



written & directed by Joshua Ravetch

October 23 - November 10, 2019
Delaware Theatre Company
Press Kit

Bud Martin, Executive and Artistic Director

Press Releases

Articles:

Delaware Online — Betsy Price — 02/11/2019

Harry Hamlin, Stefanie Powers to star in Delaware play about plane crash survivors

<https://www.delawareonline.com/story/life/2019/02/11/harry-hamlin-stefanie-powers-star-delaware-theatre-company-play/2836708002/?fbclid=IwAR1tes2rjDS97kl-TjvarwSUOKxyhHllzTT4PH89IG819ZRyYsQwTKDa1E>

Broadway World - BWW News Desk – 10/03/2019

Hollywood Stars Harry Hamlin and Stefanie Powers Land On Stage

<https://www.broadwayworld.com/delaware/article/Hollywood-Stars-Harry-Hamlin-and-Stefanie-Powers-Land-On-Stage-20191003?fbclid=IwAR3nvOUuEvygxMbr-u7QtAlS5G3ZeVp-VT0gY DRfOPvOcHNNRxcnnpexW8>

Delco Times — Neal Zoren — 10/7/2019

Television: Big-time TV stars taking the stages around the region

https://www.delcotimes.com/arts_and_entertainment/television-big-time-tv-stars-taking-the-stages-around-the/article/a2e28fdc-e82b-11e9-a753-836ae019e6d4.html?fbclid=IwAR0uafpkUDvnfoweV5nEMD6DPrtmNg34haD liwuQPKw UzPx4lPy11-0pL4

Delaware Online — Betsy Price — 10/17/2019

Harry Hamlin, Stefanie Powers play sets of siblings in Delaware Theatre Company show

<https://www.delawareonline.com/story/life/2019/10/17/harry-hamlin-stefanie-powers-delaware-theatre-company-show/3946733002/?fbclid=IwAR11CQaJoAogKYQxdoXATu JCZ8H4tcs5bkQfCsu8PBPacRAz6ujMxhJRuO>

Delaware Online — Marina Affo — 10/25/2019

Lights out in Wilmington, but the show must go on

<https://www.delawareonline.com/story/life/2019/10/25/the-show-must-go-on-even-when-lights-go-out-wilmington/2455059001/?fbclid=IwAR0U 3RzCYNw7UhJSrmYnK0KR5b2IMNaPuwXO7Xai2ltbjQHAcuMwkZ8KsY>

Philadelphia Inquirer — Jane M. Von Bergen — 11/4/2019

Stars of 'L.A. Law' and 'Hart to Hart' are on stage locally this week | Theater Beat

<https://www.inquirer.com/arts/harry-hamlin-la-law-stefanie-powers-hart-to-hart-one-november-yankee-20191104.html>

Video & Podcast:

Delaware Online - 10/15/2019

Harry Hamlin, Stefanie Powers take the stage at the Delaware Theatre Company

<https://www.delawareonline.com/videos/life/2019/10/17/harry-hamlin-stefanie-powers-take-stage-delaware-theatre-company/3984035002/>

WMMR - Preston & Steve - 10/22/2019

Harry Hamlin visits The Preston & Steve Studio

<https://wmmr.com/episodes/harry-hamlin-visits-the-preston-steve-studio/?fbclid=IwAR16CQusd8q4Loyb1rAsodrp3lD Bw6TLM5tahcFnq-BQ89MW6r1cbzKg08>

NBC 10 Philadelphia - 10/28/2019

Harry Hamlin, Stefanie Powers Talk New Play in Delaware

<https://www.nbcphiladelphia.com/entertainment/the-scene/80s-TV-lcons-Harry-Hamlin -Stefanie-Powers-Talk-New-Stage-Play Philadelphia-563984332.html?akmobile=o&nms=y?akmobile=o&nms=y&fbclid=IwAR3hsKn9hcg3Qbl9Gu Kvlj1K7bWOrVOZYndXbPI4Omd4mewaqo2OOX3EPco>

Reviews:

Broad Street Review – Gail Oberreder – 10/29/19

Delaware Theatre Company presents Joshua Ravetch's 'One November Yankee'

If a plane crashes in the forest...

<https://www.broadstreetreview.com/film/delaware-theatre-company-presents-joshua-ravetchs-one-november-yankee#>

Philly Life & Culture – Anne Marie Scalies – 10/29/2019

Theatre Review: ONE NOVEMBER YANKEE at Delaware Theatre Company

<https://phillylifeandculture.com/2019/10/29/theatre-review-one-november-yankee-at-delaware-theatre-company/>

Delaware Arts Info — Charles “Ebbie” Alfree, III — 11/1/2019

A New Play 'Lands' at Delaware Theatre Company

<http://www.deartsinfo.com/2019/11/a-new-play-lands-at-delaware-theatre.html>

Reclining Standards – David Fox – 11/01/2019

REVIEW: In Delaware Theatre Company's One November Yankee—Small Pleasures Add Up

<https://recliningstandards.com/2019/11/01/review-in-delaware-theatre-companys-one-november-yankee-small-pleasures-add-up/>

InWilmington – Dan Sanchez – 11/1/2019

IN Review: One November Yankee at DTC is Just Plane Wonderful

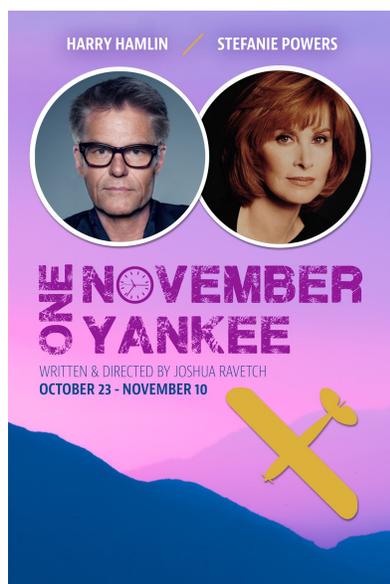
https://www.inwilmde.com/blog/review-get-ready-howl-hound-baskervilles?fbclid=IwAR3zd9iZR9ZaD2fJpYfqh_OiFiUupu-VJfuFD5PtTeLw1Q4SFcFVokX02gU



FOR IMMEDIATE RELEASE

Carolina Millard | Director of Marketing & Patron Experience
302.594.1100 ext.225 | cmillard@delawaretheatre.org

Hollywood Stars Harry Hamlin & Stefanie Powers Land On Stage ***New Play Flies High at Delaware Theatre Company***



Wilmington, DE – Delaware Theatre Company (DTC) proudly presents Joshua Ravetch’s new play *One November Yankee*. Starring *L.A. Law*’s Harry Hamlin and *Hart to Hart*’s Stefanie Powers, *One November Yankee* will send audiences soaring to great heights. Performances are October 23 - November 10, 2019. Tickets are on sale now starting at \$29 and can be purchased online at DelawareTheatre.org or by calling the Box Office at (302) 594-1100.

One plane, two actors, and three intricately interwoven stories. Joshua Ravetch’s new play explores human connection brought on by tragedy in the aftermath of a plane crash that ripples across the lives of our characters. *The Los Angeles Times* calls *One November Yankee* a “haunting and poetic” flight that “unfolds like theatrical origami.”

The two-actor play highlights Hamlin and Powers’ excellence. Each plays three characters, masterfully developed. Hamlin (Ralph, Harry, Ronnie) starred in *Clash of the Titans* and *L.A. Law*. He received an Emmy nomination for his guest appearances on *Mad Men*. He has performed in a total of 20 films and 52 television series, including *Arrested Development*, *Shameless*,

and *Glee*.

Powers’ (Maggie, Margot, Mia) credits include 24 motion pictures, dozens of TV guest appearances, 27 mini-series, plays such as *How the Other Half Loves*, *Sabrina Fair*, *A View from the Bridge*, and musicals such as *Oliver!* and *Annie Get Your Gun*. She is most known for starring in the long-running *Hart to Hart*.

Playwright and director Ravetch says, “It turns out that 100 planes have just disappeared in the last fifty years. I thought the notion of the mystery, the journey that never made it to the destination, the poetry of a bright yellow plane that disappeared into purple-mountain-majesty, seemed fertile ground to explore. It resulted in the actual building of a full-scale single-engine airplane that is literally crashed dramatically on stage! But all here is not what it would seem as we explore art and beauty, brothers and sisters, life and death, and the struggle to understand this precarious moment in American history.”

Ravetch is joined by a tremendously talented creative team with Dana Moran Williams as Scenic Designer, Kate Bergh as Costume Designer, Scott Cocchiaro as Lighting Designer, Lucas Fendley as Sound Designer, and Mark Williams as Props Master.

Performances are held on Delaware Theatre Company’s stage, located at 200 Water Street in Wilmington, DE, just feet from the beautiful Riverfront. *One November Yankee* runs October 23 - November 10, 2019. Tickets are on sale now starting at \$29 and can be purchased online at DelawareTheatre.org or by calling the Box Office at (302)594-1100. Free parking is available right outside of the theatre on Orange Street and next door at 101 Avenue

of the Arts.

Press Opening is on October 26, 2019 at 8pm. Reservations can be made by contacting Carolina Millard, Marketing & Patron Experience Manager at (302)504-3452 or cmillard@delawaretheatre.org.

Institutional Summary: Currently in our 41st season, Delaware Theatre Company (DTC) is Delaware's premier non-profit professional theatre. Recognized as a cornerstone in the Brandywine Valley's rich cultural landscape, DTC has produced nearly 200 plays for over one million residents and visitors in its community. For more than four decades, DTC has been a pioneer in the revitalization of Wilmington's Christina Riverfront and cultural district as the only LORT theatre in the state.

**Performance Schedule of
One November Yankee**

Wednesday, Oct. 23, at 7pm,
(Viewpoints/Preview)
Thursday, Oct. 24, at 7pm,
(Talkback/Preview)
Friday, Oct. 25, at 8pm, (Preview)
Saturday, Oct. 26, at 8pm, (Press Opening)
Sunday, Oct. 27, at 2pm

Wednesday, Oct. 30, at 2pm, (Viewpoints)
Thursday, Oct. 31, at 7pm, (Talkback)
Friday, Nov. 1, at 8pm
Saturday, Nov. 2, at 2pm
Saturday, Nov. 2, at 8pm
Sunday, Nov. 3, at 2pm

Wednesday, Nov. 6, at 2pm, (Viewpoints)
Thursday, Nov. 7, at 7pm, (Talkback)
Friday, Nov. 8, at 8pm
Saturday, Nov. 9, at 2pm
Saturday, Nov. 9, at 8pm
Sunday, Nov. 10, at 2pm

Cast of One November Yankee

Harry Hamlin (Ralph, Harry, Ronnie)
Stefanie Powers (Maggie, Margot, Mia)

Creative Team of One November Yankee

Joshua Ravetch (Director/Playwright)
Dana Moran Williams (Scenic Design)
Kate Bergh (Costume Design)
Scott Cocchiaro (Lighting Design)
Lucas Campbell (Sound Design)
Mark Williams (Props Master)
Ali Hassman (Production Stage Manager)
Caroline Sylvia (Assistant Stage Manager)

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Harry Hamlin, Stefanie Powers to star in Delaware play about plane crash survivors

Betsy Price - 02/11/2019

Executive director Bud Martin announced the new season Saturday night before the opening of "St. Joan." Hamlin and Powers will appear in "One November Yankee," about the survivors of a plane crash. The play is set to run Oct. 23 - Nov. 10.

Hamlin is best known for starring in the 1981 film "Clash of the Titans" and television series "L.A. Law." He's married to Lisa Rinna, who stars on "Real Housewives of Beverly Hills."

Actor Harry Hamlin will appear with Stefanie Powers in "One November Yankee," a play about the survivors of a plane crash, at Delaware Theatre Company Oct. 23 - Nov. 10.

Powers is best known for starring on the television series "Hart to Hart."

Martin has a history of bringing recognizable faces to the First State stage. In his first year, he hired Peter Strauss, Ian Lithgow (son of John) and Michael Learned to star in 2012's "The Outgoing Tide" by Philadelphia playwright Bruce Graham. That show went on to New York City.

In 2013, he cast Lucy DeVito, known for "It's Always Sunny in Philadelphia" as well as being the daughter of Danny DeVito and Reha Perlman, in another Graham play, "Any Given Monday." Lucy's mother was played by Leslie Hendrix, who played medical examiner Elizabeth Rodgers on the "Special Victims Unit" and "Criminal Intent" franchises of "Law & Order."

Learned came back to DTC in "Love Letters" with actor Daniel Davis in 2014.

Also set for the new season are:

- A zany, three-actor version of the Sherlock Holmes tale, "The Hound of the Baskervilles," running Sept. 11-29.
- A five-actor, new version of "A Christmas Carol," Dec. 4-Dec. 29.
- John Patrick Shanley's "Outside Mullingar," a romantic comedy set in rural Ireland, Feb. 12-March 1, 2020.
- "Million Dollar Quartet," the Broadway musical about the night that Elvis Presley, Johnny Cash, Jerry Lee Lewis and Carl Perkins all ended up in the same Memphis recording studio, April 15-May 10, 2020.



Hollywood Stars Harry Hamlin and Stefanie Powers Land On Stage

BWW News Desk - 10/03/19

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Television: Big-time TV stars taking the stages around the region

Neal Zoren - 10/07/19

October is bringing some bona fide television and movie stars to Philadelphia stages.

To be fair, most have significant theater credits as well, including one whose received two Tony Awards. That would be Bebe Neuwirth, known to TV audiences and Lilith, the girlfriend and wife of Frasier Crane in "Cheers" and "Frasier."

Before she appeared on either of those programs, Neuwirth earned a Tony Award for her supporting role in a production "Sweet Charity" that starred Debbie Allen. Later, post-Lilith, she achieved Broadway legend status and was given a Tony as Best Actress for her indelible Velma Kelly in the 1996 revival of "Chicago."

Neuwirth appears at Philadelphia's Suzanne Roberts Theatre in the lead of a Philadelphia Theatre Company production, "A Small Fire," by Adam Bock, Oct. 18-Nov. 10,.

Her role is challenging. She plays a successful, happily married businesswoman who contracts a disease that robs her, one by one, of her senses. Though bravely stoic at first, the character reaches a breaking point about the time she loses her hearing.

Two other stars, Harry Hamlin, known best for "L.A. Law," and Stefanie Powers, who has so many credits and so much fame, it's hard to single out one vehicle even as I settle on "Hart to Hart," will be working together at Wilmington's Delaware Theatre Company Oct. 23-Nov. 10 in "One November Yankee" by Joshua Ravetch. Both actors play three roles, three pairs of siblings who live out their rivalries on the occasion or sight of a plane crash. Ravetch's title refers to the wrecked plane, One November Yankee being code for the aircraft's tail I.D. – 1NY.

Both also have worked throughout their careers in the theater. Hamlin played the title role in "Hamlet" at McCarter Theatre in 1982. (On opening night, I sat next to his then-partner, Ursula Andress.) Power played in Margo Channing in a revival of "Applause" and was last seen in Wilmington as Anna Leonowens in "The King and I."

Meanwhile, in Bristol, Kim Wayans, who appeared with her brothers on "In Living Color" is in her last week in Bristol Riverside Theatre's production of "An Act of God."

Wayans played the other role.

Lucky people in the Princeton are had a chance until yesterday, to see Mary McDonnell is a wonderful, spirited portrayal of Gloria Steinem in "Gloria: A Life," formatted with brilliance by playwright, and McCarter Theatre artistic director Emily Mann.

Harry Hamlin, Stefanie Powers play sets of siblings in Delaware Theatre Company show

Betsy Price - 10/17/2019

A sunflower yellow plane appears to have crashed on the stage of the Delaware Theatre Company.

The mangled Piper Cub is the focal point of "One November Yankee," a play that opens Wednesday, Oct. 23, and follows three sets of estranged siblings who are unrelated, but connected in different ways to the crash.

All three sets are played by television and movie stars Harry Hamlin ("L.A. Law," "Clash of the Titans") and Stefanie Powers ("Hart to Hart"). They've been in town for a few weeks working with author and director Joshua Ravetch.

Both Hamlin and Powers say they were attracted by the originality of the piece, which is told from different points of view that shift through time and from sibling set to sibling set.

"That's what attracts me," says Powers, whose revival of "Applause" played the Hotel du Pont in 1996. "Every time I've mentioned it to people in the business, they've all been very curious to see it."



Where did the idea come from?

Ravetch says a variety of things influenced the play.

One was working with studying with and then working with famed acting teacher Stella Adler. They went to see four plays in her last year of life. At one, she turned to Ravetch and said, "Promise me you'll never put a play in a living room. It's so boring. Everyone comes from a living room to the theater and they're in the living room."

A pilot himself, he had been interested in writing a play about flight. Powers also is a pilot, and Hamlin was studying to get his license when "L.A. Law" came along and consumed his life.

Then Ravetch, who attended a lot of modern art openings in Los Angeles, went to one that featured a box of Kleenex on a pedestal in a white room. He thought it was ridiculous, even more so when he found out later that the janitor kept throwing away the tissues.

Somewhere in there, he came up with the idea of having a crashed plane on stage, making an audience think they are going to see a play about the crash, but it's really an art sculpture based on a real crash.

During his research, he said he found out that there have been about 100 planes that have disappeared without a trace in the last 50 years.

The play needed characters, but Ravetch didn't want a romantic one and came up with the idea of using squabbling siblings.

The first set — a male artist creating the crash sculpture for a gallery his sister works at, setting off a juxtaposition between art, commerce and technology. The second set — siblings who were piloting that plane. And the third — siblings hiking in the woods who come across the crash year after it's happened.

Finally, Ravetch said, he also sees the plane as an allegory for America.

"It really all became about the journey of these people and the journey of America," Ravetch said. "How advanced we are in one way and how we're crumbling in another."



How Harry Hamlin got involved

He sent Hamlin a copy of the play when it was going to be produced in California with Loretta Swit.

Hamlin's agents didn't pass it along for a while, partly because it wasn't going to pay anything, and he was already busy, with an Emmy nomination for guest appearances on "Mad Men" among his 20 films and 52 television series.

When Hamlin finally got the script by email on a Friday night, he read it all in one sitting.

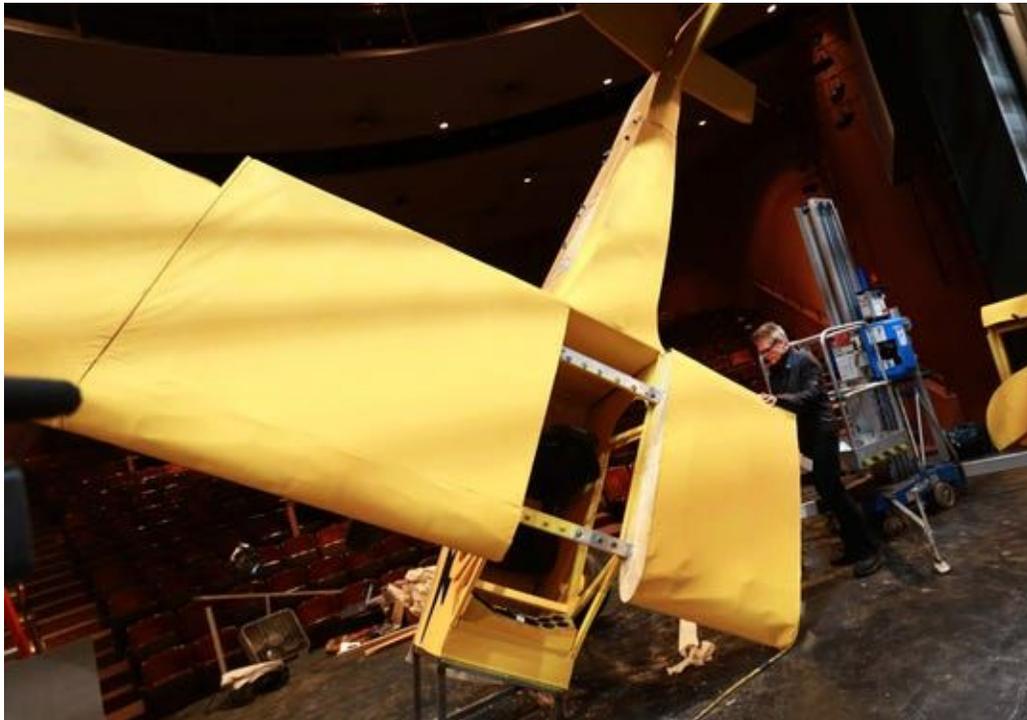
"I've never seen anything like it," he said.

And when Hamlin couldn't find a phone number for Ravetch that night, Hamlin tracked him down through LinkedIn.

Ravetch still wanted him, but the first preview was in eight days.

"That's a lot of dialogue to learn," Hamlin said. "I don't know how I did that."

The Los Angeles Times would go on to call it a "haunting and poetic" piece that "unfolds like theatrical origami."



How Stefanie Powers got involved

Powers, whose 50-year career started on stage as a ballet dancer, met Ravetch when the late Robert Forster, who died Oct. 11 from brain cancer, took her to a play reading eight years ago at Ravetch's house.

The actress and playwright then realized that Ravetch's father had been her junior high English teacher. That was partly because the father had followed her career of 24 motion pictures, 27 mini-series, dozens of TV guest appearances and plays such as "How the Other Half Loves," "Sabrina Fair," "A View from the Bridge" and musicals such as "Oliver!" and "Annie Get Your Gun."

When Ravetch decided to bring the play to Delaware Theatre Company, before it moves on to New York City, he asked Powers to be in the show.

"It's always interesting to challenge yourself, and in the theater rather than film or television because it always has a beginning, a middle and an end every night, eight times a week," she said.

Powers vividly remembers her first visit to Wilmington, particularly the American furniture she saw on a trip to Winterthur Museum, Gardens and Library, which she hopes to visit again.

What the actors find meaningful

Both actors really like the humor of the show, and there's a lot of it, they say.

Powers find the journey of the sets of siblings the most compelling part of the show.

While she sees a focus on inspiration and the collision of commerce, technology and art, "I don't think that supersedes the emotions, what transpired between two people," she said.

She believes the audience will go away thinking about their own relationships with their siblings. She's thought a lot about her late brother.

Hamlin really likes playing the relationships in the show but is particularly arrested by the allusions to America and the social and political issues quaking across the country.

"I even say it in the play: 'This is debris,'" Hamlin said. "It's basically us, America as a once-great society that's crashing and burning as we speak. We need to get back to America as a great society."

He says that more a comment on the government than on politics.

"When I grew up as a kid putting my hand over my heart in a pledge of allegiance, I had a great deal of pride in this country," he said. "I don't have that sense anymore because of some decisions that have been made in my lifetime."

If the country thinks of itself as an exception — and he does — "We want to get back to firing on all cylinders again."



How did the play get to Delaware?

One of Ravetch's works, "Go Figure!" about ice skating champion Randy Gardner has already played at the Delaware Theater Company and a four-show workshop reading of his new piece, "Naked," about supermodel Beverly Johnson will come in January.

"Go Figure!" including Gardner's stories about learning he was adopted, that his birth mother was raped, the skating world and Gardner's eventual coming out, including performances by skating partner Tai Babilonia and star Dorothy Hamill.

"Naked" follows what happened when Johnson, the first black woman on the cover of Vogue magazine and the first black supermodel, told the world that she, too, had been drugged by Bill Cosby.

If you go

WHAT: "One November Yankee" by Joshua Ravetch

WHERE: 200 Water St., Wilmington

WHEN: Wednesday, Oct. 23 - Nov. 10

Tickets \$35-\$70 at DelawareTheatre.org or through box office at 302-594-1100

Contact Betsy Price at beprice@delawareonline.com or (302) 324-2884.

Lights out in Wilmington, but the show must go on

Marina Affo — 10/25/19

Actors Harry Hamlin and Stefanie Powers have performed all over the country in dozens of theaters, but what happened to them on Thursday night in Wilmington was a once-in-a-blue-moon occurrence.

Just before the pair were slated to go on stage for the second night of their play, "One November Yankee," and as the crowd was just settling into their seats, the power went out.

Instead of sending everyone home, they decided to perform the show in the dark, with the help of some powerfully steady hands and dozens of flashlights.

"I've worked in theaters before where more than likely they would have canceled the show had this happened," Hamlin said. "But Stefanie and I were so adamant about doing it, and so was Bud Martin who runs the theater, that we just said, 'Sure, why not.'"



Power had gone out all along Market, Front and King streets, affecting more than 70 residents and businesses, including The Queen, which had to cancel its concert featuring R&B artist Lloyd.

Claire Williamson said it was about 6:30 when she and a friend were in the lobby and noticed the lights flickering. A few minutes later they went out fully.

Backstage, Powers and Hamlin suggested that they should still perform the show anyway as everyone had already carved out the time to be there and the crew agreed.

Hamlin said the power going out and the show continuing is the craziest pre-show moment he's ever experienced.

"Stefanie and I were in her dressing room just going over some lines and the power went out," he said. "I think it was 20 minutes before we were supposed to go on, maybe less than that."

Luckily someone found a box of flashlights that were props from a previous show.

"We actually had our props master, who was on his way here, stop at a Lowe's and pick up a bunch more flashlights and batteries," said Nathan Renner-Johnson, Delaware Theatre's production/general manager.

Renner-Johnson said the theater staff was stressed out for about five minutes at the start of the outage when they were trying to figure out if it was their fault and what they should do.

In a statement, Delmarva Power said the outage was due to an underground electrical cable issue that is still under investigation.

Patrons were told that they could stay and watch the special performance or leave and get new tickets in the morning when the power would likely be back.

About two-thirds – around 150 people – stayed and the show did indeed go on.

"It was an amazing experience," Williamson said.

The actors performed in dress rehearsal style in plain clothes, sitting side-by-side in chairs on stage. The stagehands who would normally be running around changing costumes and taking care of props became human lamps as they shined dozens of lights to illuminate the actors.

Two of the dressers for Hamlin and Powers stood motionless on ladders for the entire show, which was over an hour.

"It was really weird to do it that way but we had a lot of fun and we learned a lot," Hamlin said. "It was very intimate because we were very close to each other and we weren't moving around the stage so I think we were able to hit some moments that we weren't able to hit yet."



This is the second show of their run at Delaware Theatre Company that started on Oct. 23 and goes to Nov. 10.

"This is sort of the magic of live theater that you never really know what's going to happen," Renner-Johnson said.

The lights came back on about 10 minutes before the show ended. The actors got a standing ovation. A question and answer portion followed.

"I even commented when we had a little talk with the audience afterward that maybe we could have saved a lot of money if we did it like this," he said with a chuckle.

"One November Yankee" sees Hamlin and Powers play brother and sister as they deal with the aftermath of a plane crash that leaves them lost in the woods. For more information on the play including future showtimes, go to www.delawaretheatre.org.

Other businesses were not able to improvise so successfully.



The Queen lost power right before singer Lloyd was scheduled to perform. The venue had to place a sign on its doors Friday morning stating "Closed due to power outage[.] Will reopen as soon as possible." Power was restored at 12:06 Friday afternoon.

The venue is rescheduling the show and will honor all tickets said operations manager Jazaida Hall.

Stars of ‘L.A. Law’ and ‘Hart to Hart’ are on stage locally this week | Theater Beat

by Jane M. Von Bergen, Updated: November 4, 2019



Jane M. Von Bergen rounds up news, notes, and deals from the region’s theater scene in “Theater Beat.”

Fans of *L.A. Law*’s Harry Hamlin and *Hart to Hart*’s Stefanie Powers can see them together in Wilmington through Sunday in *One November Yankee* at the [Delaware Theatre Company](#). In an ambitious feat of casting, the two stars play three pairs of siblings, all connected by a tragic plane crash.

Both actors have kept busy since their must-see-TV ’80s hits. Hamlin was Emmy-nominated for his role as Jim Cutler in *Mad Men* and has also appeared in *Shameless*, *Glee*, *Curb Your Enthusiasm*, and more. Powers has acted in West End productions in London and is in the upcoming movie *The Artist’s Wife* with Lena Olin and Bruce Dern.

Delaware Theatre Company presents Joshua Ravetch's 'One November Yankee'

If a plane crashes in the forest...

Gail Obenreder 10/29/2019

According to playwright Joshua Ravetch, more than 100 planes have simply disappeared in the last 50 years. This mystery inspired *One November Yankee*, an interesting but bumpy ride (and East Coast premiere) at Delaware Theatre Company.



Three pairs

Dominated by a yellow Piper Cub onstage (its call sign letters from the NATO phonetic alphabet title the work), this two-hander tells three intertwining brother/sister stories. Each sibling set is played by well-known actors Harry Hamlin (Ralph, Harry, Ronnie) and Stefanie Powers (Maggie, Margot, Mia). Ravetch's script explores family frictions and weaves unexpected connections.

As the play opens, Maggie—a curator at the Museum of Modern Art who has awarded a lucrative commission to her artist brother Ralph—is having second thoughts as his

artwork is being unveiled. The next scene flashes backward: Harry and Margot, flying to a wedding, regain consciousness at their crash site. The play then shifts forward as—just prior to the gallery opening—hikers Ronnie and Mia discover the crash in the Vermont woods.

Failure to explore

Ravetch's arresting premise is filled with nascent ideas (unfortunately) not deeply explored. The relationship of sibling pairs is fruitful territory, and the playwright poses intriguing and surprising interconnections. He winningly (often humorously) creates character foibles and dialogue motifs that recur in differing ways from scene to scene. But these potentially rich situations are often glossed over for laughs or made over-obvious through repetition.

This is due to Ravetch, who also directs. He has helmed star vehicles—for Randy Gardner (previously at DTC), Carrie Fisher, Dick Van Dyke—and scripts. But a playwright is seldom his most effective director. Staging his work, Ravetch squanders the opportunities he himself created where his actors might connect for deeper dramatic import. He substitutes confrontation, quickly won détente, or a barrage of dialogue, requiring Powers and Hamlin to move quickly on. The push of dialogue seems more important than the characters or situations he's ably created, and Ravetch often leaves the duo emotionally starved or artistically stranded, glossing over moments that could allow these actors—who definitely know what they're doing—to actually do it.

Hamlin and Powers

The two are best-known for their large- and small-screen careers—Hamlin for *L.A. Law*; Powers for *Hart to Hart*; both for much TV and film. But each also has theatre provenance: both started onstage—Hamlin as the boy Alan Strang in the West Coast premiere of *Equus* and Powers as a dancer with Jerome Robbins—and their body of theater work includes

intimate shows like this and large productions like the Broadway revival of Clifford Odets's *Awake and Sing* (Hamlin) and London's West End revival of *The King and I* (Powers).

It's a great pleasure to see these two screen stars working onstage in real-time, clearly in tandem, and their work is an excellent reason to see this play. They create three distinct sets of characters and relationships with craft and commitment that are apparent, substantial, and convincing.

A shorter format

The show could be more fully helped by its design and stagecraft. The yellow plane center stage is visually arresting, but neither the scenic designer (Dana Moran Williams) nor the sound designer (Lucas Campbell) creates a vivid sense of place in changing locations. For example, in the Museum of Modern Art opening, but there is no sense of the MoMA crowd's anticipatory buzz or the sense that the museum is a respite from the city's bustle.

Four vertical screens across the back of the stage are used peripherally and ineffectively in the opening. Videos above stage right sometimes show the passage of time. But arbitrary interludes of period graphics or flight footage don't advance the story—commenting on aviation, a theme only offhandedly addressed in the script.

The music is a pastiche of songs about flying from various periods, at first tantalizing, but they don't further the drama. And the oddly romantic cinematic theme during two scene changes underscores beautiful vistas, images that actually highlight the visual paucity onstage.

The show was developed at the Pasadena Playhouse, and Hamlin (who is from Pasadena) has been with it since the beginning. It then played in Los Angeles, where it was originally in two acts with an intermission. Here, it's been condensed to 90 straight-through minutes. It might benefit from returning to its original format, allowing deeper exploration during its four scenes (one locale is revisited) and letting Ravetch's interconnections and situations more deeply affect actors and audiences as well.

PHILLY LIFE & CULTURE

Theatre Review: ONE NOVEMBER YANKEE at Delaware Theatre Company

Anne Marie Scalies - 09/16/19

One November Yankee lands safely at Delaware Theatre Company before it's next destination off-Broadway in December. Written and Directed by Joshua Ravetch, we are taken on a 90 minute journey of three interwoven stories of three pairs of siblings all played by TV legends Stephanie Powers (*Hart to Hart*) and Harry Hamlin (*L.A. Law* and *Clash of the Titans* movie). However, the star of this production and the epicenter of these stories is the lifelike single engine Piper cub plane designed by Dana Moran Williams and complimented by the lighting design of Scott Cocchiaro.

When we first meet 1NY as an art installation at the Museum of Modern Art and introduced to Ralph (Hamlin) and Maggie (Powers). Artist and Art Commissioner siblings, respectively. Powers from the start commands the room as a woman with distinction. When we first meet Hamlin, he is cartoonishly dressed as an "artist" with black shirt and scarf. He comes out and tosses the one side of the scarf over his shoulder much like Snoopy does before taking his trip on the Red Baron. It was then quickly established we would be in for a turbulent ride.

Two siblings bickering over entitlement, profession, and gravitas for 30 minutes a piece. The second scene had pilot Margo and her brother Harry as the victims of the plane crash that took place five years prior. Harry, on his deathbed. Hamlin adorned a thick Jewish accent as Harry and remained laid in an awkward position for another 30 minutes. Neither was comfortable to watch but did provide a chuckle or two.

Scene three follows Ronnie and Mia, two sibling hikers who come across 1NY years later. Here, Hamlin was in his natural habitat where Powers was adorned with a baseball hat/wig combo that was distracting. This union wasn't as fleshed out as the previous couplings but provided the finishing touches to the relationships beforehand.

The play concludes back at the MOMA after the exhibit opening and with an ending that was so quick that I had to simmer on it to grasp its intentions. Unbeknownst prior to attending this opening, Harry Hamlin played this role in the first full scale production on the west coast. I would have assumed this was his first go around. The rhythm was off. That's not to say I didn't enjoy my time at DTC seeing two tv icons I grew up with.



The Philadelphia area is lush with star-power this fall (Bebe Neuwirth is over at PTC) and it's bringing new people to the theatre. For that, I am thankful.

One November Yankee runs through November 10th at [Delaware Theatre Company](#).



Delaware Arts Info

A New Play 'Lands' at Delaware Theatre Company

By Charles "Ebbie" Alfree, III — 11/11/2019



The second production of the 2019-20 Delaware Theatre Company (DTC) season is Joshua Ravetch's engrossing new play, *One November Yankee*. The playwright, who also directs the two-person production, explores the unique relationship between three sets of siblings through three interwoven stories.

Stefanie Powers and Harry Hamlin play the siblings. Maggie and Ralph contemplate their respect and loyalty toward each other as they prepare a major art exhibit; Margo and Harry confront a life-and-death situation as they travel to a family wedding; and while on a hike, Mia and Ronnie come to terms with a past family tragedy that has fractured their relationship. Through the stories, Ravetch skillfully writes of the love and rivalries that typically occur between siblings and the joys and tribulations that come with being in a family.

Although Powers and Hamlin are best known for their film and television work, both are superb on stage. Playing multiple roles requires both actors to demonstrate a range of emotions during the 90-minute performance. Powers plays a staunch art museum curator (Maggie) and a strong-willed amateur pilot (Margo); Mr. Hamlin plays an eccentric artist

(Ralph) and an aspiring author (Harry); and they both play bereft hikers (Mia and Ronnie). Powers and Hamlin exquisitely convey vulnerability and strength, making their performances heartbreaking and powerful. However, they also find humor in their characters, helping alleviate the play's heavy subject matter. Scenic designer Dana Moran Williams has created a startling and effective set. A small yellow plane 'crashed' into the middle of the stark stage serves as a constant reminder of not only the situation that binds the characters, but also a symbol of when their lives are crashing down, they must depend on each other. In addition to some other minor set pieces, a screen on the side of the stage projects videos and pictures of the characters' current setting and state-of-mind between scenes, which prepares the audience for the next act.

Coping with the pressures of working together, comforting each other during a catastrophic time, and reconciling a strained family relationship, Ravetch does a remarkable job conveying the ups and downs siblings face during a lifetime. It's not often we have such a distinguished playwright and director work on a new piece in the First State -- and have two extraordinary actors bring it to life every night, so get your tickets today before *One November Yankee* closes on November 10!

For tickets and additional information, visit www.delawaretheatre.org or call 302.594.1100.

reclining standards

armchair observations on theater, music, and more with your hosts, david fox and cameron kelsall

REVIEW: *In Delaware Theatre Company's One November Yankee—Small Pleasures Add Up*

BY DAVID FOX ON NOVEMBER 1, 2019



Cameron Kelsall: Joshua Ravetch's *One November Yankee*, now onstage at Delaware Theatre Company prior to an Off-Broadway run, harkens back to the star-driven well-made plays that dominated Broadway and regional theaters in decades past. I mean that as a compliment. In fact, I can hardly think of another local production in recent memory that packed as much unalloyed pleasure into eighty minutes as this relaxed, clever comedy, which shows off Hollywood stalwarts Harry Hamlin and Stefanie Powers at their considerable best.

David Fox: I agree wholeheartedly, and I'm especially happy that you felt that way. I have the sense that *One November Yankee* is the kind of play that's easily dismissed as bourgeois entertainment. Well, I've recently seen several self-consciously "important" plays—*Linda Vista*, *Heroes of the Fourth Turning*, *A Small Fire*, and *The Sound Inside*—and I found all of them unsatisfying, and in several cases, even actively annoying. What a pleasure it was to encounter something simple and unpretentious that instead delivered good storytelling and a sweet sense of character and events. I'll take that any day.

CK: *One November Yankee* certainly doesn't set out to answer the big questions of the universe, but it would be a mistake (and an oversimplification) to call it lightweight. In fact, playwright Ravetch (who also directs) leans into one of the most enduring themes in modern theater: the brother-sister dynamic. Hamlin and Powers play three sets of middle-aged siblings, convincingly changing their manner and appearance for each. (The production benefits from excellent

costumes by Kate Bergh.) And without giving too much away about the proceedings, Ravetch also considers the American relationship to aviation, both in concept and in practice.

DF: The brother-sister relationships were among the most winning things about the show, I thought—fresher and more surprising than the predictable married couple set-up I had expected. As for the multiple roles, it reminded me in a way of Neil Simon's *Plaza Suite*, another play constructed for two actors to play three roles each (in that case, married couples). I think it's often a very pleasurable construct for audiences—but of course, only when the actors are up to it. We'll have a chance to see *Plaza Suite* again next year on Broadway, and can judge then how Matthew Broderick and Sarah Jessica Parker do with it. Certainly, here Hamlin and Powers dispatch their roles with all the charm and skill you could hope for.

CK: Hamlin and Powers both started their careers onstage, and the ease with which they transition back into live performance is admirable. Each sibling pair is nicely individuated, and the duo transition seamlessly between stylish star acting and real emotional connection. Without giving too much away, I found them both especially effective in the play's third vignette, where they play the most estranged and troubled characters, who never really got out from under a shattering family tragedy that happened several decades earlier. The actors totally stripped themselves of artifice, and the journey toward reconciliation felt painfully real.

DF: Picking up on two things here—one is that I agree that both Hamlin and Powers seem absolutely comfortable on the stage, including easily projecting their performances into the space. I'm also glad you mention "star acting," because I think that's an important element of this show (as it is in *Plaza Suite*). It's a special kind of acting, one where on the one hand you want to see the skills it takes to create different sets of characters—but at the same time, you want to be aware at least subtly of the actors' own personae. And I think these two manage both sides of that with exceptional skill and grace.

CK: I agree. It's an element of style that can't be taught or bought, and they both have it in spades. What they also have is an undeniable sense of glamour.

DF: And let's face it... part of that glamour is how fabulous both of them look. Normally it would be ungentlemanly to point out their ages, but under the circumstances, the fact that Hamlin is 68 and Powers is 76 is practically unbelievable. I fell in love with her when she was on TV in *The Girl from U.N.C.L.E.* I was 12 years old, and she was an adult. So, how can she look 10 years younger now than I do??

CK: I'm not going to touch that question, David. But I will say that, as a younger person, I do love to see plays that honestly center older performers and that have nothing to do with disease or the gradual loss of faculties. Check and check here. And I would be remiss not to say that the production itself, with a great set by Dana Moran Williams that serves every part of the story, looks as fabulous as the stars.

DF: Indeed. This was, for me, the happiest surprise of recent theater going, and when I say "surprise," I'm going to own my snooty expectations that *One November Yankee* would likely not be first-rate. Well, all I can say is see it for yourselves. (And luckily, you'll have a couple of opportunities, since it moves soon to New York.)



IN Review: One November Yankee at DTC is Just Plane Wonderful

Dan Sanchez — 11/1/2019

The Delaware Theatre Company takes flight with their latest offering in the 2019-2020 season – *One November Yankee*.

Starring two-time Emmy-winner, Harry Hamlin (*Clash of the Titans*, *LA Law*, *Mad Men*) and Stephanie Powers (*Hart to Hart*, *Annie Get Your Gun*) – *One November Yankee* transports audiences across three interconnected non-linear tales as experienced by a trio of separate sets of siblings—all played by Hamlin and Powers, and all centered around one crashed yellow Piper J-3 Cub airplane center stage with the tail number 1NY (aka One November Yankee).

This piece was originally performed at The Pasadena Playhouse as a workshop production with Robert Forster (*Delta Force*, *Jackie Brown*) and M*A*S*H*'s own “Hot Lips” Houlihan, Loretta Switt, before opening at The NoHo Arts Center in 2012 with Hamlin taking over for Forster. The show ended its run there in January 2013. This new production at the Delaware Theatre Company will play Off-Broadway after its run here #inWilm.

Playwright and Director, Josh Ravetch, seamlessly blends the interlocking narratives of each brother and sister pairing with wit, heart and nuance. He is wise in his thematic touchstones within and across each scene—helping to tie the stories, as well as, the shared but separate anguish and heartache of his characters.

This story explores the brother and sister dynamic in a new light. Often we see these relationships played out as just a rivalry between two selfish individuals, but here we get many more layers. Ravetch illustrates a support system of care and love—intentions that aren't often fully understood between the characters but lend to amazingly tense and tender moments. His characters are rooted in loss, fear of the unknown, love for one another... Ravetch's exploration of the characters' lives and the shared experiences that come with being human in a post-9/11 world is thoughtful, emotional and not to be missed.

Stephanie Powers electrifies the stage with each distinct character she plays. Powers perfectly captures the vulnerability, irritability and love within us all as she soars in her roles. We laugh with her as the stern and “punny” Maggie, cry with her as pilot Margot and love with her as Mia.

Harry Hamlin charms the audience in his three roles throughout the evening. From the struggling artist, to a nervous and injured man en route to a wedding, to a forlorn hiker living in the shadow of his deceased brother—Hamlin engages the audience with three separate thoughtful and riveting performances.

Hamlin and Powers' compelling portrayals of each of their characters keeps the audience clinging to each of Ravetch's words as they expertly guide the audience through these cunningly intertwined narratives.

It bears mentioning that this piece was inspired by actual events. In August of 1987, Northwest Flight 255 departed from Detroit Metro Airport to Phoenix, Arizona and tragically crashed upon take-off. Cause of the accident: the pilot forgot to set the flaps. This accident killed 156 people, including six crew members, 148 passengers, and two people on the ground. Among the passengers was Dr. Larry Sills—brother of Tony-nominated Broadway actor, Douglas Sills (*The Scarlet Pimpernel*, *Little Shop of Horrors*), whom Ravetch worked with on his show *Writer's Cramp*.

“It turns out that 100 planes have just disappeared in the last fifty years,” according to Ravetch. “I thought the notion of the mystery, the journey that never made it to the destination, the poetry of a bright yellow plane that disappeared into purple-mountain-majesty, seemed fertile ground to explore. It resulted in the actual building of a full-scale single-engine airplane that is literally crashed dramatically on stage! But all here is not what it would seem as we explore art and beauty, brothers and sisters, life and death, and the struggle to understand this precarious moment in American history.”

The aforementioned yellow Piper J-3 Cub is an impressive piece of scenery that dominates the stage. This monolith is complemented by five hanging panels upstage which serve as cyc and projection screens—helping to transport the audience from the MoMa to the wilderness of the northeastern United States and back again. I hope to see more of set designer Dana Moran Williams' work at DTC in the near future.

Dana's set is wonderfully illuminated by lighting designer Scott Cocchiaro. His work perfectly sets the tone and mood of each scene—subtly leading the audience's emotion along the way.

Expertly found and crafted props by Properties Master, Mark Williams also aide in telling the story. Whether it be a working fire extinguisher or a set of walking poles, Williams' work helps to shape the characters and the tales that unfold—especially when paired with Kate Bergh's effective and multifunctional costumes.

While the opening night audience I shared the evening with was comprised of a great cross-section of ages, I would suggest leaving the kids at home for this one as the show contains numerous strings of vulgar language that would make Tarantino blush (or beam with pride).

As mentioned before, *One November Yankee* will continue on to New York's 59E59 Theater after it's run at the Delaware Theatre Company. Audiences can catch their flight at DTC through 10 November Twenty-Nineteen. For tickets and more information, please visit DelawareTheatre.org.