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MICHÈLE LaRUE is a transplanted Midwesterner: raised in Illinois and Iowa, she makes her home in New Jersey—just across the Hudson from Broadway, NYC. Upon graduating with a degree in Acting from the University of Kansas, she followed her late, then-soon-to-be-husband, Warren Kliever, to Princeton. Her earliest East Coast roles included Julia in *The Philanderer*, at the University's Theatre Intime; Viola in *Twelfth Night*, at Bucks County Playhouse; and one-fourth of a touring musical revue—*Jerz*—in which she shared the spotlight with a hyperkinetic young comedian named Joe Lane . . . later called “Nathan.”

In addition to “making the rounds” in New York City, Michèle freelanced in graphic design and/or promotional writing for Off-Off-Broadway's Amas Repertory, Joseph Jefferson, Harold Clurman, and South Street theatre companies; began writing for *Back Stage: The Performer's Weekly*, and managing the studio of famed scenic designer Eldon Elder. Her subsequent offstage theatre jobs included marketing research and editorial work for the prestigious Theatre Projects [design] Consultants, writer-editor for *Theatre Crafts* magazine, senior editor at *Back Stage*, and editor of ten theatre-related books.

Onstage, Michèle collaborated with her husband on her first solo performance—*The Yellow Wallpaper*—and other projects. It was through working with Kliever, and later with his East Lynne Company, that she fell in love with American literature of the late 19th and early 20th centuries. Among her credits at this time are *A New England Legend* (Estelle Ritchie's rift on *The Scarlet Letter*), William Dean Howells' *Bride Roses*, Gayle Stahlhuth's dramatization of Henry James' *The Beast in the Jungle*, and John Howard Payne and Washington Irving's *Charles II; or, The Merry Monarch*. Directed by Kliever, Michèle debuted the popular *Someone Must Wash the Dishes: An Anti-Suffrage Satire* for the East Lynne Company. Her series of *Tales in Concert* grew out of ELC fund-raisers held in the parlors of Victorian Cape May—which remains the troupe's home base.

Michèle tours nationally with her one-woman performances. Past bookers include Chicago's Newberry Library; Washington, D.C.'s National Portrait Gallery; international conferences of the American Quilter's Society; joint conventions of the Popular and American Culture associations; and the international conference of the Charlotte Perkins Gilman Society. Sponsors range from schools to military bases; historical societies and libraries to women's clubs and senior communities.

Michèle's favorite recent New York City roles are Agatha, in Jennifer Camp's quirky comedy *Key West*; Irene, the feisty bag lady in Michael Bruck's *Encounters in Passaic*; and Katherine, in Robert Anderson's poignant *Silent Night, Lonely Night*. In New Jersey, she costarred in Kathleen Clark's *Southern Comforts* at the Bickford Theatre, created the role of agoraphobic Inga in Centenary Stage Company's world premiere of *Poetry of Pizza*, and is an active member of New Jersey Repertory Company. She is also a member of both actors' unions—Actors' Equity Association and SAG-AFTRA—and, as a theatre editor-writer, of Drama Desk, an organization of New York drama critics.

While aware of the irony—given her enthusiasm for women's history and literature—she is grateful for the mentorship and support of five men: her father, M. W. LaRue, Jr.; acting teacher Richard C. Johnson; scenic designer Eldon Elder; husband-partner, Warren Kliever; and friend-coach, Cliff Goodwin.



WARREN KLIEWER [director, *The Yellow Wallpaper*, *Someone Must Wash the Dishes*; mentor: *Tales in Concert*] was an actor (AEA, SAG), director (SSDC), playwright (Dramatists Guild), and oft-published author. Raised in Mountain Lake, Minnesota, a rural Mennonite community, he ran away to join the theatre, ultimately graduating from the universities of Minnesota (BA; MFA, playwriting) and Kansas (MA, English). He taught theatre and/or writing for a decade at colleges/universities in Kansas and Indiana.

From 1970 until its demise in 1974, Kliewer was Resident Director of the National Humanities Series, based in Princeton, New Jersey, and funded by the National Endowment for the Humanities. Working with scholars and performers, he turned 35 original manuscripts into probing dramatic productions. These explorations in the humanities traveled to culturally isolated communities in 42 states. Kliewer's artistic histories of the project were published in *Exchange: A Journal of Opinion for the Performing Arts* and *Performing Arts Review*.

In 1980, dismayed by the theatrical profession's ignorance of its own rich heritage, Kliewer founded The East Lynne Company—"purveyors of American theatricals." Today the East Lynne Theater Company, based in Cape May, New Jersey, remains uniquely dedicated to reviving American plays and literature of the late 19th and early 20th centuries.

Until his death in 1998, Kliewer produced all—and directed most—of The East Lynne Company's 46 productions. These included Bronson Howard's *Old Love Letters*, William Dean Howells' *Bride Roses* and *A Counterfeit Presentment*, John Howard Payne and Washington Irving's *Charles II*, *Rip Van Winkle* as performed by Joseph Jefferson III, David Belasco's *Madame Butterfly*, Rachel Crothers' *He and She*, and the world premiere of Samuel Low's 1788 *The Politician Out-Witted*.

In 1986, the Smithsonian Institution commissioned Kliewer's production of *A Brave Man's Part*, written by the late poet Bruce Cutler. Other Kliewer-directed, written, and/or adapted productions have toured widely throughout the U.S.—among them, *The Yellow Wallpaper* (The National Portrait Gallery, Washington, D.C.; Lincoln Center, N.Y.), *Hypocrites, Frauds, and Cheats* (with William Roerick), and Kliewer's own one-man performance *Uncle Dan's Financial Tips; or; Sunday Is Sunday, but the Other Six Days Are for Business*.

Kliewer's plays have been produced nationwide. Titles include *The Two Marys*, *A Lean and Hungry Priest*, and *A Small Winter Crisis*. He was an alumnus of New Dramatists, in New York City, which premiered, among others, his *The Berserkers* and *The Booth Brothers*. His published works include plays, essays, short stories, and three volumes of poetry: *Liturgies, Games, Farewells; Moralities and Miracles*; and *Red Rose and Grey Cowl*. His chapter on early "Directors and Direction" appeared posthumously in Volume Two of the *Cambridge History of American Theatre*.

As an actor, Kliewer performed for more than 30 years—in New York, on the college circuit, in summer stock and regional theatres, television, and film—in such disparate roles as Lieutenant Commander Queeg (*The Caine Mutiny Court Martial*), Henry Peabody (*Tobacco Road*), and Reverend John Hale (*The Crucible*).

Born in 1931, Kliewer was enthralled by an amateur show as a child. His work was grounded in the disciplines of, and informed by the tensions between, his Mennonite heritage and his passion for theatre.



CLIFF GOODWIN [director, *Eve's Diary*; director – dramaturgical consultant, *Places, Please, Act One*] began his career in Washington, D.C., in the film documentary unit of ABC-TV News. As a staff writer-producer, he received an Emmy nomination for programming in public affairs. Moving to New York's Greenwich Village, he turned to acting and for several years played major roles on *Guiding Light*, *As the World Turns*, and *The Edge of Night*.

In the late 1960s Goodwin joined the noted New Dramatists, Inc. as Program Director. There, over a six-year period, he produced workshop stagings of more than 150 new American plays, including works by Paddy Chayevsky, William Gibson, John Guare, Lanford Wilson, Joe Masteroff, June Havoc, Megan Terry, and Maria Irene Fornes. (*The Lion in Winter* and *Cabaret* debuted at ND during his tenure.) He developed an informal pool of young, unknown New York actors who donated their talents to these productions. Among them were Al Pacino, Gloria Foster, Christopher Walken, Clarence Williams III, Robert De Niro, James Earl Jones, Jill Clayburgh, John Travolta, Linda Lavin, and Bette Midler. It was Goodwin who urged, secured, and oversaw the renovation of New Dramatists' home on West 44th Street—aided by ND member playwrights, such “unknown” designers as Jules Fisher, and those ubiquitous actors.

Leaving New York, Goodwin joined the National Endowment for the Humanities' National Humanities Series, working with Resident Director Warren Kliewer. Touring small-town America for four years, Goodwin taught, lectured, and conducted workshops in more than 200 towns in 44 states.

As a director, Goodwin staged the New York premieres of Carole Thompson's *Carrie*, Clifford Mason's *Midnight Special*, Aldo Giunta's *The Partnership*, and Kliewer's *The Berserkers*; and the revivals of Stephen Tesich's *The Carpenters* and Eric Bentley's *Brecht on Brecht*. Also in New York, he directed Cynthia Cooper's *How She Played the Game* (for Primary Stages) and Arthur Whitney's *Mademoiselle* (on Theatre Row); and was a script consultant to the Circle Repertory Company, The Pilgrim Project, and Primary Stages. Goodwin freelanced as a musical consultant; selections from his collection have been heard in many New York theatres—most notably in the Broadway production of *Lost in Yonkers*.

In regional theatre, Goodwin directed Shakespeare's *The Merchant of Venice* in Pennsylvania, Jean Anouilh's *The Lark* in Georgia, Sophocles' *Antigone* in California, and others. In the late 1990s, he created and administered an unofficial fund for struggling actors.

Goodwin was an artist-in-residence at colleges and universities throughout the U.S.—among them, Stanford University, American University, The University of Alabama, The University of West Florida, Gettysburg College, and the American Academy of Dramatic Arts. Over the past two decades, he conducted private classes in Shakespearean acting and audition techniques—with rare insight, clarity, and joy—until his death in 2012.

