

ANN ARBOR CIVIC THEATRE MAINSTAGE PRODUCTIONS PRESENTS

OLIVER!

ACT

□ A MUSICAL PLAY □



THE POWER CENTER
FOR THE PERFORMING ARTS

MAY 15-18, 1991 AT 8 PM
SATURDAY MATINEE AT 2 PM

MUSIC, LYRICS AND BOOK BY:
LIONEL BART

DIRECTED BY: SUSAN MORRIS

CONDUCTED BY: BRADLEY BLOOM



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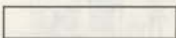
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ABOUT THE CAST

JOHN R. ALEXANDER (Dr. Grimwig) makes his second appearance in a production of *OLIVER*. The first was a few years ago when he portrayed Mr. Sowerberry for the U of M Gilbert and Sullivan Society summer company. Ann Arbor audiences have enjoyed John's delightful work with *UMGASS* for over 25 years where he has played innumerable roles, both principal and chorus. For *AACT* he has appeared in *HOGAN'S GOAT* and *TEN LITTLE INDIANS* (winning Best Supporting Actor as Inspector Blore in 1975). He enjoys sailing, soccer and singing in the U of M Choral Union.

JIMMY DEE ARNOLD (Fagin) has worked with the Port Huron Little Theatre in a variety of roles including Charles in *BLYTHE SPIRIT* and the Stage Manager in *OUR TOWN*. His professional theatrical experience includes Linus in *YOU'RE A GOOD MAN CHARLEY BROWN* and Speed in *(THE ODD COUPLE)*. His last appearance for *AACT* was last season's MainStreet production of *LYSISTRATA*. Jimmy also enjoys doing stand up comedy in his spare time.

RENÉE BEARDSLEE (Chorus) appears in her second *OLIVER* with *AACT*. She played Charlotte and was a chorus member in the Tecumseh Youth Theater's production last year. She was an orphan in *TYT's ANNIE* and was involved with the Westgate Dinner Theatre. Renée participates in the French club and is involved in various class activities at Tecumseh High School, where she is a sophomore.

DAVID BELL (Chorus) is an attorney with an active courtroom schedule. He sees the courtroom as a stage and theatre as the ultimate businessman's holiday. He has held both lead and chorus roles for the past nine years with the Thurston Players and enjoys bicycling and singing. For the past three years he has studied voice with Darlene Bennett-Johnson, a graduate student at the U of M School of Music.

AARON BLEYAERT (Chorus) is a seventh grader at Greenhills School where he is in the middle school band and on the basketball team. He likes to travel, read and play with his cat, Footloose. He has been in the Boychoir of Ann Arbor for the past three years and is now a senior member. He has appeared in many school plays and had the lead role in Burns Park School's production of *TOM SAWYER*. He also enjoys art and creative writing. *OLIVER* marks his first appearance with *AACT*.

AMANDA BLOOM (Chorus) enjoys ballet, her church youth choir, writing stories and roller skating. She appeared in her school play, *TREASURE OF THE TROPICS*. She makes her debut with *AACT* in *OLIVER*.

CASSIDY BLOOM (Chorus) also makes her first appearance on the *AACT* stage in *OLIVER*. In her spare time, Cassidy studies ballet, sings in her church choir and takes care of her aquarium.

FRED BOCK (Noah Claypole) graduated from Eastern Michigan University with a Double Major in Theatre and Telecommunications and Film. At EMU, he worked both on and offstage in several shows including *TRIAL OF TOM SAWYER*, *GREATERTUNA*, and *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*. He has appeared in *THE MOUSETRAP* and *THE RIMERS OF ELDRITCH* this year for *AACT*. During the day, Fred works as a Video Technician for Pro-Vision, a television production facility in Ann Arbor.

BROCK BODDIE (Chorus) has sung for many years with the St. Andrew's Junior Choir and the Boychoir of Ann Arbor and has been a soloist with both groups. Brock is a seventh grader at Greenhills School and enjoys soccer, skiing, piano and dramatics.

KELLY LAMBERT BRUNER (Nancy) is presently a choral music and drama teacher at Southfield Christian School. She is pursuing a master's degree in theatre arts at Eastern Michigan University. The role of Nancy is Kelly's fifth for *AACT*. Other roles include Louise in *GYPSY*, Bonnie in *ANYTHING GOES* and Tzeitel in *FIDDLER ON THE ROOF*.

ASHER CAMERON (Man # 3/Chorus) has previously appeared in *PETER PAN* (Peninsula Productions) as Michael and *AACT's THE MUSIC MAN* as a teen dancer. He enjoys playing football, basketball and running track at Huron High School.

BRITTANY CAMERON (Chorus) makes her *AACT* debut with her performance in *OLIVER*. She previously appeared in *ROBIN HOOD* with the Young People's Theater. She enjoys playing the piano, reading, writing, singing and acting.

GEORGE CEDERQUIST (Oliver) also appears with *AACT* for the first time in (and as) *OLIVER*. He sang the part of Theo in *MUSKET's* recent *PIPPIN* at the Power Center. He has also been in several other shows with Young People's Theater. George plays the trumpet and attends Emerson School.

WILLIAM CEDERQUIST (Chorus) is in the fourth grade at Emerson School. He sings with the Boychoir of Ann Arbor and has performed with Young People's Theater. He also plays the french horn. We welcome him in his first *AACT* appearance.

MARIAN COHEN (Woman #1/Chorus) cannot resist the opportunity to sing and dance in a musical. This year's appearance in *OLIVER* was preceded by *BRIGADOON* and *THE MUSIC MAN* for *AACT*, *A NIGHT IN VENICE* for Comic Opera Guild and *MAME* for Chelsea Area Players. When not tapping her toes on stage, Marian works as a social worker in Chelsea for the U of M Family Practice Center and has a private practice in Ann Arbor.

CATHERINE COWLEY (Charlotte) makes her first appearance with AACT in OLIVER. She is presently working as a nanny before returning to England to start medical school in September. Previous roles include Anybody in WEST SIDE STORY, Abigail in THE CRUCIBLE, Polly Peachum in THE THREEPENNY OPERA, Puck in A MIDSUMMER NIGHT'S DREAM and Ariel in THE TEMPEST.

DAVID P. CURTIS (Mr. Bumble) is returning to AACT after an absence of 12 years. Most recently, Dave has been active with the Performance Network and is presently directing and acting in TOM FOOLERY which opens next week. Welcome back, Dave and break a leg with TOM.

MAIJA GARCIA (Chorus), age 12, appears in OLIVER as a Chorus Child. At the age of 8, she was a Lost Boy in Peninsula Productions' PETER PAN. A year later, Maija was a Townsgirl in THE MUSIC MAN with AACT. Aside from Maija's acting, she takes ballet and jazz four hours a week at Studio 1 School of Dance.

ROY GLOVER (Night Watchman/Chorus) debuts with AACT in OLIVER after appearing in seven consecutive shows with the Comic Opera Guild. During his days with COG Roy was battered by a poet in KISMET and almost annihilated by a gondolier in A NIGHT IN VENICE. After all this Roy says OLIVER ought to be "a piece of cake." When he is not on stage, Roy performs in the classroom as a professor at the U of M Medical School.

SHARON GREENE (Strawberry Seller/Chorus) was seen as Jane Ashton in last season's BRIGADOON. At the Interlochen National Music Camp she appeared in CABARET and THE MUSIC MAN. Other roles include Elmire in TARTUFFE and Deborah in CLUTTERBUCK. Sharon is 16 years old, a junior at Pioneer High School and hopes to pursue a career in musical theater.

DAVID GRIFFITH (Chorus) makes his first appearance on the AACT stage in OLIVER. At Burns Park, he appeared in INTO THE WOODS and was also seen in AMAHL AND THE NIGHT VISITORS with the St. Andrew's Players. He loves sports and enjoys collecting rocks and baseball cards.

NORA GUNNENG (Chorus) has performed in a variety of places, high school, college, community theater, even as far off as Djakarta, Indonesia. She appeared in the chorus of AACT's KISS ME KATE and FOLLIES. Other shows include GUYS AND DOLLS (Sarah Brown), THE BOYFRIEND (Polly) and CABARET (Frau Schneider). She is a writer/editor at the U of M School of Music and is indeed a Norwegian!

TIMOTHY R. HENNING (Bill Sikes) returns to Ann Arbor after an absence of several years. While away from A2, he pursued a theatrical career in Chicago, appearing with the Raven Theatre, and completed his college degree in the Big Apple. Within only a few months of coming back, he appears in two AACT shows, OLIVER and A DAY IN THE DEATH OF JOE EGG on MainStreet. In the early 80's, Tim appeared in a number of shows at AACT including CABARET (Cliff) and THE RAINMAKER (Starbuck). He also appeared out at the Black Sheep Theater in THE FANTASTICKS (El Gallo) and THE MOUSETRAP (Major Metcalfe) to name only a few. Welcome back, Tim!

BARBARA SMITH HILBISH (Widow Corney) brings a wealth of musical and theatrical experience to her role in OLIVER starting with her formative years as a child actress in Canton, Ohio. She has appeared as an oratorio soloist with both the Philadelphia Orchestra and the Detroit Symphony. She has taught voice at Siena Heights College, Florida State University and Interlochen. Ann Arbor audiences have delighted in Barb's performances with the U of M Gilbert and Sullivan Society, Saline Area Players, Comic Opera Guild's CHAPTER AND WORSE (performed at AACT MainStreet) and cherished her role as the mother in the St. Andrew's Players AMAHL AND THE NIGHT VISITORS (1980-91). Obviously, she has no time for hobbies, except needlepoint and knitting.

KAREN KELLEMS (BUJAK) (Chorus) loves to sing and dance and is happiest when involved in a musical. She recently appeared in AACT's BRIGADOON and COG's BATACLAN/IRVING BERLIN. She teaches tap and ballroom dancing and does some choreography (including the featured number in "Consider Yourself" in OLIVER). She also performs with a professional singing group and in her spare time, enjoys riding her horse, Rosie. She would like to dedicate her dances to her mother who first inspired her to dance.

BRIAN KIMMET (Artful Dodger) is an eighth grader at St. Francis School. His last AACT appearance was in 1988's THE MUSIC MAN. At St. Francis, he has appeared in PINOCCIO (as the wooden boy himself), LITTLE SHOP OF HORRORS (Seymour) and THE MUSIC MAN (Prof. Harold Hill). He has performed with the Ann Arbor Boychoir and recently did a voice-over for ProVision Video. He enjoys reading, baseball and biking.

EVELYN LALONDE (Chorus) joins us tonight in her first AACT show. She is 10 years old and goes to Eberwhite School. She has appeared in several shows with the Ann Arbor Rec Department including THE TIMID DRAGON (Dragon), THE LITTLE CLOWN WHO FORGOT HOW TO LAUGH (Little Clown) and MURDER AT MOTHER GOOSE'S PLACE (Bo Peep). She plays violin and coronet and enjoys horseback riding, reading, babysitting, musical plays and movies.

ED LESHER (Pauper Asst. #2/Chorus) has played over 30 parts since 1976, mostly small (His words! We know there is no such thing!), mostly AACT. His other AACT activities include set construction (1969-76) and most move-ins and strikes since 1969. In his off hours, Ed enjoys designing, building and flying airplanes.

MICHAEL LINDBERG (Bow Street Runner, Chorus) joins the merry AACT band with OLIVER. At the Performance Network, he has been seen in THE MEMORANDUM and JACQUES AND HIS MASTER. He has also appeared in plenty of college and high school productions. He recently moved to A2 from Chicago and is happy to be here where he enjoys motorcycling and astronomy. He gives us this cryptic insight: "I'm a metallurgical engineer. I'm not an engineer, but I play one on TV."

MARY ANNE MARTIN (Milk Maid/Chorus) has appeared on the AACT stage in both the MAME and BRIGADOON choruses. She has performed in both high school and college. She loves to sing, play the piano, garden and bike but she is most excited about having her son, Mike, in OLIVER with her.

MIKE MARTIN (Chorus) has sung in the honors choir, solo and ensemble for M.S.V.A. and has sung a solo before 2,000 people at Choral Cavalcade at Pioneer High. He likes to play golf and football and has had about 7 years of piano lessons. OLIVER marks his debut with AACT.

ALEX. MILLER (Mr. Brownlow) When he "retired" in 1976, "Fr. Alex." and his dear wife, Dorothy, moved to their little country schoolhouse to be near Ann Arbor and AACT. Since then he has appeared in numerous MainStage productions and in several School of Music Operas, and Drama Department endeavors. He now assists in a volunteer capacity at St. Andrew's Episcopal Church in Ann Arbor.

TIM MORLEY (Pauper Asst. #1, Bow Street Runner/Chorus) is a graduate student at the U of M in Materials Science. He was seen in THE RIMERS OF ELDRITCH (Skelly) and in TWELFTH NIGHT (Sir Andrew Aguecheek), both for AACT MainStreet. His backstage work for AACT includes light crews for both SHE LOVES ME and WATCH ON THE RHINE. For the Little Theatre of Alexandria, Va. he was in the choruses of both HMS PINAFORE and KISMET.

TINA MORROW (Chorus) debuts with AACT in OLIVER. She enjoys horseback riding, reading, singing in her church choir and playing piano.

REBECCA MURPHY (Chorus) is a fourth grader at Hollett Elementary School in Stockbridge. She enjoys singing at church and school. She studies dance at Studio 1 in Ann Arbor, is a member of the Ann Arbor Youth Chorale and takes piano lessons.

JONI MUSKOVITZ (Chorus) appears in her fourth musical for AACT, having previously performed in BRIGADOON, MAME and THE MUSIC MAN. When not performing or making phone calls for AACT, she also finds time to play tennis, work as an interior decorator and be with her husband and two talented daughters.

LAUREN MUSKOVITZ (Chorus) (and aforementioned talented daughter) is a sixth grader at Greenhills School. She recently played Babette in AACT's WATCH ON THE RHINE and has also appeared in THE MUSIC MAN and MAME for AACT. Besides performing, she sings with the Ann Arbor Youth Chorale and enjoys basketball, softball, piano and horseback riding.

MARY ANNE NEMETH (Mrs. Sowerberry) makes her second MainStage appearance although her work on MainStreet has kept her quite busy. Most recently, she directed the acclaimed SHE LOVES ME. She appeared in AH WILDERNESS! last fall and won AACT's 1989-90 Best Supporting Actress-MainStreet Award for her role as Myrrhine in LYSISTRATA. She has also acted and directed for the U of M Gilbert and Sullivan Society and the Comic Opera Guild.

KELLEY NEWTON (Knife Grinder/Chorus) appeared in THE MUSIC MAN's chorus for AACT and has worked with both Comic Opera Guild (1981-90) and the U of M Gilbert and Sullivan Society (1950). In his off hours, he enjoys sports, music, yard work and "tipping a few."

CAROLYN J. NORTON (Old Hag, Old Annie) appeared most recently with AACT as Mother Burnside in MAME. She was Assistant Director for last season's BRIGADOON and is currently AACT's Social Chair. She is also a member of the Footloose Fancies Tap Dance Group.

TAVIA NYONG'O (Man #4/Chorus) is excited to be working for the first time with an all-ages cast, not just his Greenhills High School colleagues in his first show with AACT. He is also excited at the prospect of being on the Power Center stage and not just a member of the audience. His Greenhills shows include THE CRUCIBLE, THE WIZ and THE ROBBER BRIDEGROOM. Hobbies include art, music and history.

ERIK OLSEN (Chairman, Man #2) is a sophomore at Eastern Michigan University. He has been involved in either eleven or three AACT productions, depending upon how you count (Please don't ask him, you'll never get him to stop talking!). Most recently he has appeared in MAME and THE RIMERS OF ELDRITCH. He also produces videos for PsiUpsilon's Stunt Johnson Theater. In his spare time, he wonders what he might do if he had spare time.

JON OPHOFF (Chorus) has sung solos with the choirs of the First Presbyterian Church, notably in THE BOAR'S HEAD FESTIVAL and THE TOWER OF BABEL. He has sung with the Ann Arbor Youth Chorale and is currently a member of the Boychoir of Ann Arbor. Jon is a fourth grader at Eberwhite Elementary School. He plays the piano and enjoys books, computers, soccer, basketball and swimming.

KATHLEEN RESTRICK (Chorus) appears in her fifth show with AACT. Civic roles include Maudie Atkinson in TO KILL A MOCKINGBIRD and Sally Cato McDougall in MAME. In her other life she works at the U of M, works as a Goodtime Player and has a very loving and supportive family. She enjoys movies and dancing.

RUSSELL RICHARDSON (Chorus) was part of the children's chorus in the U of M School of Music's LA BOHEME in November, 1989. He enjoys coin collecting, reading and sports. We are glad he could join us for his first AACT show.

LEE ANN ROGERS (Chorus) is new to AACT but has appeared in several shows at Slauson Jr. High, including GUYS AND DOLLS (Adelaide), OKLAHOMA (Chorus) and THE MOUSE THAT ROARED (Gloriana). She also appeared as Nancy in a Slauson production of OLIVER. Welcome, Lee Ann.

TOM SKYLIS (Chorus) last appeared on the AACT stage as a Traveling Salesman in THE MUSIC MAN. Since then, he has appeared in AACT's MAME (as Cousin Jeff) and Comic Opera Guild's A NIGHT IN VENICE and DIE FLEDERMAUS. He works as a hospital administrator and enjoys the challenges of musical performances.

LISA MOUAT SNAPP (Chorus) likes to hang out in the chorus and has done so for several of the classic musicals at AACT and Michigan State University. She has historically been one of the set design and build crowd at AACT and is currently co-chair of the education committee, but she likes to trade in these roles for the chorus every now and then because (except for auditions!) it is less stressful.

ANNEMARIE STRASSEL (Chorus) enjoys piano, ballet, musical composition, using the telephone and singing in the Ypsilanti High School Choir. She appeared in the choruses of both AACT's THE MUSIC MAN and Ypsi High's LITTLE SHOP OF HORRORS. Other shows include Goodtime Player's WIND IN THE WILLOWS (Ensemble), Peninsula Production's NIGHTENGAL (Child) and THE SOUND OF MUSIC (Marta) for Holy Trinity Players.

QUINN STRASSEL (Chorus) is a sixth grader at St. Francis. His first appearance on the AACT stage was as Dill in TO KILL A MOCKINGBIRD. When he is not playing basketball, football, soccer or many other sports, Quinn enjoys singing in the Ann Arbor Boychoir.

DANNY K. TORONTO (Charley Bates/Chorus) is an eighth grader at Tappan Middle School. OLIVER is his fourth AACT production. He played Tommy in last fall's AH WILDERNESS! for MainStreet and sang in the children's choruses of MAME and MUSIC MAN. He has also been in Junior Theatre and Young People's Theatre productions. He plays trumpet in the concert band at Tappan and is on the track and basketball teams.

MATTHEW K. TORONTO (Man #1, Long-Song Seller/Chorus) is currently a sophomore at Pioneer High School where he is in the Acappella and Sha-Bop-Shoppe choirs. He is also a member of the men's gymnastics team. This is his third appearance in an AACT production. He played Patrick in AACT's MAME, John in Peninsula Productions' PETER PAN AND Sacha in THE U OF M Project Theatre's EVERY GOOD BOY DESERVES FAVOR. He is also active in Junior Theatre.

MICHELLE TRAME (Bet) returns home to the Ann Arbor area after a year of stage-managing with the Virginia Opera. Since returning, she has appeared as Muriel in AH, WILDERNESS! and as Eva Jackson in THE RIMERS OF ELDRITCH both for AACT's MainStreet. OLIVER marks her return to the musical world, something Michelle is extremely excited about.

TOM UNDERWOOD (Mr. Sowerberry) No stranger to the macabre, Tom has been reading for madmen and misanthropes since he picked up a copy of ARSENIC AND OLD LACE to be read aloud in an english class in junior high. A veteran of reader's theater, Tom first took to the AACT stage as Christopher Wren in THE MOUSETRAP, followed by Ladislav Sipos in SHE LOVES ME. This is his second musical.

BRIAN WEBB (Chorus) is a reformed clarinetist who was converted into a theatre techie from whence he rediscovered the joys of the stage. He graduated from the U of M last May and currently works as a technical writer for Tec-Ed. His only previous stage appearance was in the chorus for the U of M Gilbert and Sullivan Society's PRINCESS IDA last fall.

BECKY WINKLER (Woman #2/Chorus) is a senior at Pioneer High School where she has appeared in THE TWO MAPLES (Mrs. Cat) and THE RED SHOES (Grandma), to name a few shows. For AACT, she has appeared in FIDDLER ON THE ROOF (Bilke) and A MIDSUMMER NIGHT'S DREAM. She was Anastasia's sister in last year's Peninsula Productions' THE ANASTASIA AFFAIR. The University of Wisconsin will welcome Becky as a freshman this fall.

PHYLLIS WRIGHT (Old Sally) Active with AACT for more than forty years, Phyllis is a pillar not only in the AACT community but in the Ann Arbor area arts world as a whole. Her service encompasses more than fifty years of volunteerism and leadership. Ms. Wright's stage experience has been earned in New York City, Colorado and Oklahoma, in addition to Michigan. Her AACT appearances include the recent WATCH ON THE RHINE, THE ROYAL FAMILY and her 1989 tour de force in THE GIN GAME.

LINDA J. YOUNG (Rose Seller/Chorus) had been active in AACT in the early 80's and may be recognized by some in the audience for her role as Catherine in AACT's PIPPIN. Since that time she has been working as a clinical psychologist specializing in work with psychotic patients hospitalized at Detroit Psychiatric Institute as well as working with outpatients at Psychotherapy and Counseling Services in Northville.

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(Saturday May 25, 9 am-1 pm)
Instructor — Jan Koengeter
\$25.00

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(Sunday June 2, 2 pm-6 pm)
Instructor — Jan Koengeter
\$25.00

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MUSICAL NUMBERS

ACT ONE

1. Overture Orchestra
2. "Food, Glorious Food" Oliver, 4 Solo Boys & Chorus
3. "Oliver" Mr. Bumble, Widow Corney & Chorus
4. "I Shall Scream" Widow Corney & Mr. Bumble
5. "Boy For Sale" Mr. Bumble
6. "That's Your Funeral" Mr. Sowerberry, Mrs. Sowerberry & Mr. Bumble
7. "Where is Love" Oliver
8. "Consider Yourself" Artful Dodger, Oliver & Chorus
9. "Pick a Pocket or Two" Fagin with the Boys
10. "It's A Fine Life" Nancy & Bet with the Boys
11. "I'd Do Anything" Artful Dodger, Nancy, Oliver, Bet, Fagin & Boys
12. "Be Back Soon" Fagin, Artful Dodger & Boys

ACT TWO

1. "Oom-Pah-Pah" Nancy & Chorus
2. "My Name" Bill Sikes
3. "As Long As He Needs Me" Nancy
4. Reprise: "Where is Love" Mrs. Bedwin
5. "Who Will Buy?" Oliver, Street Criers & Chorus
6. Reprise: "It's A Fine Life" Nancy, Bill Sikes, Fagin & Artful Dodger
7. "Reviewing the Situation" Fagin
8. Reprise: "Oliver" Widow Corney & Mr. Bumble
9. Reprise: "As Long As He Needs Me" Nancy
10. Reprise: "Reviewing the Situation" Fagin
11. Finale
Reprise: "Food, Glorious Food" Boys
Reprise: "Consider Yourself" Company
Reprise: "I'd Do Anything" Oliver & Company

THE ORCHESTRA

Orchestra Co-ordinator Gregg Emerson Powell
Violin Kathleen Brauer
Cello Paul Vance
Bass Shawn Wood
Flute/Piccolo Nancy R. Waring
Oboe/English Horn Ellen M. Sudia

Clarinet/Bass Clarinet G. Jay DeVries
Bassoon Roger Maki
Horn Christopher Smith
Trombone John Upton
Piano Virginia Wechstrom
Percussion James Lancioni, Larry Doran

SCENE SYNOPSIS

ACT ONE

- Scene 1: The Workhouse Dining Hall—Early Evening
Scene 2: The Workhouse Parlour—Later (into street)
Scene 3: The Undertaker's Parlour
Scene 4: The Undertaker's Shop Next Morning
Scene 5: Paddington Green Morning—a week later
Scene 6: The Thieves' Kitchen—Later (into street)

ACT TWO

- Scene 1: The "Three Cripples"—A public house in Clerkenwell—that evening
Scene 2: The Brownlows'—Two weeks later (into street)
Scene 3: The Thieves' Kitchen—Later
Scene 4: The Workhouse—A few days later (into street)
Scene 5: The Brownlows'—A few days later (into street)
Scene 6: London Bridge—Night
Finale: London Bridge

THE CAST

Oliver George Cederquist
 Fagin Jimmy Dee Arnold
 Mr. Bumble David P. Curtis
 Artful Dodger Brian Kimmet
 Mr. Sowerberry Tom Underwood
 Noah Claypole Fred Bock

Bill Sikes Timothy R. Henning
 Mr. Brownlow Alex. Miller
 Dr. Grimwig John R. Alexander
 Nancy Kelly Lambert Bruner

Widow Corney Barbara Smith Hilbish
 Mrs. Sowerberry Mary Anne Nemeth
 Bet Michelle Trame
 Charlotte Catherine Cowley
 Mrs. Bedwin Wendy Gartner Bloom
 Old Sally Phyllis Wright

CHORUS

Woman #1 Marian Cohen
 Strawberry Seller Sharon Greene
 Milk Maid Mary Anne Martin
 Old Hag/Old Annie Carolyn J. Norton
 Woman #2 Becky Winkler
 Rose Seller Linda J. Young
 Man #3 Asher Cameron
 Night Watchman Roy Glover
 Pauper Asst. #2 Ed Leshar

Bow Street Runner Michael Lindberg
 Pauper Asst. #1/Bow Street
 Runner Tim Morley
 Man #4 Tavia Nyong'o
 Chairman/Man #2 Erik Olsen
 Man #1/Long-Song
 Seller Matthew K. Toronto
 Knife Grinder Kelley Newton

Chorus Nora Gunneng
 Karen Kellems (Bujak)
 Joni Muskovitz
 Kathleen Restrick
 Lee Ann Rogers
 Lisa Mout Snapp
 David Bell
 Tom Skylis
 Brian Webb

CHILDREN'S CHORUS

Danny K. Toronto (Charley Bates)
 David Griffith (Solo)
 Mike Martin (Solo)
 Jon Ophoff (Solo)
 Quinn Strassel (Solo)
 Renée Beardslee

Amanda Bloom
 Cassidy Bloom
 Brittany Cameron
 Maija Garcia
 Evelyn LaLonde
 Tina Morrow
 Rebecca Murphy

Lauren Muskovitz
 Annemarie Strassel
 Aaron Bleyaert
 Brock Boddie
 William Cederquist
 Russell Richardson

THE STAFF

Director/Choreographer Susan Morris
 Musical Director Bradley Bloom
 Producer Marjorie Cripps
 Associate Musical Director Wendy Gartner Bloom
 Assistant to Director Margie Cohen
 Executive Producer Judy Dow Alexander
 Costumer Barbara Wells
 Coordinating Stage Manager Donn H. McIntosh
 Assistant Stage Managers Jeanne Grae, Yehudit Newman

Set Designers Bob Seeman, Barry LaRue
 Set Builder Bob Seeman
 Set Dresser John Moga
 Lighting Designer Tod More
 Properties Linda J. Getty
 Sound Designer Tom Pettiet
 Make-up Designer David Adler
 Rehearsal Pianist Elizabeth Olsen

ACKNOWLEDGMENTS

Judy Dow Alexander of Penninsular Productions for rehearsal space
 Rebecca Greeb—Children's chaperone
 Brian Cox—Children's chaperone
 David Hoomstra—Fight Choreography
 Karen Kellems (Bujak), Sharon Greene—Assistance with Choreography
 Marlene Wallerstedt—Rehearsal Accompanist
 Chelsea Flowers
 Bonnie Dernoski—Temporary A.D.
 Schoolcraft College

ABOUT THE STAFF

SUSAN MORRIS (Director/Choreographer) has directed and acted for various local groups including the School of Music, the U of M Gilbert and Sullivan Society, Jackson Summer Opera and Papagena Opera since coming to Ann Arbor almost 30 years ago. She has been an active member of AACT for 20 years (Board Member 1976-79, President 1978-79, Active Member of MainStreet Committee currently) and has directed many shows, most recently last fall's *AH WILDERNESS!*. Among her favorite acting roles are Emily Dickenson (*THE BELLE OF AMHERST*) and Alma (*SUMMER AND SMOKE*). Susan works as a Systems Analyst for A.S.C. in Southgate. Her hobbies include gardening, reading and movies.

BRADLEY BLOOM (Music Director) is Professor of Music at Schoolcraft College and the Music Director of the Ann Arbor Cantata Singers. He also conducts *SCool Jazz*, the award-winning vocal jazz ensemble from the college. He is distinguished as being an extremely versatile conductor, performing a wide variety of styles from Bach to Bernstein and Schubert to Sondheim. Bloom has perhaps one of the most familiar backs in Ann Arbor for he has not only been in the orchestra pit for AACT, but also for the U of M Gilbert and Sullivan Society, the U of M Musical Theatre Program and Peninsula Productions.

MARJORIE CRIPPS (Producer) started with AACT on the *GYPSY* costume crew. She moved on to props for several seasons; then produced *INHERIT THE WIND*, *BULLSHOT CRUMMOND* and *AMADEUS*. For the past 18 months she has been back to the costume area since she finds costuming less stressful than producing. (Editor's Note: Marjorie, if you thought producing a straight show was stressful, are you going to have fun with *OLIVER!*) Hobbies of travelling and dressmaking are mixed in with AACT and her day job as Registrar at the U of M School of Public Health.

WENDY GARTNER BLOOM (Mrs. Bedwin/Associate Musical Director) appears frequently throughout Michigan as a soloist with symphony orchestras and choral societies. She is a member of the Great Lakes Quartet and has performed with Michigan Opera Theatre and Peninsula Productions. Wendy also teaches in the All-State program at Interlochen and is Director of Music for Bethlehem United Church of Christ. She was Musical Director for AACT's *FOLLIES* and has appeared with AACT in such shows as *MYSTERY OF EDWIN DROOD*, *A LITTLE NIGHT MUSIC* and *THE APPLE TREE*.

MARGIE COHEN (Assistant Director) If you haven't seen Margie in one of her New York Carpet World commercials, you've watched her perform in AACT's *CHAMBER MUSIC*, *LAST SUMMER*, *THE SHADOW BOX* or *SEE HOW THEY RUN*. Margie has also filled the roles of assistant director for *HAY FEVER*, *EDWIN DROOD*, *PLAY IT AGAIN*, *SAM* and *THE LION IN WINTER* and props chair for numerous other AACT productions.

JUDY DOW ALEXANDER (Executive Producer) has performed, produced and directed for many Ann Arbor groups, including AACT the U of M Gilbert and Sullivan Society, WAAM Radio and St. Joe's Special Events. She has performed at New York City supper clubs and appeared on the Today and Tomorrow shows. While in New York, she co-produced the Tony Award-winning Broadway musical *SWEENEY TODD*. Judy is chairman of the board of the Michigan Theater Foundation and President of Peninsula Productions. She is Vice-President of Development for AACT. Her many memorable AACT roles include Mama Rose in *GYPSY* and Dolly in *HELLO DOLLY*.

BARBARA WELLS (Costumer) Barbara's work in the costume area includes assistant on *TWELFTH NIGHT* and *SHE LOVES ME*, co-costumer for *STEEL MAGNOLIAS* and costumer for *WATCH ON THE RHINE* as well as being in charge of costume rental for AACT. She works as an Administrative Assistant at the U of M. Hobbies include reading, doing crafts and selling Avon.

DONN H. MCINTOSH (Coordinating Stage Manager) was musical director for AACT's *SHE LOVES ME* this season on MainStreet. He worked stage crew for *HELLO DOLLY* and was vocal music director for *PIPPIN*, both for AACT. For the Comic Opera Guild he has appeared in the chorus of *ELIXIR OF LOVE* and stage-managed *DIE FLEDERMAUS*.

JEANNE GRAE (Stage Manager) has run the gamut from technical crew to stage manager to assistant director in *ORPHEUS DESCENDING*, *THE DIVINERS*, *THE IMPORTANCE OF BEING ERNEST*, *HOW THE OTHER HALF LOVES*, etc. . . . She was taking a break for awhile; we hope *OLIVER* marks her official return!

YEHUDIT NEWMAN (Assistant Stage Manager) has had an active backstage career for over 20 years. Her AACT activities include stage managing *THE REAL THING*, *BULLSHOT CRUMMOND* and *I'M NOT RAPPAPORT* and props for *STEEL MAGNOLIAS*, *GYPSY* and *ANGEL'S FALL*, to name a few. She is the Older Adult Program Co-ordinator for the Jewish Community Center of Washtenaw County and Director of the Jewish Cultural School. When she is not doing all of the above, "Deet" finds time to be a mom to her two sons, a puppetmaster and, very occasionally, to sleep.

BOB SEEMAN (Co-Set Designer, Set Builder) is participating in his third design project this season (*AH WILDERNESS!* and *STEEL MAGNOLIAS* being the first two). *OLIVER* is his second musical and also his second show for the Power Center. Bob looks forward to his other full-time job as consultant with the Commission on Professional and Hospital Activities.

BARRY LARUE (Lighting/Sound Designer) is the senior House Technician for the U of M's Power Center and Lydia Mendelssohn Theatre. Barry recently designed lights for two AACT shows, *TO KILL A MOCKINGBIRD* and *AIN'T MISBEHAVIN'*. Barry was elected to the Ypsilanti City Council this April. He resides in the historic district of Ypsilanti with his wife, Diane and their two children, Adelle and Ned. He is happy to be working on *OLIVER* again, having performed in it in high school.

TOD MORE (Lighting Designer) has been active in many AACT productions, designing lights for *MAME*, *THE MUSIC MAN* and *BORN YESTERDAY*, and most recently set-designing for *AIN'T MISBEHAVIN'*. Away from AACT, Tod was the lighting designer and special effects coordinator for the Dearborn Players' production of *TOMMY*. He did the lights for Comic Opera Guild's *BATACLAN* and also created the mysterious passageways for last season's *MUSICAL COMEDY MURDERS OF 1940*.

LINDA J. GETTY (Props) is in her third AACT season as prop chair. Shows she has worked on include WONDERFUL TOWN, MAME and WATCH ON THE RHINE. She notes she has been recently Engler-ized (laid off) and is enjoying spending more time with her two daughters and a recently acquired Airedale puppy (with feet the size of Miami!) named Willie.

TOM PETIET (Sound Designer) has been the Sound Engineer for most of the productions of the Comic Opera Guild, of which he is the managing director. Complicating this duty is the fact that he is usually also performing in the same production. He is a specialist in buffo baritone roles in opera and operetta, having performed over 30 leading roles since 1973, primarily with COG. During calmer moments, Tom operates Concept Studio, a commercial art firm.

DOVID ADLER (Make-up Designer) is a biophysics student at the U of M. He became acquainted with the theater through a make-up class in the fall of last year and has been in love ever since. His other interests include drawing, rock climbing and attempting to play the guitar.

JOHN MOGA (Set Dresser) Mr. Moga's stage art has helped entertain Ann Arbor-area audiences in several contexts, including BULLSHOT CRUMMOND, and WATCH ON THE RHINE (AACT); DIE FLEDERMAUS and DESERT SONG (Comic Opera Guild); and various scenes painted for The U of M Professional Theatre Program. John teaches drawing and painting classes at Washtenaw Community College, and in the community education programs in Ann Arbor and Ypsilanti. When not involved in all of the above, John is a house-husband and dad to two children.

ELIZABETH OLSEN (Rehearsal Pianist) has performed accompanist duties for such shows as CHICAGO, PETER PAN, A NIGHT IN VENICE and ELIXIR OF LOVE. She is also accompanist at Studio 1 School of Dance.

THE CREW

COSTUMES

Jayne Burch	Trudy Maglott
Lee Burkhardt	Shirley Mallette
Kathleen Carr	Florence Marguerite
Marjorie Cropley	Pat Morrow
Carolyn Cripps	Danna Murphy
Kathy Genik	JoAnn Peraino
Aileen Hyne	Sally West
Monica Ladd	

SET CONSTRUCTION

Bill Baldwin	Joe Medrano
Jim Barnes	John Mouat
Larry Beardslee	Bill Murphy
Joan Boddie	Eric Olsen
Dana Buck	Earl Ophoff
Wayne Burkhardt	Judy Ripple
Melinda Cameron	Brad Roberts
Ted Farah	Cliff Sheldon
Eric Hergt	Dwight Smith
Aileen Hyne	Stan Thornbury
Mike Limmer	Jill Weatherly

PROPS

Diane Pilisko
Judy Ripple
Sharon Sheldon
Betty Wamback
Clare Warty
Robert Wilcox

LIGHTS

Betty Monticelli

MAKE-UP

Mary Jo Clapsaddle
Dana Buck
Erica Dutton
Rosemarie Rothe
Cathrin Wiegardt

SOUND

Bob Brouchette

NOTE

Once upon a time it was held to be a coarse and shocking circumstance, that some of the characters in these pages are chosen from the most criminal and degraded of London's population. As I saw no reason, when I wrote this book, why the dregs of life (so long as their speech did not offend the ear) should not serve the purpose of a moral, as well as its froth and cream, I made bold to believe that this same Once upon a time would not prove to be All-time or even a long time. I saw many strong reasons for pursuing my course. I had read of thieves by scores; seductive fellows (amiable for the most part), faultless in dress, plump in pocket, choice in horseflesh, bold in bearing, fortunate in gallantry, great at a song, a bottle, pack of cards or dice-box, and fit companions for the bravest. But I had never met (except in HOGARTH) with the miserable reality. It appeared to me that to draw a knot of such associates in crime as really did exist; to paint them in all their deformity, in all their wretchedness, in all the squalid misery of their lives; to show them as they really were, for ever skulking uneasily through the dirtiest paths of life, with the great black ghastly gallows closing up their prospect, turn them where they might; it appeared to me that to do this, would be to attempt a something which was needed, and which would be a service to society. And I did it as I best could.

It has been observed of Nancy that her devotion to the brutal housebreaker does not seem natural. And it has been objected to Sikes in the same breath with some inconsistency, as I venture to think that he is surely overdrawn, because in him there would appear to be none of those redeeming traits which are objected to as unnatural in his mistress. Of the latter objection I will merely remark, that I fear there are in the world some insensible and callous natures, that do become utterly and incurably bad. Whether this be so or not, of one thing I am certain: that there are such men as Sikes, who, being closely followed through the same space of time and through the same current of circumstances, would not give, by the action of a moment, the faintest indication of a better nature. Whether every gentler human feeling is dead within such bosoms, or the proper chord to strike has rusted and is hard to find, I do not pretend to know, but that the fact is as I state it, I am sure. It is useless to discuss whether the conduct and character of the girl seems natural or unnatural, probable or improbable, right or wrong. IT IS TRUE. Every man who has watched these melancholy shades of life, must know it to be so. From the first introduction of that poor wretch, to her laying her blood-stained head upon the robber's breast, there is not a word exaggerated or over-wrought. It is emphatically God's truth, for it is the truth He leaves in such depraved and miserable breasts: the hope yet lingering there; the last fair drop of water at the bottom of the weed-choked well. It involves the best and worst shades of our nature; much of its ugliest hues, and something of its most beautiful; it is a contradiction, an anomaly, an apparent impossibility; but it is a truth. I am glad to have had it doubted, for in that circumstance I should find a sufficient assurance (if I wanted any) that it needed to be told.

Charles Dickens - Preface to 1867 edition of "Oliver Twist"



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