

ENCORE

A Contemporary Theatre
Volume 1, Number 1

MERRILY WE ROLL ALONG



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PUBLISHING, INC.

Volume 1, No. 1

A Contemporary Theatre

1988 — 24th Season

MERRILY WE ROLL ALONG

Music & Lyrics by Stephen Sondheim

Book by George Furth

Based on the original play

by George Kaufman and Moss Hart

May 5 — 29, 1988

ENCORE PUBLISHING, INC.

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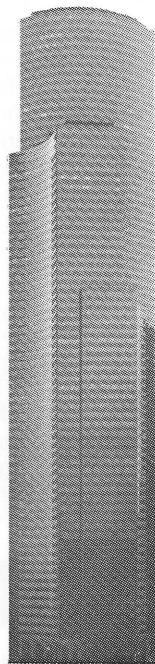
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Mrs. California by Doris Baizley June 9–July 3

In *Mrs. California*, ACT's next production, playwright Doris Baizley has taken a "socio-comic" look at pre-feminism in the 1950s. A long-running Los Angeles hit, *Mrs. California* is a brightly satiric comedy that takes place at a 1955 homemakers' contest in a Los Angeles hotel. The winner will embody the epitome of the 1950s ideal woman: "a happy, good and beautiful homemaker."

The play will be directed by Lee Shallat — a former Seattle actress who made her professional debut in ACT's presentation of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* in 1972. She is now a successful and prolific director of stage and screen in California. Among her television credits are the popular "Family Ties" and "Newhart."

Mrs. California deftly satirizes the plight of the 1950s housewife by placing her in the Mrs. California homemakers' contest. And as funny as the contest scenes are, the play also seriously considers the role of women at that time. In an interview with *Evening Outlook*, Baizley discusses the year 1955: "There was a whole set of social institutions that taught people to conform, and they were as constricting for men as they were for women. Women felt they belonged at home, and men felt they had to get ahead in business. No one asked questions."

This is a show you won't want to miss. Reserve your tickets now by calling the ACT box office at 285-5110.

"... hilarious backward glance at the sources of modern-day feminism ... a serious examination of conventionalism ..."

—Los Angeles Weekly

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Since 1978 ACT has donated space in its upper lobby to display the works of over 200 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 *Merrily We Roll Along*, our Art in the Lobby curator, **Pamela Powers**, presents the paintings of **John Lawrence Worthey**.

Worthey received his BFA in painting from the University of Washington. His work has been exhibited around the Seattle area as well as in Oregon, New York and Virginia. Corporations and professional firms in Washington, Oregon and California have included Worthey's work in their collections. Among the media which have published or examined his paintings are *Marine Digest*, *48 Degrees North*, *Oregon Coast Magazine*, *Argus Magazine*, *Bellevue Journal-American*, *Nor'westing Magazine*, *The Seattle Times* and *Post-Intelligencer*, and KIRO-TV.

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 administrative office at 285-3220. Sales of Art in the Lobby directly benefit the theatre.



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A Chorus of Disapproval by Alan Ayckbourn. A first-time actor nabs a leading role through in-

trigue and deception in this latest Ayckbourn comedy.

God's Country by Steven Dietz. Focusing on white supremacy organizations like The Order, this new play explores how people are seduced by extremist movements.

Principia Scriptoriae by Richard Nelson. "an unusually weighty slice of new American theatre." *The New York Times*

The Voice of the Prairie by John Olive. "a kind of early 20th-century Garrison Keillor ... endearing ... magic" *The New York Times*

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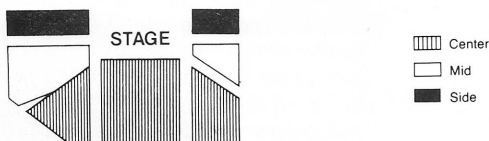
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The evolution of *Merrily*

A continuing story

by Jeff Steitzer, Director

According to Craig Zadan, in his exhaustive, authoritative survey of Stephen Sondheim's career, *Sondheim and Co.*, the idea of musicalizing George S. Kaufman and Moss Hart's *Merrily We Roll Along* belonged to director-producer Harold Prince. Prince's wife had been urging him to do a show with and about kids for some time, when he remembered the 1934 play, which had been one of his earliest theatre-going experiences. Prince was attracted to Kaufman and Hart's examination of a friendship that fails to endure over the years and to their narrative structure that moved backwards in time, ending with the play's protagonist at the beginning of his life, full of ideals and great expectations.

Prince contacted Sondheim and playwright George Furth, his collaborators on the groundbreaking musical *Company*, who eagerly agreed to participate in the project. The playwright hero and his best friend — an artist in the original play — become a composer, Frank Shepard, and a lyricist, Charley Kringas, whose 25-year friendship is sacrificed to Frank's all-consuming obsession with success. The backwards story-telling was retained and, with a large cast of talented unknowns (most of them barely out of their teens), *Merrily We Roll Along* opened on November 16, 1981 at New York's Alvin Theatre — and flopped. Prince and his partners were totally taken aback by the disastrous critical reception which roundly condemned the entire production; they were convinced that in *Merrily* they had created something refreshingly special.

There had been a few harbingers of what was to come during a troubled preview period. The original leading man was judged to be inadequate and was replaced. Ron Field, who had been responsible for the exciting choreography on an earlier Hal Prince show, *Cabaret*, quit, complaining that the show's backwards structure was hopelessly confusing. The original costume designs were scrapped and replaced with t-shirts that had each character's name or relationship to the hero inscribed on its front.

And yet, despite these problems, there persisted a belief that *Merrily* would triumph.

I was visiting New York while *Merrily* was in previews and saw the show shortly before it opened. To be honest, my response to what I saw was mixed. The sets and costumes were certainly as unsuccessful as legend reports. And, I found it faintly distasteful to watch such young performers attempting to embody Franklin Shepard's parasitic hangers-on in the early scenes of the musical. But, as the story moved back in time, and the actors and the characters they portrayed grew closer in age, I found myself more and more engaged by the story and ultimately, very moved by the characters' youthful ardor and hopes. And Sondheim's score was terrific. The fault, as I saw it, lay with the production, rather than the material.

Several years after the show's failure on Broadway, George Furth sent the script to James Lapine, who was just about to begin work on his first Pulitzer Prize-winning collaboration with Sondheim, *Sunday in the Park with George*. Lapine was very impressed with *Merrily* and, after completing work on *Sunday*, joined Furth and Sondheim in a major reconsideration of the musical. The book of *Merrily* was substantially re-written to round out the character of Frank, whom many had found simply odious. Several new songs were added, and others reworked. The original opening and closing — a pair of graduation scenes that framed the story — were dropped. And, with an invitation to present the new version as part of the adventurous La Jolla Playhouse's 1985 season, a crucial decision was made: to cast this production with older, more experienced performers who would be able to explore the depths of characterization which had eluded the original cast. The show was much more enthusiastically received, but, at least as far as George Furth was concerned, there was still work to be done. George is a perfectionist and his attempts to rewrite the script amounted to something like an obsession. So, when Randy West, the enthusiastic director of a Phoenix,

Arizona community theater, approached him for permission to stage the La Jolla version, Furth said "no." But, he quickly added, if West was willing to fly him out for the rehearsal period and allow him to continue working on the show, Furth would be willing to reconsider.

I first heard about the Phoenix production while attempting to secure the rights for ACT to do the La Jolla script. In the six years since seeing the show, I, too, had become obsessed with *Merrily*. I had worn out my copy of the original cast album. And last fall while driving across country after having directed in Chicago, I found myself listening to a cassette tape of the show, and weeping (somewhere in Wyoming) as the young cast sang of their time coming through. As the 20th anniversary of my graduation from high school drew near, I was inclined to brood over my early aspirations and the wonderful and disappointing course my life had taken over the past two decades, as well as the friends I had lost track of. *Merrily* struck a very personal chord and I was determined to stage the work. After repeated requests to Sondheim's agent asking permission to do the revised version had been rejected, I nevertheless resolved to move ahead with the original script. As fate would have it, Linda Emond (the actress I was determined would play a leading role in my production) was appearing in a play in Chicago with another actress, Peggy Roeder, who happened to be a close friend of Furth's. Through her, he found out about our plans and, with Peggy as our go-between, inched closer and closer to our first conversation. The Phoenix production had opened and, while George was pleased with the latest re-writes, he decided there was still fine-tuning to be done, and offered to do it with us. As a result, we have agreed to fly him up from his home in Los Angeles to advise on our production.

As I write this, on the evening before rehearsals are to begin, George's arrival is still a week away. The entire production team is looking forward to his input and a rewarding collaboration on this production of *Merrily We Roll Along*.



April 20, 1988. 3:45 p.m. Rehearsing Act II, Scene 2.

Photo by Chris Bennion

A Contemporary Theatre

Jeff Steitzer
Interim Artistic Director

Gregory A. Falls
Founding Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

Merrily We Roll Along

Music and Lyrics by
Stephen Sondheim

Book by
George Furth

Based on the original play by George S. Kaufman and Moss Hart

Director	Jeff Steitzer
Music Director	Todd Moeller
Choreographer	Steve Tomkins
Set Designer	Scott Weldin
Costume Designer	Rose Pederson
Lighting Designer	Jennifer Lupton
Stage Manager	Ten Eyck Swackhamer

The Cast

Franklin Shepard	Joseph Dellger
Mary	Linda Emond
Charley	Joseph McNally
Gussie/Ensemble	Jo Leffingwell
Joe Josephson/Ensemble	Rick Tutor
Beth/Ensemble	Suzanne Irving
Chris/Ensemble	Mark Anders
Tyler/Ensemble	Richard Farrell
Scotty/Ensemble	Kevin Hadley
Meg/Ensemble	Amy Harris
Mr. Spencer/Ensemble	Craig A. Huisenga
Jerome/Ensemble	David Hunter Koch
Terry/Ensemble	Terry Palasz
Ensemble	Skip Roberts
Katie/Ensemble	Kristina Sanborn
Frank Jr.	Frankie Trevino
Dory/Mrs. Spencer/Ensemble	Diane Weyrick

The Musicians

Percussion	Matthew Beckmeyer
Bass	Steven M. Klein
Keyboards	Darcy Mochizuki
Piano	Todd Moeller
Keyboards	Kathy Sestrap

ACT I

Scene 1: Franklin Shepard's Bel Air home, 1979.
Scene 2: The Polo Lounge in Beverly Hills, 1975.
Scene 3: A New York television studio, 1973.
Scene 4: An unfurnished apartment overlooking Central Park, 1968.
Scene 5: The New York District Court House, 1966.

ACT II

Scene 1: The Alvin Theatre, 1964.
Scene 2: Gussie and Joe's brownstone in the East 60s, 1962.
Scene 3: A Greenwich Village nightclub, 1960.
Scene 4: Various New York Locales, 1959-57.
Scene 5: The rooftop of an old tenement building on 110th Street, 1957.

There will be one intermission

Originally directed on Broadway by Harold Prince
Originally produced on Broadway by Lord Grade, Martin Starger, Robert Fryer and Harold Prince in
association with Ruth Mitchell and Howard Haines

Merrily We Roll Along is presented through special arrangement with
Music Theatre International, 810 Seventh Avenue, New York, NY 10019-5818
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Musical Numbers

ACT I

Merrily We Roll Along Ensemble
That Frank Frank, Mary, Ensemble
Like It Was Mary, Charley
Franklin Shepard, Inc. Charley
Old Friends Frank, Charley, Mary
Growing Up Frank, Gussie
Not A Day Goes By Beth
Now You Know Mary, Ensemble

ACT II

It's A Hit Frank, Joe, Charley, Mary, Beth
The Blob Gussie, Ensemble
Growing Up (Reprise) Gussie
Good Thing Going Charley
Bobby And Jackie And Jack Frank, Charley, Beth, Pianist
Not A Day Goes By (Reprise) Frank, Beth, Mary
Opening Doors Frank, Charley, Mary, Joe, Beth
Our Time Frank, Charley, Mary, Ensemble

ACT wishes to thank the following
for their assistance with this
production of *Merrily We Roll Along*:

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Intiman Theatre Company
The Seattle Repertory Theatre
University of Washington
Drama Department
Daniel Keane, Market Place Salon
Jim Ragland
Dave Pascal
Robert Allen Fabric

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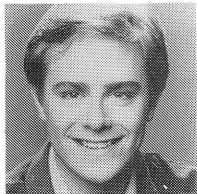
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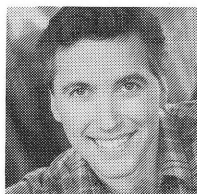
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The Actors



Mark Anders
Chris/Ensemble

Recently completing a tour of Washington state in Young ACT Company's *Androcles and the Lion*, Mark Anders returns to ACT where he was seen last season in *Biloxi Blues*. He has played the Fool in ACT's production of *King Lear* (1985) and the title role in ACT's Songworks production of Chad Henry's musical *Martin* (1986). At Intiman last year, he appeared in *Man and Superman* and *The Little Foxes*, and this year he will play Prince Llyr in their new musical *The Last Unicorn*. Mark is also a lyricist, and with composer Todd Moeller, has written songs for Songworks, The Seattle Children's Theatre, and for his own wedding.



Joseph Dellger
Franklin Shepard

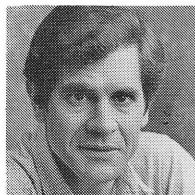
Joseph Dellger returns to Seattle and makes his ACT debut with this production. A graduate of the University of Washington Professional Actor Training Program, he performed the role of Jack Chesney in *Charley's Aunt* under the direction of Jeff Steitzer while studying at the P.A.T.P. Now a resident of Los Angeles, Joseph has worked across the country appearing at the Arena Stage in their production of *Candide* and in their production of *Tomfoolery* in Boston at the Charles Playhouse. He also performed in the title role in the Court Theatre's 25th anniversary production of *Hamlet* in Chicago. At the Utah Shakespeare Festival he performed the roles of Dromio of Ephesus in *Comedy of Errors* and Malcolm in *Macbeth*. Other musical roles he has performed include Eddie Ryan in *Do Black Patent Leather Shoes Really Reflect Up?* at the Olney Theatre, Noah in *110 in the Shade* at the South Jersey Regional Theatre, Marco in *Carnival* at the Skid Road Theatre and was a part of The Seattle Repertory Theatre's production of *Tintypes*. Joseph will be seen in the soon-to-be-released anti-nuclear war film *How to Prevent a Nuclear War* and has been seen on "Search for Tomorrow" and "Capital."



Linda Emond
Mary

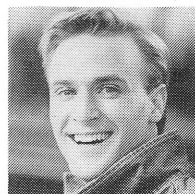
Two years ago, after graduating from the Professional Actor Training Program at the University of Washington, Linda Emond moved to Chicago. Her acting credits there include *Sunday in the Park with George* at the Goodman Theatre in which she assumed the role of Dot after having appeared as the Nurse, Mrs.,

and Harriet. Other Goodman credits include *Galileo* and the world premiere of *She Always Said, Pablo*. Additional productions in Chicago include *Woyzeck* as Marie at Court Theatre, *Sneaky Feelings* at Remains Theatre, *Hard Times* as Louisa at Wisdom Bridge Theatre, and the feature film *God's Will*. She has also performed two seasons with the Colorado Shakespeare Festival and has appeared as Fanny in *On The Verge* at The Empty Space. This is Linda's ACT debut.



Richard Farrell
Tyler/Ensemble

Richard Farrell's previous work with ACT includes several productions of *A Christmas Carol* (playing Scrooge in the 1985 and 1986 productions), *Quartermaine's Terms*, *Maydays*, *Amadeus*, *Da, Fanshen*, *Whose Life is it Anyway?*, *Fridays*, and *The Greeks*. He also toured for two years with The Young ACT Company. Working extensively in the Seattle area, Richard has performed with The Seattle Repertory Theatre, Intiman, The Empty Space, and Tacoma Actors Guild. He toured with Montana Rep, spent two seasons with The Oregon Shakespearean Festival, and appeared at the Arizona Theatre Company, the Portland Repertory, and the San Diego Repertory Theatre. Richard is a graduate of the University of Washington Professional Actor Training Program and has served as an artist-in-residence at Seattle area colleges.



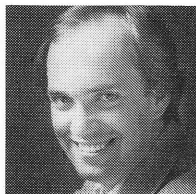
Kevin Hadley
Scotty/Ensemble

Kevin Hadley is making his ACT debut in *Merrily We Roll Along*. A newcomer to Seattle, he recently has been seen locally in *Trouble in Tahiti*, *Joseph and the Amazing Technicolor Dreamcoat*, and as David in *Company* at Evergreen Theatre Conservatory. Kevin can also be seen in television commercials for Willamette Savings & Loan and for Rainier Beer. A graduate with a B.A. in theatre from the University of Northern Colorado, Kevin was the Eugenia Rawls Acting Scholarship recipient. Having spent the last two years performing extensively throughout the Western United States, Kevin's other credits include Bobby in *A Chorus Line*, Diesel in *West Side Story*, John in *Baby with the Bathwater*, and as Will Parker in *Oklahoma!* in, of all places, Tulsa, Oklahoma.



Amy Harris
Meg/Ensemble

Amy Harris is taking a leave of absence from the University of Washington to appear in *Merrily We Roll Along*, her first show with ACT. She was last seen in The Group Theatre Company's long-running *A... My Name is Alice*, and has enjoyed several roles at The Seattle Children's Theatre. Her favorite roles include Cassie in *A Chorus Line*, Jackie in *Hot L Baltimore*, Marian in *Robin Hood*, and Freddie in *The Club*. As a choreographer, Amy has worked with Pioneer Square Theater, Civic Light Opera, Evergreen Theatre Conservatory, SCT, and Issaquah Village Theatre.



Craig A. Huisenga
Mr. Spencer/ Ensemble

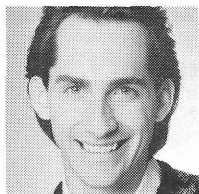
As a member of The Bathhouse Theatre for the past seven years, Craig Huisenga appeared in most of its productions of *The Big Broadcast*, including tours to Vancouver, B.C., The Cincinnati Playhouse-in-the-Park and throughout the western United States. His recent roles at The Bathhouse include Andrei in *The Three Sisters*, Roderigo in *Othello*, Vladimir in *Waiting for Godot*, Vic in *A Day in the Life of Vic and Sade*, and Robert Johnson in *Johnson Over Jordan*. Craig also served as assistant director for the ACT/Bathhouse co-production of *King Lear*. Prior to joining The Bathhouse, Craig performed at Tacoma Actors Guild and The Skid Road Theatre.



Suzanne Irving
Beth/Ensemble

Suzanne Irving has previously appeared at ACT in *The Diary of a Scoundrel*, and *On The Razzle*. Her Seattle credits include a nine-month run in *Rap Master Ronnie* with The Group Theatre Company, and *The Hunchback of Notre Dame* at The Seattle Children's Theatre, in which she played Esmerelda. Outside Seattle, she has performed with the Portland Repertory, Boulder Ensemble Theatre, Idaho Repertory Theatre, and, in her native California, with Santa Rosa's Summer Repertory Theatre. Suzanne is a graduate of the University of Washington's Professional Actor Training Program where she studied with Robert L. Hobbs.

The Actors



**David Hunter
Koch**
Jerome/Ensemble

David has been seen on ACT's Mainstage in *March of the Falsettos*, *Custer* and *Getting Out*. Since then he has been involved with ACT as an actor, musician, sound designer, and director of the theatre's Songworks program. He appeared in the Songworks musical revues *Cards*, and *Doctors & Diseases* and *A Little Bit O'Lehrer*. David has composed music and designed sound for ACT, The Young ACT Company, The Seattle Children's Theatre and, most recently, The Group Theatre Company's production of *Idioglossia*. Other local acting credits include the role of Brad in The Empty Space's *Rocky Horror Show*, *Baby With the Bathwater* at New City Theatre, *The Big Broadcast* at The Bathhouse Theatre, and *The Misanthrope* at The Seattle Repertory Theatre.



**Jo
Leffingwell**
Gussie/Ensemble

This production will mark Jo Leffingwell's 20th appearance at ACT. She last appeared as Nelly Mann in *Tales From Hollywood*. Some of her favorite shows have been *The Balcony*, *No Place To Be Somebody*, and *A Cry of Players*. Jo has been a member of Intiman's acting company for the past two seasons where she played the roles of Betsy in *Vikings* and Birdie in *The Little Foxes* and will return as Ruth in *Blithe Spirit* later this year. Jo has also worked at The Empty Space, The Group Theatre Company, and The Seattle Repertory Theatre. She recently completed

filming a made-for-TV movie, *Special Providence*, where she starred as Doreen. Jo is a member of the faculty at Cornish College of the Arts, where she recently directed Frank Wedekind's *Spring's Awakening*.



**Joseph
McNally**
Charley

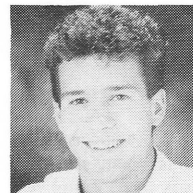
Joseph McNally is making his ACT debut after returning to Seattle and performing in *Gypsy* at the Issaquah Village Theatre. He recently completed two seasons with the Oregon Shakespearean Festival where he appeared in *Richard II*, *The Hostage*, and *As You Like It*. Joe has also enjoyed working on the East Coast singing in *Carnival* and *Dames at Sea*. He received an MFA from the University of Washington Professional Actor Training Program under the direction of Robert L. Hobbs.



**Terry
Palasz**
Terry/Ensemble

Making her Mainstage debut at ACT with this production, Terry Palasz has performed in ACT's Songworks productions of *Bridge to Terabithia* and *The Lights of Arnold*. She has appeared with The Seattle Repertory Theatre, The Group Theatre Company, New City Theater and Seattle Opera. She may be best remembered for her role in *Texas Chainsaw Manicurist* which she has performed in Seattle, Ashland and

most recently in New York City, where she was nominated for best female performer by the National Association of Cabaret Artists. It has been a decade since Terry and fellow-cast-member Joseph Dellger were singer-dancers together in the teen group, "Kids from Wisconsin."



**Skip
Roberts**
Ensemble

Skip Roberts was last seen in the Seattle Children's Theatre world premiere and touring production of *Little Lulu*. He has since worked in film, most recently producing, directing and writing the score for a music video which is scheduled to air on MTV in the fall. Skip studied and performed in Europe with the Worms Performing Arts Center in Worms, Germany. In Kansas City, he sang and danced for a year at the Tivoli Music Hall. Since arriving in the Northwest he has performed with the Pioneer Square Theater, Idaho Shakespeare Festival, Taproot Theater Company, Seattle Children's Theatre, Emerald Palace, and Civic Light Opera. This is Skip's ACT debut.

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Kristina Sanborn
Katie/Ensemble

Kristina Sanborn is a recent transplant from California where she had been working as an actress, singer and dancer in Los Angeles. ACT audiences will remember her as Trina from last season's *March of the Falsettos*. She was also seen this past year as Wendy in Pioneer Square Theater's *Angry Housewives*. Kristina's musical credits include Chairy in *Barnham*, Guenevere in *Camelot*, Nellie in *South Pacific*, Sarah in *Guys and Dolls* and Sandy in *Grease*. Non-musical credits include Vassalissa in *The Lower Depths*, Kristine in *A Doll's House*, and June in *Girls in Warm Snow* for which she was awarded the Los Angeles Dramalogue award for best actress in 1986. Kristina will also be seen in the title role of Roxanne in the upcoming film *Scarecrows* which will premiere at this year's Cannes' film festival.

creative writing. Frankie enjoys making up stories and acting them out, and putting on puppet shows for friends and family.



Rick Tutor
Joe Josephson/Ensemble

Founder and former artistic director of the Tacoma Actors Guild, Rick Tutor has an extensive resume here at ACT. His work with ACT began with the world premiere of *Catholics* in 1980 and has continued with shows including *Da*, *The Dining Room*, *Amadeus*, *Quartermaine's Terms*, *King Lear*, *The Jail Diary of Albie Sachs*, *A Lie of the Mind*, *The Marriage of Bette and Boo*, and *Glengarry Glen Ross*. Rick has also worked at The Bathhouse Theatre, TAG, The Seattle Repertory Theatre, and Pioneer Square Theater where he recently appeared in *The Nest* by Franz Xaver Kroetz.



Diane Weyrick
Dory/Mrs. Spencer/Ensemble

Last appearing at ACT two years ago in its annual production of *A Christmas Carol*, Diane Weyrick may be most familiar to Seattle audiences as the original Carol in Pioneer Square Theater's long-running *Angry Housewives*. She has also performed with The Group Theatre Company, Civic Light Opera, and Emerald Palace. Most recently Diane has visited schools throughout the area spreading "culture" and "personal safety rules."



Frankie Trevino
Frank Jr.

Frankie Trevino is making his professional acting debut in *Merrily We Roll Along*. He is seven years old and attends Lawton Elementary School in Seattle. His training includes a course in acting with The Seattle Children's Theatre, and he has also studied commercial acting, basic movement and dance, music and creative dramatics. His hobbies include singing, swimming, reading, sports and games, camping, and creative writing. Frankie enjoys making up stories and acting them out, and putting on puppet shows for friends and family.

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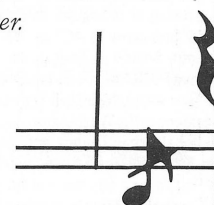
Find out why last October's concert of the visiting Moscow Virtuosi orchestra was one of the great classical events of recent memory. The concert, part of a Goodwill Games cultural exchange, will air on KING FM on May 20th at 9pm.

QUARTER NOTES

KING FM is publishing a quarterly newsletter for our listeners. *Quarter Notes* will focus on upcoming programs and events, as well as providing in-depth information on topics of interest. Please call 448-3981 if you are interested in being on the mailing list.

ISRAEL AT FORTY

On June 6th, KING FM is proud to sponsor an evening with the Seattle Symphony, featuring pianist Vladimir Feltsman and violinist Miriam Fried. Live at the Seattle Opera House; tickets at Ticketmaster.



Directors & Production Staff

Gregory A. Falls, Founding Director

is the founder of ACT and The Young ACT Company. He has directed over 70 productions at ACT in 23 years, including last season's *A Lie of the Mind* and *Biloxi Blues*. 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*. 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.

Jeff Steitzer, Interim Artistic Director and Director of Merrily We Roll Along

has directed ACT's productions of *The Diary of a Scoundrel*, *March of the Falsettos*, *On the Razzle*, *Tales from Hollywood*, *The Jail Diary of Albie Sachs*, *Maydays*, *Amadeus* and *Cloud 9*. Among the 50-plus productions he has directed locally are *The Day They Came From Way Out There*, *Knuckle Gossip*, *Filthy Rich*, *The Paranormal Review* and the *Illuminatus!* trilogy for The Empty Space; *Guys and Dolls* for the Palace Theatre; *Bay City Blues* and *Father's Day* at The Bathhouse Theatre; and *Pinocchio* and *The Best Christmas Pageant Ever* for The Seattle Children's Theatre. Last year he staged the critically-acclaimed American premiere of *Red Noses* at Chicago's Goodman Theatre. In 1981 he was an NEA Directing Fellow at The Guthrie and in 1982 he served as an NEA Artistic Associate to the Actors Theatre of St. Paul, where he staged *We Won't Pay! We Won't Pay!* and where his productions of *Tartuffe* and *How the Other Half Loves* won Twin Cities Drama Critics KUDOS for Best Direction. Jeff also has directed for the Montana Rep, for Chicago's Wisdom Bridge Theatre, the Berkeley Rep, and elsewhere around the country.

Phil Schermer, Producing Director

has been with the theatre for over 20 years, during which he designed lighting for a great many productions, including *Glengarry Glen Ross*, *On the Razzle*, *Painting Churches*, *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 The Bathhouse Theatre.

Susan Trapnell Moritz, Managing Director

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 BA 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.

George Furth, Playwright

was born in Chicago and received degrees from Northwestern and Columbia universities. As an actor he has appeared on Broadway, off-Broadway, and in countless films and television shows. As a playwright he won the Tony award for *Company*, while Sada Thompson won the Tony for his next play *Twigs*, and Liza Minnelli, the Tony for his musical *The Act*. He is also the author of *The Supporting Cast*, which was produced on Broadway in 1981. He has taught drama at the University of Southern California, and is a member of the Actor's Studio.

Stephen Sondheim, Music and Lyrics

wrote the scores for *Into the Woods*, *Merrily We Roll Along*, *Sweeney Todd*, *Pacific Overtures*, *A Little Night Music*, *The Frogs*, *Follies*, *Company*, *Anyone Can Whistle*, and *A Funny Thing Happened on the Way to the Forum*, as well as lyrics for *West Side Story*, *Gypsy*, and *Do I Hear a Waltz?* and additional lyrics for *Candide*. *Side by Side by Sondheim* and *Marry Me a Little* are anthologies of his work as composer and lyricist. He composed the film scores for *Stravinsky* and *Reds*, songs for a television production, *Evening Primrose*, and co-authored the film *The Last of Sheila*. He is on the council of the Dramatists Guild, having served as its president from 1973 to 1981, and was elected to the American Academy and Institute of Arts and Letters in 1983. He received the 1985 Pulitzer Prize for drama in collaboration with James Lapine for *Sunday in the Park with George*.

Todd Moeller, Music Director

was the music director for ACT's Mainstage productions of *Little Shop of Horrors* and *March of the Falsettos*, and the Songworks production of *Martin*. He also served as accompanist for ACT's Songworks production of *Cards, Doctors & Diseases* and *A Little Bit O'Lehrer*. Todd began his career in Seattle with the production of *Dames at Sea* with the Skid Road Theatre, as an accompanist. From there he went to CTC (now home of the New City Theater) to work on *Jacques Brel . . .*, and to The Empty Space for the park show *Deadwood Dick*. Other local musical credits include *Stop the World, I Want to Get Off*, *Leave it to Jane*, *Paint Your Wagon*, *Say It With a Song* and the Western tour of *The Big Broadcast* — all with The Bathhouse Theatre; and *The Caucasian Chalk Circle*, *Guys and Dolls*, *Girl Crazy*, and *Landscape of the Body* with The Seattle Repertory Theatre. With local actor Mark Anders, Todd collaborates on writing new works for the musical stage.

Steve Tomkins, Choreographer

returns to ACT, where he choreographed *A Christmas Carol* last December. His acting credits here include roles in *Streamers* in 1977 and *The Fantastiks* in 1979. Some of Steve's other acting credits include appearances in *Follies* on Broadway in Atlantic City, *Solid Gold Follies* in Bermuda, and *Follies Oo La La* in Monte Carlo. He was a company member of The Empty Space for five years, where he appeared in *Comedians* and *American Buffalo*, among many others. As a director, Steve has staged productions of *The Rocky Horror Show* at Portland's Storefront Theatre, and most recently, *Gypsy* at Issaquah's Village Theatre. His choreography credits include *Broadway*, *The Rocky Horror Show* and *The Colored Museum* at The Empty Space, *Do It For the Money* and *Angry Housewives* at Pioneer Square Theater, and *West Side Story* at the Village Theatre. Steve is currently portraying Wally in PST's long-running *Angry Housewives*.

Scott Weldin, Set Designer

has designed frequently for ACT. His credits here include *The Diary of a Scoundrel*, *March of the Falsettos*, *Tales From Hollywood*, *End of the World*, *The Odyssey*, *The Gin Game*, *Billy Bishop Goes to War*, *Getting Out*, *Buried Child* and *Artichoke*. Scott holds an M.F.A. in design from the University of Washington and has designed locally for The Seattle Repertory Theatre, Intiman, The Empty Space, The Bathhouse Theatre, and Tacoma Actors Guild. He has also designed scenery for The Goodman Theatre, Berkeley Repertory Theatre, The Oregon Shakespearean Festival and Milwaukee Repertory Theatre. He is currently on the faculties of the University of Washington and Seattle University. Scott is currently working on the set design for ACT's next production, *Mrs. California*.

Rose Pederson, Costume Designer

returns to ACT for her fourth season, where her previous credits include *Glengarry Glen Ross*, *Brighton Beach Memoirs*, *Other Places*, and The Young ACT Company's productions of *Theseus and the Minotaur* and *The Odyssey*. Rose's work has also been seen at The Seattle Repertory Theatre's productions of *The Beauty Part*, *The Understanding*, and *Hunting Cockroaches*. She has also designed costumes for The Rep's New Play Series in the PONCHO Forum and at The Empty Space, The Group Theatre Company, Tacoma Actors Guild, The Bathhouse Theatre, and The Seattle Children's Theatre. She is currently designing costumes for ACT's production of *Mrs. California*.

Jennifer Lupton, Lighting Designer

returns to ACT where she designed lights for last season's *The Marriage of Bette and Boo*. Previously she designed lights for The Young ACT Company's *The Odyssey* and the set for *A Wrinkle in Time*. Other recent lighting credits include *Blue Window* at New City Theater, *The Hunchback of Notre Dame* and *James and the Giant Peach* (for which she also designed the sets) at The Seattle Children's Theatre and *Idioglossia* with The Group Theatre Company. Jennifer also designs sets for many theatres including Intiman, The Group Theatre Company, Tacoma Actors Guild, SCT, Perseverance Theatre in Juneau, the Alaska Rep in Anchorage and The Empty Space. Currently she is working on the lighting design for Intiman's production of *Hard Times*.

Ten Eyck Swackhamer, Stage Manager

is a newcomer to ACT. Along with his two best friends, Leslie and Ebenezer La Page, Ten Eyck moved to Seattle last summer and they all agree it's a wonderful place to live. He has worked at The Empty Space, Los Angeles Theatre Center, La Mama, and has done something for almost every theatre in Washington, D.C. Ten Eyck is also a playwright and hopes to have *The Lair's Club* or *College Daze* produced in the fall.

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