

**TOM JONES' AND HARVEY SCHMIDT'S  
THE FANTASTICKS  
A CONTEMPORARY THEATRE**



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**ART IN THE LOBBY**

During the run of each play, ACT donates space in the upper lobby to individual artists and galleries. We feel that this gives the audience a chance to view new work, enhances their theatre experience, and affords ACT an opportunity to be of public service to the arts community. The art work is juried by professional artists who make recommendations to a committee of the ACT Board of Directors. For further information, call Pamela Powers, 223-6006.

The art exhibited at ACT during the run of THE FANTASTICKS is by architect Pierce Milholland. Originally from the East, Pierce was graduated from Trinity College and, in 1967, graduated from the University of Washington School of Architecture. Painting and photography have been lifelong interests of his and this exhibit features primarily watercolors with some photographs and three large oils. Pierce's work will also be displayed at the Equivalents Gallery on October 10th and at the Museum of History and Industry, sponsored by the Seattle Psychoanalytic Association, on October 27th.

**ACT WISHES TO THANK**

KATHLEEN PARSON'S HAIR DESIGN  
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Artistic Director

Andrew M. Witt  
General Manager

PRESENTS

## THE FANTASTICKS

by Tom Jones and Harvey Schmidt

Opening September 27, 1979

Director ..... John Kauffman  
 Musical Director ..... Stan Keen  
 Set Designer/Property Designer ..... Shelley Henze Schermer  
 Costume Designer ..... Sally Richardson  
 Lighting Designer/Technical Director ..... Phil Schermer  
 Production Stage Manager ..... Eileen MacRae Murphy  
 Assistant Stage Manager ..... Michael Weholt  
 Dance Direction ..... Jan Bonzon

### THE CAST

The Mute ..... John Kauffman  
 El Gallo ..... Jonathan Simmons  
 Luisa ..... Eileen Hawkins  
 Matt ..... Peter Boynton  
 Hucklebee ..... Stewart Ballinger  
 Bellamy ..... Clayton Corzatte  
 Henry ..... Jeffrey Steitzer  
 Mortimer ..... Steve Tomkins

\* \* \*

The Pianist ..... Stan Keen  
 The Harpist ..... Beverly Mann Statter

THE TIME: Then

THE PLACE: Act I — In the Moonlight

Act II — In the Sunlight

**THERE WILL BE ONE 15-MINUTE INTERMISSION**

### MUSICAL NUMBERS

#### ACT ONE

OVERTURE ..... *The Company*  
 TRY TO REMEMBER ..... *El Gallo*  
 MUCH MORE ..... *Luisa*  
 METAPHOR ..... *Matt & Luisa*  
 NEVER SAY "NO" ..... *Hucklebee  
& Bellamy*

#### IT DEPENDS ON

WHAT YOU PAY .. *El Gallo, Bellamy  
& Hucklebee*  
 SOON IT'S GONNA RAIN ..... *Matt  
& Luisa*  
 THE RAPE BALLETT ..... *The Company*  
 HAPPY ENDING ..... *Matt, Luisa,  
Hucklebee & Bellamy*

#### ACT TWO

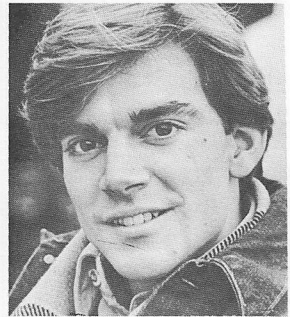
THIS PLUM IS TOO RIPE ..... *Matt,  
Luisa, Hucklebee & Bellamy*  
 I CAN SEE IT ..... *El Gallo & Matt*  
 PLANT A RADISH ..... *Hucklebee  
& Bellamy*  
 ROUND & ROUND .... *El Gallo, Luisa,  
& Company*  
 THEY WERE YOU ..... *Matt & Luisa*  
 TRY TO REMEMBER  
 (REPRISE) ..... *El Gallo*

# THE COMPANY



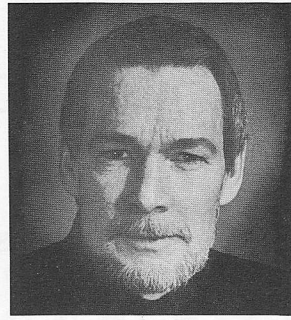
**STEWART BALLINGER** (*Hucklebee*) is re-creating the role he played twelve years ago on our stage. Since then he was seen as

"Edgar Allen Rich" in the ACT production of *CELEBRATION* and in two productions of the Seattle Opera. Stewart's numerous theatre credits include work throughout the country in such roles as "Woody" in *FINIAN'S RAINBOW*, "Tom Warren" in *SUNNY*, "Gaylord Ravenal" in *SHOWBOAT*, "Aristide Forestier" in *CAN CAN*, and a wide range of roles with the American Opera Company, the Los Angeles and San Francisco Light Opera Company, and others. His radio, television and nightclub credits include a winning performance on "Arthur Godfrey's Talent Scouts," NBC's "The Voice of Firestone," "Hollywood Showcase" on CBS, and "Jane Pickens and Her Escorts" at New York City's Waldorf Astoria.



**PETER BOYNTON** (*Matt*) comes to ACT for his Seattle debut directly from Woodstock Playhouse in New York State where he

just completed a run of *THE FANTASTICKS*. A resident of New York City, he has performed in numerous Off-Broadway productions, including the new musical *WHERE THE MUSIC IS*, starring Maureen Moore and Rex Everhart. Peter also played the mime/dance role of "Paris" in last year's revival of *THE GOLDEN APPLE*. He toured nationally as "Cliff" in *CABARET* and as "Rolf" in *THE SOUND OF MUSIC*. Peter holds a degree in Music Theory/Composition from the University of Massachusetts and is also a graduate of the National Theatre Institute at the Eugene O'Neill Theatre Center.



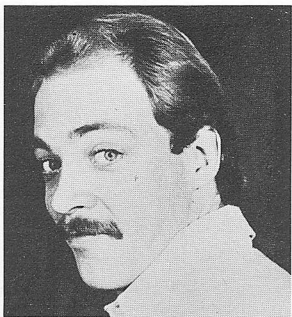
**CLAYTON CORZATTE** (*Bellamy*) is familiar to Seattle audiences as an actor and director. This season at ACT he appeared

on-stage in *FASHEN* and as "Stephen Hench" in *OTHERWISE ENGAGED*; he also directed our recent production of *HOLY GHOSTS*. Clayton's acting roles also include "Henry Carr" in *TRAVESTIES* in 1977 at ACT, "Moriset" in *13 RUE DE L'AMOUR* at The Seattle Repertory Theatre, "Pastor Manders" in *GHOSTS*, "Phil Hogan" in *MOON FOR THE MISBE-GOTTEN*, and "Dr. Tchebutykin" in *THREE SISTERS* at Intiman. He directed productions of *THE IMPORTANCE OF BEING EARNEST* at Intiman and in Cleveland, and *THE FOUR-POSTER* for the Alaska Repertory Theatre where he also appeared as "Sidney Bruhl."



**EILEEN HAWKINS** (*Luisa*) is making her first appearance on a Seattle stage. She appeared Off-Broadway as "Kate Percy" in

*HENRY IV, PART 1*. Eileen's extensive regional and stock credits include "Ophelia" in *HAMLET*, "Cecily" in *THE IMPORTANCE OF BEING EARNEST*, "Pegeen" in *THE PLAYBOY OF THE WESTERN WORLD*, and "Jill" in *BUTTERFLIES ARE FREE*. She also performed in lead roles in *FIDDLER ON THE ROOF*, *THE SOUND OF MUSIC*, *ROBERT AND ELIZABETH*, and she toured for nine months with the National Company of *SHENANDOAH*, starring John Raitt. Eileen's film credits include *AN UNMARRIED WOMAN*, Woody Allen's *MANHATTAN*, *STARTING OVER*, and the PBS series *THE BEST OF FAMILIES*. Recently Eileen made her directorial debut as a Guest Artist at Mississippi State University, where she staged *THE FANTASTICKS*.



**JONATHAN SIMMONS** (*El Gallo*) is making his first appearance at ACT, although he has been seen and heard many times in this

area. Earlier this year he served an understudy role in The Seattle Repertory Theatre's production of *SIDE BY SIDE BY SONDEHEIM* and appeared as "Kenny" in *CRIMES OF PASSION* at the Skid Road Theatre. Jonathan played "Sextimus, the Mute King" in *ONCE UPON A MATTRESS* at the Palace Theatre, and appeared in *KISS ME KATE*, *SHOWBOAT*, *PIPPIN*, and *A LITTLE NIGHT MUSIC* with the Bigfork Summer Playhouse in Montana. He was also seen as "Figaro" in *THE MARRIAGE OF FIGARO* with the Great Falls Symphony, "Dr. Falke" in *DIE FLEDERMAUS*, and "Tommy Albright" in *BRIGADOON*. And he has appeared previously as "El Gallo" in both stock and touring companies.



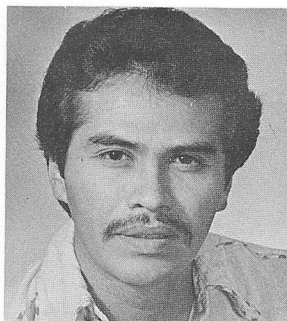
**JEFFREY STEITZER** (*Henry*) is known for both his acting and his directing. For the Poncho Theatre he directed *THE ICE WOLF*,

*ALADDIN*, and *THE HOBBIT*. At the Palace Theatre he directed *I DO, I DO* and *GUYS AND DOLLS*; at the Bathhouse Theatre, *THE GHOST TRAIN* and *BAY CITY BLUES*. He also teaches at the University of Washington in the professional actors training program. As an actor, Jeffrey was seen in *DANDY DICK*, *THE MISANTHROPE*, *YANKS 3 DETROIT 0*, *TOP OF THE 9TH*, *THE AMAZING FAZ*, *AMERICAN BUFFALO*, and re-creating his role as "Faz" in *SKUNGPOOMERY*, all at The Empty Space Association. Also at Empty Space he staged the premiere productions of *PILKS MADHOUSE*, *KNUCKLE*, *GOSSIP*, *ILLUMINATUS I, II, and III*, and *ZASTROZZI*.



**STEVE TOMKINS** (*Mortimer*) has appeared on many stages in the Seattle area, including a performance as "Martin" in *STRE-*

*AMERS* here at ACT. His work at The Empty Space Association includes "Bobby" in *AMERICAN BUFFALO*, "Ernest the Dog" in *GERTRUDE*, the title role in *TOM THUMB*, and "Two" in *THE AMAZING FAZ*. At the Palace Theatre Steve performed as "Benny Southstreet" in *GUYS AND DOLLS*, as well as in The Seattle Repertory Theatre's *MUCH ADO ABOUT NOTHING*. For three seasons he toured with the Rep's "Children's Show" and he co-authored *THE ENERGY SHOW*.



**DIRECTOR JOHN KAUFFMAN** (*The Mute*) is another familiar actor/director for many area audiences. Earlier this season John

appeared in the ACT premiere presentation of *FANSHEN* and, last season, played "Abidin" in ACT's North American Premiere of *MAKASSAR REEF*. Recently he appeared as "David Joe" in *THE ECSTASY OF RITA JOE* for The Citadel Theatre in Edmonton and he directed *WAR PLAY* for the Ethnic Cultural Center, *THE ENERGY SHOW* for The Seattle Repertory Theatre, and *THE VOICE OF THE MOUNTAIN* for The Empty Space Association. In 1972 John won an Emmy Award for a one-man production called *THE INDIAN EXPERIENCE*, a collection of thoughts, writings, traditions, and legends of Native American people. He was also seen in featured roles in "McCloud" and "I Will Fight No More Forever," and he will appear in the upcoming television movie "High Ice." We are also extremely pleased that John is re-creating the role of "The Mute" which he played in ACT's 1967 production.



**MUSICAL DIRECTOR STAN KEEN** (*The Pianist*) is also the musical director for the Emmy Award-winning children's series

"BOOMERANG" on KOMO-TV. Stan is an Emmy Award winner himself and was musical director for The Seattle Repertory Theatre's production of *SIDE BY SIDE BY SONDHEIM* and, earlier this year, he produced *JOY! — A MUSICAL TRIBUTE TO DUKE ELLINGTON* for the Imagination Celebration at the Kennedy Center in Washington, D.C. *JOY!* was later seen in Chicago, Vancouver (B.C.), and here in Seattle. Stan's record company, Keen Records, has just released "Journey Without Maps," the premiere recording of the Northwest Jazz Sextet, which Stan founded and directs.

**BEVERLY MANN STATTER** (*The Harpist*) was the original Harpist for *THE FANTASTICKS* when it opened on May 3, 1960, at New York's Sullivan Street Playhouse. She is a native New Yorker, a piano-major graduate of the Juillard School of Music, and performed for several Broadway musicals, including *MAME*, *THE SOUND OF MUSIC*, *110 IN THE SHADE*, and *NO STRINGS*. Since her arrival in Seattle three years ago, Beverly has appeared with The Seattle Repertory Theatre, Seattle Concert Theatre, the Cirque Dinner Theatre, at the Olympic Hotel, the Seattle Art Museum, and at many local churches. The *Seattle Times* described her work as "accomplished" and today Beverly teaches piano privately.



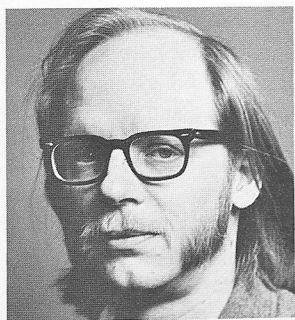
**SET DESIGNER/PROPERTY DESIGNER SHELLEY HENZE SCHERMER** is a graduate of the University of Washington, and has

been ACT's property master for six years. In addition, she has designed sets for ACT's *MAN AND SUPERMAN*, *HENRY IV, PART I*, *A CHRISTMAS CAROL*, *LADYHOUSE BLUES*, and designed the masks and scenery for the Young ACT Company's production of *THE ODYSSEY*, which played at the Kennedy Center in Washington, D.C., this last February. Shelley has also designed for The Seattle Repertory Theatre, Empty Space Association, Intiman, The Palace Theatre and the Floating Theatre Company, and, for a change of pace, was one of the dancers in ACT's production of *A CHRISTMAS CAROL* last December.



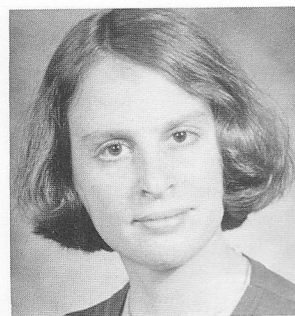
**COSTUME DESIGNER SALLY RICHARDSON** received her undergraduate degree from Whitman college in drama and her

masters degree from the University of Washington in costume design. She has been ACT's resident costume designer for the last two years. Last year, Sally designed the costumes for the Empty Space's marathon production *ILLUMINATUS*. She has also recently designed costumes for the Seattle Opera's *THE TOY SHOP* and Poncho Theatre's *DOC MAYNARD*.



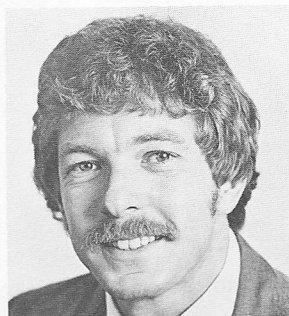
**LIGHTING DESIGNER/TECHNICAL DIRECTOR PHIL SCHERMER** received his master's degree from the University of

Washington. Phil has been ACT's technical director for the past three and a half years. He has designed lighting for *FANSHEN*, *THE SHADOW BOX*, *MAKASSAR REEF*, *A CHRISTMAS CAROL*, *DESIRE UNDER THE ELMS* and *THE CLUB*, and many other plays over the last twelve years at ACT. At The Empty Space Association, Phil designed lighting for *AMERICAN BUFFALO*, *A PRAYER FOR MY DAUGHTER* and *HEAT*, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage. Phil has also designed sets for *BUTTERFLIES ARE FREE* and *FIRE!* at ACT.



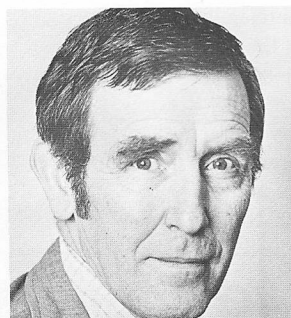
**PRODUCTION STAGE MANAGER EILEEN MACRAE MURPHY** is in her sixth season as production stage manager for

ACT. In the past eight years, she has stage managed over 45 major productions. A graduate of the University of Washington, she received her master's degree in directing. In 1976, she directed *FIRE!* at ACT, and in 1977 the *WHISTLESTOP REVIEW* for The Young ACT company. Among her other directing credits are *INTERMEZZO*, *LOSERS*, *SUNDAY FUNNIES* and *THE PUBLIC EYE*. She has acted in productions of *THE CRUCIBLE*, *BAAL*, *ALICE IN WONDERLAND*, and *PLAYBOY OF THE WESTERN WORLD*.



**GENERAL MANAGER ANDREW M. WITT** has had experience in many facets of theatre as a former actor, stage manager

and director. His directional credits include *BRECHT ON BRECHT* for the Intiman Theatre, *THE HOSTAGE* at the Anacortes Community Theatre, *YANKEE DOODLE* for Seattle Junior Programs, productions for the University of Washington and the Marion Art Center in Massachusetts. He was technical director for the Bathhouse Theatre in Seattle and technical assistant for the National Playwrights Conference at O'Neill Center in Waterford, Connecticut. Andy is on the Board of Directors of Allied Arts of Seattle, and a member of the Board and Executive Committee of the Arts Alliance of Washington State. A graduate of the Monson Academy in Massachusetts, Andy earned a B.A. in theatre from Wesleyan University and a M.A. in drama acting/directing from the University of Washington. He sits on the Advisory Board of the Factory of Visual Arts and the Washington Volunteer Lawyers for the Arts, and created Seattle's half-price ticket booth operation in the Westlake Mall, *TICKETS: TONIGHT*.



**ARTISTIC DIRECTOR GREGORY A. FALLS** is the founder of A Contemporary Theatre, where he directed more than 50 produc-

tions, including *HENRY IV, PART I* and *BALLYMURPHY* last season, as well as *A CHRISTMAS CAROL*, which he adapted, and *THE ODYSSEY* with the Young ACT Company, which performed this spring at the John F. Kennedy Center. He is the author of this year's new play, *THE FORGOTTEN DOOR*, which The Young ACT Company toured through the Washington Cultural Enrichment Program. Greg founded the Champlain Shakespeare Festival in Vermont, and was artistic director for four years, directing *HAMLET*, *RICHARD II*, and *HENRY IV*, among others. For ten years he was the executive director for the School of Drama at the University of Washington. A Fulbright Scholar, he is listed in "Who's Who in the American Theatre" and "Who's Who in the West." Among other honors, in 1973 he received a Gold Medal from ACTF, John F. Kennedy Center, for his contribution to American Theatre.

# BACKSTAGE with Jack Leahy

"Try to remember."

## THE FANTASTICKS

It was during their senior year at the University of Texas that Tom Jones and Harvey Schmidt became infected with a wild enthusiasm for the work of the romantic French playwright, Edmond Rostand. Their idea was to find a suitable Rostand play, adapt it into a musical, produce it in New York, and immediately become millionaires.

Their first problem was to decide which Rostand play to adapt. They read and re-read his plays, especially those with a strong lyrical and romantic strain. *CYRANO*, *L'AIGON* and *CHANTECLER* were all possibilities.

There was another play, *LES ROMANESQUES*, that Jones and Schmidt had heard about, the first that Rostand had ever written, but which had been buried and forgotten except for an occasional mention in biographies. The young would-be millionaires wanted to read it; but, alas, even though the state of Texas has many, many things, it did not have a single copy of Edmond Rostand's *LES ROMANESQUES*.

Undeterred by their home state's shortcomings, the young Texans wrote to a rare-book seller in Paris, who after much search, unearthed a copy in French. Jones and Schmidt (with a little help from their friends and a good French dictionary) doggedly set about translating it, and what they came up with enchanted them even more than the later, more celebrated Rostand plays.

*LES ROMANESQUES* was a sort of pastoral idyll, a masque about a boy and girl in a never-never bucolic land, who must arrange secret trysts because their fathers are enemies. They pursue their wooing from tree branches that overhang the wall erected between their father's respective gardens.

Of course, the fathers really want their children to marry; so being French, thus wise, they have deliberately enticed the match by pretending to oppose it. In order to add more spice, they have even gone so far as to hire an actor to stage an abduction of the girl so that the boy can rescue the fair maiden in distress. The ploy is a suc-

cess, the marriage is arranged, but . . . they do not live happily ever after. Rostand was, after all, a writer of romance, not fairy tales; so, as with the later *CYRANO*, he adds a touch of ruefulness, a dash of remorse, a sprinkle of poignancy to the honeymoon, and the boy and girl find themselves facing the disillusionments of the commonplace.

With the Schmidt and Jones version, however, true love wins out over all difficulties. And True Love Triumphant was a theme that audiences have clearly preferred, for *THE FANTASTICKS* is now in its nineteenth year of production at the Sullivan Street Theatre in New York. About the only change in the play during that time was that The Girl's skirt has gone from the below-the-knee "New Look" of the late '50s, to the "Micro-Mini" of the '60s, to the knee length of the '70s.

Its investors have realized some 5,000% profit. The show has outlasted five American presidents and has survived endless New York crises: newspaper strikes, blizzards, the New York blackouts, transit strikes, Actor's Equity strikes, and a three-week loss of telephone service.

The eight roles of the play have now accounted for some 140 actors and actresses in New York alone. Countless others have appeared on the road, for twelve national companies have toured the musical at one time or another. All together over 3,400 productions have been done.

That kind of track record obviously means that *THE FANTASTICKS* has real appeal. A drama critic, for example, might point out that, because of the sparse staging, the audience has to use its imagination and is thus brought into the action. Like the Japanese Noh play, real things are suggested by images: a mute holding up a stick becomes a wall. We identify further because we have the friendly El Gallo keeping us informed of what is going on and what will happen, so that when ACT II "reality" rears its Monday morning head, we're not really too worried.

Simple? Yes. Sentimental? Absolutely. Contrived? Shamefully! And yet audiences throughout the world, night after night, really do remember that time of growing pains, that warmth of a long-ago, far-off summer twilight. And follow.

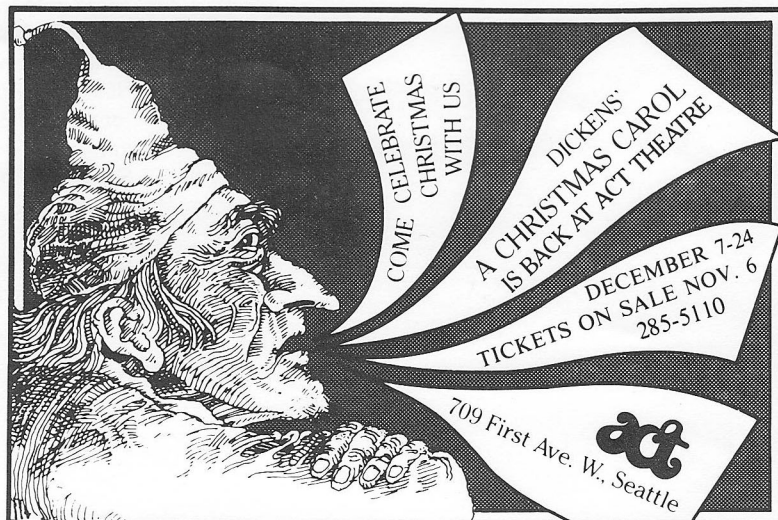
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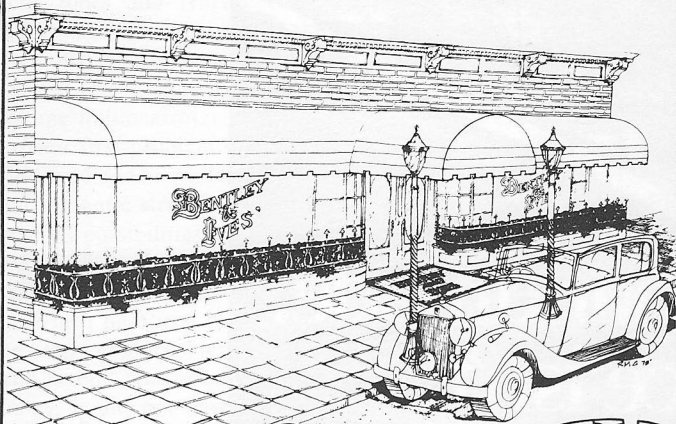
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**NO TICKET REFUNDS CAN BE MADE . . .** but subscribers may exchange tickets for any other performance of the same show, providing the box office receives the tickets 24 hours before the date and time printed on the tickets.

**STUDENTS AND SENIOR CITIZENS . . .** can buy single tickets for \$3.50, one-half hour before curtain time, if there are seats available.

**GROUP DISCOUNTS** for theatre parties of twenty or more persons are available. Discounts range from 10 to 20 percent off, depending on the size of the group and the performance date. To arrange for group sales—for a corporate family event, a couples' night out, or a fundraising benefit for your organization or business—call Louise Cummings, 285-3220.

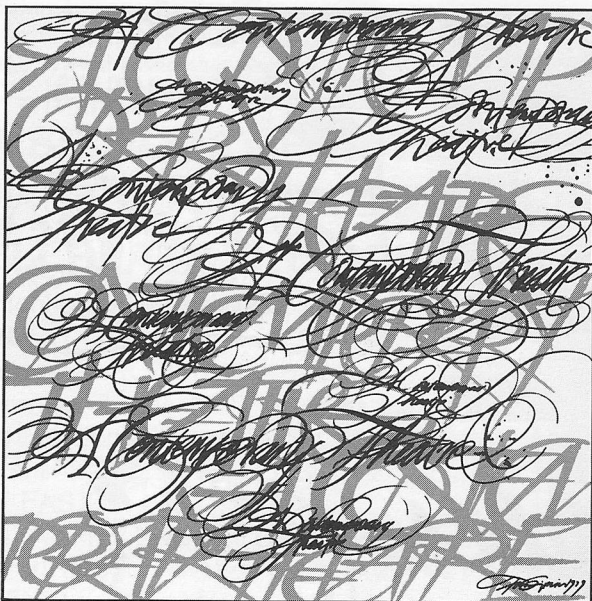
**TO OUR OPENING NIGHT AUDIENCE . . .** complimentary refreshments and wine are served in our rehearsal room, Backstage, following the opening night show, to honor the cast. You are invited to be ACT's guests. Wine is courtesy of the Pike and Western Wine Merchants.

**DOCTORS . . .** expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-4314 to their call service.

**REFRESHMENTS . . .** are available in the downstairs lobby only, one-half hour before curtain time and during intermissions. No drinks may be taken into the seating areas.

**SMOKING** in downstairs and outer lobby only.

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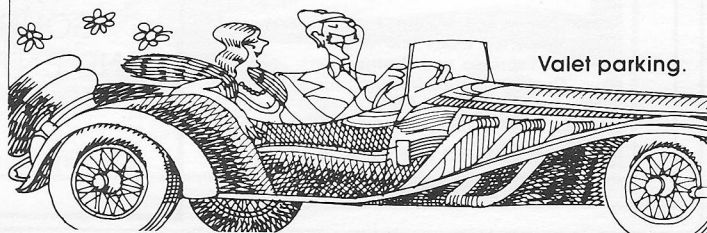
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