alliance of Resident Theatres/New York  
through the generous support of the New York City Council and the City of New York Department of  
Cultural Affairs: special thanks to Mary Jane Louaver.

**Actors' Equity Association** was founded in 1913. It is the labor union representing over 40,000 American actors and stage managers working in the professional theatre. For 89 years, Equity has negotiated minimum wages and working conditions, administered contracts, and enforced the provisions of its various agreements with theatrical employers across the country.



The Director is a member of the **Society of Stage Directors and Choreographers**, an independent national labor union.

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## A Note from the Director

These plays are about the reverberations of war. Over eight million men were killed in the First World War. As we know, that was to be the war to end all wars. A mere twenty years later came the Second World War, also pledged to be the last. Since then, there have been too many more wars, with too many more millions gone and bereaved.

What J.M. Barrie has done is brought the war home. Literally. He brings us into the home--the middle class and working poor home--and lets us meet some rather average people affected by the war. As in an ocean, Barrie takes us to the furthest, smallest wake that is left by the steamship War. Usually evoked by the enormous number of dead or wounded, widowed, childless, fatherless or brotherless, these plays take us down a simpler road. Barrie chooses to paint a more personal picture of war for us. How to achieve intimacy in the few moments one has with someone about to depart for the front and how two lost souls affected by the war find love are the ways Barrie attacks the emotional cruelties of war. Little has changed in the nature of war or humankind in the ninety years since Barrie wrote these works. They ring as true today as when they were written. The strength of these plays is reflected in how his characters reach deep within themselves to be the opposite of war--human.

When a play is read in rehearsal, one glances at the stage directions, takes note of them and then proceeds. They are certainly considered but often the artist seeks to find their own way through the text and create a life based on the dialogue, character, and event. However after reading these J.M. Barrie works, the question is not how much to consider the playwrights notes but rather to consider creating an additional character for the play in order that the notes can be read aloud to the audience! Barrie's notes are not only extraordinarily helpful and clearly the suggestions of a man with tremendous theatre sense, but they are as beautifully written

as the dialogue itself. The clarity of character and event is told in such a literate, colorful, evocative, and witty way that they are thrilling to read. We found ourselves reading them over and over, either silently or aloud, which was a delight as well as a continuous



*Barrie as Captain Hook, with Michael Llewelyn Davies as Peter Pan, 1906*

guidepost for us. For this production, it was decided that adding this 'Barrie character' would distance us from the characters that the playwright has so beautifully drawn. But I would recommend that when you have a moment, reading these works for yourself would be an additional pleasure that would commend you even further to this terrific playwright.

*Eleanor Reissa*

## J.M. Barrie and the War by Gad Guterman

Are *The New Word* and *The Old Lady Shows Her Medals* anti-war plays? Today's audiences might easily come to that conclusion. But the answer to the question becomes less clear when we look into the life of J.M. Barrie and his connections to World War I.

Barrie, like many of the leading writers of the time, felt that it was his duty to support the British efforts during the war that would end all wars. England had to lead the cause towards democracy in Europe and the sacrifices made would be worth the resulting peace.

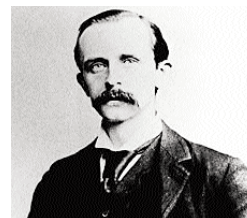
Barrie understood that he and his fellow writers had a responsibility to England. The government also understood that writers could prove an important tool in swaying people's thoughts towards supporting British military action. On September 2, 1914, Barrie, alongside other distinguished authors, was summoned to formulate a plan for the "literary dissemination of the British point of view." After the meeting, Barrie opted to travel with A.E.W. Mason to the United States in the hopes of convincing influential Americans that their country should not and could not remain neutral in the conflict at hand. Barrie took to the project with enthusiasm, relishing the mystery and excitement that came with it.

The war provided Barrie with a challenge. He had to create theatre that would comfort audiences, but at the same time, inspire them. *The New Word* was written in 1915 as an introductory piece for *Rosy Rapture*, a musical review meant to entertain and relax. *Vanity Fair* wrote, "The offering of this human little incident in the graver note of the hour before the bubbling nonsense of *Rosy Rapture* is a beautiful bit of tact characteristic of the man who wrote both plays." By the time it premiered in the United States in 1917 American soldiers were fighting in Europe. In *The New York Tribune*, Heywood Broun extolled Barrie's play for highlighting the one quality "above all others which the writers of war plays should ever bear in mind." In his article, *Real Soldiers Don't Swank*, Broun suggests that reticence, which shapes Barrie's characters in *The New Word*, is an essential attribute for a soldier to possess. "There can be no question that the plays in which American and British officers swank and utter heroic sentiments totally misrepresent the forces in the field." Broun appreciated a play in which the characters did not make heroic speeches and understood that, "the value of the stage as a medium for patriotic propaganda [would] soon be entirely lost if playwrights [did] not refrain from hammering their points so hard."

*The Old Lady Shows Her Medals* was also received as an act of patriotism and support for the Allies' cause. The play premiered as part of a triple bill at the New Theatre on April 17, 1917, two days after the entry of the United States into the war. According to Barrie's biographer Denis Mackail, the short play "was perfectly timed."

Both pieces played in the United States together (and were published two years later in the same collection, *Echoes of the Wars*). All the profits derived from the performances were donated to the Stage Women's War Relief, and American critics were very recep-

whose production of *Northanger Abbey* Amy won a 2000 off-off-Broadway Review Award for Excellence as a dialect coach and actor.



**James Matthew Barrie** (Playwright, 1860-1937). If J. M. Barrie had only written *Peter Pan*, its enduring popularity would testify to his talents as a

dramatist. As it is, *Peter Pan*, which celebrates its 100-year anniversary this year, now only obscures Barrie's gifts as a dramatist of significance. In his lifetime, Barrie was much admired by his peers and even regarded as a genius, however his work fell out of favor in later years. His full length plays include *Quality Street*, *The Admirable Crichton*, *What Every Woman Knows*, *Dear Brutus*, and *Mary Rose*. One-act plays include *The Twelve-Pound Look*, *The Will* and *A Well-Remembered Voice* among many others. During World War I, Barrie devoted himself to raising funds for various charities and war efforts. The proceeds from the 1917 New York run of *The New Word* and *The Old Lady Shows Her Medals* were donated in their entirety to the Stage Women's War Relief Fund, the organization that went on to become The American Theatre Wing. The *Times* reported that this was "the first time in the annals of the local stage that the profits of an entire engagement have been devoted to charity." When Barrie died, *The New York Times* obituary called him "one of the least well known great men of his time."

**Jonathan Bank** (Artistic Director) With Bank as Artistic Director, Mint has been nominated for a Drama Desk Award and awarded both an Obie and a Drama Desk in the last three years and established a place for itself in New York's theatrical landscape. Bank has unearthed and produced more than 20 worthy but neglected plays including *The Daughter-In-Law* by D. H. Lawrence and Arthur Schnitzler's *Far and Wide* which he adapted and directed. He is the editor of *Worthy But Neglected: Plays of the Mint Theater Company* which includes his adaptations of Thomas Wolfe's *Welcome to Our City* and Edith Wharton's *The House of Mirth*, both of which he directed at Mint, along with five other Mint rediscoveries. Bank directed *Othello*

for the National Asian American Theater Company, *John Brown's Body*, *The Double Bass* and *Three Days of Rain* for the Miniature Theater of Chester and *Candida* and *Mr. Pim Passes By* for the Peterborough Players. He earned his M.F.A. from Case Western Reserve University in his hometown of Cleveland, OH.

**Ted Altschuler** (Associate Director) has directed opera at The New York City and Santa Fe Operas, the Rode Hoode in Amsterdam and at Juilliard Opera Theater, where he is on faculty. Plays include: *On the Verge*, *The Road to the Graveyard*, and *The Glass Menagerie* at Clavis Theater Ensemble in Milwaukee, where he was Artistic Director and many other productions regionally including the long-running, award-winning *Virginia* (at Cloud 42, Chicago). Recently: an opera of Poe's *A Tell Tale Heart*, and a performance piece on Georgie O'Keefe.

**Sharron Bower** (Casting Director) continues her second year of casting here with passion for the Mint's mission. Additional casting work includes Vermont Stage, Mill Mountain Theatre, Princeton Rep, The Miniature Theater of Chester, animation voiceovers and independent films. Bower co-founded Lysistrata Project, a day of 1,029 political play readings in 59 countries in March 2003. Bower taught acting and speech at the college level, and has worked with corporate clients and politicians to diminish stage fright and increase public speaking chutzpah. Training: MFA, Univ. of Texas, Austin.

**David Gersten & Associates** (Press Representatives) In addition to continuing our relationship with the Mint, Gersten & Associates currently represents Tony N' Tina's Wedding (now in its 16th year!) Ensemble Studio Theatre, Jean Cocteau Rep, Storm Theatre, Edge Theatre, Resonance Ensemble, NY Classical Theatre, The Lucille Lortel Foundation, The Drama League, and The League of off-Broadway Theatres & Producers' annual Lortel Awards (9th year!), which David also writes and co-produces. David serves on the Board of Governors of ATPAM, the Association of Theatrical Press Agents & Managers. David is currently producing *Tea at Five* starring Kate Mulgrew as Katherine Hepburn, now on tour following its successful off-Broadway run.

North, Theatre of the Stars, Boston Lyric Opera, Lake George Opera Festival. TCG/NEA Design Fellow. Member USA Local 829.

**Bruce Ellman** (Sound Designer) New York includes: *Iron, Rose's Dilemma, Bad Dates, Last Dance, Polish Joke, Kimberly Akimbo, The Tale of The Allergist's Wife* (Broadway), *Runt of the Litter, Ctrl+Alt+Delete, Fully Committed* (LA Drama Critics Circle nomination), *The Waverly Gallery, Full Bloom, Yard Gal, Comic Potential* (Drama Desk nomination), *House and Garden, Fuddy Meers, Full Gallop, Three Viewings, The Radical Mystique, Current Events, Four Dogs and a Bone, Beggars in the House of Plenty, Tea, Wolf-Man, Jenny Keeps Talking, Pretty Fire, Mambo Mouth, Political Animal, Beauty's Daughter, The Old Boy*, and *To Gillian on Her 37th Birthday*.

**Judi Guralnick** (Prop Specialist) is the Prop Shop Supervisor for the Conservatory of Theater Arts and Film at Purchase College, and freelances in the New York area. She spent 5 years as Prop Specialist at the Walnut Street Theatre in Philadelphia, and many summers at Maine State Music Theater. Some favorite props she has created: the fruit for a Fruit of the Loom commercial, carousel animals for a production of *Joseph...*, a macramé ass's head for *A Midsummer's Night Dream* and a lamb for *Winter's Tale*. Judi has also designed sets for theaters from Maine to Washington, DC and in Israel. Judi was part of the Arad Arts Project in Israel, where she had a one-woman show of her drawings, sculpture and macramé hangings. She seems to have become the resident Prop Specialist at Mint for the past several years.

**Traci Klainer** (Lighting Designer) New York includes: the Broadway production of *Prune Danish* starring Jackie Mason; Christopher Shinn's *Four* at Manhattan Theatre Club (Lucille Lortel nomination); *Dragapella*, Upstairs at Studio 54, directed by Glenn Casale; *Betty Buckley in Concert at Maxim's*; *The Minstrel Show* directed by Rob Urbanati; and *Aliens in America* at Second Stage. Regional includes: *Cowgirls* directed by Eleanor Reissa; *Bingo* directed by Glenn Casale; *Jacques Brel is Alive and Well and Living in Paris* directed by Gordon Greenberg; the 20th Anniversary production of *Pump Boys and Dinettes* and *Let Me Sing*, both directed by Michael Bush.

**Jana Lynn** (Production Stage Manager) Broadway: Roundabout, New Victory. Off-Broadway: Lincoln Center, NYSF/Public Theater, Playwrights Horizons, LAByrinth, Rattlestick, CSC, JRT, WPA, WPP. Regional: La Jolla Playhouse, Arena Stage, Cleveland Playhouse. Credits include: *Matt & Ben; Five Flights* featuring Alice Ripley; *Dream A Little Dream, The Mamas & The Papas Musical* starring original "Papa" Denny Doherty; Jerry Herman's *Mack & Mabel* (featuring The Radio City Rockettes); *Jubilee* at Carnegie Hall (dir. Herbert Ross, starring Bea Arthur, Tyne Daly, Sandy Duncan); *The Shawl* (dir. Sidney Lumet, starring Dianne Wiest); *The Entertainer* (featuring Jean Stapleton); George C. Wolfe's *Caucasian Chalk Circle; Beau Jest* (3 years Off-Broadway & director for Boston production). Favorite industrial credit: PSM for the Pfizer-Brazil Viagra Launch.

**Debra Stein** (Costume Designer) was the costume designer for the original production of *Forever Plaid* in New York, and the *Plaids* since then with national and international productions, as well as productions of *Plaid Tidings* at Pasadena Playhouse, Cleveland Playhouse, and Studio Arena in Buffalo. Ms. Stein was costume designer for NBC's *Another World*, PBS's *A Marriage: O'Keeffe and Stieglitz* (with Jane Alexander & Christopher Plummer), and associate designer for CBS's *At Mother's Request* (a mini-series with Frances Sternhagen & Stefanie Powers). In New York she was the costume designer for many productions at Primary Stages including *The Old Settler* (with Leslie Uggams), *This Lime Tree Bower; When They Speak of Rita* (written by Daisy Foote, dir. Horton Foote), *Nasty Little Secrets, The High Life* and *Brutality of Fact* (by Keith Reddin & dir. Casey Childs).

**Amy Stoller** (Dialect Coach and Dramaturge) recently coached *Milne at the Mint*, and is delighted to be "home" again so soon. Other Mint credits: *The Daughter-in-Law, The Charity That Began at Home, Rutherford & Son, Diana of Dobson's, The Voysey Inheritance*, and an earlier production of *Mr. Pim Passes By*. She is the sole proprietor of Stoller System, Dialect Coaching & Design. Clients include Jean Cocteau Rep, the Drama League DirectorFest, Hypothetical Theatre Co., Theater Ten-Ten, the Ellis Island Foundation, and Distilled Spirits, in

tive to the two works. *The New York Times* claimed that they were "written with rare art and [were] infinitely appealing." In May of 1917, critic Louis V. De Foe published an article titled *Two Plays That Glow With a True War Spirit*. He wrote, "Something of the true spirit bred of the war is beginning to be felt and reflected in the plays now being inspired by the great conflict and the sacrifices it is visiting upon the peoples who are fighting the battles of democracy." He praised Barrie's two short plays for rising above the "melodramatic claptrap and banality of some of the other hastily contrived plays of the early days of war." He concluded, "Everyone should see these two playlets in the Barrie group, no less for the deep emotion they stir than for the patriotic purpose which their production serves."

Barrie clearly proved a bright light for England, particularly during its darkened period of World War I, but he also suffered great losses. Among the casualties was George Llewelyn Davies, who died early in the morning on March 15, 1915. George was one of five orphan brothers whom Barrie had virtually adopted in the early 1900's. These "lost boys" served as the inspiration for *Peter Pan*, and they meant the world to Barrie. He wrote constantly to George when the young man joined the army, sending gifts and supplies with the letters. As the war escalated and George's involvement in the fighting continued, Barrie's sentiments towards war shifted. He wrote to George:



Peter Llewelyn Davies  
(Peter Pan's namesake)  
in uniform in 1917

March 11, 1915: "I don't know when news from quite near you may reach you - perhaps later than we get it - but we have just heard that your uncle Guy has been killed... Of course I don't need this to bring home to me the danger you are always in more or less, but I do seem to be sadder today than ever, and more and more wishing you were a girl of 21 instead of a boy, so that I could say the things to you that are now always in my heart... I don't have any little iota of desire for you to get military glory. I do not care a farthing for anything of the kind, but I have the one passionate desire that we may all be together again once at least. You would not mean a feather-want more to me tho' you came back a General. I just want yourself... I have lost all sense I ever had of war being glorious, it is just unspeakably monstrous to me now."

Barrie's two nephews met the same fate as George, both killed in the autumn of 1916. George's brother, Peter, also joined the army. Although he fared better, Peter was himself injured while in action in France, and had to return to England in a badly shell-shocked condition.

The two short plays alone reflect this heavy sense of loss. The final moment in *The Old Lady Shows Her Medals* differs gravely from the anticipation the family feels at the beginning of *The New Word*. Juxtaposing those two instances seems a fitting reflection of Barrie's experiences from 1915 to 1917, when the plays were respectively written. The sense of adventure was replaced by grief. Perhaps it is this sorrow that transcends time and shapes the way in which we view the plays today.

Excerpted from an article that is published in its entirety on our website: <http://www.minttheater.org/onstage/notes.html> or ask the house manager for the full printed text.

**Mary Ellen Ashley** (The Haggarty Woman) Broadway, television, film, & radio since the age of 4: *Annie Get Your Gun* with Ethel Merman! Recent years: Mrs. Lovett - *Sweeney Todd*, Mama Rose - *Gypsy*, Dolly Levi - *Hello Dolly*, *Follies*, *Fiddler*, the Witch - *Into The Woods*, Maggie Jones - *42nd Street*, Fraulein Schneider - *Cabaret*, etc. Plays include: *Yentl* with Tovah Felshuh; *After Play* with Rue McClennahan; *Norman Is that You* with Don Knotts; *Steel Magnolias*; *Bermuda Avenue Triangle*; *Marathon 33*; *The Matmaker*; and many more at theatres such as Guthrie, Actors Theatre of Louisville, St. Louis Rep, Baltimore Stage, John Houseman, Broadway, off-Broadway. Host of her own children's TV show on ABC, recurring roles on soaps, several "Law and Order"s. Will be seen in *A Tale Of Two Pizzas* - film to be released this fall.

**Anne-Marie Cusson** (Mrs. Torrance) Last season, Anne-Marie appeared as Frau Wahl in over 100 performances of the Mint's *Far and Wide*. Other New York appearances include Craig Lucas' one-woman piece *Your Call Is Important* and *Unmemorable* with Circle East, and the American premiere of the British two-handed thriller *Killing Time*. Regional roles: Teacher in *Defying Gravity*, Liz in *Present Laughter*, the Marquise de Merteuil in *Les Liaisons Dangereuses*, Truvy in *Steel Magnolias*, Bella in *Lost in Yonkers*, both Maggie and Kate in separate productions of *Dancing at Lughnasa*, and Josie Hogan in O'Neill's *A Moon for the Misbegotten* for which she was nominated for Boston's Outer Critic's Award.

**Richard Easton** (Mr. Torrance/Mr. Willings) first appeared with Ms. Sternhagen playing John Worthing to her Gwendolyn in *The Importance of Being Earnest* in 1960. He received the 2001 Tony, Drama Desk and Outer Critics Circle Awards for his performance in Tom Stoppard's *The Invention of Love* and followed that with Sir Tom's *Every Good Boy Deserves Favor* with the Philadelphia Orchestra. Other Broadway credits include: *Henry IV*, *Noises Off*, *Exit the King*, *The Misanthrope*, *The Cherry Orchard*, *Cock-a-Doodle Dandy*, *Hamlet*, *Back to Methuselah*, *The Country Wife* and *The School for Scandal* with John Gielgud and Ralph Richardson. Off Broadway: *Observe the Sons of Ulster Marching Toward the Somme*; *Give Me Your Answer, Do*; *Waste*; *Hotel Universe*; and *Salad*

*Days*. At Stratford, Connecticut he was Romeo, Puck, Osrick, Florizel, Claudio etc. In England he played in *Lear* and *Much Ado...* with John Gielgud and Peggy Ashcroft; with Kenneth Branagh he played Jaques, Claudius and Leonato; in four years at the RSC he played Don Armado, The Ghost in *Hamlet*, the Constable of France etc. Films: *Finding Forester*, *Henry V*, *Dead Again*. Assorted TV: including the title role in "Benjamin Franklin" for PBS which won a 2003 Emmy Award.

**Aaron Krohn** (Roger Torrance) LCT/Broadway: *Henry IV*; *The Invention of Love*. Off Broadway: *Philoktetes*. Regional: *The Hostage*, *Romeo and Juliet* (Old Globe Theatre); *In the Jungle of Cities*; *Macbeth*; *Our Town*; *Cyrano de Bergerac* (The Alley Theatre); *Sheppey*; *Much ado About Nothing* (Alabama Shakespeare Festival). Aaron recently toured Ireland in *The Complete Works of Shakespeare, Abridged*. MFA, Old Globe, University of San Diego.

**Katherine McGrath** (Mrs. Twymley) Broadway: *The Music Man* (Widow Paroo), *Night of the Tribades*. Off-Broadway: *A Man of No Importance*, *Dear Liar*, *The Real Inspector Hound*, *After Magritte*, *The Bacchae*, *Enter a Free Man*, *The Perry's Mission*. Regional: Old Globe Theatre (Associate Artist; over 50 productions there, including *Shirley Valentine*, *Moon for the Misbegotten*, *The Rivals*, *Memoir*, *Morning's at Seven*), Guthrie, McCarter, Hartford Stage, Long Wharf, Hartman, South Coast Rep, Kennedy Center and all three of the Los Angeles Music Center theaters. Film: *Scandal in a Small Town*. TV: "Cheers", "Frasier", "Hill Street Blues", "General Hospital."

**Pat Nesbit** (Mrs. Mickelham) Broadway includes: *The Young Man From Atlanta*, *The Last Night of Ballyhoo*, the National Tours of *Copenhagen*, *Biloxi Blues*, Lincoln Center's *Spinning Into Butter*. She has done various productions with Manhattan Class Company. Regional Theatre includes: *The Little Foxes* (San Jose Repertory), *The Last Night of Ballyhoo*, (Coconut Grove Theatre), *Steel Magnolias* (Cincinnati Repertory), *Blithe Spirit* (Asolo Theatre), *Three Sisters* (Syracuse Theatre), *The Young Man From Atlanta* (The Goodman Theatre), *Cat on a Hot Tin Roof* (The Alliance Theatre), *Eleemosynary* (The

Spoletto Festival), *Collected Stories* (The Caldwell Theatre), and *Copenhagen* (Geva Theatre). Pat is very happy to be making her first appearance with Mint Theater.

**Gareth Saxe** (Kenneth Dowey) Off- Broadway: Luther in *The Daughter in Law* at Mint; Bert in *The Wax* at Playwrights Horizons; Understudy for Buddy in *Kimberly Akimbo* at MTC; Archidamus in *The Winter's Tale* at the NYSF/Public Theatre; Elliot in *The Stolen Child* with the Drama League Dir. Project. Regional: Understudy for Stanley in *A Streetcar Named Desire* at The Kennedy Center; Thaliard/Leonine in *Pericles* at the Old Globe. Film: *Happy Trails*, dir. Michael Goldberg; *The Wormhole*, dir. Jessica Sharzer, winner of the 2002 Student Academy Award Gold Medal. Gareth is a graduate of NYU's MFA acting program.

**Frances Sternhagen** (Sarah Ann Dowey) recently appeared in *Talking Heads* Off-Broadway, ( Outer Critics Circle Award). Before that, she appeared in *Morning's at Seven* on Broadway, (Tony nomination). In 2000, she starred Off-Broadway in *The Exact Center of the Universe*. Nominated seven times for a Tony Award, she has received it twice, for *The Good Doctor* and *The Heiress*. Other Broadway appearances: *Equus*, *On Golden Pond*, *Grownups*, *The Sign in Sydney Brustein's Window*, *Angel*, *You Can't Take It With You*, *Home Front*. Other awards: the Clarence Derwent, the Delia Austrian Medal from the Drama League, two Drama Desks, two Obies, the Sydney Kingsley-Madge Evans Award, and she was just inducted into the Theatre Hall of Fame. Off-Broadway: Mary Tyrone in *Long Day's Journey Into Night*, Miss Daisy in *Driving Miss Daisy*, Theresa in *Remembrance*, Margaret in *A Perfect Ganesh*; earlier appearances: *The Admirable Bashville*, *Missalliance*, *The Pinter Plays*, *Ulysses in Nighttown*, *Laughing Stock*, *The Return of Herbert Bracewell*, *The Red Eye of Love*, *Little Murders*. As a member of APA and Lincoln Center companies: *The Cocktail Party*, *Cockadoodle Dandy*, *The Playboy of the Western World*, *Enemies*. Film: *Hospital*, *Starting Over*, *Fedora*, *Outland*, *Independence Day*, *Bright Lights Big City*, *Romantic Comedy*, *Communion*, *See You in the Morning*, *Misery*, *Sibling Rivalry*, *Doc Hollywood*, *Raising Cain*, *Curtain Call*. TV:

"Sex and the City," "Cheers," "E.R.," "Law & Order," Stephen King's "Golden Years," "The Road Home," "Follow Your Heart," "Resting Place," "At Mother's Request," "Tales from the Crypt," "The Con," "Reunion," "Locked Away."

**Jenny Strassburg** (Emma Torrance) Jenny is thrilled to be making her off-Broadway Debut in *The New Word*. Jenny recently graduated with her BFA in Acting from Marymount Manhattan College. She would like to thank Eleanor and Jonathan for this opportunity, her fellow actors for their talents, her parents for their support and love, her brothers for loving Piglet, Richard Niles and Liz Swain for their wisdom and guidance, Brenna, Fay, Caroline, and Candice for their friendship, Benay, Joy, and Bart for their patience, love, and generosity and finally, Mari Lyn for her constant faith, love, and support.

**Eleanor Reissa** (Director) Broadway: *Those Were the Days* (Tony Nomination), *Nothing Like a Dame* (Marquis Theatre); Off-Broadway: Director/Choreographer - *Cowgirls* (Minetta Lane); *Songs of Paradise* (NY Shakespeare Festival); *Diana of Dobson's* (Mint Theater); *Sweet Dreams*, *A Klezmer's Tale*, *An American Family* (Folksbiene Yiddish Theatre), *Out of Sterno* (Cherry Lane Alternative) Regional: *Avenue X*, *Syncopation*, *Somewhere Over the Rainbow*: *Yip Harburg's America*. As playwright: *The Last Survivor* (Northlight Theatre, Chicago; Taper Too, LA, dir. Gordon Davidson), *Wishful Thinking* (2000 Dorothy Silver Playwright Award). *Thicker Than Water* (Fringe Festival at Stamford Center, ). Former artistic director of the Folksbiene Yiddish Theatre. An actress on and off-Broadway, most recently: title role Off-B'dwy in *Yentl*. Recordings: *Songs in the Key of Yiddish*; *Going Home - Gems of Yiddish Song*. Upcoming concert - *Eleanor Reissa and Friends* at Merkin Hall, Oct., 2004.

**Vick R. Davis** (Set Designer) Mint: *Far and Wide*, *Welcome to Our City*, *The Voysey Inheritance*, *Miss Lulu Bett*, *August Snow & Night Dance*, *The House of Mirth*, *The Time of Your Life*, and costumes for *Pericles*. Regional: Arena Stage, Alliance Theatre, Kansas City and Utah Opera Cos, Dallas Theatre Center, Milwaukee Repertory Theater, Starlight in Kansas City, Utah Shakespearean Festival, Barter Theatre, Capital Repertory Theatre, The Miniature Theatre of Chester, Music Theater