
ANN ARBOR

 *Civic theatre*

Presents

“THE LATE GEORGE APLEY”

By

JOHN P. MARQUAND and GEORGE S. KAUFMAN

MARIE D. MILLER, *Director*



ANN ARBOR HIGH SCHOOL AUDITORIUM

MAY 12, 13, 14, 15, 16, and 17, 1947 — 8:30 p.m.



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of Commerce and the Auxiliary



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anywhere in the building.*

THE PRESIDENT'S MESSAGE

What should be the purposes and standards of the Ann Arbor Civic Theater?

As we reach the end of our current season and lay plans for the one to come, it is appropriate to put on record our answers to these questions.

Beyond a doubt our primary purpose is to operate an amateur theatre in which everyone sincerely interested in any phase of stage activity will find opportunity and encouragement. Our low membership fee reflects the conviction that a true civic theatre cannot flourish under the burden of social or financial distinctions. Membership is open to all, and active participation in the staging of our plays is contingent only upon willingness to work, to learn, and to cooperate for the success of the venture.

We recognize that the legitimate theatre will survive only if supported by a large but discriminating public, and we believe that an active part in play production is the most effective means of education, both for creative work, and as a member of the audience.

We propose to use in our plays as many of the membership as possible, each production serving as a training ground for the next. The "star system" has no place in a civic theatre worthy of the name and we shall give every member an opportunity for participation commensurate with his interest and ability.

In answer to the second question, we reject the belief that an amateur theatre must be an inexpert theatre. We invite the public to pay admission to our performances, and we cannot avoid the obligation to present in return a well-acted, carefully staged evening of entertainment. We believe, and our conviction is supported by the work of little theatres the country over, that a capable amateur organization can produce plays which equal the offerings of many professional road companies. Only by working toward the highest standards can we build an enduring Civic Theatre in Ann Arbor.

—VICTOR H. LANE, President

A Message from the J. C. C.

The Ann Arbor Junior Chamber of Commerce wishes to thank you for your support in this project. We know you will enjoy "THE LATE GEORGE APLEY" and we sincerely hope that all Ann Arbor will benefit by the profits from this production. We hope to raise sufficient funds to enable us to present to the Ann Arbor Police Department an educational and accident prevention traffic cruiser, equipped with two-way radio communication and a public address system for the purpose of driver and pedestrian education. While the number of cars has practically doubled since 1940 in Ann Arbor during the day, the physical area containing these cars has not increased at all. It is only through the cooperation and education of the pedestrians and driving public that Ann Arbor will become a safer and easier place to live and drive.

MAY WE CALL YOUR ATTENTION TO THE
EDITORIAL ON THE BACK COVER.

2 DAY SERVICE!



THE SCENES

ACT I

George Apley's house in Beacon Street, Boston, Thanksgiving Day, 1912.

ACT II

The same a week later

ACT III

The same the following morning.

EPILOGUE

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The Cast

(In Order of Their Appearance)



MARGARET.....	<i>Marguerite del Toro</i>
GEORGE APLEY.....	<i>Todd Jones</i>
CATHERINE APLEY.....	<i>Marie Gilson</i>
JOHN APLEY.....	<i>Jerry Ryan</i>
ELEANOR APLEY.....	<i>Phyllis Wright</i>
WILSON.....	<i>Ben Hazard</i>
AMELIA NEWCOMBE.....	<i>Jessica Morrow</i>
ROGER NEWCOMBE.....	<i>Thomas D. Gilson</i>
HORATIO WILLING.....	<i>Bill Bromfield</i>
JANE WILLING.....	<i>Dorothy Bowne</i>
AGNES WILLING.....	<i>Louise Craig</i>
HOWARD BOULDER.....	<i>Jim Reason</i>
LYDIA LEYTON.....	<i>Josephine James</i>
EMILY SOUTHWORTH.....	<i>Ann Parsons</i>
JULIAN H. DOLE.....	<i>Fred C. Goddard</i>
HENRY.....	<i>Ben Hazard</i>
UNDERSTUDIES:	
MALE PARTS.....	<i>John Sargent</i>
FEMALE PARTS.....	<i>Willet Brown</i>

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Production Staff

TECHNICAL DIRECTOR.....*Lawrence A. Hoffman*
STAGE MANAGER.....*Richard Cutting*
STAGE CREW—*Billie Beckwith, Ralph Beckwith, Frances Benjamin, Frank Ferris, John Benjamin, Doris Krell, Mary Lee Clary, Jane Crisswell, William Quinsey, and Marjorie Quinsey.*
LIGHTING.....*Freeman D. Miller, Roy Brown*
PROPERTIES CHAIRMAN.....*Priscilla Fischer*
Assistants—Virginia Smith, Dorothy Phillips and Florence Ferris.

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PRODUCTION STAFF

COSTUMES CHAIRMAN.....*Jean Dykema*
Assistants—Patricia Simons and Doris Krell.

PROMOTER and BOOKHOLDER.....*Charlotte Oxenger*

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NOTES ABOUT TONIGHT'S CAST

MARGUERITE del TORO (Margaret) is playing tonight a straight role which is in direct contrast to her usual characterizations of famous people.

TODD JONES (George Apley) brings to our stage as a newcomer a wealth of experience in radio and theatre work. He played Scrooge in Dicken's "Christmas Carol" over a national hook-up and in the theatre has played a variety of roles ranging from Mr. Barrett in the "Barretts of Wimpole Street" to the Bishop in "Petticoat Fever."

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NOTES ABOUT TONIGHT'S CAST

MARIE GILSON (Catherine Apley) is a newcomer to our stage. This is her first role in some time but we hope she will play with us again.

JERRY RYAN (John Apley) was last seen in Civic Theatre's March one-acts, and Saturday mornings he is heard as "Uncle Jerry" over WPAG.

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NOTES ABOUT TONIGHT'S CAST

PHYLLIS WRIGHT (Eleanor Apley), last seen in Civic Theatre's presentation of "Fireman Save My Child," is a graduate of the Perry Mansfield School of the Theatre.

BEN HAZARD (Wilson and Henry) played the villain in March for the Civic Theatre's melodrama.

JESSICA MORROW (Amelia Newcombe) received her training in the Community Players of Flint.

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NOTES ABOUT TONIGHT'S CAST

TOM GILSON (Roger Newcombe) is another newcomer to our stage. His previous experience has been mostly burlesquing feminine parts.

BILL BROMFIELD (Horatio Willing) has played in every one of Civic Theatre's plays this year.

DOROTHY BOWNE (Jane Willing) was last seen in Civic Theatre's production of "My Sister Eileen" in which she played the lead. Tonight's role is a different type and has been a challenge to her acting ability.

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NOTES ABOUT TONIGHT'S CAST

LOUISE CRAIG (Agnes Willing) is another newcomer to our theatre. She has graciously offered us the use of her home for most of our rehearsals.

JIM REASON (Howard Boulder) played the part of Frank Lippencott in "My Sister Eileen" last February. He hopes to play in summer stock this summer.

ANN PARSONS (Emily Southworth), working with us for the first time, received her training in a Rhode Island summer theatre.

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NOTES ABOUT TONIGHT'S CAST

JOSEPHINE JAMES (Lydia Leyton) and FRED GODDARD (Julian Dole) are newcomers to our stage. We extend a welcome hand to both.

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"I saw you barely miss a little boy on a tricycle this afternoon and heard you yell, 'Get the h..... out of the way! Don't you know any better than to ride in the street?' He didn't answer because he hasn't learned to talk very well yet. So I'm going to answer for him.

"No, the little boy doesn't know any better than to ride his tricycle in the street. He has been warned not to, but little boys don't always heed warning. SOME ADULTS DON'T EITHER, especially traffic warnings; for example, the one limiting the speed of automobiles.

"I'm going to tell you something about that little boy. He has a mother who endured considerable inconvenience, anxiety and suffering to bring him into the world. He has a father who has worked hard and made many sacrifices to make him healthy and happy. The supreme purpose of their lives is to have their little boy grow up to be a useful man.

"Now stop a minute and think. If you should kill a child, how would you feel facing its parents? What excuse could you give them for having robbed them of their dearest possession? More important: What excuse could you possibly offer Him whose Kingdom is made up of little children?

"CHILDREN, my hasty friend, WERE HERE LONG BEFORE YOU OR YOUR AUTOMOBILE WERE THOUGHT OF. All the automobiles on earth are not worth the life of one little boy. We don't know what that little boy may be someday. He may be a great doctor, or writer, even President. But we know what you are, and it's unimportant. WE COULD GET ALONG WITHOUT YOU, BUT WE CAN'T SPARE A SINGLE LITTLE BOY ON THE STREET."

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