

cole
porter's

ANYTHING GOES

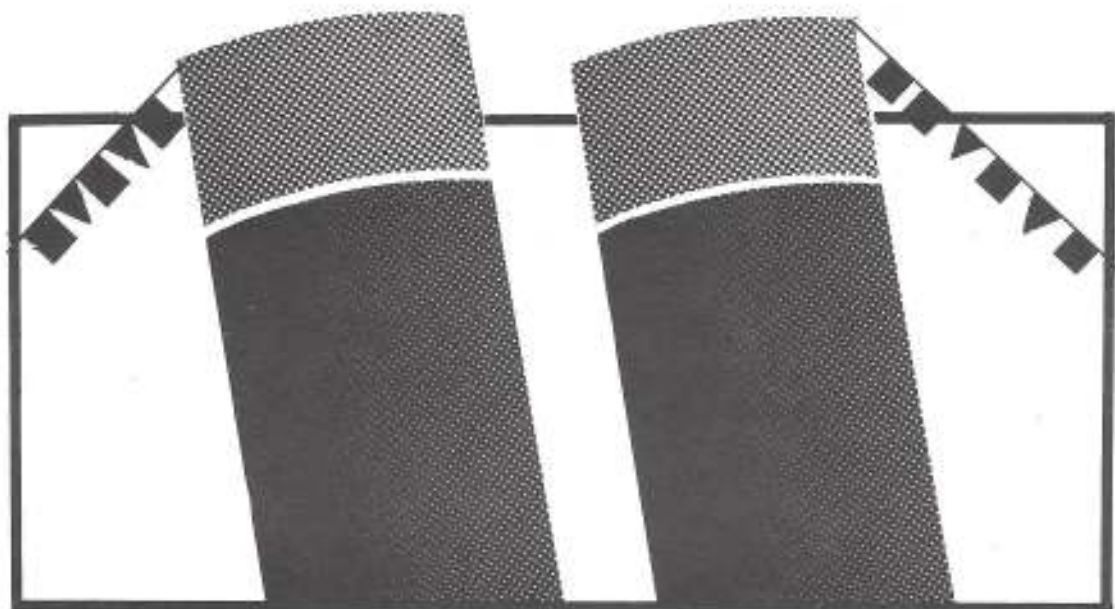


presented by
The Theatre Board of Manhattan Beach Community Church

The Theatre Board of Manhattan Beach Community Church

presents

Cole Porter's



Anything Goes

Directed by Lyn Coulter

Music and Lyrics by
Cole Porter

Original Book by
Guy Bolton & P.G. Wodehouse and
Howard Lindsay & Russell Crouse

New Book by
Timothy Crouse &
John Weidman

Produced by arrangement with, and the music and dialogue material furnished by
TAMS-WITMARK MUSIC LIBRARY, INC.



A Message from the Minister

Showtime at the Manhattan Beach Community Church is always one of our happiest occasions, and we are glad that you are "on tap" for another great musical. Drama and music are a staple here at the church both in our sanctuary and on our stage, for adults and children alike. It is a tradition that goes as far back as the '50s.

"Show business" here at the church is that added dimension of fun and inspiration that gives a special lift to our congregational life. If you are a visitor we also invite you to become a part of the many dimensions of our Christian family—who knows, you might even end up behind the footlights!

Tonight you are in for a treat, for *Anything Goes* promises to take its place as one of our happiest musical moments ever. The curtain is about to go up! Have a wonderful time.

John Calhoun, Senior Minister

A Word about MBCC

Thank you for supporting MBCC's theatre production of *Anything Goes*. We are pleased to have you share in the enjoyment of this entertaining Broadway musical.

We're proud of our 41-year history in this unique community outreach program. MBCC has a long tradition of drama, musicals, and children's theater productions. However, this is only one aspect of the many religious and social activities available at our church.

Over the years, MBCC has demonstrated its capacity to embrace people of diverse religious backgrounds. The variety of worship programs, social activities, and discussion groups makes it possible for an individual to find his or her own special place.

At Manhattan Beach Community Church, we are committed to caring about others; not just the people within the church walls, but those outside locally and throughout the world. Much of our ministry and program is designed to serve those less fortunate.

The congregation maintains a lively interest in the Christian education of our youth through our Sunday morning church school, choir and music programs, sanctuary drama and active social fellowship groups.

At MBCC, social groups provide an environment for support and development of friendships. There are organizations for married couples and singles of various age groups. Women's Fellowship and the Sunday Morning Adult Discussion Group also provide an opportunity for Christian fellowship and the development of meaningful relationships with others.

Religion, social concerns, fellowship and personal expression sustain the good will that is evident in the life of this church. We are pleased that you have joined us this evening. Enjoy the show.

John Hugunin, Moderator



To the Audience

Thank you for joining us for an evening at the MBCC Theatre. Your support of *Anything Goes* is important to us and is greatly appreciated. Your enjoyment of this production is promised by over a hundred people in the cast and on the production crew. These talented people have been working very intensely for the past three months to bring you this "professional" quality production.

Please note that we have a new permanent stage extension which was made possible in part through your support and patronage. You are invited to become a contributing Patron of the MBCC Theatre for our future productions. Please ask an usher for details or phone 376-6032.

To the Cast and Production Crew

Thank you for a special evening and your presentation of *Anything Goes*. We are grateful to you for exercising your God-given talents and sharing them with us. Your outreach to us and your involvement with us are an important and enjoyable part of our lives.

Lyle J. Stoltzenberg
Chairman, MBCC Theatre Board



"You're the Top" Cole Porter

"Take it from me, the Depression is over!" exclaimed a first-nighter at Broadway's Alvin Theater on November 21, 1934, the opening of *Anything Goes*. The quintessential musical with more pop standards in its score than any other Broadway show until Cole Porter's *Kiss Me Kate* twenty years later, it made Ethel Merman a star. The show that rang in the end of an era still serves up the same escapist fun it did when it was first written by Porter. Unlike Reno's song in the finale of Act I, times have not changed all that much.

Irving Berlin may be America and George Gershwin the Manhattan melting pot, but Cole Porter's lyrics became the needed tonic for a disillusioned age. Born in Indiana and educated at Yale (class of '13), he lived and studied in Paris from World War I until the Crash of '29. Porter gained a perspective that set him apart from other great creators of pre-rock American musical theater. His was a message of civilized cheer, laughingly mocking propriety and wrapped in the rhythmic passion of his sexy, subtle *Beguine* (similar to but more emphatic than the *Bossa Nova*).

To high society, Porter was worldly, elegant, sophisticated, naughty and cynical—the stereotypical 'bon vivant.' He wore slicked-back hair, a flowered lapel, and the foxy half-smile of a bored socialite digesting a particularly choice morsel of gossip. He was upper-crust, eyeing chocolate truffles in a four-star restaurant, yet his theme was an insouciant challenge to the decorum of the day.

From *Paris* in 1928 to *Silk Stockings* in the '50s, two essential attitudes permeate Porter's songs and are interwoven into a light-hearted dialectic—yearning and compulsive witfiness. Examining the enormous distance between idealized romantic love and most people's everyday domestic arrangements, he saw absurdist humor. Instead of despair, he found ironic celebration. If the most one could hope for in life was a moment's passion, why not seize it? Sixty years after its debut, his infamous "Let's Do It" still stands as one of the most inflammatory inducements to amorous exploration ever set to music.



Cole Porter understood the obsessions churning under the glossiest social formalities. He wrote tellingly of the pain and evanescence of emotional relationships. He brought the worlds of Shakespeare and the Broadway musical into perfect comic alignment with songs like "Why Can't You Behave?," "Wonderbar," and "Always True to You in My Fashion."

He believed few things were simple, or lasting, or free from ambiguity. Porter's camp humor and the scintillating formal precision of his verses can be seen in "What is this Thing Called Love?," "Panama Hattie," and "It's All Right with Me." Cole Porter valued *le mot juste*. He loved fancy wordplay and the invention of densely ingenious rhymes like "Do do that voodoo that you do so well."

A riding accident in 1937 rendered him an invalid for the last third of his life. Despite the agony and humiliation, he maintained an impeccably witty and civilized façade. It was then, in his most uninhibited love songs, that he analyzed, railed against, winked at, sympathized with, and submitted to often unrequited romantic affection. In "I Am in Love," one of his great songs from 1953's *Can Can*, he speaks: "I am dejected, I am depressed, yet resurrected and flying the crest. Why this elation, mixed with deflation? What explanation? I am in love."

Again and again, in his achingly witty songs, Cole Porter declared that love and the ability to laugh are the things in life to be most prized.





Cole Porter's "Anything Goes" The Story

Anything Goes is an amusing story wrapped about the magical score of Cole Porter.

Two mutually attracted young people left an overcrowded party on a hot summer night to drive around Central Park in an open taxi. Romance was in the air, and on the second round they kissed. On the third, she made clear that the only way to her bedroom was through a church. His answer was that he was ready to meet her at the altar of any church she chose.

Hope Harcourt felt things were proceeding a trifle too fast. While he was busy borrowing money for the fare, she slipped away without disclosing her name or address.

The play opens at the New York sailing of the Ocean Greyhound "America" bound for England, and the entire action takes place aboard ship. Of chief interest to the ship's reporters is Reno Sweeney, famed evangelist, who, with her "Angels," illustrate the beauty that the righteous may expect when they enter the heavenly kingdom.

A friend has come with flowers to see Reno off. Billy Crocker is the same young man who circled Central Park with Hope Harcourt, and who has been searching for her unsuccessfully ever since. On his way up in the Wall Street world, Billy meets not only Reno, but his boss, J. B. Whitney, who is not too pleased at finding him absent from the office.

Reno greets Billy warmly and tells him how she gets a kick whenever they meet. The deck stewards begin to call "All ashore that's going ashore" and Billy starts for the gangplank. He is just stepping on it when a young lady appears—the same one who spent the night with him in a taxi riding around Central Park.

"Are you sailing?" she asks. "You bet I'm sailing," is his rejoinder.

There is another celebrity sailing, but very much under wraps. "Moonface Martin," a onetime ship's gambler, has branched out to a point at which he is designated "Public Enemy #13." The thirteen has brought him a succession of bad luck, and he is giving up hope of being dropped to eleven or twelve or even lower.

Billy wins his friendship by pointing out a Chinese missionary as the clerically-attired crook. Moonface joins in Reno's effort to help Billy win Hope away from a pleasant, but lame-brained English baronet.

Moonface is able to supply Billy with a cabin—one that his pal, number 'one' on the "wanted" list, had been warned against occupying. Bonnie, his gay little moll, is making up for the mobster's loss with a bevy of admiring sailors. Meanwhile, Reno, in an effort to give Billy a clear field with Hope, is busy weaving a spell about Sir Evelyn.

Billy has just five and a half days to win Hope. Her mother is all for the baronet, and the ship's officers are searching the ship for a man who is the occupant of the gangster's cabin. Billy resorts to various disguises, including Moonface and himself as Chinese converts.

Guy Bollton





Musical Synopsis of Scenes

ACT ONE

- SCENE 1** **Afterdeck of the Ship.**
 "You're The Top"Billy & Reno
 "Bon Voyage"Entire Company
- SCENE 2** **Ship's Deck at night.**
 "It's Delovely"Billy, Hope & Chorus
- SCENE 3** **Two Cabins on "A" Deck.**
Ship's Deck.
 "Lady Fair"Quartette
- SCENE 4** **Ship's Deck.**
 "Heaven Hop"Bonnie & Angels
- SCENE 5** **Ship's Deck.**
 "Friendship"Billy, Reno & Moon
- SCENE 6** **Evelyn's Stateroom.**
Ship's Deck.
 "Lady Fair"Quartette
- SCENE 7** **Ship's Deck.**
 "I Get a Kick Out of You"Reno
- SCENE 8** **Afterdeck of the Ship.**
 "Anything Goes"Reno & Chorus

ACT TWO

- SCENE 1** **Ship's Lounge.**
 "Public Enemy Number One"Chorus
 "Let's Step Out"Bonnie & Chorus
 "Let's Misbehave"Reno & Evelyn
 "Blow, Gabriel, Blow"Reno & Chorus
- SCENE 2** **The Brig.**
 "All Through the Night" Billy & Hope
 "Be Like A Bluebird"Moon
 "All Through the Night, Reprise"Billy & Hope
Ship's Lounge After Hours.
 "Buddy Beware"Cruise Director
- SCENE 3** **Ship's Deck.**
 "Take Me Back to Manhattan"Reno & Angels
 "Finale"Entire Company



Cast of Characters

Reno Sweeney.....Kris Light
 Billy Crocker.....Tom Killam
 Moonface Martin.....Ron Koch
 Hope Harcourt.....Pat Edwards
 Bonnie.....Lois Bourgon
 Sir Evelyn.....Bill Fee
 Mrs. Harcourt.....Barbara Hammer
 J. B. Whitney.....Peter D. Quass
 Bishop.....Joe Tillafson
 Steward.....Scott Karlin
 Reporter.....J.C. Edwards
 Cameraman.....Pat Johnson
 Ching.....Peter Au
 Ling.....George Conde

Angels:
 Virtue.....Evelyn Belt
 Chastity.....Sue Brown
 Purity.....Kim Foster
 Charity.....Mary Lou Foy
 Purser.....Rick Hefner
 Captain.....Greg Smith
 Cruise Director.....Jean Parner

Sailors & Passengers:
 Dolly Ahrens DeAnne Johnson
 Vicki Beck Rita Koch
 Marie Bishop Tina Mabry
 Max Grupenhagen John Martin
 George Hammer Sharon Naylor
 Sandy Hanna Ray Russell
 Guy Hattie Dan Smith
 Bill Hedderich Paul Sterba
 Sam Hitchcock Jo Tyler
 George Jackson Robin Ward

Orchestra:
 Conductor.....Joseph Derthick
 Piano.....Genevieve Kiser
 Trumpet.....John Cather
 Trombone.....Randy Schwalbe
 Reed I.....Bill Malcolm
 Reed II.....Jim Stanley
 Bass.....Milt Marcus
 Guitar.....Bob Williams
 Drums.....Gary Granger



PLAYS AND PLAYERS

Kriss Light (*Reno Sweeney*) has been a member of MBCC for 3 years. A singer-songwriter (and mother of 5), she has dabbled in the world of professional music in the recording studio, club work, and national roadwork for the past 10 years. A long-awaited dream may soon come true as she is negotiating her first recording contract. Kriss would like to thank MBCC Theatre for allowing her to be a part of such a fine tradition: "It was the music that brought me here and the music has kept me here. With 5 Choirs, two major shows a year plus various children's plays and activities, you can see why my family and I love to belong to this very special church." You'll find Kriss's husband Tom, on stage in the role of Billy. "To raise our voices in song helps us to celebrate life ... and that's what it's all about."



Tom Killam (*Billy Crocker*) is appearing in his third show with MBCC. He played Will Stockdale in *No Time for Sergeants* and directed *Alice In Wonderland*. This is his first musical and also his first appearance on stage opposite his wife, Kriss, who plays the part of Reno. Tom is a contractor and father of 5 (count 'em—five!) kids.

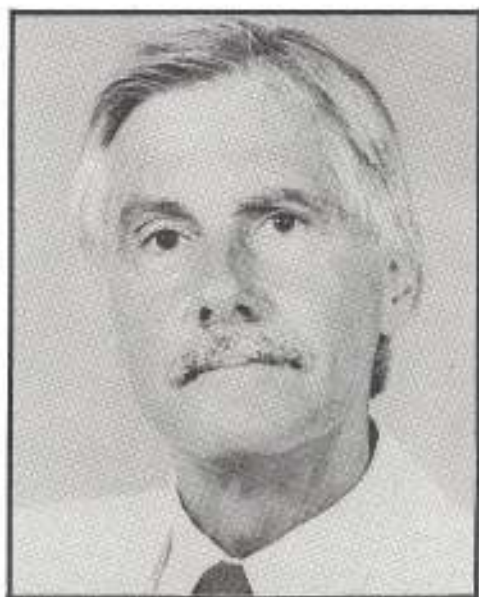
Ron Koch (*Moonface Martin*) has a long and varied experience with Manhattan Beach Community Church productions. Originally recruited as a tenor in *Man of La Mancha*, he sang *Little Bird* in a duet. Now, in *Anything Goes*, he sings *Be Like the Blue Bird*. Doesn't sound like much progress, does it? In between, he was producer for *I Do, I Do* (wife, Rita, starring), head of set construction for *Dear Phoebe* (wife, Rita, directing) and played the comic role of Mr. DePinna in the "talkie" *You Can't Take It With You*. Other appearances in musicals included the roles of a chorus member in *Delegate Applegate* and *Never Say Goodbye*, Rocky in *Damn Yankees*, Buzz in *Applause*, Benney in *Guys and Dolls*, and lead tenor in the barbershop quartet of *Music Man*. Ron has been heard to comment, "You can't ask for better lines than that of Moon in *Anything Goes!*"





Pat Edwards (*Hope Harcourt*) eludes the cold hand of time once again to land the young ingenue role—another tribute to ability, desire, and creative makeup. Pat worked her way up through the ranks from a mere singing housekeeper and late night star of Handley's Hot Tub to starring roles in *Sound of Music*, *Guys and Dolls*, *Music Man*, *Delegate Applegate*, and *Alice in Wonderland*. She also directed *Oliver* and several children's choir productions. Pat sharpens her conducting and singing skills by directing the adult and children's choirs at MBCC and sings with the Jane Hardister Singers, resident chorale of the South Bay Performing Arts at El Camino College. She performed at the National American Chorale Conductors Convention just prior to starting rehearsals for *Anything Goes*.

Lois Bourgon (*Bonnie*) is appearing in her second production at MBCC. Her first was as a choreographer and a "Hot Box Girl" in *Guys and Dolls*. Her stage experience spans high school, college, and after in the Morgan Theater in Santa Monica (playing ingenue roles in numerous musicals) to professional show groups in Las Vegas, Reno and Lake Tahoe. She toured theaters across the US and Canada with Debbie Reynolds for two years, as well as accompanying her on various TV variety shows. Now wife and mother of 2, Lois has kept 'in voice' by singing with the senior choir and performs occasional solos on Sundays at MBCC.



Bill Fee (*Sir Evelyn*) has found his forte as a comedian, as can be seen from his hilarious roles as Sergeant King in *No Time for Sergeants* and The White Knight in *Alice in Wonderland*. Bill studied with Estelle Harmon in his earlier years and taught ballroom dancing and tango at the Veloz and Yolanda Studios in Hollywood. Now a court reporter for the Criminal Justice System, Bill enjoys the balance in his life between crime and comedy—burglaries and ballroom dancing!



Barbara Hammer (Mrs. Harcourt) has theatrical training and experience from elementary school through USC, and the old MBCC Brown & Gossamer shows. Her favorite recent roles were General Cartwright in *Guys and Dolls*, Grand Duchess in *You Can't Take It With You*, Mother Abbess in *Sound of Music*, Mrs. Paroo in *Music Man*, Mrs. Parrish in *Dear Phoebe* and Aunt Marcia in *The Terrible Turners*. Barbara directed our chorus for many musicals and has been directing, assisting and singing in MBCC choir programs for many years. A retired teacher, she loves traveling, reading, ballroom dancing and, of course, showtime!

Peter D. Quass (E. B. Whitney) PDQ's dramatic credits include roles in *The Terrible Turners*, as Beverly Carlton in *The Man Who Came to Dinner*, the irascible uncle in *George Washington Slept Here*, Dr. Einstein in *Arsenic and Old Lace*, as Sancho Panza in *Man of La Mancha*, and Max Detweiler in *Sound of Music*. Peter also had leads in two of Glenn Grossman's original MBCC musical comedies. He recently appeared as Baptista Minola in the El Camino production of *Kiss Me Kate* and as General Bush in the 1986 staging of *No Time for Sergeants* at MBCC. Peter is married to Eileen Quass, church secretary, and an actress appearing in the Pier Players' *Pool's Paradise*. Peter is an agent for a textbook publisher in the world outside of the theatre.



Joe Tillotson (Bishop) is a self-proclaimed Renaissance man with widely varied interests. He has performed in several productions including *Trial by Jury*, *H.M.S. Pinafore*, and *Rigoletto* with the Long Beach Opera, but this is his first with MBCC. He also sang with the Jane Hardester Singers. An ex-Peace Corps Volunteer and economist, Joe is now V.P. Investments for Prudential-Bache. Joe's true enjoyment in life is his family— he and wife Kathryn have two children.



Scott Karlin (Steward, Quartette, and Chorus) performed in many MBCC productions including the role of Anthony Marston in *Ten Little Indians* last November. His other MBCC credits include *Godspell*, *Carnival*, *No Time for Sergeants*, *Pajama Game*, and *Oliver*. Scott was also on the original cast of *Best Laid Plans*. An electrical engineer at TRW, Scott also owns Celestial Systems, design and marketing of personal computer products.



Evelyn Belt (*Virtue*) is appearing in her ninth MBCC production, either on the stage, behind the scenes, or at the piano. All are equally fun, but she says dancing in this production is really exciting. Husband Jim supports her behind the scenes. Daughter Elaine shares their love of theater and has been in the MBCC production of *Music Man*.



Sue Brown (*Chastity*) was attracted to *Anything Goes*, her first production at MBCC, because of her love of tap dancing. Wife of Kyle and mother of two, Sue is a jewelry designer specializing in custom-designed jewelry. Daughter Lori is in production at KNBC.

Kim Foster (*Purity*) is on stage this time, though choreography is her favorite part of musicals. Other productions at MBCC include *No Time for Sergeants*, *Pajama Game*, *Oliver*, *Mary Poppins*, and *Ten Little Indians*. Kim has been a character in numerous Disneyland shows and parades, including *Damn Yankees*. In real life, Kim is partner of SKF Design, a graphic design firm. Husband Sam and partner Susie are thanked for their bounteous patience and support.



Mary Lou Foy (*Charity*) appeared in *Pajama Game* as her first MBCC production. She also performed in the musical *West Side Story* for Foothill College, Los Altos. Growing up as a dancer, Mary Lou choreographed in her teens, and sang with the DeAnza chorale in Cupertino, where she was a Theater Arts major.

J. C. Edwards (*Reporter*) has been in several MBCC productions dating back to *Delegate Applegate*. Recent credits include *Pajama Game*, *Alice in Wonderland*, *No Time for Sergeants* and the demented General Mackenzie in *Ten Little Indians*. J.C.'s only attempt at ballet thrilled one audience and tested the cast's stage presence when his knee gave out in *You Can't Take it With You*. He'll be safely leaving the tap dancing to harder souls in this show and will confine dancing to a "soft shoe" during briefings to his customers at TRW.



Pat Johnson (*Cameraman*) is appearing in his sixth show at MBCC. His previous credits include *Applause*, *Never Say Goodbye*, *Guys and Dolls*, *Music Man* and *Alice in Wonderland*. Pat taught Sunday School and sang in the Contemporary Choral and Sunday Summer Singers. Pat and his wife, DeAnne, are the parents of six and were 1984 Skippers of the Mariners, a couples social group at MBCC.

Peter Au (*Ching*) is a first-timer and finds life as an actor a pleasant escape from his normal role as a project engineer at Hughes Aircraft. Besides rehearsing for *Anything Goes*, he is pursuing a graduate degree at USC. Peter enjoys vegetating in front of the TV in between curtain calls.



George Conde (*Ling*) has come out of the scenery. Set designer for *Oliver*, *Pajama Game*, *Mary Poppins* and *The Wizard of Oz*, this is a first time on this stage. But appearances as Juan Peron, Ricky Ricardo and Stevie Wonder in Mariner Club skits helped to set his own stage. Regardless of how successful this venture may become, George intends to keep his day job managing building projects at UCLA.



Rick Hefner (*Purser*) appeared on stage several times in MBCC productions. He liked his role as Nicely Nicely in *Guys and Dolls* the best because it was one of the few times his character was likeable. "I always wonder where I'm going to get the time for rehearsals," Rick says, "but the fun and camaraderie really puts a charge in my life!"

Greg Smith (*Captain*) is appearing in his second performance in front of the curtain for MBCC. A two-star general in *No Time For Sergeants* and the current stint as the ship's captain may seem like type casting. But it fulfills a lifelong dream to wear stars and epaulets and have nearly everybody in sight salute. Wife Connie co-produced MBCC's recent *Oliver*, and their two children are active in junior theater and choir.



Jean Porner (*Cruise Director*) lived in Mexico for twelve years where she appeared in *They're Playing Our Song*, *Celebration*, *Iolanthe*, *South Pacific*, *Twiggs*, *Cheaters*, *Tribute*, *Mornings at Seven*, *Sarah in Company*, *Sally in Follies* and *Mama Rose in Gypsy*. She worked in the movies *Falcon and the Snowman*, *Missing*, and *Roses*, dubbed Spanish movies into English, and recorded singing commercials. This is Jean's third role in MBCC theatre. She was Mabel in *Pajama Game*, and then Queen of Hearts/Caterpillar in *Alice in Wonderland*.

"Pirates of Penzance"

presented by the MBCC Children's Theatre
coming in June!





Notes from the Producer

This is my first attempt at coordinating the production of a musical comedy and I learned fast that the "producer" is only as good as the staff he selects. In our thrust toward continued improvement, this staff has been wonderful! They've worked incredibly hard to make *Anything Goes* a quality production this Church can be proud of. Unfortunately there's a tendency by some to focus the recognition toward the Producer. It turns out the producer doesn't produce anything! He just chases around and looks concerned, and worries a lot. So read through the production staff list and if you see these folks at "coffee hour" or in "the mall" say thanks.

You may want to go out of your way to thank Tom Killam, not only for his entertaining performance tonight, but he also built the stage extension and this marvelous set! Mike Neary has been doing the lights & sound for years; Diane and Doug Carter for their publicity and photo support respectively; the Tylers for another beautiful program. By the way, Richard and Nancy Orr, relatively new to the scene, donated all the typesetting! Sam Hitchcock works like crazy to keep order on the set. Claire Caldwell runs all over the South Bay making deals for props. DeAnne Johnson works miracles with makeup. She made a 46-year-old accountant look like a young buck sailor! Well ... almost. Carol Hitchcock and Carolyn Smith are always in the make-up room—they've probably never seen a show! The Kilmanases, ticket sales is a tough, thankless job. Give them a hug! Gen Kiser pounding those keys for months—she's clearly a saint! Jim Belt set up these chairs, shaped up the auditorium, even put fresh flowers in the powder room; one of the Good Guys.

It's always a pleasure to receive guidance from the Deans of MBCC Spring productions, the "Chairman of the Board" Lyle Stollenberg and his wife Pauline.

Of course "Anything Goes" doesn't go anywhere without our Director Lyn Coulter; nobody has worked harder—smile and give her a hug.

Enjoy the show.

Guy Hatlie

Special Note:

As this program entered final edit, we were informed that a good friend and fellow cast member, George Hammer, was taken seriously ill and is in South Bay Hospital.

George...we're thinking about you. Take care, we'll see you soon.

The Cast & Crew



Produced under the auspices of the
Manhattan Beach Community Church Theatre Board

Production Staff

Director.....	Lyn Coulter	Facility Manager	Jim Bell
Producer.....	Guy Hatlie	Assistants	Tom Downs Phil Gingrich
Theatre Board Chairman & General Counsel.....	Lyle Stoltenberg	Make-Up Coordinator	DeAnne Johnson
Orchestra Conductor.....	Joseph Derthick	Make-Up Artists	Carol Hitchcock Carolyn Smith
Vocal Director.....	Rita Koch	Stage Manager.....	Sam Hitchcock
Rehearsal Pianist.....	Genevieve Kiser	Prop Coordinator.....	Claire Caldwell
Set:		Treasurer	Pauline Stoltenberg
Set Design	Sally Palm	Program:	
Architectural Design.....	George Conde	Administrator.....	Jo Tyler
Stage & Set Construction	Tom Killam	Design, Layout, Printing	Rod Tyler
Construction Crew.....	Rob Barber Sam Hitchcock Mike Jones Keith Wood	Typesetting, Graphics, Copy	Dick & Nancy Orr
Finish Carpentry	Jack Freeman Lyle Stoltenberg	Advertising.....	Dave & Lynn Harris
Painting Crew	Marlene Hoover Nancy Jackson Pauline Stoltenberg Sally Stowe	Patrons	Judy Hatlie
Light & Sound:		Promotion:	
Technical Director.....	Mike Neary	Poster Design	Rod Tyler
Assistants	Bryan George Scott Karlin Steve Narris Donna Zoriki	Poster Distribution	Valerie Fee
Choreography	Lois Bourgon Lyn Coulter Kim Foster Mary Lou Foy DeAnne Johnson	T-shirt Coordinator.....	Janet Romein
Tap Captain	Jo Tyler	T-shirt Design	George Conde
Costumes:		Prompter	Fran Freeman
Coordinator.....	Maureen Clark	Photography	Doug Carter
Seamstresses	Eva Gedmina Anne Stewart Cheryl Witzfelder	Publicity.....	Diane Carter
Uniforms	Nancy Jackson	Ticket Sales.....	Walt & Carole Klimanas
		Video	Graham Lewis Tom Bullard
		Ushers.....	Randy & Kathie Avakian

Grateful thanks to
Caren Ketterer & Victoria Miller
for choreographic assistance



Lyn Coulter (Director) As an old "song & dance" gal inspired by sequins, glitter, and glitz, it's no surprise that Lyn would select this nostalgic Cole Porter classic for her first venture as director. She began her love affair with MBCCTheatre in the chorus of the Stowe's original *Music Man* production. Later she was a featured dancer in *Bye, Bye Birdie*, moving into supporting roles in *Damn Yankees*, *Oliver*, *You Can't Take It With You*, and *Music Man*. Lyn's leads include Rosemary in *How to Succeed*, Margo Channing in *Applause*, and most recently the White Queen in *Alice in Wonderland*. She continues to add her touches to the choreography and costuming in all of the MBCC productions. (She is a "preferred customer" at the local thrift shops.) In spite of (or in gratitude to) her work in the insurance industry, Lyn found time to visit New York last fall to see *Anything Goes*, and ambitiously thought "that's for us." Her family is supportive of her endeavors, and Lyn hopes that you will leave our theater tonight with a smile on your face, humming your personal favorite...



Guy Hatlie (Producer) has been associated with MBCC theatre since the 1980 production of *Delegate Applegate*. Since then, he has performed in several supporting roles and has held a variety of production staff positions. Co-producer of *No Time for Sergeants*, and producer-director of *da Vinci's The Last Supper*, a sanctuary drama, are his most significant credits so far. Tonight you'll see his greatest challenge to date: *Sailor #2*, a 20-year old seaman 3rd class—a real stretch for this 46-year-old Hughes accountant! Guy accepted the challenge when he found out he would have two short dance sequences with Bonnie (Lois Bourgon). Recognizing he's only good for "short sequences," he figured the part was made for him. Guy and spouse Judy are former Skippers of the Mariners Club. He is a former chairman of the MBCC Finance Board and former Board of Trustees member, and is former moderator of the church. Well, that's real good, Guy—but what have you done for us lately?





Joseph Derthick (*Orchestra Conductor*) is music director in his third MBCC production. After playing violin in several orchestras under the direction of Charlie Stowe, Joe made his debut as conductor for *Carnival* and also conducted *Oliver*. He received a Bachelor of Music at Cal State Dominguez Hills and freelances in and around Southern California, playing violin, viola, oboe, saxophone and percussion. He and wife Marcella, also a musician, have a three-year-old daughter, and expect another child soon. Joe works for Pac Bell, naturally.

Genevieve Kiser (*Rehearsal Pianist*) is the pianist on this voyage. Gen has been staff organist at MBCC since 1977 and appeared as keyboard for the orchestra in *I Do, I Do!* Her most notable dance band appearance was at the Miners and Muckers Ball in Creede, Colorado on a dark and stormy night in 1953. After a career teaching public school music and piano, she's been involved in music publishing, secretarial work and real estate consulting at TRW. Accompanist for the 50-voice TRW Chorale, she also sang with the Torrance Chorale and was substitute organist for Temple Menorah. Gen has two daughters.



Rita Koeh (*Vocal Director*) This marks Rita's 100th (or is it 1000th?) play at MBCC. Beginning with *How To Succeed in Business without Really Trying* in the mid-60s, she's been in most of the musicals performed on our stage. Agnes in *I Do, I Do* and Meg in *Damn Yankees* were especially fun parts for her. *Man of La Mancha*, *Sound of Music*, *Delegate Applegate*, *Music Man*, *You Can't Take it With You*, and *Oliver* were interesting as well. Rita teaches music, chorus, drama and math at Manhattan Beach Intermediate School. At Northern Illinois University she directed the church choirs. A busy travel agent at Ladera Travel she and husband Ron (Moonface), and their two children, have "lived through" the spring show experience for years. Rita thanks them for their patience and understanding.

Mike Neary (*Light & Sound/Technical Director*) is the chief engineer of our sophisticated light and sound systems. He also coordinates the light and sound systems during all performances. He graduated from Clarkson College of Technology in New York with an EE, and has worked at Xerox for 16 years. Mike came to MBCC in 1979 and quickly discovered that this is the place where he can string wires all day without being sent to his room.





Sally Palm (*Set Design*) Having dealt with the painting of several sets for MBCC productions, Sally had fun with the "Art Deco" theme for this set (even though everyone got tired of painting things white). "It's a sophisticated and classy look—obviously fitting in perfectly with personalities of the cast and crew," she remarked. With five children and a husband on the school board, Sally plans against last-minute emergencies such as discovering an entire flat crucial to Act II hasn't been painted two hours before curtain. "My one regret for this set is that I didn't borrow a lifeboat from the Queen Mary... It would have looked wonderful hanging above center stage!"

Diane & Doug Carter (*Publicity/Photography*) Diane & Doug have been involved in publicizing MBCC plays since 1981 when they worked together on *Arsenic and Old Lace*. Before beginning their own business, Doug Carter Photography, Doug was chief photographer for the Glendale News-Press and Diane was a copy editor and contributor to the Los Angeles Times Home magazine. Today their work involves portrait, wedding and public relations photography.





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At the Theatre



MBCC Theatre Trivia: Can you identify the tap captain, Jo Tyler, and the Vocal Director, Rita Koch? Boy, haven't they come a long way? See the producer for the answers.

"You're The Top"

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"I Get a Kick Out of You"

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