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 B. F. SCHLEGEL ----- Don Lemon*, Ron Schmitt*
 THE INCOMPARABLE ROSALIE ----- Dagny Vaswig*, Billie Kennedy*
 MARCO, THE MAGNIFICENT ----- James Dollarhide
 PRINCESS OLGA ----- Dorlean Wall
 GLADYS AND GLORIA ZUWICKI ----- Jan Bellus, Denyce Zook
 STRONG MAN ----- Art Chandler
 GRETA SCHLEGEL ----- Carla Crowley
 LILI ----- Betty Martin*, Mary Ellen Hanson*
 GROBERT ----- Dennis Rhude
 PAUL ----- Milt Thompson*, Jack Richardson*
 DR. GLASS ----- Duncan MacLean*, David Isaacson*
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GYPSIES: Sue Healy, Carol McCoy, Teresa Willis.

*Jim Gibson: June 1, 5, 7, 9, 13, 15, 16, 17, 21, 24, 26, 27

*Don Lemon: June 1, 3, 5, 7, 9, 13, 15, 17, 19, 21, 23, 27

*Billie Kennedy: June 1, 3, 5, 7, 9, 13, 15, 17, 19, 21, 23, 27

*Mary Ellen Hanson: June 1, 3, 5, 7, 9, 13, 16, 17, 19, 21, 23, 27

*Milt Thompson: June 1, 5, 7, 9, 13, 16, 17, 19, 21, 23, 27

*Duncan MacLean: June 1, 3, 5, 7, 9, 13, 15, 17, 19, 21, 23, 27

*Pat Chapman: May 31, June 2, 3, 6, 8, 10, 12, 14, 19, 20, 22, 23

*Ron Schmitt: May 31, June 2, 6, 8, 10, 12, 14, 16, 20, 22, 24, 26

*Dagny Vaswig: May 31, June 2, 6, 8, 10, 12, 14, 16, 20, 22, 24, 26

*Betty Martin: May 31, June 2, 6, 8, 10, 12, 14, 15, 20, 22, 24, 26

*Jack Richardson: May 31, June 2, 3, 6, 8, 10, 12, 14, 15, 20, 22, 24, 26

*David Isaacson: May 31, June 2, 6, 8, 10, 12, 14, 16, 20, 22, 24, 26

SYNOPSIS OF SCENES

The action of the play takes place in France

ACT I

- Scene 1. The Carnival Area
 "Direct from Vienna" ----- Rosalie, Schlegel and Marchers
 "A Very Nice Man" ----- Lili
- Scene 2. The Puppet Booth
 "Fairyland" ----- Puppets
 "I've Got to Find a Reason" ----- Paul
 "Miri" ----- Lili
 Reprise—"Direct from Vienna" ----- Marchers
 "A Sword and a Rose and a Cape" ----- Marco and Roustabouts
- Scene 3. Inside Schlegel's Office
 "Humming" ----- Rosalie and Schlegel
- Scene 4. The Carnival Area
 "Yes, My Heart" ----- Lili and Carnival People
 "Everybody Likes You" ----- Paul
- Scene 5. Interior of Main Tent
 "Magic, Magic" ----- Marco, Rosalie and Lili
 "Tanz Mit Mir" ----- Bluebird Girls
- Scene 6. Carnival Area at Night
 Carnival Ballet ----- Lili, Carnival People and Townspeople
 Reprise—"Miri" ----- Lili
 "Love Makes the World Go Round" ----- Lili and Puppets

INTERMISSION

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ACT II

- Scene 1. Side Show
 "Yum Ticky" ----- Lili and Puppets
 "We're Rich" ----- Lili and Puppets
 Reprise—"Love Makes the World Go Round" ----- Lili and Puppets
 "Beautiful Candy" ----- Lili, Puppets and Carnival People
 "Her Face" ----- Paul
- Scene 2. Trailer Camp
 "Grand Imperial Cirque de Paris" ----- Jacquot and Carnival People
 "A Hate Him" ----- Lili and Paul
 (Reprise—"Her Face") ----- Lili and Paul
- Scene 3. Outside the Main Tent
 Reprise—"Grand Imperial Cirque de Paris" ----- Carnival People
 "Always, Always You" ----- Marco and Rosalie
 Reprise—"Always, Always You" ----- Rosalie
- Scene 4. Carnival Area
 "She's My Love" ----- Paul



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COSTUMES: Dorlean Wall, Chairman; Pat Turner, Linda Fox, Opal Huston, Kathy Smith, Peg Poole, Julie Douglas, Ruth Nutaroff, Gladys Georgeson, Zelma Betts, Pat Whyte.

SCENIC PAINTING: Stanley Sams, Chairman; Carl Farlow, Michael Healy, Ron Schmitt, Jack Bambury.

MAKE-UP: Virginia Roler, Chairman; Guwen Rodenhauer, Nita Vicent, Pat Loth.

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Willis Savage, Lynnel McKnight
- June 3—Kathie Stinson, Doug Dore,
Cassandra Scott, T. R. Stewart
- June 5—Chris Johnson, Sue Johnson,
Cheryl Slonaker, Frances Porter
- June 6—Margaret Porter, Elin Gratton
Willis Savage, Frances Porter
- June 7—Janis Lambert, June Lambert,
Melodie Quam, Sandy Isenberg
- June 8—Janet Frazier, Linda Sailer
- June 9—Noreen Anderson, Signe Karr,
Pamela Evans, Cindy McNail
- June 10—Dennis Hanson, Tony Kawasaki,
Eric Larsen, Keith Lorass
- June 12—Kathy Pearson, Mary Hause,
Darrin Krewson, Robyn Williamson
- June 13—Kathy Pearson, Mary Hause,
Parrin Krewson, Robyn Williamson
- June 14—Sue Jensen, Marlynn Brummett,
Rex Williams, Darrell Hagen
- June 15—Barbara Hazelrigg, Kathy Staatz,
- June 16—Judy Colby, Anne Keyes,
Claudia McCullem, Gaye Larson
- June 17—Kathy Kirk, Jay Kirk,
Karen Elliott, Steve Erickson
- June 19—Jan Henderson, Donna Massoth
- June 20—Jo Anne Buecker, Ellyn Taylor,
Bill Dodson, Kris Kade
- June 21—Janis Lambert, June Lambert,
Melodie Quam, Sandy Isenberg
- June 22—Kathy Kirk, Jay Kirk,
Karen Elliott, Steve Erickson
- June 23—Judy Colby, Anne Keyes,
Claudia McCullem, Gaye Larson
- June 24—Paula Watts, Diane Bair,
Patty Williams, Doris Waagen
- June 24—Paula Watts, Diane Bair,
Patty Williams, Doris Waagen
- June 26—Sandra Barnes, Patty Henton,
Kathy Magee
- June 27—Sally Weiss, Lenne Holden

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WHO'S WHO
By DOROTHY CLARK

There is a confusing, bedlamic, up-side-down and backwards world known to the back-stage gang as **Rehearsal for the Musical**. It is set apart from the rest of our lives, resembles nothing else any of us has ever seen and defies description to or understanding by anyone not immediately involved. It is a frightening hodge-podge of singing, dancing, hammering, painting, sewing, directing, changing, pushing, hollering, whispering, griping, giggling—and all at the same time. It is the delightful, rewarding fascinating world of the talented and the artistic, created by their desire to entertain you, to entice you to travel beyond yourself into the make-believe. Here is an accumulation of the gifted and experienced musicians and actors who have worked since February to present to you a close-knit and attractive package fashioned from the tangled ravelings whose mysteries may seem to others, unfathomable credit for the final, finished performance which you see tonight is shared by innumerable hard-working and devoted employees and volunteers. The back stage crew, always the unsung heroes of any show, have their names listed in another part of the program. If you had wandered into the theatre some night as I did, you might have seen **JOHN CULBERTSON**, the managing director, and his assistant, **MAGGIE JONES**, conferring with **MAURISE DAVIS**, director of music. Maury is working with the staf for the first time this year and brings with him a wealth of experience. He graduated from WW SC and teaches at Cascadia school—his field, special education. Says he enjoys working with people—has been in scouting for 15 years, is now training boys 14-18 years old for Mountain Search and Rescue Teams.

The accompanists, **Claudia Adams**, who spends most of her spare time carting teenagers around, and **Anita Trefrey**, who also accompanies the Cleff Dwellers, have played together at TLT for five years. **Virginia Stenson** has a new partner this year, **Phyllis Pritchard**. This year's score has been difficult and challenging for all of them. Enough cannot be said about their contribution to the show.

LILI

BETTY MARTIN—Any time Betty spends off stage waiting for her entrances might be spent playing the zither, organ, piano, or recorder, or practicing her ballet lessons. She arrives a little breathless at the theatre after spending the day imparting musical knowledge to 2,000 elementary students in Seattle, a voice lesson and a dance work-out. That this is an unusually busy gal her schedule testifies, that she is a bountifully talented and experienced performer, you are privileged to witness tonight as she creates her version of Lili.



MARY ELLEN HANSEN—A rare treat it is to watch Mary Ellen back stage—in the midst of winter, she is somehow spring-time suddenly arriving with sunshine and warmth and flowers, capricious, enthusiastic, full of the fresh, bright laughter of the very young. Blessed with an appealing and well trained voice, she is making her first appearance on our stage.



MARGO

JAMES DOLLARHIDE—James speaks with confidence and pride in his ability and experience—he smiles with indulgent appreciation for his four-year-old daughter, and happily announces that his wife, Kathleen is more talented than he. It is a big assignment to take on—carrying the lead part in a musical without benefit of double casting. Jim deserves credit for this effort. Did you see him in the "Fantastics" last summer?

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WHO'S WHO
(Continued)

PAUL

MILT THOMPSON—One of the true privileges of life is to call Milt, "my friend" . . . another is to hear him sing. Any one who has had either of these great good fortunes has been specially blessed. He has shared himself and his enormous gift with the generosity and humility of the really talented. Milt has enriched our personal and theatre world by his presence.



JACK RICHARDSON—If you've saved your T.L.T. programs over the years, you will notice that this is a name always listed in the musical cast . . . Jack is one of the reliable souls who will do any part, big or small . . . he sings for the sheer joy of singing and appears on stage tonight because of his love of people and his desire to please and entertain them. He was the villain in the Drunkard and claims that melodrama is the hardest thing he ever did.



JACQUOT

JIM GIBSON—Guess what? Jim's baby daughter, who decided to make her debut into this mortal world on Jim's opening night last year, just may celebrate again this year by taking her first steps. She kept all of us in a tizzy during rehearsals for "MUSIC MAN." Opening night made Jim a star and a father all at once.



PAT CHAPMAN—Pat has contributed his versatility to theatre audiences in this area since 'way back when. He wishes he could sing, because he often finds himself cast in musicals. It has been a great challenge to Pat to accomplish the voice changes necessary for this part. This one is a real performer!

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WHO'S WHO (Continued)

ROSALIE

BILLIE KENNEDY—She of the smiling face and luxurious contralto voice—the pride and joy of her husband, Jerry, and three children. Billie has deftly created many and varied characters on stage, bringing her fine sense of comedy timing and innate feeling for the dramatic to her audiences with equal success. If you had been back-stage during rehearsals, you might have caught her doing the cha-cha.



DUNCAN MacLEAN—"Dunc" just finished one show, doing the wordy and bombastic Dr. Pilgrim in "Absence of a Cello"—now he tries for size another Doctor part, strictly from humor. He is an efficient back stage crew member, a teller of tales par excellence, contributes a lengthy but hilarious story to almost any occasion.



DR. GLASS

DAVID ISAACSON—If you can survive Dave's Dr. Glass without collapsing in utter hysteria, you can claim an extra sip of jits with the cast as your reward. A back stage wanderer probably would find Dave painting or doing other art work. He concocted all the posters and supervises the painting for all the sets used during the season.

OLGA

DORLEAN WALL—The "Carnival" would never have arrived without Dorlean. She was too busy during rehearsals to be interviewed, and small wonder it was . . . I found her knee-deep in cheese cloth, measuring singers for costumes. She made most of the props including Olga's pet snake, and invented and sewed the beautiful clothes the girls wear. applaud loud and long for Dorlean.



GRETA

CARLA CROWLEY—Youngest member of the cast, this busy, serious 12-year-old has her mind filled with theatrical aspirations for her future. Meanwhile she discusses ballet, bowling, swimming, ice-skating and horse-back riding with the amazing vocabulary of a 3.9 student.



GROBERT

DENNIS RHUDE—Den is a newcomer to Tacoma, but opines that he likes the weather and the people well enough to become a permanent fixture. He has chalked up considerable time in theatre work in Mississippi and Illinois. Greetings and welcome to the "gang".

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WHO'S WHO
(Continued)

B. F. SCHLEGEL

DON LEMON—First time I saw Don, he was rehearsing for "South Pacific". There was old Billis, the operator, singing and clowning, practicing a little fraud and defraud . . . next he was playing a Salvation Army devotee (with a little liberty allowed here and there) in the **Drunkard**. Now he is the carnival boss . . . Don is always interesting to watch.



RON SCHMITT—Batten down the hatches and plug up your ears—here comes Ron, roaring down the avenue in his red, red, Alfa-Romeo sport car, noisier than which hasn't been invented, and trying to incite the world to any sort of riot . . . but when the purple smoke has cleared away, we see Ron, the student, the serious, the good friend, the young man on his way to do great things for himself and the world in which he lives.



DAGNEY VASWIG—The image of Dagny as the prim and proper librarian in "Music Man" or the All-American girl Nellie Forbush, in South Pacific does suffer a bit this year as we watch rough and tough Rosalie of questionable character and intentions. But here is a gal whose experience and devotion to detail makes her equal to any challenge. Takes considerable fortitude for her to face Olga's snake every night. Dag just did a concert for Fine Arts, is a regular church soloist, and sang **Mrs. Noah** in "Noah's Flood" recently.

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1967-68 SEASON OF SHOWS

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POOR RICHARD—Comedy. (By Jean Keer, who wrote MARY, MARY). A gifted, and raffishly charming poet comes to America to consult with his publisher, and to attend the dedication of a hospital wing to the memory of his late wife. A thoroughly delightful evening of fun. Opens January 12th.

THE SUBJECT WAS ROSES—A prize-winning play, and one that is honest and touching, and has simplicity, humor and integrity. Opens February 16th.

BAREFOOT IN THE PARK—Comedy. A "long run" Broadway show. The play concerns six-day newlyweds who have settled down (?) to the realities of married life in a sixth-floor walkup. Opens March 29th.

HELLO DOLLY—Great Musical Show, if released for our production. If not released, an equally good Musical Show will be producerd. Opens May 28th.

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