

ZACH

T H E A T R E

DAVE STEAKLEY, Producing Artistic Director
and ELISBETH CHALLENGER, Managing Director
present



Written by **JAY PRESSON ALLEN**

From the Words and Works of **TRUMAN CAPOTE**

Directed by **LARRY RANDOLPH**

Scenic Design.....MICHAEL RAIFORD
Lighting Design.....JASON AMATO
Costume DesignSUSAN BRANCH TOWNE
Original Sound DesignKEN HUNCOVSKY
Additional Sound Design CRAIG BROCK
Properties Design..... JUSTIN COX
Stage Manager ROBERT TOLARO*

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

January 10 - March 10, 2013

ZACH's Whisenhunt Stage

ACKNOWLEDGEMENTS

TRU is presented by special arrangement with the Estate of Truman Capote; Alan U. Schwartz, Executor. TRU is presented by special arrangement with Samuel French, Inc. ZACH Theatre operates under a Small Professional Theatre contract with **Actors' Equity Association**, the union of professional actors and stage managers in the United States; ZACH Theatre is a Constituent Member of **Theatre Communications Group (TCG)**, the prestigious association of professional theatres nationwide; and an organizational member of the **National Alliance for Musical Theatre (NAMT)**.

Cast



JASTON WILLIAMS*
as Truman Capote

Voices in TRU:

Joy Cunningham..... Betty, Mrs. White's Secretary

Barbara Chisholm..... Western Union Operator & Jan

Karen Kuykendall..... Mrs. Ferguson

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The play takes place in Truman Capote's New York
apartment at 870 United Nations Plaza

The time is the week before Christmas, 1975

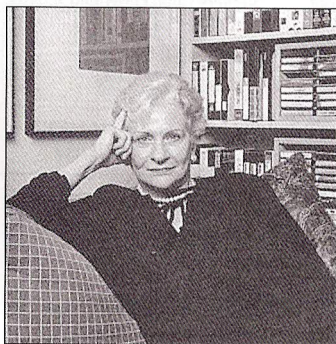
There will be one fifteen-minute intermission.

Drinks from our bar are welcome inside the theatre, but no snacking please.



The videotaping or other video or audio recording of this production and the taking of photographs, with or without flash, or by camera phone, is strictly prohibited. Please turn off all electronic devices – such as cell phones, pagers, etc. – and refrain from texting and/or tweeting during the performance.

About the Playwright



JAY PRESSON ALLEN

JAY PRESSON ALLEN was a Texas-born novelist, playwright and screenwriter, as well as a film producer. Christened Jacqueline, she became "Jay" by way of a friend advising her to have a shorter name if she intended to be an actress. She did try a stage career, but gave it up after about six weeks in one role.

She then turned to writing television dramas in the 1950s for the Armstrong Theatre of the Air and Philco Playhouse.

In 1962, she adapted Muriel Spark's novella *The Prime of Miss Jean Brodie* into a successful Broadway and London play and subsequently wrote the film version. During this time, she wrote her first screenplay, *Marnie*, for Alfred Hitchcock. In 1968, she wrote *Forty Carats*, which ran for two years on Broadway, and for which Julie Harris won the Tony Award for "Best Actress."

In the 1970s, Mrs. Allen wrote the screenplays for *Cabaret* (1972), which earned her a nomination for an Academy Award, and *Travels with My Aunt* (1972). In 1975, she wrote the screenplay for *Funny Lady* and wrote *Just Tell Me What You Want* as a novel. The film version of that book in 1980 began her collaboration with Sidney Lumet, who directed her screenplay, for which Mrs. Allen received the David Di Donatello Award – the Italian equivalent of the Oscar. Mrs. Allen also served as a co-producer with Lumet.

In 1978, she created the acclaimed television series *Family*. She and Lumet teamed up again with *Prince of the City* as co-screenwriters and, respectively, executive producer and director, for which she received her second Oscar nomination. Their third collaboration, *Deathtrap*, was released in 1982.

The 1991 Broadway production of *Tru* starring Robert Morse as Truman Capote was written at a request of the lawyer for the Capote Estate. Friends of Capote were amazed at her accuracy of portraying a man she had only met but not known, and there was much question about how many of the lines are Capote's and how much is Allen. She maintained that at least 70% of the dialogue is Capote's own.

Jay Presson Allen passed away on May 1, 2006, at the age of 84.

Director's Notes

Many talented artists are famous. Also there are many people with no (or limited) talents who are also famous . . . famous for being famous, as we say.

When we meet Tru in this play it is 1975, and for many years he was both talented *and* famous. With the publication of *In Cold Blood*, he felt he had secured his place in both categories.

And the touch of fame was extremely seductive. How can it not be? So the question becomes: can you serve two masters at one time? Truman was able to maintain this balancing



Truman and Barbara "Babe" Paley, *Vogue* fashion editor and wife of CBS founder William S. Paley

act for a lot longer than many. But sooner or later, his drug and alcohol addictions had to catch up with him – and so began the downward spiral. The publication in *Esquire* magazine of a chapter from a work in progress called *Answered Prayers*, in which he tells the secrets of many of his rich and powerful friends, was the beginning of the end.

Still, his amazing wit kept him going while *Answered Prayers* languished, unfinished. But he paid a huge price, because he believed his talent and his ego would overcome everything and all would be set right. It was not to be.

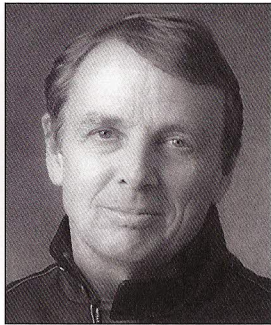
In this play, Jay Presson Allen captures Truman's talent and his charm, while letting the cracks in the facade begin to show. It is an extremely good play. It is a very funny play. It is a very moving play. She shows us an inconsistent personality that becomes a totally believable person. There may be times when you don't want to be in this room with Truman Capote – but at the same time, you don't want to leave him there alone.



Truman and Joanne Carson, wife of talk show host Johnny Carson

– Larry Randolph

About the Company



JASTON WILLIAMS* – AT ZACH THEATRE: *The Laramie Project* and *The Laramie Project: 10 Years Later* (2012), *Our Town* (The Stage Manager), *The Laramie Project* (2002) and Jay Presson Allen's *Tru* (as Truman Capote). He toured with the Tuna Texas Quartet with performances On and Off-Broadway, Washington DC's Kennedy Center, Ford's Theatre, Warner Theatre and National

Theatre, as well as venues from coast to coast, The American Spoleto Festival and The Edinburgh International Theatre Festival in Edinburgh, Scotland. His one man auto-biographical shows *I'm Not Lying* and *Cowboy Noises* have been produced to critical acclaim. He is a recipient of B. Iden Payne and Austin Critics' Table Awards, The San Francisco Bay Area Theatre Critic Award, the L.A. Dramalogue Award and has been nominated five times for Washington DC's Helen Hayes Award. He was also given the Texas Governor's Award for Outstanding Contribution to the Arts by a Native Texan. His new show *Camping With Gasoline* premiered at the Grand Opera House in Galveston in June of this year.

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.



Actors' Equity Association, founded in 1913, represents more than 49,000 Actors and Stage Managers in the U.S. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society. www.actorsequity.org

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Program Notes

From the *New York Newsday* interview with Jay Presson Allen, originally published March 22, 1990:

Q: How did you become interested in writing about Truman Capote? Did you know him?

A: No, I didn't, although I'd met him a couple of times at parties. I was approached about doing the play by the Capote estate, which is run by an old friend. At first, I had mixed feelings about the project. My presumption was that I'd have to conduct a lot of interviews, which I wasn't eager to do. I had read *Capote: A Biography* (Gerald Clarke's 1988 biography of Capote), which I thought was very good, but I didn't go back to it. I was afraid I'd drown in the details, that it would be a matter of plowing over old ground. So I decided to start at the library, and there was such an embarrassment of riches - interviews, essays, stories - that I ended up not having to talk to anybody. Truman may well have the best-documented mouth of the 20th Century.

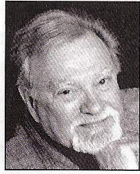
Q: Did your impression of his character change as you were writing the script?

A: Not as I was writing, but as I was doing the research. I came to like him better than I thought I would. He was so vulnerable. My previous impression of him hadn't been too different from everybody else's; the flamboyance and the bitchiness, the parts of himself that he exposed so readily. But you get past that when you look at his life more deeply.

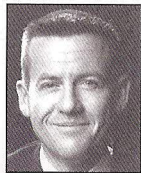
Q: Like Capote, you come from a Southern background. Did that help you understand his behavior?

A: No question, it helped. A lot of Southerners who come to New York never lose the feeling of remaining strangers in the alien corn. I have a friend in his 70s who does everything but send his laundry back home - still has his dentist, doctor, bank account there. Capote felt that way to some degree.

About the Artistic Staff



LARRY RANDOLPH (*Director*) – is pleased to have the opportunity to revisit *Tru* at ZACH Theatre with his good friend Jaston Williams. Larry was teaching drama at Texas Tech when he met Jaston. He became Jaston's first acting teacher and directed him in a production of *The Lion in Winter*. Over the years, their involvement in *Greater Tuna* has taken on a life of its own. When *Greater Tuna* was in the early stages of its record-breaking run in San Francisco, Jaston suggested Larry as a replacement for a departing cast member. The run was supposed to last another three months, but he wound up performing for three years, giving more than 1,200 performances in that production alone. He has also done two summer tours of the play with Jaston. This March in Dallas, Larry will appear in what he calls his "FINAL, Final Farewell Appearance" of the play, which is being produced by One Thirty Productions – a company that performs only matinees and which Larry helped found. In the 2011 Festival of Independent Theatres – an annual event in Dallas for the past 31 years – Larry performed the leading character in Lanford Wilson's *The Madness of Lady Bright*, for which he received a "Best Actor" award by the DFW Critics Forum. This past September, he revived that performance for the Pride Performing Arts Festival in Dallas. As a director and actor, he has criss-crossed the country many times and even wound up directing an original play, *The Knife Thrower's Assistant or A Life on the Cutting Edge*, at the famous Edinburgh Festival which won a "Fringe Best" award. During his half-century career he has directed Shakespeare in Virginia, musicals in Las Vegas, farces in New Hampshire, outdoor drama in North Carolina and Horton Foote in Texas. But he takes special pride in this production of *Tru* and is so pleased to once again be working with Jaston and the incredible professionals at ZACH Theatre. Thanks to you all.



MICHAEL B. RAIFORD (*Set Design*) – is a Scenic and Costume designer based in Austin, TX. National/Regional Credits: Michael has designed 20 shows at Actors Theatre of Louisville including a dozen world premieres at *The Humana Festival of New American Plays*. Other regional credits include: GEVA, Cleveland Playhouse, Central City Opera, Kansas City Rep, The Maltz Jupiter Theatre, Ford's Theatre (Washington DC), Opera Boston and The New Victory Theatre (NYC). In Austin: Ballet Austin, *The Magic Flute* and *The Mozart Project*; Austin Lyric; *Rigoletto*; Rude Mechanicals' *Tesla* and *Big Love*. At ZACH: 20 years and 100 productions including recent favorites: *Ragtime*, *God of Carnage*, *Spring Awakening*, *Hairspray*, and many more. In addition, Michael works as a Creative Consultant in many fields including Architecture, Advertising and, yes, even Marching Band and Drum Corps (The Cavaliers and The Academy). Michael received his MFA from UT where he also taught design for 10 years and is a Member of United Scenic Artists. To see more of his work visit: flickr.com/photos/michaelraiford/sets.

About the Artistic Staff



SUSAN BRANCH TOWNE (*Costume Design*) - More than 20 ZACH Theatre credits including *Ragtime*, *Xanadu*, *Hairspray*, *Dividing the Estate*, *The Drowsy Chaperone*, *The Laramie Project* and *Jesus Christ Superstar/Jesucristo Superestrella*. Other local designs include Ballet Austin's *The Magic Flute*; Austin Lyric Opera's *The Bat*; Zilker Theatre Productions' *The Sound of Music*, *The Music Man* and *Annie Get Your Gun*; and *The Crucible*, *The Pajama Game*, *Carousel* and several more at St. Edward's University, where she recently joined the faculty as Assistant Professor of Costume Design. Susan's over 200 professional credits include productions at Denver Center Theatre Company, Syracuse Stage, Alabama Shakespeare Festival, Pioneer Theatre Company, Utah Shakespearean Festival, Skylight Opera Theatre, New York City Opera, as well as Off-Broadway. Susan holds a B.F.A. from Carnegie-Mellon University and an M.F.A. from the Yale School of Drama, and is a 26-year member of United Scenic Artists, Local 829.



JASON AMATO (*Lighting Design*) – Jason's career spans 18 years, designing more than 500 local and international shows. In addition to designing at ZACH Theatre for 13 years, he is the Resident Lighting Designer for Austin Shakespeare, Blue Lapis Light and the Vortex Repertory Theatre. Recent shows at ZACH Theatre: *The Santaland Diaries*, *White Christmas*, *Ragtime*, *Next to Normal*, *Spring Awakening*, *Hairspray*, *The Book of Grace*, *August: Osage County*, *Red Hot Patriot*, *Rent*, *Metamorphoses*, *Becky's New Car*, *Our Town*, *The 25th Annual Putnam County Spelling Bee*, *The Grapes of Wrath*, *Shooting Star*, *Beehive* and *Caroline, or Change*. The Austin Critics' Table Awards has honored Jason for outstanding lighting in 30 shows. He has also received B. Iden Payne Awards for his lighting of *Troades*, *Trickster*, *The Exonerated*, *Omnium-Gatherum*, *Triskelion*, *Panoptikon*, *Despair's Book of Dreams* and *The Deluge*. In 2008, Jason received the "Outstanding Contribution to Austin Theater" award from Austin Circle of Theaters. You can also view his design work at www.jasonamato.com.



KEN HUNCOVSKY (*Sound Design*) - has worked on the National Tours of *Tuna Does Vegas*, *A Tuna Christmas* (including Broadway), *Red White and Tuna*, *Greater Tuna*, *The Foreigner* and the Broadway-bound production of *Ann: An Affectionate Portrait of Ann Richards* starring Holland Taylor. REGIONAL: *Cowboy Noises*, *Windblown*, *Hillbilly Heaven*, *Small Town Girl*, *Trail of Tears*, *A Funny Thing Happened on the Way to the Forum*, Jose Greco's Spanish Dance Company, *The Cow Patty's*, *The Fantasticks*, *Peter Pan*, *The Wizard of Oz*, *The Chairs* and *American Fiesta*. Ken currently serves as the Audio/Visual Director at The Long Center for the Performing Arts.

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About the Artistic Staff



CRAIG BROCK (*Additional Sound Design*) – is ZACH's Resident Sound Designer, in addition to working as a recording engineer and music producer since 1989. AT ZACH THEATRE: *White Christmas, Ragtime, Xanadu, Dividing The Estate, The Laramie Project, The Laramie Project: 10 Years Later, Next to Normal, Rent, Metamorphoses, The Drowsy Chaperone, Becky's New Car, Our Town, Flaming Idiots, Spelling Bee, Love, Janis, The Grapes of Wrath, Let Me Down Easy, Shooting Star, Caroline, or Change, The Clean House, Altar Boyz, Porgy and Bess, Speeding Motorcycle, High School Musical, Jesus Christ Superstar/Jesu Cristo Superstrella, Take Me Out, Rocky Horror, I Am My Own Wife, Urinetown, Hank Williams: Lost Highway, Rockin' Christmas Party and The Santaland Diaries.* REGIONAL THEATRE: *Evil Dead, City of Angels, Dream, Annie, The Music Man and Starlight Express.* Album credits include: El Tri, Mana, Luis Miguel, Michael Jackson, Ray Charles, Barbra Streisand, Guns & Roses, David Crosby, Stephen Stills.



JUSTIN COX (*Properties Design*) – AT ZACH THEATRE: Props Artisan for *White Christmas, Ragtime, Dividing the Estate, Hairspray* and *The Santaland Diaries.* OTHER THEATRE: *Pride and Prejudice, Twelfth Knight, Arcadia, Hamlet, Love's Labours Lost* and *Man and Superman* at Austin Shakespeare; *Invisible Inc.* at Hidden Room Theatre; *Twelfth Labor* at Tutto Theatre; *Leonardo and His Flying Machine* with Puppetrunk Theatre (Puppet Design Team) FILM: *The Legend of Hell's Gate* with 4Go West Productions (Set Dresser). TV: *Impaled!* with Oxford Scientific Films for Discovery Channel US and Five UK (Special Effects Prop Design & Set Dress). OTHER CREDITS: Production team member at Looking for Shakespeare, an at-risk youth camp in New York, NY.



JIM LYDEN (*Technical Director*) – AT ZACH THEATRE: *Ragtime, Santaland Diaries* and *White Christmas.* Jim has designed sets, lights, or sound for more than 100 productions. He has worked as Technical Director for the California Shakespeare Theatre and as a Set Designer and Technical Director for the Utah Festival Opera. He was an associate professor for the College of Santa Fe and The University of Colorado. He has worked with the Central City (CO) Opera and the Colorado and Illinois Shakespeare Festivals. He lives in Austin with his wife, Helene Clehr, his daughter Grace and two annoying dogs.



PAUL FLINT (*Director of Production*) – joined ZACH Theatre in 2008. He earned his B.F.A. from Shorter College and M.F.A. from Southern Illinois University, Carbondale, with a focus on Technical Direction, Scenic Design and Arts Management. His theatre credits include the Alliance Theatre in Atlanta, GA, Glimmerglass Opera in Cooperstown, NY, Vitalist Theatre Company in Chicago, IL, and he is a founding member of Seaside Repertory Theatre in Seaside, FL. Paul is the author of *Managing the Creative Mind: A Technical Director's Process.*

About the Artistic Staff



BLAIR HURRY (*Costume Shop Manager*) – grew up in Austin and studied Costume Design & Technology at the University of Texas. Her costume design works at ZACH Theatre include *The Santaland Diaries, Red Hot Patriot: The Kick-Ass Wit of Molly Ivins, Metamorphoses, Shooting Star* (2009-2010 Season), *Farm to Market, Call It Courage, Brother's Boyfriends* and other Criminals, *Give a Mouse a Cookie, Sideways Stories* (ZACH's Performing Arts School). Other local designs include *Vampyress* (Vortex Theatre), *Parade: A Musical* (St. Edward's University), *The Famous Rio Grande, The Trojan Women* and *Cabaret* (University of Texas). Prior to ZACH, she built costumes for the Williamstown Theatre Festival, The Ohio Light Opera Company and STAGES: St. Louis. She also worked as Head of Wardrobe and Make-up for the national tour of Playhouse Disney's *The Doodlebops LIVE!* and the 2008 national tour of The Moscow Ballet's *The Great Russian Nutcracker.* She is currently an active member of the local 205 IATSE union.



VICTORIA S. COADY* (*Production Stage Manager*) – joined ZACH Theatre in July 2012. REGIONAL THEATRE: *The Rocky Horror Show* at American Repertory Theatre's OBERON, *Xanadu, The Drowsy Chaperone, Striking 12, Body Awareness, Adding Machine: A Musical; [title of show]* at SpeakEasy Stage Company; Producer for toUch Performance Art's *AcousticaElectronica* in Boston and New York. OFF-BROADWAY: *The Merchant Of Venice* in New York and the Royal Shakespeare Company, UK with Theatre for a New Audience, *The Jew Of Malta, Sore Throats* and *All's Well That Ends Well* with Theatre for a New Audience NYC. EVENT MANAGEMENT: Harvard Arts Medal 2012 presented to Tommy Lee Jones, Lady Gaga's Born This Way Foundation launch event at Harvard University.



ROBERT TOLARO* (*Stage Manager*) – AT ZACH THEATRE: Stage Manager for *Fully Committed* and Director of *Just So Stories* (B. Iden Payne Award winner). REGIONAL THEATRE: Mr. Tolaro has served as Equity Production Stage Manager for national tours of *The Foreigner; Greater Tuna; The Fantasticks; Red, White and Tuna; Tuna Does Vegas* and *A Tuna Christmas* - which included four weeks on Broadway at the Booth Theatre. He recently stage managed Holland Taylor in her one woman show *Ann*, which is scheduled for a Broadway run in 2013. He has also stage managed such dignitaries as Walter Cronkite, Bob Shieffer, Willie Nelson, Lyle Lovett, Tommy Lee Jones, Tommy Tune, Betty Buckley and Carol Burnett. OTHER THEATRE: Robert has been a member of Actors Equity Association for 27 years. An accomplished director, Robert was selected as a national finalist for the TCG/NEA Directing Fellowships, and is a recipient of a regional Emmy Award for "Outstanding Achievement in Special Programming" for his signed and voiced production of Moliere's *The Miser*, which aired on national PBS stations.

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Production Technicians and Crew

COSTUMES

Crafts Artisan.....	Carl Booker
Stitchers	Monica Gibson & Brandy Harris
Wardrobe Supervisor	Alissa Duquette
Wardrobe & Deck Crew	Leigh Lewis & Christina Montgomery
Costume Shop Manager	Blair Hurry
Costume Shop Assistant	Brandy Lee Harris

SCENIC

Technical Director	Jim Lyden
Assistant Technical Director	Justin Smith
Stage Operations Manager	Stacey Flory
Shop Foreman	Luke Wenz
Set Construction.....	Justin Cole, Ben Schave, Thomas Lucenti & DJ Riley
Scenic Artist.....	J. Aaron Bell

ELECTRICS & SOUND

Master Electrician.....	Matt Webb
Electrics Crew.....	Brian Flory, Sadie Langenkamp & Ryan Logue
Sound Operator	Justin Waller
Playbill Production.....	Rob Faubion & Jim Reynolds