



44th Season • 419th Production
SEGERSTROM STAGE / SEPTEMBER 7 - OCTOBER 7, 2007

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

A LITTLE NIGHT MUSIC

music and lyrics by **Stephen Sondheim**

book by **Hugh Wheeler**

Sibyl Wickersheimer
SCENIC DESIGN

Shigeru Yaji
COSTUME DESIGN

Christopher Akerlind
LIGHTING DESIGN

Drew Dalzell
SOUND DESIGN

Ken Roht
CHOREOGRAPHER

Jeff Gifford
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

Musical Direction by
Dennis Castellano

DIRECTED BY
Stefan Novinski

Barbara and Bill Roberts
HONORARY PRODUCERS



CORPORATE PRODUCER

Suggested by a film by Ingmar Bergman. Originally produced and directed on Broadway by Harold Prince.

THE CAST (in order of appearance)

Mr. Lindquist	<i>Christopher Carothers*</i>
Mrs. Nordstrom	<i>Karen Culliver*</i>
Mr. Erlanson	<i>Kevin McMahon*</i>
Mrs. Anderssen	<i>Ann Marie Lee*</i>
Mrs. Segstrom	<i>Tracy Lore*</i>
Madame Armfeldt	<i>Teri Ralston*</i>
Fredrika Armfeldt	<i>Katie Horwitch</i>
Frid	<i>Branden McDonald</i>
Anne Egerman	<i>Carolann Sanita*</i>
Henrik Egerman	<i>Joe Farrell*</i>
Fredrik Egerman	<i>Mark Jacoby*</i>
Desirée Armfeldt	<i>Stephanie Zimbalist*</i>
Petra	<i>Misty Cotton*</i>
Count Carl-Magnus Malcolm	<i>Damon Kirsche*</i>
Countess Charlotte Malcolm	<i>Amanda Naughton*</i>

Dennis Castellano (*conductor/keyboards*), Francine Walsh (*violin*), Nancy Stein (*cello*),
Phillip Feather (*flute/clarinet/oboe*), Keith Bishop (*clarinet/English horn/bassoon*),
Ellie Choate (*harp*), Timothy Christensen (*bass*)

PRODUCTION STAFF

Dramaturg	<i>Megan Monaghan</i>
Casting	<i>Joanne DeNaut</i>
Assistant Stage Manager	<i>Jennifer Ellen Butler*</i>
Assistant Director	<i>Erin Africa</i>
Production Assistant	<i>Kristin Calhoun</i>
Stage Management Intern	<i>Leia Crawford</i>
Assistant to the Scenic Designer	<i>Janne Larson</i>
Assistant to the Lighting Designer	<i>Leigh Allen</i>
Costume Design Assistant	<i>Merilee Ford</i>
Running Crew	<i>EJ Brown, Emmet Buhmann, Kesley Caulum, Susan Coulter, Emily Kettler, Maya Lash, Janette Shugart</i>
Additional Costume Staff	<i>Marcela Alberti, Mary Bergot, Catherine Esera, Jennifer Hart, Kathleen Hotmer, Amber Johnson, Iris Marshall, Peggy Oquist, Tiffany Reagan, Swantje Tuobino, Bich Vu</i>

SETTING

Turn of the Century Sweden.

LENGTH

Approximately two hours and 30 minutes including one 15-minute intermission.

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* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

MUSICAL NUMBERS

Overture Mr. Lindquist, Mrs. Nordstrom
Mrs. Anderssen, Mr. Erlanson, Mrs. Segstrom

ACT I

Night Waltz Company
Now Fredrik
Later Henrik
Soon Anne, Henrik, Fredrik
The Glamorous Life Fredrika, Desirée, Madame Armfeldt
Mrs. Nordstrom, Mrs. Segstrom, Mrs. Anderssen
Mr. Lindquist, Mr. Erlanson
Remember? Mr. Lindquist, Mrs. Nordstrom, Mrs. Segstrom
Mr. Erlanson, Mrs. Anderssen
You Must Meet My Wife Fredrik, Desirée
Liaisons Madame Armfeldt
In Praise of Women Carl-Magnus
Every Day a Little Death Charlotte, Anne
A Weekend in the Country Company

ACT II

The Sun Won't Set Mrs. Anderssen, Mrs. Segstrom, Mrs. Nordstrom
Mr. Lindquist, Mr. Erlanson
Night Waltz II Mrs. Nordstrom, Mr. Erlanson, Mr. Lindquist
Mrs. Segstrom, Mrs. Anderssen
It Would Have Been Wonderful Fredrik, Carl-Magnus
Perpetual Anticipation Mrs. Nordstrom, Mrs. Segstrom, Mrs. Anderssen
Send in the Clowns Desirée
The Miller's Son Petra
Last Waltz Company

Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

The use of cameras, videotaping or other video or audio recording in the theatre is strictly prohibited.

Smoking is not permitted anywhere in the theatre.

Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.

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In His Own Words (And Music)

Stephen Sondheim met Oscar Hammerstein II, who was already a successful musical theater composer, when Sondheim was in his early teens. In this conversation, Sondheim discusses the artistic and technical demands of writing musical theater, and describes his progress from Hammerstein's tutelage to the creation of "Send in the Clowns," the masterpiece that crowns the score of *A Little Night Music*.

What do you think you learned from Oscar Hammerstein?

Stephen Sondheim:

Oh goodness, virtually everything. Structure. People underestimate what he did in the way of musical theater. He was primarily an experimental writer, and what he was doing was marrying the traditions of opera and American musical comedy, using songs to tell a story that was worth telling. The first real instance of that is *Show Boat*, which is a watershed show in the history of musical theater, and *Oklahoma!*, which is innovative in different ways. But it's only one way of writing songs. He believed in dramatic song writing.

So what I learned from him was how to tell a story and so on... But he also taught me how to structure a song. He taught me the use of a rhyme, and oh, everything. And about character. Inconsistencies. What is effective on the stage? Concision. All kinds of things. He was technically very, very good. His writing today, particularly, seems somewhat naïve, but not if you look at it technically, and certainly not from

the use of the imagination. His imagination, his creative imagination was far more sophisticated than the work itself, and has affected the theater permanently.

In another interview, you used the example of "Oh, What A Beautiful Morning," that it sounds kind of silly if you just read the words.

Stephen Sondheim: Yeah. His kind of lyric writing was very understated. His lyrics don't read very well. They sing, when they're good, they sing great... That's another thing he understood, which is how rich music is, and lyrics have to be underwritten. That's why poets generally make poor lyric writers. Not always, but generally they do, because the language is too rich. It's like what they call in England "over-

egging the cake." It's over-enriching something, so that you get drowned in it. I firmly believe that lyrics have to breathe and give the audience's ear a chance to understand what's going on.

Sometimes you have to write new songs for a show when it's already in previews out of town, don't you? Wasn't that the case with "Send in the Clowns" in *A Little Night Music*?

Stephen Sondheim: What happens is, when you're out of town or... yeah, out of town is what it amounts to — although that one was written during rehearsals — you know your cast well and you know their strengths and weaknesses, and you can start writing for them. Just the way Shakespeare wrote for his actors.

You said "Send in the Clowns" was written during rehearsal, can you tell us how that came about?



From left: James Hammerstein, Dorothy Hammerstein, Nedda Logan, Oscar Hammerstein and Stephen Sondheim in 1946 snapshot.



Producer-director Harold Prince and composer-lyricist Stephen Sondheim in 1984.

Stephen Sondheim: We hired Glynis Johns to play the lead, though she had a nice little silvery voice. But I'd put all the vocal weight of the show on the other characters because we needed somebody who was glamorous, charming and could play light comedy, and pretty, and to find that in combination with a good voice is very unlikely, but she had all the right qualities and a nice little voice. So I didn't write much for her and I didn't write anything in the second act. And the big scene between her and her ex-lover, I had started on a song for him because it's his scene, and Hal Prince, who directed it, said he thought that the second act needed a song for her. And this was the scene to do it in. And so he directed the scene in such a way that even though the dramatic thrust comes from the man's monologue, and she just sits there and reacts, he directed it so you could feel the weight going to her reaction rather than his action. And I went down and saw it and it seemed very clear what was needed, and so that made it very easy to write. And then I wrote it for her voice, because she couldn't sustain notes. Wasn't that kind of singing voice. So I knew I had to write things in short phrases, and that led to questions, and so again, I wouldn't have written a song so quickly if I hadn't known the actress.

How long did it take to write?

Stephen Sondheim: I wrote most of it one night, and finished part of the second chorus and I'd gotten the ending. I don't remember. At any rate, the whole thing was done in two days.

When you finished the song did you have a sense that you had done something amazing?

Stephen Sondheim: No. I didn't do anything amazing. I thought, "This is the kind of song that'll be played in *boîtes* — supper clubs — and that's all." By that time, hit songs did not come out of musicals. Pop-rock was creating the hits. There were very, very few songs that made the charts, in any way, out of any Broadway musical. There was no hit from *Fiddler On The Roof*. *Hello, Dolly!* may have been the only one. And so one didn't think in those terms. In the generation before me, the Rodgers and Hammerstein generation, that's why they plugged the song, like in *Oklahoma!*, because popular hits came out of shows and movies. But this was no longer true, which was a great liberation because it meant you could write about anything.

So were you surprised when "Send in the Clowns" became the hit that it did?

Stephen Sondheim: Oh, completely. First of all, it wasn't a hit for two years. I mean, the first person to sing it was Bobby Short, who happened to see the show in Boston, and it was exactly his kind of song, he's a cabaret entertainer. And then my memory is that Judy Collins picked it up, but she recorded it in England. Sinatra heard it and recorded it. And between the two of them, they made it a hit.

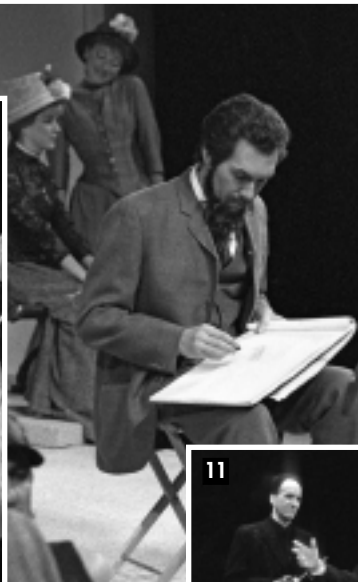
These questions and answers are excerpted from a longer interview Stephen Sondheim granted in July 2005. They are reprinted with permission from the Academy of Achievement, Washington, D.C. (<http://www.achievement.org>)



Writer-director James Lapine and Sondheim in 1986.



SCR'S MUSICALS
 [1] *A Funny Thing Happened on the Way to the Forum* (1969), [2] *In Fashion* (1976), [3] *The Education of Randy Newman* (2000), [4] *Spokesong* (1979), [5] *Threepenny Opera* (1969), [6] *Godspell* (1973), [7] *Side by Side* by Sondheim (1980), [8] *Sunday in the Park with George* (1989), [9] *Anything Goes* (1981), [10] *Coming Attractions* (1982), [11] *Happy End* (1991), [12] *Tintypes* (1982); [13] *Three Postcards* (1987), [14] *Marry Me A Little* (1988), and [15] *Mother Earth* (1971). See page 16 for actor names.



Do I Hear A...

BY MEGAN MONAGHAN

Dance crazes through the ages have raised the eyebrows and the blood pressures of many generations' worth of sage elders. But the Mother of All Terpsichorean Scandals arose in the 18th century with the invention of the waltz.

The waltz was born of a country dance called the *ländler*, which shares the waltz's meter of three-quarter time and its revolving, circular steps. Fans of *The Sound of Music* will recognize the name of this charming dance. Though the *ländler* is only loosely interpreted in the movie, that dance captures the

breathless romance developing between the characters. Aristocratic dances of the same period maintained a decorous distance between the partners, perhaps connected at the hand but never assuming the suggestive stance the waltz required.

Waltzing first broke upon the urban scene in Vienna, where its popularity skyrocketed despite (or perhaps because of) the close contact between the partners' bodies. A century later, music critic Max Graf looked back at the craze and wrote, "If there

exists a form of music that is a

direct expression of sensuality, it is the Viennese Waltz. It was the dance of the new Romantic Period after the Napoleonic Wars, and **the contemporaries of the first waltzes were highly shocked at the eroticism of this dance in which a lady clung to her partner, closed her eyes as in a happy dream, and glided off as if the world had disappeared.** The new waltz melodies overflowed with longing, desire and tenderness." The waltz aroused such public clamor that the dance was legally banned in parts of Switzerland and Germany.

Two hundred years after the waltz swept Vienna and conquered every other European capital in turn, composer Stephen Sondheim elected to create an all-waltz score for *A Little Night Music*. Of that choice, he said in a 1982 interview, "I put everything in some form of triple time so that the whole score would feel vaguely like a long waltz with *scherzi* [playful short pieces drawn from a larger work] in between so that no song would seem to have come from another texture." Sondheim's deliberate choice to unify the show's musical voice amplifies the emotional effect of the waltz, sweeping the audience along on the irresistible romantic tide that tugs at his characters.



Waltzing —and more! — in 1922.

Sunlit Days and Gleaming Nights

The height of a Swedish summer is marked by the "white night," during which the sun never truly sets and the sky never grows fully dark.

White nights occur in the summertime in locations north of 60 degrees north latitude. The further north you travel, the higher the sun stays in the sky when midnight rolls around.

The effects of white nights on human beings start with the change or abandonment of sleeping patterns. Without the usual cues of dark and light to settle our bodies for sleep, people find themselves staying up and out far later than they ordinarily would. In the mirror image of Seasonal Affective Disorder (SAD), a lowering of mood during the dark winter months, white nights can bring on unexpected surges of energy and euphoria.

And what better use of that energy and euphoria than to dispose one to fall in love? The citizens of St. Petersburg, Russia, claim that white nights are perfect for people in love. Many poems, songs and stories written by Petersburgers celebrate the romantic impact of the white nights. And on a more empirical note, modern medical researchers have found that the conception rate in Finland peaks in June and July, when thanks to the phenomenon of white nights, Finns are exposed to 20 hours of sunlight per day. Serotonin, a natural hormone produced by the human body during the day, fights the symptoms of depression. So the longer the day, the higher the serotonin level, and the more buoyant the mood!



The bold line shows the area where "white nights" can occur during the summer months.

Artist Biographies



CHRISTOPHER CAROTHERS*
Mr. Lindquist

a Los Angeles native, is thrilled to be back at SCR where he first appeared over twenty years ago in *Imagine That!* He spent quite a few of those years touring with the Broadway productions of *Les Misérables*, *Grease*, *The Scarlet Pimpernel*, and most recently, *Jesus Christ Superstar*. Local theatrical appearances include starring roles in *Evita*, *Children of Eden*, *The Secret Garden*, *My Fair Lady*, *When Pigs Fly* (West Coast Premiere) and Stephen Sondheim's *Opening Doors* (U.S. Premiere). Film credits include *Ratboy*, *Dead Simple*, *The Dead* and *Behind the Eyes*—in none of which his character survived. He dedicates this performance to his father, AJ Carothers, “without whose support I’d be selling insurance right now.” Love to Danielle.



MISTY COTTON*
Petra

is making her SCR debut. Her Broadway and national tour credits include *Miss Saigon*, *Joseph and the Amazing Technicolor Dreamcoat* (opposite Donny Osmond) and *Les Misérables*. Regional appearances include *Annie Get Your Gun*, *Sophisticated Ladies*, *Oliver!*, *Jekyll and Hyde* and *A Funny Thing Happened on the Way to the Forum* at Civic Light Opera of South Bay Cities; *The Spitfire Grill* at Laguna Playhouse (*OC Weekly* nomination Best Actress); *What the World Needs Now* at The Old Globe; *The Last Five Years* at Pasadena Playhouse; *Anyone Can Whistle* at Matrix Theatre; *Annie* at Sacramento Music Circus; *Macbeth*, *Spitfire Grill*,

Peg O’ My Heart and *Johnny Guitar* at Utah Shakespearean Festival; *A Christmas Carol*, *Winter Wonderette* and *Honky Tonk Laundry* at Milwaukee Repertory Theatre; *Wild Party* and *Parade* at Musical Theatre Guild; *A Funny Thing Happened on the Way to the Forum*, *Joseph and the Amazing Technicolor Dreamcoat* and *Annie* at Sacramento Music Circus; and she won an Ovation and Garland Best Actress Award for her work in *Side Show* at Burbank’s Colony Theatre. She is a graduate of the American Academy of Dramatic Arts and a proud member of Actors Equity.



KAREN CULLIVER*
Mrs. Norstrom

is making her SCR debut. On Broadway she appeared as Christine in *The Phantom of the Opera*, as Rosa Bud in *The Mystery of Edwin Drood*, *Meet Me in St. Louis* and *Show Boat* and in *The Fantasticks* Off-Broadway. West Coast appearances include *Annie* and *The Wizard of Oz* at La Mirada Theatre for the Performing Arts; *The Music Man* at Civic Light Opera of South Bay Cities; *Brigadoon*, *The Most Happy Fella*, *Secret Garden* and *Show Boat* at Sacramento Music Circus; *The Boys from Syracuse* at Reprise; and *Phantom of the Opera* at Musical Theatre West. Other theatre credits include *Kiss Me Kate* at Cohoes Music Hall, *Brigadoon* at Pittsburgh Civic Light Opera, *The Music Man* at Musical Theatre of Wichita and *Sweet Revenge of Louisa May* (Helen Hayes Award nomination) at Olney Theatre Center. Ms. Culliver is one of “The Phantom Leading Ladies,” a concert group of three women who have all played Christine on Broadway. (www.ThePhantomLeadingLadies.com). She is also a proud member of Musical Theatre Guild.



KATIE HORWITCH*
Fredrika Armfeldt

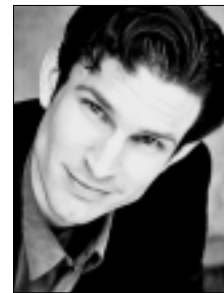
is making her SCR debut amongst such an inspirational and talented cast. Theatre credits include *Strings* at Reprise! *4@15: Picture Perfect* at the York Theatre Company (Off-Broadway), *Sunday in the Park with George* at Irvine Barclay Theatre and *Working* at Whitmore Lindley Theatre. Other favorites include *Ancient History*, *Playhouse Creatures*, *Black Comedy*, *How to Succeed in Business Without Really Trying* and *The Comedy of Errors*. Television credits include “Dexter” (Showtime), and “Mostly True Stories: Urban Legends Revealed” (TLC). Training: UC Irvine. Immeasurable gratitude towards Stefan, Dennis and Joanne for this honor, and for “smiling upon the young.” For SF, MD, Mom, Dad and Alex. is making his SCR debut. He recently appeared in

von Gaigern in *Grand Hotel*, for three years the title character in *The Phantom of the Opera* (a role created in the National Tour), Gaylord Ravenal in *Showboat* (Tony and Outer Critics’ Award nominations), the original Father in *Ragtime* and Padre Perez in the recent revival of *Man of La Mancha*. Off-Broadway he appeared as the Playwright in *Enter the Guardsmen* (Drama Desk nomination) and at New York City Opera as General Stanley in *The Pirates of Penzance*. Regional theatre credits include Oscar Jaffe in Goodspeed Opera House’s *On the Twentieth Century* (Connecticut Drama Critics’ Award), Guido Contini in the Chicago premiere of *Nine* (Joseph Jefferson Award) and the world premieres of Ken Ludwig’s *Leading Ladies* at Houston’s Alley Theatre and *Critical Darling* for The New Group. Television credits include “Law & Order: SVU,” “Law & Order,” “One Life to Live,” “The Guiding Light,” “Sondheim: A Celebration at Carnegie Hall.”



JOE FARRELL*
Henrik Egerman

the national tour of *Legends!*, starring Joan Collins and Linda Evans. Other Broadway tours include *Little Shop of Horrors* and *Titanic*. In New York City, Farrell performed in *The Pajama Game* at New York City Center’s Encores! and the Royal Shakespeare Company’s *Hamlet* at Brooklyn Academy of Music. Regionally, he appeared in *Amour*, *King of Hearts* and *A Little Night Music* at Goodspeed Opera House, *The Red Shoes* at The Cleveland Play House and *The Pajama Game* at The Muny in St. Louis. On television, Farrell is best known as the host of “Trading Spaces: Family” on TLC. He graduated magna cum laude from Yale University, where he sang with the Whiffenpoofs. He is married to actress Taylor Farrell.



DAMON KIRSCH*
Count Carl-Magnus Malcolm

is making his SCR debut. Broadway and Off-Broadway appearances include *On a Clear Day You Can See Forever*, *Ziegfeld Follies of 1936*, *Tip-Toes*, *Strike Up the Band*, *Very Warm for May*, *Sweet Adeline*, and *Lyrics and Lyricists*. Regionally he has appeared in *Merrily We Roll Along* at TheatreWorks; *Show Boat* at Casa Mañana; *The Scarlet Pimpernel* at Music Theatre of Wichita; *She Loves Me* and *On the 20th Century* at Reprise!; *The Rocky Horror Show*, *The Fantasticks* and *Phantom* at Performance Riverside; *The Impresario* at The Kennedy Center; *My Way* and *My Fair Lady* with McCoy Rigby Entertainment; *The Unsinkable Molly Brown* and *Into the Woods* at Sacramento Music Circus; *My Fair Lady* at Austin Music Theatre; *Triumph of Love* at International City Theatre; *Camelot* at Cabrillo Music Theatre; *Forever Plaid* at Santa Barbara Civic Light Opera; and *A Midsummer Night’s Dream* and *The Seagull* at Aspen Music Festival. Film and television credits include *Gods and Generals*, “Star Trek: Voyager,” “LA Confidential” and “Days of Our Lives.” Training: Juilliard.



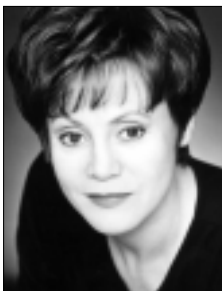
MARK JACOBY*
Fredrik Egerman

is making his SCR debut. Broadway credits include Judge Turpin in *Sweeney Todd*, Vittorio Vidal in *Sweet Charity* (Theatre World Award), Baron



ANN MARIE LEE*
Mrs. Anderssen

appeared previously at SCR in *A Christmas Carol* and the Theatre for Young Audiences production of *Pinocchio*. She is a resident artist at A Noise Within, where her roles have included Rosalind (*As You Like It*), Anne (*Man and Superman*), Varya (*The Cherry Orchard*), Laura (*The Glass Menagerie*), Estella (*Great Expectations*) and Myra Arundel (*Hay Fever*). National tours include *Peter Pan* and *Do Patent Leather Shoes Really Reflect Up?*, among others. Off Broadway and regional credits include "Sondheim: A Celebration At Carnegie Hall," *A Midsummer Night's Dream* with the Los Angeles Philharmonic at the Hollywood Bowl, the West Coast premiere of *And the Winner Is* at Laguna Playhouse and recently *The Constant Wife* at the Pasadena Playhouse. Film and television includes "The Nine," "Nip/Tuck," "7th Heaven," "Law & Order: Criminal Intent," "ER," "Providence," "Titus," HBO's *Breast Men*, "Any Day Now," "Picket Fences" and "L.A. Law" (recurring). Radio Plays include *Hollywood Theatre of the Ear* and NPR's *Beyond 2000*. Audio books narrator: Books-On-Tape, Blackstone, and Lakeshore Learning. BA in Drama, Catholic University, Washington, D.C.; Performance/ Teaching Fulbright in American Drama to Poland.



TRACY LORE*
Mrs. Segstrom

is making her SCR debut. She appeared in *Peter Pan* in New York and the national tour. Other theatre credits include *The Full Monty*, *The Will Rogers Follies* and *Me and My Girl* at Musical Theatre West; *Chicago* at Phoenix Theatre; *Company* and *Into the Woods* at Performance Riverside and Long Beach Civic Light Opera; *The Wizard of Oz* at Starlight Theatre; *Gun-Shy*, *Gunmetal Blues* and *Working* at Laguna Playhouse; *Brigadoon* at Sacramento Music Circus; *Blood Brothers*, *It's a Bird... It's a Plane... It's Superman* and *Merrily We Roll Along* at Musical Theatre Guild; *Annie Get Your Gun* at Fullerton Civic Light Opera; *Crazy for You*, *Cabaret* and *The Will*

Rogers Follies at Civic Light Opera of South Bay Cities; *The Will Rogers Follies*, *Me and My Girl* and *Footloose* at Music Theatre of Wichita; *Gypsy* at Downey Civic Light Opera; *Jerry's Girls* at Arvada Center Theatre; *A Chorus Line* at Music Theatre of Southern California; *Night Club Confidential*, *No, No Nanette* and *Can Can* at Long Beach Civic Light Opera; and *Crazy for You* and *Annie* for McCoy Rigby Entertainment.



BRANDEN McDONALD*
Frid

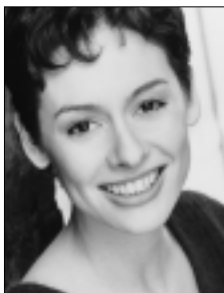
is making his SCR debut after having recently completed SCR's Professional Intensive Program. Theatre credits include *Godspell*, *And Miss Reardon Drinks a Little*, *Holy Ghosts*, *How the Other Half Loves* and *The Dining Room* at the American Academy of Dramatic Arts and *Romeo and Juliet* and *1902: Century Project* at Cuesta College.



KEVIN MCMAHON*
Mr. Erlanson

is making his SCR debut. He has appeared regionally in *A Little Night Music* at the Ahmanson Theatre, Gem Theatre and Theatre West; *The Full Monty* at Musical Theatre West and San Diego Musical Theatre; *I Left My Heart* at The Welk Resort Theatre; *The Roar of the Greasepaint-The Smell of the Crowd* at Starlight Musical Theatre and Musical Theatre Guild; *Sweet Charity* at Moonlight Amphitheatre; *Crazy For You* and *Me and My Girl* at Musical Theatre West and in the Las Vegas, San Diego, Welk Resort, McCoy Rigby, Cabrillo Musical Theatre and Laguna Playhouse companies of *Forever Plaid*. National touring credits include *City of Angels*, *The Fantasticks* and *Forever Plaid*. He appeared Off-Broadway in *Little Moon of Alban* and in Dublin Ireland in *Love of a Pig*. A Boston Conservatory graduate, he has appeared in film, television and commercials and is a member of L.A.'s award winning Musical Theatre Guild. Mr. McMahon is also a solo recording artist and as a teaching artist with the Los Angeles Music Center, is the author of *The History of Musical Theatre (in*

42:28) and *From the Page to the Stage*. He is a proud member of Actors' Equity.



AMANDA NAUGHTON*
Countess Charlotte Malcolm

is making her SCR debut. She appeared on Broadway in *The Secret Garden* and the 2002 revival of *Into the Woods*; Off-Broadway in *Hundreds of Hats* at WPA Theatre, *Romance in Hard Times* at The Public Theater, *Three Postcards* at Circle Repertory Company and *Mr. President* at Douglas Fairbanks Theater. Ms. Naughton has appeared regionally in *A Little Night Music* and *Amour* at Goodspeed Opera House; *The Constant Wife*, *Loves and Hours* and *Paramour* at The Old Globe; *On the Town* at Pittsburgh Civic Light Opera and toured nationally in *The Secret Garden* (Joseph Jefferson Award nominee). Television credits include the role of Betty Robers on American Movie Classics' *Remember WENN*, "Law and Order: SVU," "Law and Order: Criminal Intent," "Payne" and "Chappelle's Show." She holds a BFA from Ithaca College and is a proud member of Actor's Equity Association.



TERI RALSTON*
Madame Armfeldt

is thrilled to be back at SCR in *A Little Night Music*, having appeared in the original Broadway production. Her many SCR appearances, since the early days as a company member in Long Beach, include *The Hostage*, *Prelude to a Kiss*, *Jacques Brel is Alive and Well* and *Living in Paris*, *Side by Side* by Sondheim and Sondheim's *Sunday in the Park with George*. Other Sondheim shows include the original production of *Company*, *Follies*, *Gypsy*, *Putting it Together* (Mark Taper Forum) and additional productions of *Side-by-Side*, at Pasadena Playhouse and Rubicon Theatre Company. She has directed Sondheim's *Into the Woods*, *A Funny Thing Happened on the Way to the Forum*, *A Little Night Music* and *Follies* with Stephanie Zimbalist. She was in the original productions of *Hats! The Musical*, *Quilters*, *Jacques Brel is Alive and Well* and *Living in Paris* and *The Baker's Wife*. Among the many productions she has

directed in the Los Angeles area are *Man of La Mancha*, *My One and Only*, *Me and My Girl*, *No, No Nanette* and the Los Angeles premieres of *Octette*, *Bridgeclub* and *Gloria Duplex*. She directed the award-winning production of *Quilters* at the Laguna Playhouse and also produced and directed it in Los Angeles. After recently re-locating to New York, she has appeared in a workshop with director Michael Blakemore (possibly Broadway-bound) and a showcase of *Unbeatable*, scheduled for Off-Broadway in the fall. Television credits include "Frasier," "Dharma and Greg," "Geppetto," "George Carlin," "Wings," "Murder She Wrote," "The Slap Maxwell Story," "One Day at a Time," "Married With Children" and "The Bold and the Beautiful." She is on five original CDs.



CAROLANN SANITA*
Anne Egerman

is making her SCR debut. Regional theatre credits include *A Little Night Music* and *West Side Story* at Sacramento Music Circus, *Thoroughly Modern Millie* at The Cape Playhouse, *Urinetown* at the Geva Theatre Center, *Barnum* at Westchester Broadway Theatre, *Gilbert and Sullivan in Brief(s)* at White Plains Performing Arts Center, *Evita* at MusikTheatre of Chur and *Man of La Mancha* at the Fireside Theatre. She also starred as Maria in the international tour of *West Side Story* and as Marian in the first national tour of *The Music Man*. Ms. Sanita recently had the honor of sharing the stage with Julie Andrews in the original musical *Simeon's Gift* at Bay Street Theatre. Film and television credits include *The Divorce Shower*, *Super Ego* and "The Friday Night Fix." Love and thanks to God, family and G!



STEPHANIE ZIMBALIST*
Desirée Armfelt

is making her SCR debut. Most recently she appeared with her father Efrem in Jenny Sullivan's acclaimed production of *Hamlet* at the Rubicon Theatre Company, where she also appeared in *The Rainmaker* (Robby Award); *Defying Gravity* and *The Night of the Iguana* (also with her father Efrem). Stage credits in-

clude *Vincent in Brixton* at the Pasadena Playhouse; *Follies* (with Teri Ralston) at the Irvine Barclay Theatre; *The Cherry Orchard* (with Alfred Molina) at the Odyssey Theatre Ensemble; *Side Man* at Guthrie Lab; *Mr. Bundy* (World Premiere) at the Humana Festival, Actors Theatre of Louisville; *Wonderful Town*, with Lucie Arnaz, for Reprise! and at OCPAC; *Sylvia* at Coronet Theatre (LA Premiere, *Drama-Logue* and Robby Awards); *AdWars* at the Court and Tiffany Theatres (*Drama-Logue* Award); *The Threepenny Opera* with Betty Buckley at Williamstown Theatre Festival; Jane Anderson's *The Baby Dance* (original production with Linda Purl, directed by Jenny Sullivan) at Pasadena Playhouse, Williamstown Theatre Festival, Long Wharf Theatre and the Lucille Lortel Theatre in New York; *My One and Only* (National Tour with Tommy Tune); *Barbarians* and *Summer and Smoke* at Williamstown; *The Tempest* at Mark Taper Forum (with Anthony Hopkins, directed by John Hirsch) and *Festival* at Las Palmas Theater (with Brian Stokes Mitchell). Screen credits include *The Prophet's Game* (with Dennis Hopper), *The Awakening* (with Charlton Heston), and *The Magic of Lassie* (with James Stewart). Television movies include *The Golden Moment*, *Centennial*, *The Gathering*, *The Story Lady* (with Jessica Tandy), *Caroline?* (for Hallmark, Golden Globe nomination), *Incident in a Small Town* (with Walter Matthau and Harry Morgan) and *Stop the World—I Want to Get Off* for A&E, as well as Laura Holt in the MTM series "Remington Steele" (94 episodes).

PLAYWRIGHT, DIRECTOR & DESIGNERS

STEPHEN SONDHEIM (*Music and Lyrics*) was born in New York City and raised in New York and Pennsylvania. As a teenager he met Oscar Hammerstein II, who became his mentor. Sondheim graduated from Williams College, where he received the Hutchinson Prize for Music Composition. After graduation he studied music theory and composition with Milton Babbitt. His first professional musical theatre job was as the songwriter for the unproduced musical *Saturday Night*. He wrote the lyrics for *West Side Story*, *Gypsy* and *Do I Hear A Waltz?*, as well as additional lyrics for *Candide*. Musicals for which he has written both music and lyrics include *A Funny Thing Happened On The Way To The Forum*, *Anyone Can Whistle*, *Company*

(Tony Award Music and Best Lyrics), *Follies* (Tony Award Score and New York Drama Critics Circle Award; revised in London, 1987), *A Little Night Music* (Tony Award Score), *The Frogs*, *Pacific Overtures* (New York Drama Critics' Circle Award), *Sweeney Todd* (Tony Award Score), *Merrily We Roll Along*, *Sunday In The Park with George* (New York Drama Critics Circle Award; 1985 Pulitzer Prize for Drama), *Into The Woods* (Tony Award Score), *Assassins* and *Passion* (Tony Award Score). He composed the songs for the television production "Evening Primrose," co-authored the film *The Last of Sheila* and provided incidental music for *The Girls of Summer*, *Invitation to a March* and *Twigs*. *Side by Side by Sondheim*, *Marry Me A Little*, *You're Gonna Love Tomorrow* (originally presented as A Stephen Sondheim Evening) and *Putting It Together* are anthologies of his work. He has written scores for the films *Stavisky* and *Reds* and composed songs for the film *Dick Tracy* (Academy Award for Best Song). He is on the Council of the Dramatist Guild, the national association of playwrights, composers and lyricists, having served as its president from 1973 until 1981, and in 1983 was elected to the American Academy of Arts and Letters. In 1990 he was appointed the first Visiting Professor of Contemporary Theatre at Oxford University. He was also recipient of a Kennedy Center Honor in 1993.

HUGH WHEELER (*Playwright*) was a novelist, playwright and screen writer. He wrote more than thirty mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: *Black Widow*, *Man in the Net*, *The Green-Eyed Monster* and *The Man with Two Wives*. For films he wrote the screenplays for *Travels with My Aunt*, *Something for Everyone*, *A Little Night Music* and *Nijinsky*. His plays include *Big Fish*, *Little Fish*, *Look: We've Come Through* and *We Have Always Lived in the Castle* (adapted from the Shirley Jackson novel), he co-authored with Joseph Stein the book for a new production of the 1919 musical *Irene*, wrote the books for *A Little Night Music*, a new production of *Candide*, *Sweeney Todd*, *the Demon Barber of Fleet Street* (based on a version of the play by Christopher Bond), and *Meet Me in St. Louis* (adapted from the 1949 MGM musical), contributed additional material for the musical *Pacific Overtures*, and wrote a new adaptation of the Kurt Weill opera *Silverlake*,

which was directed by Harold Prince at the New York Opera. He received Tony and Drama Desk Awards for *A Little Night Music*, *Candide* and *Sweeney Todd*. Prior to his death in 1987 Mr. Wheeler was working on two new musicals, *Bodo* and *Fu Manchu*, and a new adaptation of *The Merry Widow*.

STEFAN NOVINSKI (*Director*) is a freelance director based in Los Angeles. Recent credits include *Nighthawks* at the Kirk Douglas Theatre; *J.O.B. the Hip-Hopera* (*LA Weekly* and Los Angeles Drama Critics Circle nominations for Best Direction and Best Musical); *The Map Maker's Sorrow* (Summer Play Festival, NYC); *Wreckage* by Caridad Svich for New Dramatists; *Around The World in 80 Days* adapted by Mark Brown at The Colony Theatre; *The Skin of Our Teeth* at the Evidence Room (*LA Weekly* Award, Best Revival 2003); and at Open Fist Theatre Company: *The Time of Your Life*, *Cosmonaut's Last Message to a Woman He Once Loved in the Former Soviet Union* (*LA Weekly* Awards for Direction and Best Production 2003), *As I Lay Dying* (*LA Times* Critic's Pick) and *Fen* (Garland Award for Direction). Currently he is in pre-production for a musical version of *Toy Story* with music by GrooveLily for Disney Creative Entertainment. Prior to arriving in Los Angeles, Mr. Novinski served as the Associate Producer of the Big D Festival of the Unexpected at Dallas Theatre Center which produced new works by artists such as Irene Fornes, Len Jenkin, Naomi Iizuka, Erik Ehn and Octavio Solis. He holds an MFA in Directing from the University of California, San Diego.

DENNIS CASTELLANO (*Music Director*) has musically directed the SCR productions of *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. Recent credits in-

clude *Annie Get Your Gun* and *The Best Little Whorehouse In Texas* for Civic Light Opera of South Bay Cities; *Me and My Girl* and *A Chorus Line* for The Music Theatre of Wichita; *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys and Dolls* and *Annie Get Your Gun* for McCoy Rigby Entertainment; *The King and I*, *A Funny Thing Happened On the Way To the Forum* and *Thoroughly Modern Millie* for Musical Theatre West; *Li'l Abner* for the Musical Theatre Guild; and *Crazy For You*, *Ragtime*, *Jesus Christ Superstar* and *Carousel*, to name a few, for the Sacramento Music Circus where he has conducted for the past 20 seasons. Mr. Castellano serves as the Head of the Music Theatre Program at UCI and is very proud of his many students performing in New York and around the country.

SIBYL WICKERSHEIMER (*Scenic Design*) is a set designer and fine artist based in Los Angeles. In Southern CA, her set designs have been seen at the Kirk Douglas Theatre, Evidence Room, The Theatre @ Boston Court, Los Angeles Theatre Center, A Noise Within, California Repertory Company and Alex Theatre, among many others. She has also designed for the National Theatre Conservatory in Denver, Lizard Head Theatre in Telluride, CO, and for Utah Musical Theatre in Ogden, UT. This past year for The Actors' Gang she designed *The Women of Lockerbie* and the international tour of *1984*, directed by Tim Robbins, which she originally co-designed with Richard Hoover in Los Angeles. This past spring, she designed *Black Diamond* for Lookingglass Theatre in Chicago, IL. Ms. Wickersheimer is currently designing *Toy Story Musical* for Disney Cruise Lines, *Evel Knievel*, *The Rock Opera* at Bootleg Theatre, and the premiere of Kevin Oakes' new play, *Mr Fujiyama's Electric Beach* with Cutting Ball Theatre in San Francisco.

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Ms. Wickersheimer is proud to be a recipient of the 2005-7 NEA/TCG Career Development Program for Designers. Please visit her website: www.sawgirl.com

SHIGERU YAJI (*Costume Design*) has designed costumes for over 50 SCR productions including most recently *My Wandering Boy*, *The Further Adventures of Hedda Gabler*, *Habeas Corpus*, *Cyrano de Bergerac* and the annual production of *La Posada Mágica*. His other recent work has been seen at Lincoln Center Theater, Yale Repertory Theatre, Oregon Shakespeare Festival, Cornerstone Theater Company and San Jose Repertory Theatre, as well as at Nashville Ballet. He is the recipient of numerous awards and recognitions, including six Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award, as well as an Emmy Award nomination for Cathy Rigby's *Peter Pan*. Mr. Yaji is a member of the United Scenic Artists Local 829 and the UC Irvine Drama Department faculty.

CHRISTOPHER AKERLIND (*Lighting Design*) returns to SCR where he designed *The Caucasian Chalk Circle*, *Anna in the Tropics*, *Much Ado About Nothing*, *The Beginning of August* and *California Scenarios*. Recent Broadway credits include *110 In The Shade* (Tony nomination), *Talk Radio*, *Shining City*, *Awake and Sing* (Tony nomination), *Well*, *Rabbit Hole*, *A Touch of the Poet*, *In My Life*, *Reckless*, *The Tale of the Allergist's Wife*, *Seven Guitars* (Tony nomination), *The Piano Lesson* and Adam Guettel and Craig Locas' musical *The Light in the Piazza* for which he received the Tony, Drama Desk, and Outer Critics Circle awards. Recent projects include, *Carmen the Musical* at La Jolla Playhouse, Robert Woodruff's productions of *Britannicus*, *The Island of Slaves*, *Orpheus X*, *Olly's Prison*

and *Oedipus* at American Repertory Theater, *Il Barbiere Di Siviglia* (Metropolitan Opera), Martha Clarke's *Kaos* and *Belle Epoch*, and *A Spanish Play* for Classic Stage Company. He is the recipient of an Obie Award for Sustained Excellence and the Michael Merritt Award for Design and Collaboration. This fall he will join the faculty at the USC School of Theater as Director of Design.

DREW DALZELL (*Sound Design*) is happy to be back at SCR having previously designed *A Christmas Carol*, *Bunnacula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. His recent design work includes *The Laramie Project* at Laguna Playhouse; Julia Sweeney's *Letting Go of God*, *Fen* (Garland Award), *The Mound Builders*, *The Cosmonaut's Last Message to a Woman He Once Loved in the Former Soviet Union* and *As I Lay Dying* (Ovation nomination) at Open Fist; *Songs for a New World* (Ovation nomination) and *Tick, Tick...Boom* at Rubicon Theatre and *Side Show* (Ovation nomination), *Grand Hotel*, *The Laramie Project*, *Indoor/Outdoor*, *Fuddy Meers*, *Around the World in 80 Days* and *The Grand Tour* with The Colony Theatre Company. The Lee Strasberg Theatre, Eclectic Company Theatre, The Sacred Fools Theatre, Evidence Room and The Echo Theater Company are just a few of the many other theatres where his designs have been heard. His work has also been heard at theme parks owned by Disney, Universal Studios and Paramount. He won the 1998 USITT Clear Com Sound Achievement Award and holds an MFA in Sound Design from CCM at the University of Cincinnati.

KEN ROHT (*Choreography*) is a recent recipient of the \$45,000 Audrey Skirball-Kenis TIME grant, awarded to only five other theatre artists/compa-

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nies in the country. His original song and dance works have been granted, performed at and/or commissioned by Bard Music Festival, REDCAT, Mark Taper Forum (mainstage), Disney, A.S.K. Common Ground, Rockefeller Foundation, Dance Theater Workshop, Flintridge, California Arts Council, and many Los Angeles theaters and institutions. He creates a yearly 99¢ Holiday show that is in its 6th year and along with his Orphean Circus recently hosted the Spiegel tent in New York, performing his newest touring work there, *Orange Star Dinner Show*. He has choreographed for Oregon Shakespeare Festival, En Garde Arts and Gale Gates et al. in New York, Cleveland's Great Lakes Theater, Lookingglass in Chicago, Long Beach Opera, Disney, Cal Arts and was a longtime collaborator (and performer) with Reza Abdoh's *Dara-Luz* through out L.A., New York and Europe. Mr. Roht also works in film, internet, cable, radio and recording projects, and was seen at the Getty Museum as part of Bill Viola's video installation, *Passions* and most recently returned from New York where he sang the tenor lead in a microtonal opera by MacArthur grantee John Eaton.

***JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over 27 shows in addition to six seasons of *La Posada Mágica*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *A Naked Girl on the Appian Way*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be on the diamond or riding his bike down PCH. Mr. Tucker is a proud member of Actors Equity.

***JENNIFER BUTLER** (*Assistant Stage Manager*) is returning for her fifth season and 16th production with SCR. She started as an Intern on the world premiere of *Safe In Hell* in 2004, then on to Production Assistant the following season, and is now ecstatic to be the Equity Assistant Stage Manager on a wonderful musical. Other theatre credits include Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA

BILL AND BARBARA ROBERTS (*Honorary Producers*). One of SCR's most generous couples, the Roberts' have underwritten half a dozen classic plays over the past fifteen years (including *The Philadelphia Story*, *Hedda Gabler*, *The Homecoming*, *Major Barbara*, *Cyrano de Bergerac* and *A View from the Bridge*). They now add a musical classic to their list. For nearly 25 years, the Roberts have supported SCR as major campaign donors, subscribers to both stages and members of the Platinum Circle. Barbara is an Emeritus Trustee and a former Gala Chair.

U.S. BANK (*Corporate Producers*) became SCR Honorary Producers in 2006, helping underwrite the Theatre for Young Audiences production of *The Stinky Cheese Man* and followed as underwriters of *Ridiculous Fraud*. U.S. Bancorp is the sixth largest commercial bank in the United States and through the U.S. Bancorp Foundation provided \$20.5 million in grants to nonprofit organizations in 2006. According to U.S. Bank's Orange County/Inland Empire Market President William Cave, "Theatre helps bring our communities together and we are proud to celebrate our community through support of the great work produced at SCR."

and Shakespeare Santa Cruz. She has also stage managed operas for Long Beach Opera and Pacific Repertory Opera. Ms. Butler has a BA in Theatre Arts from the University of California, Santa Cruz.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West

Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and on-site evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab*, *Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Mr. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the

original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from San Francisco State University.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the service organization for theatre, from 1998-2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts and the California Arts Council (CAC), and site visitor for the CAC; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She recently joined the board of Arts Orange County, the county wide arts council. Ms. Tomei graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.

Actors in Page 6 Photos: 1. Heath Park and Elaine Bankston; 2. Gary Bell, Richard Doyle, John-David Keller and Morgan Mackay; 3. Scott Waara and Allison Smith; 4. James R. Winker and Elizabeth O'Toole; 5. Peter Jason, unknown, Bob Giles, Elaine Bankston, Michael Douglass; 6. Richard Doyle and Leo Green; 7. Martha McFarland, Gary Dontzig and Teri Ralston; 8. Harry Groener, Myronna Delaney and Susan Egan; 9. Ellen Travolta and Don Took; 10. Don Took, Diane Doyle, Richard Doyle, John Ellington, Anni Long, Art Koustik and Howard Shangraw; 11. Hal Landon Jr., Ron Bousso, Robert Machray, Christopher Allport, Jerome Butler and Leslie Ishii; 12. Andrea Frierson, Stanley Grover, Ken Jennings, Angelina Réaux and Susan Watson; 13. Jane Galloway, Maureen Silliman, Karen Trott and Brad O'Hare; 14. Robert Yacko and Sarah Tattersall; 15. Jerry Patch and Carol Martin



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.