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 TERTUSB

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 TERTUSB
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
KIWAY ........................ 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 ..................................... GARY KAUFMAN

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 ................................. NORVEL 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 SACKS ................................ DRUMS, GUITAR
SUZANNE ST. MANU .................................. 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
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 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 reached 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.