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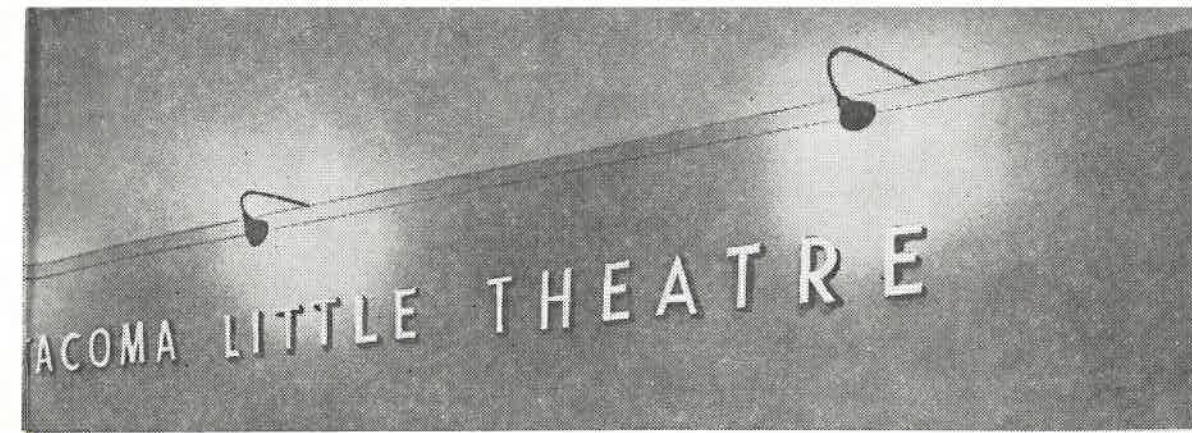
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Musical Director: Dale Leggett Jr.

Choreographer: Jan Collum

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 MAX DETWEILER .....George Pilant, Dick Porter  
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 SISTER MARGARETTA .....Judy Rusinek, Tillie Phillips  
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 SISTER SOPHIE .....Nancy Sellin, Jeanine Pettit  
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 LIESL .....Candy Hincks, Lucy Vasser  
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 KURT .....Jon Haverly, Bill Kennedy  
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May 28, 30     June 1, 5, 7, 11, 13, 15, 19, 21

Gail Longo, Ronald Groff, Barbara Jarstad, George Pilant, Eleanor Racek, Judy Rusinek, Eleanor O'Shea, Nancy Sellin, Louis Talcott, Gwen Rockwell, Candy Hincks, Dave Ray, Janet Hein, Jon Haverly, Peggy Hazelrigg, Lisa Jarstad, Jan Gordon, Tom Birkeland, Mary Watt, Louis Talcott, Tony Longo, Robert Dettling.

May 29, 31     June 4, 6, 8, 12, 14, 18, 20, 22:

Helen McNab, Wolfgang Sauer, Dagny Vaswig, Dick Porter, Rita Glenn, Tillie Phillips, Billie Kennedy, Jeanine Pettit, Louis Talcott, Myrtle Murray, Lucy Vasper, Pat Byrd, Chris Walentiny, Bill Kennedy, Lisa, Gardner, Karen Evans, Lauri Evans, Brian Morrow, Mary Watt, Don R. Smith, Robert Dettling.

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### ACT I

Scene 1: Nonnberg Abbey  
 Scene 2: Mountainside near the Abbey.  
 Scene 3: The office of the Mother Abbess, the next morning.  
 Scene 4: A corridor in the Abbey.  
 Scene 5: The living room of the Trapp Villa, that afternoon.  
 Scene 6: Outside the Trapp Villa, that evening.  
 Scene 7: Maria's bedroom, later that evening.  
 Scene 8: A hallway in the Trapp Villa.  
 Scene 9: The terrace of the Trapp Villa, six weeks later.  
 Scene 10: A hallway in the Trapp Villa, one week later.  
 Scene 11: The living room, same evening.  
 Scene 12: A corridor in the Abbey, three days later.  
 Scene 13: The office of the Mother Abbess, three days later.

### INTERMISSION

### ACT II

Scene 1: The terrace, the same day.  
 Scene 2: A corridor in the Abbey, two weeks later  
 Scene 3: The office of the Mother Abbess, immediately following.  
 Scene 4: A cloister overlooking the chapel.  
 Scene 5: The living room, one month later.  
 Scene 6: The concert hall, three days later.  
 Scene 7: The garden of Nonnberg Abbey, that night.



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3. "Maria" .....Mother Abbess, Sisters Margaretta, Berthe, Sophia
4. "My Favorite Things" .....Maria, Mother Abbess
5. "Do Re Mi" .....Maria, Children
6. "You Are Sixteen" .....Liesl, Rolf
7. "The Lonely Goatherd" .....Maria, Children
8. "How Can Love Survive" .....Elsa, Max, Captain
9. "The Sound of Music" .....Maria, Captain, Children
10. "So Long, Farewell" .....Children
11. "Climb Every Mountain" .....Mother Abbess

ACT II

1. "No Way to Stop It" .....Captain, Max, Elsa
2. "Ordinary Couple" .....Maria, Captain
3. "Processional" .....Nuns' Chorus
4. "You Are Sixteen" .....Maria, Liesl
5. "Do Re Mi" .....Maria, Captain, Children
6. "Edelweiss" .....Captain, Maria, Children
7. "So Long, Farewell" .....Maria, Captain, Children
8. "Climb Every Mountain" .....Company

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Hanson

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Weston, Loreen Hanson, Dorothy Clark

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Haverly, Barbara Jarstad, Carole Hazel-  
rigg, Sally Gardner, Sandi Bradbury, Enid  
Davis, Diane Storkman, Jeri Evans, Dor-  
lean Wall, Dolly Shane, Dorothy Keenan

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Erick Peterson

Scenic Painting .....Stanley Sams,  
David Isaacson

Stage Crew.....Tony Longo, Greg Hanson,  
Douglas Klippert

Sound Effects....Douglas Klippert, Chairman  
Dolly Shane, Mary Kelley

Scenic Lighting..... Don Watt, Chairman  
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John Endres, Don Lauer

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May 29 Linda Brandfas, Patty Ott, June Malcolm  
May 30 Linda LaRue, Gayle Gamblin, Jon Isenberg, Jim Anderson  
May 31 Karen Shafer, Karolyn Shafer, Sue Brown, Jackie Johnson  
June 1 Dennis Hanson, Tony Kawasaki, John Hubert, Keith Loraas  
June 4 Cindy Jensen, Jean Turney  
June 5 Margaret Porter, Frances Porter  
June 6 Pat Morley, Pat Kent, Sue Lyon, Dot Strong  
June 7 Larry Johnson, Rick Olsen, Joan Sweet, Debra Pederson  
June 8 Judy Colby, Carolyn Smith, Mary Jensen, Karen Anderson  
June 11 Bill Chaplin, John Hovland  
June 12 Bill Korth, Jeff Horsley  
June 13 Tom Hoots, Jeanie Hoots, Don Ewing, Rex Williams  
June 14 Jan Lambert, Janet Eidsmoe, Margaret Granquist, June Lambert  
June 15 Dennis Hanson, Stan Pietras, Terry Sage, Terry Wick  
June 18 Margaret Porter, Willis Savage  
June 19 Jan Lambert, June Lambert  
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## "WHO'S WHO"

By Dorothy Clark

It is springtime, 1968, and "The Sound of Music" fills the Tacoma Little Theatre to overflowing. Dale Leggett leads a giant cast of singers and musicians as they bring to life the beautiful sounds of the musical score, and John Culbertson supervises the "music" of activity that eventually makes a show of this sort attractive and enjoyable. Intermingled with the singing, the piano and guitar, an observer at rehearsal could hear the great sounds of humanity at work on a hobby project . . . pounding, sawing, sewing, dancing to the choreography of Jan Collum — there is a lot of laughter, much chit-chat . . . people are having fun and there is an infectiousness to it that makes one wish to be a part of it all.

This is a "family" musical . . . a little sadness, some tense excitement, gentle humor, a mostly happy ending, and the very special appeal of little children performing. "Family" associations, therefore, are no surprise when they occur in the cast. BILLIE KENNEDY, much loved by us all here, brought her young son, BILL, to appear with her and moved over just a little to allow him his rightful place in our hearts. BEV HAVERLY and her son, JON, are another talented Mother-Son combination. Jon's older brother, SCOTT, will be remembered for his portrayal of Harry in BRIGADOON. New to TLT and acting are BARBARA JARSTAD and her daughter, LISA. They are attractive "look-a-likes" who have sung together for the simple pleasure of the song. Barbara has helped design the costumes for this show, plays the piano, works with husband, John in their Ski shop in the winter. There are four other "Jarstads" at home who are equally talented and personable.

LOU BYRD, who was a great "Charlie" in "Annie Get Your Gun," shares the stage this year with his son, PAT. Do you remember Pat in "Music Man", (he must have grown a foot since then) or maybe his Mom, Mary Ellen, who sang and danced in "Annie"?

Handsome, competent RON GROFF, who appears as Captain Von Trapp, is the son of Virg Groff, perennially young and enthusiastic "Mr. Musical". It looks like Virg's son may just cause him to share this title. Ron is extremely popular and a conscientious cast member. This is his first "lead" at TLT.

An interview with WOLFGANG SAUER, who alternates with Ron, was a pleasantly precise and polite experience. Wolfgang has been in residence in the United States since July of last year, is spending most of his time learning the vagaries of the English language. He is a graduate of the Academy of World Trade in Germany, and

## "WHO'S WHO" (Continued)

has sung in the German Opera House in Beilefeld, his repertoire including three operas, CARMEN, POWER OF DESTINY and BAJAZZO. He finds acting an absorbing task. He says he is having lots of fun.

Two experienced and busy singers, new personalities to TLT, are HELEN McNAB and GAIL LONGO, who are appearing as Maria. Helen has sung sacred music for Canadian Television and is the soloist for the First Christian Church in Seattle. She started to sing at age 3 and first appeared in public when she was 5. Maria is a role with which she feels much personal identity—thinks she has really become this sensitive, truly religious person about whom the musical story is told. Gail, member of the Clef Dwellers and kindergarten teacher, is a native Northwesterner. She and her husband enjoy singing together. She has found that this show has had a profound effect on her approach to teaching her small charges . . . claims her classroom is "alive with the sound of music."

DICK PORTER and GEORGE PILANT are reliable regulars often seen in musicals. I remember Dick in RED MILL and singing in the quartet in MUSIC MAN. George makes an imposing and impressive appearance anywhere . . . a giant of sorts and a great guy to know. We missed him while he was working in Alaska.

There is a special, indefinable, spiritual quality about ELEANOR RACEK that makes her a perfect choice for the role of Mother Abbess. We enjoyed working with Ellie in "Showboat". How about that voice! RITA GLENN seems eminently qualified to appear in a "family" musical. She has 6 little Glenns at home, all with musical talent. She told me that she learned to sing almost before she learned to talk. Her father was a musician. Rita seriously considered becoming a Nun before she met her husband, whom she described as a wonderful guy and her best and most helpful critic.

Well, if it isn't that little gamin, CANDY HINCKS . . . she of the tireless energy and absolute bouyancy. What a busy kid she has been this year—doing two leads at Lakewood Players, one at The Cirque in Seattle, and one at TLT . . . then moving right into this Liesl part. Candy makes us all a little happier for knowing her . . .

---

## **20th CENTURY PRESS**

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## "WHO'S WHO" (Continued)

she is as fresh as springtime, as joyous as Christmas and as effervescent as Alka-seltzer, and we can always use that combination. I watched Lucy Vasser several times during rehearsal. She brings a delicate shy sweetness to her role. Lucy sings, dances and acts as though her whole self were sensitively tuned to the "Sounds of Music".

DAGNEY VASWIG is undoubtedly the busiest gal I know. She sings and leads people in singing all over Tacoma, spends time relaxing out on the family boat. Her son just signed his name on the dotted line for Uncle Sam's Navy, and her daughter is flying through the sky as an airline stewardess. Dag always does a good job and pays meticulous attention to details of characterization. She is currently listed in the "Who's Who of the National Federated Music Clubs.

Auditions for this musical attracted 122 children and 50 adults. All of these have contributed to the excellence of the show you are seeing tonight . . . the interest and enthusiasm of that many singers has had a noticeable influence on those who were chosen to represent them on the stage. We appreciate everyone who took time to appear—and the sheer delight of watching the little children at the try-outs defies description.

There is some small sadness involved in writing "Who's Who" for a musical with a large cast. There is never enough room to tell about everyone who contributes. MYRTLE MURRAY and GWEN ROCKWELL are new to TLT; we hope that they will come back again and that their experience on stage as Frau Schmitt has been a pleasant and productive one. TOM BIRKELAND, of the big grin, and BRIAN MORROW, look like they are enjoying themselves. And all the kids . . . aren't they amazing? The "Nun's" chorus has captured the spirit and reverence of a religious order and brings to us an inspiring "Sound of Music". LOUIE TALCOTT, understanding the theatre in its truest and purest sense, would unquestionably win everybody's vote as the best loved and most reliable of all. Louie never misses a rehearsal, does any part, large or small. We know things will be alright when Louie is around.

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