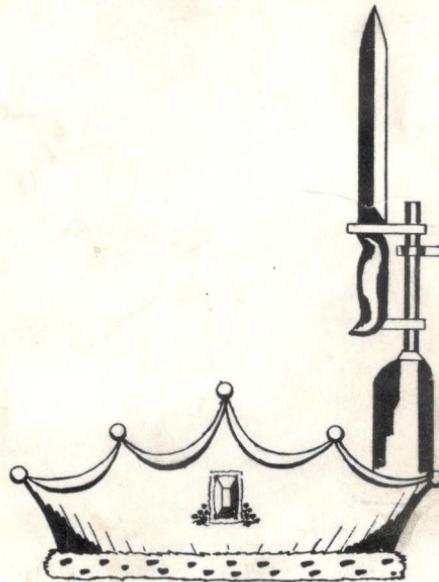


**MEGAW  
THEATRE, INC.**

**Presents...**

MAGAZINE 1985-1986



**BECKET**

**1986-87**

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# **THE MEGAW THEATRE, INC.**

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**THE MEGAW THEATRE  
TWELFTH ANNIVERSARY SEASON 1985-1986**

presents

**"BECKET"**

by

**Jean Anouilh**

*Translation by Lucienne Hill*

Directed by **Michael Fuller**

Produced by **Sydney May Morrison—The Megaw Theatre, Inc.**

Artistic Director: **Elaine Moe**

Company Manager: **Diane Burt**

Production Coordinator: **P.J. Wiegers**

*Anouilh-Part II*

Set Design by:

**Jeffrey B. Fosi**

Lighting Design by:

**Dorisa Boggs**

Costume Design by:

**Adele Gray**

Sound Design by:

**Addison Randall**

Flag Designs by:

**Bob Kip**

Flag Choreography by:

**Elizabeth Caro**

Art Directors:

**Joanna Marshall/Tom Ashworth**

*Produced by Special Arrangement with Samuel French, Inc., with special thanks to  
Actors Equity Association and the European Representatives.*

*The taking of photographs or use of recording devices is strictly forbidden.  
Thank you. Understudies will be announced and posted prior to performance  
at the box office entrance.*

**February 21 through April 13, 1986**

# PROGRAMME

## DRAMATIS PERSONAE (In Order of Appearance)

King Henry the Second .....	John Boyle
Thomas Becket .....	Brett Porter
Page/Saxon Boy/Etienne/1st French Baron/Young Sentry .....	Jon Mullich
1st Soldier/2nd Servant/Duke of Arundel .....	Carlos Delgado
2nd Soldier/French Priest/1st Servant/2nd French Baron .....	Ken Kallmeyer
The Archbishop of Canterbury/The Pope .....	Geoffrey Lardner
The Bishop of Oxford/1st Baron .....	Tom Dugan
Gilbert Folliot, Bishop of London/4th Baron .....	Simon Prescott
2nd Baron/Saxon Father/A Cardinal .....	Marty Brinton
Saxon Girl/Young Queen .....	Kelly Jean Johnson
Gwendolen/French Girl.....	Janet Lazarus
Young Monk .....	Rick Felkins
Provost Marshall/Officer/1st Monk.....	Bob Kip
French Choirboy/Young Prince .....	Matthew & Nathaniel Brinton
Queen Mother .....	Alice H. Sachs
Young Henry.....	Scott Kravitz
English Priest/2nd Monk/Sentry .....	Donald Moore

## ALTERNATES/UNDERSTUDIES

King Henry: Tom Dugan; Becket: Steve Greenberg;  
Gwendolen/French Girl: Stephanie Stern; Young Queen/Saxon Girl: Laura Harlan;  
Queen Mother: Shirley Melline; 1st Baron/Bishop of Oxford: Bob Kip;  
Young Monk: Scott Kravitz

## SYNOPSIS OF SCENES

### ACT I

Scene 1	Canterbury Cathedral
Scene 2	The King's Room
Scene 3	The Council Chamber
Scene 4	A Forest
Scene 5	A Saxon Hut
Scene 6	Becket's Place
Scene 7	A Forest in France
Scene 8	A Street in France
Scene 9	The Sacristy of a Cathedral in France
Scene 10	A Room in Becket's Palace

### ACT II

Scene 1	A Room in the King's Palace
Scene 2	The Episcopal Palace
Scene 3	A Room in the King's Palace
Scene 4	The Court of Louis, King of France
Scene 5	The Pope's Palace in Rome
Scene 6	A Convent Cell
Scene 7	The Court of Louis
Scene 8	The Plain of La Ferte Bernard
Scene 9	King Henry's Palace in France
Scene 10	Canterbury Cathedral

## About The Play

I am not a serious man. I wrote *Becket* by chance. One summer I bought an old book, "The Conquest of England by the Normans," because it had a pretty green binding and I needed a spot of green on my shelves. The book by Augustin Thierry is forgotten today and scrapped, for history, too, has its fashions.

I did not expect to read it for I assumed it to be boring. I skimmed through the book and read the chapters that tell the story of Becket. I was dazzled. I had expected to find a saint—I am always a trifle distrustful of saints, as I am of great theatre stars—and I found a man.

The idea of writing a play about it skirted my mind as the idea to become a fencing champion had done in my childhood. One evening my wife decided to go to bed early and asked me for a book with which to read herself to sleep. I pulled the green volume out and told her, "Read the story of Becket, it is beautiful."

An hour passed; I was in the state of remorse over that extra shot of whiskey and those last cigarettes of the day. My wife appeared at the top of the stairs in her pajamas. She had tears in her eyes. I was about to defend myself when I realized the tears had nothing to do with me. She simply told me, "Oh, how beautiful it is! Why don't you make a play of it? It's absolutely you!" I went up to bed and the next day I had finished the first part.

The second part of *Becket* was undoable. The troubles between the Pope and the King of France, the sham reconciliation and finally the death in the cathedral all seemed certainly not for me.

The following summer in the garden of a beach house, my wife reappeared, this time smiling and said simply but firmly: "You are ridiculous; finish Becket." I have always feared ridicule and for this specific reason, and incidentally, to please her, I started the next day and in 15 days finished *Becket*.

Altogether shamefaced at the idea of having written an historical play, I gave it to an historian friend of mine. He roared with laughter, saying, "Are you unaware that history, like everything else on this earth, makes progress? When this book was written one could believe that Becket was of Saxon origin, but for over 50 years we have had proof that he was a good Norman." A large part of the subject of my play was based on the fact that Becket was of the vanquished race. A more serious man would have torn out his hair and written the play on a more exact historical basis. I am not a serious man.

I decided that if history goes on making progress it will perhaps discover that Becket was indubitably of Saxon origin. In any case, for this drama it is a thousand times better that Becket remained a Saxon.

I changed nothing. The play opened three months later in Paris. It had a great success and I noticed nobody except my historian friend was aware of the progress of history.

Jean Anouilh



(Courtesy Bernand)

Jean Anouilh

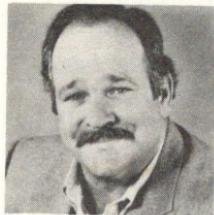
Jean Anouilh, (author) generally recognized to be one of the leading and most representative playwrights in France of the generation that began writing before the Second World War. His first success came with *L'Hermine* in 1932 and the career of the precocious 22 year old playwright from Bordeaux was launched. Extremely retiring, appearing in public only for the premiers of his plays, he says of himself, "I have no biography and I am proud of it. I decided to live only by writing for the theatre and a little for films. It was a folly, but I did have the right to make the decision. The rest is my life, and as long as it pleases heaven for it to be my private business, I shall keep the details to myself." Some of Anouilh's more successful plays include: *Thieves' Carnival*, *Traveller Without Luggage*, *Eurydice*, *Antigone*, *The Lark*, *Waltz of the Toreadors*, *Ring Around the Moon*, and *Becket*. *Becket* was made into a film with Peter O'Toole and Richard Burton. Concerning his craft as a playwright, "I make plays the way a chairmaker makes chairs. Chairs are made to be sat on and plays are made to be played, to provide actors with work, and the public with entertainment." (Born 1910- )

## The Cast (In Alphabetical Order)



**John Boyle** (*King Henry the 2nd*) A native New Yorker, John was last seen as the Prince in Katselas' *Romeo and Juliet*. He won a Dramalogue award

for his performance in *Matka* at the Cast, and was also seen in the musical *Four Love* at the Theatre of N.O.T.E. He also sings with a jazz comedy trio in many L.A. nightclubs. He co-founded the L.A. Theatre Unit, where he co-wrote and performed in their multi-media production *American Gothik*. Currently he can be seen as the Wizard in *The Adventures of Conan*, now with the Universal Studios Tour. He produced, directed and performed in a local production of *Trelawney of the Wells*. Big and little screens: *Night Shift*, *Young and the Restless*, *Emergency*. He has studied with Stella Adler, and Robert Guillaume.



**Marty Brinton** (*Saxon Father / 2nd Baron /The Cardinal*) Since graduating from A.M.D.A. (American Musical and Dramatic Academy),

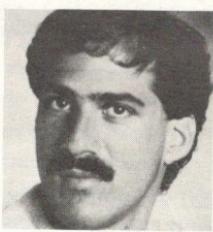
Marty has been busy in summer stock, dinner theatre and regional theatre. This past season Marty was resident standby at the Megaw appearing in *Hungry Mother Mountain*, *Babe's All Night Cafe*, *The Investigation* and *Thieves' Carnival*. Marty recently won the "Willy" (William Shakespeare) award for his performance of Sargent King in *No Time For Sargents* at the Glendale Center Theatre. Marty has been featured in movies such as *Alice Doesn't Live Here Anymore* and *Posse* with Kirk Douglas. A familiar face on TV and commercials, Marty has also been a featured

player with The National Shakespeare Co. and New York's Bleaker Street Repertory Theatre.



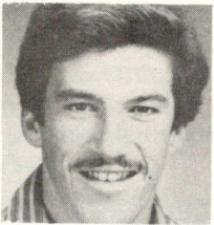
**Matthew and Nathaniel Brinton** (*Choirboy/Young Prince*) The sons of actor Marty Brinton and the Megaw's own Miss Peigi, Matt and Nate (ages 7 & 6)

have been backstage babe's since birth. Matthew first appeared on stage as "Linus" in *You're a Good Man, Charlie Brown* at Melvin Ave. School. Last year both Matt and Nate appeared in *Melvin Madness* written and directed by their dad. Although they can often be spotted watching the shows from the Megaw loft, this is their first appearance on the Megaw stage. They are happy to be sharing the role of the choirboy in Becket.



**Carlos Delgado** (*1st Soldier / 2nd Servant / Duke of Arundel*) Making his debut at the age of 7 by playing monkey number one in *The Wizard of Oz* put acting

in his blood forever. More recently he adds the television credits of *Knight Rider* and *Real People*. Carlos believes in versatility and in upholding that tradition has done stuntwork for *The Fall Guy* and used his third degree black belt to get stuntwork in the martial arts movie *Force Five*. He also does voiceover and modeling work as well as having a number of commercials. His stage credits include *The Loveliest Afternoon of the Year*, *The Zoo Story*, *Golden Boy*, *The Typist*, *Night of the Iguana*, *The Glass Menagerie* and is looking forward to his first appearance at the Megaw Theatre.



**Tom Dugan** (*Bishop of Oxford/1st Baron*)  
Tom has studied acting at Montclair State College in N.J., H.B. Studios in N.Y., and with Stella Adler in L.A. He is twice

recipient of The Irene Ryan Award. Tom's Off-Broadway credits include *Mister Roberts*, *Something's Afoot*, *Bedfull of Foreignors* and *The Elephant Man*. In California Tom has performed in *The Boyfriend*, *You Can't Take It With You*, *Pygmalion* and *Division Street*. On TV Tom has appeared in ZZ Tops' rock video *Legs* as the hamburger-flinging greaseball, a current Wells Fargo Bank commercial and *Hill Street Blues*. His films include *Irreconcilable Differences*, *Odd Jobs* as Lester, Keeper of Sheep, and in the soon to be released *Thunder Run* in the co-starring role of Wolf.



**Steve Greenberg**  
(*Bishop of York/3rd Baron / King Louis*)  
This is Steve's first Stage Appearance in California after four years on New York City and New Jersey

Stages. He studied acting with Walt Witcover at HB Studio in N.Y. for several years and singing with Peter Schlosser. His credits include productions of *Man of La Mancha*, *The Zoo Story*, *Twelfth Night*, *Midsummer Night's Dream*, *Pvt. Wars*, and many more. An accomplished singer, Steve has also appeared in several Night Club Reviews including, *A Bit of Bernstein* and *The Music of Leslie Stienwiess* to name a few. He'd like to thank the Megaw for this great opportunity. Thanks Megaw!



**Rick Felkins** (*Young Monk*) Rick is an alumnus of many years with the Megaw Theatre, last seen as the irrepressible Cocky in *Roar of the Greasepaint*. He was also in the critically acclaimed Megaw hit *Very Good Eddie* and the Odyssey Theatre Ensemble's *Little Mary Sunshine* with Amanda McBroom. He took a year's sabbatical from performing to serve as Production Coordinator for Trans World Entertainment coordinating and appearing in several projects. He appeared with Paul Smith in *Devil's Odds* and coordinated *He Ain't Heavy...* and *Way of the Ninja*, all of which went to the Cannes Film Festival. He just finished coordinating the first leg of *Rage of Honor* for TWE and look for his name on screen in *Pray For Death* the latest ninja epic starring Sho Kosugi.



**Kelly Jean Johnson**  
(*Young Queen/Saxon Girl*) Born in Anchorage, Alaska and raised in Washington, D.C., Kelly is known as an Army brat. Her first role

was at the age of 5 when she stunned audiences with her dramatic representation of a Christmas tree at St. Elizabeth's Kindergarten. A graduate of the American Academy of Dramatic Arts, Kelly has portrayed such roles as Sandy in *The Prime of Miss Jean Brodie*, Karen in *The Children's Hour*, and Cecily in *The Importance of Being Ernest*, both here and on the East Coast. Unlike most actresses, Kelly does not aspire to appear on Broadway, rather her dream is to perform in a play at the National Theatre of Great Britain. Becket marks Kelly's debut at the Megaw. She is currently seeking representation.



**Ken Kallmeyer** (*Soldier/French Priest /Servant/2nd French Baron*) Megaw audiences will remember Ken (hopefully) as one of the charming roust-about janitors in *Goodbye My Fancy*. His other credits include *Scapin*, *Earl Carroll Revisited*, and Story Theatre for the stage. Among films are *The Secrets of a Mother and Daughter*, *The Day After*, and the yet to be seen *The Attack of the Killer Crabs*. In his spare time Ken co-founded a touring theatre troupe, and is a member of the Sanity Ltd. Comedy Group.



**Bob Kip** (*Provost/Officer / 1st Monk*) Though a veteran of some thirty-five productions, this is Bob's first performance as a resident of Southern California. His credits include contemporary drama and the Greek classics. His favorite roles include: Odysseus in Sophocles' *Philoctetes*, Patrick in Michael McClure's dream fantasy *The Derby*, the writer Nikos Kazantzakis in a biographical drama *Man of Crete*, Pistol in *Henry V*, Lenny in *Of Mice and Men*, and Tevye in *Fiddler on the Roof*. Bob likes hiking, fishing, sailing, bicycling, dancing, and watching television, but he loves his wife and the theatre.



**Scott Kravitz** (*Young Henry*) At seventeen, Scott is the youngest of the Becket company. Although Becket marks his debut in professional theatre, he

has been very active in theatre by training at the Teenage Drama Workshop at CSUN and several other schools in-

cluding Brentwood High School where he is currently a student. Some of his roles include George in *Our Town*, Ed in *You Can't Take It With You*, and L.A. in *Gypsy*. He is currently seeking representation.



**Geoffrey Lardner** (*Archbishop/The Pope*)

A scholarship to London's R.A.D.A., and several stock companies in the U.S. began his career. He appeared

in a New York revival of *The Play's the Thing* then came to California with the Melvyn Douglas production of *Inherit the Wind*. He recently played in the London production of *The Dining Room*, toured Austria in *The Aspern Papers*, and frequently broadcast in Austrian Radio's English language service. In Germany he was seen in the popular TV series *Tatort*. The recipient of Critics' Awards (in Los Angeles for Polonius in *Hamlet*; in San Francisco for the Rabbi in *Fiddler on the Roof*), he has performed with San Francisco Opera and the Deutsche Oper, Berlin, and recently acted in a rock video starring Pat Benatar.



**Janet Lazarus** (*Gwendolen/French Girl*)

most recently appeared in Rome with Valeria Moriconi in *La Venexiana*, directed by Maurizio Scaparo. She

has performed leading roles on both coasts, including the title roles in *Antigone* and *Luann Hampton Laverty Oberlander*, Regan in *King Lear* with Ken Ruta, and Eve in *History of the American Film*. Other theatrical credits include major roles in *Betrayal*, *Guys and Dolls*, *How the Other Half Loves*, and Public Work's critically acclaimed *Left of Crystal Pier*. Janet received her MFA from UCLA,

where she garnered 3 acting awards, was chosen to compete in the Hugh O'Brian Awards, made the final cut at the Irene Ryan Acting Competition, and was the recipient of the 1984 American Cinema Award.



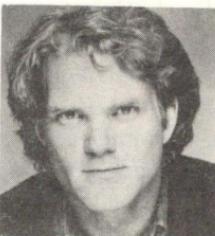
**Donald Moore**  
(English Priest/2nd Monk/Sentry) Donald Moore, a native Californian, has plied his craft throughout the state. In the San

Francisco Bay area he played the classics: Mercutio, in *Romeo and Juliet*, Puck, in *A Midsummer Night's Dream*; and the absurd: The Old Man in Ionesco's, *The Chairs*. To the south, he sang Lead Tenor in *Cabaret*, at the Lyceum Theatre in San Diego. In Los Angeles, in *Catch-22* he played a multitude of roles, "I got blown-up five times." And last year in Hollywood, he played the title role in Shakespeare's *King Lear*. "A lot of work and a lot of make-up." Currently, along with his work in *Becket*, Donald is touring Southern California with the Adraba Children's Theatre.



**Jon Mullich**  
(Page/Saxon Boy /Etienne/1st French Baron/Young Sentry) Jon was most recently seen as the Earl of Gloucester in the Gangway Theatre's

production of *King Lear*. Some of his favorite roles include Feste in *Twelfth Night*, Claudio in *Measure For Measure*, Flute in *A Midsummer Night's Dream*, and the title role in *Sherlock Holmes*. An alumnus of California State University, Northridge, CSUN audiences may remember Jon's performance as Bob, the Sheep in "perhaps the definitive production of David Mamet's *Revenge of the Space Pandas*." This marks Jon's debut at the Megaw.



**Brett Porter** (*Thomas Becket*) Brett is a native of Canada who was raised in Murray, Kentucky. After attending the University of Tennessee, Brett worked with The Strand Street Theatre in Galveston, there he did Stanley in *A Streetcar Named Desire*, and Thomas Jefferson in *1776*. He has appeared in *The Physicist* at The Kennedy Center in Washington and *Hamlet* at New York Shakespeare Festival. On TV, *Search For Tomorrow* playing the role of Brett Hamilton and the last six months on *Loving*. The role on *Loving* was Tug Watley, married ten years, had six kids, and ran a trailer court. Brett was married this year to a beautiful actress by the name of Liz Keifer.



**Simon Prescott**  
(Folliot / 4th Baron) Simon last appeared on the Megaw stage as accused Nazi war criminal Dr. Victor Capesius, as well as

various concentration camp survivors, in Peter Weiss' searing courtroom docudrama *The Investigation*. A scholarship graduate of the American Academy of Dramatic Arts in New York (1958), he has appeared in countless Legitimate Theatre productions ranging from such classics as *Hamlet*, *A Midsummer Night's Dream* and *A Winter's Tale* (with the American Shakespeare Festival Repertory Company in Stratford, Connecticut), to such contemporary works as *Country Girl* (as Bernie Dodd), *Born Yesterday* (as Harry Brock), *Golden Boy* (as Siggie), and *Night Must Fall* (as Danny). Television credits include *Playhouse 90*, *Fugitive*, *Mission: Impossible* and *Switch*. Film credits include *Hell Is For Heroes*, *Summer & Smoke*, *Hud*, *Carpetbaggers* and *Rollercoaster*.



**Alice H. Sachs**  
(Queen Mother) Alice H. Sachs, a native New Yorker, has appeared in *Death Of A Salesman*, *Invitation To A March* and *Sweet Bird of Youth*.

In Los Angeles, she has played such film roles as the governor's wife in *Seems Like Old Times* and the mother of the devil in *Fear No Evil*. In television, she has just completed a pilot, *The Kosher Gourmet*, for a series on Jewish cuisine, and recently appeared in an episode of Steven Spielberg's *Amazing Stories* called *Dorothy and Ben*. Becket marks her third appearance at the Megaw Theatre. She played Madame Constance in *The Madwoman of Chaillot*, and multiple roles in *The Investigation*. Ms. Sachs has a Ph.D. in clinical psychology, professional training on the violin, three children and two grandchildren.



**Shirley Melline**  
(Queen Mother Alternate) Shirley has appeared on TV in *The Young and Restless*, *General Hospital*, *The Bill Cosby Show*, *Judd*

*for the Defense*, *My Three Sons*, *Peyton Place*, *Kentucky Jones*, and *Pete and Gladys*. Feature films include *The Marathon Man*, *The Front*, *The Stone Killer*, *Lady Sings The Blues*, *Love God*, *My Fair Lady*, and *Batman*. Local theatre credits include *Solitaire*, *Double Solitaire*; *The Loving Couch*; *Dark At The Top Of The Stairs*; *Look Homeward Angel*; *The Disenchanted*; *Very Special Baby*; *Tears For A Rag Doll*; *The Vortex*; *The Shrike*; and *Streetcar Named Desire*. Shirley studied with Stella Adler and at the American Academy of Dramatic Arts in New York and placed second in a national competition held by the Royal Academy of Dramatic Arts (RADA), London.

## Alternates/Understudies



**Laura Harlan** (Young Queen/Saxon Girl Alternate) Laura Harlan was recently seen on *We Love The Dating Game*, a pilot for the returning game show. In 1983 and 1984 Laura was one of six winners of the Jay Berstein Scholarship Award at Tracy Roberts Workshop, an industry judged showcase competition. She is currently studying at Creative Actors Workshop. In addition to doing several commercials, Laura has worked at many theatres throughout Los Angeles and is very happy to be working at the Megaw.



**Stephanie Stern**  
(Gwendolen/French Girl Alternate) Recent credits include a McDonald's commercial and starring in a movie for TV, *One Little Cowboy*.

For several years she appeared regularly on *General Hospital*. She has worked as a singer since the age of 13 in recording sessions and most often with her father Jack Stern's 14-piece big band. As a member of The Group Repertory Theatre, she has appeared in several productions in the last two years. Her mentors are Nina Foch and Charles Nelson Reilly and she is a graduate of the UCLA Theatre Arts Department. Stephanie is delighted to be involved in *Becket*, her first production at the Megaw.

## Administration Staff



**Sydney May Morrison** (*Executive Producer / Founder of the Megaw Theatre, Inc.*) Sydney has produced, directed and originated over eighty major productions in conjunction with the Megaw Theatre. Her dedication to the development of "new audiences" has enabled the Megaw to present creative and innovative seasons that offered a kaleidoscope of critically acclaimed revivals, classics, contemporary and new works. As producer/director for the Megaw, she has received Los Angeles Drama Critics Awards, Drama Logue Awards, L.A. Weekly Awards and Nominations and Civic Services Awards for Community Involvement. She co-produced *Very Good Eddie* at the Mayfair Music Hall and served as director for The Prescott Center for the Performing Arts. As the new season begins Ms. Morrison invites new and seasoned audiences to embark on the incredible journey of live theatre...



**Diane Burt** (*Music Director / Company Manager*) Diane is a co-founder of the Megaw. She received the L.A. Weekly publication award for her music direction of *Very Good Eddie* which moved to the Mayfair Music Hall. She served as music director and coordinator for the Megaw Summer Festival of Musical Theatre: *Ernest, Syracuse and Dandelion*; On tour with the Megaw at the Prescott Center for the Performing Arts. She appeared in *Romantic Comedy, Kiss Me Kate, Can Can, The Boyfriend, Carnival, She Loves Me*, (she has appeared in over twenty-five musical productions), the award winning *Present Laughter* and *The Barretts of Wimpole Street*. Her other pro-

fessional credits include recordings (Lionel Richie's hit *All Night Long*), commercials, feature film and television work (*Sound of Music, General Hospital, etc.*), lead singer for Peter Marshall's *Chapter Five*, performs with the noted L.A. Jazz Choir and owns her own *Caroling Company*. She recently appeared in *Curse You Villain*.



**Elaine Moe** (*Director/Artistic Director/Founder*) Elaine is one of the pioneers of professional "equity waiver" theatre. After a decade of theatre in Los Angeles, she has produced, directed, performed, toured and created over seventy-five major productions, introduced hundreds of new and established performers (designers and directors) and assisted in re-establishing the professional ethic of theatre management in smaller L.A. theatres. A recipient of Los Angeles Drama Critics Circle Awards, Drama Logue Awards, L.A. Weekly Publ. Awards, Robby Awards and Nominations. She is also the recipient of the Johnston's Yogurt/Women in Theatre "Career Achievement Award." Ms. Moe has guest directed for the University of Arizona, The L.A. Free Shakespeare Festival, The Prescott Center for the Performing Arts, Bob Denver and others throughout the Southwest. She serves on the California Theatre Council Board of Directors and The Regional Chamber of Commerce and Visitors Bureau.



**Michael Fuller** (*Director*) Michael Fuller has been a resident director for both the South Coast Repertory Company and the Odyssey Theatre Ensemble. He directed South Coast Repertory's first original play funded by

the Office for Advanced Drama Research, and was a founding member and director of the children's theatre wing that toured *Magic Theatre I* and *Magic Theatre II* throughout the Los Angeles and Orange County school districts. No stranger to the Los Angeles theatre scene, he has directed for La Mama Hollywood, Globe Playhouse, Northridge Theatre Guild, Westside Repertory Company, The Colony, and The Megaw. Michael's last production for The Megaw was last season's *The Investigation*, for which he received his second Drama Logue Award for Outstanding Achievement in Theatre for Direction.



**David Nudell (Stage Manager)** is making his Equity Waiver stage managing debut with this show, after having stage managed and technical directed

community theatre shows including: *Ninotchka*; *Dear Me, The Sky Is Falling*; and *Come Blow Your Horn* at the Serendipity Theatre. In Equity Waiver, he has run lights and sound for *Moral Discrepancies and Grizzly Consequences* at the Night Flight Theatre, and for *Best Wishes* at the Gnu Theatre.



**Annemarie Donkin (Assistant Stage Manager)** Annemarie has been involved with theatre since she was 13 and since high school has had major roles in *The Taming of the Shrew*; *Cabaret*; *Oklahoma*; and *Bonjour, La Bonjour* at C.S.U.N. last year. Currently a theatre major at C.S.U.N., she has spent as much time backstage as on in the capacity of stage manager, set, costume, make-up and prop crews. Anne takes this job in addition to her regular duties as

weekend Box Office Clerk, where you have probably spoken to her about your tickets. Other extra activities include providing the Irish Wolfhounds for the Megaw's production of the *Royal Family*. *Becket* marks Anne's fourth delightful show for this lovely theatre.



**Jeffrey B. Flosi (Set Design)** *Becket* will be Jeffrey's second appearance at the Megaw as a Designer. His setting for *Thieves' Carnival* marked his return to

design work after a 10 year hiatus. He is a graduate of the University of Santa Clara, where he received the William H. Leahy award for theatre excellence, some of Jeffrey's other credits include, *The Fantasticks*, *The Effects of Gamma Rays on the Man in the Moon Marigolds* and *Black Comedy*.

**Dorisa Boggs (Lighting Design)** *Becket* marks Dorisa's debut with the Megaw Theatre, but she brings with her a long list of design credits from

Southland professional, equity waiver and college theatres. Those credits include the Los Angeles premiere of *K2*, the West Coast premiere of *Good*, and the opening of one of the Southland's newest dinner theatres, Griswold's Candlelight Pavilion. Originally from Ohio, Dorisa has worked at theatres across the United States. Since her arrival in Southern California in 1980 she has earned a master of Fine Arts degree in Design & Technical Theatre from California State University/Fullerton. She currently teaches classes in lighting, scenery, and stage management at Citrus College in Glendora.



**Adele Gray (Costume Design)** In New York, she designed and coordinated costumes for the Amato and LaPuma opera workshops, and made individual costumes for friends. In London, she worked on a production of *Carmen* and costumed several singing groups. Ten years ago, her first assignment in LA for the Synthaxis Theatre Co. was the 37 costume changes for 8 characters in Peter Ustinov's *The Love Of Four Colonels*. An affiliation with the Theatre of Light resulted in two Drama-Logue awards for *The Miracle Worker* and *To Kill A Mockingbird*. She also costumed *The Apple Tree*, *110 in the Shade* and *The Prime of Miss Jean Brodie* for the T. of L. She did the fairy-tale opera *Love For Three Oranges* for Cal. State Northridge's opera theatre. Ms. Gray costumed the hilarious and colorful costumes for *Curse You Villain* and *Thieves' Carnival*.



**Addison Randall (Sound Design)** Addison is the grandson of producer Hal Roach and the son of Bob Livingston. It is only natural that Addison be heavily involved in more than one aspect of production.

As an actor, Addison has appeared in seven shows at the Megaw including such shows as *A Far Country*; *The Milktrain Doesn't Stop Here Anymore*; *The Barretts of Wimpole Street*, and *The Bat*. His film and television credits include: *They Call Me Bruce*; *Force Five*; *General Hospital* and *Making A Living*. As a director he has done plays by Arthur Miller and William Saroyan. He has also directed various film and video projects, most of which he also wrote. Addison has also worked as a designer for the likes of Peter Marshall, James Darren, The L.A.

Jazz Choir, and the Megaw Theatre where he was critically acclaimed for his sound design of *The Queen And The Rebels*. Recently Addison was nominated for an ITVA Golden Angel (the industrial version of the Emmy) for his writing and directing of the program *The ICC and You* for General Telephone. Addison last designed the world premiere *Hungry Mother Mountain*.

**Elizabeth Caro (Flag Choreography)** In 1984, as a climactic ending to her thirteen years of 'marching,' Elizabeth had the honor of performing with the

Northridge based group, Avatar. Avatar was a finalist in Winter Guard International, which was held in Dayton, Ohio that year. Elizabeth also toured the U.S. that summer with the Sacramento Freelancers, who placed ninth in the world in Drum Corps International, in Atlanta, Georgia. She is presently a theatre/English major.



**Mary M. Meyer (Property Mistress)** Mary's attraction with the Theatre started at Pierce College, where she graduated with an Associate of Arts

Degree in the Theatre. She has worked on such productions as *Alice In Wonderland*, *Treasure Island*, *The Wizard of Oz*, *Night and Day*, *The Cretan Women*, *Picnic*, *The Miser*, *Ten Little Indians*, and *A View From A Bridge*. Working on the productions at Pierce she was able to encounter a wide range of skills which include lighting, props, make-up, costuming, house crew, and stage manager. Although this is her first production outside of school she hopes to continue working in the Theatre focusing her attention on the lighting aspect.



**Marta L. Sondermann** (*Light Board Operator*) Marta L. Sondermann, a native of California, graduated from CSUN with a degree in theatre arts.

Her background covers all phases of technical theatre such as lighting design, set design, and stage management. Her production work includes: *LuAnn Hampton Laverty Oberlander*; *To Be Young, Gifted and Black*; *Short Eyes*; *Hot L Baltimore*; *U.S.A.*; *Cabaret*; *Fiddler On The Roof*; *The White Whore* and *The Bit Player*, just to name a few, and background in educational theatre with Twelfth Night Repertory. This marks Marta's third production with the Megaw. In addition to *Becket* she ran lights for *Curse You Villain* and did props and played the nursemaid in the *Royal Family*.

**Merrilee Cate** (*Speech/Dialect Coach*) has coached professional and student actors for over fifteen years. Her many credits include productions

at the Arena Stage in Washington, D.C. and London's Richmond Repertory Theatre. Mrs. Cate developed and taught courses in stage diction and dialects at U.S.C. in the Drama B.F.A. Conservatory program under John Houseman, and has conducted seminars and workshops in Shakespearian speech and scansion. In 1979, she was dialect coach to William Shatner for the Los Angeles production of Simon Gray's *Otherwise Engaged*, at the Solari Theatre—a job she considers a favorite.

**Gayle Gordon** (*Dramaturg*) Gayle served as stage manager for the Megaw's production of *Babe's All Night Cafe*, and has appeared as an extra in many commercials. The expertise she

brings to *Becket* comes from her love of the history of the man. She holds a B.A. in History from Cal State University Northridge, specializing in the life of Thomas Becket. She has traveled to Canterbury, the site of Thomas' death. She especially enjoys research on Becket for the arts and media, as well as for historical sources.



**P.J. Wiegers** (*Production Coordinator*)

P.J. has been with the Megaw since the spring of last year. He started here as a stage manager for *The Investigation*,

and has worked on all the Megaw productions since then in some form or another. Twice he has served as an assistant director to Elaine Moe, for *The Royal Family*, and *To Feed Their Hopes*.



**Wade Carter** (*Technical Director*) This is Wade's third time around in Los Angeles and he hopes this time has the charm. He moved here in 1977 after

dropping out of college to study with Domenic De Fazio at The Lee Strasberg Theatre Institute. During the two and one-half years he was here he worked on the films *Semi-Tough*, *Stronger Together*, and the television pilot of *McNamara's Band*. He returned to Pensacola, Fl., his hometown, as a member of The Playwrights Repertory Festival. During the three years he was with P.R.F., he played leading roles in plays by Williams, Albee and Shaw. Since his return to L.A. he has served as stage manager for the Globe Playhouse production of *Troilus and Cressida*, understudying Troilus. Productions for Megaw: *The Investigation*, *Curse You Villain* and *Royal Family*.

## **ADMINISTRATION:**

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Artistic Director .....	Elaine Moe
Company Manager .....	Diane Burt
Technical Consultant .....	Robert Googooian
Subscription Chair .....	Megaw Docents
Box Office Supervisor .....	Dolores Lees Salvatico
Box Office .....	Elizabeth Caro, Anne Marie Donkin
Box Office Assistant .....	Peigi Brinton
House Managers .....	John Formet, Dona Thorman, Tom Ashworth
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Playwrights Unit, Assoc.	Marcia Steil
Volunteer Office Staff & Front of House: .....	Amy Slatton, Natalie Masters, Fran Capitol, Barbara Malin, Marcia Steil, Dolores Lees Salvatico, Colleen Minahan
MBC Associates .....	Development Consultants
Docents Program .....	M. Steil, B. Malin

## **ADMINISTRATION: PRODUCTION STAFF**

Production Stage Manager .....	Dave Nudell
Assistant Stage Manager .....	Annemarie Donkin
Production Coordinator .....	P.J. Wiegers
Technical Director .....	Wade Carter
Lighting Assistant .....	Paul Fraser
Light Board Operators .....	Marta Sondermann
Sound Board Operators .....	Megaw Staff Apprentice
Property Master .....	Mary Meyer
Publicity & Promotion .....	Peigi Brinton, Diane Burt & Sydney Morrison
Photodocumentation .....	Addison Randall
Auditions & Casting .....	Virginia Anderson, Natalie Masters
Hammer, Brush, Broom, Needles, Pins & Plugs .....	Mary Rinker, Mark, Chris, Vance Wells, Marta Sondermann, Paul, Liz, Amy, Tom, Jacque, Gladys, Syd, Mary, Gayle Glasband
Dramaturg .....	Gayle Gordon
Dialogue Coach .....	David Warren
Speech/Dialect .....	Merrilee Cate

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