

(The ... Company)

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I
PREFACE

PREFACE

Since 1986, I have volunteered over one hundred hours at the Montgomery Theatre for the Repertory Group. The Repertory Group has successfully expanded their reputation as a group who cares about the quality of each performance. Since I have had direct contact with their clients, talked with performers, an Associate Artistic Director, and worked closely with several theatre Managers, I thought tracing the group's path would be an educational experience. My objective was to get reasons behind the answers.

Nancy M. Sain
Student

II
HISTORY OF THE REPERTORY GROUP

THE REPERTORY
GROUP:

COSTUME DESIGNER
Cassandra Carpenter

STAGE MANAGER
Kathleen Cunneen

LIGHTING DESIGNER
Derek Duarte

SOUND DESIGNER
Kim Foscatto

DIRECTOR
Timothy Near

ASSOCIATE ARTISTIC DIRECTOR
John McCluggage (Rex)

SET DESIGNER
Jeffrey Struckman

PERFORMERS (Local)
Karen Landry (Teddy)
Douglas Markkanen (Dutchy)
Wendy Radford (Happy/Delight)
Vilma Silva (Venus)

THE HISTORY OF THE SAN JOSE REPERTORY COMPANY

San Jose Repertory Company was founded in 1980 and is the only resident professional theatre in the Santa Clara Valley. From 1980 to 1989 the annual attendance has grown from 10,000 to 85,000 with earned revenue showing an increase from \$90,000 to 1.1 million. The season subscriber family has grown from 1,000 to over 10,000.

The Theatre is located in the heart of the Downtown San Jose Area. The Rep serves the Santa Clara Valley with a metropolitan population of over 775,000. The theatre seats 537 seats, and each year the Rep discovers and stages new plays and rediscovers and stages the classics, musicals, comedies and dramas.

Under the leadership of Director Timothy Near the Repertory Company is now entering its 10th year at the Montgomery Theatre.

III
AN INTERVIEW
WITH JOHN MCCLUGGAGE

I can take any empty space and call it a bare stage. A man walks across this empty space while someone else is watching him, and this is all that is needed for an act of theatre to be engaged.

Peter Brooks, *The Empty Space*

THEATRE: Before the curtain rises.

AN INTERVIEW WITH
John McCluggage -
Associate Artistic Director

- Q. John can you describe your title and the Repertory Company?
- A. Associate Artistic Director.
- Q. Were there any role models you wanted to emulate?
- A. Jimmy Stewart. There are so many - any one who has remain active, anyone who has endure and grown with the craft.
- Q. What is the difference between an actress/actor and a star?
- A. Ms. White, the actress of Wheel of Fortune, is a celebrity. The viewers know her by the way she turns the letters. Liz Taylor, Meryl Streep and Jimmy Stewart are stars. They have had work that was good, work that was not so good, yet they have excelled with their careers. That's the difference between a actress/actor and a star.

- Q. How does theatre differ from other art forms, such as film, television, music, dance, and painting?
- A. The theatre is an immediate art; for example, when you come to the theatre you attire is usually semi-formal, you leave your home to see a live performance. If the performance is effective, you believe what is going on the stage. It is not like television where you can do many things while a performace is going on. Watching television you could make love, eat, talk, look at painting -anything, but when you are in the theatre you have an different type of relationship, it more formal.
- Q. What does it mean when it is said that a theatre performance creates a "fresh illusion with each performance?"

- A. There are no cameras allowed in the theatre; therefore, you can not tape a performance or see a continue story each week, the theatre differs from television because for many viewers are viewing a performance for the first time; therefore, the images and the theatrical experience is new, a fresh one.
- Q. Can you give me some information about the origin of the Repertory Company?
- A. The Repertory Theatre was founded in 1980. To present, the company has performed 56 plays - excluding the present season. Before you leave, I will give you additional information about the the company.
- Q. Can the Repertory Company be classified as an professional organization?
- A. Yes, the Repertory Company is a professional organization. We have a Board of Directors. We have three unions: one for the designers, one union is for technical workers and we are a member of the Actors Equity Union.
- Q. Are the performers members of a union?
- A. The performers are members of the Actor Equity Union.
- Q. Does the Repertory Company prefer local talent, only?
- A. For practical reasons, we would prefer local talent. For example, when someone is hired from out of town we pay not only salary but we also must pay for their lodging and travel expenses. To answer your question, Reperatory hires both local and out of town performers.
- Q. Recently, Mercury News interview Timothy Near she stated that one of her goals was to locate a theatre exclusively for the Repertory Company, has she located a theatre yet?
- A. We haven't located a theatre yet.
- Q. Do you think the Fox Theatre downtown will be an option?
- A. The Fox theatre is a pretty location, but the theatre seats 1,000, the Repertory Theatre needs to house only 500 per performance; therefore, the Fox theatre is too big.

Q. This semester we saw a play performed by Julie Harris. She was portraying the life of Emily Dickenson. It was the final scene before the first intermission when Emily said, "he is coming, he is coming to see my writing." I could feel her joy, her years of frustration, her pride. I was so moved, I almost cried. My question is how does the Repertory select a script? What type of script do they look for?

A. That question is a difficult one. For starters, Timothy Near, our Director, has a vision, and she knows the image she wants to present. As a result, the script usually tailors to her vision. Since the company performs six plays annually we usually try to compliment each production one after another. We try to understand our audience and cater to the needs of the community.

Q. I volunteered 30 hours when the Repertory performed Benefactor and remembered feeling like I was in Europe because some performers had an European accent, where any of the performers from Europe?

A. No. All of the performers were from the United States, but when you are an actor or actress you learn to develop different dialogue either by association or you learn by studying with someone.

Q. Godspell was done sometime ago. I love that play, do you think you will do Godspell again?

A. Not likely, The Repertory tries to create new plays; however, the next play - The Glass Menagerie, is a repeat production.

Q. Last year, Dracula and Fences were well received by your audience and the critics, did you know in advance that the script would be a success?

A. No we did not expect Dracula and Fences to be such a hit, we were pleased.

Q. Dracula was a presentational production while Fences was a representational script and Closer than Ever, your current production, is a musical - your preference, any?

A. Once again, Timothy Near determines the direction. I think she likes the mix of musical, comedy and representation because the plays in the past represented both representation and presentational.

Q. The Repertory is an oasis for both new performers and experience actors/actress, what is the future goals of the company? Say five to ten years from now?

A. To continue to give quality performances.

Q. If a student(s) wanted more information about the theatre, are there any journals or organizations they can locate?

A. The Theatre Bay Area is a name of a newspaper that gives information about the theatre. The telephone number is 415-621-0427. In addition, the Repertory theatre conducts a actors workshop on Mondays from 6:30 to 9:30, and the Stage is a newspaper that is publish by the Repertory Group. For more information you can call 294-7595.

Q. My final question is what is the best way for a performer to excel, to thrive without becomming overexpose?

A. I think a performer must have a desire to work with people who are challenging, and to select quality projects - that is projects that stimulate you, and try to locate projects that bring out the best of your talents. Finally, I think a performer should continue to care about what he or she does.

IV
JOHN MCCLUGGAGE
BACKGROUND

JOHN MCCLUGGAGE
San Jose Repertory Associate
Director

John McCluggage (Rex) recently directed Dracula for the Rep. He wrote and directed Remember or Repeat, the theatre feature presentation for Arts Education Week 1990. He also directed A More Perfect Union and has appeared in The Rainmaker. He has directed Off Broadway and his work with Timothy Near includes productions in regional theatres accross the country. John McCluggage received his MFA in directing from Webster University in St. Louis.

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