



THEATRE

ACADEMY



COMMUNITY
SERVICES

PETER PAN

LOS ANGELES CITY COLLEGE
 Theatre Department & Academy
 in association with Community Services
 presents a
 Camino Company Production

PETER PAN

By Sir James Matthew Barrie

DECEMBER 9, 10, 11, 15, 16, 17, 18, 19, 20, 21, 1977

THE CAST

(In Order of Appearance)

NANA RON TERBUSH

THE DARLINGS:

MICHAEL PETER MIRKOVICH

MRS. DARLING EVELYN L. CELIC

WENDY RHONDA TINTEL

JOHN PAUL MIRKOVICH

MR. DARLING DUDLEY KNIGHT

TINKER BELL TINKER BELL

PETER PAN MICHAEL SHAWN WILSON

LIZA CAROLE GLUCKMAN

THE NEVER LAND ANIMALS:

FROG KATHY BRECKA

BEAR JAYNE WALDON

LION RANDY NEWELL

LEOPARD ARMANDO DI LORENZO

RABBIT MARGARET LARKIN

OSTRICH JESSICA SALEM

THE LOST BOYS:

SLIGHTLY VINCE DOPULOS

TOOTLES DAVID ALLEN YOUNG

FIRST TWIN DAVID GREGORY

SECOND TWIN THOMAS DUNBAR

NIBS DAN PAYNE

CURLY GEORGE DANIEL GREENBERG

CAPTAIN HOOK DUDLEY KNIGHT

THE PIRATES:

GENTLEMAN STARKEY JOSEPH MALLARD

SMEE CLIFFORD SCOTT

COOKSON WELDON GARRETT

CECCO VICTOR LOVE

BILL JUKES LARRY FEDER

NOODLER RICHARD LAWRENCE WINTERS

SKYLIGHTS KEVIN BASS

CROCODILE RON TERBUSH

TIGER LILY CONSTANCE FRANKLIN

GREAT BIG LITTLE PANTHER LARRY K. FRIED

THE INDIANS:

LITTLE CUB LAURIE KILPATRICK

WINONA DONNA-JEAN LUTTECKE

LEAN WOLF AILEEN McCORMACK

STARK EAGLE KATHY SELKE

KIAWAY KATE STAFFORD

MERMAID DONNA-JEAN LUTTECKE

Synopsis of Scenes

ACT I The Nursery

Intermission

ACT II

Scene 1 The Never Land

Scene 2 Marooner's Rock

Scene 3 The Home Under the Ground

Intermission

ACT III

Scene 1 The Pirate Ship

Scene 2 The Nursery

Scene 3 The Nursery: A Year Later

Academy Staff

DIRECTOR	DONNA TOLLEFSON
SET DESIGNER AND SCENIC ARTIST	TAD ANHEIER
LIGHTING DESIGN AND TECHNICAL DIRECTOR	GARY BELL
COSTUME DESIGNER	JO JONES
FIGHT DIRECTOR AND CHOREOGRAPHER	FRED FATE
VOCAL COACH	DUDLEY KNIGHT
PRODUCTION COORDINATOR	KAREN CLARK
PUBLICITY DIRECTOR	FRED PIEGONSKI
GRAPHICS	NORMAN MENNES
MANAGING DIRECTOR	J. R. McCLOSKEY

Special Staff

MUSICAL DIRECTOR	ROB BOWERS
STAGE MANAGER	SALLY CASEY BELL
ASSISTANT TO DIRECTOR	RON SCHNEIDER
SONGS AND INCIDENTAL MUSIC	ROB BOWERS
FLYING BY FOY	

Student Production Staff

FENCING DIRECTOR	VINCENT DOPULOS
ASSISTANT TO CHOREOGRAPHER	JESSICA SALEM
ASSISTANTS TO SET DESIGNER	THOMAS DUNBAR JOHN EDWARD KRIETER, JR.
ASSISTANT STAGE MANAGERS	MILLCENT GORDON SUZAN HALL
PRODUCTION ASSISTANT	SISSIE BARKER
ASSISTANT TO PUBLICITY DIRECTOR	LORNA STONE RICHARD HUGHES
MASTER CARPENTER	ROY T. HEATH
KEY GRIP	BENJAMIN LEIN
MASTER ELECTRICIAN	JAMES W. LINEHAN
PRESET OPERATOR	TERESA CHAPMAN
FOLLOW SPOT OPERATOR	DAVID RUDELSON
FLOOR ELECTRICIAN	LYLE DAVIS
SOUND OPERATOR	TERESA CHAPMAN

Student Production Staff

FLYMEN	GARY KAUFMAN THOMAS L. BANKS, JACK SIMONS MARK MYERS, KERRY ALEXANDER
SPECIAL EFFECTS	KERRY ALEXANDER
LASER IMAGES	TINKER BELL
PROPERTY MASTER	FRANK OTELLO
PROPERTY ASSISTANTS	MARSHA COLEMAN SHEILA SACCONI
STAGE HANDS	NORVELL CARRERE, LYLE DAVIS GREGORY BINION, WILLIAM PFLUEGER, MAGIE SONG KAREN SOWIENSKI, PETER ACOSTA MICHAEL CORMIER, JOHN EDWARD KRIETER, JR. TIMOTHY McCORMACK, ZACH MEMOS LINDA MILLER, MARY SHELLEY, GLORIA HENDRY
MERMAID DESIGN	GINA MARTINO
CROCODILE DESIGN	CARLOS LEON
WARDROBE MASTER	WILLIAM HUNDLEY
WARDROBE MISTRESS	DIANE BARRETT
WARDROBE ASSISTANTS	NORIKO NINOMIYA AL ALLEN, LARRY EDWARDS, DARREL VEAL SHARON DAUGHERTY, REGINA ALLEN
COMPANY DEPUTY	KEVIN BASS
HOUSE MANAGER	RICHARD HUGHES

Musicians

ROB BOWERS	KEYBOARDS, MARIMBA
LAURA DAVIS	RECORDER, PERCUSSION
DYANN PATRICK	CELLO, PERCUSSION
JEFF KOB	VIOLIN, GUITAR, PERCUSSION
KATJA RIVERA	RECORDER, PERCUSSION
STEPHEN SACHS	DRUMS, GUITAR BELLS (TINKER BELL)
CLIFFORD SCOTT	TROMBONE
GARY SIRNA	FLUTE, CLARINET
SUZANNE ST. MARIE	GUITAR, PERCUSSION
CURTIS ALEXANDER STUART	HARMONICA PERCUSSION
LINDEN WADDELL	KEYBOARDS, MARIMBA PERCUSSION

SIR JAMES MATTHEW BARRIE and PETER PAN

The son of a poor Scottish handloom-weaver and the ninth child in a family of ten, Barrie became one of the theatre's most famous and prolific writers. *When a Man's Single* was his most notable novel, and in 1891, *The Little Minister* gave glimpses of the laughter and tears, the strangeness and the naughtiness of a writer who could be at once sentimental and impish. *The Professor's Love Story* (1894) established him as a successful playwright, and three years later, the play of *The Little Minister* made him a wealthy man. More novels, *Sentimental Tommy* and *Tommy and Grizel*, appeared around the turn of the century, and on December 27, 1904, at the Duke of York's Theatre in London, *Peter Pan* (or *The Boy Who Wouldn't Grow Up*) took the stage and has held it for over half a century.

At times, Barrie actually had as many as four successes running in London simultaneously, and over a dozen of his plays are in nearly continuous production around the world, including *The Little Minister*, *Peter Pan*, *The Admirable Crichton*, *Alice-Sit-By-The-Fire*, *What Every Woman Knows*, *The Twelve Pound Look*, *Dear Brutus* and *The Old Lady Shows Her Medals*. His life span was from 1860 to 1937, but the bridge of his career spanned the flow of momentous events without ever being shaken by them. It was the human heart, not people's fashions, alarms and excursions, that interested him.

With *Peter Pan*—the most fanciful of all his works—Barrie reached the pinnacle of his success, perhaps because he found his way nearest to our secret dreams and our dearest loves. As Barrie himself says in the stage directions at the opening of the Never Land scenes in *Peter Pan*: "Those of you who may have thought it wiser after all to begin this act in spectacles



Sir James Matthew Barrie

may now take them off. What you see is the Never Land. You have often half seen it before, or even three-quarters, after the night-lights were lit, and you might then have beached your coracle on it if you had not always at the great moment fallen asleep. I dare say you have chucked things on to it, the things you can't find in the morning. In the daytime you think the Never Land is only make-believe, and so it is to the likes of you, but this is the Never Land come true."

Barrie in his great moments was a stage magician. He could move his audience against the grain of their own reasoning and charm them with fanciful variations on a theme of deepest pessimism. He had a boyish delight in playing with the theatre—of creating theatrical effect. He played not only with the theatre but with ideas and most of his work reveals

a mind queerly compounded of fancifulness, sentimentality and dry wit. In *Peter Pan*, childishness is not treated as something distinct from manhood, but childhood is dealt with as the core of all humanity. Barrie never saw life as anybody else has seen it; he revealed unsuspected shapes of beauty. He was something of a seer, and what he saw and showed is unlikely to fade out of memory.

In 1920, William Lyon Phelps wrote of *Peter Pan*: "This is no spring flower, or hothouse plant, it is a hardy perennial, and will delight thousands of spectators after we shall have all made our exit from the planet. It is one of the most profound, original and universal plays of our epoch. No London Christmas would be complete without it. It is just as appealing now as it was in 1904, and there is no reason why it should not produce the same effect in 2020. It is a rapture of children, the joy of old age; and it ought to take its place with *Robinson Crusoe*, *Gulliver's Travels*, *The Pied Piper* story and *Alice in Wonderland*." That prophetic note has not been falsified. The tale of *Peter Pan* and *Wendy* has become a childhood classic. Since its origin, the story has been retold by the author himself, as well as by many others. The original play of *Peter Pan* has been translated into nearly every civilized language and is produced in the theatres of almost every civilized country. The play has also seen several adaptations, including the Broadway musical, the Disney film and the recent television production. For countless children and adults—and the years are adding to their number—*Peter Pan* has become a friendly reminder of something that in this modern world we very easily might forget—for Peter is the unfettered spirit of childhood, which is, hopefully, still a part of us all.

THEATRE DEPARTMENT STAFF

FACULTY:

J. R. McCLOSKEY
Chairman
TAD ANHEIER
CATHERINE ARNOLD
BEVERLY BAKER
GARY BELL
WINSTON BUTLER
(On Leave)
DAN DESMOND
RANDALL EDWARDS
FRED FATE

FACULTY:

JAN LEWIS GIST
A. GWENDOLINE HILL
JOHN INGLE
JO JONES
DUDLEY KNIGHT
MAXINE LEWIS
FRED MARTIN
NORMAN MENNES
LANI REYNOLDS
SWAMI TURIYANANDA
DONNA TOLLEFSON

STAFF:

JAMES MATHEWS
Scene Shop Manager
DAVID MacMURTRY
Scene Shop Foreman
ANGELA HUFFMAN
Costume Shop Manager
DIANE SISKO
Costume Shop Foreman
KAREN CLARK
Production Coordinator