



BEN BAGLEY'S
The Decline
And Fall
Of The Entire
World As Seen
Through The Eyes Of
COLE PORTER
18 - OCT. 7,

A CONTEMPORARY THEATRE

presents

BEN BAGLEY'S The Decline And Fall Of The Entire World As Seen Through The Eyes Of

COLE PORTER

with (in alphabetical order)

LAURA KENYON
JUDITH LIGHT
ORRIN REILEY
JOHN TOWEY
HENRIETTA VALOR

Directed by Robert Loper
Music Direction: Stan Keen
Choreographer: William Earl

PIANO: Stan Keen DRUMS: Tom Collier BASS: Gary Peacock

Vocal Arrangements & Musical Continuity by Stan Keen
Finale Vocal Arrangement by Bud McCreery

There will be one 15-minute intermission

Settings by Bill Forrester

Lighting by Phil Schermer

Costumes by Sally Richardson

Properties: Shelley Schermer

Technical Director: Dick

Montgomery

Stage Manager: Don Correll

Acknowledgments: St. Paul's Church (Episcopal); Seattle Opera Association; Pande Cameron & Company.

This production is presented by special arrangement with Ben Bagley, 1860 Broadway, New York, N. Y. 10023.

House Manager-John Renforth; Box Office-John Bodoia; Design Assistant-Carol Noyes; Apprentices-Gary Jackson, Stephanie Koff; NYC-Victoria R. Barfield, Rebecca Crowder, Roxie Laughlin.

Recent contributors to ACT: The R. D. Merrill Foundation (Patron).

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LAURA KENYON was last seen in PIZAZZ '73, a musical revue produced and directed by Ron Field for the Continental Baths. Previous to that she was just a simple chorus gal in the '73 revival of ON THE TOWN, doing her best to impersonate Carmen Miranda and standing-by for Mrs. Adolph Green (Phyllis Newman). Her first two years in New York City were spent dramatically when she landed her very first Broadway show, MAN OF LA MANCHA, in which she was stand-by for Mrs. Albert Marr (Joan Diener). During this very long phase she met Ben, revisited, Bagley, who starred her in the Boston Company of the COLE PORTER REVUE replacing the ailing Tammy Grimes, and has since featured her on his MORE UNPUBLISHED COLE PORTER album.

JUDITH LIGHT has just finished doing an original musical called **ALTOGETHER NOW** for the Milwaukee Repertory Theatre. Last season at the Seattle Repertory Theatre, she was "Lady MacDuff" in **MACBETH** and "Esmeralda" in **CAMINO REAL**; she was also in **SRT's CHARLEY'S AUNT** and **THE TAVERN**. Prior to her work in Seattle, she spent two seasons at the Milwaukee Rep doing various roles in **SPOON RIVER ANTHOLOGY**, **THE LIAR**, **YOU CAN'T TAKE IT WITH YOU**, **AS YOU LIKE IT**, "Isabella" in **MEASURE FOR MEASURE** and "Elizaveta" in **JOURNEY OF THE 5th HORSE**. Her acting experience includes a season at the California Shakespeare Festival in **RICHARD III**, **VOLPONE** and **THE KNACK**. She trained with Rennata Mannhardt in New York and is a graduate of Carnegie-Mellon University. She toured Europe as "Adelaide" in the USO production of **GUYS AND DOLLS**.

ORRIN REILEY comes to **ACT** directly from Beverly, Massachusetts where he was appearing as "Duane Fox" with Dorothy Collins in **APPLAUSE** and as "Jacob" in **THE ROTHSCILDS** with Shelley Berman. His Broadway credits include **SEESAW**, **DEAR WORLD**, **MAN OF LA MANCHA**, **APPLAUSE** and the Ron Field revival of **ON THE TOWN**. In 1972, he toured with Eleanor Parker in the national company of **APPLAUSE**. A native of Los Angeles, he received his initial training at U.C.L.A. and currently studies at the H. B. Studio in New York and with Solon Alberti. His stock appearances on both coasts are extensive. He made his movie debut in the MGM picture, **BELIEVE IN ME** and has done various television commercials.

JOHN TOWEY recently portrayed "Tranio" in **THE TAMING OF THE SHREW** at Buffalo's Studio Arena Theatre. He has appeared on Broadway in **PARIS IS OUT**, starring Molly Picon and Sam Levene. Off-Broadway audiences saw him in the critically-acclaimed **TO BE YOUNG, GIFTED AND BLACK**, for which he also cut the original cast album. Other off-Broadway productions include **A DREAM OUT OF TIME** and a bill of plays entitled **ARF** and **THE GREAT AIRPLANE SNATCH**. He has appeared in leading regional theatres in such productions as **REVIEW OF REVIEWS** at the Cincinnati Playhouse In The Park and **ONCE UPON A MATTRESS**, **BORN YESTERDAY**, **HENRY IV PART I**, **THREE MEN ON A HORSE** and **GALILEO** for the Pittsburgh Playhouse.

HENRIETTA VALOR played the lead in **JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS**, at the Village Gate as well as on Broadway. Other Broadway credits include **HALF & SIXPENCE** and **APPLAUSE**. Her night club credits include **UPSTAIRS AT THE DOWNSTAIRS** and the **CONTINENTAL BATHS**, both in New York City. She has been in **I DO I DO**, **SOUTH PACIFIC**, **TONIGHT AT 8:30** and **CAMELOT** and toured extensively for the USO in Europe, Africa and the Far East, including Vietnam. Just before coming to Seattle, she played the lead in **NOBODY'S EARNEST** (Williamstown, Mass.), the new musical version of **THE IMPORTANCE OF BEING EARNEST**. She studied opera on scholarship with Lotte Lehmann in Santa Barbara and acting with Alvina Krause, Northwestern University. She was runner-up in Metropolitan Opera Auditions in New York City and just completed a series of educational albums for Columbia Records.

WILLIAM EARL, formerly of New York City Ballet, is currently dance specialist for the Seattle Parks and Recreation Department at Madrona Dance Center. As a choreographer, his works have been seen in Oslo, Bergen, Stockholm, Munich and Berlin as well as Seattle and New York. He has some 45 television shows in five countries and a couple of appearances on Broadway to his credit and is a well-rounded dancer whose performances of both classic roles and modern works have brought critical acclaim. He has been a soloist with Radio City Music Hall, Jacob's Pillow, The National Ballet of Holland, Den Norske Opera, Cologne Opera, Frankfurt am/Main Opera, as well as festivals in Berlin, Munich, Geneva, Bayreuth and Salsberg.

STAN KEEN, Broadway theatre veteran, is now in his fifth season as Musical Consultant for ACT. He has served as Musical Director for ACT's productions of CELEBRATION, YOUR OWN THING, YOU'RE A GOOD MAN, CHARLIE BROWN as well as contributing original, incidental music and songs for THE CAUCASIAN CHALK CIRCLE, A CRY OF PLAYERS, THE ABSURD MUSICAL REVUE FOR CHILDREN and THE CHRISTMAS SHOW. He was coordinator for the Jazz Festival in connection with BUMBERSHOOT at the Seattle Center, and will be Musical Director for the Seattle Repertory Theatre production of JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS, later this year. He recently completed a symphonic work for the Spokane Symphony's Cultural Enrichment Tour.

Director, ROBERT LOPER. Mr. Loper is a faculty member of the University of Washington School of Drama and is well-known to audiences, both as a director and actor, through ACT, the Seattle Repertory Theatre and the University of Washington. He has directed OLD TIMES, THE BOYS IN THE BAND, ENDGAME, THE HOMECOMING, BLACK COMEDY, AFTER THE FALL and the off-season production of Dylan Thomas' UNDER MILK WOOD at ACT. Among the shows he has directed for the Seattle Repertory Theatre are THE PRICE and AND MISS REARDON DRINKS A LITTLE. Last summer he directed Chekhov's UNCLE VANYA at the Bread Loaf Summer Theatre in Vermont. Recently, he directed David Wagoner's new play AN EYE FOR AN EYE FOR AN EYE at the University of Washington.

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Dear ACT Patron:

As our 1973 summer season draws to a close, we want to take this opportunity to express our appreciation for your support. Our family of subscribers, this year, numbered 3,736, representing 74% of available seats. Single ticket buyers made for capacity audiences.

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P. Cameron DeVore
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All curtains 8:30 P.M. except Sunday at 7:30

Ticket Prices: Sunday through Thursday, \$3.50, \$4.50 and \$5.50; Friday and Saturday, \$3.90, \$4.90 and \$5.90

Ticket Exchange Information: Subscribers may exchange tickets for other performances of the same show. In order to make exchanges, the Box Office must receive the tickets at least 24 hours prior to the date and time printed on the ticket.

Tickets for ACT productions are available to students for \$2.00, during the half-hour prior to curtain time, if the performance is not sold out.

Acknowledgements

ACT's 1973 season is supported in part by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency created by Act of Congress in 1965.

ACT also acknowledges the support of the United Arts Council of Puget Sound.

Our thanks to PONCHO and our many friends who made contributions toward our purchase of this building, a transaction effected on February 21, 1973.

ACT wishes to thank all the members of the Volunteer Committees for their tremendous efforts and work on behalf of all the theatre's activities.

LOBBY ART SHOWS: Courtesy of the Polly Friedlander Gallery, 89 Yesler Way, Seattle, Washington 98104. Inquiries invited: 682-9385.

DOCTORS expecting calls during performances may give their names and seat locations to the House Manager, and the number 284-7395 to their call service.

COFFEE and SOFT DRINKS available in the lobby one-half hour before curtain time and during intermissions. No drinks may be taken into the seating area.

TAKING PHOTOGRAPHS or making recordings during performances is strictly forbidden.

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