

Sullivan Theatre, Inc.

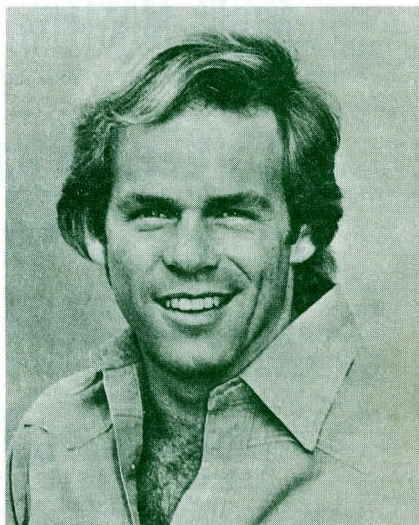
The Little Theatre - On The Square

"Central Illinois' Only Star Music and Drama Theatre"

SULLIVAN, ILLINOIS



MARIE MASTERS



PETER RATRAY

California Suite



June 6 - June 17, 1979

Sullivan Theatre, Inc.

James J. Grumley
Producer

Barbara & Gerald Sullivan
Managing Directors

presents

MARIE MASTERS & PETER RATRAY

in

California Suite

By NEIL SIMON

with

JEAN AMSLER & RICK MOTTA

Directed by Gerald Sullivan

Production Designed by ED BAGGER

Costumes coordinated by PHYLLIS ROGERS

Lighting Designed by ED BAGGER

Production Stage Manager – RONALD SCHAEFFER

CAST

VISITOR from NEW YORK

Hannah Warren	Marie Masters
William Warren	Peter Ratray
Hotel Maids	Dawn Decker, Kyle Larsen, Lynn Mahin, Elizabeth Marshall

VISITOR from PHILADELPHIA

Marvin Michaels	Rick Motta
Bunny	Dana Grigoroff
Millie Michaels	Jean Amsler

VISITORS from LONDON

Sidney Nichols	Peter Ratray
Diana Nichols	Marie Masters

VISITORS from CHICAGO

Mort Hollender	Rick Motta
Beth Hollender	Jean Amsler
Stu Franklyn	Peter Ratray
Gert Franklyn	Marie Masters

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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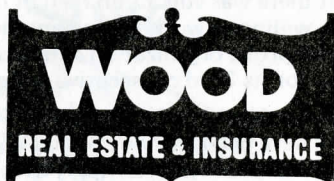
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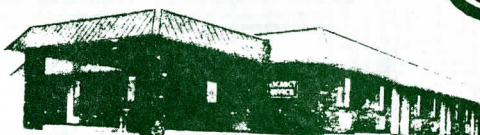
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ABOUT THE PRODUCER . . .

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 Carribean 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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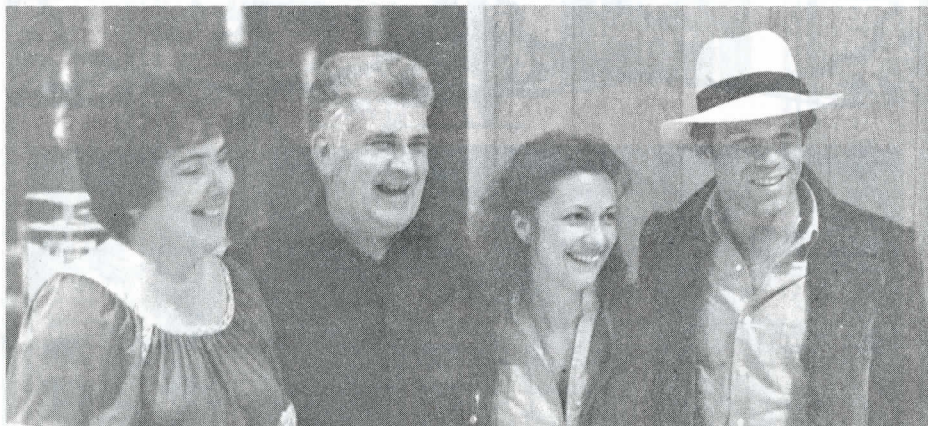
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Duke: Bethink me, their new building. . . west of the square in Sullivan is where I shall take myself. A thousand blessings on you, good Antonio!

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ABOUT THE PLAY . . .

CALIFORNIA SUITE, though not the latest play to come from Neil Simon's prolific pen (ACT TWO is more recent), is only three years old. It opened in New York on June 10, 1976, with George Grizzard and Tammy Grimes in the major roles and Jack Weston and Barbara Barrie supporting. The play's success catapulted it onto the screen in the current film version.

Though in the film four stories run in largely parallel sequences, in the play each playlet unfolds separately and directly. That means that the two stars can take different roles in different episodes and thus the script challenges them to create three different characters. The supporting actors must create two distinct characters each.

As in his earlier PLAZA SUITE, a particular hotel suite serves as background for a parade of interesting occupants caught at crisis moments. But it is now a California atmosphere in which they act out segments of their lives, with the result that wider-ranging emotions are probed more deeply than in PLAZA SUITE.

In the first situation, a very self-possessed New York magazine writer wittily spars with her ex-husband over the question of where their daughter will spend the next six months. In the course of the battle she reveals — and learns — a good deal about herself, with some loss of composure.

In the second episode, much hilarity results from a husband's floundering and doomed attempt literally to cover up an indiscretion which he does not even remember very well.

A more poignant note underlies the comedy of the section called "Visitors from London." With some of the most sophisticated dialogue Simon ever wrote, the sketch gradually details the nature of the relationship between the nearly triumphant actress and her self-effacing husband, in a moving mixture of pathos and humor.

With a return to the mood of romping farce, the final segment captures the exasperations that can arise when couples — "best friends" — travel together, ending in a comical outburst of temper when the annoyances overwhelm one of the husbands.

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— SYNOPSIS OF SCENES —

Act I

- Scene 1: Visitor from New York
About one in the afternoon on a sunny, warm day in late fall
- Scene 2: Visitor from Philadelphia
Eleven in the morning, mid-December

INTERMISSION

Act II

- Scene 1: Visitors from London
About five in the afternoon, early April
- Scene 2: About two o'clock in the morning
- Scene 3: Visitors from Chicago
Four in the afternoon, Sunday, July Fourth

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Angels of The Little Theatre



We aim to fill this page with the names of people, like you, who become Angels of The Little Theatre — people who support the theatre and want to see it continue. Send your contributions immediately so we can include your name in the very next program.



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 Michael Madlem (Charleston, IL), Lynn Mahin (Mahomet, IL),
 Elizabeth Marshall (New York City), Patricia O'Connell (Macomb, IL),
 Michelle Sarkesian (Buffalo Grove, IL), Richard Schneider (Belleville, IL),
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ABOUT THE MANAGING DIRECTORS . . .

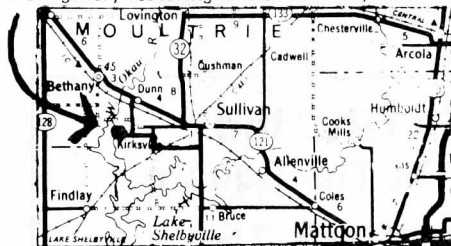
GERALD and **BARBARA SULLIVAN** of Charleston share a common interest in drama and music and head a theatre-oriented family. Most of their six children have appeared onstage at one time or another, and their oldest daughter, Katie, is an aspiring young actress.

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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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 a production of **THE LAST OF MRS. LINCOLN**. Barbara will be appearing here in **PIPPIN** and **A LITTLE NIGHT MUSIC**. They have a son and a daughter, aged five and seven.

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"STAR-SPANGLED GIRL"

WHO'S WHO IN THE CAST

MARIE MASTERS (Hannah Warren, Diana Nichols, Gert Franklyn) is best known -- known to millions -- as Dr. Susan Stewart of *AS THE WORLD TURNS*, but she was also a regular on *LOVE OF LIFE* and has numerous other credits. She was featured in the television movie *HIGHER AND HIGHER* and recently co-hosted *THE MIKE DOUGLAS SHOW*. She has appeared on Broadway in *GIRL IN MY SOUP* and in numerous off-Broadway productions, including the Vernon Rice award-winning *A SOUND OF SILENCE*. At resident theatres around the country, such as New Haven's Long Wharf Theatre, New Jersey's Playhouse on the Mall, Pennsylvania's prestigious Bucks County Playhouse, and Cape Cod's North Shore Music Theatre, Marie has appeared in *SAME TIME NEXT YEAR*, *PLAY IT AGAIN SAM*, *LOVERS AND OTHER STRANGERS*, *THE COUNTRY GIRL*, *THE TROJAN WOMEN*, *HAY FEVER*, *SUMMER AND SMOKE*, *LOOK BACK IN ANGER*, *YOU CAN'T TAKE IT WITH YOU*, *THE HOSTAGE*, *MARY, MARY*, and many others. She lives in New York with her nine-year-old twins, Jesse and Jenny (Jenny has played her television daughter, Emmy). Marie is no newcomer to the Midwest, having grown up in Ohio, or to Sullivan: in 1977 she played Kathy in the Little Theatre production of *VANITIES*.

For the past year, **PETER RATRAY** (William Warren, Sidney Nichols, Stu Franklyn) has been seen as the troubled young lead, Scott Phillips, on the popular CBS daytime drama *SEARCH FOR TOMORROW*. Some of the problems he faced as Scott were the loss of his son, his wife, his job and his sobriety. This is why he is pleased to be doing a comedy. Peter was in Sullivan last season, not as an actor, but as the director of the final show of the season, *STAR SPANGLED GIRL*. He has directed in various dinner theatres around the country and has done several off-Broadway shows as well. Prior to joining *SEARCH FOR TOMORROW*, he was seen as the romantic troublemaker, Quentin Ames, on *ANOTHER WORLD*. Peter's other run on daytime television was for three years as Stuart Pierce, the young and equally troubled lead on the now defunct *BRIGHT PROMISE*, where he was voted one of American's ten favorite men on daytime TV in national magazine polls.

Moving into prime-time, Peter starred in the ABC action-adventure series *THE NEW PEOPLE*. He was also seen in a recurring role on Paul Lynde's weekly comedy series. During this period in Hollywood, he was featured in several films, *YOUNG LADY CHATTERLY*, *TRAIN RIDE TO HOLLYWOOD*, and the soon-to-be-released *PRIME TIME*. He was also featured as Howard Hughes' trusted pilot in the CBS Movie of the Week, *HOWARD, THE AMAZING MR. HUGHES*.

Peter started his career in New York in the very early stages on the off-off Broadway movement, appearing in coffee-houses, lofts, and church basements. In between he paid the rent by waiting on tables, construction work, modeling, and soda-jerking at Howard Johnson's. By now he has appeared in over seventy plays in leading stock and regional theatres around the country. Some of his favorite roles have been Chance in *SWEET BIRD OF YOUTH*; Paul, the harried husband, in *BAREFOOT IN THE PARK*, which he toured playing opposite his real-life wife, Ann Willis; and Finch, the devious hero of the musical *HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING*. He also appeared in the West Coast premiere of the award-winning play *BOYS IN THE BAND* and two years ago at the Kennedy Center in Washington with James Whitmore in *THE MAGNIFICENT YANKEE*.

Some of Peter's other stage credits include starring with Tab Hunter in the national tour of *HERE LIES JEREMY TROY*, again with his wife; the Off-Broadway revival of *CYRANO DE BERGERAC*; and several engagements in Chicago co-starring with Don Knotts in the wild comedy *THE MIND WITH THE DIRTY MAND*.

One of the personal highlights of his work on stage was in a musical revue which toured the country and then all over the Orient for the U.S.O., including Viet Nam. The show was seen by over 200,000 members of our armed forces under every conceivable circumstance, from snow storms to tropic monsoons and from hospital wards to actual combat zones.

Having forsaken the hills of Hollywood in 1977, Peter and Ann made their home in New York once more. They are the more-than-proud parents of two wonderful boys, Luke, six, and Devin, two.

JEAN AMSLER (Millie Michaels, Beth Hollender), making her Sullivan debut, has previous experience ranging from Shakespeare to Peter Shaffer. She made her first professional appearance at age twelve, as Alice in *ALICE IN WONDERLAND*. While studying in England on a Royal Academy of Dramatic Art scholarship, she performed at repertory theatres in the Midlands and the North, as Shakespeare's Juliet and Ophelia and as Miss Hardcastle in *SHE STOOPS TO CONQUER*. In addition, she played in British pantomime productions as Maid Marion in *ROBIN HOOD*, Cinderella in *CINDERELLA*, and the Queen in *SLEEPING BEAUTY*. Back in America Jean produced commercials for an advertising agency for several years but also did on-camera and voice-over commercials herself. Returning to her first love, theatre, she acted Goneril in *KING LEAR* and at Theatre East in Milwaukee portrayed Hester Salomon in Shaffer's *EQUUS*. She has performed at Pheasant Run, with Virginia Mayo and Mamie Van Doren, and at Drury Lane South, with Elke Sommer. She has worked in radio drama for Chicago Radio Theatre and has made sales and training films. Her first venture into directing came at Drury Lane East via an excerpt from Pinter's *THE HOMECOMING*. When Jean is at home in Chicago, she coaches speech and drama students.

RICK MOTTA (Marvin Michaels, Mort Hollender), also a Chicago-based actor, can list extensive theatre and club experience and credits for television commercials. At Pheasant Run, he appeared with Jackie Coogan in *MAKE A MILLION*; at the Barn Theatre he was the Happy Undertaker in *SEND ME NO FLOWERS*. At the Candlelight Dinner Theatre he played in *TEAHOUSE OF THE AUGUST MOON* and starred in the dual role of Cervantes/Don Quixote in *MAN OF LA MANCHA*. He was highly acclaimed in that role and counts it his favorite. For six months Rick toured the United States in *THE MOUSETRAP* for Dinner Theatre, Inc., of Dallas. He has had ample opportunity to demonstrate his specialty, foreign accents, in such roles as Karpis in *MY FAIR LADY* (at Highland Park Tenthouse, with Ray Milland), Charles Condomine in *BLITHE SPIRIT*, Geppetto in *PINOCCHIO*, and Baron von Trapp in *THE SOUND OF MUSIC*. Currently his German accent is featured in his appearance as lead performer in the Booth Beer Batter Fish commercial "Flavor and Crunch." Rick's club engagements have taken him to Singing Sorini's in Riverside, Illinois, to Nippersink Manor in Genoa City, Wisconsin, and to Ferrara Manor in Chicago. Recently he has produced, directed, and staged appearances by a musical group he formed called "The Twentieth Centuries." Proud of his own four children, Mark, Michele, Lenny, and Julie, he will sing the role of Pippin's father in Sullivan Theatre's next production.



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