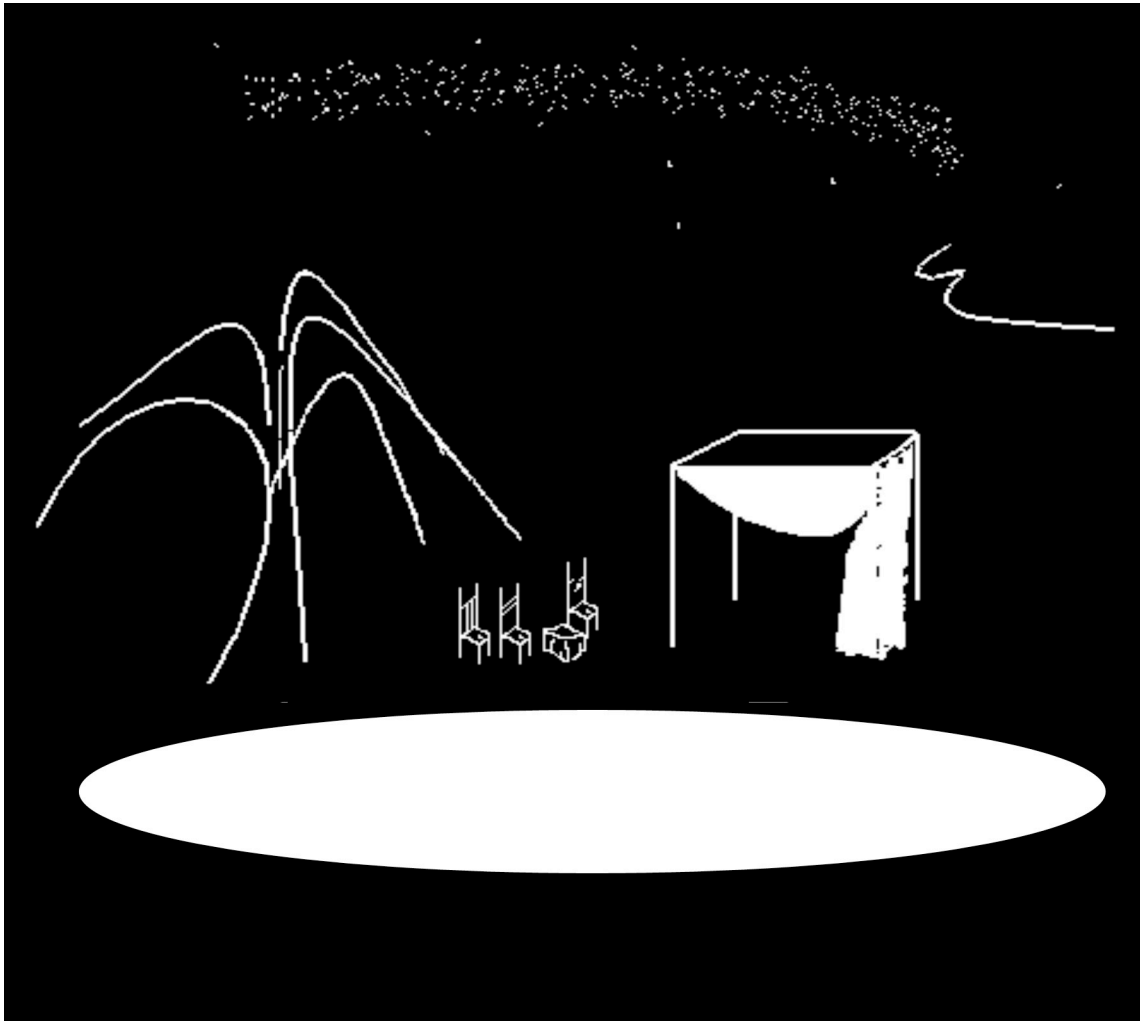


Supplemental material for readers of *Chasing Fireflies*, by Lori Berhon

Pages from a 1973 Playbill from the original Broadway Production of *Lake Song*

LAKE SONG



REGALE THEATRE

JAMES LORD
IN ASSOCIATION WITH SARA BRADLEY PRESENTS

LAKE SONG

A NEW MUSICAL
MUSIC AND LYRICS BY **MARSHALL BERENSON**
BOOK BY **IAN KRAFT**
SUGGESTED BY A PLAY BY ANTON CHEKHOV

STARRING

**BRONWEN
DAVIES**

**MAX
BULLOCH**

**LILITH
BRASSLOE**

FEATURING

REBECCA LEWIS

KAYE VICTOR

CHRISTOPHER PRUITT

OLIVER BLANCHARD

JOSEPH BIGELOW

PETER BECKWITH

MARTIN KORN

WAYNE ALAN CARNEY

MARIA DEARBORNE FREDI COURTLAND LINDA SCHILLER CAROL KELLY NANCY PARDOE
TYLER MOSS RALPH CERUTTI CHRIS MANHEIM ANDREW STOWE JEFFREY HALL

SCENIC DESIGN
IVAN SCHURMAN

COSTUMES DESIGN
RUTH MANN

LIGHTING DESIGN
ZORA MIKLOS

MUSICAL DIRECTION BY **FRANK PIRELLI**

CHOREOGRAPHY BY **CHRISTINE JOLLEY**

DIRECTED BY
JAMES LORD

CAST

(in order of appearance)

Semion Semionovich Medviedenko.....PETER BECKWITH
Maryia Ilyinichna Shamrayeva (Masha)..... KAYE VICTOR
Piotr Nikolayevich Sorin JOSEPH BIGELOW
Konstantin Gavrilovich Trepliov (Kostia) CHRISTOPHER PRUITT
Yakov WAYNE ALAN CARNEY
Nina Mihailovna Zaryechnaia REBECCA LEWIS
Polina Andryeevna Shamrayeva.....LILITH BRASSLOE
Yevgheniy Serghyeevich Dorn..... OLIVER BLANCHARD
Irina Nikolayevna Trepliova (Arkadina).....BRONWEN DAVIES
Boris Aleksyeevich Trigorin.....MAX BULLOCH
Ilyia Afanasyevich Shamrayev.....MARTIN KORN

plus: Servants, Peasants, Friends: RALPH CERUTTI; FREDI COURTLAND;
MARIA DEARBORNE; JEFFREY HALL; CAROL KELLY; CHRIS
MANHEIM; TYLER MOSS; NANCY PARDOE; LINDA SCHILLER;
ANDREW STOWE

TIME

Turn of the Century

PLACE

Russia

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement is
made at the time of the appearance

For Arkadina—NANCY PARDOE; for Polina—MARIA DEARBORNE; for Trigorin—
JEFFREY HALL; for Nina—LINDA SCHILLER; for Kostia—WAYNE ALAN CARNEY;
for Dorn—RALPH CERUTTI; for Masha—FREDI COURTLAND; for Sorin/Shamrayev—
TYLER MOSS; for Medviedenko/Yakov—CHRIS MANHEIM; for Servants/Peasants/
Friends—CAROL KELLY and ANDREW STOWE

MUSICAL NUMBERS

ACT I

"Two Years"	Polina
"Lake Song"	Company
"Black"	Masha, Medviedenko
"Nothing"	Kostia
"Something"	Sorin
"Everything"	Polina
"Anything"	Dorn
"Moscow"	Arkadina
"For Thousands of Years"	Nina, Company
"Nothing" (reprise)	Kostia
"Famous People"	Nina, Kostia
"As I Am"	Arkadina
"A Subject for a Short Story"	Trigorin
"Moscow" (reprise)	Company
"If Ever You Need My Life"	Nina, Trigorin
"Bandaging the Wound"	Kostia
"Kiss, Kiss"	Arkadina, Trigorin
"The Horses Are Waiting/New Life"	Company/Nina

ACT II

"Two Years" (reprise)	Polina, Company
"The Schoolmaster and His Wife"	Masha, Medviedenko
"A Woman Loves"	Polina, Masha
"Four Miles"	Medviedenko
"The Man Who Wished"	Kostia
"Bezique"	Arkadina, Trigorin, Polina, Dorn, Kostia, Masha, Shamrayev
"Heaven Help the Homeless Wayfarers"	Nina, Kostia
"For Thousands of Years" (reprise)	Nina
"If Ever You Need My Life" (reprise)	Nina
"The Man Who Wished" (reprise)	Kostia

Who's Who in the Cast

BRONWEN DAVIES (Arkadina) a favorite of two generations of American film audiences, makes her Broadway debut in *Lake Song*! Orphaned in the London Blitz, Miss Davies and her brother came to LA to live with their aunt, a wardrobe mistress at MGM. It was there that she was discovered by director George B. Seitz, who needed a young English girl to play opposite Mickey Rooney in *Andy Hardy and the Princess*. America was charmed by the lovely Miss Davies, who went on to be featured in many MGM films including *Captain Marigold*, *Patsy*, *Clouds Unfold*, *Dombey & Son* and *Dear Brutus*, winning Academy Award nominations for the last two. At the pinnacle of her early career, David Selznik chose Miss Davies from among Hollywood's brightest starlets to play Mimi in *The Bohemians*, opposite British matinee idol James Lyttleton. The popular young acting couple returned to London after their marriage. Beginning with a triumphant production of *The Importance of Being Earnest*, the Lyttletons delighted British theatre-goers in such plays as *Romeo and Juliet*, *The Taming of the Shrew*, *Much Ado About Nothing*, *Private Lives*, *Cyrano de Bergerac* and a landmark production of *Three Sisters*, directed by Mr. Lyttleton in which the Lyttletons played Masha and Vershinin. Miss Davies's subsequent stage ventures include *Blithe Spirit*, *Candida*, *Not Mary*, *Quality Street*, *A Doll's House* and the first English language production of Beckett's *Stone Cold*. She returned to film acting as snoopy American millionairess Debbie Webber in a trio of beloved comic mysteries, the popularity of which inspired her successful BBC comedy, *Our Bron*. When the British Invasion turned America's eyes firmly toward London, Hollywood rediscovered Bronwen Davies, who found herself playing Americans in Britain and English women in America in such "mod" comedies as *Good Will Ambassador*, *Goin' Goin' Go Go* and *Mrs. Babcock Goes to Parliament*. *Lake Song* reunites Miss Davies with Marshall Berenson, for whom she originated the role of Angelica in *Concerto for Flute and Heart* on the West End, and with Ian Kraft, who wrote *Princess of Oranges* especially to showcase her talents. Miss Davies is also very pleased to once again work with Lilith Brassloe, with whom she starred in Mr. Kraft's *Marriage à la Mod*. Miss Davies is proud of her artist-son Richard and her daughter Cressida who is currently studying acting at RADA.

LILITH BRASSLOE (*Polina*) literally exploded onto the London stage at the age of seven as a tiny human cannonball in her parents' music hall act, and has been thrilling and delighting audiences ever since. From childhood appearances as pixies, fairies and flowers, her grace and charm led to steady work in musical revues. The great Cole Porter plucked her from the chorus of the West End production of *Anything Goes* to understudy the role of Reno Sweeney, the first in a string of roles that established Miss Brassloe as a major star. She has since sparkled in countless musicals, including *Happy End*, *Du Barry Was a Lady*, *Sail Away* and *Marx!*, just to name a few. For her performance in *Cold Comfort*, the London Theatre Critics voted her Actress of the Year. A radio broadcast of *Nicholas Nickleby*, in which she played both Mrs. Kenwig and Mrs. Crummles, showed directors that Miss Brassloe didn't have to sing to be funny. Thereafter, she was featured at the Old Vic, Stratford-upon-Avon and in London's West End, in plays as varied as *Lysistrata*, *Romeo and Juliet* (as the Nurse), *The Way of the World*, *Dinner At Eight*, *You Can't Take it With You* and *The Importance of Being Earnest*. Her considerable success in *Skin of Our Teeth* suggested her as Tallulah Bankhead's replacement in the West End production of *Night of the Iguana*, inaugurating a new phase of her career. Miss Brassloe went on to challenging roles in *The Balcony*, *The Madwoman of Chaillot*, *Mrs. Warren's Profession* and *Entertaining Mr. Sloane*. Ian Kraft wrote the parts of Agatha in *Lettuce Alone* and Prunella in *Marriage à la Mod* especially to showcase her singular talents. Americans first got to see what all the fuss was about when Miss Brassloe appeared in a post-war revival of Noel Coward's *Design for Living*. She has since enjoyed huge success in this country, creating such unforgettable Broadway roles as Mona in Marshall Berenson's *Riding a Bicycle*. As the lascivious Mrs. Wentwhistle in *Last Gas Before Highway*, Miss Brassloe won both the Drama Critics Circle and Tony awards, and received an Academy Award nomination for recreating the role on film. Hollywood has enthusiastically employed her on both large and small screen. She has appeared in such films as *Casino Royale*, *Black Diamonds* and *The Pink Panther Prowls Again*, made guest appearances on *The Carol Burnett Show*, *The Judy Garland Show*, *The Lucy Show* and *Gilligan's Island* and was doused with water on *Laugh-In*. Miss Brassloe was a regular panelist on *Quiz-Cycle*, and

been a favorite guest of American TV talk shows. She has toured the US, Great Britain and Europe with her one-woman cabaret act *Sweet and Brassloe*, which won an Emmy Award for Best Variety Special when it was televised in 1968.

MAX BULLOCH (*Trigorin*) was most recently seen on Broadway as Larry in *Slings and Arrows*, for which he received a Tony nomination. Moviegoers can look forward to seeing his performance in the film version, which is due for release later this year. The versatile Mr. Bulloch is equally well known for his musical and classical work. Last summer, to both critical and popular acclaim, he performed the unusual feat of playing Petruchio in both *The Taming of the Shrew* and *Kiss Me Kate* in repertory at the Stratford, Ontario Shakespeare Festival. Previously, he had appeared with the Festival in productions of *The Tempest*, *Heartbreak House*, *The Beggar's Opera* (Macheath), *Tartuffe* and *The Servant of Two Masters*. For many years, Mr. Bulloch has been associated with the Actors Theatre of Louisville, both as an actor and more recently, following the success of his production of *The Tempest* (a play with which he is particularly associated), as a director. Among the many Louisville productions in which he has played leading roles are *Arms and the Man*, *Murder in the Cathedral* (Beckett), *The Duchess of Malfi*, *The Tempest* (playing both Caliban and Prospero in various productions), *The Crucible* (Proctor), *Othello* (Iago) and *The Country Wife*. In addition, Mr. Bulloch has performed dramatic roles with professional companies in every state except for North Dakota. He made his Broadway debut as Michael in Marshall Berenson's *Concerto for Flute and Heart*. Other favorite musical roles include Mike in the National tour of the revival of *Rosebud*, Emil in *South Pacific*, Billy Bigelow in *Carousel* and Stuyvesant in the Lincoln Center production of *Knickerbocker Holiday*. Mr. Bulloch has appeared on television in episodes of *Bonanza*, *Ironside*, *Medical Center*, *Mission Impossible* and as a Klingon commander in *Star Trek*. Film work includes featured roles in *The Parallax View*, *Thunderball*, *The Godfather*, *The French Connection* and *Green Skies, Blue Hills*. He is the proud father of Stephanie and Michael.

REBECCA LEWIS (*Nina*) first stepped on a Broadway stage as Gretl in *The Sound of Music*. Subsequently she was featured in *Fiddler on the Roof*, *Here's Love*, *The Roar of the Greasepaint...(Girl)*, *Carnival* (Lili) and as Ngana in

James Lord's production of *South Pacific*. A graduate of the Neighborhood Playhouse, Miss Lewis's performance credits also include *Romeo and Juliet* (Juliet) and *The Wild Duck* (Hedwig). For her performance as Anya in *The Cherry Orchard* (with Anne Baxter), Miss Lewis was the winner of a Theatre World Award.

KAYE VICTOR (*Masha*) previously played Masha in a production of *The Seagull* in London, where she worked for several years following her studies at LAMDA. Miss Victor was a featured performer on the West End and at the Old Vic, where other roles included Lady Anne in *Richard III* and Jessica in *The Merchant of Venice*. For her performance in *Cold Comfort* (starring Lilith Brassloe), she was voted Most Promising Newcomer by the London Theatre Critics. Miss Victor debuted on Broadway in *The Prime of Miss Jean Brodie* and was most recently seen on this stage as Marie in *The Boy Jones*. NY work includes *The Rothschilds* (Hannah) and the Lincoln Center production of *The Crucible* (Mary Warren). Favorite roles run the gamut from Katrin in *Mother Courage* to Jo in *A Taste of Honey*, both at the Guthrie Theatre, and include Isabella (*Measure for Measure*), Varia (*The Cherry Orchard*), Lucy (*The Beggar's Opera*) and the title character in *Trelawney of the Wells* (the last three at ACT). She would like to thank Miss Brassloe and J A Narang for inspiration.

CHRISTOPHER PRUITT (*Kostia*) was seen in New York last year as Norman in *Moonchildren*. Previously, he had performed Off-Broadway in *Godspell* and *The Fantasticks*. Following his graduation from North Carolina's School of the Arts, Mr. Pruitt worked at Arena Stage in Washington, where he was featured in such plays as *Waiting for Lefty*, *The Skin of Our Teeth*, and the world premiere of David Marash's *A Heavy Reckoning*. In his spare time, Mr. Pruitt may be found at various jazz clubs in the city, singing with The Medium Band.

OLIVER BLANCHARD (*Dorn*) sang his first public notes in Salt Lake City, as a boy-soprano with the Mormon Tabernacle Choir. This led to an interest in light opera, and eventually to featured roles across the US in productions of *Iolanthe*, *The Pirates of Penzance* and *The Desert Song* as well as *Fiddler on the Roof* and *My Fair Lady*. He has since appeared in the National Companies of *1776*, *The Buddy System*, *Applause* and in the revival tour of *Rosebud*, playing opposite Alice Playten. *Lake Song* marks his

Broadway debut. Mr. Blanchard studies acting with the wonderful Uta Hagen.

JOSEPH BIGELOW (*Sorin*) first beguiled Broadway audiences during the original run of *South Pacific* when he was promoted from the chorus to become the last sailor to don the coconut brassiere. Subsequent favorite credits include roles in *Kiss Me Kate*, *We Bombed in New Haven*, *The Beggar's Opera*, *Barefoot in the Park*, *Guys and Dolls*, *Finishing Touches* and Ian Kraft's *Marriage à la Mod*. Classical theatre aficionados have seen him in Central Park productions of *Twelfth Night*, *Henry IV, Part 1* and *The Cherry Orchard* as well as the Lincoln Center production of *The Crucible*. Mr. Bigelow's association with the music of Marshall Berenson includes creating the roles of Maestro Antonelli in *Concerto for Flute and Heart*, John of Stout in *Playing the Palace*, Arthur in *The Buddy System* and most recently Mr. Jones in *The Boy Jones*, for which he received a Tony nomination. Soap fans will recognize him as Dr. Von Kleinhaus on *One Life to Live*.

PETER BECKWITH (*Medviedenko*) is extremely proud to have made his Broadway debut in the chorus of *Riding a Bicycle*. Broadway audiences have more recently seen him when he understudied the role of Nathan in *The Rothschilds*. Other musicals include *Fiddler on the Roof* (Motel), *Dames at Sea* (Lucky) and *Grease* (Doody), the last two Off-Broadway. From his first professional engagement, acting as "Nana" in a production of *Peter Pan* in his hometown of Louisville, Kentucky, Mr. Beckwith has frequently played animals on stage, such as Snoopy in *You're a Good Man, Charlie Brown* and Bottom in *A Midsummer Night's Dream*. Favorite human roles include Trinculo in *The Tempest*, the 3rd Knight in *Murder in the Cathedral* and Guildenstern in *Rosencrantz & Guildenstern Are Dead*.

MARTIN KORN (*Shamrayev*) is a veteran of 23 Broadway shows. From his debut in the chorus of *High Button Shoes*, Mr. Korn includes among his credits such memorable productions as *Call Me Madam*, *Fiorello!*, *Wildcat*, *Little Me*, *How to Succeed in Business...*, *Riding a Bicycle*, *Coco* and, most recently, *The Boy Jones*. Before starting rehearsals for *Lake Song*, Mr. Korn fulfilled a lifelong dream by singing the role of the Major General in the Civic Light Opera production of *The Pirates of Penzance*.

WAYNE ALAN CARNEY (*Yakov*) graduated from Carnegie Mellon in 1969 and has been working professionally ever since. He began at the Pittsburgh Playhouse, where he was featured in *Hay Fever*, *Aladdin* and *Life With Father*. He has since appeared in Philadelphia in *The Fantasticks* and in New York productions of *The Roar of the Greasepaint...* and *The Mikado* (as Nanki Poo). Last year he made his Broadway debut in *The Boy Jones*. On television, he has been seen as Dirk on *Another World*.

RALPH CERUTTI has recently been seen on Broadway in *1776* and *Rosencrantz & Guildenstern Are Dead*. He debuted as understudy to Cornelius in *Hello, Dolly!*, a role he went on to play in the National Company. Favorite credits include roles in *George M!*, *Jacques Brel...*, *Damn Yankees*, *Private Lives*, and Don, in the National Company of *The Buddy System*. People with long memories may recall Mr. Cerutti's professional debut as a classmate of Mary's on *The Donna Reed Show*.

FREDI COURTLAND makes her Broadway debut in *Lake Song*. A native Californian, Fredi has worked extensively on television, where credits include guest spots on *The Monkees*, *Room 222* and *The Doris Day Show*. She has played a variety of roles Off-Broadway and in stock, including such plays as *Dames At Sea* (Joan), *Cabaret* (Sally), *Funny Girl* (Fanny), *Oliver!* (Nancy), *You're a Good Man, Charlie Brown* (Lucy) and *Rosebud* (Joan). Fredi dedicates this performance to her mother, Dilys Watts, who sang and danced her way through dozens of MGM musicals.

MARIA DEARBORNE may best be known as the voice of "Pretty Kitty" in the cat food commercials. She began singing jingles to earn her tuition for a Master's degree in English Literature. On a dare from a fellow singer, she auditioned for the original production of *The Buddy System* and found herself understudying the role of Barbara, which she later played in the National Company. She has appeared in productions of *Hello Dolly!*, *Showboat*, *Oliver!*, *Kiss Me Kate* and as Joan in the Broadway revival of *Rosebud*. Most recently, New York audiences could see Miss Dearborne as Cousin Connie in the long-running hit *Gal From Kalamazoo*.

JEFFREY HALL's Broadway credits include the revival of *Rosebud*, in which he played the part of Mike opposite Maria Dearborne, *1776* and *Marriage à la Mod*. He has also been seen in productions of *Major Barbara*, *Ring Around the Moon* and *Orpheus*.

Descending. Films include *Mean Streets*, *Bonnie and Clyde*, *Little Big Man* and *The French Connection*. He considers his luckiest break being cast as El Guyo in a production of *The Fantasticks* featuring the beautiful Catharine Trewer, to whom he has now been married for six years.

CAROL KELLY makes her "legit" Broadway debut with *Lake Song*, though she danced in New York's largest musical show for two years—as a Rockette! Miss Kelly has played featured roles in *Fiddler on the Roof*, *Peter Pan* and *Rosebud* in her native Texas, and has toured with the National Company of *Playing the Palace*. She is a member of The Jolley Crew and studies voice with Ernie Adano.

CHRIS MANHEIM numbers among his credits such varied roles as the Scarecrow in *The Wizard of Oz*, Dick in *Rosebud* and Linus in *You're a Good Man, Charlie Brown*. A native of Chicago, Mr. Manheim entertained his home town for two years as a member of the Second City Players. He is excited to be making his Broadway debut in *Lake Song*.

TYLER MOSS was seen as Pickering in the recent Jones Beach production of *My Fair Lady* with Alfred Drake, and immediately before that on Broadway in *The Boy Jones*. Among his favorite Broadway credits are the classic musicals *The Pajama Game*, *Damn Yankees*, *Fiorello!* and *How to Succeed...* and Marshall Berenson's *Always Forever...*, *Playing the Palace*, and *The Buddy System*. He is proud to have supported such great leading ladies as Katharine Hepburn (*Coco*), Angela Lansbury (*Mame*) and Carol Channing (*Hello, Dolly!*). When not on stage, Mr. Moss may be found at Break A Leg, his NY store devoted to theatrical memorabilia.

NANCY PARDOE will immediately be recognized as "Marge" from TV's *Jill Williams Show*. On Broadway, she has been featured in *Riding a Bicycle* and *Marriage à la Mod*. Other stage work includes the National Tour of *The Buddy System*, *Dames at Sea* (Mona), *Oh, Coward!* and *The Odd Couple*. On film, she has appeared in *It's a Mad, Mad, Mad, Mad World*. Television work includes featured roles on *Adam 12*, *Medical Center* and the innovative weekly musical series *That's Life*.

LINDA SCHILLER makes her Broadway debut here, having graduated last spring from the New York Academy of Dramatic Arts where she was featured in productions of *The Trojan Women* and *Can You Hear Their Voices?* Miss Schiller hails

from Boston, and owes much to her experiences on the Cape Cod summer circuit. She has particularly enjoyed performing in *Carousel* (Julie), *Rosebud* (Rosebud), *The Mikado* (Yum Yum), *Camelot* and *The Pirates of Penzance*.

ANDREW STOWE got his start as a young magician in Nebraska City. A local talent competition led to an appearance on the Mickey Mouse Club's "Talent Roundup." In addition to Broadway appearances in *Fiddler on the Roof* and *Applause*, Mr. Stowe's credits include national tours of *Rosebud* and *Mame* and two seasons with the Oregon Shakespeare Festival. As "Andre the Magnificent," he hosts a Sunday morning TV show for young people.

JAMES LORD (*Director-Producer*) is simultaneously represented on Broadway by *Lake Song* and the Tony Award winning *Danny Boy* (now in it's third year). Mr. Lord has served in his present capacity for three previous Marshall Berenson hits: *The Buddy System*, *Always Forever Never Again* and *The Boy Jones*, as well as directing the Broadway production of *Concerto for Flute and Heart*. Other dual-credit productions include *South Pacific*, *The King & I* and *Dangerous Music*. Mr. Lord served as producer for *Baby Blue*, *My Love & I* (both with Kenneth Gillian), *Under Milkwood*, *Taxi Dance* (Tony winner), *Carolina* and *Mr. Edmund*. He has directed productions of *Aida* and *Mephistophe* for the Metropolitan Opera. His first film as director, *Pipe Dreams*, won him an honorable mention at the Cannes Film Festival. Mr. Lord is currently preparing to direct a film in Italy starring Michael Caine.

MARSHALL BERENSON (*Music and Lyrics*) won the Tony Award last season for his music and lyrics for *The Boy Jones*, and shared an award in 1960, with composer Bernie Melchik, for his lyrics for the now-classic *Rosebud*. Berenson's career began when his mentor, composer Henry Peet, selected him to complete the lyrics begun by the late Meyer Tong for *Cry Out Loud*, going on to fully collaborate with Peet on *Concerto For Flute and Heart*. His first solo venture, the innovative *Riding a Bicycle*, earned much admiration from critics during its brief Broadway run and recently enjoyed a successful production in Chicago. Mr. Berenson has provided both music and lyrics for *Playing the Palace*, *The Buddy System* and *Always Forever Never Again*, receiving three Tony nominations in the process. A production of *Always Forever...* will

be seen in London later this year. Mr. Berenson has provided the soundtrack for the films *Voyage of the Carpathia* and *Shoot From the Hip*, as well as James Lord's *Pipe Dreams*.

IAN KRAFT (*Author*) has been writing for the stage for more than thirty years. He is best known, on both sides of the Atlantic, for his award-winning comedies including *Marriage à la Mod*, *Off License*, *Lettuce Alone*, *Princess of Oranges*, *Olly Olly Oxen* and *Cold Comfort* (a recent London Theatre Critics Play of the Year). Currently, he is represented on the West End by *Ciggies and Gum*, starring Felicity Kendall and Eric Porter. His previous collaboration with Marshall Berenson, *The Boy Jones*, earned him a Tony award. Thanks to Public Television, American audiences will soon be able to enjoy Mr. Kraft's four-part BBC biography of the great Shakespearean actor Henry Irving, *The Manner of His Speech*. In addition, writing as "Jack Straw," Mr. Kraft is the author of the popular "Lucullus Fen" mystery novels.

RUTH MANN (*Costume Design*) is additionally represented on Broadway by her Tony Award-winning costumes for the current revival of *Once in a Lifetime*. Miss Mann previously worked with Mr. Lord to create costumes for his acclaimed production of *Aida* at the Metropolitan Opera and for his revival of *South Pacific*. In collaboration with Ivan Schurman, Miss Mann recently designed a space-age production of the *Ring Cycle* for the National Opera of Canada. Through her long and happy associations with the American Shakespeare Festival in Stratford, Connecticut and the Mark Taper Forum in Los Angeles, Miss Mann's designs have regularly delighted theatre audiences on both coasts. Her creations have graced many films and she has twice been nominated for an Academy Award (for *House of the Rising Sun* and *Paris Best of All*).

CHRISTINE JOLLEY (*Choreographer*) has shared each step of her theatrical career with Marshall Berenson and James Lord. Ballet-trained Miss Jolley found her true calling as one of the three Swans "loaned" by Dance Theatre to the original production of *Concerto for Flute and Heart*. She went on to dance for the greatest theatrical choreographers of this century, including De Mille, Robbins and Fosse. She was appointed dance captain in the original Broadway production of *Rosebud* and went on to choreograph the revival of *Rosebud*. She also assisted Danny Blinken with the award-winning choreography for *The Buddy System*. Last season,

Miss Jolley won both Drama Desk and Tony awards for her choreography of *The Boy Jones*. Away from Berenson and Lord collaborations, her many successes include productions of *The Roar of the Greasepaint...*, *Can-Can*, *Oklahoma*, and *Flower Drum Song*, and projects as varied as the dance interludes for *The Tempest* at the Stratford Ontario Shakespeare Festival, musical staging for a recent Liza Minnelli concert tour, and half-time extravaganzas for two Super Bowls. Television work includes *The Little Match Girl* (for which she also acted as assistant director) and the 42nd Annual Academy Awards. Her own company of actor/dancers, The Jolley Crew, tours the tri-state area, enchanting schoolchildren with contemporary interpretations of myths and folktales. Miss Jolley has just been appointed to a national creative team that will be responsible for the Bicentennial festivities planned for July 4, 1976.

ZORA MIKLOS (*Lighting Designer*) is an award winning designer (including a Tony award for *The Boy Jones*) and a photographer of considerable talent. She is currently represented on Broadway by *The Clock Struck One*, as well as by the long-running *Gal From Kalamazoo*, which has taken her designs around the world. Other Broadway credits include *Concerto for Flute and Heart*, *Hastings on Hudson*, *Johnny Blackheart*, *My Last Duchess*, *Dangerous Music*, *Mrs. Sprat*, the recent revival of *Angel Street* and *I Love You, Sandy Beach*. Since 1967 Miss Miklos has been the lighting designer for Ballet Ashkenazy. She also has designed light shows for the Hayden Planetarium, the National Air and Space Museum in Washington DC and The Reuben Fleet Space Theatre in San Diego. Her two volumes of photographs, *Nine Ladies Dancing* and *Limelighting* have both been published by Rizzoli.

IVAN SCHURMAN (*Set Designer*) has a career that reads like a history of 20th century set design. He began in his late teens, as an apprentice to Diaghelev's Ballet Russes. Early experience with ballet and opera stood him in good stead when he emigrated to Los Angeles, where he designed for everyone at MGM from Busby Berkeley to Vincente Minnelli. During that period, Mr. Schurman continued his off-screen work, designing, amongst others, the ill-fated production of Brecht's *Tomorrow and Tomorrow*. Moving to New York and returning to his first love, dance, Mr. Schurman began a fruitful collaboration with George Balanchine, for whom he designed many important productions, including a setting of *Coppelia* that is used by New

York City Ballet to this day. Mr. Schurman instituted the design training program at the Stratford, Ontario Shakespeare Festival, a program currently headed by his daughter Nathalie Duvall. His relationship with the festival has also produced sets for productions as varied as *The Tempest*, *Anything Goes*, *Heartbreak House* and *The Beggar's Opera*. For James Lord, Mr. Schurman designed sets for *Mr. Edmund*, *Concerto for Flute and Heart*, and, most recently, *The Boy Jones*. Other especially noteworthy designs include the Peter Brook production of *Peer Gynt* and the gravity-defying sets for the National Opera of Canada's *Ring Cycle*. Mr. Schurman has been married to dancer Nadia Zelinkova for forty happy years.

FRANK PIRELLI (*Musical Director*) is pleased to reprise his recent *The Boy Jones* collaboration with Berenson and Lord. His association with these artists goes back to the years he served as assistant to his mentor, the late Alvin Benton, on *Playing the Palace*, *Riding a Bicycle* and *Always Forever Never Again*. Mr. Pirelli also served as musical director for the recent revival of *Rosebud*. Other recent productions include *Carolina*, *Bye Bye Birdie* (Jones Beach), the New York Shakespeare Festival

production of *The Twelfth Night*, and *Oh Lady! Lady!* at the Goodspeed Opera House. He designed incidental music for *Love's Labour's Lost* at the New York Shakespeare Festival, and Andre Serban's Boston production of *Blood Wedding*. Mr. Pirelli is a graduate of the Julliard School of Music. He is especially proud to conduct the Pirelli Quartet, which includes his wife Monica and their sons Robert and Charles.

SARA BRADLEY (*Associate Producer*) served in the same capacity for *The Boy Jones*, *Always Forever...* and *Playing the Palace*, as well as for *Danny Boy*, *Carolina* and *Mr. Edmund*. In conjunction with The Ridley Group, Miss Bradley has produced three international tours of the Martha Graham Dance Company, and was one of the team responsible for last year's Rudolf Nureyev tour. Descended from impresario Ezra Quinton, she and her brother, playwright Quinton Bradley, are proud to represent the fourth generation of an American theatrical family. Miss Bradley has produced several of her brother's plays, including *Last Tuesday Moon*, *Elastic Plastic Miracle* and the Broadway production of *Refracted Flight*.