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CIVIC THEATRE
PRESENTS

LADY
LAMBERT

AN ORIGINAL COMEDY BY
DIANE J. A. MONACH
WINNER 1980 HOPWOOD AWARD

MAY 14 - 17, 1980 8:00 P.M.
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ANN ARBOR CIVIC THEATRE
PROUDLY PRESENTS

An Original Play by Diane J. A. Monach
Winner, 1980 Hopwood Award

LADY LAMBERT

Artistic Director
Steve Reynolds

Scenic Designers
Don Stewart
JoAnn Zeiglfuse

Costume Designer
Sheradi Daun Collins Cannon

Lighting Designer
Brad Butler

Properties
Connie McCarthy

Producer
Barbara Carron

Synopsis of Scenes

Act I - Scene 1: Basil's townhouse in London;
Morning.

Act I - Scene 2: Same; Late that evening.

*****Intermission*****

Act II - Scene 1: Lady Lambert's rooms in
London; The next morning.

Act II - Scene 2: The shoreline, somewhere in
Kent; Five days later.
Three a.m.

*****Intermission*****

Act III: Basil's ancestral home in Kent;
Immediately following.

The Cast

In order of appearance

Basil Moreton, Fifth Duke of Braybrooke, Tenth Earl of Warre, Eleventh Baron of Moreton	<i>Timothy R. Henning</i>
Humphry Humphries	<i>Christopher Flynn</i>
Philip Griffin	<i>Richard M. Atwater</i>
Sir Hubert Lambert	<i>Ed Glazier</i>
Honora Griffin Moreton, Duchess of Braybrooke	<i>Burnette Staebler</i>
Jonathon Brown	<i>Lance Tucker</i>
Letitia, The Dowager Lady Lambert	<i>Sheridan Hunt</i>
Phoebe de Burgh	<i>Maggie Affelder</i>
Colleen	<i>Lisa Berki</i>
Andy	<i>Josh McGowen</i>
Harry	<i>Larry Peters</i>
Uncle Willie	<i>Jim Kane</i>

THE STAFF

Assistant Director: Connie McCarthy

Stage Manager: John Fisher

Set Builder: Ted Farah

Construction Crew: Glenn Davis
Dwight S. Smith
Max Elsey
Charlie McCarthy

Set Crew: George Jordan
Larry Segel
Max Elsey
Dwight S. Smith

Costume Crew: Marge Martinez
Elizabeth McNair
Peter McIvor
Emthithal Khahil Ibrahim
Ruth Brown
Robin VerHage
Patsy Girnys
Sheridan Hunt
Richard Atwater
Diane Monach

Prop Crew: Connie McCarthy
Dianna Barcy

Light Crew Set-Up: Marty Butler
Ellen Katz
Cathy Magill
Chris Magill
Mary Quade
Ned Richardson
Dick Wagman

Light Crew Run: Ellen Katz
Bob Breck

Sound: Sam Breck
Roy Schwartz

Make-Up: Linda Milne - head
Roberta Rizzardi
Penny Pashnik

Publicity: Margie Cohen

Program: Barbara Carron

Poster Design: JoAnn Zeigenfuse

Box Office: Gerry Briegel

Ticket Agent: Trudy Maglott

Head Usher: Sophie Farah

Photography: Fred Beutler

Lobby Display: Sue Beutler

Special thanks to all those who worked on the show but whose names are not included here.

after the theatre . . .

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ABOUT THE CAST

MAGGIE AFFELDER (Phoebe de Burgh) is new to Ann Arbor Civic Theatre. At Trinity College she played Mary MacGregor in *The Prime of Miss Jean Brodie* and Mrs. Drudge in *The Real Inspector General*, and with the Ann Arbor Actor's Ensemble, she played Tina in *The Abdication*. Maggie has just received her B.A. from the University of Michigan with a major in Psychology, and plans to attend Ohio University's Professional Actor Training Program this fall.

RICHARD M. ATWATER (Phillip) is appearing in his first role with Ann Arbor Civic Theatre. Previously he has played Tom Stoppard in *The Real Inspector Hound* at Huron High School and Lord Montague in *Romeo and Juliet* at Kalamazoo College. Richard has had extensive technical experience working in lights, set construction and special effects at Kalamazoo College, where he is a student majoring in theatre and physics.

LISA BERKI (Colleen) was seen as Mercy Lewis in Civic Theatre's production of *The Crucible*. She has also played the parlor maid in *Pygmalion*, Gina in *Flowers for Algernon* and Jenny in *The Prime of Miss Jean Brodie* with Pioneer Theatre Guild, and has acted in three segments of the U of M video T.V. production of *A Midlife Crisis*. Lisa serves as an advisory member to the Young People's Theatre, and to the Friends of the Library Committee. She is an eleventh grader at Pioneer High School.

CHRISTOPHER FLYNN (Humphry Humphries) is making his fourth appearance in AACT's Fiftieth Anniversary Season. He played Vincent in *Follies*, Lawyer Hawkins in *The Devil's Disciple* and Thomas Putnam in *The Crucible*. As a young man, Christopher worked for ten years in New York City as dancer-actor-singer appearing in ballet, modern dance, opera, theatre, musical comedy, children's theatre, radio, television and night clubs. In the early sixties, he was a resident player at Vanguard Playhouse in Detroit. He has also worked 'the other side of the lights' chiefly in administration and direction, most notable as executive assistant to the director of the Joffrey Ballet, and as producer and artistic director of his own touring company, The Christopher Ballet. He is currently a faculty member in the University of Michigan Dance Department and is also ballet master for the Detroit City Dance Company.

ED GLAZIER (Sir Hubert Lambert) has played Ali Hakim in *Oklahoma!*, Jeff Douglas in *Brigadoon*, and parts in *Carousel*, *Thurber's Carnival*, *Pygmalion*, and *Ernest in Love* with AACT. He has also played Bunthorne in *Patience* with Gilbert and Sullivan, Bellomy in *Fantasticks* with the Arbecol Theatrics, and Albert in *Bye, Bye Birdie* with the Crosswell Opera House. Ed is the head of serials cataloging at the University of Michigan Libraries.

TIMOTHY R. HENNING (Basil Moreton) recently appeared as Judge Hathorne in *The Crucible* with AACT, and as the writer in the studio production of *The Good Doctor*. He appeared in numerous high school plays in Fremont, Ohio; in *The Seagull* at Edgecliff Columbia College in New York City, and toured with the San Diego Repertory. Tim is a lab technician and enjoys acting, directing and writing.

More About the Cast

SHERIDAN HUNT (Lady Letitia Lambert) was first in *Mame* with AACT as a member of the chorus. She has also played Maggie Anderson in *Brigadoon* with AACT and designed costumes for *You Never Can Tell*. Sheri has worked professionally with True Grist, Ltd. Dinner Theatre in Homer, Michigan, played Bella Manningham in *Gaslight* and Hope Langdon in *Something's Afoot*; and with Six Flags Showcase at Magic Mountain in Valencia, California as a Dazzlette. Sheri graduated from Eastern Michigan University with a theatre major and biology minor. She works at the Outpatient Neurology Clinic at U Hospital.

JIM KANE (Uncle Willie) appeared last season as the Deaf Mute in *The Madwoman of Chaillot* and the Carpenter in *The Good Person of Szechwan*. He has also appeared in *Mousetrap*, *Fantasticks*, *Rose Tattoo*, *Black Comedy*, *Brass and Grass Forever*, *Arsenic and Old Lace* and *Spofford*. Jim is a reporter for The Ann Arbor News and enjoys tennis, bowling and softball.

JOSHUA McGOWAN (Andy) has done a series of plays ranging from *Father Knows Best*, to *Up the Down Staircase* in Junior and Senior High School. He played several parts in a production at the Ann Arbor Inn in *A Funny Thing Happened on the way to the Forum*. Josh has also been in *All My Sons* and *Feiffers People*. He is presently taking a year off of school before continuing his education.

LARRY PETERS (Harry) has previous experience at the Barn Theatre at Oakland University in *The Boom Boom Room*. He is a junior at the University of Michigan studying elementary education and working as an apprentice carpenter. This summer he will be teaching at the Bear Pole Ranch in Colorado, hiking, orienteering, rock climbing and kayaking in the Colorado Rockies. He is studying and playing jazz guitar at WCC.

BURNETTE STAEBLER (Honora Griffin Moreton) has appeared in Civic Theatre's productions of *Follies*, *Tartuff*, *Mame*, *Missalliance*, and *Once Upon a Mattress*, and has directed *Kiss Me Kate*, *The Lion In Winter*, *Antigone*, *Ernest in Love* and *Cactus Flower* among others. Burnette is a former board member and president of Ann Arbor Civic Theatre, and enjoys writing music, singing and needlepoint.

LANCE TUCKER (Jonathan Brown) played Reverend John Hale in AACT's production of *The Crucible*, Mordred in *Camelot* with Musket, Mortimer in *The Fantasticks* with Ann Arbor Summer Dinner Theatre, Billy Bibbit in *One Flew Over the Cuckoo's Nest*, Paul Berthelet in *Carnival* and Cornelius Hackl in *The Matchmaker*. Lance is a grad student at the University of Michigan.

ABOUT THE STAFF

STEVE REYNOLDS (Director) has recently directed for the University of Michigan Theatre Department *Ah, Wilderness!*, *In Celebration* and *Two Gentlemen of Verona*. Steve Directed *Brigadoon* for Civic Theatre, which won the Best Musical Award. He has worked with the Playwrighting class in the English Department at U of M directing original plays and will do so again this fall. Steve is a Ph. D. student and teaching assistant in acting and directing and has recently begun working on his dissertation.

DON STEWART (Co-set Designer). Seldom does an amateur set designer have the opportunity to design a new play. He has been blessed twice. Two years ago *The Zoo Keeper* by Carol Duffy, and now, *Lady Lambert*. This show has three acts and three different settings. He hopes you like the way JoAnn and he accomplished the transition. This is Don's twenty-fifth set design, recently designing the set for *The Curious Savage*.

JoANN ZEIGENFUSE (Co-set Designer) moved to Ann Arbor from Pennsylvania about 1½ years ago. She worked on costumes and set painting in a summer theatre group and has now joined AACT helping on set painting for *The Crucible* and *The Curious Savage*. JoAnn taught art in public schools in Pennsylvania, and now is an artist for a local firm.

SHERADI DAUN COLLINS CANNON (Costume Designer) is designing her first show for Civic Theatre. She has designed costumes for *The Lion and The Jewel*, *She Stoops to Conquer*, *Getting Married* and *Two Gentlemen of Verona* with the University of Michigan Theatre Department, where she received her Masters in Fine Art. Sheradi works at Lucky Drugs Costume, and is going to design costumes for Michigan Summer Repertory production of *Blithe Spirit*.

BRAD BUTLER (Lighting Designer) has designed lights for *Kiss Me Kate* and *The Madwoman of Chaillot* and will be the lighting designer for the up-coming production of *Guys and Dolls* for AACT. Most recently he created the lighting for *The Pirates of Penzance* following *Iolanthe*, *HMS Pinafore*, and *Princess Ida*, for the U of M G & S Society. Additional designs have included *La Boheme* and the *Son of Getron* for the U of M School of Music, *La Perichole* and *The Gypsy Baron* for the Comic Opera Guild, and *The Fantasticks* for Curtis Productions. After designing two repertory seasons for the Berkeley Shakespeare Festival in California, Brad created the lighting for the 1978 season at Detroit's Attic Theatre, which included the Michigan premieres of *Angel City* and *The Shadow Box* and five other plays.



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More About The Staff

CONNIE McCARTHY (Assistant Director and Properties) worked on make-up, ushering and set building for AACT, and did properties for the recent production of *The Crucible*. She is a part-time stockkeeper at Mott Children's Hospital, and part-time student at EMU, working towards an occupational therapy degree.

LINDA MILNE (Make-up Designer) is a senior in vocal performance at the University of Michigan School of Music, and has a strong interest in technical theatre. She won the "75 Award" for outstanding technical achievement with Pioneer Theatre's Guild, and has done make-up for Comic Opera Guild, School of Music Opera, and Civic Theatre.

JOHN FISHER (Stage Manager) was the producer for *Kiss Me Kate* with AACT and the producer for the Saline Area Players production of *The Sound of Music*, and is on the Board of Directors of that organization. His stage experience includes Curly in *Oklahoma!*, Charlie Dalrumple in *Brigadoon*, Sid in *Pajama Game* and as a chorus member in *Fiddler on the Roof* and *Mame*. John is a consultant engineer presently under contract to the Environmental Research Institute.

BARBARA CARRON (Producer) was stage manager for the recent production of *The Crucible*, and Assistant Director and played the Script Girl in AACT's production of *Kiss Me Kate*. She has directed two studio productions, assistant produced *The Good Person of Szechwan*, and assistant directed *The Madwoman of Chailot* last year for AACT. Barb is the program editor and membership records keeper for Civic Theatre, and works as a secretary at Campus Management, Inc.

DIANE J. A. MONACH (Playwright) is a student in the M.F.A. program in costume design at the University of Michigan, where she recently designed costumes for *The Relapse* and previously for *Red Roses for Me*. Daine has designed costumes for *Brigadoon* and *Waltz of the Toreadors* for AACT, and *Cinderella* and *Thousand Clowns* for M.M. Productions. She did her M.A. Thesis Show at EMU on *The Prince, The Wolf and the Firebird*. Diane has not only won the Hopwood Award in Playwriting for *Lady Lambert* but has previously won the award in 1978 for *Fanny's Jewels*.

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As many of you know, the process involved in mounting an original work is an arduous task, between director and playwright, of searching for the right word, the right action. What you see tonight is the result of a collaboration begun last October.

When you listen to the prologue and epilogue, you will note that the play approached the period of 1815, fully aware that you are viewing it in 1980. We want you to be immersed in that earlier time, enjoying fully whatever it may bring to your life today. We merely wish to entertain, not instruct, but if you find something herein that engages your mind as well as your heart, we will be more than satisfied.

Steve Reynolds, Director

It is a great honor to receive an award in the Avery Hopwood and Jule Hopwood Contest. Such an award recognizes a literary merit and quality in their work that all writers like to have acknowledged. However, a play is never fully realized until it is produced. Plays, by the nature of the medium, are static unless brought to life by actors. Therefore, to have a play produced is an ambition of which all aspiring playwrights dream. For this reason, I am very happy that Ann Arbor Civic Theatre chose to do my show as part of this year's season.

There is a process in doing an original script that is different from other theatrical ventures and is particularly exciting to the actor as well as the writer. For example, with *Lady Lambert*, the script has undergone major surgery in many spots. A major character and two of the subplots were cut along the way. I was told by a creative writing teacher in high school that great writers do not write, they re-write. Being ignorant and optimistic, I thought that if one were truly great, one could produce great works off the top of one's head. I have since come to the conclusion that my teacher was closer to the truth.

Diane J. A. Monach, Playwright

The Fifth Ten Seasons of Ann Arbor Civic Theatre

Season	Years	Title of Show and Date
41st	1970-71	<i>Cactus Flower</i> - October <i>Man of La Mancha</i> - December <i>The Subject Was Roses</i> - March <i>Blithe Spirit</i> - March <i>In White America</i> - April <i>Brass and Grass Forever</i> - May
42nd	1971-72	<i>Missalliance</i> - October <i>Fiddler On the Roof</i> - December <i>I Never Sang For My Father</i> - March <i>Antigone</i> - March <i>Star-Spangled Girl</i> - April <i>Once Upon a Mattress</i> - May
43rd	1972-73	<i>Forty Carats</i> - October <i>Anything Goes</i> - November-December <i>The Lion in Winter</i> - January <i>Thieves Carnival</i> - February <i>The Prime of Miss Jean Brodie</i> - March <i>Most Happy Fella</i> - May
44th	1973-74	<i>Arms and The Man</i> - October <i>Barefoot In the Park</i> - December <i>Company</i> - January <i>Hogan's Goat</i> - February <i>Black Comedy & White Liars</i> - April <i>Annie Get Your Gun</i> - May
45th	1974-75	<i>Ernest In Love</i> - October <i>Ten Little Indians</i> - December <i>Tartuffe</i> - January <i>Fiorello</i> - March <i>Hayfever</i> - May
46th	1975-76	<i>Arsenic & Old Lace</i> - October <i>Promises, Promises</i> - December <i>The Night Thoreau Spent in Jail</i> - February <i>The Little Foxes</i> - March <i>Oklahoma!</i> - May
47th	1976-77	<i>Summer and Smoke</i> - October <i>Little Mary Sunshine</i> - December <i>Spofford</i> - January <i>Brigadoon</i> - April <i>Anastasia</i> - May

48th 1977-78

Zookeeper - September
Waltz of The Toreadors - October
You Never Can Tell - December
Sleuth - February
Carousel - April
Finishing Touches - May
You're A Good Man, Charlie Brown - July

49th 1978-79

You Can't Take It With You - September
The Unexpected Guest - October
The Good Person of Szechwan - January
A Little Night Music - March & April
The Madwoman of Chailot - May

50th 1979-80

Follies - June (Power Center)
Devil's Disciple - September
Kiss Me Kate - December
The Curious Savage - February
The Crucible - April
Lady Lambert - May
Guys and Dolls - June



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The 1980-1981 Playbill

You will note on the facing page the announcement for Ann Arbor Civic Theatre's Playbill for the 1980-1981 season. Even though the current season is not ended, in fact at this very moment, production efforts and rehearsals are underway for the final production of the 1979-1980 season - *Gyps and Dolls*, to be presented on June 18 through June 22.

Why the rush to announce the playbill for AACT's 51st season? Quite frankly, we could not wait. We are excited and thrilled at the choice of plays we are offering to you, our constant Theatre patrons, and to the Ann Arbor community at large. We wanted to share with you our excitement and delight for what is in store for you, our audience. It is more than just a list of titles and dates, it is a culmination of a great deal of careful consideration of feed-back from your comments, suggestions, criticisms, and the shared experiences between you, the theatre goer, and us, the producers and performers.

AACT opens its 1980-1981 season with the latest Broadway comedy hit, Alan Ayckbourn's *Bedroom Farce*, on September 24. This show has just been released for production and will be given its first presentation in Ann Arbor. It is a delightful modern English social light comedy by a newly established master of humor, who resembles Neil Simon's American appeal and popularity.

The December offering of *The Water Engine* is a play by an author widely heralded as this country's best new playwright. David Mamet has already made his mark with other works of powerfully stark drama dealing with contemporary issues. In *The Water Engine*, we witness the experience that an innovative and creative genius undergoes when his unique invention, an engine which runs on water, is offered to the public.

For a choice of one of the finest and most memorable musicals ever, the lavishness of lyrics, music, plot and characters that can possibly be combined in one production, can there be any better choice than Lerner and Loewe's *My Fair Lady*! This show has not been performed by a major theatre group in Ann Arbor in quite some time. So beloved and appealing is this show that AACT will present *My Fair Lady* on two successive week-ends, January 8-10 and January 17-20.

Everyone has heard of *East Lynne*, but no one has ever seen it. Everyone knows that it has been in continuous performance in England for over 27 years, but rarely has it even been seen in this country. Quite simply, it is the most popular melodrama ever written, where style and character has never been matched in excellence. It is the true melodrama, not at all to be confused with the plethora of "Mellerdrama" that proliferatively, but unsuccessfully, followed in its wake. *East Lynne*, to be presented on March 4-7, offers a complete contrast in style and experience for the theatre-goer.

George Feydeau is regarded as the very best playwright of French farce, and *A Flea in Her Ear* is one of his most endearing and enduring works. Using the conventions of manners, double identities, and mix-up of identities and intentions to the fullest, a grand parade of humble and exotic characters churn up and down stairs and in and out of doors in this classic example of frantic chase and romp among high society Paris of the early 1900's. *A Flea in Her Ear* will delight you and tickle your funny bone on April 22-25.

The 1980-1981 season will end with the production of Thornton Wilder's *Our Town*, on June 27-30. While few may claim to have seen *East Lynne*, everyone is acquainted with this play, adjudged to be the greatest American drama ever written. AACT's choice of *Our Town* is deliberate and conscionable; it is a play of such emphatic statement of the experience of life and death that has not been equalled, nor has it always been given the mature artistry in performance it deserves. It's wide range of ages and character types, its explicit sounding of two compelling universal themes remain an ultimate challenge to production and audience alike.

... Robert Seeman

Ann Arbor Civic Theatre

announces its

51st Season

1980-1981 Playbill

<i>Show Dates</i>	<i>Title</i>	<i>Author</i>
September 24-27	Bedroom Farce	Alan Ayckbourn
December 17-20	The Water Engine	David Mamet
January 17-20	My Fair Lady	Jay Lerner & Lowe
March 4-7	East Lynne	Mrs. Henry Wood
April 22-25	A Flea In Her Ear	Georges Feydeau
May 27-20	Our Town	Thornton Wilder

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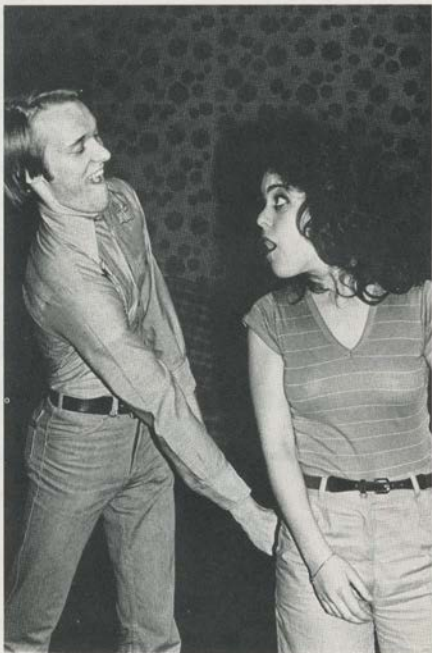
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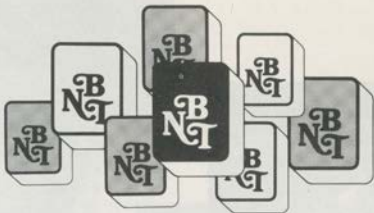


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