

ARTS

LINE

A CONTEMPORARY THEATRE
EDITION

Volume IV, No. 7
November, 1986



A Contemporary Theatre

Gregory Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

Little Shop of Horrors

Book & Lyrics by **Howard Ashman** Music by **Alan Menken**

Based on the film by Roger Corman. Screenplay by Charles Griffith.

Co-Sponsored by the 1986 ACT Corporate Circle

October 23 - November 23, 1986

Director	Anne-Denise Ford
Music Director	Todd Moeller
Choreographer	David Nash
Set Designer	Shelley Henze Schermer
Costume Designer	Laura Crow
Lighting Designer	Jody Briggs
Sound Designer	Mac Perkins
Puppets Designer	Martin P. Robinson
Vocal Arrangements	Robert Billig
Orchestrations	Robby Merkin
Stage Manager	Jorie Wackerman

The Cast

in order of appearance:

Chiffon	Doris Hayes
Ronnette	Michelle Blackmon
Crystal	Kyra Hider
Mushnik	Ron Lee Savin
Audrey	Jan Maxwell
Seymour	William Weir
Orin/Bernstein/Snip/Luce and everyone else	David Silverman
The Plant: Audrey II (Manipulation)	William Szymanski
The Plant: Audrey II (Voice)	James M. Caddell

The Musicians

Keyboards	Linda Dowdell
Drums	Greg Keplinger
Bass	Steven M. Klein
Piano	Todd Moeller

There will be one intermission.

ACT wishes to thank and acknowledge **CITICORP+** for support toward rental of *The Plant: Audrey II*.

Originally produced by the WPA Theatre (Kyle Renick, Producing Director). Originally produced at the Orpheum Theatre, New York City, by the WPA Theatre, David Geffen, Cameron Mackintosh and the Shubert Organization.

Little Shop of Horrors was originally directed by Howard Ashman with Musical Staging by Edie Cowan.

Presented by special arrangement with Samuel French, Inc.

Don't Feed The Plants

Howard Ashman, playwright, lyricist and the original director of *Little Shop of Horrors*, writes, "*Little Shop of Horrors* satirizes many things: science fiction, B movies, musical comedy, and even the Faust legend." Ashman, along with Alan Menken, has succeeded in satirizing these seemingly disparate elements in their production of *Little Shop*, which recently celebrated its Fourth Anniversary at the Orpheum Theatre in New York.

Based on the 1960 Roger Corman film of the same name, this play is a musical comedy spoof of everything sacred to American pop culture. Corman's film, a masterful clash of the most popular genres of the '50s and '60s, marked the film debut of Jack Nicholson (as a masochistic dental patient). Ashman and Menken's characters are embodiments of various American icons (Brando, Dean, Monroe, The Supremes), favorite movies (*Godzilla*, *Fiddler On The Roof*, *Snow White*, *West Side Story*), and just plain entertainment.

This musical appeals to fans of those B movies, to fans of American musical theatre, and to that generation of music lovers who survived and flourished in the '50s and '60s.

Perhaps the appeal of this play has to do with nostalgia for an identifiable era when things seemed clearer or simpler. Maybe it has to do with the fable's mythical undercurrents: unlimited power in return for unlimited destruction. Maybe we like to be entertained and frightened at the same time. Maybe we just like a good romance that is ultimately about hope and love.

The period in which this play occurs is one where the tough edges of the late '50s were mixed with the aspirations of the early '60s. This was most obvious in the musical styles of the time.

Harmonized group vocals have been a part of every stage of rock 'n roll's development, but were especially prominent in the '50s. No particular name was given to this form of R&B music at the time, but today we call it "doo-wop," after the many characteristic "doo-wop" syllables in these songs. The popular groups of the '50s struck a compromise between the Orioles-Ink Spots ballad style and the fervour of rhythm and gospel groups like the Platters and the Coasters.

On the heels of this doo-wop music was the celebratory music of the "girl-groups"—music that focused on innocence and the loss thereof; on love, lust and low-down sex; on optimism and sentiment. The music provided by these ladies was beautifully crafted, with tight harmonies. Among the groups that

were popular were the Chiffons, Ronnettes, Crystals, and the Shangri-Las.

Finally, the influence of soul music (or "salvation time") is not to be ignored. Artists like Otis Redding, Wilson Pickett, and James Brown have influenced the electronic, theatrical aspects of rock 'n roll forever.

What Ashman and Menken have ultimately succeeded in doing is taking a chance with the musical form by "going too far" rather than not far enough. It is a philosophical approach to writing new musicals that involves different sounds, depends on collaboration, and invites participation. In America, where the gulf between Broadway and pop records has grown increasingly wide, this approach is refreshing. But our musical tradition, which

is currently economically shaky, depends upon "hits." There must be a passion for this kind of approach, for dramatic songwriting, for new musical forms or new ways of looking at old ones. Ashman and Menken try to feed that passion with *Little Shop*. We (the directors, designers, cast and crew) feel that kind of passion and pleasure about this piece. Enjoy!

One final thought:

Little Shop of Horrors has been described as the horticulturist's guiltless answer to *Sweeney Todd*. Remember—if you sell your soul to a plant, you'll end up eaten alive. Don't feed the plants!

—Anne-Denise Ford
Director

MUSICAL NUMBERS

ACT I

"Prologue (Little Shop of Horrors)"	Chiffon Crystal, Ronnette
"Skid Row (Downtown)"	Company
"Da-Doo"	Seymour and Girls
"Grow for Me"	Seymour
"Don't It Go to Show Ya Never Know"	Mushnik Seymour, Girls
"Somewhere That's Green"	Audrey
"Closed for Renovation"	Mushnik, Seymour, Audrey
"Dentist!"	Orin and Girls
"Mushnik and Son"	Mushnik and Seymour
"Feed Me (Git It)"	Seymour and The Plant
"Now (It's Just the Gas)"	Orin and Seymour

ACT II

"Call Back in the Morning"	Audrey and Seymour
"Suddenly, Seymour"	Seymour, Audrey, Girls
"Suppertime"	The Plant
"The Meek Shall Inherit"	Seymour, Orin, Girls
"Finale (Don't Feed the Plants)"	Company

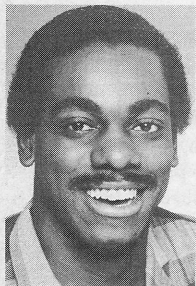
Understudies never substitute for listed players unless a specific announcement is made at the time of the performance. The following are understudies for *Little Shop of Horrors*: J. K. Ross for *Seymour*; Jane Bray for *Audrey*; Larry Albert for *Mushnik*; Sharon Chapple for *Chiffon, Ronnette and Crystal*; Brian Kerns for *Orin, et al.*; Ken Michaels for *Audrey II*.

WHO'S WHO

MICHELLE BLACKMON (*Ronnette*) makes her first ACT appearance with this production. She was recently seen in The Group Theatre's *A... My Name is Alice* and also appeared there in *Nuts* and *Voices of Christmas*. Her other area credits include *Thurber in Sign*, *The Snow Queen*, *Great Expectations*, and *Pinocchio*, all at Seattle Children's Theatre. She also appeared in *Myth Weavers* at Intiman and in *For Colored Girls Who Have Considered Suicide/When The Rainbow Is Enuf* with NDABA Cultural Ensemble in Tacoma.



JAMES M. CADDELL (*Audrey II: Voice*) is another newcomer to ACT. He has performed on Broadway, as well as with the national tour of *Pirates of Penzance*. His stage credits also include *Applause* and four years working with country music singer Loretta Lynn. His television credits include "The Julie Andrews Show," "The Rich Little Show," and "The Bea Arthur Show." Northwest audiences may remember him as a Kielbasa Link in the Oberto television commercials. James lives in the Seattle area, and by day is a hairdresser in Federal Way.



DORIS HAYES (*Chiffon*) has been performing locally and abroad for the past six years. She performed as lead singer in such shows as Greg Thompson's *Boardwalk Follies* and Richard Francisco's *All About Women* in Atlantic City and Bermuda. Locally, Doris was seen in Ben Vereen's revue *Get Your Boogie Down* at the Seattle Music Hall. She is a former Miss Washington and a 1980 Miss America finalist. She also traveled to Europe and Egypt as a member of a U.S.O. troupe. This is her first appearance at ACT.



KYRA HIDER (*Crystal*), a native Californian, comes to Seattle via Indiana, where she portrayed Chiffon in *Little Shop of Horrors*. Her credits include Alice's Daughter in *Big River* at the La Jolla Playhouse and Susanna Walcott in *The Crucible* at The Milwaukee Rep. Last spring Kyra performed with the Great American Theatre Company in *Toby*



Tyler as Mr. Stubbs. Other musical roles include *The Mistress in Evita*, Agnes in *Gypsy* and Joice Heath/Blues Singer in *Barnum*. This is Kyra's first appearance in the Northwest.

JAN MAXWELL (*Audrey*) makes her ACT debut after recently appearing in Peter Sellars' production of *The Seagull* at the Kennedy Center in Washington, D.C. Her New York credits include Lucetta in *Two Gentlemen of Verona*, Cecily in *The Importance of Being Earnest*, and Susannah in *My Child*. Jan was also seen in the role of Lily in the national tour of the Broadway hit *Annie*. Regionally her roles have included Lizzie in *The Rainmaker*, Sally Bowles in *Cabaret*, and the title role in *Evita*.



RON LEE SAVIN (*Mushnik*) was last seen at The Philadelphia Festival Theatre of New Plays in *The Tablecloth of Turin*, part of Ron Carlson's *Big Foot Stole My Wife and Other Monologues*. Prior to that he appeared in *Sand Mountain* as Radley Nollins and St. Peter. Ron's Off-Broadway credits include *Streethat*, *The Road to Hollywood*, *Greater Tuna*, *Robin Hood*, and *Francis*. For nine years, Ron "performed" as a high school teacher in Chesapeake, Virginia, and Stuttgart, West Germany. Since leaving that arena, he has been seen in productions of *West Side Story*, *Chicago*, *Oliver!*, *Fiddler On The Roof*, *The Crucible*, *Pinocchio*, *Shenandoah*, and *My Three Angels* in stock, regional theatre, dinner theatre, and children's theatre. He has appeared in numerous feature films and is frequently seen in various roles on CBS's "The Guiding Light." This is Ron's first appearance at ACT.



DAVID SILVERMAN (*Orin/Bernstein/Snip/Luce and everyone else*) was last seen at ACT in our 1985 Songworks hit *Doctors and Diseases*. He also appeared on ACT's stage as a member of the improvisational group *None of the Above* in the 1984 and 1985 Songworks Monday Series. A native New Yorker, David began his theatre career in California, where he studied acting, directing, dance, and voice. His acting credits range from *The Mikado* to Shakespeare's *Much Ado About Nothing*. David is well-known to

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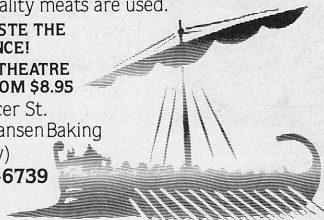
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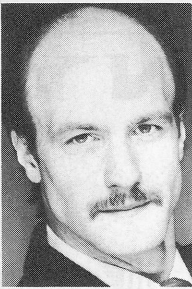
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Northwest audiences as one of the dancing Crab Legs in the Sea Galley television commercials.

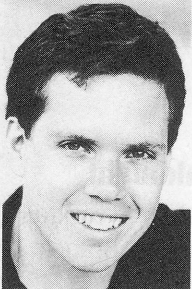


In 1980 he won the first "Seattle Stand-up Comedy Competition" and has since performed opening comedy routines for The Brothers Four, The Lettermen, The Persuasions, Ernestine Anderson, and Timothy Leary.

WILLIAM SZYMANSKI (*Audrey II: Manipulation*) first met Audrey II working backstage on *Little Shop of Horrors* in New York and went on to make his debut as the carnivorous plant in Los Angeles in 1983. In 1984-85 he performed the role for the national touring company, "gobbling up" audiences in such places as Boston, Denver, and San Francisco. He began his acting career in college in his native Nebraska and moved to New York in 1975. He has appeared Off-Broadway in *Big Bad Burlesque* and *It's to Laugh*. His television credits include appearances on "Another World" and "Search for Tomorrow." Audrey II is Bill's first work as a principal puppeteer. He studies the martial arts and has been certified by the Society of American Fight Directors.



WILLIAM WEIR (*Seymour*) was recently seen at ACT as Gary Fulcher in the Songworks PONCHO Monday Series production of *Bridge to Terabithia*. He has also been seen locally as Willy in *Little Lulu* and as Edgar in *Robin Hood*, both at Seattle Children's Theatre. Other stage credits include the title role in *Pippin*, Feste in *Twelfth Night*, Benvolio in *Romeo and Juliet*, Trinculo in *The Tempest*, Sancho in *Man of La Mancha*, and the Trick Cyclist in *Spokesong*.



ANNE-DENISE FORD (*Director*) was last year named one of ACT's first Resident Directors and earlier this year staged The Young ACT Company's production of *A Wrinkle in Time*. She previously served as ACT's Assistant Artistic Director and Company Manager. For the ACT Mainstage, Denise co-directed the American premiere of



Maydays and the two-part production of *The Greeks*. For The Young ACT Company she has directed *Aladdin and the Magic Lamp*, *The Persian Princess*, and *Step on a Crack*, plus our last two productions of *A Christmas Carol*. She has directed in professional community theatres throughout the U.S. and in Greece, and last spring directed *As You Like It* for The Oregon Shakespearean Festival. Denise worked on the original production of *A Chorus Line* at the New York Shakespeare Festival and serves as artistic director of Civic Light Opera in Seattle, for whom she staged *Sweeney Todd* last year.

This production of *Little Shop of Horrors* is co-sponsored by the 1986 ACT Corporate Circle, a group of special contributors who recognize the vital link between the arts and business, whose membership here is a direct investment in the quality of life of our region and in ACT Theatre. We honor these businesses:

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HOWARD ASHMAN (*Book & Lyrics*) Ashman's work as a librettist, lyricist, and playwright has been performed at Washington's Arena Stage, Houston Grand Opera, Pittsburgh Light Opera, Princeton's McCarter Theatre, and Philadelphia's Annenberg Center. He has directed at Arena Stage, Manhattan Theatre Club, the O'Neill Center's Composer/Librettists Conference, and WPA. He is the recent recipient of a Musical Theatre Grant from the National Endowment for the Arts. Ashman was named by the Outer Critics Circle and the Drama Desk for Outstanding Lyrics for *Little Shop of Horrors*.

ALAN MENKEN (*Music*) received the 1982-83 Outer Critics Circle Award for best score for *Little Shop of Horrors*, which was named best musical by the New York Drama Critics, the Drama Desk, the Outer Critics Circle, and London's *Evening Standard*. Menken also received a Grammy nomination for best original cast album for the recording of *Little Shop* and was awarded the BMI Award for a body of work for the musical theatre that includes music and lyrics for

Patch, Patch, Patch and *Real Life Funnies* and music for *God Bless You, Mr. Rosewater*, *Battle of Giants*, *The Dream on Royal Street*, and *Little Shop of Horrors*. Menken traces his career highlights back to Lehman Engel and the BMI Musical Theater Workshop, where he composed music and/or lyrics for numerous musicals including the forthcoming television musical "The Messiah on Mott Street" with lyrics by David Spencer. Most recently, Menken has composed the score for *Kicks* (book and lyrics by Tom Eyer), which will be presented on Broadway this season.

TODD MOELLER (*Music Director*) has been a music director and accompanist at many Seattle theatres, including The Seattle Rep, The Empty Space, the Bathhouse, and ACT, where he most recently served as music director for the Songworks PONCHO Monday Series production of *Martin* and last year as accompanist for *Doctors and Diseases* and *A Little Bit O' Lehrer*. Todd's other recent credits include *Say It With A Song* for the Bathhouse Sunday Series and *Everything You've Always Wanted... And A Little More Lehrer* at the Courtyard Theatre in Edmonds.

DAVID NASH (*Choreographer*) recently choreographed Civic Light Opera's *Anything Goes* and served as assistant choreographer for, as well as performing in, *A Chorus Line* at Evergreen Conservatory Theatre. He also sang and danced in the recent cabaret show *Broadway Vice*. David produced the musical revue *Too Darn Hot!* in Seattle and New York. He has danced in Las Vegas and in many productions of Greg Thompson's *Follies*. He currently teaches jazz and tap dancing at Patti Wilson's D.A.N.C.E. and Verla Flowers Dancearts.



SHELLEY HENZE SCHERMER (*Set Designer*) has been associated with ACT since 1971, designing properties, masks, costumes, and scenery for ACT's Mainstage, Songworks, and The Young ACT Company. She designed the set for our 1986 Mainstage season opener, *On The Razzle*. Among her Young ACT Company design credits are *Beauty and the Beast*, *The Persian Princess*, and the original productions of *The Odyssey*, *A Wrinkle In Time*, and *A Christmas Carol*. Shelley's Mainstage designs include *Man and Superman*, *Custer*, *Amadeus*, *Fool For Love*, and last season's *King Lear* and *Quartermaine's Terms*. Her numerous set designs for the Bathhouse Theatre include *Wild Oats*, *Twelfth Night*, *Threepenny Opera* and all versions of *The Big Broadcast* including those seen in Vancouver, B.C., and



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Cincinnati. Recently, she has designed *Cinderella* for Honolulu Theatre For Youth and *Robin Hood* for Seattle Children's Theatre.

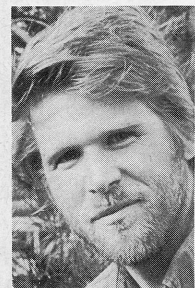
LAURA CROW (*Costume Designer*) designed costumes for ACT's *Tales From Hollywood* earlier this season.



She began her career in England after graduate studies at the University of London. An internationally renowned designer, her work has been seen in over 100 productions throughout the world. Her Broadway credits include *Fifth of July*,

The Water Engine, *Sweet Bird of Youth*, and *Warp*, and she is Resident Costume Designer for Circle Repertory Theatre. The Acting Company's production of *Orchards*, which she designed, has recently been moved to the Goodman Theatre in Chicago. Among the many awards Laura has received for her work are an Obie, a Drama Desk Award, Joseph Jefferson Awards, a Villager, and Helen Hayes Award for the production of *Cloud 9* at Arena Stage. In the Northwest, her designs for The Seattle Rep include the recent production of *Girl Crazy*, and previously *The Taming of the Shrew*, *Tintypes*, *The Dance of Death*, *An Enemy of the People*, *Born Yesterday*, and *The Real Thing*. Her designs were seen at ACT in April with the Honolulu Theatre for Youth's production of *The Navigator, A Story of Micronesia*. In 1980 she designed our mainstage productions of *For Colored Girls... and Starting Here, Starting Now*. She has also designed for The Empty Space and Intiman.

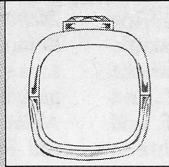
JODY BRIGGS (*Lighting Designer*) is the Assistant Technical Director for ACT.



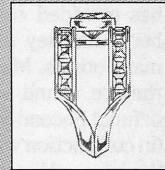
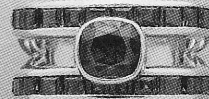
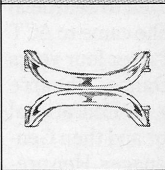
Among his many credits are last year's production of *A Christmas Carol*, *True West*, *Beauty and the Beast*, *Top Girls*, *The Persian Princess*, *Da*, *The Dresser*, *Fridays*, *For Colored Girls...*, *Whose Life Is It Anyway?*, *Holy Ghosts*, *Man and Superman*,

Henry IV, Part 1, *Absurd Person Singular*, *Your Own Thing*, *The Indian Experience*, and *You're A Good Man, Charlie Brown*. Jody holds a Master's degree from the University of Washington and a B.F.A. from Boston University. He has designed sets and lighting for more than 75 theatre productions, musicals, and dance performances in stock and resident theatres across the U.S. and Canada.

MAC PERKINS (*Sound Designer*) is president of Pacific Northwest Theatre Associates, a Seattle-based theatre supply firm, where he heads the Technical Services Division. His sound reinforcement design credits

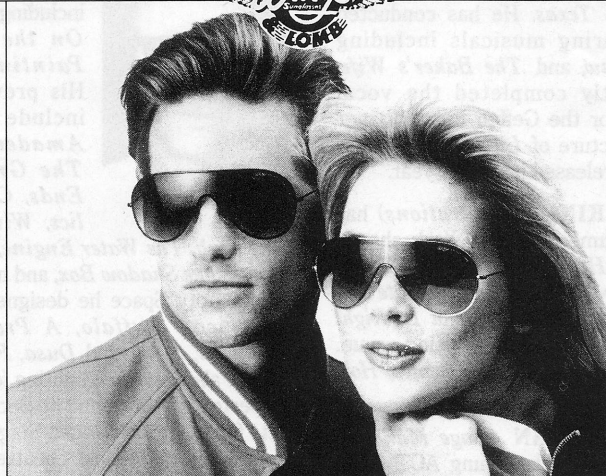
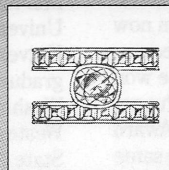


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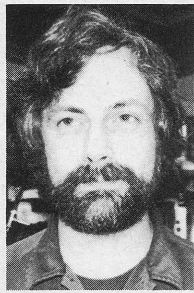
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include *Pal Joey*, *Tintypes*, *Spokesong*, *Guys and Dolls*, and *Girl Crazy* at The Seattle Rep, *The Fantasticks*, *Oh, Coward!* and *Godspell* at ACT, and more than eighteen shows over the last six years for Civic Light Opera, including *West Side Story*, *Porgy and Bess*, *Fiddler On The Roof*, *Sweeney Todd*, and the current production of *Funny Girl*. He



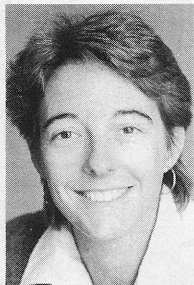
has provided concert sound for Dave Brubeck, Ramsey Lewis, Doc Severinson, and many others. Mac has designed and installed theatre sound systems for ACT, the now defunct Second Stage, and The Empty Space (in conjunction with Studio 932), and installed the infrared listening system for the hearing-impaired in the Bagley Wright Theatre.

MARTIN P. ROBINSON (*Puppets Designer*) has a background in sculpture and studied acting at the American Academy of Dramatic Arts. He joined Bil Baird's Marionettes in 1977 and has since worked with Nicolo Marionettes, Addis Williams, David Syrotiak, and Captain Kangaroo. Martin now works with the Muppets and can be seen as Mr. Snuffleupagus on *Sesame Street*. He won a 1982 Villager Theatre Award for his Puppet Design of Audrey II and a Drama Desk Award for Special Effects for his creation of the same "Plant."

ROBERT BILLIG (*Vocal Arrangements*) has served as musical director, musical supervisor, and vocal arranger for all previous American and London productions of *Little Shop of Horrors* as well as for *The Best Little Whorehouse in Texas*. He has conducted numerous touring musicals including *Barnum*, *Seesaw*, and *The Baker's Wife*. Robert recently completed the vocal arrangements for the Geffen Films/Warner Bros. motion picture of *Little Shop of Horrors*, due to be released later this year.

ROBBY MERKIN (*Orchestrations*) has orchestrated numerous New York shows, including *Love; Hey Ma, Kaye Ballard; The Road to Hollywood; Weekend; Blue Plate Special; Nightingale; Hello, I'm Not In Right Now; and Tapestry*, the Carole King revue. Robby has been a part of *Little Shop of Horrors* since its inception.

JORIE WACKERMAN (*Stage Manager*) has stage managed



The Young ACT Company's tour for the past three seasons, touring Washington and Alaska, as well as traveling with the company to the World's Fair in New Orleans in 1984. Jorie also stage managed *A Christmas Carol* for the last two years as well as our mainstage productions of *Painting Churches*, *Brighton Beach*

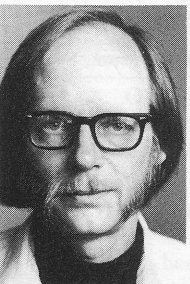
Memoirs, *Maydays*, and *End of the World*. Before coming to ACT, Jorie spent two seasons stage managing for Bathhouse Theatre, including its productions of *A Midsummer Night's Dream*, *Macbeth*, *Big Broadcast II*, and *Peer Gynt*. She is originally from Vermont, where she co-founded the Second Stage Theatre Company in Burlington and worked with the Champlain Shakespeare Festival.

SUSAN TRAPNELL MORITZ (*Administrative Manager*) is a native of



Arlington, Virginia, and moved to Seattle in 1976. She came to ACT in 1982 after four years with Dance Theatre Seattle as Educational Director and then General Manager. Her previous experience has ranged from a stint in Paris as a UNESCO bilingual aide to writing and editing positions in the Washington, D.C. area. She worked with the National Urban League and also taught English in Algeria. Ms. Moritz holds a B.A. in French from the University of North Carolina, attended the University of Lyon in France, and has done graduate work in dance education at George Washington University. She is currently Western Vice President of the Washington State Arts Alliance.

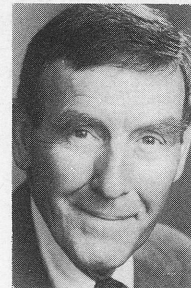
PHIL SCHERMER (*Producing Manager*) has been with ACT for about 18 years, during



which he designed lighting for a great many productions, including this season's *On the Razzle* and *Painting Churches*. His previous credits include *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadow Box*, and many more. At The Empty Space he designed lighting for *American Buffalo*, *A Prayer For My Daughter*, *Heat*, and *Dusa*, *Fish*, *Stas and Vi*. He also designed lighting for The Seattle Repertory Theatre and its Second Stage and sets for ACT, the Second Stage, The Empty Space, and Bathhouse Theatre.

GREGORY A. FALLS (*Producing Director*) is the founder of ACT and The Young ACT Company. He directed *Brighton Beach Memoirs* and *Painting Churches* earlier this season and Pinter's *Other Places* last year. He also wrote and directed The Young ACT Company's production of *Theseus and the Minotaur* earlier this year. He has created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was selected by *Time*

magazine as one of the Ten Best Plays of 1985. His other original scripts include *The*



Persian Princess, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves*, and *A Wrinkle In Time*, which was part of The Young ACT Company's Resident Season this year. Mr. Falls also created ACT's version of *A Christmas Carol* in 1976. For ten years he was Executive Director of the University of Washington School of Drama. He is past president of the National Theatre Conference and the Washington Association of Theatre Artists, a founding board member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival.

SPEAK YOUR MIND!

ACT again presents its series of free, post-performance discussions for the Mainstage Season. These informal sessions are open to everyone interested in the theatre. We encourage you to bring your friends and join in.

The discussions follow the second Sunday matinee of each production. With performances beginning at 2 p.m., discussions start at approximately 4 p.m.

Put the following date on your calendar now:

Little Shop of Horrors, November 2nd
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This Theatre operates under an Agreement between the **League of Resident Theatres** and **Actors' Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

Directors and choreographers at ACT are members of the **Society of Stage Directors and Choreographers**, an independent national labor union.

Stage crew work is performed by employees represented by the **International Alliance of Theatrical Stage Employees (I.A.T.S.E.) #15**.

ACT wishes to thank the following for their assistance with this production of *Little Shop of Horrors*:

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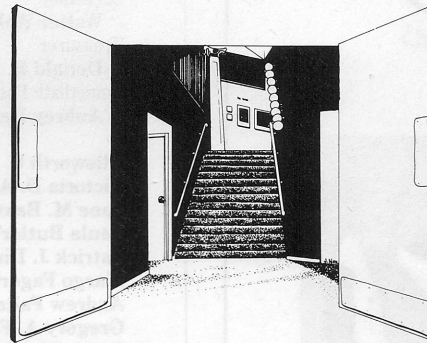
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ArtsLine began publication in May 1983. It was established as the official program of six of Seattle's most prestigious dance and theatre groups (ACT, Empty Space, Meany Hall for the Performing Arts, The 5th Avenue Theatre, Intiman, and the Pacific Northwest Ballet). It is the only local magazine of the performing and visual arts. It is also a magazine of information and opinion. Further, it is a showcase for fine artists' work (each cover offers an original piece of fine art, primarily by local artists). As well as being a resource for the community, it also affords local writers, designers, and photographers an opportunity to be published.

We welcome your suggestions and letters.

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