HONORING
Romulus Linney
October 19-22, 2005

BAYLOR UNIVERSITY
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Second Row: Sally Askins, Steven Pounds, Sue Kochler, Meredith Sungia, DeAnna Toen Beard, and Renee Chafe.

Third Row: Sherrie Cornett, Carolyn Roark, Mike Schneider, Melissa Johnson, Ernie Petru, and Donald Fox.


The Baylor University Department of Theatre Arts welcomes you to the 2005 Horton Foote American Playwrights Festival
Stan Denman

Executive Director

Dr. Denman holds a B.A. in Theatre from Abilene Christian University, an M.A. in Theatre from Baylor University, and a Doctor of Philosophy degree in Theatre and Performing Arts from the University of Pittsburgh. Now in his eleventh year as a member of the faculty at Baylor, he serves as Chair of the Department of Theatre Arts. In 2000 the Texas Educational Theatre Association named Dr. Denman the College/University Educator of the Year for the state of Texas. Some of his most recent directing projects include The Caucasian Chalk Circle, She Loves Me, The Oresteia, and The Shadow Box at Baylor University. He also has numerous acting credits both professional and educational. He made an appearance in last year’s festival production as Slim in The Traveling Lady. As a playwright, the world premiere of his latest play Embracing will occur at Stage West in Ft. Worth this spring.

C. Sherrae Cornett

Festival Coordinator

A native of Mississippi, Sherrae received her Master of Fine Arts in Directing from Baylor University in 2001. Her directing credits include: The Ladies of the Camellias, Isn’t It Romantic, Blithe Spirit, Crimes of the Heart, Over the River and Through the Woods, and Finger Food, among others. She also served as Visiting Instructor of Acting and Directing for McMurry University in Abilene, TX before returning to Baylor to coordinate the Horton Foote American Playwrights Festival.

Marion Castleberry

Artistic Director

Marion Castleberry is Associate Professor of Theatre and Director of Graduate Theatre Studies at Baylor University. He holds Bachelor of Science and Master of Arts degrees in Theatre and Communication Studies from Texas A&M University-Commerce and a Doctor of Philosophy in Theatre from Louisiana State University. Dr. Castleberry has worked professionally as an actor, director, dramaturg, and voice and movement coach in more than one hundred fifty productions including The Chase, Courtship, and Talking Pictures. In 2004, he directed the 50th anniversary production of The Traveling Lady for the Horton Foote American Playwrights Festival. He is the director of this year’s Festival production of Heather Valley. Marion is scheduled to direct The Traveling Lady at Ensemble Studio Theatre in New York City and The Chase at Theatrical Outfit in Atlanta, Georgia, in 2006.

This summer he taught play development at the Ensemble Studio Theatre’s Lexington Center for the Arts in Lexington, New York. He will produce three of the new works developed in Lexington for EST’s 2005 OctoberFEST. Marion’s long association with Horton Foote was instrumental in bringing Mr. Foote to Baylor in 2002. He collaborated with Foote on the book Horton Foote: Genesis of an American Playwright (Baylor Press, 2004); he is currently co-editing, with Gerald Wood, the book The Voice of an American Playwright: Interviews with Horton Foote, and he is writing a biography entitled Voices From Home: A Biography of Horton Foote.

Melissa Johnson

Development Coordinator

Ms. Johnson holds a Master of Arts from Baylor University and a Bachelor of Fine Arts in Musical Theatre from the University of Cincinnati College-Conservatory of Music. She has performed in various musicals locally including Into the Woods and Side by Side by Sondheim here at Baylor. She currently serves as vocal coach within the Department of Theatre Arts where she has worked on such projects as Little Shop of Horrors, Quilters, The Caucasian Chalk Circle, and Flight.
Welcome to the second Horton Foote American Playwrights Festival. I truly hope you enjoy this year's event which highlights the work of acclaimed playwright Romulus Linney. I am honored to be directing his play, *Heathen Valley*, for the festival. Mr. Linney is a highly versatile writer. His plays have captured the spectrum of American life from his native North Carolina to contemporary New York City to the wider world. His play 2, for example, examines Nazi leader Herman Goering, *Child Byron* examines the emotional clash between the 19th century poet and his estranged daughter, *April Snow* explores the life and loves of an aging contemporary screenwriter, and *Cane* retells Henrik Ibsen’s famous story of Peer Gynt. Romulus is also a gifted novelist and adapter of other’s work. His novel, *Heathen Valley*, and his dramatization of Ernest Gaines’ novel, *A Lesson Before Dying*, are true masterpieces. While the playwright’s versatility is impressive, what inspires me even more is Linney’s amazing ability to capture in dramatic terms the humanity and nobility of the people of his native Appalachia. He is the only playwright who has taken Appalachia for his primary subject and who has created a subject with such compassion and honesty. Plays like *Holy Ghosts*, *Tennessee*, *Woman Without a Name*, and *Sand Mountain* capture the culture, language, and character of Appalachia with amazing wit and clarity. Mr. Linney has written a body of work that has been produced in theatres, both large and small, throughout America and Europe. And his work has been frequently honored: he has won two Obie Awards, two national Critics Awards, three Hollywood Dramatique Awards, and the Award of Merit from the American Academy of Arts and Letters, to name only a few.

Linney’s most well-known dramatic work is *Heathen Valley* which the American Actors Company has chosen to produce. The play is based on the history of the Episcopal Church in Valle Crucis, North Carolina and tells the story of one Bishop’s struggle to convert and “save” an Appalachian community. A life of meaning and social goodness is created in the “Valley that forgot God” until zealous and selfish pursuits to serve God and one’s own personal quest clash with devotion to serve one’s fellow man. While the community teems with incest, illiteracy, and superstition, ultimately, the play affirms all that is admirable in mountain people. The “godless” mountain folk that the church aspires to “rescue from darkness and savagery” demonstrate virtues that surpass their would-be saviors. It is the implacable bishop that produces the tragic ending. While being reminded of the devastation and suffering that life often brings, the play proclaims: “It is true we are way up the mountain. It is true hard things happen here. But that is not because nobody is heathen savages or no kind of foolishness like that. They are poor. Poor folks have poor ways.”

Before I conclude, I would like to say a couple of things about Romulus Linney, the man. He is a gifted artist, a writer who is able to depict with truthfulness the mysteries, the joys and sorrows, the delights and absurdities of life. He is a true Renaissance man; he is a teacher, an actor, a director, and a writer. He is revered and held in high esteem by his colleagues and he is a man who is loved and appreciated by all who know him. Yet, it is the dignity of his person and the warmth of his concern for his fellow man that is so inspiring. He is a genuinely warm and caring human being. I am honored to call him my friend. I hope you have an opportunity to get to know him better during the Festival.

Finally, I hope you enjoy the American Actors Company production of *Heathen Valley* and the Horton Foote American Playwrights Festival’s celebration of the life and works of Romulus Linney.

[Signature]

Dr. Marion Castleberry
"My novels, stories and plays on the surface are based on history, Appalachian life, or from personal experience in my childhood, with my family, in the army, from friends, gossip, the art world of New York. But they really all come from a much deeper place I hope never to understand. I can always see, sometimes only years later, what this or that was more or less about, but in the doing, best efforts need a sort of ignorant arousal. It is dark work but it gives a pleasure keen as sex, vast as love. It is a release from basic human miseries. It is justification of existence. Sometimes it gives fellow creatures pleasure. It needs to remain unknown."

- Romulus Linney

One of our most acclaimed American playwrights, Romulus Linney is the author of three novels and more than forty plays. Born in Philadelphia in 1931, Mr. Linney was raised in the Appalachian town of Madison, Tennessee. After receiving a Bachelor of Arts degree from Oberlin College and a Master of Fine Arts degree from the Yale School of Drama, he traveled to New York City in 1958 to begin his career as a playwright and director. Since that time, his plays have been produced in theatres throughout the United States and abroad.

Many of his works are set in his native Appalachia and other rural areas. *Heathen Valley*, *Holy Ghosts*, *Tennessee*, *Woman Without a Name*, and *Sand Mountain*, among others, have garnered Mr. Linney critical praise for the lyrical quality of his dialogue and the nuanced richness that he brings to his characters. Other plays such as *Childe Byron*, 2, *The Sorrows of Frederick*, and *Three Poets* delve into the lives of historical and literary figures to explore contemporary and personal concerns. Additionally, Mr. Linney is renowned for his adaptations, such as *Gint* (from *Peer Gynt*) and *A Lesson Before Dying* (from the Ernest Gaines novel).

Mr. Linney's plays have been frequently honored. He has won two Obie Awards, two national Critics Awards, three Hollywood Dramalogue Awards, fellowships from the National Endowment for the Arts, Guggenheim and Rockefeller Foundations; and both the Award in Literature and the Award of Merit from the American Academy of Arts and Letters, to which he was elected in 2002. He has taught at many universities including Columbia, Princeton, the Universities of North Carolina and Pennsylvania, and the Actors Studio at the New School. He has received honorary Doctorates from Oberlin College, Appalachian State University, and Wake Forest University.

The Horton Foote American Playwrights Festival is proud to name Romulus Linney as the 2005 recipient of the Horton Foote Excellence in American Playwriting Award.
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(Photos of Romulus Linney as an actor
courtesy of Mr. Linney’s archives)
Richard Bowden

Richard Bowden was at Baylor University last season in the American Actors Company production of The Traveling Lady as the Judge. In New York, he appeared on Broadway in Captain Brassbound's Conversion with Ingrid Bergman, in Romulus Linney's Heathen Valley at The Signature Theatre, and three of Linney's plays at EST. He toured in Macbeth with Anthony Quayle, and Sherlock Holmes with Kurt Kasznar. Regional Productions include Kennedy Center's The Physicists with Irene Worth; Alliance Theatre's Devil's Disciple, Xmas Carol, and Cyrano with John Cullum; Missouri Rep's King Lear and Julius Caesar; Walnut Street's Old Devils (American Premiere); Center Stage's Tempest; Indiana Rep's Much Ado, Clarence Brown's The Heiress; Arms And The Man, Doll's House, and Twelfth Night; Charlotte Rep's Dracula; Barter Theatre's Dear Liar, Fallen Angels, To Kill A Mockingbird, and Da; Pioneer Theatre's Leite And Lovage; Florida Studio's Wit, Gross Indecency, The Chosen, and Linney's 2; Hippodrome Theatre's Mornings At Seven; and Heritage Rep's The Little Foxes. Richard has worked with the American, New Jersey, Great Lakes, Georgia, DC, and Riverside Shakespeare Festivals, plus many stock and off/off Broadway Productions. He studied at the University of Georgia, the University of Bristol, England, and the Bristol Old Vic.

Kathleen Chalfant


Pam Dougherty

Pam Dougherty has performed in almost every professional theatre in North Texas. She just closed as Kate in Brighten Beach Memoirs at Oklahoma City's City Rep Theatre and as Fraulein Schneider in Water Tower Theatre's Cabaret. A busy 2004 found her in the Southwest premiere of Cookin with Lard and as Golde in Fiddler on the Roof at Flower Mound Performing Arts Theatre. She starred as Marjorie in Theatre Three's Tale of the Allergist's Wife and began the year playing Hannah in Water Tower's hit The Spiffire Grill. Memorable performances include roles in The Laramie Project, Lemonade, Cowgirls, Euripides' Iphos, Lost in Yonkers, Brighten Beach Memoirs at the Oklahoma City Repertory (twice), Broadway Bound (three), and her own For Lindbergh, a memoir of her travels across the U.S. in October, 2001. With representation by the Mary Collins Agency, Pam works regionally and nationally in television and radio. Film and TV credits include Dr. T and The Women, Universal Soldier-The Return, A Woman of Independent Means, and Walker, Texas Ranger. A performer's advocate, Pam was the first Texas based actor to serve on the National Council of Actors' Equity Association (1994-2003), and she continues to work on both local and national committees. When not on stage, Pam works as a freelance copywriter and editor and is authoring an original atome: The Oak Cliff Metaphysical Barre and Grail. Watch for her website this fall: www.thewriteactor.com

Katharine Everett

Katharine Everett is a graduate of Baylor University Theatre where she enjoyed roles in numerous productions. Favorites include Earth and Sky, Washington Square Dreams, The Caucasian Chalk Circle, Little Shop of Horrors, Doctor Faustus, By the Bog of Cats, and As You Like It. Other credits include After Magritte and Nunsense at the Dorset Theatre Festival and A Midsummer Night's Dream at the Commonwealth Shakespeare Company in Boston. Aside from the notable faculty at Baylor, teachers include Jerry Coyle from the West-Barron School for Television and Film in New York City, Mark Bergen from "Out of the Blue", Baron Kelly, Jay O. Sanders, Georgia Hatzis, and Arthur Lessac. She is a new resident of Los Angeles where her acting career continues.
John Fleming

John Fleming is Chair of the Department of Theatre and Dance at Texas State University. He has his Ph.D. in theatre history from the University of Texas at Austin, and is the author of Stoppard's Theatre: Finding Order amid Chaos (nominated for an MLA Best First Book Award). His articles have appeared in journals such as TDR (The Drama Review), Text and Performance Quarterly, and Latin American Theatre Review. In The Journal of American Drama and Theatre, Dr. Fleming has published articles on Romulus Linney’s plays 2 and A Lesson Before Dying. In the book Text and Presentation 2004, he published an article entitled Views, Values, and Worship: Religion and Social Class in the Plays of Romulus Linney. Dr. Fleming is finishing up a book entitled, Romulus Linney: Maverick of the American Theatre. As a playwright, John’s works include Transposing Shakespeare and The Two Lives of Napoleon Beazley (nominated for a B. Iden Payne Award for Outstanding Original Script). At Texas State, John served as producer for the October 2005 world premiere of Romulus Linney’s adaptation of Tim O’Brien’s National Book Award winning novel Going After Cacciato.

James Houghton

James Houghton is the Founding Artistic Director of Signature Theatre Company in New York, the first not-for-profit theatre company in the United States to devote each season of productions to the work of a single living playwright. Since the theatre’s founding in 1991, Signature and its artists have received many honors including the Pulitzer Prize, Obie Awards, Drama Desk Awards, Lucille Lortel Awards, Outer Critics Circle Awards, and the William Inge Festival’s 1998 Margo Jones Medal to Mr. Houghton for an outstanding contribution to the American theatre. Mr. Houghton’s directing credits include: the world premiere of Bill Irwin’s Mr. Fox: A Ruminating; Lanford Wilson’s Burn This (nominated for a Lucille Lortel Award for Outstanding Revival and a Drama League Award for Distinguished Revival); the world premiere of Horton Foote’s The Last of the Thortons; Arthur Miller’s The American Clock (nominated for a Drama Desk Award); Miller’s radio play The Pussycat and the Expert Plumber Who Was a Man (broadcast on National Public Radio); Sam Shepard’s Curse of the Starving Class; Romulus Linney’s Heathen Valley and Ambrosia (world premiere), both co-directed with Mr. Linney; the world premieres of Adrienne Kennedy’s Obie Award-winning June and Jean in Concert and Horton Foote’s Laura Dennis, and the New York premieres of Edward Albee’s Fragments and Marriage Play and Lee Blessing’s Two Rooms. In the fall of 1999 he directed the regional premiere of Arthur Miller’s Mr. Peters’ Connections, at the Guthrie Theater. Mr. Houghton serves as Artistic Advisor to the Guthrie Theater. He has also served as the Artistic Director of the O’Neill Playwrights Conference and the Artistic Director of the New Harmony Project.

Elly Lindsay

Elly Lindsay has been a member of the Dallas theater community for over twenty five years, working as an actress, dialect coach, director, teacher and writer. Most recently she has appeared as The Woman in Rupert’s Birthday for the Festival of Independent Theaters and Judith Bliss in Hay Fever for Theatre Britain. Locally, she has also performed at the Dallas Theater Center, Stage West, The Dallas Shakespeare Festival, Echo Theater and New Arts Theater. In New York she has performed at The Manhattan Theater Club and LaMama. Favorite roles include Evelyn Miller in Kindertransport (for which she received a Leon Rabin award nomination), Cathy in Tales of the Lost Forncats, Sally in Teddy’s Folly and Rosalind in As You Like It. Her television credits include Dallas, Dangerous Curves, Fire & Rain, and Wishbone. She also appeared in the independent film Late Bloomers. Elly currently teaches voice and speech at KD Studio and playwriting at Booker T. Washington High School for the Performing and Visual Arts. She works regularly as a dialect coach at the Dallas Children’s Theater and has also coached for Lyric Stage, the University of North Texas and Theater Three. She received her MFA from Trinity University through the Dallas Theater Center under Paul Baker.

David Loud

David Loud was the Music Director for Ragtime on Broadway, as well as A Class Act, Steel Pier, The Look of Love, and the revivals of She Loves Me, Company, and The Boys From Syracuse. Off-Broadway, he created the vocal and dance arrangements for And The World Goes Round (Outer Critics Circle and Drama Desk awards, Best Musical Revue) and conducted the acclaimed revival of Stephen Sondheim's Pacific Overtures. He conducted the national tour of Les Mizérables, and his vocal arrangements have been heard at Carnegie Hall, Joe's Pub, and at frequent concert appearances in New Orleans. He recently had the pleasure of conducting the Welsh National Symphony in a concert performance of Ragtime in Cardiff, Wales, that was broadcast by the BBC. Regional work includes The Visit, Sweeney Todd, Fanny, Damn Yankees, Anything Goes, Singin' in the Rain, and Billy Bishop Goes to War. He originated the role of Manny in Terrence McNally's Master Class, and he made his Broadway debut in Harold Prince's original 1981 production of Merrily We Roll Along. He is a graduate of Yale University.
Guest Artists

Marin Mazzie

Marin Mazzie is a three time Tony nominee for her work on Broadway in Kiss Me Kate, Ragtime and Passion. She won the Outer Critics Circle Award for her performance in Kiss Me Kate and was nominated for an Olivier Award when she recreated the role of 'Lily/Kate' in London's West End. Other Broadway credits include Man Of La Mancha, Into The Woods and Big River. Off-Broadway work includes The Vagina Monologues, The World Goes Round (National Tour), and The Trojan Women/A Love Story (also National Tour). TV: Still Standing (CBS), Jake in Progress (ABC), Stacked (FOX), Prior Offenses (SHOWTIME) and numerous PBS Great Performances. Marin's concert career spans the country from Carnegie Hall to the Hollywood Bowl under the batons of Michael Tilson Thomas, Keith Lockhart, Skitch Henderson, Paul Gemignani, John Mauceri, Peter Nero, and Marvin Hamlisch to name a few. She and her husband Jason Danieley have performed their evening of duets all over the country and are releasing their first CD together, Opposite You, on November 8. Marin's other recordings include Kiss Me Kate (DRG), Ragtime (SONY), Passion (ANGEL), My Favorite Broadway: The Leading Ladies (DRG), My Favorite Broadway: The Love Songs (DRG). Marin holds an Honorary Doctorate from her alma mater, Western Michigan University.

Christine Morris

Christine Morris originated the role of The Woman in the 2004 premiere of Silver River at Manbites Dog Theater in Durham, North Carolina. She has since appeared in the play at Profile Theater Project in Portland, Oregon (as part of an entire season of Romulus Linney's work's), in a workshop at the Actors Studio in New York, at the Stoneleaf Festival in Asheville NC, at Appalachian State University, and at the Sewance Writers' Conference. Other performances include The New York Shakespeare Festival, The Public, Playmakers Repertory (Chapel Hill, NC), the Asolo Theatre, and many productions with the award-winning Chapel Hill-based Arcudiago Theatre with whom she developed the original solo Blue Rose which received several productions including an engagement at the Tennessee Williams Center at Sewance. She is also a voice and dialect coach whose work has been seen in numerous university and regional theatres and on Broadway. After eleven years on the faculty at Duke University, she has recently joined the Department of Theatre at University of North Carolina at Greensboro where she teaches acting and voice/speech.

Toby Meuli

Originally from Denver, Colorado, Toby is a 2004 graduate of Baylor University's BFA Theatre Performance program. His stage credits while at Baylor include roles in Woman in Mind, Comedy of Errors, The Winter's Tale, Earth and Sky, and The Orestica. Toby now lives in Los Angeles where he has appeared in Mourning Becomes Electra at A Noise Within Theatre Company and most recently in Neil Labute's Benchseat. Toby can be seen in several independent films currently hitting the festival circuit as well as the occasional national commercial. Toby is also a member of the theatre company Actors Co-op. Many thanks to the Baylor Theatre faculty for this wonderful opportunity to come back and be a part of the festival. Toby's next big role has just begun as husband to another Baylor Theatre grad, the beautiful Katharine Everett.

Austin Pendleton

Austin Pendleton is known as an actor, director, and writer. His third play, Orson's Shadow, premiered at Steppenwolf and is currently enjoying an off-Broadway run. Pendleton has directed numerous productions including the Broadway production of The Little Foxes with Elizabeth Taylor and the world premieres of Say Goodnight Gracie and The Runner Stumbles. Pendleton has also directed at the prestigious Steppenwolf Theatre in Chicago and the Williamstown Theatre Festival. He was the Artistic Director of The Circle Repertory Theatre in New York. His acting career includes the Broadway original cast productions of Fiddler on the Roof, Hail Scrawnyke, Doubles at the Lincoln Center and Broadway revivals of Diary of Anne Frank and The Little Foxes, directed by Mike Nichols. Off-Broadway appearances include Educating Rita, Sophistry and the title roles in Hamlet, Richard III and Uncle Vanya. Mr. Pendleton has appeared in over 30 films: Skipping Christmas, Piccadilly Jim, Finding Nemo, Beautiful Mind, Amistad, The Fantasticks, Two Days In The Valley, The Mirror has Two Faces, The Associate, Guarding Tess, My Cousin Vinny, Short Circuit, Starting Over, The Front Page, What's Up Doc? and Catch 22. Television appearances include: Law and Order SVU, Homicide, OZ, Fraser, American Dreamer, Miami Vice, and St. Elsewhere, among others.
Gene Raye Price

Gene Raye Price has just completed seven years in the company at the Granbury Opera House. Prior to joining the Opera House Company, she appeared in the Dallas/Ft Worth area at Stage West, Theatre Three, Dallas Repertory Theatre, Dallas Children's Theatre, The Theatre Garage and as guest artist for The Community College District and Garland Civic Theatre. Gene most recently appeared at the Water Tower Theatre. She has been a Resident Artist with Young Audiences of North Texas for five years. She holds an MA Degree in Theatre from Ohio State University and is Co-Founder and Artistic Director of Tea Set Productions which presented Readers Theatre programs across the state of Texas in venues as varied as Battle of Galipoli reenactments and public school classrooms. Gene is an accomplished director and teacher and is currently teaching Humanities at Brookhaven College. A veteran stage actress, she also has vast experience in film and commercial work.

Steven Pounders

Steven Pounders received his MFA in acting from the University of North Carolina at Chapel Hill. There he performed as a member of PlayMakers Repertory Company in a number of roles including Bob Acres in The Rivals, Don Armado in Loves Labors Lost, Bentley Summerrays in Misalliance, and Dr. Stahlbaum in the first production of David Hammond’s original Nutcracker. More recent credits include roles at the WaterTower Theatre in Dallas: Ernst in Cabaret, Tom in Dinner with Friends, the one-man show Nocturne, and Bobby in Book of Days; roles at Theatre Britain in Dallas: Arthur in The Day After the Fair and Jerry in Betrayal; the role of Boodle in Driving Miss Daisy at the Oklahoma Shakespeare Festival, and Bartlett in Casa Manana’s production of 1776. This year Steven appeared with Heathen Valley director Marion Castleberry in an original production titled God and Mammon by Baylor Theatre Arts colleague DeAnna Toten Beard. The play premiered at the WaterTower Theatre’s Out of the Loop Festival. Steven is a member of Baylor University’s Theatre Arts faculty.

Scott Sowers

Scott Sowers has performed in dozens of productions, workshops, readings and seminars featuring Mr. Linney’s body of work spanning 17 years, including founding the Signature Theatre in New York, along with Mr. Linney and James Houghton. He has performed all over the country in theaters that include: the Signature Theatre, The Ensemble Studio Theatre, The Triangle Theatre Company, The Williamstown Theatre Festival, The Actor’s Theatre of Louisville, The Philadelphia Theater Company, The Theater for a New City, various schools and institutions and he shared in the honor of being a cast member of Mr. Linney’s, Gint the first American production to be invited to participate in the International T-New Festival in Norway. This is his fourth trip up and down the slopes of Heathen Valley. Each and every endeavor has been a privilege.

Bryan Taylor

Bryan Taylor has appeared in productions at the American Repertory Theatre, Portland Stage Company, Actors Theatre of Louisville and Virginia Stage Company and has performed under the direction of Scott Zigler, Francois Rochais, Jon Jory, and Kate Whoriskey. A graduate of Baylor University and of Harvard’s American Repertory Theatre/Moscow Art Theatre School Institute, he is a founding member of the Threads New Works play development series.
Adrienne Thompson

Adrienne Thompson is most happy to be in Texas celebrating the work of her favorite playwright, Romulus Linney. Since 1985 she has acted in Mr. Linney's A Woman Without A Name (Denver Center Theatre Company), Pops (Whole Theatre Co.), Three Poets (Theatre for a New City), Sand Mountain Matchmaking (Working Theatre), Tonight We Love (EST), many readings of Can Can, E/M (Signature Theatre Co.) Gint (Ibsen Festival in Oslo, Norway), and participated in the Inge Festival's celebration of Mr. Linney's work. As a founding member of The Signature Theatre Company she helped produce Signature's Romulus Linney and Lee Blessing seasons. Currently she teaches production classes for the Rita and Burton Goldberg Department of Dramatic Writing (DDW) at Tisch School of the Arts, NYU and is the Associate Artistic Director of the DDW's First Look Theatre Company. Currently, she is the Chair of the National Playwriting Program, Region II for the Kennedy Center's American College Theatre Festival. Her recent work includes playing Lady Macbeth and directing A Midsummer Night's Dream for the Long Island Shakespeare Company.

Regan Thompson

Regan Thompson is excited to be returning to Baylor University to continue the journey that started here. A veteran of Baylor Theatre program, Regan went on to the University of Alabama and its renowned Shakespeare Festival program. While there, she performed in numerous productions playing roles such as Calpurnia in Julius Caesar and Helena in A Midsummer Night's Dream. Since graduating, she has worked with theatres all over the nation as well as commercial and film work that includes Law and Order: SVU. Her regional credits include Celia in As You Like It and Portia in Julius Caesar (North Carolina Shakespeare Festival), Mary in Vanities (Penguin Repertory Theatre), Petra in Deja Vu (Caldwell Theatre Company), Mina in Dracula (Tennessee Repertory Theatre), and Claire in Proof (Depot Theatre). Her New York credits include Cockney Girl in H/M (New York Theatre Workshop) and Honey Harding in I, Vermaid (NYC Fringe Festival). Currently, she resides in New York pursuing film and television.

Scott Wheeler

Scott Wheeler's music has been commissioned and performed by New York City Opera, soprano Renée Fleming, Chamber Music Society of Lincoln Center, Pro Arte Chamber Orchestra of Boston, and the Newport Music Festival. His opera Democracy: An American Comedy, with a libretto by Romulus Linney, was commissioned by Washington National Opera and premiered in January of 2005. A CD of Scott Wheeler's works was released on the Newport Classic label. Scott has received awards and commissions from Guggenheim Foundation, Koussevitzky Foundation, Fromm Foundation, Tanglewood, National Endowment for the Arts, Massachusetts Art Foundation, Yaddo, American Academy of Arts and Letters, MacDowell Colony, Chamber Music Society of Lincoln Center (Steiger Prize). His music can be heard on NMI Recordings, Northeastern Recordings, Palea, Koch International and Newport Classic. As a conductor, Scott Wheeler can be heard on CRI, Capstone and Newport Classic labels. He has conducted the premieres of over a hundred new works, as well as Boston premieres of works by Paul Ruders, Gyorgy Ligeti, Judith Weir, Peter Maxwell Davies, and many others. He studied at Amherst College, New England Conservatory and Brandeis University. His teachers include Virgil Thomson, Sir Peter Maxwell Davies, Arthur Berger and Lewis Spratlan. He teaches at Emerson College in Boston where he is co-artistic director of the Dinosaur Annex.
A Time Line of Romulus Linney
by John Fleming, Texas State University

1930 Romulus Linney is born September 21, 1930 in Philadelphia, Pennsylvania the son of Romulus Zachariah and Maitland Thompson (Clabaugh) Linney.
1953 Graduates from Oberlin College, A.B.
1954-56 Serves in the United States Army.
1958 Graduates with an M.F.A. from Yale University.
1960 Attends the Actors Studio and the New School of New York City
1962 Heathen Valley, a novel, is published.
1965 Slowly by Thy Hand Unfurled, a novel, is published. Don’t Worry About Me, a southern version of Sotoba Komachi, produced at East Carolina University.
1967 The Sorrows of Frederick (starring Fritz Weaver) is produced during the premiere season of the Mark Taper Forum (Los Angeles).
1970 The Sorrows of Frederick produced in Düsseldorf, Vienna (at the Burgtheater), and England (starring John Wood).
1971 First production of Holy Ghosts (at East Carolina University); since its publication in 1976 Holy Ghosts is probably Linney’s most produced work.
1972 The Love Suicide at Schofield Barracks is produced on Broadway.
1974 Receives playwriting grant from the National Endowment for the Arts; Democracy and Esther (based on two novels by Henry Adams) produced at the Virginia Museum Theatre in Richmond; revised version, entitled Democracy, produced in 1975 at the Milwaukee Repertory Theatre.
1976 First New York production of The Sorrows of Frederick (starring Austin Pendleton; he stars in subsequent NY revivals in 1981 and 1991.)
1977 Childe Byron produced at the Virginia Museum Theatre.
1978 Old Man, Joseph and his Family produced in New York.
1979 The Death of King Phillip (opera libretto, with music by Paul Earls) produced in Boston. Tennessee (one-act) is produced by the Ensemble Studio Theatre (EST); it wins a 1980 Obie Award and is published in the Best Short Plays 1980.
1980 Receives a Guggenheim Fellowship; Jesus Tales, a novel, is published; it wins the Mishima Prize for Fiction.
1981 New York premiere of Childe Byron; produced by Circle Rep, directed by Marshall Mason, and starring William Hurt and Lindsay Crouse; in London, the play is produced at the Young Vic, starring David Essex and Sara Kestelman.
The Captivity of Pixie Shedman premiers in New York at the Phoenix Theatre.
El Hermano (one-act) produced by EST.
1983 The Death of King Phillip (one-act play version) is produced by the Actors Theatre of Louisville.
1984 Laughing Stock (includes Goodbye, Howard, F.M., and Tennessee) produced in New York; the show is named one of the year’s 10 best by Time magazine; F.M. is published in the Best Short Plays 1984.
One-act version of Love Suicide premiers at Actors Theatre of Louisville; play is published in Best Short Plays 1986. Receives Award in Literature from the American Academy of Arts and Letters.
1985  A Woman Without a Name (an adaptation of his novel Slowly by thy Hand Unfurled) premieres at the Denver Theatre Center.

1986  New York premiere of Sand Mountain (includes Sand Mountain Matchmaking and Why the Lord Come to Sand Mountain); the Los Angeles production of Sand Mountain wins a DramaLogue Award. Why the Lord Come to Sand Mountain is published in the "Best Short Plays 1987." A production of Holy Ghosts (includes Can Can, Claire de Lune, Ave Maria, Gold and Silver Waltz, Battle Hymn of the Republic, and Songs of Love) premieres at the Whole Theatre Company (NJ). Receives Rockefeller Fellowship.

1987  April Snow (one-act) produced by Ensemble Studio Theatre. April Snow is published in "Best Short Plays 1989."

1987-88  Heathen Valley produced by the Philadelphia Festival Theater for New Plays; revised version produced by the Milwaukee Repertory Theatre; it wins National Theatre Critics Award for Best New American Play produced outside New York and is included in "Best Plays 1987-88."

1988  The one-act plays Juliet and Yancey premiere at the Ensemble Studio Theatre. Miss Julie (a contemporary adaptation) produced at the Denver Theatre Center. Precious Memories (based on Chekhov's short story "In the Hollow") produced at the Milwaukee Repertory Theatre; due to copyright issues, play is re-titled Unchanging Love.

In Los Angeles, Heathen Valley wins a DramaLogue Award.

1989  Three Poets (includes Komachi, Hiroshita, and Akhmatova) premieres at the Theatre for the New City; Akhmatova is published in the "Best Short Plays 1990" (his 6th play in 11 years in the series).

1990  2 produced by The Actors Theatre of Louisville as part of their Humana Festival of New Plays; it wins National Theatre Critics Award for Best New American Play produced outside New York and is included in "Best Plays 1989-90."

1991-92  In New York, James Houghton founds The Signature Theatre Company; it is based on the premise that each season they will focus on one American playwright. They choose Linney as their first playwright and produce Love Suicide, F.M., The Sorrows of Frederick, Heathen Valley, A Woman Without a Name, and Ambrosio.

1992  Wins Obie Award for Sustained Achievement in Playwriting.

Smith and Kraus launches a new series, "Plays for Actors" and chooses Linney as the first playwright in the series as they publish Seventeen Short Plays by Romulus Linney.

1992-93  Ambrosio (freely adapted from Matthew Lewis's novel The Monk) receives dual premiere from Signature Theatre Company and the Milwaukee Repertory Theatre.

1993  Six Plays by Romulus Linney is published by Theatre Communications Group. Spain (includes Torquemada, Anna Rey, and Escobedo de la Aixa); first two plays premiere at Theatre for the New City; the third play was written later and then revised/renamed Mad Men and produced at the Ensemble Studio Theatre in 1992.

1994  Receives Honorary Doctorate in Literature from Oberlin College; subsequent honorary doctorates from Appalachian State University (1993) and Wake Forest University (1998).

Shotgun premieres in the Humana Festival of New Plays at ATL; after production, Linney turns play into a one-act. (Published in Humana Festival '94). Paradise produced at EST (published in EST Marathon '94 One-Act Plays).
1995  Linney's version of *A Christmas Carol* premieres at the Milwaukee repertory Theatre.  
*True Crimes* (an Appalachian version of Leo Tolstoy's *The Power of Darkness*) premieres at the Theatre for the New City.  
*Oscar Over Here* premieres at Duke University.  
*Moutain Memory* premieres at Appalachian State University.


*Stars* (one-act) produced at Actors Theatre of Louisville; play is published in *Humana Festival Complete Plays '97, Take Ten: New Ten Minute Plays*, and *Actors Theatre of Louisville Ten Minute Plays Volume Four*.

1998  Inducted into the American Academy of Arts and Sciences.  
*Gint* (an Appalachian version of Peer Gint) premieres at the Theater for the New City; it becomes the first American production to be invited to the International Ibsen Festival in Oslo, Norway.  
*Mock Trial* produced at the Theatre for the New City.

1999  Wins Award of Merit Medal as Outstanding American Playwright from the American Academy of Arts and Letters.  
*Goodbye, Oscar* (one-act) produced at EST (published in *Four From E.S.T. Marathon '99*).  
*Hissel* premieres at Appalachian State University.

2000  *A Lesson Before Dying* (an adaptation of Ernest Gaines' National Book Award-winning novel) premieres at the Alabama Shakespeare Festival; later that year presented in New York by The Signature Theatre Company.  
*Mad Men* (one-act) produced at the Ensemble Studio Theatre.  
Smith and Kraus publishes 9 *Adaptations for the American Stage* (includes *Gint*, *Oscar, Over Here*, *True Crimes*, *Unchanging Love, A Woman Without a Name*, *The Unwritten Song, Lark, A Lesson before Dying*, and *Strindberg* (versions of *Miss Julie* and *The Ghost Sonata*).

2001  Wins Madge and Sidney Kingsley Award in Playwriting from the Dramatists Guild of America.

2002  Elected to membership in the American Academy of Arts and Letters.  
The League of Off-Broadway Theatres and Producers induct Linney into their Playwrights Sidewalk.  
*Lark* (one-act) produced at the Ensemble Studio Theatre.

2003  *Coda* (one-act) produced at the Ensemble Studio Theatre.  
Linney receives the William Inge Theatre Festival's Distinguished Achievement Award in American Theatre Award and the Edward Albee Last Frontier Playwright Award.

2003  Profile Theatre (Portland, Oregon) devotes their season to Linney's work.

2004  *Klosnys and Schwartz* premieres at the Profile Theatre.  
*Silver River* (a one-woman version of *A Woman Without a Name*) is given a joint premiere by Profile Theatre and Manitoba's Dog Theatre (Durham, North Carolina)

2005  Scott Wheeler's opera version of *Democracy* (libretto by Linney from his play) premieres at the Washington National Opera.  
*His Wife* (one-act) premieres at Ensemble Studio Theatre.  
*Going after Cacciato* (an adaptation of Tim O'Brien's National Book Award-winning novel) premieres at Texas State University.  
Linney receives the Horton Foote Excellence in American Playwriting Award from Baylor University.
The Roads to Home by Horton Foote
Children's Letters to God
by Stuart Hampe, Doug Cohen, and David Evans

The Boy's Next Door by Tom Griffin

The Prince and the Pauper
by Neil Berg, Bernie Garzia, and Ray Roderick

Stand By Your Man: The Tammy Wynette Story

Breakfast with Less and Besse
by Keith Charles and Holland Taylor

Painting Churches by Tina Howe

Smoke on the Mountain by Connie Ray and Alan Bailey

Joseph and Mary by Mark St. Germain and Randy Courts

Porches by Jeffrey Sweet

The Gifts of the Magi
by Mark St. Germain and Randy Courts

Johnny Pye and the Foolkiller
by Mark St. Germain and Randy Courts

John and Jen by Andrew Lippa and Tom Greenwald

Opal by Robert Nassif Lindsay

Silent Laughter by Billy Van Zandt and Jane Milmore

The Old Lady's Guide to Survival by Mayo Simon

Cotton Patch Gospel
by Tom Key and Daisy Cagwin

Cantata by Ira Levin

Amer the Eccentric by Annet

Dames at Sea
by George Haimsohn, Robin Miller, and Jim Wise

Episode 26 by Howard Korder

The View from Here by Margaret Dulaney

Snoopy! by Larry Grossman and Hal Hackady

St. Hugo of Central Park by Jeffrey Kindley

The China Fish by David McFadden

Maggie Magalitsa by Wendy Kesselman

Big Time by Steven Braunstein

Courage by John Pielmeier

The Wonderful Ice Cream Suite by Ray Bradbury

Beau Jest by James Sherrman

The Lamb's Theatre Company proudly salutes
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Dawn Kane
Steve Day
Ann Harder
Julie Shelton
Ann Roznovsky
Michele L. Martin
Celebrated musical theatre star Marin Mazzie comes to Waco for one extraordinary night! Marin Mazzie was last seen on Broadway in the revival of Man of La Mancha. She received Tony and Drama Desk nominations and an Outer Critics Circle Award for her performance in the hit revival of Kiss Me Kate. Other Broadway credits include Ragtime, Passion, Into the Woods, Big River, and Out of This World.

Friday, October 21
8:00 PM 2005
Jones Theatre

Tickets $25.00
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“Mazzie is an especially vivid presence, sensuous and playful with an all-embracing warmth . . .”
- Los Angeles Times

THE AMERICAN ACTORS COMPANY PRESENTS

Heathen

By Romulus Linney
Directed by Marion Castleberry

An idealistic bishop, a reformed killer, and a young orphan set out to convert the primitive Appalachian residents of Heathen, “a valley that forgot God.” But the success of the mission is short lived when one form of ignorance and superstition is traded for another.

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October 14, 15, 18, 19, 20, 22, at 8:00 p.m.
October 16 and 23 at 2:00 p.m.
Mabee Theatre
Celebrated musical theatre star Marin Mazzie comes to Waco for one extraordinary night! Marin Mazzie was last seen on Broadway in the revival of *Man of La Mancha*. She received Tony and Drama Desk nominations and an Outer Critics Circle Award for her performance in the hit revival of *Kiss Me Kate*. Other Broadway credits include *Ragtime*, *Passion*, *Into the Woods*, *Big River*, and *Out of This World*.

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THE AMERICAN ACTORS COMPANY PRESENTS

VALLEY

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October 14, 15, 18, 19, 20, 22, at 8:00 p.m.
October 16 and 23 at 2:00 p.m.
Mabee Theatre
Festival Schedule

Wednesday, October 19

12:00-5:00   Registration begins at Hooper-Schaefer Fine Arts Center
2:00-3:00   Special presentations by Scott Sowers and David Van Pelt
3:30-4:30   Current Romulus Linney Scholarship - Dr. John Fleming, Texas State University
5:00-7:00   Ongoing Registration in Barfield Drawing Room in Bill Daniel Student Center (BDSC)
8:00        American Actors Company presents Heathen Valley

Thursday, October 20

8:00-5:00   Registration continues (Hooper-Schaefer, FAC)
9:00-10:15  Academic papers on Horton Foote -
            Gerald C. Wood, Carson-Newman College
            Robert Donahoo, Sam Houston State University
            Elizabeth Fifer, Lehigh University
10:15-10:30 Break
10:30-11:30 Reading of Can Can and Why the Lord Come to Sand Mountain
11:30-1:00  Lunch Break
1:00-2:15   Academic Papers on Horton Foote -
            Crystal Brian, Quinnipiac University
            Robert W. Haynes, Texas A&M International University
            Laurin Porter, UT Arlington
2:15        Break
2:45        Reading of Tennessee read by Romulus Linney
4:00        Discussion: A director's approach to Mr. Linney's plays
5:00        Dinner/Free Time
8:00        American Actors Company presents Heathen Valley
Festival Schedule

Friday, October 21

8:00-12:00  Registration continues (Hooper-Schaefer, FAC)
9:00-10:00  Current Romulus Linney Scholarship -
            Dr. Susan Cole, Appalachian State University
10:00-10:15 Break
10:15       Reading of Goodbye Howard and Juliet
11:30-1:00  Lunch Break
1:00-3:00   Performance of Silver River with Christine Morris
3:30-4:00   Discussion with Linney and his actors
4:00-6:00   Break
6:00        Gala Dinner and tribute in honor Mr. Linney
6:45-7:15   Tribute & award presentation
8:00        Marin Mazzie in Concert (Jones Theatre)
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