



STRATFORD FESTIVAL

Oscar Wilde's  
*The Importance of Being  
Earnest*

Tuesday Evening, November 16, 1993 at 8:00  
Wednesday Afternoon, November 17, 1993 at 1:00  
Wednesday Evening, November 17, 1993 at 7:00

Power Center for the Performing Arts  
Ann Arbor, Michigan

*The Cast*

(in order of appearance)

Algernon Moncrieff .....	LORNE KENNEDY
Lane, <i>a manservant</i> .....	BRIAN TREE
John Worthing J.P. ....	COLM FEORE
Lady Bracknell .....	PAT GALLOWAY
Hon. Gwendolen Fairfax .....	LUCY PEACOCK
Miss Prism, <i>a governess</i> .....	BARBARA BRYNE
Cecily Cardew .....	MARION DAY
Merriman, <i>a butler</i> .....	WILLIAM NEEDLES
Rev. Canon Chasuble D.D. ....	RICHARD CURNOCK
Footmen .....	MARC RUEL
	FRANK ZOTTER

**UNDERSTUDIES** MARC RUEL (John Worthing J.P.), BRIAN TREE (Rev. Canon Chasuble D.D.), FRANK ZOTTER (Algernon, Lane, Merriman)

A special thanks to David William, Artistic Director, Stratford Festival and Debra Hanson, Head of Design, Stratford Festival, for their Philips Educational Presentations.

Immediately following all performances of the Importance of Being Earnest, audience members are invited to join cast members for an informal chat in the Power Center.

(Please note that due to technical considerations, Wednesday night's post-performance chat will be held in the Power Center Green Room.)

Large print programs are available from your usher upon request.







# University Musical Society



## STRATFORD FESTIVAL

### Underwriters\*

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*The University Musical Society has been blessed with supporters who, when funding for this Stratford Festival residency was in question last spring, stepped forward as guarantors to assure the achievement of the required funding level. We are grateful to:*

Catherine S. Arcure  
Maurice and Linda Binkow  
Ron and Sheila Cresswell  
Ken, Penny and Matt Fischer  
Charlotte McGeoch  
Richard and Susan Rogel  
Drs. Irving and Carol Smokler  
Mrs. Elizabeth Stranahan  
Ed Surovell  
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and several other wonderful friends who wish to remain anonymous

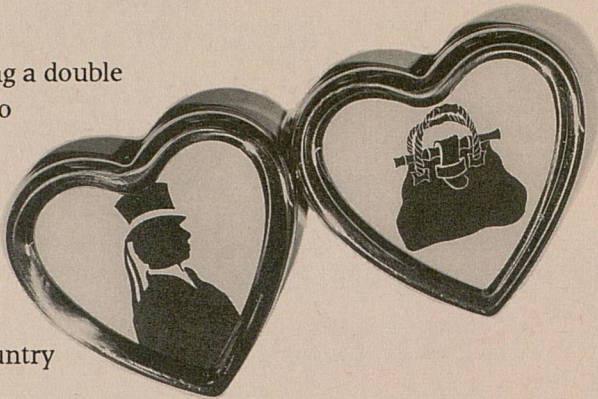
\*This list represents underwriting commitments received as of November 5, 1993. We regret the omission of names of supporters whose underwriting support came after that date.



# *The Importance of Being Earnest*

*by Oscar Wilde*

Jack Worthing has been leading a double life, posing as Ernest in town so that he can attribute his escapades to a fictitious brother. His friend Algernon discovers the deception at the same time he discovers that Jack has been hiding a pretty young ward, Cecily, on his country estate.



Jack wants to marry Algernon's cousin, the lovely Gwendolen Fairfax. Gwendolen arrives at Algernon's flat, accompanied by her mother, the formidable Lady Bracknell. Jack's proposal is accepted by Gwendolen, who reveals that she has had a lifelong passion for the name Ernest, which she believes is Jack's true name. Lady Bracknell rebuffs him, however, when she learns that Jack is adopted, having been found as an infant in a handbag at Victoria Station. Gwendolen is forced to leave but not before she secretly notes Jack's country address.

Algernon arrives at the country estate and introduces himself as the wicked brother Ernest. He meets and falls in love with Cecily, who confesses that she has worshipped him from afar since first learning that Jack had a brother named Ernest, as she has always wanted to marry someone of that name. His proposal follows instantly and is eagerly accepted.

Jack arrives dressed in deepest mourning and, meeting Cecily in the garden, announces his brother's demise, only to hear from her that Ernest, far from being dead, is in good health and waiting inside the house.

Gwendolen arrives and is entertained by Cecily. Exchanging pleasantries, the girls are dismayed to find that they are both engaged to Ernest Worthing. Confronted by their respective fiancées, Jack and Algernon are forced to explain and are forgiven, providing they both agree to be rechristened Ernest. The ceremony is arranged for the same day but before it can take place, Lady Bracknell arrives. After learning of Cecily's potential wealth she agrees to permit her marriage to Algernon, but still rejects Jack as a possible husband for Gwendolen.

All ends happily, however, when Cecily's governess, Miss Prism, arriving to witness the baptism, is recognized by Lady Bracknell as a former employee of her own family. It is learned the baby absent-mindedly mislaid at Victoria Station is none other than the son of Lady Bracknell's sister. Not only does Jack have impeccable family credentials, his real name is Ernest.



## Oscar Wilde

Oscar Fingal O'Flahertie Wills Wilde was born into a distinguished Dublin family in 1854. Following a brilliant academic career at Trinity College, Dublin, and Magdalen College, Oxford, he settled in London and became a major spokesman for the Aesthetic—art for art's sake—Movement. Satirized mercilessly by Punch and by Gilbert and Sullivan in *Patience*, he rapidly became an international celebrity, announcing to amazed U.S. Customs officers in New York in 1882 that "I have nothing to declare but my genius."

In 1884 he married Constance Lloyd, beautiful daughter of a prominent Irish barrister; their two children, Cyril and Vyvyan, were born in 1885 and 1886. To support his family Wilde turned to journalism, first as reviewer for the *Pall Mall Gazette* and later as editor of *The Woman's World*. During these years he produced a wide variety of prose works, from fairy tales such as *The Happy Prince* to "decadent" novels such as *The Picture of Dorian Gray*. His first successful play, *Lady Windermere's Fan* was put on stage in 1892, beginning a brief but dazzling theatrical career which culminated with *The Importance of Being Earnest*, in 1895.



That same year, after a futile attempt to sue the Marquis of Queensberry for libel, Wilde was brought into court on charges of being homosexual – a criminal offence. The first jury failed to reach a verdict but in a second trial he was found guilty and sentenced to two years hard labour in Reading Gaol. He lived just three and a half years after his release from prison and this time was spent on the continent, mainly in France. He died in a Paris hotel on November 30, 1900, of cerebral meningitis.



## THE COMPANY

### BARBARA BRYNE

Seventh season: Starveling in *A Midsummer Night's Dream*, Miss Prism in *The Importance of Being Earnest*; Chorus Leader in *Bacchae* and performs in the Words and Music Concert *Infinite Variety*. **STRATFORD:** 1992: Juno in *The Tempest*, The Nurse in *Romeo and Juliet* and Kath in *Entertaining Mr. Sloane*; 1991: Rose in *Les Belles Soeurs*, Bonnie in *Homeward Bound* and Katherine Stockmann in *An Enemy of the People*; 1990: First Witch in *Macbeth*, Kathleen in *Home and Lily in Ah, Wilderness!*; 1968: Puck in *A Midsummer Night's Dream* and Mme. Pemelle in *Tartuffe*; 1967: Duchess of York in *Richard III*; 1966: Maria in *Twelfth Night*. Recipient of the 1990 Derek F. Mitchell Artistic Director's Award, given annually to an individual chosen by the Artistic Director as having made an outstanding contribution during the course of the Festival season. **THEATRE:** Canadian stage credits include *Smereldina in The Servant of Two Masters* (Royal Alexandra Theatre); Mrs. Biederman in *The Firebugs* (The Canadian Players); and Ginie Gogan in *The Plough and the Stars* (Manitoba Theatre Centre). On Broadway Ms. Bryne created the roles of George's Mother and Blair Daniels in *Sunday in the Park with George* and Jack's Mother in *Into the Woods* and appeared in the television versions and on the RCA recordings of these shows. She also played Clara in *Hayfever* at the Music Box Theatre. She spent 10 seasons with the Guthrie Theatre, where she played such roles as Amanda Wingfield in *The Glass Menagerie*, Dolly Levi in *The Matchmaker*, Paulina in *The Winter's Tale*, and Queen Elizabeth I in *Mary Stuart*, for which she won a Kudos Award. Received a 1981 Drama Desk Award nomination for her performance as Kath in *Entertaining Mr. Sloane*, in New York. She repeated the role in 1987 at the Mark Taper Forum in Los Angeles, where she won a Drama Loge Award. **FILM/TELEVISION:** The movies *Amadeus* and *The Bostonians*; *The Best of the West* (ABC); *Svengali*, *Maid in America* and *Mystery at Fire Island* (CBC); and *Love Sydney* series (NBC).

### RICHARD CURNOCK

18th season: Tiresias in *Bacchae* and Chasuble in *The Importance of Being Earnest*. **STRATFORD:** Includes 1990: Svetlovidov in *Swan Song*; 1989: Sir Tunbelly Clumsey in *The Relapse* and Quince in *A Midsummer Night's Dream*; 1988: Bob in *Irma La Douce*, Colonel Pickering in *My Fair Lady* and Lafew in *All's Well That Ends Well*; 1987: Crabtree in *The School for Scandal*, Chaplain in *Mother Courage and Herr Schultz in Cabaret*; 1986: Polonius in *Hamlet*; 1982: Pistol in *The Merry Wives of Windsor*; 1981: Banks in *Wild Oats*; 1980: Medvedenko in *The Seagull* and Dogberry in *Much Ado About Nothing*; 1979: Lane in *The Importance of Being Earnest*; 1978: Cleomines in *The Winter's Tale*; 1977: Snout in *A Midsummer Night's Dream*; 1976: Kulygin in *Three Sisters*; 1975: Sir Eglamour in *The Two Gentlemen of Verona*; Diafoirus in *The Imaginary Invalid*; 1973: Pandarus/Escaenes in *Pericles*; 1971: Vatel in *There's One in Every Marriage*; 1970: Roland in *The Friends*. **THEATRE:** Made his stage debut as a boy actor in the 1934 London Palladium production of *Peter Pan*. Further credits include appearances in

the premiere of *Under Milk Wood* (Albery Theatre, England); *Sweet and Low* revues (Ambassadors Theatre, England); and Roberto Le Diam/Bob in *Irma La Douce* (Lyric Theatre, England). He has also appeared extensively in regional theatres throughout Canada and the United States, and several times both on and off-Broadway. Nominated for a Dora Mavor Moore Award for his role in *Quartermaine's Terms* (Theatre Plus) and for a Joseph Jefferson Award. **FILM/TELEVISION:** *Passion of the Patriots*, *The Tempest* (CBC); and *Paradise*.

### MARION DAY

Second season: Cecily Cardew in *The Importance of Being Earnest* and Chorus Member in *Bacchae*. **STRATFORD:** 1992: Moth in *Love's Labour's Lost* and appeared in *The Tempest* and *Romeo and Juliet*. Recipient of a 1992 Tyrone Guthrie Award. **THEATRE:** Includes Little Red in *Little Red Riding Hood* (Limelight Dinner Theatre); Beauty in *Beauty and the Beast*, Her Highness in *Puss and Boots* and Briar Rose in *The Sleeping Beauty* (Theatre 5, Kingston); and Lena in *A Good Baby* (Caravan Farm Theatre). National Theatre School credits include Minette in *The Cat*, Nina Galant in *Fil à la patte*, Betty/Edward in *Cloud 9*, Le Beau/Amiens in *As You Like It* and Beatrice Joanna in *The Changeling*. **FILM/TELEVISION:** *Equal Opportunity* (NFB). **TRAINING:** Graduate of the National Theatre School.

### COLM FEORE

12th season: Oberon in *A Midsummer Night's Dream*, Dionysus in *Bacchae*, John Worthing in *The Importance of Being Earnest* and performs in the Words and Music Concert *My Shakespeare*. An Associate Director of the Stratford Festival. **STRATFORD:** Includes 1992: Mercutio in *Romeo and Juliet*, Berowne in *Love's Labour's Lost* and Angelo in *Measure for Measure*; 1991: the title role in *Hamlet*, Benedick in *Much Ado About Nothing* and Horace in *The School for Wives*; 1990: Frank Ford in *The Merry Wives of Windsor*, Valentine in *Love for Love*, Hippolytus in *Phaedra* and Cassius in *Julius Caesar*; 1988: the title role in *Richard III*, Petruchio in *The Taming of the Shrew* and Athes in *The Three Musketeers*; 1987: Iago in *Othello*, Joseph Surface in *The School for Scandal* and Yasha in *The Cherry Orchard*; 1986: Iachimo in *Cymbeline* and Leontes in *The Winter's Tale*; 1985: Orsino in *Twelfth Night* and Charles Marlow in *She Stoops to Conquer*; 1984: Romeo in *Romeo and Juliet*. **THEATRE:** Valmont in *Les Liaisons Dangereuses* (Theatre Calgary); Edmund Tyrone in *Long Day's Journey into Night* (Citadel Theatre); and James Tyrone in *A Moon for the Misbegotten* (Grand Theatre). **FILM/TELEVISION:** *Beautiful Dreamers* (Cineplex); *Bethune, The Making of a Hero* (Film Line); *Iron Eagle II* (Alliance Films); *Friday the 13th and War of the Worlds* (Triumph Entertainment); *Diamonds* (CBS/CTV); and *A Nest of Singing Birds*, *Skate*, *Adrienne Clarkson's Artemisia* (CBC); *Beyond Reality* and *Francois Girard's Thirty-Two Short Films About Glenn Gould* (Rhombus).

### PAT GALLOWAY

25th season: Lady Bracknell in *The Importance of Being Earnest*. **STRATFORD:** Includes 1992: Liesl in *World of Wonders*, Lucienne in *Bonjour, là, Bonjour* and performed in *Words and Music 3: The Female of the Species*; 1991: Melissa in *Love Letters* and



Barbara Bryne



Colm Feore



Richard Curnock



Pat Galloway



Marion Day



Lorne Kennedy

Des-Neiges in *Les Belles Soeurs*; 1990: Marjorie in *Home*, Sarah in *Memoir* and The Citizen's Wife in *The Knight of the Burning Pestle* (which she also co-directed); 1989: Margery Eyre in *The Shoemakers' Holiday*; 1987: Ranyevskaya in *The Cherry Orchard*; 1982: Queen Elizabeth in *Mary Stuart*; 1980: Tamora in *Titus Andronicus*; 1976 & 1975: Gwendolen in *The Importance of Being Earnest*; 1975: Joan in *Saint Joan*; 1974: Rosaline in *Love's Labour's Lost*; 1972: Lorenzo de Medici in *Lorenzaccio*; 1971: Lady Macbeth in *Macbeth* and the title role in *The Duchess of Malfi*. Toured to Denmark, Holland, Poland and Russia in 1973 (Kate in *The Taming of the Shrew*, Goneril in *King Lear*); and in 1974 to Australia (Toinette in *The Imaginary Invalid*). **THEATRE:** Spent several seasons with the Manitoba Theatre Centre and Shaw Festival and has played in numerous Canadian and American theatres.

### LORNE KENNEDY

11th season: Algernon Moncrieff in *The Importance of Being Earnest*, Chatillon in *King John* and Diomedes in *Antony and Cleopatra*. **STRATFORD:** Acting credits include 1992: Tybalt in *Romeo and Juliet*; Provost in *Measure for Measure* and Sebastian in *The Tempest*; 1991: Don John in *Much Ado About Nothing*, Dr. Livesey in *Treasure Island* and Poet in *Timon of Athens*; 1989: Hammon in *The Shoemakers' Holiday*; 1988: Aramis in *The Three Musketeers*, Fourth Tempter/ Fourth Knight in *Murder in the Cathedral*; 1987: Dr. Rank in *Nora*; 1986: Horatio in *Hamlet*; 1980: Dauphin in *Henry V*, Sebastian in *Twelfth Night*; Directing credits include 1989: *The Proposal*; 1990: *Forever Yours, Marie-Lou*. **THEATRE:** Acting credits include Brother Martin in *St. Joan* (National Actors Theatre, Lyceum Theatre, New York); Max Brod in *Kafka's Dick*, *The Historical Event in How I Got That Story* (The Citadel Theatre); the title role in *Nicholas Nickleby*, Ferdinand in *The Duchess of Malfi*, Marchbanks in *Candida*, Touchstone in *As You Like It*, Malcolm in *Macbeth*; Max in *Bent*; John Merrick in *The Elephant Man*; Banjo in *The Man Who Came to Dinner* (Manitoba Theatre Centre); the title role in *Dracula* and Oscar in *Doc* (Neptune Theatre); Joseph Surface in *The School for Scandal* and Curley in *Of Mice and Men* (Vancouver Playhouse); Clive/Cathy in *Cloud 9* (Bayview Playhouse, Toronto).



Directing credits include *Scaramouche* (Mount Royal College, Calgary); *Alice in Wonderland* and *Shine Boy* (Neptune Theatre); and *Cloud 9* (Manitoba Theatre Centre).

## WILLIAM NEEDLES

34th season: Pop in *Gypsy* and Merriman in *The Importance of Being Earnest*. **STRATFORD:** Includes 1992: Alonso in *The Tempest* and Sir Nathaniel in *Love's Labour's Lost*; 1991: Heavenly Friend in *Carousel*, Stimson in *Our Town* and Morten Kill in *An Enemy of the People*; 1990: Justice Shallow in *The Merry Wives of Windsor*, David McComber in *Ah, Wilderness!*; 1989: Ferapont in *Three Sisters*, Dr. Baugh in *Cat on a Hot Tin Roof*, and the Chorus in *Henry V*; 1988: The Pedant in *The Taming of the Shrew*, Louis XIII in *The Three Musketeers* and Sir Robert Brackenbury/Keeper in *Richard III*; 1987: Pandarus in *Troilus and Cressida*, Firs in *The Cherry Orchard* and the Old Colonel in *Mother Courage*. Has performed in every play of Shake-speare's cannon except *The Two Gentlemen of Verona*. Toured Denmark, Holland, Poland and Russia with *King Lear* and *The Taming of the Shrew* in 1972. Toured Australia with *The Imaginary Invalid* in 1974. **THEATRE:** British debut at Edinburgh, with Christopher Plummer in *Henry V* in 1956. Debuted in London in *The Glass Cage* (Piccadilly Theatre, in 1957). Has performed in major theatres across Canada and the United States between Stratford engagements. Credits include leading roles in *Next Time I'll Sing to You*, *Moby Dick* and *Hadrian VII* (on Broadway); *Box Mao Box* (Studio Arena, Buffalo); *Butley*, *Le Bourgeois Gentilhomme* and *Equus* (University of California, Irvine Campus); *The Merchant of Venice* and played Leonato in *Much Ado About Nothing* (South Coast Repertory Co., Costa Mesa, California). Appointed Artist in Residence with the Drama Department of the University of California, 1974.

## LUCY PEACOCK

Ninth season: Titania in *A Midsummer Night's Dream*, Gwendolen Fairfax in *The Importance of Being Earnest*, Chorus Member in *Bacchae* and performs in the Words and Music Concert *The Beat Goes On*. **STRATFORD:** 1992: Princess of France in *Love's Labour's Lost*, Yelena in *Uncle Vanya* and performed in Words and Music 1: *Family Experience*; 1990: Rosalind in *As You Like It*, Aricia in *Phaedra* and Lady Macduff in *Macbeth*; 1989: Masha in *Three Sisters*, Lavinia in *Titus Andronicus*, Luciana in *The Comedy of Errors* and Titania in *A Midsummer Night's Dream*; 1988: Eliza Doolittle in *My Fair Lady*, Lady Anne in *Richard III* and Helena in *All's Well That Ends Well*; 1987: the title role in *Nora*, Olga Knipper in *Intimate Admiration* and Cassandra in *Troilus and Cressida*; 1986: Singing Gentlewoman in *Henry VIII*; Ophelia in *Hamlet* and Ophelia in *Rosencrantz and Guildenstern are Dead*; 1985: Gaoler's Daughter in *The Two Noble Kinsmen*, Mrs. Sullen in *The Beaux Strategem* and Second Messenger in *Antigone*; 1984: Lucetta in *The Two Gentlemen of Verona*. **THEATRE:** Mina in *Dracula* (Young People's Theatre). Theatre credits throughout Canada include appearances at Centaur Theatre Company, Globe Theatre (Regina), Phoenix Theatre (Edmonton) and Toronto Free Theatre. **FILM/TELEVISION:** *Street Legal*, *The Road to Avonlea* and *Material World* (CBC). **TRAINING:** Graduate of the National Theatre School.

## MARC RUEL

Second season: First Guard in *Antony and Cleopatra*, Lysander in *A Midsummer Night's Dream* and Footman in *The Importance of Being Earnest*. **STRATFORD:** 1992: Serge in *Bonjour, l'a, Bonjour*, Busker in *World of Wonders* and appeared in *Love's Labour's Lost*. **THEATRE:** C.D. in *Stark* and Estragon in *Waiting for Godot* (Generic Theatre Inc.); The Duke in *Man of La Mancha* and Jeffrey in *Godspell* (Association of Producing Artists, Quebec/Theatre Lac Brome); Des in *Thin Ice* and The Monster in *Night Light* (Geordie Productions Inc.); Stephen in *Line* (Line Productions), for which he received the Most Promising Young Performer Award, 1988 Quebec Drama Festival. Concordia University credits include Herr Gabor in *Spring Awakening*, Le Vieux Monsieur in *Les Chaises*, Peter in *The Zoo Story*, The Policeman in *Blood on a Cat's Neck* and Balthazar in *Much Ado About Nothing*. **FILM/TELEVISION:** *Map of the Human Heart* (Working Title Films); *SnakeEaters III* (Cineplex Productions); Pagan the Ungodly (Shalites Inc.); *Starting from Scratch* (Molstar); *The Classic* (Telescinema Taurus); and *Sacred Land* (Lande Film). **TRAINING:** B.F.A. from Concordia University. DEC in Music, CEGEP St. Laurent.

## BRIAN TREE

Seventh season: Euphronius in *Antony and Cleopatra*, Peter Quince in *A Midsummer Night's Dream* and Lane in *The Importance of Being Earnest*. **STRATFORD:** 1992: Telegin in *Uncle Vanya* and Elbow in *Measure for Measure*; 1991: Verges in *Much Ado About Nothing*, Israel Hands in *Treasure Island* and Painter in *Timon of Athens*; 1990: Seyton/Third Murderer in *Macbeth*, Trapland in *Love for Love*, Cecil Stocker in *One Tiger to a Hill* and Nym in *Henry V*; 1989: Tubal in *The Merchant of Venice* and Hodge in *The Shoemakers' Holiday*; 1988: Gremio in *The Taming of the Shrew*, Coquenard in *The Three Musketeers* and Lord Mayor in *Richard III*; 1987: Agamemnon in *Troilus and Cressida* and a Sergeant in *Mother Courage*. **THEATRE:** Includes Jim in *Passion* (The Grand Theatre and The Bastion Theatre); Derek Meade in *Quartermaine's Terms* and Bob Cratchit in *A Christmas Carol* (Theatre Calgary); Bri in *A Day in the Death of Joe Egg* (Citadel Theatre). Spent three consecutive seasons with the National Arts Centre, where his roles included Nick Bottom in *A Midsummer Night's Dream*, Lord Hastings in *Richard III*, Lieutenant Trotter in *Journey's End*, Charles Condomine in *Blithe Spirit* and Dad in *Trafford Tanzi* (National Arts Centre/Toronto Free Theatre). **TRAINING:** Trained in England under Joan Littlewood. Started his career as a stunt driver for British television before working for repertory theatres in England.

## FRANK ZOTTER

Stratford debut: Eros in *Antony and Cleopatra*, Puck in *A Midsummer Night's Dream* and appears in *The Importance of Being Earnest*. **THEATRE:** Bobby in the world premiere of George F. Walker's *Tough!* (Green Thumb Theatre); The Beast in *Beauty and the Beast* (Young People's Theatre); Paul/Getutio in *Power Play* (Mulroney Prod.); Allan in *Flesh and Blood* (Theatre Direct); Seymour in *Dead Serious* (Arts Club/Western Canada Theatre Company); Cleante in *The Miser* (Vancouver Playhouse); Kane in *Unidentified Human Remains and the True Nature of Love*



William Needles



Brian Tree



Lucy Peacock



Frank Zotter



Marc Ruel

(Touchstone Theatre/Arts Club); Fred in *A Christmas Carol* (Theatre Calgary); Lupu in *Baal* (The Banff Festival); Byron in *Bloody Poetry*, Arnold in *The Cat* (Western National tour); Betty/Edward in *Cloud 9*, Touchstone in *As You Like It*, De floreas in *The Changeling* and Myshkin in *The Idiot* (National Theatre School); Pugachev in *The Suicide* (York University Theatre); and Gary in *No Earthy Business* (Kawartha Summer Theatre). Played Mike in *Peacekeeper* (CBC-Radio's Sunday Matinee Series). **TRAINING:** National Theatre School, York University and Banff Advanced Actor's Workshop.

## DIRECTOR

### DAVID WILLIAM

16th season: Fourth season as Artistic Director of the Stratford Festival. Director of *Bacchae* and *The Importance of Being Earnest*. Devised and directed the Words and Music Concert *My Shakespeare*. **STRATFORD:** 1992: Directed *The Tempest* and *Entertaining Mr. Sloane*. Played Serebryakov in *Uncle Vanya* and performed in *Words and Music 5: Satire*; 1991: Directed *Love Letters*, *Treasure Island* and *Hamlet*; 1990: *Love for Love*, *Macbeth* (co-directed) and *As You Like It* (also played Jaques); 1989: *The Shoemakers' Holiday*; 1988: *Murder in the Cathedral*; 1987: *Troilus and Cressida*; 1986: *The Winter's Tale*; 1985: *She Stoops to Conquer* and *Antigone*; 1984: *Separate Tables*; 1977: *Romeo and Juliet*; 1973: *Othello*; 1972: *King Lear*; 1971: *Volpone*; 1967: *Albert Herring* and *The Merry Wives of Windsor*; 1966: *Twelfth Night*. **THEATRE:** International career spans 25 years, both acting and directing. Productions in Britain at the National Theatre, London's West End, Mermaid Theatre, and the Chichester and Edinburgh festivals. Founder and first Artistic Director of the Ludlow Festival. Has been Artistic Director of the Glasgow Citizens' Theatre, the Nottingham Playhouse, the New Shakespeare Company in London and the National Theatre of Israel. U.S. credits include New York, Washington, D.C. (Arena Stage and Kreeger Theater), San Francisco (A.C.T.) and Stratford, Connecticut. Opera credits include Director of the world premieres of



Thérèse (Royal Opera House, Covent Garden); *The Lighthouse* (Edinburgh Festival); as well as *Iphigénie en Tauride* and *The Fairy Queen* (Lisbon); *La Traviata* (Scottish Opera); *Il Re Pastore* (Camden Festival); and *Albert Herring* (Aldeburgh Festival). Has taught extensively in the U.S., Canada and Britain. In the Army he achieved 27 marks out of a possible 30 for "rough-riding" a motor bicycle.

## DESIGNERS

### MOLLY HARRIS CAMPBELL

13th season: Costume Designer of *The Importance of Being Earnest*. **STRATFORD:** 1992: Costume Designer of *World of Wonders*; 1981: *The Visit*; 1975: Designer of *The Importance of Being Earnest*; *The Two Gentlemen of Verona*. Trained in the Wardrobe Department for nine seasons. **THEATRE:** Theatre Calgary credits include Costume Designer of *Arms and the Man*, *Irma La Douce*, *Private Lives*, *The Alchemist* and *Black Comedy* and *White Lies*. Costume Designer of *Made in America* (Mark Taper Forum, Los Angeles); and Costume Co-ordinator of *The Playboy of the Western World* (Vivian Beaumont Theater, New York). Assistant to Desmond Heeley for *Cyrano* and to Alan Barlow for *There's One In Every Marriage* (Broadway). **FILM/TELEVISION:** Women's Costume Supervisor of *L.A. Law* 1992/1993 (NBC); Assistant Costume Designer of *Passenger 57* (Warner); Costume Designer of *Lambchop's Play Along Show* (PBS); *Love and Bullets* (Lorimar); *Amen* (NBC series); *Dear John* (Paramount); *Mr. President* (Fox); and *Have You Tried Talking to Patty* (CBS). Costume Supervisor of *Night Court*, *Scarecrow & Mrs. King* (Warner); and *Remington Steele* (MTM). Has been nominated for Academy of Television Arts and Sciences Emmy Award on six occasions and was recipient of an Emmy for Outstanding Achievement in Costuming for a Special for *The Babe Ruth Story* (NBC), September 1992. **TRAINING:** Graduate of Waterloo Lutheran University.

### GARY THOMAS THORNE

Fifth season: Set Designer of *The Importance of Being Earnest*. **STRATFORD:** 1992: Designer of *Entertaining Mr. Sloane*; 1991: *Twelfth Night* (Sets), *An Enemy of the People* (Costumes) and *Knight of the Burning Pestle* (Sets); 1990: Designer of *Knight of the Burning Pestle* and Assistant Designer of *Love For Love*; 1989: *Three Sisters* and *The Shoemakers' Holiday*. **THEATRE:** London exhibitions include the Royal Academy Summer Exhibition and The Mall Gallery (Trafalgar Square). British theatre credits include design of six premiere productions with Pop Up Children's Theatre Co.; *The Twist* (Unicorn Theatre); and *West Side Story*, *The Importance of Being Earnest*, *The Railway Children*, *Peter Pan*, *Murder in the Cathedral* and *Intimate Exchange* (Mercury Theatre). Designer of *The Seagull* and *The Threepenny Opera* (University of Newfoundland); *Zastrozzi* and *Reckless* (Costumes) as well as Designer of four productions at the Playrites Festival in 1992 (Costumes) and 1993 (Sets). (Alberta Theatre Projects). **TRAINING:** Studied at the Alberta College of Art prior to study in Sydney, Australia, London, England and Florence, Italy. Has completed the Byam Shaw Diploma of Fine Art, London Diploma of Art and Design and the Margaret Harris (Motley) Theatre Design Course, all in England.

## LIGHTING DESIGNER

### JOHN MUNRO

Sixth season: Lighting Designer of *Bacchae* and *The Importance of Being Earnest*. **STRATFORD:** 1992: *Entertaining Mr. Sloane*; 1991: *Treasure Island*; 1990: *One Tiger to a Hill*; 1989: *Three Sisters* and *Henry V*; 1987: *The Cherry Orchard* and *Intimate Admiration*. **THEATRE:** Has been responsible for the design and execution of hundreds of touring musical presentations at the National Arts Centre since 1969. Extensive design credits at the NAC include *Henry V*, *The Oresteia* of Aeschylus, *Duet for One*; *The Tempest*, *Waiting for the Parade*, *The Floating World*, *Blood Relations*, *The Wood Demon*, *Beatrice and Benedick*, *Julius Caesar*, *A Gift to Last*, *Map of the World* and *M. Butterfly*. Further credits include *Fire*, *The Dreamland*, *Singer and To Grandmother's House We Go* (Canadian Stage Company); *Hank Williams - The Show He Never Gave* (Canada/U.S./Euro-pean tour); *A Walk in the Woods* (The Citadel Theatre/NAC/The Grand Theatre); and *The Stone Angel* (Neptune Theatre). Designed lighting for the 1987, 1990 and 1992 Canada Dance Festivals and numerous new works for Ottawa Ballet. Opera credits at the NAC include *The Marriage of Figaro*, *Don Giovanni*, *Carmen*, *Madama Butterfly*, *Così fan tutte*, *The Magic Flute* and *La Bohème*. Member of the Associated Designers of Canada and IATSE. ty College in Edmonton.

## STAGE MANAGEMENT

### HILARY GRAHAM

Eighth season: Production Stage Manager at the Avon Theatre and Stage Manager of *The Importance of Being Earnest*. Assistant Stage Manager for Ann Arbor residency of *A Midsummer Night's Dream*. **STRATFORD:** Stage management credits include 1992: Stage Manager of *Love's Labour's Lost* and *Measure for Measure*; 1991: *Love Letters* and *Timon of Athens*; 1990: *Forever Yours*, *Marie-Lou*; 1989: *Love's Labour's Lost*; 1987: *The School for Scandal* and Assistant Stage Manager of *Cabaret*; 1986: Stage Manager of *Pericles* and Assistant Stage Manager of *Cymbeline*; 1985: Assistant Stage Manager of *The Government Inspector*. Production Stage Manager of the Avon Theatre in 1988, the Third Stage from 1989 to 1990 and the Tom Patterson Theatre in 1991. **THEATRE:** Stage Manager of the Belgrade Theatre, Coventry; Assistant Stage Manager of Marlene Dietrich's 1973 British tour; and also worked in stage management with the Royal Shakespeare Company for seven years on such productions as *The Comedy of Errors*, *Henry IV, Part I* and *Part II*, *Much Ado About Nothing*, *Uncle Vanya*, *Piaf*, *Richard III*, *Babies Grow Old*, *Macbeth* and *The Merchant of Venice*. Was Casting Co-ordinator of the World University Games in Edmonton and has also worked at the Citadel Theatre, where she was Production Stage Manager for the Young Company (1990) as well as Stage Manager of *Jacob Two-Two and the Dinosaur* (Citadel Theatre/Young People's Theatre). Other stage management credits include *Peter Pan*, *Long Day's Journey into Night*, *King Lear*, *Guys & Dolls* and *Amadeus* (Citadel Theatre); *Shirley Valentine*, *A Change of Mind* and *Panther and Jaguar* (Alberta Theatre Projects); and *A Christmas Carol* and *Les Liaisons Dangereuses* (Theatre Calgary). **TRAINING:** London Academy of Music and Dramatic Art, England.

### ANN STUART

12th season: Stage Manager of *A Midsummer Night's Dream*, *The Illusion* and the Words and Music Concert *Infinite Variety*. Assistant Stage Manager for Ann Arbor residency of *The Importance of Being Earnest*. **STRATFORD:** Credits include Stage Manager of 1992: *The Tempest* and *The Two Gentlemen of Verona*; 1991: *Hamlet* and *Homeward Bound*; 1990: *Macbeth* and *Phaedra*; 1989: *The Proposal* and *The Changeling*; 1980: *Virginia* (which transferred to the Haymarket Theatre in London, England); 1979: *Barren/Yerma* and *Ned and Jack*. Assistant Stage Manager of 22 productions including *Romeo and Juliet*, *Antigone* and *The Winter's Tale* directed by David William; *The Guardsman*, *King Lear* and *Cymbeline* directed by Robin Phillips; and *Richard II* directed by Zoe Caldwell. Won the Artistic Director's Award in 1980. **THEATRE:** Member of the 1983/84 Grand Theatre Company, where she stage managed *The Dodo's Dilemma* and assisted on four productions including *Arsenic and Old Lace* and *Dear Antoine*, and later stage managed *Night Mother*, directed by Martha Henry. Other credits include Stage Manager of Wendy Lill's *The Occupation* of *Heather Rose*, Don Hannah's *In the Lobster Capital of the World*, Daniel MacIvor's *somewhere i have never travelled* and John Murrell's *Waiting for the Parade* (Tarragon Theatre); *The Recruiting Officer* and *Our Country's Good* (Royal Court Theatre at Canadian Stage); *The Idler* (Theater Plus); and Robertson Davies' *Leaven of Malice* (Hart House Theatre, Toronto).

### MAXWELL T. WILSON

Fourth season: Assistant Stage Manager of *Antony and Cleopatra*, *A Midsummer Night's Dream*, *Gypsy* and *The Imaginary Invalid*. Assistant Stage Manager for Ann Arbor residency of *The Importance of Being Earnest*. **STRATFORD:** Assistant Stage Manager of 1992: *Unde Vanya*, *Shirley Valentine* and *The Two Gentlemen of Verona*; 1991: *Timon of Athens*, *The Rules of the Game*, *The Knight of the Burning Pestle* (also 1990) and *Love Letters*; 1990: *Forever Yours*, *Marie Lou*, *Phaedra* and the double bill of *The Grand Inquisitor/Swan Song*. **THEATRE:** Credits include Stage Manager of *The Rich Man* (Work-shop West Playwrights Theatre); Assistant Stage Manager of *Dialogues of the Carmelites* (Manitoba Opera); *Albert Herring* and *Roméo et Juliette* (Canadian Opera Company); *Die Fledermaus*, *The Flying Dutchman*, *Eugene Onegin* and *The Marriage of Figaro* (Edmonton Opera); and *A Midsummer Night's Dream*, *The Crucible* and *The Lion, The Witch and The Wardrobe* (Citadel Theatre). Other credits include Stage Management Co-ordinator of the 1989 Edmonton Teen Festival of the Arts and Production Co-ordinator of the 1989 Edmonton Children's Festival (Citadel Theatre); as well as numerous productions for the Edmonton Fringe Festival. **TRAINING:** B.A. from the University of Lethbridge, Alberta, and also studied Theatre Production at Grant MacEwan Community College in Edmonton.



# The Story Behind the Stratford Festival Residency in Ann Arbor

by Ken Fischer, UMS Executive Director

It's the spring of 1991. University Musical Society Development Director Catherine Arcure and I are having lunch with Canadian Consul General Anne Charles and members of her staff in Detroit. Whenever a Canadian artist or ensemble appears under the auspices of the Musical Society, Ms. Charles supports the performance by inviting special guests and hosting social events. She loves the performing arts and is proud to introduce local leaders in business, politics, education, and the media to outstanding Canadian artists. Anne Charles has boundless energy and enthusiasm and is a joy with which to work.

On this bright spring day, we're looking over offerings for the the upcoming 1991/92 season and beginning to make preliminary plans for the November visit by the Canadian Brass. Anne recounts recent conversations she has had with the people at the Stratford Festival in Ontario centering on their interest in developing new audiences and in developing new relationships with presenters. Anne says, "I think you two ought to talk with the folks at Stratford." And before we know it — in typical Anne Charles fashion — we adjourn to Anne's office where she places a call to Stratford...and, as they say, the rest is history.

Conversations began with our colleagues at Stratford. We spoke by phone and learned about their commitment to developing new audiences for their work. We learned that 15% of Stratford's audience comes from the state of Michigan and that they'd like to see that figure grow. We discussed their past week-long residency at Dartmouth College and the educational activities that supplemented the performances. Stratford learned about the Musical Society's interest in exploring new genres of presentations beyond music and dance. They discovered that while there is good resident theater in Ann Arbor, there is very little touring theater. We told them of our new educational initiatives including the *Michigan MozartFest*, Philips Educational

Presentations, and our opera and dance programs for young people. They also learned of our desire to be working more closely with area schools and with University academic units in collaborative projects that would benefit students and faculty.

Stratford Artistic Director David William and Producer Colleen Blake visited Ann Arbor in the fall of 1991 to become familiar with the theaters, to meet with community and University representatives, and to meet with leaders of the UMS Board of Directors and staff to discuss next steps. There was much excitement about the prospect of the residency and the planning continued. It was determined that the productions would be mounted in the Power Center.

During the 1991/92 season, the UMS was developing a long-range plan. Among its many objectives, the plan called for the Society to explore new art forms, to reach out to new audiences, and to find new ways to work collaboratively with the University and community. The Stratford Residency would fit these objectives perfectly. But there was one other critical factor: all of the above must be accomplished in a fiscally responsible manner. To make it's last objective very clear, the plan required "up-front" funding for any new artistic ventures. The belief was that if the new venture held enough promise for success, then the Society should be capable of finding sufficient outside support for it. We were willing to take risks with new ventures, but we were not in a position to sustain heavy losses if the venture failed. Board and staff agreed that before we could announce the Stratford residency, we would need to raise \$150,000.

Fund-raising efforts began in earnest in the summer of 1992. We began conversations with a major corporation which had expressed interest in the Stratford Residency as an exclusive underwriter. The corporation would not be able to commit, however, until after January 1993.



In July of 1992, six members of the UMS staff visited Stratford to learn as much about theater presentation as possible, recognizing that theater was a new art form for us to present. Arts Midwest, an inter-state consortium that supports the arts in the midwest, provided an "arts exploration" grant that enabled us to see performances, observe the technical crew at work, visit the production shops, and meet with key Stratford staff. We had known of Stratford's reputation for producing the highest quality of theater, and our site visit helped us understand how they do it — through talent, hard work, teamwork, and a commitment to excellence in everything they do. They are also creative, positive, and fun-loving people.

I returned in September of 1992 to negotiate the final terms with producer Colleen Blake. I will always remember three special features of this negotiation, because it speaks volumes about our wonderful colleagues

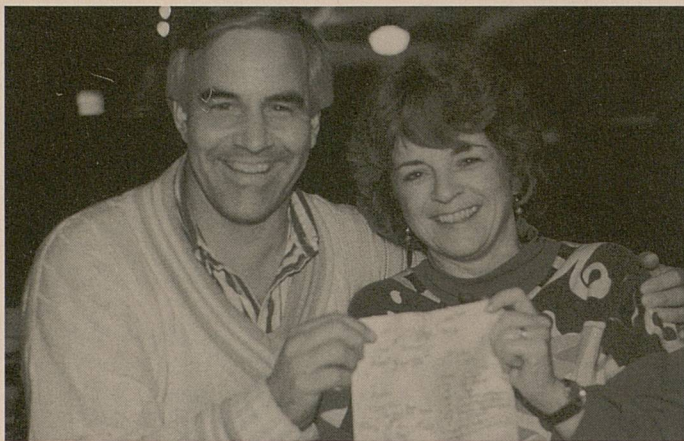
from Canada. First of all, we held our discussion not in Colleen's office, but at Bentley's, a favorite gathering place for cast and crew (and audience, too) to unwind after performances. (A warm and friendly place, reminiscent of the Pretzel Bell in the late 60s.)

Second, Colleen put on the negotiating table the expectation that UMS would organize a sufficient number of educational activities to engage Stratford cast and crew an additional five hours per week, per person, during the residency. "By the way, Ken, we're offering this service at no extra cost. It's part of our investment in audience development." I was totally disarmed. More often than not, I have had to beg touring artists to create extra time for educational activities. But with Stratford, they were offering their extra time as a gift to the University and community and letting us know in no uncertain terms that they

expected us to deliver on our end. What a refreshing new approach — to have artists express as deep a commitment to high-quality education as to high-quality performance.

The third feature was how we documented "the deal." It was all done on the back of a Bentley's napkin. We determined what the two shows would be, when they'd be performed, and agreed to a fee, noting everything on the napkin. Then we signed it. With all the attention that the Bo Schembechler/Tom Monaghan napkin deal had gotten in the press, Colleen and I agreed to photograph the napkin just in case we needed to check the details later.

In the fall of 1992, UMS hosted our



*University Musical Society Executive Director Ken Fischer and Stratford Producer Colleen Blake with "the deal."*

Stratford colleagues over the Michigan-Illinois football weekend. The weekend began Friday afternoon with a meeting to introduce the Stratford team to key faculty from the English department, Residential College,

Theater Department, School of Music, Humanities Institute, and other campus units. Our Stratford friends urged the faculty to begin thinking about how cast and crew members could assist with classes, workshops, seminars, and other activities during the residency. The next day, the technical people from Stratford, with clipboards firmly in hand, thoroughly examined the stage of the Power Center to see what changes would be required to enable our space to accommodate the Stratford sets. We did find time to catch a few tailgate parties and to see the game, too.

It is now mid-February of 1993, and we are eager to hear from our prospective sponsor. The 1993/94 season brochure must go to press at the latest by mid-March to be available for mailing to patrons in early April. But before we can announce the Stratford Residency as part of the upcoming season, the UMS Board must approve a



business plan for the residency that includes \$150,000 in underwriting. We have a four-week window.

The prospective sponsor calls. But instead of a "yes," we learn that the company has had a particularly difficult quarter and does not feel it can participate in the Stratford Residency as the exclusive sponsor.

What happened in the next four weeks was truly remarkable and demonstrated just how extraordinary this community is. We began to talk with local corporations, foundations, and individuals about the Stratford Residency project and our need to raise \$150,000 in 28 days. We found them excited to learn that the Stratford Festival — an organization that everyone knew by reputation to be one of the finest theater companies in the world — would be coming to Ann Arbor. What particularly impressed them, however, was the offer of each member of the Stratford company to give an additional five hours during the week to educational activities in the university and community. Checks and pledges began to come in. Every gift that came in during this time was a critically important gift, but one stand out because of the level of commitment and the hundreds of people the gift represents.

The Ann Arbor Area Community Foundation is a thirty-year-old philanthropic institution that makes grants to non-profit organizations in the community and whose Board is made up of leading citizens in the Ann Arbor area. Over the years, hundreds of individuals, families, local businesses, and other organizations from the community have made gifts to the Foundation and have entrusted it to invest and utilize the income for the betterment of the community. The Foundation's Board and staff learned of our project on one day and — realizing that we were under enormous time constraints — invited us to submit a proposal by noon of the next day so that they could consider it immediately and not wait until the next grant period which was several months away. In less than a week, the Foundation put our proposal through its rigorous evaluation process and notified us that we would receive a grant of \$25,000 which — up to that time — was the largest grant the Foundation had ever awarded. That the AAACF grant came so early in our intensive fund-raising effort and at such a significant level encouraged other organizations and individuals to make gifts to us.

A week before the deadline we had raised in cash and pledges only about half of what we needed. We then invited special friends to consider becoming guarantors, meaning individuals who, if we were not successful in raising all of the funds by November's curtain time, would together contribute what would be required to reach \$150,000. Twelve guarantors made such a commitment. When the deadline arrived, we had, in hand, cash, pledges, and guarantor commitments totaling \$150,000. The Board approved the business plan at the March meeting, and the Stratford Festival project became part of our season announcement in early April. (A list of all contributors to the Stratford Residency is included in this program book.)

Visits back and forth continued throughout the spring and summer of 1993. The two productions Stratford chose to bring to Ann Arbor received excellent reviews during Stratford's season. Ticket sales for the Ann Arbor performances are strong enough that we have added another performance of *A Midsummer Night's Dream* on Saturday afternoon, November 20, in spite of the competing Ohio State game. We sold 400 student-priced tickets to that performance in the first 24 hours.

As of this writing, the educational component of the Stratford Residency has become a virtual mini-semester. More than 35 artists from the Stratford company are sharing their time and expertise with students from the University of Michigan as well as with pupils in the Ann Arbor Schools. University students will participate in discussions on all aspects of theater production from acting to text interpretation, from stage design to actual production methods. In addition, Ann Arbor public and private schools will be visited by Stratford Festival artists who will present several programs including the Festival's famous "Stratford in a Trunk" presentation for younger children. The enthusiasm and generosity of the Stratford participants is only equalled by the joyous anticipation of the students as they await the arrival of Stratford on Ann Arbor.

Thank you for coming to this performance. By your wonderful support of this project, we hope to be able to make the Stratford Residency an annual occurrence. And please thank the underwriters whose support at a critical time assured that the project could be realized.



**ARTISTIC DIRECTOR** David William  
**GENERAL MANAGER** Gary Thomas  
**ARTISTIC DIRECTOR DESIGNATE** Richard Monette  
**PRODUCER** Colleen Blake  
**DIRECTOR OF MUSIC** Berthold Carrière  
**DIRECTOR OF MARKETING**  
**AND COMMUNICATIONS** Janice Price  
**DIRECTOR OF DEVELOPMENT** Shawn St. Michael  
**HEAD OF DESIGN** Debra Hanson

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 William Hutt  
 Nora Polley

### ASSOCIATE DIRECTOR LAUREATE

Tanya Moiseiwitsch

### DIRECTOR OF THE YOUNG COMPANY

Marti Maraden

### LITERARY MANAGER

Elliott Hayes

### RESIDENT DIRECTOR

Robert Beard

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*Production Manager*

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*Technical Director*

Ron Kresky

*Technical Director - Avon*

Paul Bates

*Electronics Technologist*

Christopher Wheeler

*Resident Sound Designer*

Keith Handegord

*Sound Design*

Ryan Araki

Michael Farnsworth

John Hazen

Evan Turner

*Technical Buyer*

Robert McKennitt

*Technical Co-ordinator,*

*Tom Patterson Theatre*

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*Assistant to the Artistic*

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Sean Trofin

*Assistant to the*

*Production Manager*

Cheryl Bender

*Secretary to the*

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*Production Assistant*

Janelle Hutchison

*(The services of Janelle*

*Hutchison were made pos-*

*sible by the Professional*

*Theatre Training Programme*

*of Theatre Ontario, funded*

*by the Ontario Arts Council.)*

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*Lighting Designer*

Michael J. Whitfield

*Assistant*

*Lighting Designers*

Linda Babins

Bonnie Beecher

Oliver Merk

James Milburn

*Assistant Designers*

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*Rehearsal Pianists*

Laura Burton

Marilyn Dallman

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*Fanfare Leader*

A. James Ford

*Fanfare Musicians*

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Don Sweete

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*Corporate Sponsorship &*

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Michelle Purdy

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Anne Cleland

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Erin Groothuis

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Sandy Salisbury

Julie Scott

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Joy Wishart

*Night Operator*

Mary Crocker

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Charity Doone

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Adam Mair

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Paul Bree

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*Associate Voice Coach*

Barney Hammond

*Assistant Voice Coach*

Janine Pearson

*Resident Movement*

*Coach*

John Broome

*Assistant Movement Coach*

Kelly Arnby

*Alexander Technique*

Kelly McEvenue

Steven Glassman

Ann Penistan

*Text Consultant*  
 Leslie O'Dell  
*Special Thanks to Wilfrid*  
*Laurier University*

### STAGE MANAGEMENT

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Nora Polley

*Stage Managers*

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Ann Stuart

*Assistant Stage Managers*

Brenda Henderson

Janet Sellery

Jean Southgate

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*Apprentice*

*Stage Manager*

Andrew North

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*Production*

*Stage Manager*

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*Stage Manager*

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*Assistant Stage Managers*

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Lisa Goueffic

*Apprentice*

*Stage Manager*

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*Production*

*Stage Manager*

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*Stage Managers*

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Ann Stuart

*Assistant Stage Managers*

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Corinne Malek

Teressa Richards

*Production Assistant*

Bradley Dalcourt

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in the Festival workrooms

and executed by:

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Louise Champion

*Assistant Heads of*



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Joanne Zegers  
*Additional costumes by*  
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Regalia Ltd.  
Sharon Purdy Costumes  
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Werner Russold  
Avril Stevenson Malabar  
*Costume Decorating*  
Mary Fulford  
Tanya Etienne / on "E"  
Cvetka Fujs  
Kathi Posliff  
Bonnie Steinman  
Karen McVey  
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Lisa Hughes  
*Additional Painting by*  
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Kendra Gadzala  
Julie Graham  
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Poly Scranton  
Bohdanetzky  
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Manon de Gagne  
Mark Fetter  
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Jan Shipway  
*assisted by*  
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Rena Tuer  
Lois Zurell  
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*Festival Theatre*  
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Robertson  
*Avon Theatre*  
Sharon Parker  
*Tom Patterson Theatre*  
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Ina Brogan  
Margie Bruer  
Alex Cushing  
Cvetka Fujs  
Connie Heinbuch  
Angela Horner  
Maxine Houston  
Michael Karn  
Jeffrey Kilbreath  
William C. Kraft  
Annette Lenze  
Sharmon Luchuck  
Sheila Mallon  
Terrianne Miller  
David Kent Newcomb  
Angela Peres  
Luci Pottle  
Eric Semak  
Christine Smith

**WIGS**  
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*Avon Theatre*  
Gerald Altenburg  
*Tom Patterson Theatre*  
Richard Jarvie With  
Constance Grayson  
Dave Kerr  
Chris Vaughan  
Melissa Veal  
Raz Zemitis  
*Makeup Supervisor*  
Clayton Shields

**PROPERTIES**  
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shops under  
the supervision of:  
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*Avon Theatre*  
Roy Brown  
*Tom Patterson Theatre*  
Roy Brown  
*Assisted by*  
Ruth Abernethy  
Beverly May Adam  
Ken Dubblestyn  
Glenn Elliott  
Robert Fenwick  
Carolyn Horley  
Jennifer Macdonald  
Brian McLeod  
Mark Ostien  
Stewart Robertson  
Lorraine Senecal  
*The Stratford Festival*  
*would like to acknowledge*  
Mr. Doug Grass, Senior  
Properties Maker, who  
passed away this  
year while working on our  
1993 productions.  
*Dougie, we miss you.*

**STAGE STAFF**  
*Festival Theatre*  
Stage Carpenter  
David Martin  
Master Electrician  
Alec Cooper  
Property Master  
Ted Derry  
Sound  
David Berwick  
Crew  
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Neil Dennison  
Art Fortin  
Les MacLean  
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Gerald Van Sickle  
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Assisted by  
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William Malmö  
John Muxlow  
Michael Ryan  
Vic Ryan

Byron Williams  
with  
Gord Balmain  
Dan Bingeman  
John Currie  
Ted Derry  
Michael Ellsworth  
Gary Geiger  
Lance Hinds  
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Walter Sugden  
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with special thanks to  
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Suzanne Millar  
Julie Moore  
Valerie Moreton  
Lisa Parker  
Tom Patterson  
Susan Ralph  
Melinda Ruston  
Jen Savage  
Nikki Savage  
Karen Scholz  
Manjeet Sehra  
Joan Smith  
Stacey Smithers  
Lesley Spencer  
Kelly Strasler  
Maureen Vankesteren  
Julie Viani  
Stephanie Voigt  
Janet Wilson

**FESTIVAL THEATRE  
FRONT OF HOUSE**  
House Manager  
Ron Nichol  
Assistant House Manager  
Robert McKenzie  
Ushers  
Brock Appel  
Reid Appel  
Madeline Bain  
Heather Balmain  
Mary Bennewitz  
Elvycorene Bentley  
Melanie Douglas  
Joann Eldridge  
Joyce Eusebi  
Frances Farquharson  
Ian Ferguson  
Lynn Gould  
Joan Greenfield  
Rebecca Hill  
Evelyn Huffman  
Matt Huffman  
Alia Hussey  
Doris Hussey  
Christian Johnson  
Beth Kollman  
Lisa Kresky  
Steven Kydd  
Heidi Lang  
Jennifer Lee  
Jill Loughrey  
Matt Loughrey  
Margaret Mark  
Doris McCauley  
Dorothy Micks  
Ruth-Ann Miller  
Marion O'Hara  
Lillian Parker  
Julie Patterson  
Ted Patterson  
Allison Read  
Dave Reath  
Dolores Riehl  
Marie Sanchioni  
Jean Schenck  
Ingrid Schmekies  
Barbara Scott  
Megan Shore  
Stephanie Shore  
Catherine Sinkins  
Pamela Spencer  
Rita Van Heyningen  
Jocelyn Ventreck  
Stephen Vogan  
Trine Wolf  
Traffic Attendant  
Josh Kukulski  
Cloakroom Attendants  
Mary Doering  
Mary Gonczol  
Parking Lot Supervisor  
Andrew Douglas  
Staff  
John Kastner  
Andrew Nickel  
Matt Nickel

Steve Wolfgram

**AVON THEATRE  
FRONT OF HOUSE**  
House Manager  
Isabelle Reinhart Hook  
Assistant House Manager  
Aline Olivier  
Ushers  
Elsie Clark  
Marlene Cossey  
Ann Marie Davis  
Jean Garner-Dearing  
Betty Holland  
Rob Ilman  
Amy Krug  
Mary MacPherson  
Tyler MacNaughton  
Veronica Marcellissen  
Yootha Neller  
Lois Pogson  
Rob Robinet  
Valerie Robinson  
Barb Scholz  
Elfrieda Zimmerman  
Cloakroom Attendants  
Joyce Chapel  
Mary Doering

**TOM PATTERSON  
THEATRE  
FRONT OF HOUSE**  
House Manager  
Andrew Douglas  
Ushers  
Mary Bennewitz  
Celina Desando  
Sarah Flanagan  
Betty Holland  
Doris Hussey  
Beth Kollman  
Dorothy Micks  
Brett Monteith  
Lillian Parker  
Jeremy Schlottzauer

**OPERATIONS**  
Operations Manager  
Clare Downey  
Chief Engineer  
Simon Cahill  
Shift Engineers  
Robert Anderson  
John Luesink  
Richard Morris  
Head Gardener  
Dennis Washburn  
Assistant Gardener  
John Campion  
Maintenance Carpenters  
Richard Graul  
Frank Krauskopf  
Head of Maintenance  
Ron Brown  
Maintenance  
Bernie Baker  
Roy Brown  
Mark Czajkowski  
William Johnson  
Tom Jordan  
Larry Shurrie  
Seasonal Maintenance  
Michael Chilton  
Jim Mitchell  
Ken Baumbach  
Steven Price  
Gordon Wilson  
Brenda Rich  
Stage Door Guards  
Harry Smith  
Blair Holden  
Brent Holden  
Michael Thomas



*The University Musical Society thanks the following individuals, departments, and businesses for their assistance in making the Stratford on Ann Arbor performances possible.*

Gregg Alf  
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Herb Amster  
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Linda Bennett  
Anne Benninghoff  
Sara Billmann  
Polly Binder  
Carmel Borders  
Janice Stevens Botsford  
Enoch Brater  
Nancy Briggs  
Ava Brown  
Jeannine Buchanan  
Letitia Byrd  
Betty Byrne  
Pauline Coleman  
Evelyn Collins  
Peter H. deLoof  
Don Faber  
Wendy Felgner  
Leslie Feret  
Robben Fleming  
Phyllis Flory  
Erik Frederickson

Linda French  
Jennifer Haines  
Margo Halsted  
Dora Hampel  
Esther Heitler  
Lorna Hildebrandt  
Kathleen Treciak Hill  
Chen-Oi Hsieh  
JoAnne Hulce  
June Hutchings  
Janelle Hutchison  
Institute for the Humanities  
Alice Irani  
Perry Irish  
Maureen Isaac  
Frances Jelinek  
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Annette Masson  
Marty McClatchey  
Charlotte McGeoch  
Bernice Merte  
Clyde Metzger  
Rosalie Moore

Tom Mull  
Deb Katz  
Karen Koykka O'Neal  
Connie Osler  
Marysia Ostafin  
Mary Price  
Rosemary Rathe  
Maya Savarino  
Pam Schultz  
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Ellen Stross  
James Telfer, MD  
Katharine Uhle  
Sue Ullrich  
Harlan Underhill  
Jerry Weidenbach  
Robert Weisbuch  
Shelly Williams  
Phyllis Wright  
James Winn  
Elizabeth Yhouse  
Nancy Zimmerman

### *Very Special Thanks to...*

The Staff at the Gandy Dancer Restaurant for their infectious enthusiasm at staging the Wassail Dinner on Thursday night

Ellie and Dennis Serras of Maude's Restaurant and Mainstreet Ventures for welcoming the Stratford Company at late night hours

Ede Bookstein for hosting the "Farewell Brunch" for the Stratford Company.

Alice Irani for her *pro bono* legal counsel.


Special thanks to all the actors and members and of the Stratford Festival Company who participated in the Phillips Educational Presentations throughout the week.

# AFTER THE SHOW

## COME TO

# MAUDE'S

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TO AND FROM THE  
PERFORMANCE

## OPEN LATE!

THE  
ARTISTS  
HAVE BEEN  
INVITED  
TOO!





# STRATFORD FESTIVAL

Artistic Director Richard Monette

*Join us for an outstanding 1994 Season*

May 9 – November 13

## FESTIVAL THEATRE

---

### TWELFTH NIGHT

*by William Shakespeare*

### THE PIRATES OF PENZANCE

*by W.S. Gilbert and Arthur Sullivan*

### CYRANO DE BERGERAC

*by Edmond Rostand, in a new translation by John Murrell*

### THE SCHOOL FOR HUSBANDS/ THE IMAGINARY CUCKOLD

*a Molière double-bill, translated by Richard Wilbur*

## AVON THEATRE

---

### OTHELLO

*by William Shakespeare*

### ALICE THROUGH THE LOOKING GLASS

*a new adaptation for the stage by James Reaney  
from the classic children's book by Lewis Carroll*

## TOM PATTERSON THEATRE

---

### LONG DAY'S JOURNEY INTO NIGHT

*by Eugene O'Neill*

### HAMLET

*by William Shakespeare*

### IN THE RING

*a new play by Jean-Marc Dalpé, translated by Robert Dickson*

### THE COMEDY OF ERRORS

*by William Shakespeare*

Festival Member orders will be processed beginning December 1, 1993.

Previous ticket buyers will receive their brochure and mail order priority information in mid-January.  
Box office telephone lines open February 26, 1994. To receive your season brochure call 1-519-273-1600.



# Have it All!

UMS

## 1993 94 Winter Season

Borodin String Quartet



Pilar Rioja



### Trio Tchaikovsky

Saturday, January 15, 8 P.M.  
Rackham Auditorium

### Shostakovich String Quartet Cycle

#### Borodin String Quartet\*

Tuesday, January 25, 8 P.M.,

Rackham Auditorium

Wednesday - Friday,

January 26-28, 8 P.M.,

U-M Museum of Art

Saturday, January 29, 8 P.M.,

Rackham Auditorium

*Made possible by a gift from*

*Edward Surovell Co./Realtors*

### Moscow Virtuosi

#### Vladimir Spivakov, conductor

Thursday, February 3, 8 P.M.

Rackham Auditorium

### Hungarian State Folk Ensemble

Friday, February, 11, 8 P.M.

Power Center

### Pilar Rioja and Company\*

Saturday, February 12, 8 P.M.

Power Center

### James Galway, flutist\*

#### Christopher O'Riley, pianist

Sunday, February 13, 4 P.M.

Hill Auditorium

### Lincoln Center Jazz Orchestra\*

Tuesday, February 15, 8 P.M.

Hill Auditorium

### New York City Opera

#### National Company\*

Puccini's *Madama Butterfly*

Tuesday, March 1, 7 P.M.

Thursday-Friday, March 3-4, 8 P.M.

Saturday, March 5, 2 P.M.

Power Center

*Made possible by a gift from Joe*

*O'Neal and O'Neal Construction*

### Chicago Symphony Orchestra\*

#### Kenneth Jean, conductor

#### Philip Sabransky, pianist

Tuesday, March 8, 8 P.M.

Hill Auditorium

*Made possible by a gift from*

*Jacobson's*

### Urban Bush Women\*

Friday, March 11, 8 P.M.

Power Center

*This project is supported by Arts*

*Midwest members and friends in partnership with Dance on Tour, the National Endowment for the Arts, and the Michigan Council for Arts and Cultural Affairs.*

### Kronos String Quartet

#### with Hermeto Pascoal et Grupo

Saturday, March 12, 8 P.M.

Power Center

### Moscow Philharmonic

#### Vassily Sinaisky, conductor

#### Gil Shaham, violinist

Friday, March 18, 8 P.M.

Hill Auditorium

### U-M School of Music Faculty

#### Artists Concert

Sunday, March 20, 4 P.M.

Rackham Auditorium

### Guitar Summit\*

#### Pepe Romero, Leo Kottke,

#### Joe Pass, Paco Peña

Monday, March 21, 8 P.M.

Rackham Auditorium

*Made possible by a gift from*

*Regency Travel*

### Murray Perahia, pianist

Wednesday, March 23, 8 P.M.

Hill Auditorium

### Emerson String Quartet\*

Friday, March 25, 8 P.M.

Rackham Auditorium

### Joshua Bell, violinist

Tuesday, April 5, 8 P.M.

Rackham Auditorium

### Detroit Symphony Orchestra

#### Neeme Järvi, conductor

#### University Choral Union

#### Thomas Sheets, music director

Sunday, April 17, 4 P.M.

Hill Auditorium

### Beaux Arts Trio

Monday, April 18, 8 P.M.

Rackham Auditorium

### Dresden Staatskapelle\*

#### Giuseppe Sinopoli, conductor

Thursday, April 21, 8 P.M.

Hill Auditorium

### 101st Ann Arbor

### May Festival

Thursday - Saturday

May 12-14, 1994

Watch for details!

For more information, call or write:

**University Musical Society**

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\* Philips Educational Presentation offered in conjunction with this performance. Free and open to the public. See page 23 for details.

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