# Sullivan Theatre, Inc.

The Little Theatre - On The Square

*"Central Illinois' Only Star Music and Drama Theatre"*

SULLIVAN, ILLINOIS



# Arlene Dahl

in

# A Little Night Music



**July 11 - July 29**

# Sullivan Theatre, Inc.

*James J. Grumley*
*Producer*

*Barbara & Gerald Sullivan*
*Managing Directors*

presents

# Arlene Dahl

in

# A Little Night Music

*Book by:*
**Hugh Wheeler**

*Music & Lyrics by:*
**Stephen Sondheim**

Suggested by a Film by INGMAR BERGMAN
Originally Produced and Directed on Broadway by HAROLD PRINCE

with

**Paul Hough**

**Kitty Bickers** — **Barbara Houston**
**David Nisbet** — **Ellen Crawford**
**Dale Furry** — **Alene Robertson**

**Directed by E.G. Gabbard**

Musical Direction by BARBARA SULLIVAN
Choreography by RICHARD CASH
Production Designed by ROBERT D. SOULE
Costumes Designed by PHYLLIS ROGERS
Lighting Designed by ED BAGGER
Production Stage Manager – RONALD SCHAEFFER

Assistant Musical Director . . . Tony Cox
Technical Director . . . Bruce Morriss
Assistant to the Stage Manager . . . Earl Halbe
Assistant to the Choreographer . . . Elizabeth Marshall
Assistant to the Costume Designer . . . Theresa Sparlin
Properties . . . Elizabeth Marshall, David Stotlar
Lighting Technicians . . . Mark Brotherton, Terry Warmbier

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Produced by special arrangement with Music Theatre International, New York, N.Y.

# Angels of The Little Theatre*

On January 16, 1979, when The Little Theatre on the Square closed its doors, it looked as if Central Illinois had lost one of its finest assets -- quality, professional theatre with big name stars at affordable prices.

The problem was simple: costs were more than revenue. Ticket sales were not keeping up with the spiraling costs of bringing in top-name entertainment people wanted. In other words, The Little Theatre could no longer make it as a "for profit" operation. Not only was the profit margin gone, The Little Theatre had financial losses to the extent that the owner had no choice but to close the theatre.

But there was still a thin reed of hope because there were a few dedicated people willing to work to find another way to keep our theatre. They formed a new non-profit organization and accomplished their first goal: the Little Theatre is open for its 23rd consecutive season.

But we shouldn't kid ourselves. None of the economics of managing the theatre have changed and cold reality is that costs will exceed ticket sales revenue by $120,000 this year. No one should think the reopening of The Little Theatre anything but a temporary reprieve. In order to keep the Little Theatre from becoming just a pleasant memory of the way things used to be, it's going to take something more.

It's time now to find out if the people of Central Illinois really want The Little Theatre to stay open, and because we think you do, we're coming to you for help. You can help by becoming an "Angel of The Little Theatre".

At the time the theatre closed, hundreds of people asked what they could do to help but there were no real answers then. Now there are. We know we have to raise $120,000 this year, over and above projected ticket sales, in order to keep the theatre going. We have an aggressive fundraising and promotion program planned which is designed to tell a lot of people about our situation and ask them for help.

But you're special. You support The Little Theatre or you wouldn't be here, reading this program tonight. We know you want to see The Little Theatre continue. So, we want to give you the opportunity to become an Angel of The Little Theatre. Becoming an Angel is not only symbolic of your continued support of theatre in Central Illinois, but will be a very important way you can personally help the theatre.

A contribution of just $50 will make you an Angel of The Little Theatre and we'll list your name in the next program as a gesture of appreciation of your support.

Also, you'll be invited to a special Angel of The Little Theatre reception held in honor of the stars after one of the performances.

And remember, now that The Little Theatre is a non-profit organization, your contribution is tax-deductible.

There are other things you can do too. Please take the time to read and fill out the enclosed envelope. And be sure to give us your ideas about things we can be doing. We need ideas as well as money.

The need for everyone's help is critical. The Little Theatre, which we have all taken for granted for so long is in trouble. Please be an Angel and help it survive. Just hand the envelope to any usher. Right now. Or mail it in -- the postage is prepaid.

★ ★ ★ ★ ★ ★

* Historically, those people who have given financial support to theatre have been called Angels. Thus you will be participating in a long tradition by becoming an Angel to The Little Theatre.

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## ABOUT THE PRODUCER . . .

**JAMES J. GRUMLEY** is a financial consultant who divides his time between Chicago, where he has four grown children, and Washington. But he still has at heart the welfare of his native Central Illinois. Recently he formed an important tie with Sullivan and the area when he organized a non-profit corporation to rescue the Little Theatre on the Square. In doing so he became Producer of Sullivan Theatre, Inc.

Born in Champaign, he graduated from the University of Illinois with a degree in Commerce in 1943. He then saw service as a naval lieutenant in the Carribbean and North Africa during World War II. Returning to civilian life, he began a career as a certified public accountant. Later he established his own accounting firm in Joliet, enlarged it, and maintained it as senior partner for over twenty-five years.

On retirement from the firm, he undertook new duties, serving as volunteer Deputy Treasurer of the Republican National Party during the Ford-Carter election campaign and for the year that followed. He is a director of Heritage Bank Corporation, a group of fifteen banks in the Chicago suburbs. He has sat on the boards of directors of various other corporations, has done civic and philanthropic work, and is a trustee of St. Raymond's Cathedral in Joliet.

In March he accepted a new challenge — that of becoming a theatrical producer.

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## ABOUT THE MANAGING DIRECTORS . . .

**GERALD** and **BARBARA SULLIVAN** of Charleston share a common interest in drama and music and head a theatre-oriented family. Most of their six children have appeared onstage at one time or another, and their oldest daughter, Katie, is an aspiring young actress.

Since 1947 Gerald has directed over one hundred major productions of plays and musicals for university, community, and summer theatres. Recent productions include ONE FLEW OVER THE CUCKOO'S NEST, A MID-SUMMER NIGHT'S DREAM, A MAN FOR ALL SEASONS, CAROUSEL, 1776, ANNIE GET YOUR GUN, I REMEMBER MAMA, and THE ROYAL FAMILY. He earned a Bachelor of Dramatic Art degree from DePaul University's School of Drama, a master's degree from Northern Illinois University, and a Ph.D. from the University of Minnesota. Since 1969 he has been a professor and director at Eastern Illinois University.

Barbara, a native of Champaign, has taught, performed, and directed music in various capacities since earning bachelor's and master's degrees in music from the University of Illinois. She has taught in Illinois public schools, at St. Mary's College in Minnesota, and at Eastern Illinois University. As a private voice instructor, she has coached students for auditions for summer theatres, stage shows, and night club work. She has performed as vocal soloist on Minnesota television and in several Central Illinois cities. Barbara was a college music director for six years and has been music director for community theatres in Minnesota and Illinois.

The Sullivans, who have co-directed more than a dozen musicals in the past, are looking forward to success in a new joint venture, managing Sullivan Theatre, Inc.


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|---|---|
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| Mr. Erlanson | J. DELBERT SIMON |
| Mrs. Segstrom | LYNN MAHIN |
| Fredrika Armfeldt | THERESA SPARLIN |
| Madame Armfeldt | ALENE ROBERTSON |
| Frid | RICHARD SCHNEIDER |
| Henrik Egerman | DALE FURRY |
| Anne Egerman | KITTY BICKERS |
| Fredrik Egerman | PAUL HOUGH |
| Petra | ELLEN CRAWFORD |
| Desiree Armfeldt | ARLENE DAHL |
| Malla | DANA GRIGOROFF |
| Bertrand (a page) | GARY SHRADER |
| Count Carl-Magnus Malcolm | DAVID NISBET |
| Countess Charlotte Malcolm | BARBARA HOUSTON |
| Osa | MICHELLE SARKESIAN |

## ORCHESTRA

Violins - Avi Simon, Michelle Mirrages; Cello - Cretchen Tracy; Woodwind - Wayne Bradtke; Bass - Mark Dawson; Piano - Tony Cox; Percussion - Glen Fair


**The INDEX**

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## ABOUT THE SHOW . . .

The idea for a musical made up entirely of waltzes grew in Stephen Sondheim and Harold Prince's heads for fifteen years until in 1971 they found the right story line for it in Ingmar Bergman's comic film SMILES OF A SUMMER NIGHT. With playwright Hugh Wheeler's help in adapting it for the stage, they came up with A LITTLE NIGHT MUSIC, which won a Tony Award and the Drama Critics Circle Award as best musical of the 1972-73 season.

Surely A LITTLE NIGHT MUSIC is one of the most elegant and musically interesting shows in the recent theatre. What Sondheim does with "A Weekend in the Country" is brilliant. In almost operatic fashion, five characters give differing reactions to the prospect of gathering at a chateau for the sort of event that became symbol of an era. Each reaction is absolutely and delightfully in character. Then there is much wry humor in Fredrik's singing praises of his young wife ("You Must Meet My Wife") to his mistress, who cannot be expected to share his feelings for her. "The Glamorous Life" tunefully and spiritedly suggests the bustling pace of an actress' life, at the same time hinting at its annoyances. Petra's song, "The Miller's Son," has excellent lyrics and provides a change of pace, while it reflects a down-to-earth view of love; and the haunting "Send in the Clowns" became a popular song apart from its context.

The play has been called "a fairy tale for adults." It charmingly reflects life among the Swedish leisure classes at the turn of the century and delicately celebrates various affairs of the heart. For added perspective, a wise old woman, remembering liaisons conducted in the grand style, comments wryly on behavior of the younger generation. The happy ending seems sensible, if unorthodox.

**THERE WILL BE ONE TEN MINUTE INTERMISSION**

**NO SMOKING IN THE THEATRE**

**No Pictures Please — Cameras Not Permitted in Theatre**

## MUSICAL SYNOPSIS

### ACT I

| | |
|---|---|
| Overture | Mr. Lindquist, Mrs. Nordstrom, Mrs. Anderssen, Mr. Erlanson, Mrs. Segstrom (Quintet) |
| "Night Waltz" | Company |
| "Now" | Fredrik |
| "Later" | Henrik |
| "Soon" | Anne |
| "The Glamorous Life" | Fredrika, Desiree, Malla, Madame Armfeldt, Quintet |
| "Remember?" | Quintet |
| "You Must Meet My Wife" | Desiree, Fredrik |
| "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" | Quintet |
| "It Would Have Been Wonderful" | Fredrik, Carl-Magnus |
| "Perpetual Anticipation" | Mrs. Nordstrom, Mrs. Segstrom, Mrs. Anderssen |
| "Send in the Clowns" | Desiree |
| "The Miller's Son" | Petra |
| Finale | Company |

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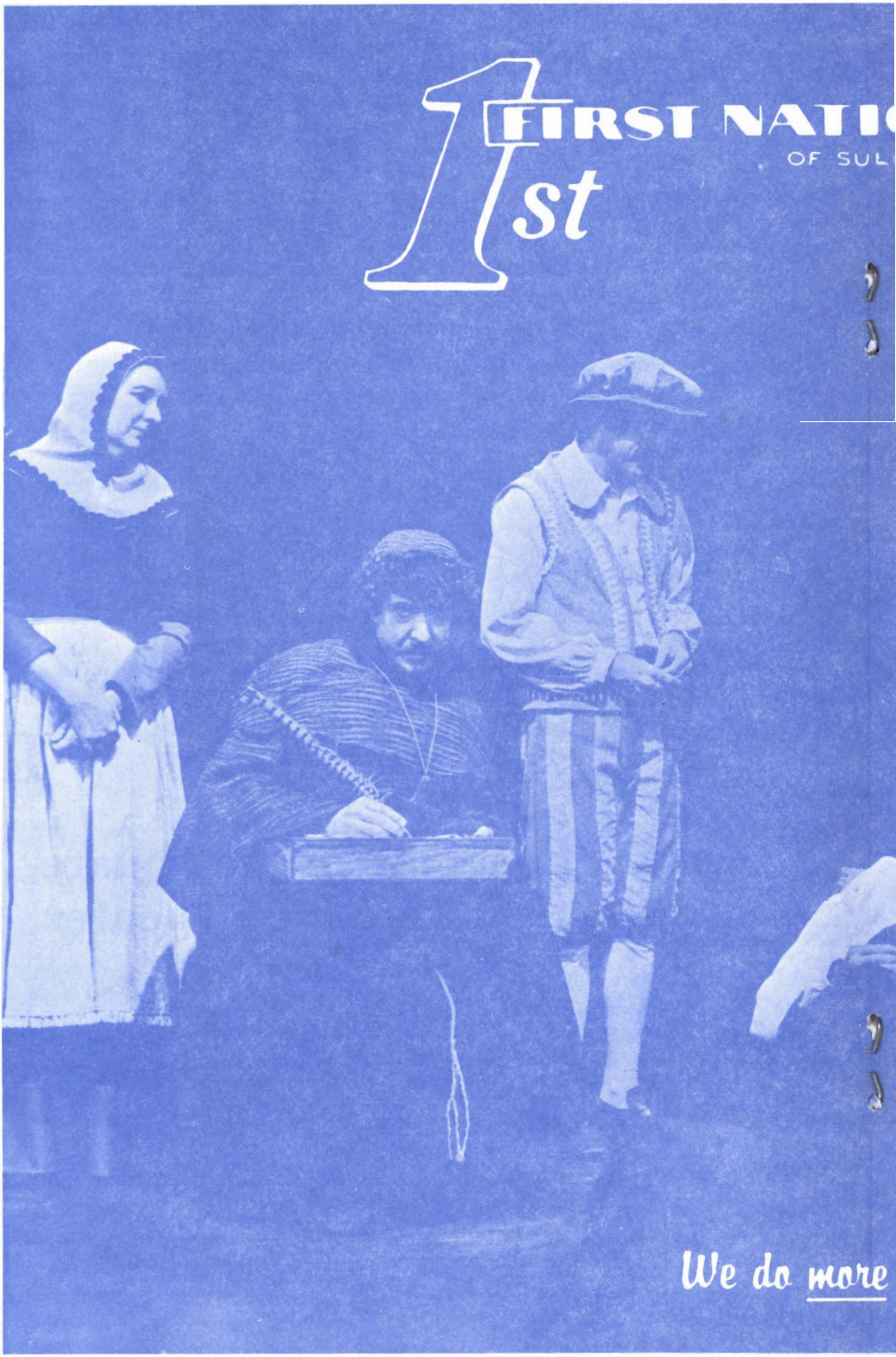
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Assistant to the Managing Directors . . . Lori Miller
Technical Assistant . . . Barry Johnson
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## ABOUT THE SCENE DESIGNER . . .

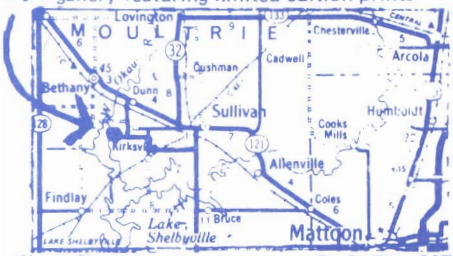
ROBERT D. SOULE is being welcomed back to Sullivan for his twelfth season as resident designer. Nearly a hundred shows here have borne his special touch, a touch acquired through experience in professional designing for the New York stage, as well as for television and movies. In New York he designed over thirty shows, including the original productions for eleven. Among them was the revised version of Tennessee Williams' THE MILK TRAIN DOESN'T STOP HERE ANYMORE. He has also created scenic wonders at such prominent theatres as Sombrero Playhouse, North Shore Music Theatre, Casa Manana, and Cocoanut Grove Playhouse. A native of Bushnell, Illinois, he studied at Western Illinois University and at the Pasadena Playhouse. Since 1968 he has been resident designer at Trinity Square Repertory Theatre in Providence, Rhode Island.

## ABOUT THE CHOREOGRAPHER . . .

RICHARD CASH comes to Sullivan from Florida where he has been choreographing such shows as THE KING AND I, SOUTH PACIFIC, BY STROUSE, and DAMN YANKEES for the Golden Apple Dinner Theatre. Richard is also co-director and principal choreographer for "The Dance Company." As a performer he has danced for Ron Fields in a national tour of CABARET and performed with Elaine Stritch in MAME, John Davidson in CAROUSEL, Bill Hayes in OKLAHOMA and PAJAMA GAME, Forrest Tucker in THE MUSIC MAN, and Jack Cassidy in MAN OF LA MANCHA. His other performing credits include soloist at Radio City Music Hall, Pennsylvania Ballet, New York City Opera, San Francisco Opera, Ballet Russe de Monte Carlo, and many more ballet and opera companies.


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## ABOUT THE STAGE MANAGER . . .

**RON SCHAEFFER**, new to the Little Theatre, has been an apprentice, a director, an actor, and a stage manager. The Repertory Theatre of Lincoln Center gave him his first New York theatre job. There he stage-managed A CRY OF PLAYERS with Anne Bancroft and Frank Langella, and SUMMERTREE with David Birney, plus five other shows.

HAIR on Broadway and LEMMINGS off-Broadway, with John Belushi and Chevy Chase, are other New York credits. Ron recently directed his wife, Barbara Houston, in the title role in THE LAST OF MRS. LINCOLN. Barbara played Catherine in Sullivan Theatre's last show, PIPPIN, and is now appearing as Charlotte in this production.

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## WHO'S WHO IN THE CAST . . .

**ARLENE DAHL** (Desiree), obedient to her sensible Norwegian father's advice to have a second career to fall back on, has been movie star, stage actress, newspaper columnist, best-selling author, fashion model/cover girl, fashion designer, beauty consultant, television hostess, and business executive.

In rapid succession after leaving her Minneapolis home, she became a fashion model and assistant buyer at Marshall Field's, a singing-dancing Broadway ingenue, and Hollywood star. She won the coveted Laurel Award for eight of her twenty-eight films. Some of her co-stars: Fred Astaire and Red Skelton in THREE LITTLE WORDS, Bob Hope in HERE COME THE GIRLS, Pat Boone and James Mason in JOURNEY TO THE CENTER OF THE EARTH, Fred MacMurray in WOMAN'S WORLD, Rock Hudson in BENGAL RIFLES, and Telly Savalas in THE LAND RAIDERS.

Continuing her Broadway career, she played Roxanne to Jose Ferrer's CYRANO DE BERGERAC and starred in APPLAUSE at the legendary Palace Theatre. She also became a wife and eventually mother of three, Lorenzo, Carole, and Sonny. Lorenzo (Lamas) can currently be seen in the movies GREASE and TAKE DOWN. Sonny (Schaum) accompanied her to Sullivan.

Asked to do a beauty column for the Chicago Tribune, she did — three times weekly for eighteen years. It became an internationally syndicated column from which her best-selling beauty books spun off, as did her career as fashion designer. Her collections were featured in LIFE and in Fifth Avenue's elegant shops. She has been named, at various times, Best Coiffed, Best Hatted, one of the Heads of Fame, and Woman of the Year.

Her first book, ALWAYS ASK A MAN, may become a Broadway musical one of these days. She has just completed her fifteenth book, BEYOND BEAUTY, for fall publication.

On television she has hosted several shows, including PEPSI COLA THEATRE, and had her own special, ARLENE DAHL'S BEAUTY HAPPENING, as well as her own series, ARLENE DAHL'S BEAUTY SPOT. She has also taken roles on LOVE AMERICAN STYLE and LOVE BOAT, among others.

As a businesswoman she has been an advertising executive, consultant to Sears, Roebuck (on fitness and beauty), and President of Arlene Dahl Enterprises and Dahlia Parfums, Inc. In the latter capacity she is responsible for developing her own perfume, Dahlia, described as a fragrance for "that special woman whose life is in full bloom." The phrase aptly describes Arlene Dahl, an excitingly beautiful, active, fulfilled woman herself.

**PAUL HOUGH** (Fredrik) makes Chicago his headquarters these days, but he has performed in various parts of the country, in various formats. In the Columbia Pictures film IN COLD BLOOD, he played Kenyon Clutter; for Universal Studios he made a guest appearance in an episode of IRONSIDE called "The Perfect Crime." Paul has appeared at the Desert Inn in Las Vegas as Narrator for FANNY HILL and at the Kennedy Center as Major Howard in FASHION. He has worked at a number of theatres in the Kansas City area: Univeristy of Missouri-KC, Missouri Repertory Company, New Resident Theatre, Waldo Astoria, and Tiffany's Attic. In Chicago he has played Mark in THE SHADOW BOX at Forum Theatre and Cliff in CABARET at Candlelight Playhouse. His stage experience also includes touring in the national company of SOUTH PACIFIC with Howard Keel and Jane Powell. In addition, he has done industrial shows and films, and his face is familiar on television screens in commercials for McDonald's, Cook Paint, Blue Cross/Blue Shield, ERA, and others.

**KITTY BICKERS** (Anne) first appeared on the Little Theatre stage in 1973, in CAMELOT with George Chakiris. Since then she has returned in five seasons to perform in HELLO DOLLY, SHOWBOAT, THE MUSIC MAN, SHENANDOAH, MAN OF LA MANCHA, CABARET, and now A LITTLE NIGHT MUSIC. She began her theatrical experience in community theatre, acted for a time at Eastern Illinois University, and in Millikin University's Showcase Theatre took major roles such as Maria in WEST SIDE STORY and Elma in BUS STOP. She has worked on choreography for a number of shows, among them OH COWARD here last year, starring Kathryn Crosby. In 1977 she appeared as Leah Morrison in Warner Brothers' THE AWAKENING LAND. She is the wife of David Nisbet.

**BARBARA HOUSTON** (Charlotte) returns to professional theatre this summer after taking time out to write theatre criticism, do free-lance interior design, teach acting, and direct plays at Parkland College in Champaign and at Illinois State University, where she is the mainstage publicist and an MFA candidate in directing. A professional performer since 1963, Barb has had her own radio shows, sung in night clubs, done TV talk and variety shows, and played several seasons of summer stock. Originally from the Chicago area (LaGrange), she has played opposite Forrest Tucker at Drury Lane in A THOUSAND CLOWNS and in COME BLOW YOUR HORN at Candlelight Theatre. Among her favorite "gigs": playing a Ziegfeld Girl in the Streisand film FUNNY GIRL; the female lead in the musical THE PRINCE AND THE PAUPER, filmed on location in Ireland; the role of Agnes Gooch in MAME; headlining a review at the Condado Beach Hotel in San Juan; taking over the Stockard Channing role in ADAPTATION-NEXT at the Theatre Company of Boston; and directing VANITIES, the "right" way.

**DAVID NISBET** (Carl-Magnus) performed here in CABARET with Russ Tamblyn last year and in SHENANDOAH the season before; thus this is his third appearance at the Little Theatre. David's other stage work includes performances in community theatres, at Indiana University, and for Millikin University, including Millikin's Summer Showcase Theatre. He has taken such widely differing roles as Petruchio in THE TAMING OF THE SHREW, Will in BUS STOP, Judas/John the Baptist in GODSPELL, John Proctor in THE CRUCIBLE, Sergei in ARMS AND THE MAN, El Gallo in THE FANTASTICKS, and

Lenny in OF MICE AND MEN. In addition, he played Gavin McFall in the Warner Brothers production of THE AWAKENING LAND. David and his wife, Kitty, live in Decatur.

**ELLEN CRAWFORD** (Petra), much applauded for her recent portrayal of Pippin's sixty-six-year-old grandmother, now appears as a twenty-one-year-old, but for a character actress experienced in repertory the challenge of such variety is welcome. While performing in the Missouri and Loretto-Hilton Repertory companies, she worked up Shakespearean roles (Portia in JULIUS CAESAR and Hippolyta in A MIDSUMMER NIGHT'S DREAM) and roles in Restoration comedy (Lady Bountiful in THE BEAUX' STRATAGEM), melodrama (Mary Wilson in THE DRUNKARD), and absurdist drama (Kate in OLD TIMES). Ellen toured in the national company of HAIR, as well as playing in Tom O'Horgan's Chicago production. She has appeared at Washington's Arena Stage and at Chicago's North Light Repertory Theatre, has performed in night clubs in Denmark, and was featured in the National Geographic PBS series DECADES OF DECISION. She even holds a certificate of proficiency in stage combat from the British Society of Fight Directors! Pittsburgh Civic Light Opera audiences have already had the pleasure of seeing her as Petra in A LITTLE NIGHT MUSIC.

**DALE FURRY** (Henrik) returns to his native Central Illinois from New York, where he recently appeared in an off-Broadway revival of ON A CLEAR DAY YOU CAN SEE FOREVER and in the musical review BY STROUSE. During a sojourn in Florida he played Patrick in MAME, Will Parker in OKLAHOMA, Lun Tha in THE KING AND I, and Rolf in THE SOUND OF MUSIC. He has toured in a National Endowment for the Arts program for children and performed with "Brothers and Sisters" in Montreal. He has just finished playing Pippin's half-brother Lewis here. A music graduate of Eastern Illinois University, Dale now studies acting in New York with acting coach Mira Rostova.

Before moving to Naperville, **ALENE ROBERTSON** (Madame Armfeldt) entertained a number of Ohio Audiences in various ways. She appeared at Cincinnati Music Theatre and performed in numerous original musicals and reviews. She was soloist with the Cincinnati Municipal Orchestra, made guest appearances on local television stations, and for three and a half years sang nightly at the Gay Ninety Restaurant. At the Ohio State Fair and the national Governors' Convention, both in Columbus in 1971, she was soloist. Some roles in her repertory: Netty Fowler in CAROUSEL, Mrs. Irene Molloy in HELLO DOLLY, the Mother Abbess in THE SOUND OF MUSIC, and Kitty Verdun in WHERE'S CHARLEY? At Illinois Benedictine College she was Bloody Mary in SOUTH PACIFIC and the Wicked Witch in SLEEPING BEAUTY, and at the Candlelight Theatre in Chicago she played Housekeeper/Maria in MAN OF LA MANCHA.

**E.G. GABBARD** (Stage Director) says that A Little Night Music is "a great joy" for him. He is a Kentuckian who came northward for his theatre training (M.A. and Ph.D., University of Iowa) and a career as director at Eastern Illinois University's theatre. In his thirty-two years at Eastern, he has directed over one hundred shows, including plays and musicals, some of them original scripts. He has also directed community theatre. He keeps abreast of theatrical trends (and keeps his approach to directing fresh) by traveling frequently to New York and London. In 1972 he made a theatre tour around the world, visiting Jerzy Grotowski's famous studio in Wroclaw, Poland, at one stopover. He is married to theatre scholar Lucina P. Gabbard, and they have two sons.


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