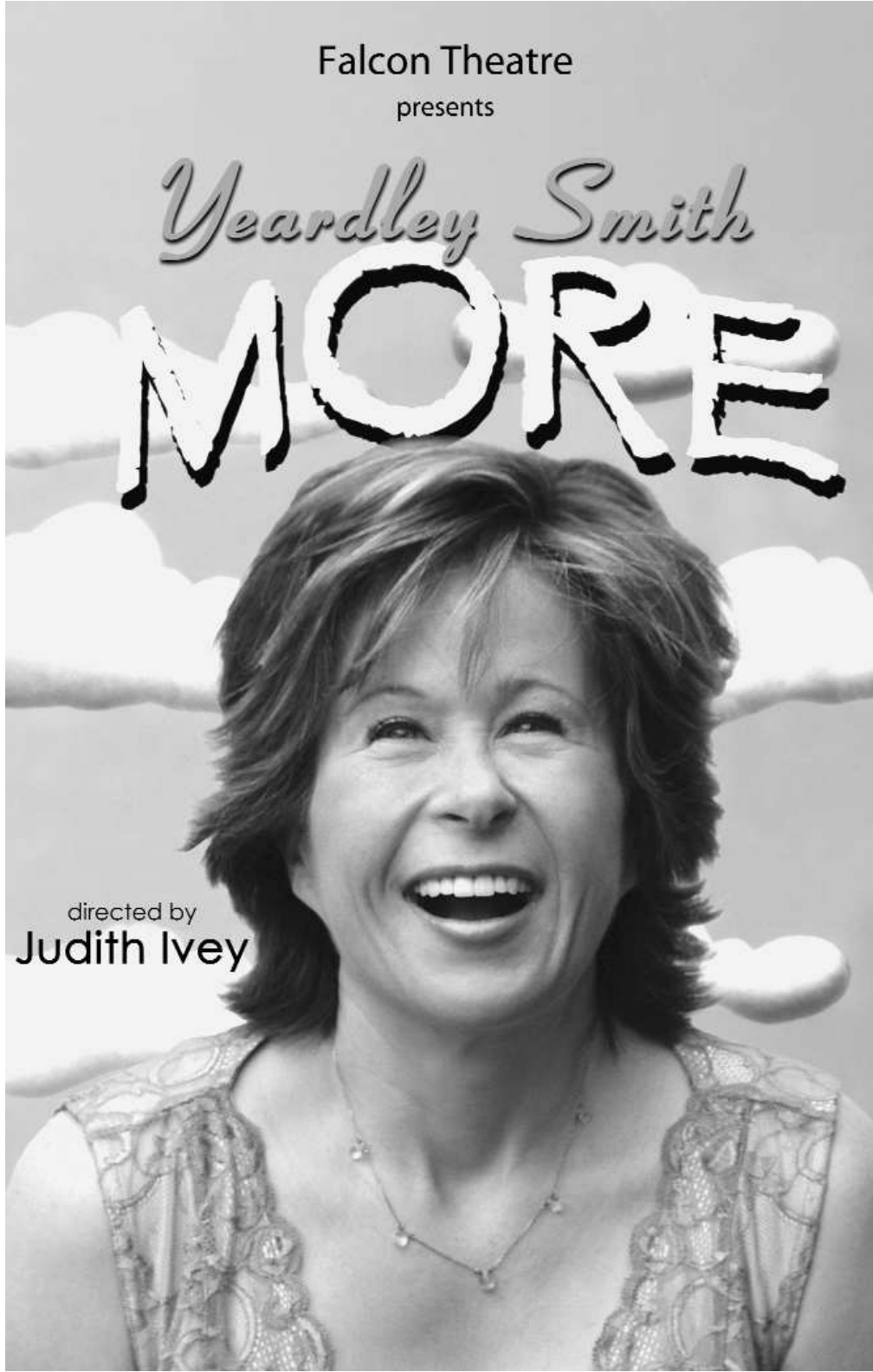


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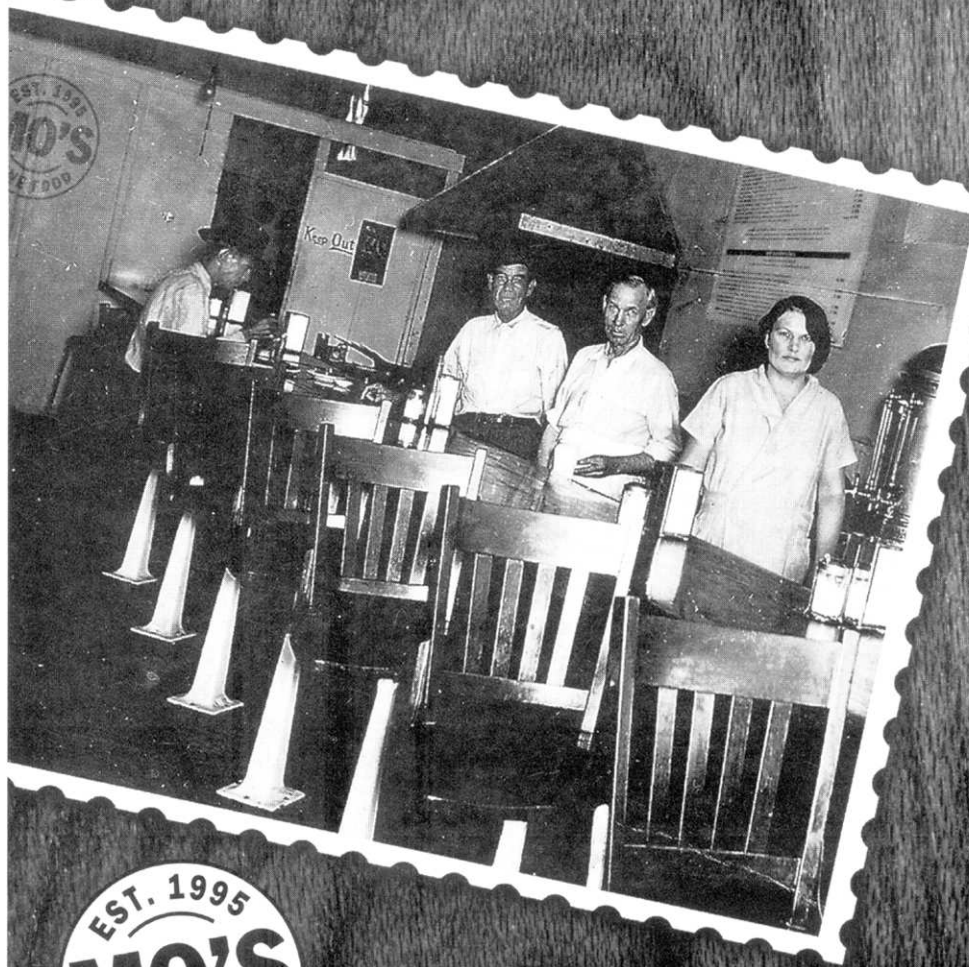
Yeardley Smith

MORE

directed by
Judith Ivey



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presents

MORE

Written by and Starring
Yeadley Smith*

Directed by **Judith Ivey**

Set Designer
Keith E. Mitchell

Lighting Designer
Jeremy Pivnick

Sound Designer
Robert Ramirez

Stage Manager
Erika H. Sellin*

Technical Director
Jim Williams

This play was originally produced by Kevin Schon
Union Square Theatre in New York, NY.

MORE

CAST

Yeardley Smith*

PRODUCTION STAFF

Director	Judith Ivey
Stage Manager	Erika H. Sellin*
Technical Director	Jim Williams
Set Designer	Keith E. Mitchell
Lighting Designer	Jeremy Pivnick
Sound Designer	Robert Ramirez
Sound Operator	Gordon Vandenberg
Costume Assistance	Paula Gibbs and Toby McDonald

There will be no intermission.

Please check house-boards for any program changes.

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.



*Actors and Stage Managers in this show belong to the Actor's Equity Association, the Union for Professional Actors and Stage Managers in the United States.

MORE

Frequently Asked Questions

Q: Aren't you the voice of 'Bart Simpson'?

A: No, I'm the voice of 'Lisa Simpson.'

Q: What's your favorite *Simpsons* episode?

A: There are too many great ones to choose from, but my current favorites include an episode we did recently as a musical called *The President Wore Pearls*. In it, Lisa runs for class president, gets elected and becomes the teachers' pawn. Some say the songs in it are eerily reminiscent of this musical called *Evita!* I also love the episode where Lisa gets a crush on her substitute teacher, 'Mr. Bergstrom'. All the 'Bleeding Gums Murphy' episodes slay me. I adore the one called *The Summer of 4 Foot 2*. And the one where Bart sells his soul to Milhouse for \$5 is, in my humble opinion, a classic.

Q: When you're at home do you just start talking like 'Lisa Simpson' for no reason?

A: In fact, that has never happened.

Q: Do you play the saxophone?

A: Not even a little.

Q: Why did you write a show for yourself?

A: After ten years of complaining about not enough work in front of an audience, I decided it was time to put up or shut up.

Q: What's something not everybody knows about you?

A: I used to think Alaska was an island.

Q: If you weren't an actor, what would you be?

A: A professional ballroom dancer.



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SLEUTH

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Directed By Michael M. Michetti

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THE CAST

YEARDLEY SMITH* (ACTRESS and AUTHOR) is the voice of 'Lisa Simpson' - the wise, thoughtful, intelligent, saxophone-playing, vegetarian member of the Simpson family. Upon graduating from high school in Washington, D.C., she moved to New York where she understudied the role of 'Debbie' in the original Broadway production of Tom Stoppard's *The Real Thing* directed by Mike Nichols and starring Jeremy Irons and Glenn Close. She took over the role two months into the run and played the part for eight months. In 1987, Smith won the role of 'Lisa Simpson' when *The Simpsons* began on the *Tracey Ullman Show*. She received an Emmy Award for her role in 1992. Other television credits include recurring parts on *Dead Like Me* and *Dharma & Greg* as well as guest-starring roles on *Sports Night*, *Becker*, *Murphy Brown*, *Empty Nest*, a number of pilots that never saw the light of day, and three years as 'Louise Fitzer' on Fox's *Herman's Head*. Some film credits include *As Good As It Gets*, *Back by Midnight*, *Just Write*, *Toys*, *City Slickers*, *Maximum Overdrive*, *The Legend of Billie Jean* and *Heaven Help Us*. Theatre credits include: *The Real Thing* on Broadway, plays done at Arena Stage in Washington D.C. and at The Odyssey, The Tiffany, The Fountain Theatre and The Actor's Gang in Los Angeles.

THE PRODUCTION STAFF

JUDITH IVEY (DIRECTOR) is the recipient of the Tony Award - twice, the Drama Desk Award - twice, the Obie Award and countless others. Most recently she was honored with the Sydney Kingsley-Madge Evans Award for 2004 from the Dramatists' Guild. She has been inducted into the Texas Film Hall of Fame. Some film credits include *Devil's Advocate*, *Washington Square*, *The Woman in Red*, *Brighton Beach Memoirs*, *Love Hurts*, *Harry and Son*, *Compromising Positions* and, most recently, *What Alice Found*. Judith starred in four television series, the most memorable being *Designing Women*. She was nominated for an Emmy for her performance in Hallmark's film, *What the Deaf Man Heard*. Some other TV film credits include *The Long Hot Summer*, *Decoration Day*, *Half a Dozen Babies* and *Rose Red*. Ms. Ivey's most recent credit as a director is the Off-Broadway production of *MORE*, starring Yeardley Smith. Judith also directed *Two for the Seesaw* at the Westport Playhouse, *The Go for it Guy* at the Aspen Comedy Festival with Kevin Flynn, *Soccer Moms* at Fleetwood Stage, and this April she will direct *Steel Magnolias* at the Alley Theatre.

ERIKA H. SELLIN* (STAGE MANAGER) Stage Management credits include: New York - *Burn This* (Catherine Keener & Edward Norton), *Monster*, *House of Bernarda Alba*, *Tuesdays with Morrie*; Regional - *Wonderland*, *Dogeaters*, *Mapa Mia!*, *The Square*, *Rice Boy*, *The Guys* (Helen Hunt & Tim Robbins), *Always...Patsy Cline* (Sally Struthers); The Falcon Theatre - *Johnny Boy* (Tony Danza), Sub SM: *Snoopy !!!*, *Root Beer Bandits*. Casting Associate: Center Theatre Group, Finn/Hiller Casting. Special thanks to the brilliant Alec Mapa and the ever wonderful: Ricardo Espinoza, Amy Lieberman and Michael Betts for making this possible. *MORE* thanks to Yeardley and Judith for making my To-Do list a pure joy!

KEITH E. MITCHELL (SET DESIGNER) is excited to be doing his 4th show at the Falcon Theatre. He is an Emmy Award-winning art director. His design and handiwork can be viewed on many networks in the U.S. and around the world. Recent set design includes: *The Very Persistent Gappers of Frip* at the Kirk Douglas Theatre, *Lilly Plants a Garden* for the Taper's PLAY program, Style Network's *Area*, Direct TV News' *Dark Rapture*, Ken Roht's *Peace Squad Goes 99* at the Evidence Room, the Ovation Award-winning *Hedwig and the Angry Inch* at Celebration Theatre and *Summer Sounds, Music for Kids* at the Hollywood Bowl. He is currently a set design and art direction mentor at Culver City High School's Academy of Visual and Performing Arts. He recently directed *Gallery* at the Celebration Theatre for Vox Box Arts Collective. His other work: paintings, murals, sculptures and furniture, reside in many private and corporate collections.

JEREMY PIVNICK (LIGHTING DESIGNER) is pleased to be back at the Falcon where he has designed many shows including *Gretty Good Time* (2003 Ovation Nomination), *Johnny Boy* and *Wrong Turn at Lungfish*. Recent productions include *Happy End* at Pacific Resident Theatre, *Ouroboros* with the Road Theatre Company, *Ladies of the Camellias*, *Around the World in 80 Days*, *Clutter* (2004 Ovation Nomination) and *Toys in the Attic* (2003 Maddy Award) at the Colony, *Dinah Was* (2004 Ovation Nomination) at ICT, *Light and Cold/Tender* at the Theatre @ Boston Court, *A Clockwork Orange* (2003 Backstage West Garland Award, 2003 Maddy Award, 2003 Ovation Nomination) at the Greenway Court, *Kate Crackernuts* at 24th Street Theatre and *War Music* (2003 Ovation Award) at LATC. Regional credits include *Waiting for Godot* and *Defying Gravity* at the Rubicon in Ventura, *Bea's Niece* at Metrostage in D.C., and *Moscow* at the Connelly Theatre in NYC.

ROBERT RAMIREZ (SOUND DESIGNER) is a Sound Designer/Editor for Technicolor Sound Services, a Film/TV Sound Post Facility. He is also a freelance composer and theatrical Sound Designer. Past designs: *A Midsummer Night's Dream* at the El Capitan and *The Grapes of Wrath* at Theatreworks (nominated for a BATCC). He also installed the sound design for *Metamorphosis* at the Mark Taper Forum. Other designs: *Macbeth* (1999 Kennedy Center Sound Design winner), *Suburbia* and *The Firebugs* for American Citizens' Theatre (Goodman Choice Award recipient). Original Compositions include indie film scores and stage productions. Some of Robert's current Film/TV credits include: *Judging Amy*, *One Tree Hill*, *Monk*, *Nip/Tuck*, Steven Spielberg's *Taken* miniseries (2003 Emmy Award Nominee for Outstanding Sound) and Dreamworks' *Father of the Pride*. He is very pleased to design for the Falcon Theatre, where his theatrical roots are nourished.

JIM WILLIAMS (TECHNICAL DIRECTOR) Originally from Salem, Virginia, Jim Williams (a.k.a. Jungle Jim) began his theatre career in 7th grade as the curtain puller for the school talent show. Since then, he has completed his BA degree in Theatre at Roanoke College, interned at Wolf Trap where he learned that Opera can be fun, and received his MFA in Film and Television Production at Florida State University. After a brief detour to work as a sound editor on a variety of film and television programs, he has returned to the stage and to the art of technical theatre.

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PRODUCING DIRECTOR	ROWAN JOSEPH
PRODUCTION MANAGER	SHERRY SANTILLANO
TECHNICAL DIRECTOR	JIM WILLIAMS
MARKETING/PR	WESLEY HORTON
ACCOUNTING	CATHY BERRY
ASSOCIATE PRODUCER	TOMMY HINES
ASST. PROD. MANAGER	DEIRDRE MURPHY
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HOUSE MANAGER	BRIGITTA LAUREN
BOX OFFICE MANAGER	SCOTT CRUMLY
BOX OFFICE	SHANE PARTLOW
	DANIEL WASKOM
FALCON ASSOCIATE	KAREN PEREZ

**President of the Board of Directors
of the Falcon Theatre
GARRY K. MARSHALL**

Special Thanks from Yeardley

MORE is a one-person show in name only. I owe a boatload of gratitude to a long list of people who helped me get the play out of my head, onto the page and, ultimately, in front of an audience.

My heartfelt thanks to Garry Marshall and Kathleen Marshall for making this run possible and so very lovely. To the one and only Judy Ivey, who brought her incredible wit and insight to the process and made the play indescribably better. To Rowan, Sherry, Wes, and the superlative staff at the Falcon, for making it all go like butter on hot toast. To Erika, the über glue - you are the gold standard. Keith Mitchell for a gorgeous playground in which to tell my story. Jeremy Pivnick for making sure I'm always in the best light. Robert Ramirez for sublime icing on the cake. Paula and Toby at 'Pretty;' I'd be naked without you. To Kevin Schon, whose passion for the show gave it a life in the first place. Claudette Sutherland, for teaching me how to write one true sentence at a time. Jean Wagner at Voice & Vision Theatre in New York, for helping me workshop the play when it was still called *The Good Life* and had a running time of 132 minutes! To John Kelly and Sandy Bresler for 21 years of standing firmly in my corner. Karen Greco, for always believing I'm a bigger star than I am. To Alec Mapa, for showing me how it's done. To Matt Groening for *The Simpsons* - 'nough said. To all my friends who see the play multiple times and still laugh like it's the first. And last - and best - to Dan, for a love so big and so deep, there aren't words. Nothing happens without you, my darling.

A million thanks.

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