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The Dresser

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THE DRESSER

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NOTES:

THE DRESSER was first presented at the Royal Exchange Theatre in Manchester, England on March 6, 1980. The play was later performed in London on April 30, 1980 at the Queen's Theatre and subsequently, the production moved to the Brooks Atkinson Theatre on Broadway where it won the Drama Critics' Award as the Best Play of 1980. The play proved to be a resounding success for Tom Courtenay and Paul Rogers in the roles of Norman and Sir, respectively. Ronald Harwood was born in Cape Town, South Africa, in 1934. In 1951, he went to England and studied at the Royal Academy of Dramatic Art before joining Sir Donald Wolfit's Shakespeare Company in 1953. He served as Sir Donald's dresser as well as an actor with the company. He turned to writing in 1960 and is now considered one of Britain's finest writers. A fellow of the Royal Society of Literature, he is best known for his novels *The Girl in*

Melanie Klein, The Guilt Merchants and Articles of Faith and for his plays

THE ORDEAL OF GILBERT PENFOLD and *THE DRESSER*. He has also written such screenplays as *ONE DAY IN THE LIFE OF IVAN DENISOVITCH* and the television special *EVITA PERON* starring Faye Dunaway. He has most recently been working on a 13-part history of the theatre, *ALL THE WORLD'S A STAGE*, for BBC-TV/Time-Life, Inc., which will air sometime this year. He is married, has three children

(continued on page 8)

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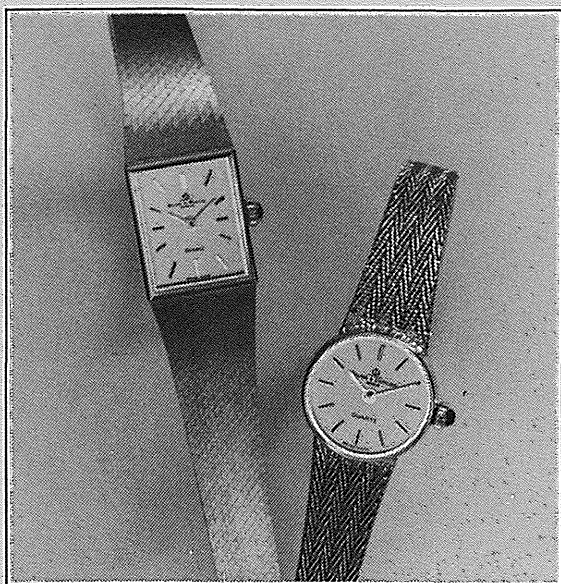
THE DRESSER

By **RONALD HARWOOD**
Directed By **GEOFFREY SHERMAN**
Scenery Designed By **PAUL WONSEK**
Costumes Designed By **MARIANN VERHEYEN**
Lighting Designed By **MICHAEL ORRIS WATSON**

This production is made possible, in part, with public funds from the New York State Council on the Arts and a grant from the National Endowment for the Arts in Washington, D.C., a federal agency, and from Erie County and the City of Buffalo. The Studio Arena Theatre participates in the Arts Development Services Performing Arts Voucher Program.

153rd Production, January 13-February 5, 1984
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CAST OF CHARACTERS

(In order of appearance)

Norman	ROBERT SPENCER
Her Ladyship	JEANNIE CARSON
Madge	LOIS DIANE HICKS
Sir	BIFF McGUIRE
Irene	JULIANNE MOORE
Geoffrey Thornton	TIMOTHY MEYERS
Mr. Oxenby	JOHN CURLESS
Electrician	HOWARD P. WYRAUCH

Players in *King Lear*

Kent	DONALD GRANT
Gloucester	WALTER BARRETT
A Knight	JACK HUNTER

Assistant Director	JOHN CURLESS
Production Stage Manager	DEBRA A. ACQUAVELLA

SCENE SYNOPSIS

January 1942: A theatre in the English provinces.
ACT I: Before curtain-up.
ACT II: After curtain-up.

SPECIAL CREDITS

Lobby and Publicity Photos	K.C. Kratt
Permanent Photo Exhibit	Irene Haupt
Framing for Photo Exhibit	Brian Art Galleries
Casting Consultant	Elizabeth R. Woodman
Hair Styles and Wigs	Peggy Sherholz

ACKNOWLEDGEMENTS

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(continued from page 3)

and lives in England. Below is Mr. Harwood's discourse on the theatrical phenomenon that prompted his play.

**THE ACTOR/MANAGER
AND HIS DRESSER**
by Ronald Harwood

The theatrical tradition which nurtured the characters in *The Dresser* no longer exists: the tradition of the actor-manager. For more than two hundred years, until the 1930's, the actor-manager was the British theatre and he had his counterparts in the United States and all over Europe.

The actor-manager was primarily an actor who, perhaps by his mid-twenties, had scraped together enough money to finance a theatrical company, usually dedicated to performing the plays of Shakespeare, but always one in which the actor-manager had the best part. He played from one end of the British Isles to the other, taking his repertoire to the people. Only a handful ever reached London; their stamping ground was the provinces and they toured under awful physical conditions, undertaking long, uncomfortable train journeys on Sundays, spending many hours waiting for

(continued on page 10)



Harwood's mentor, actor/manager Donald Wolfit as King Lear (1942).

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(continued from page 8)

their connections at a railway junction in the middle of England called Crewe. At Crewe on a Sunday dozens of theatrical companies changed trains: the actors and actresses would meet old friends, gossip, find out about casting and if necessary even give auditions on the platform. Actor-managers saw themselves as and indeed were, the aristocrats of touring actors. They financed, produced, directed and of course, starred in every play.

They developed profound resources of strength, essential if they were to survive. They worshipped Shakespeare, believed in the theatre as a cultural and educational force and saw themselves as public servants. Nowadays we allow ourselves to laugh at them a little and there is no denying that their obsessions and single-mindedness often made them ridiculous; we are inclined to write them off as megalomaniacs and hams; in England we tend to think they were really making this great show of service to the community in the hope of being summoned to Buckingham Palace to receive a knighthood.

The truth of the matter is that many of them were extraordinary and talented men; their gifts enhanced the art of acting; they nursed and kept alive a classical repertoire which is the envy of the

(continued on page 12)



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(continued from page 10)

world and created a magnificent tradition which is the foundation of Britain's present-day theatrical inheritance.

The play, however, is called *The Dresser*. No actor-manager ever survived entirely through his own efforts. Publicly he liked to proclaim pride in his individuality while acknowledging, in private, his debt to all those who devoted their lives to him and to his enterprise. His dresser was his personal servant, his valet and confidant: the dresser not only saw to it that the actor-manager wore the right costumes in the right play and in the right scene, but also protected him from unnecessary intrusions and demands. He was the guardian of the actor-manager's dressing room, and that gave him within the company a position of great importance and power.

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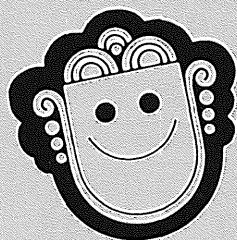
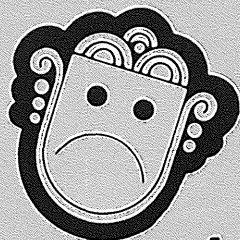
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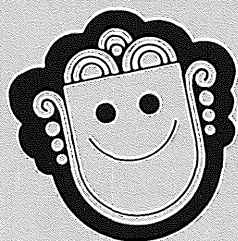
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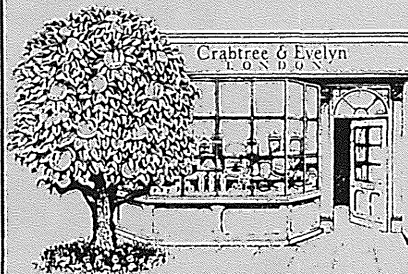
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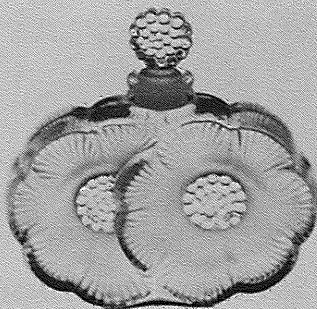
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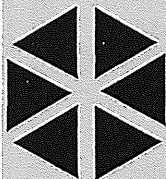
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CAST

WALTER BARRETT

Gloucester

Walter Barrett's association with theatre in Buffalo spans many years from the early days of the Studio Theatre to the present when he has recently been seen on stage here in *SHE STOOPS TO CONQUER* and in *WITNESS FOR THE PROSECUTION* and at the Playhouse in *I NEVER SANG FOR MY FATHER* and *THE STREETS OF NEW YORK*. This past summer, he played Gloucester in *KING LEAR* in the Shakespeare in Delaware Park production, the same role he portrays in the play within the play in *THE DRESSER*. Included in his credits at Studio Theatre are leading roles in *MAJOR BARBARA*, *THE LADY'S NOT FOR BURNING*, *NOAH*, *LIBEL* and *HIGH TOR*. At Melody Fair, he was seen as Dean Acheson in *CALL ME MADAM*. He performed extensively at the old Erlanger Theatre and when radio drama was still alive, he worked for six years in productions on CBS and Mutual Networks.

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Her Ladyship

Jeannie Carson burst into the top ranks of English theatre with her performance in *LOVE FROM JUDY*, the musical version of *DADDY LONG LEGS*. She won the Award for Best Actress of the Year for her starring role in that London Musical success. American television producer Max Liebman signed Miss Carson to an N.B.C. Television contract and starred her in the television spectacular, *BEST FOOT FORWARD*. For the next two years her co-stars were Maurice Chevalier, Frank Sinatra and Andy Williams, and Natalie Wood. Her own television series, *HEY JEANNIE!*, proved a great success both in her own country and in America and earned her a bronze star on the Hollywood Walk of Fame.

(continued on page 20)

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ANN SCHEIN, Piano
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Beethoven Fantasia for Piano
Mahler Symphony No. 5

Jan. 10

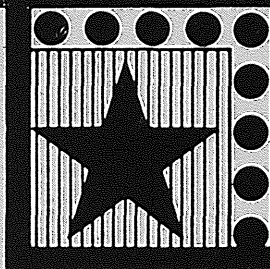
JULIUS RÜDEL, conductor
CHARLES HAUPT, violin
RICHARD BOCK, cello

Beethoven Symphony No. 3 ("Eroica")

Jan. 20/21

DYLANNA JENSON, violin
CHRISTOPHER KEENE, conductor

Beethoven Symphony No. 8
Mozart Violin Concerto



POPS

Jan. 13/14

NORMAN LEYDEN, conductor
"...And All That Jazz!"

Jan. 23

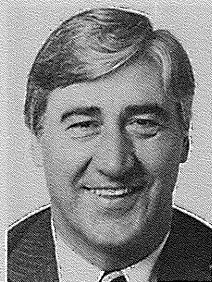
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A MESSAGE ON DEVELOPMENT



DICK BEZEMER



ED WILLIAMS

As you know, Studio Arena Theatre is currently entering its nineteenth season as a professional not-for-profit theatre. The Theatre is the showcase of Buffalo's revitalized Theatre District and a major cultural force in Western New York. Over 125,000 people attend the Theatre each season. These people appreciate the fact that Studio Arena has achieved regional and national prominence for the quality and scope of its programming and for its continued commitment to the development and production of new plays. Since 1965, Studio Arena has presented over 150 productions, 27 of which have been world or American premieres.

Each year the board and staff of Studio Arena approach you, our audience, and request a contribution to the SUPPORTING CAST Program. This year, our aim is to raise \$242,000 - a 20% increase in annual giving over last season. Annual giving, however, is just one component of a development program here at the Theatre which is designed to raise over \$350,000 in contributed revenues. Other components include special major gifts, public grants, events and benefits like the silent auction series, and CURTAIN UP!

Each component of the development program requires the efforts of the board and the staff to succeed. Annual giving requires assistance from an additional group of theatre lovers - you - if it is to succeed.

This season's annual giving chairman, Ed Williams, and I believe that \$242,000 is an achievable goal for the SUPPORTING CAST Program and, we think that your appreciation and enjoyment of Studio Arena Theatre is critical to the achievement of this goal.

As subscribers and as audience members at a non-profit regional theatre, you enjoy a full season of excellent and varied theatrical fare - at a fraction of the cost of commercially produced work in Toronto, New York or London. And you enjoy the adventure of productions designed, built and produced in Buffalo - not touring companies brought in - but live professional theatre created right here on Main Street.

There are risks and expenses involved in locally produced theatre - but that is the adventure and the challenge of regional theatre. Regional theatre has become the lifeblood of the American theatre, because here new plays are attempted, new actors introduced and the classics of tomorrow nurtured and developed. And, it is in regional theatres that the classics and Broadway successes are introduced and preserved and enjoyed by countless numbers of individuals.

Ed and I are confident that, with your help, we can raise \$242,000 in annual giving during the 1983/84 season. The Theatre that you enjoy and value needs your support and a tax deductible contribution to the SUPPORTING CAST Program is an easy way to demonstrate your appreciation of all that Studio Arena means to you and the community in which you live and work.

If each of you contributed a minimum of \$25 to the SUPPORTING CAST Program, during the season as production expenses are incurred, \$242,000 would be an easy goal to meet and exceed. And when you consider the fact that ticket revenues cover only 60% of the cost of each production, \$25 is a small price to pay for the creation and enjoyment of live professional theatre.

Please assist Ed and me by contributing to this season's SUPPORTING CAST Program. Applaud the 1983/84 season at Studio Arena Theatre and join the SUPPORTING CAST today. We really can't perform without you!

DICK BEZEMER
Vice-President of Development
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ED WILLIAMS
Annual Giving Chairman
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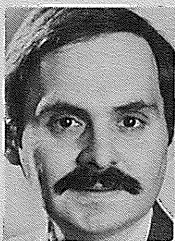
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(continued from page 17)

Miss Carson followed HEY JEANNIE! with her American Theatre debut in the sensational Broadway revival of FINIAN'S RAINBOW. It was in this musical that she met and married her co-star Biff McGuire. Returning to England she was nominated for Best Actress of the Year for her portrayal in the James Barrie play A KISS FOR CINDERELLA on BBC-TV. For the next two years she starred in the critically acclaimed production of Barrie's WHAT EVERY WOMAN KNOWS, James Thurber's QUILLow AND THE GIANT, and Sheridan's THE RIVALS as well as a Royal Command Performance.

Miss Carson returned to replace Mary Martin in the Broadway production of THE SOUND OF MUSIC and later toured the nation as Guinevere in the National Tour of CAMELOT.

She has worked in leading repertory theatres throughout this country and Canada. For many seasons she appeared with the Seattle Repertory Theatre playing such roles as Nora in A DOLL'S HOUSE directed by Eva LeGallienne, Gertrude to Christopher Walken's HAMLET, the title role in THE MAD WOMAN OF CHAILLOT, and THE SKIN OF OUR TEETH, and LIFE WITH FATHER opposite her husband Biff McGuire, directed by Mr. George Abbott. She is co-founder and Co-Artistic Director of the Hyde Park Festival Theatre in New York.

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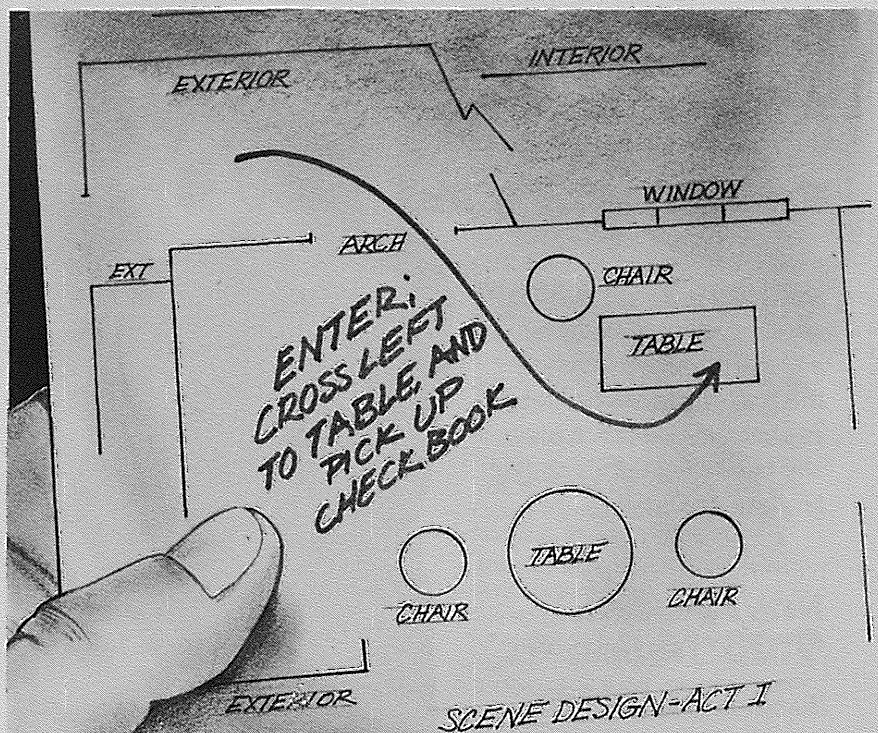
Sam Neill portrays real-life superspy Sidney Reilly in a 12-part dramatization of the British agent's thrilling exploits. Leo McKern plays the famed munitions dealer, Sir Basil Zaharoff.

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CAST

JOHN CURLESS

Mr. Oxenby

John Curless spent three years at the Central School for Speech and Drama in London and then worked in repertory theatres in England performing numerous roles both classical and contemporary. Television work includes RICHARD II and A WINTER'S TALE for BBC, shown here on PBS. In the United States, he has been seen in the television film DRAKE'S VENTURE on PBS and in the daytime dramas AS THE WORLD TURNS and THE GUIDING LIGHT. Last season, he appeared in THE ENTERTAINER with Nicol Williamson at the Roundabout Theatre, and most recently, he appeared in SUS at the Hudson Guild Theatre which was also directed by Geoffrey Sherman.

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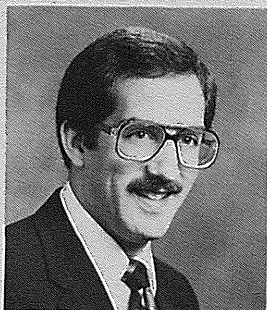
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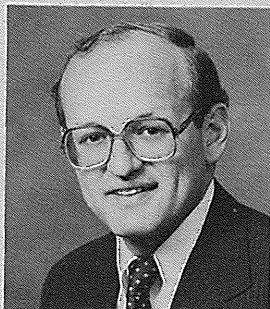
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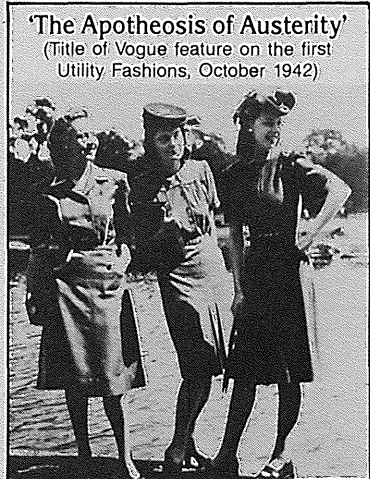
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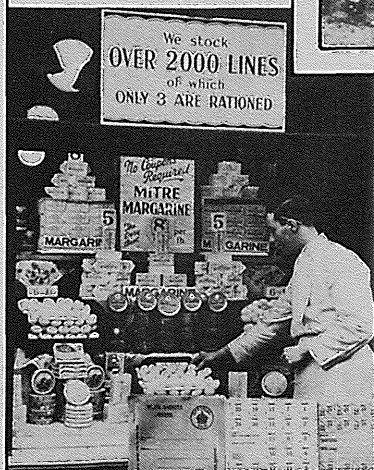


The dome of St. Paul's Cathedral during the height of one of London's severest blitzes. Buildings around it were shattered with the dome wreathed in the smoke of their destruction and illuminated by the glare of the blazes. January 23, 1941.



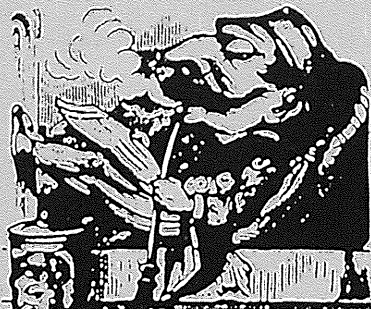
'Equality in Eating'

(Title of a New Statesman article, January 1940)



“ The oldest hath borne most; we that are young
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KING LEAR, Act V, Scene III



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CAST

DONALD GRANT

Kent

For thirty years Donald pursued two professions, that of English teacher in Westchester County and an actor in numerous stock companies in the area and in New England. Among the many roles he remembers fondly are Kreton in VISIT TO A SMALL PLANET, Henry in THE FANTASTICKS, Teddy in ARSENIC AND OLD LACE, Mr. Lundy in BRIGADOON, Rough in ANGEL STREET and many more. Since his retirement from teaching in 1980, Donald has been living here in his home town. In Buffalo, he appeared at Studio Arena Theatre as Ruckley in ONE FLEW OVER THE CUCKOO'S NEST, and as the Porter in MACBETH and Baptiste in THE TAMING OF THE SHREW in the Shakespeare in Delaware Park productions. Among his other appearances are his own religious verse cycle WITNESS which he has done in several churches in New York State and a dramatic reading MEN ON WOMEN which he and a friend conceived and are presenting throughout the state.

LATECOMERS...

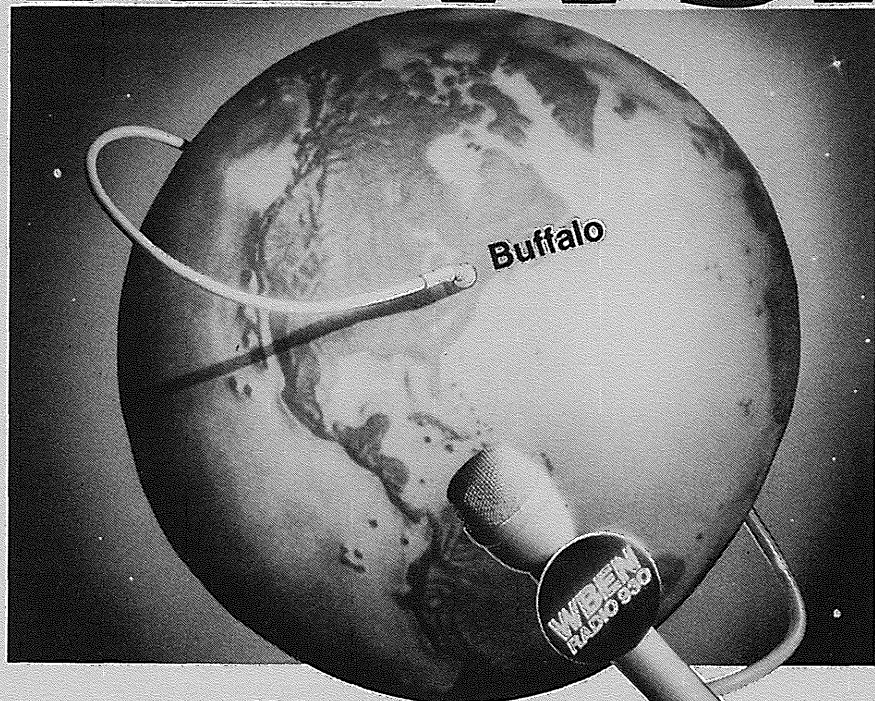
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CAST

LOIS DIANE HICKS

Madge

Lois Diane Hicks has appeared Off-Broadway and in many regional, dinner and summer and winter stock theaters. Off-Broadway, she has been seen in *DIVINE FIRE*, *MARCHING TO GEORGIA*, *THE ROPE DANCERS*, *A YANK IN BEVERLY HILLS*, *THE HEIRESS*, *BOSOM BUDDIES*, and the Equity Library Theatre revival of *ON A CLEAR DAY YOU CAN SEE FOREVER*. At the Coachlight Theater in Nanuet, New York, she played Mrs. Mullen in *CAROUSEL* opposite Ron Holgate and Judy Kaye, followed by a stint as Miss Lynch in *GREASE*. She played Monica opposite Louis Jourdan in the tour of Noel Coward's *PRESENT LAUGHTER*, and regional theatre credits include *THE MOUSETRAP* (at the Birmingham Theater in Michigan), *HANSEL AND GRETEL* (at the PAF

(continued on page 30)

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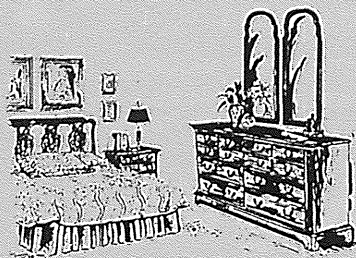
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(continued from page 28)

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CAST

JACK HUNTER

A Knight

Jack Hunter appeared at Joe Papp's Public Theatre as a worker in **SCENES FROM THE EVERYDAY LIFE**. He created the roles of Chris in **MARANDI'S** and Hale Boggs in **EXHAUSTING THE POSSIBILITIES** at the Theatre for the New City and performed in several other Off-Off-Broadway theatres. He also toured with the Periwinkle Company to New York City schools, as Mr. Bear, in the children's musical, **THIS IS MY MYTHOLOGY**. For the New York City Opera, he played a Swiss Guard in **TOSCA**. Jack worked in the films **ZELIG** and **MY FAVORITE YEAR** and on TV, briefly in **RYAN'S HOPE**. Locally, Jack did a cameo role for Fred Keller's film **VAMPING** and stand-in work for **THE NATURAL**. Representative roles include: Dr.

(continued on page 36)



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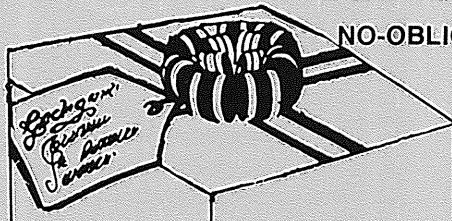
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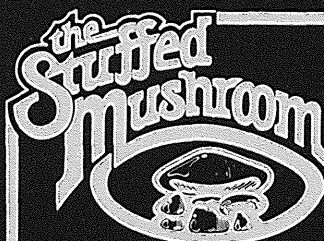
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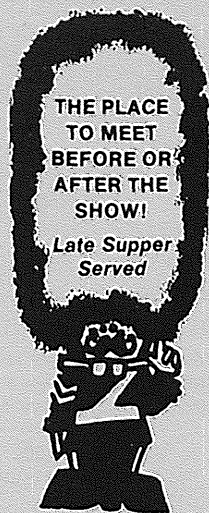
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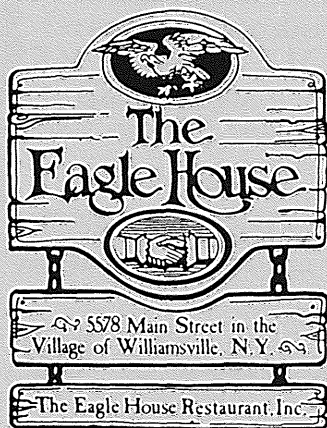
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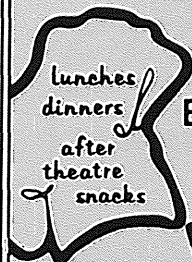
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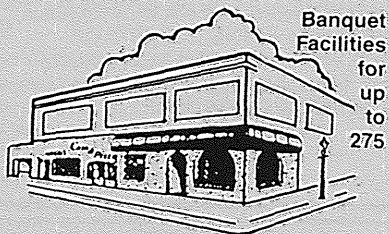
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(continued from page 31)

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Damus in **TARTUFFE**, Tom in **THAT
CHAMPIONSHIP SEASON**, Antipholus
of Syracuse in **THE COMEDY OF
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lost or destroyed a ball may
be dropped not nearer the
hole without penalty.
3. A player whose stroke is
affected by the simultaneous
explosion of a bomb or shell
or by machine-gun fire may
play another ball from the
same place. Penalty one
stroke.

Presumably, if the player was
wounded by machine-gun fire
the committee might have
remitted that penalty.

CAST

BIFF MCGUIRE

Sir

Distinguished actor Biff McGuire began his theatrical career in London, England, in the first London production of William Saroyan's *THE TIME OF YOUR LIFE*, thirty-five years ago. He has performed throughout the United States and Europe and the role of Sir marks his first appearance with the Buffalo Studio Arena Theatre. Mr. McGuire received critical acclaim and national recognition for his performance in Arthur Miller's, original Broadway production of, *A MEMORY OF TWO MONDAYS* in the role of Kenneth and has starred on Broadway in numerous plays: Tennessee Williams *PORTRAIT OF A MADONNA* opposite Jessica Tandy; *MARY, MARY: THE MOON IS BLUE*; *THE CANTONVILLE NINE*; *A STREETCAR NAMED DESIRE*, 1970 revival; Frank Gilroy's *PRESENT TENSE AND DREAMS OF GLORY*; and in Sean

O'Casey's *BEDTIME STORY* and *POUND ON DEMAND*, again with Ms. Tandy and Mr. Hume Cronyn.

Mr. McGuire has been "guest artist" with the Lincoln Centre Repertory in New York City, the Tyrone Guthrie Theatre, Kennedy Centre, Ottawa Arts Centre, and for the last two years with The Shakespeare Festival in Stratford, Ontario, where he received international acclaim for his performance of the old schoolmaster in Brian Friel's *TRANSLATIONS*. The play received the Canadian "Dora" for the best Production of the Year.

His most recent roles include, Mr. Undershaft in *MAJOR BARBARA* at the Arena Stage in Washington, D.C., the Earl of Warwick in John Hirsch's production of *SAINT JOAN*, Galy Gay

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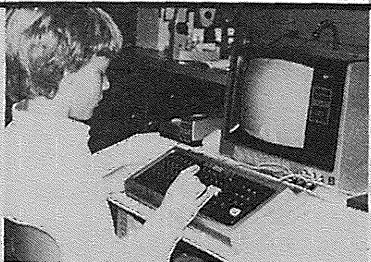
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(continued from page 37)

in *MAN IS MAN*, and the title role in the West coast premiere of *STRIDER*.

Mr. McGuire and his wife Jeannie Carson co-founded the Hyde Park Festival Theatre in Hyde Park, New York. Three of their productions from last season were filmed at the theatre and are now showing on National Cable. They include Jason Robards in *HUGHIE* and Emyln Williams in *AN EVENING WITH CHARLES DICKENS*. Mr. McGuire has co-starred in many films including such memorable ones as *THE HEART IS A LONELY HUNTER* and *SERPICO*. Recently added to his twenty-five years of television performance his appearance in the soon to be released PBS series *AMERICAN MASTERS*, a documentary on Sanford Meisner directed by Sydney Pollock.

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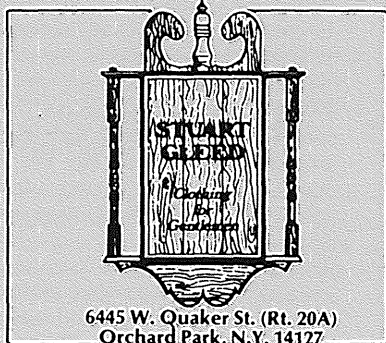
CAST

TIMOTHY MEYERS

Geoffrey Thornton

Timothy Meyers created the role of Kenickie in the original Broadway production of *GREASE* for which he received a Tony nomination. In the several seasons that Timothy has performed here at Studio Arena, his most recent roles received great critical acclaim. He played a psychotic killer in *WAIT UNTIL DARK*, a Nazi sympathizer in *CABARET*, and the ancient actor in *THE FANTASTICKS*. In New York and across the country, he has performed at major theatres including The Manhattan Theatre Club, The Phoenix Theatre, The Kennedy Center, Arena Stage and The Hartford Stage Company. He has played many roles including Homer in *THE COUNTRY WIFE*, Christy in *THE PLAYBOY OF THE WESTERN WORLD*, Puck in *A MIDSUMMER*

NIGHT'S DREAM, Kit Carson in *THE TIME OF YOUR LIFE*, Sir Timothy in *A PENNY FOR A SONG*, Solomon in *KEAN*, and Odysseus in the Hartford Stage Company's Production of *THE GREEKS*.



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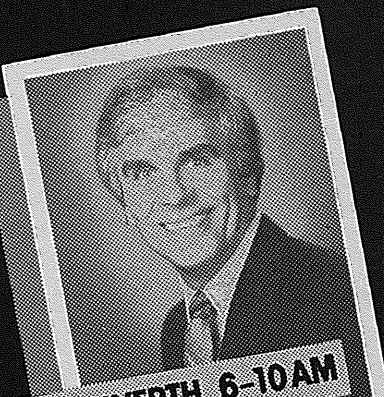
Dinner

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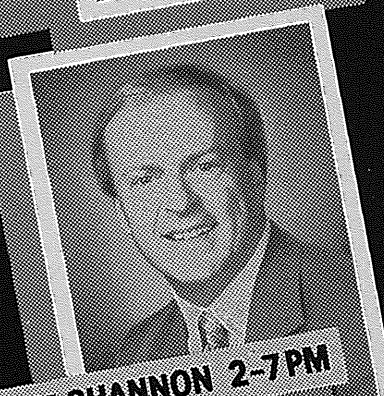
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CAST

JULIANNE MOORE

Irene

Julianne Moore is a 1983 graduate of Boston University's School for the Arts, and while at school was in the cast of Toby Robertson's production of THE TAMING OF THE SHREW and Thomas Gruenewald's production of THE DINING ROOM, both at Boston's Huntington Theatre. Her roles at B.U. included Raymonde in A FLEA IN HER EAR (directed by Jacques Cartier), Cassandra in THE GREEKS (directed by William Lacey), Laura in THE GLASS MENAGERIE, Carol in ORPHEUS DESCENDING, Anna in OLD TIMES, and Valeryia in DUCK HUNTING. THE DRESSER marks her professional debut.

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ROBERT SPENCER

Norman

Robert Spencer who impeccably embodied the role of the M.C. in Studio Arena's last production, CABARET, has also appeared on stage at Studio Arena in THE LADY OF THE DIAMOND, ONE FLEW OVER THE CUCKOO'S NEST, RHINO FAT FROM RED DOG NOTES, WEAPONS OF HAPPINESS, IN THE SWEET BYE AND BYE and ABSURD PERSON SINGULAR. He pursues a directing career which includes Studio Arena's Summer Scene '83 production of THE FANTASTICKS. He played Ebenezer Scrooge in A CHRISTMAS CAROL at Shea's Buffalo and has been seen on Broadway in BYE, BYE BIRDIE; ENTER LAUGHING; VIA GALACTIA and SEXTET and Off-Broadway in THE FANTASTICKS and SING MUSE. Other regional theatre credits include The Loretto-Hilton in St. Louis, The Washington Theatre Club, Baltimore's Center Stage, and The Stratford Shakespeare Theatre in Connecticut. Some representative favorite roles have been Billy Budd, Puck in A MIDSUMMER NIGHT'S DREAM, Hildy Johnson in THE FRONT PAGE, J. Peirpont Finch in HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING, Nick in WHO'S AFRAID OF VIRGINIA WOOLF?, George Lewis in ONCE IN A LIFETIME, Truffaldino in A SERVANT OF TWO MASTERS and Andrey in THE THREE SISTERS. Robert Spencer, in addition to his various roles on stage, has worked in films, television and commercials.

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CAST

HOWARD P. WYRAUCH *Electrician*

Howard gained early stage experience in Army Special Services in camp shows and O.W.I. theatricals, and with the Niagara Falls Little Theatre. More recently, he appeared with the Amherst Players in EVERYTHING IN THE GARDEN and in many of the locally-produced films of Fred Keller. He was an extra in both BEST FRIENDS and THE NATURAL during Buffalo filmings.

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DIRECTOR

GEOFFREY SHERMAN

Geoffrey Sherman was born and educated in England, where he also trained as a theatre and television director. His work in the U.K. has embraced a multitude of productions, both classical and modern, at such major theatres as the Bristol Old Vic, Crucible Theatre, Redgrave Theatre, Thorndike Theatre, and the Edinburgh Festival.

In the U.S., his work in New York includes the award-winning *KNUCKLE*, the American premieres of *RIDE A COCK HORSE*, *THE BANANA BOX*, and *SUS* for the Hudson Guild Theatre; *THE KNACK* for the Roundabout Stage One; *THE ARCATA PROMISE* with Brian Murray; the American premiere of *HOUSE MUSIC* and a revival of *I AM A CAMERA* which is currently running Off-Broadway at the American Jewish Theatre.

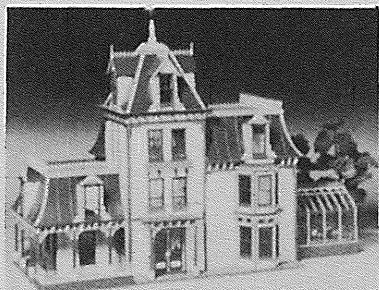
Regionally, he has directed at Center Stage, Baltimore; Milwaukee Repertory Theatre; the American Shakespeare Festival Theatre, Stratford, Connecticut; and the Fort Worth Shakespeare Festival, among many others.

On American television his work may be seen on *ANOTHER WORLD* for NBC TV and *WOMAN'S DAY USA* for the USA Cable Network.

Mr. Sherman's last production for Studio Arena was the premiere of *WEAPONS OF HAPPINESS*, last season.

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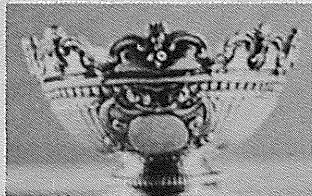
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DESIGNERS

PAUL WONSEK

Scenery Designer

Paul Wonsek's designs continue to amaze and please SAT audiences as evidenced by his most recent set for WAIT UNTIL DARK and last season's WEAPONS OF HAPPINESS. The perfection of his designs has been viewed here in such past plays as WRITE ME A MURDER, DEATHTRAP, OF MICE AND MEN, TARTUFFE and ABSURD PERSON SINGULAR. He is currently art director of the Municipal Opera in St. Louis, designing scenery and lighting for ten large-scale musicals each season. Previous to the MUNY, he was designer at the Starlight Theatre in Kansas City. Included among his forty designs for the two largest theatres in the U.S. are CAMELOT with Richard Harris, SUGAR, with Robert Morse, Ken Berry and Donald O'Connor and ANYTHING GOES with Ginger Rogers and Sid Caesar. In New York, his recent off-

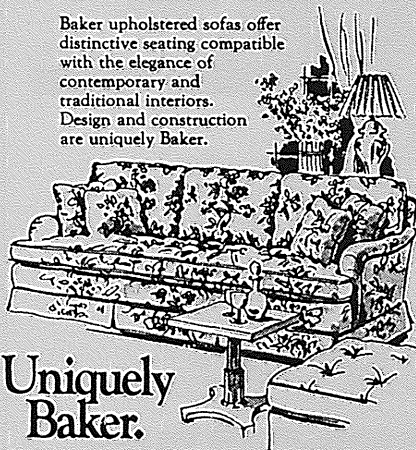
Broadway productions include HOOTERS by Ted Tally, premieres of SLEEP BEAUTY, WONDERLAND and KNUCKLES for which he was nominated for the Maharam Design Awards and BLOOD RELATIONS, for which he won the Village Award for Lighting Design.

MARIANN VERHEYEN

Costume Designer

Mariann Verheyen comes to Studio Arena for the first time after just completing WEDNESDAY directed by Geraldine Fitzgerald at Hudson Guild in New York City. Other recent works include DESIGNS FOR LIVING and TIME AND THE CONWAY for the Huntington Theatre Company of Boston. Additional regional work includes HENRY V for the Oregon Shakespeare Festival, ALL'S WELL (continued on page 49)

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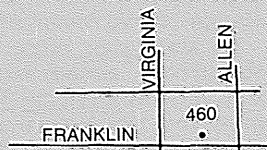
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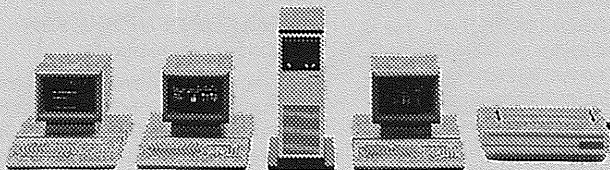
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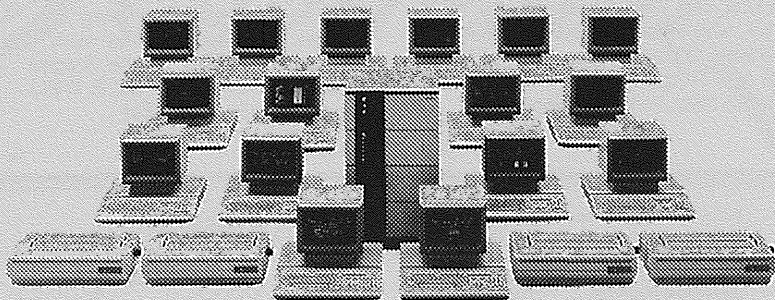
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DESIGNERS

(continued from page 47)

THAT ENDS WELL for the Colorado Shakespeare Festival, CLOSE TIE for the Alley and THE ROYAL FAMILY at Missouri Repertory. In New York City, she spent two seasons at the Juilliard School for the Performing Arts designing such productions as ELECTRA AND ORESTES, COMEDY OF ERRORS and LOVE'S LABOURS LOST. In addition to WEDNESDAY at Hudson Guild, she also designed their productions of EMIGRE'S, ACCOUNTS and BLOOD RELATIONS for which she won the 1983 Villager Downtown Theatre Award for Outstanding Costume Design. She has also designed on Theatre Row at The Second Stage and has done commercial and industrial work.

MICHAEL ORRIS WATSON *Lighting Designer*

Michael Orris Watson may be remembered by Studio Arena audiences for his lighting for

WITNESS FOR THE PROSECUTION, last year. Mr. Watson's usual busy season this year has included TOSCA for the Charlotte Opera; EQUUS and THE DIARY OF ANNE FRANK for Theatre-By-The-Sea in Portsmouth, New Hampshire; OHELLO and A CHRISTMAS CAROL for the North Carolina Shakespeare Festival; and construction of light sculptures for a new musical work, PRISMA at the Southeastern Center of Contemporary Art; as well as company management of the Kibbutz Dance Company of Israel on their United States tour. In his copious free time, he teaches classes at Parsons School of Design and cooks. He has designed for some of the leading regional theatres in the country including Atlanta's Alliance Theatre, The Tennessee Williams Fine Arts Center and the North Carolina Shakespeare Festival. He has created lighting effects for everything from opera to plays to dance.

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DEBRA A. ACQUAVELLA
Production Stage Manager

Debra A. Acquavella's expertise as a stage manager was on view during CABARET. The ease with which this complicated musical flowed was a tribute to her abilities. She joined Studio Arena Theatre after a summer Down East stage managing IL TROVATORE, DON PASQUALE and CARMEN for the Maine Opera Company. For the past two seasons, Debbie was the resident Production

Stage Manager for the Barter Theatre of Virginia while stage managing at various New York theatres such as the Manhattan Theatre Club, Equity Library Theatre, and the Hudson Guild Theatre. Most recent credits before coming to SAT include TINTYPES in Washington, D.C. and Off-Broadway, TWO FOR THE SEESAW, starring Arthur Burns, her sweetheart, and Marilyn Sokol.

THE STUDIO ARENA PLAYBILL IS PREPARED BY MEMBERS OF THE
THEATRE'S PUBLICITY STAFF SEVEN TIMES EACH SEASON.

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Associate Director/Dramaturg Kathryn Long

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Christine Michael
Stage Management Interns Suzy Dobie, Lori Rosecrans
Production Coordinator/Technical Director Brett Thomas
Assistant Technical Director Greg Tune
Special Projects Carpenter Georg Taube
Master Carpenter Shawn Nolan
Assistant Master Carpenter John Hastie
Carpenter Gary Miller
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Assistant Scene Design/Scenic Artist Eve Cauley
Scene Design and Paint Intern Joan Johnson
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Stitchers Nancy Werner-Gannon, L.M. Keys
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Properties Intern Rick Menke
Sound Designer Harry Mandris
Master Electrician James George, Jr.
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