

THE MUMMERS THEATRE BEGAN LIFE IN 1949 IN AN
OLD CIRCUS TENT. (A LOCAL CHURCH GROUP IMMEDI-
ATELY DEMANDED THAT THE THEATRE'S LICENSE TO
PERFORM BE REVOKED, BRANDING THE PLAYERS "LEWD
PERSONS AND PURVEYORS OF LICENTIOUSNESS.")

WE ARE PLEASED TO HAVE YOU SHARE WITH US BOTH A
RATHER MORE PROPER AND COMFORTABLE HOME, AND A
SOMEWHAT MORE HOSPITABLE AND ENLIGHTENED
COMMUNITY!

ACTING COMPANY 1970-71

ANNE AULT
CHARLES BERENDT
MAURY COOPER
ROBERT MACHRAY
MARY MICHAELS
CHRISTOPHER SHELTON
BENJAMIN SLACK
LOUISE SPEED
ANGELA WOOD
CLAUDE WOOLMAN
JOHN WYLIE

ACTING ASSOCIATES

JON MATTHEW BERGMAN
JO LEFFINGWELL
MARY ED PORTER
SCOTT PORTER
DANA ROBERTS
NICHOLAS ROBERTS
SUSAN TANNER
SCOTT WAGONER

ADMINISTRATION

PRODUCER-DIRECTOR---Mack Scism
ADMINISTRATIVE DIRECTOR--
BUSINESS MANAGER---Louise Johnson
PUBLICIST---Midge Richards
GENERAL SECRETARY---Jeanne Anne Corbin
RECEPTIONIST-TYPIST---
SECRETARY-BOOKKEEPER---Jessie Lee Fulton
MAIL ROOM---Stanley Zenor

AUDIENCE SERVICES

BOX OFFICE MANAGER---O. V. Dement
ASSISTANT BOX OFFICE MANAGER---Earlene Guthrie
BOX OFFICE PERSONNEL---

HOUSE MANAGER---
ASSISTANT HOUSE MANAGER---

MUMMERS THEATRE SCHOOL

ADMINISTRATIVE DIRECTOR---Mary Lee Ervin
FACULTY---Barbara Freeman Ina Mallonee
 Katherine Hammett Jim Maryott
 Dorothy Kienlen Jack O'Meara
 Florene Garner Dell Roberts

TECHNICAL STAFF

SET AND LIGHTING DESIGN-----Robert Steinberg
COSTUME DESIGN-----William Schroder
ASSISTANT COSTUME DESIGN-----Pamela Scofield
CUTTER AND COSTUME SHOP SUPERVISOR-----Peggy Slack
WARDROBE MISTRESS-----Helene Wilkinson
TECHNICAL DIRECTOR-----Steven Linn
ELECTRICIAN AND ASSISTANT LIGHT DESIGN---Bruce Owen
MASTER CARPENTER-----Paul Roggenbuck
ASSISTANT CARPENTERS-----Steve Milam
Gary Stevens
PROPERTY MISTRESS-----Diann Fay
ASSISTANT PROPERTY MISTRESS-----Florene Garner

PRODUCTION STAFF

ASSOCIATE ARTISTIC DIRECTOR-----John Wylie
ASSISTANT DIRECTOR-----Saylor Creswell
PRODUCTION STAGE MANAGER-----Bob Fahey
STAGE MANAGER-----Bonnie Allred
ASSISTANT STAGE MANAGERS-----Barbara Dilker
Harvey Schaps
JOURNEYMAN ASSISTANT STAGE MANAGER---Keith O'Leary
BACKSTAGE RECEPTIONIST AND PRODUCTION SECRETARY---
Dianne Schonwald

WHAT TIMES THINGS HAPPEN

Please be aware that the chances are excellent that SOMETHING else besides the activity you are engaged in is also going on in the building at the same time. Let us, therefore, strive to achieve ensemble without degenerating to interference, and harmony without becoming disruptive.

WHATEVER THE TIME THAT WHATEVER YOUR THING IS HAPPENS, we urge you to adopt one of two policies: (1) be on time, or (2) be too early. We only reiterate what we all already understand, of course, but it is important that at the appointed hour you be ready to do your thing, not simply in place ready to get ready.

THE ADMINISTRATIVE OFFICES observe the following schedule:

Monday through Friday: 8:30 a.m. to 5:00 p.m.

Sunday is the day off.

On Saturdays, only the receptionist-secretary is likely to be on duty.

THE BOX OFFICE observes the following schedule:

Tuesday through Saturday: 9:00 a.m. to 9:00 p.m.

Sunday: 12:30 p.m. to 9:00 p.m.

Monday: 9:00 a.m. to 6:00 p.m. (If there is the performance of a special production scheduled for a given Monday night, the box office will be open until 9:00 p.m.)

THE MUMMERS THEATRE SCHOOL holds classes Monday through Friday from 4:15 to 5:45 p.m. The number of classes held varies from day to day, as may their locations, some of which are rather unlikely in the first place. The "empty"

room into which you execute a flawless grand jete may be full of eager students.

GUIDED TOURS OF THE BUILDING are expected to be conducted Monday through Saturday at

PERFORMANCES FOR CHILDREN take place each Saturday at 2:00 p.m., and at almost any other time a sufficiently large group demands one.

MEETINGS of technical personnel, administrative personnel, production personnel, etc., are held regularly, if somewhat unpredictably.

AND THEN THERE ARE REHEARSALS AND PERFORMANCES. There will usually be three different rehearsals in progress: rehearsals for TWO upcoming productions on the space stage and one upcoming in the arena. In addition, there may be a play for children in rehearsal, as well as a production planned for special performance on Monday evenings.

Scheduling for these rehearsals will obviously depend on the actor's performance schedule, available spaces, etc., and will have to be posted from day to day.

PERFORMANCE SCHEDULES, however, are as follows:

Tuesday through Friday: 8:30 p.m.

Saturday: 5:00 p.m. and 9:00 p.m.

Sunday: 2:30 p.m. and 7:30 p.m.

It should be kept in mind that as a general policy each production on the space stage opens officially on Fridays. However, there is a subscription preview held on the prededing evening, and this is the production's first

audience. There are TWO official opening nights in the arena (since it will accommodate only half as many opening night subscribers) and they are Thursday and Friday. Similarly, there are two subscription previews: the preceding Tuesday and Wednesday.

THE BUILDING ITSELF WILL BE OPEN from 9:00 a.m. until a half hour after the evening performance is over. On Mondays, of course, it will be open in accordance with the administrative offices' schedule.

RULES OF THE---AS IT WERE---HOUSE

PUBLICITY:

We need a lot, and we hope that you will be able to help in this area whenever there is (as there sometimes is) an opportunity for a TV appearance or newspaper interview. Unfortunately, there are no columnists in OKC, so some very interesting bits and pieces go a-begging. However, the publicity department will be grateful for any lead (don't be shy) which might be built into a feature story. We do ask, however, that any opportunity for publicity be channeled through the publicity department. The idea that some member of the communications media is getting preferential treatment could do us all injury. Only the publicity department knows to whom we owe the next favor---or from whom we may hope to get the next favor.

As far as publicity pictures are concerned, there is generally only one call during the rehearsal period, then another in the hour preceding the first dress rehearsal. Also, rather than call production picture sessions during the run of a show, we have a photographer who takes photos FROM THE STAGE during the first dress rehearsal. He is wonderfully adept at anticipating blocking, and provides for the actor a refreshingly different "first audience."

COMPLIMENTARY TICKETS:

Each member of the staff is welcomed in the audience

of any production in which he is not appearing, and in addition is given two complimentary tickets to every production of the season, whether he appears in it or not. He may not, however, have these tickets on either the subscribers preview night or opening night, and it is possible that the box office might not be able to honor such requests for certain unusually popular performances. (That is not overwhelmingly likely.) Any unusual requests regarding comps (not covered by this simple ruling) may be taken to the box office manager. (We refer, for example, to such things as unexpected visits from people like the president--whether of the U.S.A. or the A.E.A.---Princess Anne, Walter Kerr, etc.) The box office manager is no pushover, but he has been known to respond to reason.

PAYDAY:

Checks will be in your mail boxes before rehearsal is over each Friday. (Please do not ask for salary advances, as that is something our business office is simply not equipped to handle.) The Liberty National Bank, within easy walking distance of the theatre, is the ideal place to cash them, if you do not wish to open your own account in OKC.

PARKING:

Now there's a problem. Once upon a time, parking spaces were included on the theatre grounds. Zoning authorities, however, required that the grounds be landscaped, so that only a few on-site parking spaces

remain. They are especially assigned to certain personnel whose work requires that they be in and out repeatedly during the working period. Please respect their ownership, and do not use them when they are "out", as they are quite certain to be "in" within a matter of moments. As for YOUR car, the best bet is the commercial lot just east of the theatre, where special rates are available for Mummings personnel.

YOUR LIFE IN THE BUILDING
(MORE RULES OF THE---AS IT WERE ---HOUSE)

BULLETIN BOARDS. There are bulletin boards in the administrative offices, at the set designer's office, and in the hall way just near the stage door. Here are posted pertinent schedules (rehearsals, etc.) and announcements (meetings, etc). Please check often the one(s) which relate to you.

MAIL BOXES. Those for administrative personnel are located in the "secretarial pool" area. Those for all backstage personnel in the hall way near the stage door. Check them frequently: they will contain mail which comes to you at the theatre, as well as inter-office messages and phone messages which may have been taken for you during the day.

KEYS TO YOUR DRESSING ROOM are also found in the hallway near the stage door, as well as a check-in sheet on which you are asked to note your arrival for rehearsals and performances.

MISCELLANEOUS I: CO-HABITATION. Dressing rooms will be assigned by the production stage manager. They are not numerous, but they are spacious. With the exception of certain artists who will be the guests of the company during the coming season, no one will be able to have a private dressing room; but if you have any special requests concerning your dressing room, bring them to the attention of the stage manager, who will

try to honor them. This impossibility that any man may be an island entire unto himself means, further, that one should be more than judicious about what one brings with him to the theatre. Pets we ask you not to bring at all, unless they can run lights. We discourage radios and portable TV sets in principle, believing that they tend to distract the most the very ones they do the most inform. However, moon landings and Toni awards are still novel, though the danger of disturbing innocent bystanders is really imminent in this area. Therefore, we ask that you consult not only your roommates, but your stage manager as well.

MISCELLANEOUS II: SIGHT-SEEING. We appreciate your interest in the work other people are doing; indeed, we think it is healthy that, for example, box office personnel likes to stop by during off hours to watch a carpenter mortise a joint (or whatever it is he may do to a joint). Whenever you are tempted to dwell in another's domain, however, please be absolutely certain you are not trespassing---and don't always take his "Why, no... not at all." at face value. Above all don't ask to use his phone, or ask him to cash a personal check.

MISCELLANEOUS III: THE OUTSIDE WORLD. Even during the day, when no performance is in the offing, remember that certain areas of the building are designated as audience areas, just as there are actor areas and shop areas, etc. This is not to imply that you should feel that audience areas are off limits to you: far from it. However, be aware that, for instance, your "shop area" or "actor

area" appearance or attitude might be slightly out of place in an audience area. Remember, in short, that you are in Rome. (Oh, we do speak metaphorically.)

If you want to bring a guest to rehearsal, first get the stage manager's permission; if it is a newsworthy guest, tell the publicity department even before you ask the stage manager. In general, of course, the green room is the most likely place to receive visitors, especially after performances, although during the day it is likely to be a very informal "actor area".

MISCELLANEOUS IV: REHEARSALS.

SMOKING is permitted in the rehearsal as long as one has a proper ash receiver. Crushing out cigarettes or dropping ashes on unauthorized surfaces (now that we no longer live in a circus tent) renders us near to apoplectic. (Smoking can be hazardous to your health in many ways.)

EATING AND DRINKING THINGS. We ask simply that you do not do that at all in the rehearsal. GRUDGINGLY that privilege is granted the director, who usually has no opportunity to leave the rehearsal, even when there is a break. GRUDGINGLY. (It should be noted that we have a producer who goes through the roof---at great expense to building maintenance---when people in rehearsal, whether actors or observers, read, embroider, sleep, or otherwise engage in activities unrelated to the rehearsal process. We have found the

best thing to do is to humor him in this regard.
VISITING THE REHEARSAL, whether by actors not in the scene or production and technical personnel on urgent observational projects, is welcomed (unless the director finds it inadvisable on a given occasion.) Please, however, enter the hall as unobtrusively as possible from the top, and resist arousing the latent paranoia which exists in some actors---and directors--- by refraining from audible discussions of either the work in progress or the latest baseball score.

MISCELLANEOUS V: PERSONAL MAID SERVICE. This item has been discontinued. Therefore, we fervently request your cooperation in preventive littering. We cannot afford a vast janitorial service, and we know that bare concrete floors seem to cry out for debris and cigarette butts. Resist their siren song and do whatever you can to "wash up" as you go along, whether yours is an "administrative area", a "shop area", an "actor area", or what have you. It is your own comfort which will ultimately benefit.

YOUR PRIVATE LIFE

YOUR PRIVATE LIFE is none of our business, of course, Unless it affects your work, and that's kind of hard to prove. Seriously, you may discover that you are almost continually in a position to perform valuable public relations work for the theatre, and thus for yourself. In this relatively small and (here and there) unsophisticated community you will encounter almost every day people who do not understand your work, people who want to know if you've ever met Rock Hudson, people who will say that they may come to the theatre now that they've met someone in the cast, people who may still consider you a lewd person and a purveyor of licentiousness (and either shun you or cling to you as a consequence. By and large, they have already come to understand how you learn all those words.) In short, there is still much missionary work to be done here. Of course that is not what you signed up to do, and it is through no fault of your own that you may find yourself under closer scrutiny OFFSTAGE than in some communities where you have worked. While not wishing to make you feel any responsibility in this area, we do hope that you can be patient and helpful with this very important missionary work when it pops up.

TRANSPORTATION is a mess. Like everywhere else, taxis are unobtainable and expensive, and public transportation undeserving of the name. Car pools are simple. There's always someone more than willing to give you a ride.

Also, the Central Oklahoma Transportation and Parking Authority does run buses. Calling 232-9880 will get you schedule and routing information.

IF YOU HAVE A TELEPHONE TO CALL FROM. That may require a deposit. (Remind the business office 236-6611, of your splendid record with the Manhattan people, and tell them you don't intend to make any long distance calls.)

YOUR ADDRESS AND TELEPHONE NUMBER should be given to the production stage manager (if you are in the acting company, a part of the production staff, or a member of the technical staff), or the general secretary (if you are administrative personnel) as soon as you've got them. Our goal is to be able to make up a staff directory before the season is over.

FLYING DOWN TO RIO. This could be accomplished over a Monday off, one supposes. And certainly we do not object to such out-of-town jaunts---even if we fear you might contract Montezuma's revenge in the process. possible ramifications of such trips, however, could be serious and farther-reaching than you might guess at first glance. For example, weather in the Great Southwest is wildly unpredictable, and travel accommodations are not so plentiful as they are in greater metropolitan areas. Therefore, we ask that you check out any projected out-of-town trips with the producer-director himself.

FUN AND GAMES. Try like mad to have some of each. You will soon discover that OKC is somewhat conservative, and the facilities for F & G are not so numerous as in

NYC---indeed, the liquor and bar regulations in Oklahoma are so complicated that they are best explained orally, with gestures---but that merely means your ingenuity will be stretched a bit, which may be a fun or a game in itself. Above all, when the urge for a party strikes you, do not become self-conscious because you cannot accommodate the entire staff or the entire front office or anything greater than the entire property department (that's two.) It is fairly certain that everyone understands that democracy, at the partying level, is usually psychologically unnerving and economically disastrous.

ABOVE ALL, WE DO HOPE THAT YOUR LIFE AMONG US IS HAPPY AND REWARDING. When we all agreed to room together this fall, we had every reason to suppose that you would enrich our lives, and the entire community of OKC. We sincerely hope that you will find the relationship gratifying as well.