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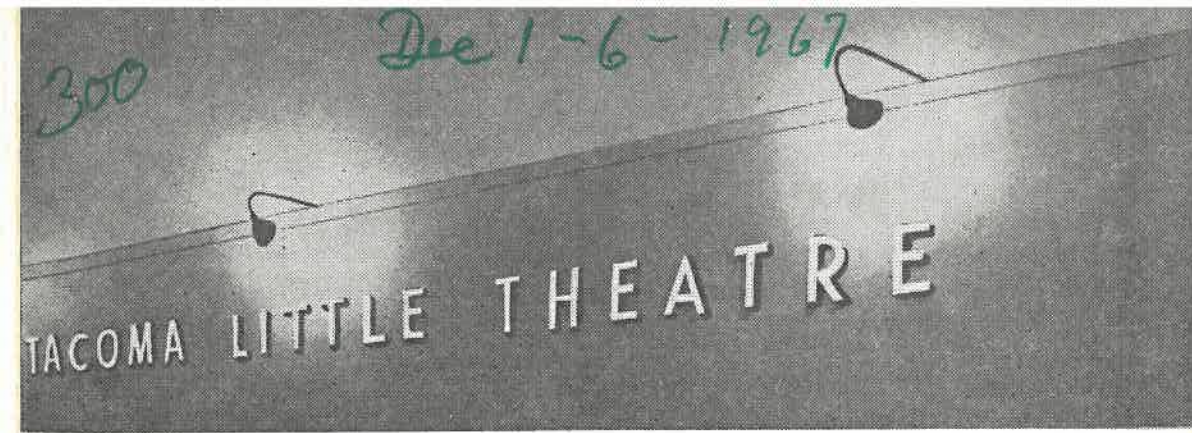
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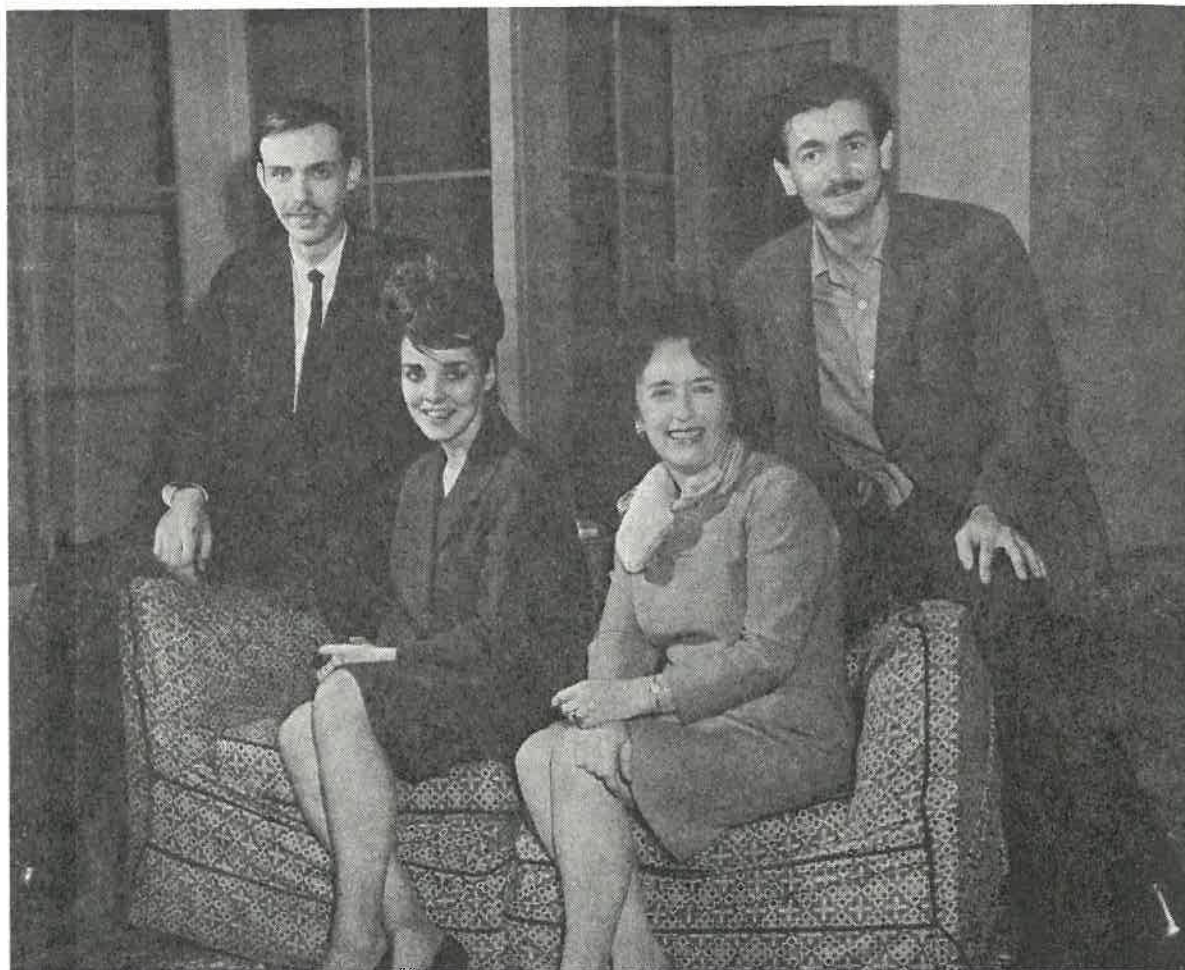
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By Muriel Resnik

Dec. 1, 2.....Dec. 7, 8, 9.....Dec. 13, 14, 15, 16, 1967

DIRECTOR: JOHN B. CULBERTSON

Construction: Stanley Sams

Scenic Painting: Michael McDaniel

Costumes: Sue Rawlings, Frances Rawlings

Properties: Dorlean Wall

Decor: Edna Peterson

Scenic Lighting: Ronald Schmitt

Sound Effects: Douglas Klippert

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JOHN SPIKE ODLIN

DOROTHY HERMIONE ANDERSON

CASS DOUGLAS KLIPPERT

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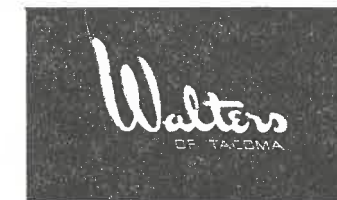
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ACT II

Scene 1. Later the same evening

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The action of the play takes place in a garden apartment in the East Sixties, Manhattan.



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Assistant: Hugh Riley

Stage Lighting.....Ron Schmitt, Chairman

Assistant: Peg Davis

Sound Effects....Douglas Klippert, Chairman

Stage Door.....Edna Peterson, Chairman

Assistant: Dorothy Clark

Costumes....Sue Rawlings, Frances Rawlings,
Chairmen

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Barbara McAtee, Jean Rawlings

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Ushers Frances Porter

Check Room Julie Marshall

Coffee Hosts

and Hostesses Ida Blood, Jane Barnes

Candy Table.....Dorothy Clark

House Managers Ralph Uptegrove

First Night SocialEthlyn Darnell

Assistant in Foyer Ethel Weeks

"WHO'S WHO"

By Laura de Veuve

It is rehearsal night. On the stage are the bare bones of walls and windows which will become the background of ANY WEDNESDAY. Mismatched furniture substitutes for the final pieces. The aisles and foyer are cluttered with boxes overflowing with ancient odds and ends being cleared from the storerooms. John Culbertson, whose clothes of the moment, including a paint-smear sweat shirt, might well have come from the boxes in the aisles, wanders amiably about, seemingly unmindful of the four members of the cast going through their lines and sometimes reading from the scripts clutched in their hands or resting conveniently nearby. John is far from unmindful, however, and soon his quiet, friendly voice interrupts a bit of work and re-directs it into something with immediate impact. The actors go on to the next bit with the real lines or improvising better to express their feelings for the part. It is all very relaxed and everyone laughs a lot but the play definitely begins to take shape. John is quite an artist. Nor is he working with beginners; each member of his talented cast has been in former TLT productions.

FRANCEA WAX (Ellen) you may recall is the gal who read for a part in SHOT IN THE DARK and landed the leading role with no previous experience except portraying an 83 year old woman in a high school play at Lincoln. After SHOT IN THE DARK she was called one afternoon when an actress in TLT'S AUTUMN GARDEN was taken ill — and went on that same night with all her lines in German. Next you saw her in FOR BETTER FOR WORSE. Fran is still a dental assistant in her spare time, single and living at home. She has a brother and a small sister (to whom she was taking home the balloon used in rehearsal) and collections of records and sound tracks from Broadway shows. She continues to ski in the winter months and still, she says, uses the bunny tow.

SPIKE ODLIN (John) certainly needs no introduction to TLT audiences. His first part, he says, was in 1955 and he has been dragged back at intervals ever since. He has been absent now some two years — his last plays were THE RAINMAKER and SHOT IN THE DARK. When asked what he has been doing since then he was vague. It could be gathered, however, that a present interest is his membership in the Clan Gordon Pipe Band. (If you like bagpipe music hang around Yakima and 11th any Tuesday night when the band practices in the Armory). He also has been turning over in his mind just what he would do if, driving his car while wearing kilts, he were stopped by a traffic officer. Any answer?

DOUG KLIPPERT (Cass) is a real pro, not only with TLT. Now a disc jockey with KDFL, his aim is toward television direction, in Seattle for a starter. He only graces KDFL with his presence in the mornings; afternoons find him at The Central Concern, a new venture where he and partner sell posters. Yes, posters — ask any teenager. New posters, reproductions of old posters, collectors' items, — you name it, they carry it. TLT audiences have seen Doug in SUMMER AND SMOKE, ANYTHING GOES and AUTUMN GARDEN.

"WHO'S WHO" (Continued)

HERMIONE ANDERSON (Dorothy) has been active in TLT shows for some four years, ever since her return from a long absence in Dallas. The family, when it came back to Tacoma, included two children and a 3 month old poodle named Lulu. The children have grown and are now away from home. The son is doing graduate work at John Hopkins, the daughter is a senior drama student at U. of W. Hermie keeps house for her husband and Lulu and helps friend husband in his business — the Technifax Co.—on the side. She resides on Day Island, and has just completed the third year of taking her UGN team over the top. Hermie became interested in the theatre when as a small child she played a part in an Annie Wright School drama, at a site long since plowed under and rebuilt with stores. While in Texas, among other ventures, she taught children's theatre for the YMCA and YWCA. Since her return to Tacoma, TLT audiences have seen her in LOVE FROM A STRANGER, THE WARM PENINSULA and SUMMER AND SMOKE, and for each of the last two she received that year's Dickie Award as best supporting actress.

Nor must we overlook the two young ladies who came in early at rehearsal to pin down (yes, "down" not "on") details of the actors' costumes and rummage through some remote spot on back stage. The Misses Frances and Sue Rawlings are the capable co-chairmen of the Costume Committee. Both are seasoned workers at TLT as actors and in work behind the scenes. Both attend Tacoma Community College and both are officers of its Performing Arts Group. Both will attend the U. of W.—Frances in the drama school; but, Sue, believe it or not, is a Political Science major and will go on in this field with drama only as an avocation.

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| Dec. 2 Mr. and Mrs. C. F. Gray | Dec. 12 R. Adm. and Mrs. H. B. Butterfield |
| Dec. 5 Blanche Poole, Edna Mael | Dec. 13 Mr. and Mrs. Milton Rouse |
| Dec. 6 Mr. and Mrs. D. Allen Thomas | Dec. 14 Mr. and Mrs. Kenneth Rees |
| Dec. 7 Mr. and Mrs. Roy McGinn | Dec. 15 Mr. and Mrs. Henry Longstreth |
| Dec. 8 Mr. and Mrs. Paul Jackson | Dec. 16 Mr. and Mrs. W. C. Georgeson |

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 Dec. 1 Mr. and Mrs. Norman Bradley
 Dec. 2 Mrs. Vivian Garrison, Miss Leslie Garrison
 Dec. 5 Mrs. Keith Jangard and Friend
 Dec. 6 Mr. and Mrs. Coy Brown
 Dec. 7 Mr. and Mrs. Edwin Schneebeck
 Dec. 8 Mr. and Mrs. Gilbert Flynn
 Dec. 9 Mr. and Mrs. Ralph Grant
 Dec. 11 Mrs. Alice Bellandi and Friend
 Dec. 12 Mr. and Mrs. F. M. Bickenbach
 Dec. 13 Mrs. Elizabeth Griffiths and Friend
 Dec. 14 Mrs. J. Huston Vanzant, Mrs. Mary McKeever
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SEASON TICKET TABLE

- Dec. 1 Marieta Loren
 Dec. 2 Fern Dengis
 Dec. 7 Ethel Wheatley
 Dec. 8 Babbie Weston
 Dec. 9 Ann Bradley
 Dec. 13 Maggie Jones
 Dec. 14 Agnes Gilmer
 Dec. 15 Kathryn Guernsey
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- Dec. 8 Sandra Cowling, Sue Swartz, Mary Ann Lyman, Toni Davies
- Dec. 9 Gaye Larsen, Anne Keyes, Claudia McCullem, Judy Colby
- Dec. 13 Don Ewing, Tom Hoots, Jeff Horsley, Bill Korth
- Dec. 14 Karen Shafer, Karolyn Shafer
- Dec. 15 Vickie Hillger, Jennie Nichols, Jan Wagenblast, Deb Rose
- Dec. 16 Joan Sweet, Elin Gratton, Margaret Porter, Frances Porter

CHECK ROOM

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- Dec. 2 Mr. and Mrs. Jon Hanson
- Dec. 5 Mrs. Ernest Marcy, Mrs. Edward T. Bowman
- Dec. 6 Mr. and Mrs. T. Leslie Marshall
- Dec. 7 Marie Walker, Inez Hall
- Dec. 8 Mr. and Mrs. Hans Kask
- Dec. 9 Mr. and Mrs. William Gabriel
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- Dec. 1 Darrell Darnell
- Dec. 2 Arnold Nordlund
- Dec. 5 Victor Amet
- Dec. 6 Robert Hash
- Dec. 7 Dick Sonntag
- Dec. 8 Jack Thomas
- Dec. 9 John Foster
- Dec. 11 Robert Walters
- Dec. 12 Marvin Bickenbach
- Dec. 13 Milton Rouse
- Dec. 14 Ralph Uptegrove
- Dec. 15 Julian Foss
- Dec. 16 Don Lauer

CANDY TABLE

- Nov. 30 Jessica King
- Dec. 1 Iona Rohlman
- Dec. 2 Rosetta Running
- Dec. 5 Mrs. William Hall
- Dec. 6 Edith Laurent
- Dec. 7 Sylvia Warren
- Dec. 8 Ann Otterberg
- Dec. 9 Gladys Georgeson
- Dec. 11 Kaye Crawford
- Dec. 12 Ann Kuljis
- Dec. 13 Dorothy Clark
- Dec. 14 Edna Peterson
- Dec. 15 Mildred Kasselmann
- Dec. 16 Nina Cook

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So if you find that you will not be able to attend the performance for which you have reservations, please call the box office and tell us as early as possible. We'll appreciate it, and so will others who might not otherwise be able to obtain seats for the play on that particular night.

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