

The North Fork Community Theatre

presents



THE
RAINMAKER



January 1992

On behalf of the entire membership of the North Fork Community Theatre, I'd like to extend a warm welcome to each of you. During this time of year, many of us turn our attention to the close-knit family unit. This evening we have a chance to take a look at the Curry family. Veteran director, Phoebe Rey has been shaping up this fine cast to a peak performance. I'm sure you are in for a very special evening of theatre. I hope everyone had a pleasant holiday season and thank you for attending the NFCT.

- Jim Barney, President

BOARD OF DIRECTORS

Jim Barney, President
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Dan McCarthy
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Ray Gurriere
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The Rainmaker

by N. Richard Nash

DIRECTED BY: Phoebe Rey

PRODUCED BY: Priscilla Sprague

***Produced by special arrangement with
Samuel French, Inc.
45 W. 25th Street, New York, NY 10010***

CAST
(in order of appearance)

H.C. Curry	Art Wilks
Noah Curry	David Markel
Jim Curry	Scott Brewer
Lizzie Curry	Deborah Kruel
File	Larry Tuthill
Sheriff Thomas	Bob Erland
Bill Starbuck	Bill Sousa

SYNOPSIS OF SCENES

The play takes place in a western state on a summer day in a time of drought.

Act One
Day.

Act Two
That evening.

Act Three
Later the same night.

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PRODUCTION STAFF

Director	Phoebe Rey
Assistant to the Director	Mary Ellen Kelly
Producer	Priscilla Sprague
Stage Manager	Marjory Stevens
Set Design	Mark Testa
Set Construction	Paul Borsman, Mark Testa, Scott Brewer, Lawrence Fraker, Mary Ellen Kelly, Naomi Kelly, David Markel, Kaz Reitano, Larry Tuthill, Jonathan Wiggins
Light Design	Brian Green
Light Crew	Robert Dowling, Jeff Fabb, Brian Green
Sound Effects	Robert Dowling
Publicity	Diane Fabian
Photography	Glenn Abramowitz
Props	Erin Hagerty, Carol Wells
Costume Coordinator	Theresa Linder
Program Design	Teresa Shaw
Tickets	Judy Utter
Box Office	Anne O'Donohoe
Prompter	Karyne Kosianowski, Stephanie Kelsh
Refreshments/House Managers	Ruth Poliwoda, Lynn Sharar
Awards	Joanna Paulsen
Make-Up	Kirsten Wieser, Karyne Kosianowski

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BIOGRAPHIES

Scott Brewer (*Jimmy Curry*) – Scott is from Southold and this is his first appearance on the NFCT stage. He feels Jimmy is the most caring of the Curry family even though he may not be the most intelligent.

Bob Erland (*Sheriff Thomas*) – Bob has appeared as Owen Turner in *Light Up the Sky* and Rev. Parris in *The Crucible*. He also performed in *Witness for the Prosecution* and *Sweet Bird of Youth*. He is currently serving on the Board of Directors.

Deborah A. Kruel (*Lizzie Curry*) – Debbie's thrilled to be plain!!! It's great to be back on the NFCT stage. Her last appearance was in *Sweet Charity* as Charity. She has been involved in the youth productions through the years and happily assisted in directing *West Side Story* this past summer. It's great to be back home!!!

David Markel (*Noah Curry*) – Dave warbled his way through the NFCT 35th Anniversary Gala and aimed for angst as John Proctor in *The Crucible*.

Bill Sousa (*Bill Starbuck*) – Bill first joined the NFCT in 1979 appearing as Capt. Big Jim Warrington in the Youth on Stage production of *Little Mary Sunshine*, directed by Phoebe Rey. Since then, Bill has appeared on the NFCT stage in many productions and has directed and produced many of its musicals. He has also served on the Board of Directors. Bill will once again produce the summer's youth production of *Joseph and the Amazing Technicolor Dream Coat!* Enjoy.

Larry Tuthill (*File*) – Larry first appeared on the NFCT stage in *Stalag 17*. He has since performed in *Light Up the Sky* and *Mr. Roberts*. He is currently on the Board of Directors.

Art Wilks (*H.C. Curry*) – This is Art's 30th year with the NFCT. A long time ago he learned that character parts are (a) easier, (b) shorter, (c) memorable and do not have to carry the play. Then, why did he take a large role? He (a) likes H.C., (b) wanted to work with Phoebe, (c) had to know if he could learn all those lines. Art is a teacher and you are now to choose which is the correct answer. 1. (a), 2. (b), 3. (c), 4. all of the above. He only hopes you enjoy the NFCT as much as he has.

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Priscilla Sprague (Producer) – Priscilla has acted, built sets, worked lights and helped with general clean-up at the NFCT since joining in 1978. The theatre is her favorite playground and she would like to thank all those involved with *The Rainmaker* for making it a truly memorable production.

Mary Ellen Kelly (Assistant to the Director) – Mary Ellen is having a great time working with such a wonderful cast and crew and is looking forward to working in other areas of the theatre in future shows.

Phoebe Rey (Director) – *The Rainmaker* marks Phoebe's return to a non-youth production and work with a small ensemble of players. Like Lizzie's dreams, this play is a little, quiet, humorous observation on the human condition, motivated by love and insight into the foibles of us all. It has been a pleasure to work with such a creative and enthusiastic cast and crew and to learn along with them. Just as acting demands a belief in the character, believing in ourselves and our own dreams, enriches our spirits and makes us whole. Perhaps our dreams are like the rain, ending those droughts within and enabling us to grow and flourish. I hope your dreams come true and that our presentation accurately reflects the spirit of its creator.

SPECIAL THANKS

Mattituck Presbyterian Church • The Ushers
Caroline Hess • The Casting Committee •
Refreshment Committee • Katherine Francis • Bill Burton
Carleton Kelsey – Amagansett Free Library • Gene Lynch
Jerry Daly • Edgar Goodale • Kate Barrie • Denise O'Hearn
Samantha Payne-Markel • Gwen & Jack Henry
Mel's Antiques • "Tex" • Jed Clauss & Joanna Paulsen
Jessica & Doug Barrie • Alice & Vito Cardo
Carol Crowley • Charles Scheer • Pete Stevens • and
All who contributed to this production

AUDITIONS

for our next production, *The King & I*, will be held on
January 28 & 29 at 7:30 p.m.
at the theatre.

Please bring a piece of prepared music.
(An accompanist will be provided)

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*The Best Man***

May 22, 23, 24*, 29, 30, 31*, June 4, 4, 6

Joseph and the Amazing Technicolor Dreamcoat

August 6, 7, 8, 9*, 13, 14, 15, 16*

**Sunday matinee*

** *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* was scheduled for this time slot, but, due to technical difficulties, this show had to be replaced.

For information, call the box office at 298-4500. The answering machine will contain a message with information on the up-coming show, including the phone number for purchasing tickets. If you'd like to subscribe to several plays at once, please call Judy Utter at 298-4583 for subscription information.

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LIGHTS UP!

Theatre lighting can be a tricky business. Besides simple illumination of the stage and performers, lighting can set a mood, convey information, add emphasis to a scene, heighten the drama, and enhance the set. To achieve all of this requires the joint efforts of a director, a lighting designer and staff. Basically, the director indicates to the designer the various effects he or she wishes to achieve in the play's many scenes. It is the designer's job to be familiar with the available lighting equipment and to set the lights properly. This often means climbing ladders to adjust light positions to avoid or create shadows or to add color to the basic lights, which can "cool" or "warm" a stage setting. The lighting staff is responsible for running the light board at the settings indicated by the designer. A steady hand is needed to make the smooth transitions required between light changes. Most of our shows use a staff of at least two - one to read the designer's directions and one to actually perform the light changes.

Few plays require simple illumination. Most often, lights play a larger part in the action. A play of murder or suspense may find its drama heightened by the subtle or not-so-subtle effects of lights. Fade-outs, black-outs, dimmed lights or hints of color can add to the tension of such a production.

Lights can also help focus audience attention on the action. In productions on a small stage such as ours, it is often necessary to create more than one room or set on stage. Lights can keep the eye from wandering by highlighting one section of the stage and dimming or blacking out other stage areas.

Because many of our sets are donated or borrowed from the community, we don't always get *exactly* what we would like. Colors, textures, or wear and tear of furniture can be minimized or enhanced through the use of lights.

Some productions take place over a period of time - a day, a week, or through the seasons. Lights help indicate morning, evening, stormy or sunny weather, a late winter afternoon, a summer night, etc.

So, as you can see, lights are an important part of our theatre. We would like to take this opportunity to thank all of those people who have worked with our lights over the past 35 years.

As space allows, we will write about various production jobs (Make-up, props, costumes, etc) in future programs.

Benefactors

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