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A CONTEMPORARY THEATRE

Peggy Shannon, Artistic Director

Cheap

by Tom Topor

adapted from *The Miser* by Molière

directed by Peggy Shannon

SEPTEMBER 6 – OCTOBER 20, 1996

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Welcome to ACT!

Susan Baird Trapnell
Managing Director

Welcome to ACT's new home at Kreielsheimer Place. The search for a new home began almost 12 years ago when the 1984 Long Range Plan identified the need for expanded and improved facilities to better serve the audience and the artist.

We didn't know a new home would take 12 years to achieve. We didn't know we would open it without Greg Falls. We didn't know we would find it in an historic building that was already sitting vacant downtown. We didn't know it would cost $30 million and we certainly never dreamed we could raise that much money.

We didn't know that it would take the skilled leadership of 6 presidents (of the board — not the United States) and three inspired artistic directors. We didn't know that the Board leadership of 1984 would have to muster the stamina and vision to persevere for 12 years. We didn't know that new fresh leadership would always be there when we needed it. We didn't know that Callison and Sellen would stay at the table with us for all those years to design and build the right building. We didn't know we'd be so proud of their work.

We didn't know that our staff and our Board would proceed doggedly, enthusiastically, and spiritedly to position the theatre for a major move — even in the face of obstacles and disappointments and mostly unreasonable work loads. We didn't know that we could pull it off.

So why did we keep going? Because we did know a few critical things. We knew we had a great tradition on which to build. We knew we had fiercely loyal audiences, subscribers and donors. We knew we were not afraid of hard work nor of scrutiny. We knew our artists would engage us, stretch us, entertain and amuse us — no matter where they performed. And we knew what we wanted to accomplish: that wonderful anticipation every time the lights go down and signal the telling of another great story on our stage.

This month the dimming lights will not only signal the start of another story, they will signal the start of another exhilarating era of theatre at ACT.

Thank you all for being here. We're in a new home — but we're the same old friends.

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Director's Notes

by Peggy Shannon, Artistic Director

Peggy Shannon

Opening ACT's new home with this world premiere production of *CHEAP* is a thrill for me on many levels. First, of course, I'm delighted finally to welcome all of you to the Eagles — which is, after all, your new home as well! Because of your support and goodwill, we have been able to restore the splendor of this great Seattle landmark. It's deeply satisfying to me that the Eagles is once again a place where people gather, both to share a common experience and to discover the experiences of others through the new voices and visions that will have a home, as they always have, on ACT's stages.

Second, it's a great personal pleasure to inaugurate our new theatre with a new play by Tom Topor. Not only is he one of this country's finest writers for stage and film, he is also a dear friend. And on top of that, he is *really funny,* a master of entertainment who makes no apologies for offering people a really good time at the theatre. Although he is probably best known for more serious works (***Nuts, The Accused, Judgment,*** and his recent novel ***The Codicil)***, he is a genuinely witty man with a true appreciation of both American and European humor. His ebullient adaptation of Moliere's ***The Miser*** combines the energetic slapstick of classic American comedy with the spirited word-play and slamming-door structure of classic French farce. It takes off like a jalopy full of Mack Sennett cops and never lets up, rollicking through a plot filled with scheming fathers, thwarted lovers, mistaken identities, missing children, the occasional gangster and, yes, a pair of perplexed policemen trying to untangle the mess.

Oscar Wilde said that "laughter is much the best beginning for a relationship," and so it seems fitting that we should christen the Eagles with comedy. I invite you to abandon yourselves to an evening of delicious mayhem with our troupe of wonderful Seattle actors, who are lucky enough also to be inspired clowns, and bless our new home with laughter.

Molière's Legacy

Molière, born Jean-Baptiste Poquelin in 1622, established his dominance as the leading playwright of his age with such enduring comic classics as ***The Learned Ladies, The School for Wives***, ***Tartuffe***, ***Don Juan*** and ***The Misanthrope. L'Avare (The Miser)*** premiered in 1668 at the Palais-Royal Theatre in Paris. The plot was inspired by Plautus' ***The Pot of Gold***, and two earlier miser plays by Chappuzeau and Boisrobert. Molière also drew on the rich traditions of Italian *commedia dell'arte* both for character types and story elements, including savvy servants with slow-witted masters, and young lovers with domineering parents. ***The Miser*** has since become one of Molière's most popular works around the world.

A Few Words About Our Corporate Sponsor

It's fitting that The Boeing Company should be the sponsor of *Cheap*, the first production in ACT's new facility. Boeing was there with us at the beginning of our journey to find a downtown home, pledging 5% of the project goal before any other major gifts had been secured. Boeing President Phil Condit co-chaired ACT's Capital Drive with airtight conviction and undying optimism, and Company Contributions Manager Chris Jones always made us feel that Boeing felt good about giving!

With the sponsorship of this production, the ACT/Boeing relationship has come full circle. A building is only as noteworthy as the work being done inside its walls. The Boeing Company recognizes that with their additional generous support of *Cheap*.

Thank you, Boeing!

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Cheap

by Tom Topor

adapted from *The Miser* by Molière
original music by Fredric Myrow

Director **Peggy Shannon**
Scene Designer **R. Michael Miller**
Costume Designer **Barbara Bush**
Lighting Design **Rick Paulsen**
Additional Music **Scott Warrender**
Choreography **Kat Allen**
Stage Manager **John Kingsbury**

Cast
(In Alphabetical Order)

Rudy	**Bob DeDea**
Mortadella	**Seán G. Griffin**
Singer, Malloy	**Hugh Hastings**
Josefina, Brannigan	**Peter A. Jacobs**
Vinnie	**Charley McQuary**
Carlo	**Robert Nadir**
Sensuala	**Marianne Owen**
Angie	**David Pichette**
Lisa	**Stephanie Shine**
Maria	**Rebecca Stevenson**
Don Avariccio	**Rick Tutor**
Piano Player	**Scott Warrender**

Place: New York's Little Italy

Time: 1930s

There will be one intermission.

This production is sponsored by

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with additional support from the National Endowment for the Arts and King County Arts Commission.

NATIONAL ENDOWMENT FOR THE ARTS

King County Arts Commission

A Contemporary Theatre is a member of the League of Resident Theatres, the American Arts Alliance, the Washington State Arts Alliance, and is a constituent of the Theatre Communications Group. 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, an independent national labor union.

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THE ACTORS

BOB DEDEA
Rudy

Bob is proud to be part of *Cheap*, ACT's first production in their new home. He was previously seen at ACT as Chuck in *Avenue X*. Recently Bob reprised his role as Marvin in The Group Theatre's critically acclaimed *Falsettos*. Earlier this season, he performed in Scott Warrender's *January Book*, Bill Mastrosimone's *Shivaree*, *Forbidden Xmas*, and *That's Life*. Favorite roles include Romeo in *Romeo and Juliet*, Ernst in *Cabaret*, Spock in *Star Drek*, Levinsky in *Nuts*, Pilate in *Jesus Christ Superstar*, and Bob the Birdcaller on an episode of *Medicine Ball*. Bob is also tenor/arranger for the award-winning *a cappella* vocal group, Kitchen Sync. For Don Avariccio: *Amor regge senza legge* (love rules without rules).

SEÁN G. GRIFFIN*
Mortadella

Seán was most recently seen on our stage as Jellaby in *Arcadia*, as Scrooge in *A Christmas Carol* and as Fr. Lawrence in *The Language of Flowers*. His Broadway credits include: *Dancing at Lughnasa; Ned and Jack*, directed by Colleen Dewhurst; *The Queen and the Rebels*, playing opposite Colleen Dewhurst; *The National Health; Ah! Wilderness* and *Poor Murderer*. Off-Broadway credits include *The March on Russia, Immigrant Voices* (Ellis Island) and *Elektra* (Carnegie Hall), with Colleen Dewhurst. Seán has been a member of many regional theatre companies including Seattle Rep, Long Wharf Theatre, Pittsburgh Public, Cleveland Playhouse, Goodman Theatre, Syracuse Stage and The Huntington Theatre, and was a founding member of the PAF Playhouse on Long Island. He has appeared in films and on TV including PBS specials, Movies of the Week and many popular series and commercials. He has toured the U.S. in Cyrano de Bergerac and the East Coast in *Dancing at Lughnasa*. His wife Bernadine Griffin is Director of the Annual Fund for Seattle Symphony and Seán is also very proud of his daughter, Heather.

HUGH HASTINGS*
Singer, Malloy

Hugh was last seen at ACT as the Spirit of Christmas Present in *A Christmas Carol* in both 1992 and 1993. Other roles include The Young Man/Beast in *Beauty and the Beast*, and one of the ensemble cast of *The Odyssey*. Hugh has also been seen lately at the Seattle Children's Theatre as Fenton Hardy in *The Hardy Boys*, and as Captain Piggle Wiggle (and others) in *The Magic Mrs. Piggle Wiggle*. He was also seen

locally at the Bathhouse Theatre, and at Center Stage in American Music Theatre Ensemble's production of *Berlin to Broadway* with Kurt Weill.

Peter A. Jacobs*
Josefina, Brannigan

Peter was last seen at ACT in last season's *A Christmas Carol.* His experience includes five seasons with the California Shakespeare Festival where he played such diverse roles such as Iago, the Bastard in *King John,* a Witch and various clowns and lovers. Other regional theatres include American Conservatory Theatre, Eureka, Magic, San Diego Rep, Old Globe, Berkeley Rep, and LA Theatre Center among others. Film and TV credits include *The Dead Pool, True Believer, Eyes of Terror; Firestorm, Poisoned by Love, Unsolved Mysteries,* and *FBI: Untold Stories* and the upcoming feature *Prefontaine.* He has performed radio dramas for National Public Radio and numerous TV and radio commercials. Peter received his MFA training at the A.C.T. in San Francisco.

Charley McQuary*
Vinnie

Charley is thrilled to be back at ACT and in the inaugural play of ACT's new space. He came to Seattle in 1989 to be in *Happenstance* at ACT. In Minneapolis and Seattle, Charley has appeared in over thirty productions of mostly new American plays. He was last seen at ACT in Steven Dietz' *Trust* as the lovable kleptomaniac Roy; and before that in Jon Klein's *Four our Fathers.* At the Empty Space, *Reckless* and *Laughing Wild.* Also a playwright, his play *Betty in Bondage* was presented at Annex Theatre in late '95 and he has won the New City Playwrights Festival Best Play award twice. He is a founding member of the Seattle Playwrights Alliance.

Robert Nadir*
Carlo

At ACT, Bob has appeared as Brian in *Laughter on the 23rd Floor,* Matamore in *The Illusion*, Andy in *Woman In Mind*, Nick in *Happenstance*, Dudley in *Mrs. California*, and Ian in *A Chorus of Disapproval.* He has extensive regional credits including two seasons as a company member at The Guthrie Theater, and he has appeared on Broadway as Roger Dashwell in *Whodunnit.* His film and TV feature credits include *Mad Love, Waiting for the Light, Shameful Secrets, Danger of Love, Victim of Love, Jack Reed: Badge of Honor, Third Degree Burn, Better Off Dead,* and *With a Vengeance.* His episodic appearances include the locally produced *Northern Exposure* and *Medicine Ball.* A Juilliard graduate, he received the Michael Langham Fellowship.

Marianne Owen*
Sensuala

Marianne is delighted to return to ACT (where she has acted in five shows) and participate in the inaugural production of its new theatre. A company member of the Seattle Repertory for nine seasons where she acted in over 28 productions, Marianne has also worked at Playwrights Horizons, New York Shakespeare Theatre, Repertory Theatre of St. Louis, Actors Theatre of Louisville, the Guthrie, Yale Rep, the Goodman, La Jolla Playhouse, the Empty Space, theatre festivals across Europe and Israel and, most recently, at Arizona Theatre Co. in *Private Eyes* by Steven Dietz. A graduate of Yale Drama School, Marianne was a founding company member of the American Repertory Theatre where she worked in 14 shows in four seasons.

David Pichette*
Angie

David's previous work at ACT includes Martin in *Mayday,* Grez in *Red Noses,* Williamson in *Glengarry Glen Ross,* and King Charles in *Sunsets and Glories*, among many others. Recent appearances at the Empty Space have been as Michael in *Someone Who'll Watch Over Me,* Petey in *Love and Anger*, and Lexington in the premiere of *Dark Rapture.* At Intiman, David has played Guildenstern in *Rosencrantz and Guildenstern Are Dead,* Bob Acres in *The Rivals,* and *Arms and the Man.* Work in regional theatres includes Renfield in Steven Dietz's Dracula *at the* Arizona Theatre Co., Malvolio in *Twelfth Night* at the New Mexico Rep, and Bluntschli in *Arms and the Man* at Portland Center Stage.

Stephanie Shine*
Lisa

Stephanie was last seen at ACT in *Halcyon Days* and *The Illusion.* Locally, she has performed in *The Cider House Rules* for Seattle Rep, *Sight Unseen* for Center Stage, *Speed the Plow* for The Empty Space, and *Rumours* for TAG. She is the Associate Artistic Director of The Seattle Shakespeare Festival (Kate in *Taming of the Shrew*, Rosaland in *As You Like It*) and a Book-It company member. Regionally, she has performed with the Oregon and New Jersey Shakespeare Festivals, Portland Center

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The Actors

Stage, Houston's Alley Theatre, New Mexico Rep, PCPA, and NYC's Theatre for a New Audience. Her film and TV credits include *Georgia, Medicine Ball,* and *Dangerous Pursuit.*

Rebecca Stevenson*
Maria

Rebecca received her BFA in Theater at Tarkio College in Missouri. Much dinner theater and many children's tours later she is excited to break in the boards at Kreilsheimer Place. Some favorite roles are Cherie in *Bus Stop* at the Mule Barn Theater, Laura in *Courtship* with guest artist Horton Foote at University of West Florida and, as herself, the actress/singer/dancer who waits tables in the Seafirst Bank Photocard Commercial.

Rick Tutor*
Don Avariccio

In the summer of '95, Rick played multiple roles in ACT's production of *Later Life.* Fifteen years earlier, he began his professional acting career under Greg Falls' direction in *Catholics.* Wedged in between have been appearances in *Amadeus,* The *Marriage of Bette and Boo, The Dining Room, A Chorus of Disapproval, Glengarry Glen Ross, A Lie of the Mind,* and *Merrily We Roll Along.* Rick has also done extensive work at the Seattle Rep, the Intiman Theatre, and the Tacoma Actors Guild, which he co-founded.

Scott Warrender
Piano Player

Scott is known in the Seattle area as the composer of such shows as *Das Barbecü, World's Fair Cruise, The Texas Chainsaw Manicurist* and *The January Book.* His musicals have been produced in over 40 cities over the past 12 years. He has had the honor of composing and arranging for some of the area's most celebrated musical groups, The Seattle Men's Chorus, The Seattle Symphony and The Bellevue Philharmonic. Scott is proud to have just completed one of the five songs for Disney's sequel to *The Lion King, Simba's Pride.* The song *My Lullaby* was recorded by Kathleen Turner and Whoopi Goldberg.

**Members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.*

Directors and Production Staff

Peggy Shannon
Director, ACT Artistic Director

Peggy has an extensive background as a director at many regional theatres, including the Alliance Theatre, The Seattle Repertory Theatre, Empty Space Theatre, San Jose Repertory Theatre, the Los Angeles Theatre Center, L.A. Theatre Works, Oregon Shakespeare Festival, Colorado Shakespeare Festival, New Jersey Shakespeare Festival, Idaho Shakespeare Festival, California Shakespeare Theatre, the Portland Repertory Theatre, the Old Vic National Youth Theatre, and Stirabout Theatre (London). For two years Peggy was the Associate Producing Director of L.A. Theatre Works. During that time she co-produced and/or directed 36 new plays for National Public Radio; playwrights represented by this project include Tom Topor, Velina Hasu Houston, Joyce Carol Oates, Larry Gelbart and Robert Schenkkan. She was also the Associate Artistic Director of L.A.'s Matrix Theatre. Peggy has extensive teaching credentials and has been a guest artist at the University of Washington, UCLA, USC, Loyola Marymount, and San José State University, among many others. In 1994, she was the Artistic Director of the School of Theatre at USC. She has an MFA in Directing from the University of Washington and trained as an actress in London, where she lived and worked for six years. She is a member of the Society of Stage Directors and Choreographers, ATHE, and British Actors Equity.

Susan Baird Trapnell
Managing Director

Susan joined ACT in 1982 as administrative manager and became managing director in 1989. Susan holds a B.A. in French from the University of North Carolina and attended the University of Lyons in France. She also did graduate work in dance education at George Washington University. Prior to coming to ACT, Susan spent four years with Bill Evans Dance Company/ Dance Theatre Seattle as educational director and then general manager. She served as a UNESCO bilingual aide in Paris and held writing and editing positions in the Washington, DC, area. Other experience includes work with the National Urban League and a teaching position in Algeria. She is a member and past president of the Washington State Arts Alliance, a member of the King County Arts Commission, and a member of the Leadership Tomorrow class of 1992. Susan is a native of Arlington, Virginia.

Phil Schermer
Producing Director

Phil has been working in professional theatre for over 30 years. He began his career at the Seattle Repertory Theatre as a painter and then scenic carpenter. He has also designed lighting and scenery for the Seattle Rep and its Second Stage, The Bathhouse Theatre, The Empty Space, The Seattle Group, Tacoma Actors Guild and Montana Repertory Theatre as well as numerous productions at ACT since 1966. He served as Technical Director and Production Manager at ACT before being named Producing Director in 1989. For the past 11

years, he has been actively involved in the acquisition and design process for ACT's new facility. Phil holds degrees from Reed College in Portland and the University of Washington.

TOM TOPOR
Playwright

Tom Topor is the author of the drama *Nuts.* which earned two Tony Award nominations and is still being performed all over the world, and of the screen adaptation starring Barbra Streisand and Richard Dreyfuss. He is perhaps best known for his screenplay *The Accused*, a project that won Jodie Foster her first Academy Award as Best Actress. His teleplay *Judgment*, an original HBO film which he also directed, received a Writers' Guild of America Award and was a finalist for the Humanities Award. As a journalist he has written for all three of the major New York dailies, and he is the author of four novels, the most recent of which, *The Codicil*, recently came out in paperback. He is currently working on the American feature film version of the hit British miniseries *Prime Suspect* and a film adpataion of Mary Higgins Clark's novel *All Around the Town.*

KAT ALLEN
Choreographer

Kat's choreography was last seen at ACT in *Arcadia,* and she is happy to be back working with Peggy Shannon and this wonderful cast. She has choreographed and performed for The Group, Empty Space, Theatre Off Jackson, 12 Minutes Max at On the Boards, the Broadway Performance Hall, and with Strong Wind Wild Horses Dance. For the past decade Kat has devoted herself to the intense study, practice and teaching of yoga in all its forms. She runs her own yoga studio, the Abode of Joy — A Yogashala, and is a principal instructor at the Community Yoga Circle.

BARBARA BUSH
Costume Designer

Credits include costume design for Oregon Shakespeare Festival, Denver Center Theatre Company, San Diego Opera, Skylight Opera, Tulsa Opera, California Shakespeare Festival, Berkeley Repertory Company, San Jose Repertory Company, and Shakespeare at the Folger. Barbara has previously worked with Peggy Shannon designing costumes for *The Comedy of Errors* at Colorado Shakespeare Festival, 1991, *You Can't Take It With You* at Oregon Shakespeare Festival, 1994, and most recently, *The Sisters Rosensweig* at the Alliance Theatre in Atlanta.

JOHN KINGSBURY*
Stage Manager

Celebrating his 21st year of theatre work, John has staged managed at The Old Globe Theatre, The Alley Theatre, PCPA, The Shakespeare Theatre and Seattle Repertory. Most recently ACT's productions of *Avenue X,The Language of Flowers* and *Das Barbecü* were added to the list. John has also served as production manager at Seattle Rep, The Shakespeare Theatre at the Folger and PCPA/Theaterfest; associate professor at the University of Wisconsin/Milwaukee; producing director of ART in Amsterdam; and director for *Greater Tuna* and *Season's Greetings* among others.

R. MICHAEL MILLER
Set Designer

R. Michael has designed more than 75 shows across the country. For Circle in the Square in New York he designed *Eminent Domain* and *The Boys in Autumn.* He designed *The Miracle Worker* for Shochiku Co. in Tokyo, Japan and was the scenic supervisor for The American Ballet Theatre's production of *Sleeping Beauty* (designed by Nicholas Georgiadis). He was the American associate set designer for the Broadway musical *Aspects of Love,* designed by Maria Bjornson, and has assisted on many other Broadway shows and feature films.

FREDRIC MYROW
Composer

Fredric has worked in many areas of music from symphonic (*Frontiers*, 1995, LA Philharmonic) to film (*Soylent Green, Scarecrow*). He was composer-in-residence with the New York Philharmonic under Leonard Bernstein, and a founding member of Evenings for New Music at Carnegie Hall under Lukas Foss. During 1981-1986 he was music director for the Los Angeles Theatre Center, where he produced 40 concerts and wrote music for many plays, including *Minimata* by Reza Abdoh and *Stevie Wants to Play th Blues* by Eduardo Machado, directed by Simon Callow, starring Amy Madigan. He owns a state-of-the-art recording studio where he operates Axis Mundi Records. Current activity includes composing *A Tale of Two Cities*,, a large-scale musical theatre work, commissioned by ACT.

RICK PAULSEN
Lighting Designer

Rick is pleased to be designing the first show at Kreielsheimer Place, his 33rd production for ACT. Over the past 13 years, his lighting has been seen in this season's *Laughter on the 23rd Floor* and such shows as *Tales from Hollywood, Voice of the Prairie, Diary of a Scoundrel, Hapgood, Red Noses, Lonely Planet,* and last season's *Gospel at Colonus, Hospitality,* and *Handing Down the Names.* Rick's work has been seen extensively in many of Seattle's theatres and across the country. Recent work includes *Scotland Road* at Empty Space, and the world premiere of *Private Eyes* by Steven Dietz at Arizona Theatre Company. Rick is the devoted father of Paige, his four-year-old daughter.

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The center of the floor of the Eagles' grand ballroom was removed to build ACT's new arena theatre, or theatre-in-the-round. This theatre showcases the ballroom's original splendor as the audience enters, and creates a more intimate association with the stage when the houselights go down. In the background is a proscenium stage used by many speakers, including Martin Luther King, Jr.

A closer view of the arena stage, which has three "voms" (entrances and exits for actors and crew) and a state-of-the-art system of "traps" (as in "trap door") built into its floor. ACT's first production in the arena is *The Crimson Thread*, which opens October 1, while *Cheap* continues its run on the thrust stage two sound-proofed floors below.

Detail of the arena ceiling. Four 25-foot-long chandeliers illuminate this fully restored ceiling. Two other chandeliers have been removed, restored and placed in storage, in compliance with regulations for historic landmarks.

Upper lobby of the new Gregory A. Falls Thrust Theatre, a 380-seat theatre named in honor of ACT's founder. Balcony seats are at this level, which is entirely new construction. Throughout the renovation of the 1925 building, great care was taken to restore original features and to integrate more modern elements in a style both warm and elegant.

Photos by Chris Bennion.

FIRSTACT
NEW WORKS IN PROGRESS

ACT inaugurates the Dorothy S. Bullitt Cabaret with readings of four new plays by local playwrights commissioned especially for ACT.

Suzy Schneider's
PAROLE
An exploration of the complexities of romantic relationships when one partner is in prison. Based on interviews with inmates, guards and parolees of Washington's state prisons.
Friday, Nov. 1 at 7 pm

KC Davis'
THE EMPEROR OF THE MOON
This fantasy about a utopian civilization on the moon in the 17th century draws on period dramas, operas and astronomical papers to explore man's desire to conquer new worlds.
Saturday, Nov. 2 at 2 pm

Dan Owens'
AUNT LOU AND MISS SARAH
The story of a unique friendship, based on a true story about a wealthy white heiress who willed her fortune to an expatriate African American musician living in France.
Saturday, Nov. 2 at 7 pm

Jamie Baker's
KISSING EVELYN
A new play inspired by the music of Sid Robin who penned such standards as *Undecided*, *Just Because*, and *Harlem Nocturne*. Robin also co-wrote many songs with musicians Benny Goodman, Lionel Hampton, Kid Ory and Louis Jordan.
Sunday, Nov. 3 at 2 pm

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