

**ACT THEATRE**



# **BILLY BILLY**



**BY NEIL SIMON**

# Art in the Lobby

**S**ince 1978 ACT has donated space in its upper lobby to display the works of over 125 Northwest artists. We feel this gives our audience a chance to view new works by emerging talents and enhances their theatre experience. It also is an opportunity for ACT to be of ongoing service to the greater arts community.

During the run of *Biloxi Blues*, our Art in the Lobby curator, **Pamela Powers**, presents the textile art of **Kathleen Coyle**.

Ms. Coyle studied design and crafts at Kent State University between 1975 and 1977. She received her B.A. in Textile Design from the University of Washington in 1982. Her work is permanently displayed at Griffin Elementary School in Olympia as a result of the Washington State Arts Commission's Art in Public Places program.

"My textile pieces have been included in many regional and national fiber exhibitions," writes Ms. Coyle. "The textile works are created using various painting, printing, stitching, and textile processes. Some of the themes in my work include houses, cats, the fetus, and abstract images to express emotions, relationships, and environments of life."

If you are interested in purchasing any of the works on display here, or if you have questions about ACT's Art in the Lobby, please contact our House Manager or call the ACT Office at 285-3220. Sales of Art in the Lobby directly benefit the theatre.

This program is made possible in part by grants from the **National Endowment for the Arts**; the **Seattle Arts Commission**, City of Seattle; the **King County and Washington State Arts Commissions**; **PONCHO** (Patrons of Northwest Civic, Cultural and Charitable Organizations); and the **Corporate Council for the Arts (CCA)**.

ACT wishes to thank the following for their assistance with this production of *Biloxi Blues*:

**Daniel Keane, Market Place Salon**  
**Roberta Russell**

Special thanks to  
**Bruce Hubbert, The Sun Spa**  
for assistance with ACT's recent production of *Glengarry Glen Ross*



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# Director's Notes

**B***iloxi Blues* is the second of Neil Simon's trilogy about his early years.

In the first, *Brighton Beach Memoirs*, he is in high school. *Biloxi Blues* finds him in World War II, taking infantry basic training in Mississippi, and the third, which is currently playing on Broadway, *Broadway Bound*, is about his getting his first professional work.

In 1943, when Neil Simon was training in Biloxi, Mississippi, I was taking the same training in Anniston, Alabama. His experience with "crackers" paralleled mine with "Yankees" from Philadelphia. It was often hard to understand the others, but in the end, country music bridged the gap!

That was a "good war" and when it was over it instigated an enormous exodus from the country to the cities. In contrast, both the Korean and Vietnam wars were "bad wars," one being the forgotten war and the other, the repressed war.

Working on *Biloxi Blues*, I was struck by how much America has changed in those 42 years. *Biloxi Blues*, which is about our most destructive war, seems gentle in contrast to such recent films as *Platoon* and *Full Metal Jacket*, as well as our production of *Streamers* in 1977. For the millions of us who returned from Africa, Europe and Asia, coming back was a joyful experience, whereas coming home from Vietnam was a hateful, repressed thing. Only recently have we begun to confront that "bad war." Fortunately, much of our confrontation will happen in our theatres, both stage and film. Both are safe but honest ways of coping with some of our awful realities.

Gregory A. Falls

ACT is a Constituent of the **Theatre Communications Group (TCG)**, the national organization for the nonprofit professional theatre, and a member of the **League of Resident Theatres**, the **American Arts Alliance** and the **Washington State Arts Alliance**.

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.



# A Contemporary Theatre

**Gregory A. Falls**  
Producing Director

**Phil Schermer**  
Producing Manager

**Susan Trapnell Moritz**  
Administrative Manager

*presents*

## **Biloxi Blues** by Neil Simon

**October 29 – November 22, 1987**  
**PONCHO Preview Series October 25, 27 & 28**

**Co-Sponsored by ACT's 1987 Donor-Producers**

Director	<b>Gregory A. Falls</b>
Set and Lighting Designer	<b>Bill Forrester</b>
Costume Designer	<b>Rose Pederson</b>
Sound Designer	<b>David Hunter Koch</b>
Stage Manager	<b>Marc Rush</b>

### **The Cast**

*in order of appearance:*

<b>Roy Selridge</b>	<b>Steven Zediker</b>
<b>Joseph Wykowski</b>	<b>Steven J. Tague</b>
<b>Don Carney</b>	<b>Steve Brush</b>
<b>Eugene Morris Jerome</b>	<b>Andy McCutcheon</b>
<b>Arnold Epstein</b>	<b>Craig English</b>
<b>Sgt. Merwin J. Toomey</b>	<b>Coby Scheldt</b>
<b>James Hennesey</b>	<b>Mark Anders</b>
<b>Rowena</b>	<b>Jan Maxwell</b>
<b>Daisy Hannigan</b>	<b>Rebecca Rosenbloom</b>

The action takes place in Biloxi, Mississippi, in 1943

**There will be one fifteen-minute intermission**

*Biloxi Blues is presented by special arrangement with  
Samuel French, Inc.*

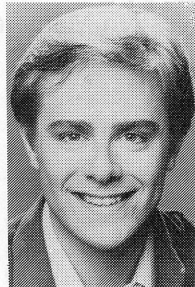
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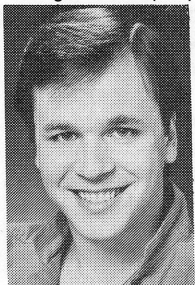
**Signed performances for the hearing-impaired on November 14 & 20  
made possible by a generous grant from Cellular One.**

## WHO'S WHO

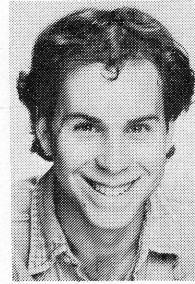
**MARK ANDERS** (*Hennessey*) has appeared at ACT twice before; in the title role of last season's Songworks production, *Martin*, and as the fool in 1985's ACT/Bathhouse production of *King Lear*. This season he has performed in *Cowardy Custard* at Tacoma Actors Guide, as Octavius in *Man and Superman* and as Leo in *The Little Foxes* (both at Intiman). He played a plethora of people at the Bathhouse between 1983 and 1986. Mark is a lyricist as well as an actor, and his words, set to Todd Moeller's music, were sung in ACT's recent Songworks production of *Cards*.



**STEVE BRUSH** (*Carney*) has appeared with the Young ACT Company as Theseus in *Theseus and the Minotaur*, and as Bahman in *The Persian Princess*, which toured throughout the Northwest in 1985. A graduate of the U.W.'s Professional Actor Training Program, local audiences have seen Steve as Aramis in *The Three Musketeers*, and as Joxer in *Juno and the Paycock*. An accomplished stage combatant and fight arranger, Steve has achieved Recommended Status with the Society of American Fight Directors, and is the founding member of the William Marshall Fighter's Guild. Among his favorite roles are Roat in *Wait Until Dark* (at the Fredericksburg Theatre Company), Algernon in *The Importance of Being Earnest* (at the Champlain Shakespeare Festival), and Kelly in *Little Bird* (at Houston's Alley Theatre).



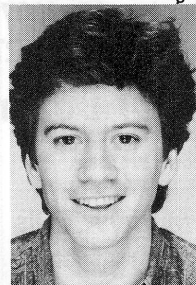
**CRAIG ENGLISH** (*Epstein*) is making his ACT debut in this production of *Biloxi Blues*. He has appeared locally at the Empty Space Theatre in *Oedipus Gunslinger*, at Tacoma Actors Guild in *A Christmas Memory* and at the New City Theater in *Strings*. Craig graduated from the U.W. Professional Actor Training Program in 1983. Since then he was a member of the Ensemble Theatre Project in Santa Barbara for two seasons where he appeared in numerous productions, including *Twelfth Night*, *Crimes of the Heart* and *The Real Inspector Hound*. He has also worked with such companies as The Colorado Shakespeare Festival and Montana Shakespeare in the Parks. For those who watch Seattle television, Craig's face may not be unfamiliar as he has appeared on many Northwest commercials, hawking everything from tacos to healthcare. Craig is married to Seattle actress Jerri Lee Young and has a daughter named Rachel.



**JAN MAXWELL** (*Rowena*) was seen at ACT earlier this season as Bette in *The Marriage of Bette and Boo* and made her ACT debut last season as Audrey in *Little Shop of Horrors*. She returns to Seattle this year after portraying Mary Magdalene in *Jesus Christ Superstar* and Curley's Wife in *Of Mice and Men* at the Minnesota Center for the Arts. Other credits include Peter Sellers' *The Seagull* at the Kennedy Center, the national tour of *Annie* and Tony Tanners' *Gypsy*. Jan's television credits include a recent Allerst commercial, the daytime drama "All My Children," and a recently completed docu-drama series for *AIDSFILMS, INC.*, which will be seen on PBS in the upcoming year.



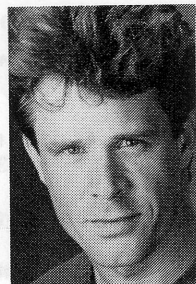
**ANDY McCUTCHEON** (*Eugene*) returns to ACT to continue the saga of Eugene Morris Jerome which he began last year in *Brighton Beach Memoirs*. He is a New York-based actor and an active member of the 29th Street Project, a theatrical cooperative there, where he has played Lysander in *A Midsummer Night's Dream* and Newt in *Long Walk to Forever*. He has worked for the Alaska Repertory Theatre the last two winters, playing Gilley in *I'm Not Rappaport*, Jimmy in *The Rainmaker* and Fabian in *Twelfth Night*. Prior to that he performed in Joseph Papp's summer park tour of *Romeo and Juliet* and also appeared in The Watery Star Theatre's production of *Fontana de la Montana*. Andy's television credits include the role of Stan in "All My Children."



**REBECCA ROSENBLOOM** (*Daisy*) is a New York-based actor returning to Seattle. Northwest audiences may remember her as Becky in *Fen* at the Empty Space, Lady Anne in *Richard III* at the Idaho Shakespeare Festival and Dorine in *Tartuffe* at the Idaho Repertory Theatre. Other favorite roles include Dunyasha in *The Cherry Orchard* and Elma in *Bus Stop*. This is Rebecca's ACT debut.

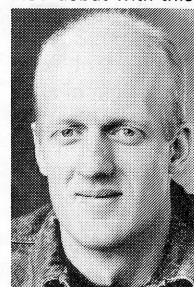


**COBY SCHELDT** (*Sgt. Toomey*) last appeared in Seattle in the world premiere of *Gloria Duplex* at the Empty Space Theatre. He has also been seen at Tacoma Actors Guild in *Final Passages*, *Creeps* and *Split Second* at the Group, and at the New City Theater in *The Tooth of Crime*, *The Unseen Hand* and *The Vienna Notes*. Between 1979 and 1985 he appeared on most Seattle stages and

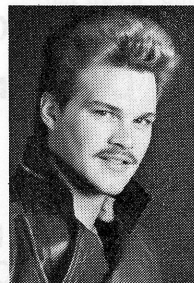


on television with the "deranged and mildly dangerous" Off-The-Wall Players. This is Coby's first appearance at ACT.

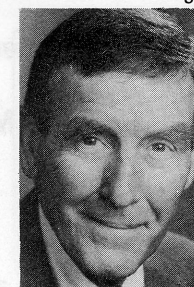
**STEVEN J. TAGUE** (*Wykowski*) also makes his ACT debut with this production of *Biloxi Blues*. His first professional credits came at Baltimore's Center Stage, where he appeared in *Danton's Death*, *Henry IV, Part I*, and *Execution of Justice*. Seattle has been Steven's home for the past year, during which time he was seen in the Seattle Rep's production of *Richard III*. He most recently appeared in *1776* at the Eugene Festival of Musical Theatre.



**STEVEN ZEDIKER** (*Selridge*) appears for the first time at ACT with this production. A relative newcomer to Seattle theatre, Steve studied theatre at Temple University in Philadelphia and the University of Montana, where he received his BFA in Theatre Arts. Seattle-area credits include *Guys and Dolls* at the Rep, *Fifth of July* (as John Landis) at the Eastside Theatre Company, *Telescope* (as Ronald Reagan) at the New City, and a year with the Group Theatre's long-running hit, *Rap Master Ronnie*. Steve's most recent role was Dinkey Dau in the Group's production of *Tracers*. Film and television credits include *Taps*, *Blowout*, *Black Widow*, NBC's "A Year in the Life," and numerous commercials. Following *Biloxi Blues*, Steve will be appearing (with fellow *Biloxi* castmember Jan Maxwell) in *Cole* at Tacoma Actors Guild.

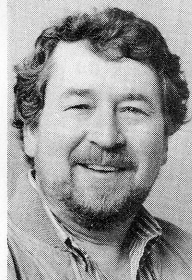


**GREGORY A. FALLS** (*Director*) is the founder of ACT and The Young ACT Company. He directed *A Lie of the Mind* earlier this season, *Brighton Beach Memoirs* and *Painting Churches* last season. He has created five original children's theatre revues and three Christmas shows, plus a scripted version 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*. 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.





**BILL FORRESTER** (*Set and Lighting Designer*) made his ACT designing debut with our 1973 production of *The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter*. His work here since then has been seen in *Brighton Beach Memoirs*, *A Christmas Carol*, *Maydays*, and *Crimes of the Heart*. Bill has also designed for the Empty Space, Intiman, Seattle Children's Theatre, TAG, and the Honolulu Theatre for Youth.



**ROSE PEDERSON** (*Costume Designer*) designed costumes for *Glengarry Glen Ross* earlier this season. She also designed last year's Mainstage production of *Brighton Beach Memoirs* and the Young ACT Company production of *Theseus and the Minotaur*. In 1985 she designed our Mainstage production of *Other Places* and the Young ACT Company's *The Odyssey*. She is the Resident Costume Designer for Lakeside High School and has worked with most of Seattle's professional theatres. Her work at The Group has included *Split Second*, *Lemons*, *Blood Knot* and *Medal of Honor Rag*. At Tacoma Actors Guild, her work was seen in *84 Charing Cross Road*, *Season's Greetings*, *Mass Appeal*, *Splittin' Hairs*, *The Rainmaker*, *The 1940s Radio Hour*, and TAG's production of Ben Prager's *People I Like: Il* at Centrum in Port Townsend. Audiences of The Seattle Rep enjoyed Rose's designs for *The Nice and the Nasty*, and she designed Robert Egan's independent presentation of *Home*. Rose's work at The Empty Space Theatre includes *Queen of Hearts*, among others, and she has also worked with Bathhouse Theatre.



**DAVID HUNTER KOCH** (*Sound Designer*) is the Songworks Director for ACT, as well as a performer and designer. He was seen earlier this season in *March of the Falsettos* and the Songworks production, *Cards*. David composed scores and created sound designs for our Mainstage productions of *The Marriage of Bette and Boo*, *On the Razzle*, *Quartermaine's Terms*, *End of the World*, *Other Places*, *The Greeks*, *Cloud 9*, *Top Girls* and *Thirteen*, and also composed the music for Seattle Children's Theatre's presentation of *The Best Christmas Pageant Ever*. As resident composer for The Young ACT Company since 1981, David's credits include *The Odyssey*, *Step on a Crack*, *The Pushcart War*, *Aladdin* and *The Magic Lamp*, *Ali Baba and the Forty Thieves*, *The Persian Princess*, *Theseus and the Minotaur* and *A Wrinkle in Time*. As an actor and singer, David was seen in *Doctors & Diseases* and *A Little Bit O'Lehrer*, the first of ACT's 1985 Songworks Monday Series, and directed the Songworks presentation of a new musical by



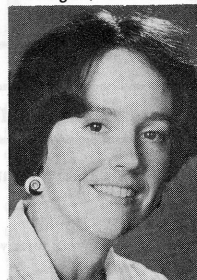
Scott Warrender called *The Lights of Arnold*. David also has performed at the Seattle Rep, the 5th Avenue, The Group, the Empty Space, New City Theater, Skid Road Theatre and the Bathhouse Theatre.

**MARC RUSH** (*Stage Manager*) came to Seattle 15 years ago as Production Stage Manager at the Seattle Rep. He had previously stage managed at the Guthrie Theatre in Minneapolis, Hartford Stage Company, the Milwaukee Rep, and off-off-Broadway. His Seattle Rep credits include *Hamlet*, *Music Is*, *Pal Joey*, *Romeo and Juliet*, *Saint Joan*, *Huckleberry Finn*, and *The Misanthrope*.

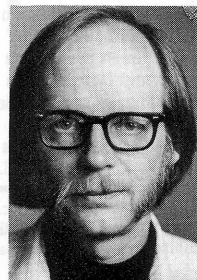


Twelve years, three children and some 100 productions later, Marc moved down Mercer Street to the Seattle Opera, where he had already begun to spend his summers managing the old productions of Wagner's *Ring*. For the new *Ring* he managed the famous flying horses, and just recently cued the spectacular 20-foot flames for the end of the world sequence at the end of *Götterdämmerung*. Marc is originally from Mississippi, and has no trouble understanding what the actors in *Biloxi Blues* are saying.

**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 Lyon in France, and has done graduate work in dance education at George Washington University. She is currently President of the Washington State Arts Alliance.



**PHIL SCHERMER** (*Producing Manager*) has been with the theatre for 20 years, during which he designed lighting for a great many productions, including this season's *Glengarry Glen Ross*, and last year's *On the Razzle* and *Painting Churches*. His previous credits include *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fashen*, *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 *Dulsa*, *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.



**A Contemporary Theatre**  
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**Gregory A. Falls**, Producing Director

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MISS IT!



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Drinks and edibles

6:30 pm – Program: Three Approaches to One Scene  
featuring...

David Ira Goldstein  
Director, *Glengarry Glen Ross*

Linda Hartzell  
Artistic Director, Seattle Children's Theatre

Elizabeth Huddle  
Artistic Director, Intiman

\$10. per person – Pre-registered

\$15. per person – At the door

Call the Development Office at 285-3220.

**ACT up!**  
Nov. 16

## "In giving is the true enlightenment"

*Santidvea*

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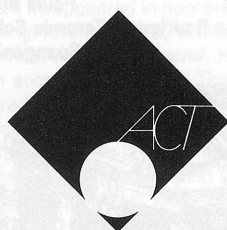
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**R**enewal notices for ACT's 1988 season have been mailed to all current ACT subscribers. Your packet will include two new subscription options — Flexi-Ticket and 4 & 3 Play Subscriptions, and priority ordering information for *A Christmas Carol* and *The Flying Karamazov Brothers*.

Subscribers will have special opportunities for renewing seats and making improvements. All materials are time-dated. If you have not received your notice please call ACT's Box Office at 285-5110.

## BAH! HUMBUG!



### A CHRISTMAS CAROL

November 29 - December 27

ACT Theatre 285-5110

TICKETMASTER 628-0888



Sponsored by  
**Pacific Northwest Bell**  
A US WEST COMPANY

# THE FLYING KARAMAZOV BROTHERS

*"the brightest stars of the new vaudeville. . . they juggle their clubs, each other and the audience."* The New York Times

The Flying Karamavoz Brothers  
are back at ACT—Juggling *three* shows!

## JUGGLE AND HYDE

*The 1986 sell-out hit returns!*

## JUGGLING AND CHEAP THEATRICALS

*A reprise of the show that first brought them to Broadway.*

## THE CABINET OF DR. KARAMAZOV

*Bits 'n pieces of the old, never before seen in Seattle, and the new, never before seen anywhere.*

## MARATHON DAYS

*See all three fabulous shows in one day of juggling madness January 16 & 30. Save up to 29%.*

### CALENDAR

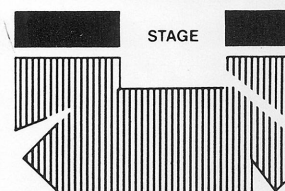
JANUARY 1988			
THUR	FRI	SAT	SUN
<b>7</b> 7:00 J&H	<b>8</b> 7:00 J & H 10:00 CDK	<b>9</b> 7:00 JCT 10:00 CDK	<b>10</b> 2:30 JCT 7:00 JCT
<b>14</b>	<b>15</b> 7:00 JCT 10:00 CDK	<b>16</b> 2:30 JCT 7:00 J&H 10:00 CDK	<b>17</b> 2:30 J&H 7:00 J&H
<b>21</b> 7:00 J&H	<b>22</b> 7:00 J&H 10:00 J&H	<b>23</b> 7:00 J&H 10:00 J&H	<b>24</b> 2:30 J&H 7:00 J&H
<b>28</b>	<b>29</b> 10:00 CDK	<b>30</b> 2:30 JCT 7:00 J&H 10:00 CDK	<b>31</b> 2:30 J&H 7:00 J&H

J&H = Juggle & Hyde  
JCT = Juggling & Cheap Theatrics  
CDK = The Cabinet of Dr. Karamazov

### TICKET PRICES

SHOW TIME	MAIN	SIDE
7:00 PM	\$18.50	\$13.50
2:30 PM 10:00 PM	\$15.50	\$10.50
MARATHON JAN. 16, 30	\$40.50	\$28.50

### THEATRE SEATING PLAN



ACT Theatre

CALL 285-5110

**ORDER EARLY**  
Tickets sell quickly!