

ANN ARBOR CIVIC THEATRE

presents

THE DEVIL'S DISCIPLE

By GEORGE BERNARD SHAW

Directed by Allan Schreiber

MARCH 2, 3, 4, 1967 • LYDIA MENDELSSOHN THEATRE
ANN ARBOR, MICHIGAN

THIRTY-SEVENTH SEASON • THIRD PRODUCTION

ALLAN SCHREIBER (Director) appeared earlier this season in the lead role of **ENTER LAUGHING**. He has also been seen in AACT productions of **VISIT TO A SMALL PLANET**, **DEATH OF A SALESMAN**, **MAJOR BARBARA** and **OKLAHOMA** for which he received an award. This is his initial directorship for us, but he was director of several Gilbert and Sullivan Society production as well as the Ypsilanti Players. Allan will be on stage tonight as a sergeant. He is an Instructor of Speech at EMU.

BURNETTE STAEBLER (Assistant to the Director) is repeating the position she held in last season's production of **KISS ME KATE**. She is currently directing the Junior Theatre's production of **PUSS IN BOOTS** to be presented the end of April. She has acted in productions of University Players, Dramatic Arts Center and the University Drama Season. Burnette will also be seen on stage tonight as Mrs. Titus.

BEVERLEY J. POOLEY (Richard Dudgeon) will be remembered as Dirk in AACT's production of **MARY, MARY** last season and has also been seen here as Cousins in **MAJOR BARBARA** and in his award winning performance as Beaurevers in **SHOT IN THE DARK**. An Associate Professor in the Law School, he appeared in some Shakespeare productions while in Ghana, and has done work with the U-M Television Center.

BETTE ELLIS (Mrs. Dudgeon) comes heralded as the 3-time winner of AACT's Best Supporting Actress Award. Her AACT acting experiences include **SHOT IN THE DARK**, **OKLAHOMA**, **GIGI**, **OUR TOWN**. She has acted off Broadway, and with the University of Michigan, The Saline Mill Theatre. Betty teaches at Forsythe Junior High School in Ann Arbor.

DAVID DUBOFF (Christopher Dudgeon), a sophomore student of sociology at the U-M, gave his initial performance with AACT as Marvin in **ENTER LAUGHING**. He has also been active in the U-M Children's Theatre Program as well as being an understudy for the PTP production of **THE CHILD BUYER**.

DAVID HARBISON (Lawyer Hawkins) will be remembered as the lawyer in last season's **MARY, MARY**. He has also appeared in AACT productions of **SUNRISE AT CAMPOBELLO**, **MR. ROBERTS**, and **GYPSY**. Offstage, Dave is a Sales Representative for the Central Steel and Wire Co.

GEORGE F. SCRIVENER (General Burgoyne) appears for the first time on stage for AACT but has been Director of our Acting Workshop this year. As well as directing a variety of Drama groups since 1932 in his native England, George has appeared there as Pozzo in **WAITING FOR GODOT**, Lopahkin in **THE CHERRY ORCHARD**, Duncan in **MACBETH**, Professor Higgins in **PYGMALION**, and Sir Thomas Moore in **A MAN FOR ALL SEASONS**. He is an exchange teacher from Thaxted, England, where he is Headmaster of Primary School and this year teaches mathematics in Chelsea, Michigan.

MARI ANNE ANNIS (Judith Anderson) appears on stage in her first acting role for AACT, but served as costume mistress for **RAISIN IN THE SUN** and has worked on the program committee. Coming here eight months ago from Cincinnati, she has much acting experience to her credit. Among others, she had roles in **THE CHERRY ORCHARD**, **LE BOURGEOIS GENTILHOMME**, **HENRY IV**, Part I, **THE MARRIAGE PROPOSAL** and **THE PRECIOUS YOUNG LADIES**.

ALFRED R. REILLY (Anthony Anderson) was seen earlier this season as Mr. Foreman in **ENTER LAUGHING**. His previous experience includes some radio and television work in New York City as well as two seasons of summer stock with the Goodman Theatre in Chicago. Fred is in Medical Administration at the VA Hospital.

KATHY KOSOBUD (Essie) is a University High School student debuting tonight with AACT. She has participated in Junior Theatre for two years, and has had three years experience at the Homestead Arts Camp.

NORMAN K. SHURMUR (Major Swindon) is a student at Wayne State University, working on a Master's Degree in Humanities. This is his first appearance with AACT, but he has had acting experience in Dearborn, Livonia and with the University of Michigan in **TEAHOUSE OF THE AUGUST MOON**, **BELLS ARE RINGING**, **DAMN YANKEE**, **WINTER'S TALE**, and **CAMINO REAL**.

JOHN W. RAE (Uncle William Dudgeon) appears for the 28th time tonight on stage for AACT. As well as the musicals, John has been seen in **CAINE MUTINY**, **ROMANOFF AND JULIET**, **BELL, BOOK AND CANDLE**, **THE MIRACLE WORKER** and **NEVER TOO LATE**, to mention a few. An Attorney, John has in the past served as President of AACT as well as a member of the board.

WARREN C. EVELAND (Uncle Titus Dudgeon) appeared in **ENTER LAUGHING** earlier this season. He has been active in a Civic Theatre in Juneau, Alaska, as well as taking part in the Faculty Wives Instant Playhouse at the U-M. Warren is Associate Professor in Epidemiology.

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THE DEVIL'S DISCIPLE

By George Bernard Shaw

Director — Allan Schreiber

Assistant Director — Burnette Staebler

Set Designer — Alice Crawford

CAST OF CHARACTERS

(In order of appearance)

Mrs. Annie Dudgeon	Bette Ellis
Essis	Kathy Kosobud
Christopher Dudgeon	David Duboff
Anthony Anderson	Alfred R. Reilly
Judith Anderson	Mari Anne Annis
Lawyer Hawkins	David Harbison
Uncle William Dudgeon	John W. Rae
Mrs. William Dudgeon	Cora Greenberg
Uncle Titus Dudgeon	Warren C. Eveland
Mrs. Titus Dudgeon	Burnette Staebler
Richard Dudgeon	Beverley Pooley
Sergeant	Allan Schreiber
Major Swindon	Norman Shurmur
General Burgoyne	George Scrivener
Soldiers	Mike Gould, Larry Harbison, Bill Lavelly, Michael Plunkett
Chaplain Brudenell	Conrad Mason
Townspeople of Websterbridge	Townspeople

Setting: Westerbridge, New Hampshire

Time: A dark winter night in 1777

ACT I — Dudgeon's, in the morning
(Intermission)

ACT II — The home of Rev. Anderson, the evening of the same day
(Intermission)

ACT III, Scene 1 — The anteroom, the next day
Scene 2 — The courtroom, later that day
Scene 3 — The town square, later that day

As a courtesy to the performers, late-comers will be detained at the rear of the house and seated when there is an opportune moment during the stage action.

Absolutely no photographs to be taken during the performance.

PRODUCTION STAFF

Technical Director	Robert Seeman
Production Assistants	Wally Ceyak, Alice Crawford, David Crawford, Peter Crawford, Ted Farah, Ken Gaertner, Mike Gould, Ray Kahn, Arthur Light, Don Lindemann, Joe Medrano, Joan Scheffler, Don Stewart, Art Stukos, Don Tabor, Cheryl Williams
Stage Manager	Ken Gaertner
Assistant Stage Manager	Roz Berlinger
Lighting Design	Priscilla Travis
Lighting Crew	Ed Armbruster, Carol Schiller
Costumes Designed by	Sue Gibson
Costume Crew	Sue Gibson, Chairman Diane Currant, Sue Fine, Runelda Medrano, Mary Poirer, Lois Schafer, Eileen Scofield
Make Up	Sophie Farah, Chairman Fran Armbruster, Addie Drews, Sunny LaFave, Joyce Schrock, Amy Vuolo
Props	Co-Chairmen: Alice Crawford—Trudy Magglott Carol Deniston, Judith Gould, June Graebel, Nancy Heck, Carol Schiller, Frank Stewart
Sound	Fran Armbruster

BUSINESS STAFF

Box Office	Helga Hover, Chairman Fran Armbruster, Phyllis Eschelman, Sophie Farah, Sue Fine, Margaret Fox, Jerry Hover, Ken Johnson, Dorothy Maples Runelda Medrano, Jerry Patterson, Eileen Scofield, Fran Stewart, Wendy Strawther, Sandy Swinehart, Lenora Trice, Amy Vuolo
Head Usher	Runelda Medrano
Programs	Chairman, Frankie Davidson with Dorothy Maples; Millie Dungjen, Mary Hanna, Pat Pooley
Promotion	Jim Swinehart, Chairman Joan Barth, Geraldine Briegel, Carol Deniston, Judy Riecker, Sandy Swinehart
Ticket Agent	Jerry Scofield

Many thanks to all of you who assisted with this production and whose names were received too late to be included in this program.

ACKNOWLEDGEMENTS . . .

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**A note from the Director
About THE DEVIL'S DISCIPLE**

When George Bernard Shaw wrote *THE DEVIL'S DISCIPLE*, he was earning his living as a critic of drama, music, and art, for several different publications. He was more interested in writing plays, however, and when one of the leading actors of heroic melodrama in London approached him with the idea of writing a vehicle in which the actor could star, Shaw agreed. Although that actor was murdered and the first London production proved a fiasco, it was this play which first enabled Shaw to give up other pursuits and be a full-time dramatist. The New York production of 1897, with Richard Mansfield, earned £3000 for Shaw.

The nature of the play indicates its beginning as melodrama, for Shaw has purposely included as many of the old clichés as he could squeeze in its plot: the reading of the will, the trial scene, and other easily recognizable ploys. With Shaw, however, the clichés only serve as a framework for his examination of the religious nature. Only Shaw could make the devil-worshippers heroes, the God-fearing people villains, and put a minister in between. Richard, the Devil's disciple, must fight the cruelty of Puritanism, the blindness of romanticism and the lack of moral commitment of gentlemanliness. But his "religion" comes through as the noble one, and Richard is unscathed as well.

Shaw was in later years to speak in mocking terms of his melodrama, but it has held the boards for seventy years now. There are at least two reasons for this—one which is the fact that we still have many social outcasts and non-conformists whose ideas often seem more moral than those of the hypocritical type of "religious person." The other reason is that audiences of today still get involved with those old clichés; probably because those old clichés are so much fun.

—Allan Schreiber

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