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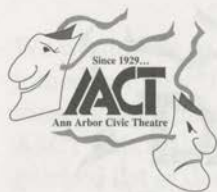
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Ann Arbor Civic Theatre

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Welcome!

Another exciting season at the Ann Arbor Civic Theater is underway, and I welcome each one of you to this performance. AACT exists because of its members, subscribers, and individual ticket buyers, and it brings together an eclectic group of performers, technicians, volunteers and audiences in appreciation of the theater arts.

Christopher Potter, in the Ann Arbor News, called the 1996-1997 AACT season "the most ambitious in recent memory." If so, then we have great plans to surpass that ambition this year as we explore the world of award winning plays and musicals. Each show this season has received multiple awards: Tonys, Obies, Drama Desk Awards, Grammy Awards and other prizes.

The performers and technicians who give their valuable time and energy to bring you each performance are all unpaid volunteers here at Civic Theater. People share their strengths, their skills and their love of theater to produce exciting, challenging and entertaining works for the community. Over the years, AACT has brought you the biggest, newest Broadway fare, as well as lesser-known but highly deserving works. This season promises no less.

We celebrate the new season as we "grow into" our own home, the lovely Civic Playhouse. During the course of the year you will see some changes, additions and improvements to make your theater-going experience at our Platt Road playhouse enjoyable and more comfortable. Let us know what we can do to make it more enjoyable for you! It is the rare community theatre that owns its own space—and Ann Arbor can be truly proud of its playhouse.

I look forward to meeting many of you during the course of the season. Here's to a season of award-winning shows, at an award-winning playhouse, with an award-winning troupe of players! We cannot do any of this without our award-winning audiences!

Sincerely,

Ronald P. Baumanis

Ronald P. Baumanis

President, AACT Board of Directors

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Book by
HUGH WHEELER

Directed by
GLENN BUGALA

Musical direction by
JON KRUEGER

November 13-23, 1997

Ann Arbor Civic Theatre Playhouse
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A LITTLE NIGHT MUSIC is presented through special arrangement with and all authorized performance materials are supplied by Music Theater International, 545 Eighth Avenue, New York, N.Y., 10018

CAST

(in order of appearance)

Mr. Lindquist	Mark Bernstein
Mrs. Nordstrom	Anna Gleichauf
Mrs. Anderssen	Shannon Frantz
Mr. Erlanson	Ron Baumanis
Mrs. Segstrom	Sue Booth
Fredrika Armfeldt	Elizabeth Filios
Madame Armfeldt	Laurie Atwood
Frid, her butler	Jim Meade
Henrik Egerman	Jim Walke
Anne Egerman	Brynn O'Malley
Fredrik Egerman	Charles Sutherland
Petra, their maid	Courtney Balan
Desiree Armfeldt	Wendy Bloom
Malla, her maid	Anna Gleichauf
Count Carl-Magnus Malcolm	Tom Cooch
Countess Charlotte Malcolm	Kathy Marrero
Bertrand, a page	Ron Baumanis
Osa	Shannon Frantz

STAFF

Director	Glenn Bugala
Assistant Director/Stage Manager	Andrew Hoag
Producer	Natalie Holbrook
Music Director	Jon Krueger
Scenic Designers	Bob Seeman Julie G. Cohen
Lighting Designer	Thom Johnson
Costume Designer	Joan Korastinsky
Sound Designer	Jeff Zupan
Properties Designer	Chuck Griffin
Hair and Make-up Designer	Rosemarie Rothe
Publicity Director	Michael L. Henry II
Graphic Design	Erik Olsen
Lightboard Operator	Stanley Pearse
Soundboard Operator	Stanley Pearse
Set Crew	Barb Wells, Joe Medrano, Glenn Bugala, Natalie Holbrook, Michelle Leshar, Glenn Massey, Molly Nuzzo, Nancy Weiss, Gabriel Richard High School Drama Club
Costume Crew	Deb Korastinsky, Susie Berneis, Virginia H. Donahey, Renee Smallwood, Anna Haase, Barb Wells, Cheryl Berteel
Program	Erik Olsen Natalie Holbrook

DIRECTOR'S NOTE

I can't tell you how excited I am to be bringing you *A Little Night Music* tonight. This show has been in my head for 20 years. I first heard *A Little Night Music* when I was a teenager checking out LP's from the Flint Library. It was "Send in the Clowns" that introduced me to this musical, and the rest of the score that has made me never forget it.

Have you ever been in a relationship that you knew was wrong from the start? Several of the characters in this show are in that predicament, but most of them don't know it. They are living in the early 1900's in Sweden, in a world of sophisticated social, moral, and sexual values. It will take a trip to the country for them to realize their own true natures and the partners they were really meant for.

The score for this musical does a fine job of clarifying character motives in amusing and touching ways, and of evoking the magic that the country wields on these people. They begin in a place of civilized comfort in Act One, and travel to an exotic place of dreams and evening glow for Act Two.

My designers have done an excellent job of making this exotic place in the country take on a magical feel. This is summer in Sweden, a time when the sun doesn't set, a time for finally pulling out the lighter garments, a time when many Swedes overcompensate for the dark months of winter. The glow of the setting and/or rising sun covers the greenery and the Mansion which serves as the large canvas for the action.

It is interesting to note that the entire score for *A Little Night Music* is waltzes. I feel that this meter makes much of the music urbane, sophisticated, and romantic. It also harkens back to the period of the play, with lots of ruffling lace making grand circles within circles. And Sondheim's lyrics, which we drilled as spoken dialogue during rehearsals, have the quality of regular speech put to lush musical phrases. Listen to the lines and listen to the music, both will inform you about these characters equally.

Thank you to the cast and crew of *A Little Night Music* for making this experience as lush and lovely as the material itself.

—Glenn Bugala, Director

Thank you to Andy for his valuable contributions, Natalie for her drive, Jon for his raw talent with a tricky score, Bob for inventing new ways to use the space, Julie for her artistic flourishes, Erik for realizing my sketchy ideas, Michael for stepping in to learn with us, Chuck for pouncing on things from the past, Jeff for his atmosphere, Rosemarie for helping me "make-up" imaginative ways out of potentially "hairy" situations, Joan for reading my mind, and TJ for effects that set a stage—and a lighting instrument—on fire.

—Glenn

Also thanks to Wendy Bloom, Charlie Sutherland, Ron Baumanis, and Jay Pekala for taking on more duties for us than were in their job descriptions. Thanks to the running crews for this show, some of them actors. Thanks to Laurie Atwood for the use of her house! Many thanks to Kate Tanner-Kilgus for the loan of the violoncello used by Jim Walke in this production. Thank you to Stanley Pearse for taking the time. Thank you to The Polo Fields Golf and Country Club for the donation of all the place settings and glassware for this production. And many thanks to Underwriter's Corporation of Ann Arbor for the use of their phones and computers. Thank you, Tony.

SCENE SYNOPSIS

Act One

Overture	Our Theatre
Prologue	The Armfeldt Mansion
Scene One	The Egerman Rooms, the Armfeldt Mansion and Backstage
Scene Two	A Local Theatre
Scene Three	The Egerman Rooms
Scene Four	Desiree's Digs
Scene Five	Gun Room of Malcolm's House
Scene Six	The Egerman Rooms
Scene Seven	The Armfeldt Mansion and Multiple Locations

Act Two

Entr'acte and Scene One	The Armfeldt Lawn
Scene Two	The Armfeldt Garden
Scene Two-A	Another Part of the Garden
Scene Three	The Armfeldt Terrace
Scene Four	The Armfeldt Dining Room
Scene Five	The Armfeldt Terrace
Scene Five-A	Another Part of the Garden
Scene Six	Desiree's Bedroom
Scene Seven	The Trees
Scene Eight	The Armfeldt House and Garden

MUSICAL NUMBERS

Act One

Overture	Quintet
Night Waltz	Company
Now	Fredrik
Later	Henrik
Soon	Anne, Fredrik, Henrik
The Glamorous Life	Desiree, Madame Armfeldt, Fredrika, Quintet
Remember	Quintet
You Must Meet My Wife	Fredrik, Desiree
Liaisons	Madame Armfeldt
In Praise of Women	Count Carl-Magnus
Every Day a Little Death	Charlotte, Anne
A Weekend in the Country	Company

Act Two

Entr'acte	Orchestra
The Sun Won't Set	Quintet
It Would Have Been Wonderful	Fredrik, Count Carl-Magnus
Perpetual Anticipation	Quintet Women
Send in the Clowns	Desiree
The Miller's Son	Petra
Reprises	Quintet
Send in the Clowns (Reprise)	Fredrik, Desiree
Last Waltz	Orchestra

Laurie Greig Atwood (*Madame Armfeldt*) has appeared in numerous AACT productions with her most recent role as Amanda in *Private Lives*. However, it has been at least ten years since she has appeared in a musical. Laurie is the Director/Owner of the Children's Creative Center and the mother of three charming children, Jason, Heather, and Smitty. This role created many acting challenges for Laurie, with the most obvious being the age of her character. Laurie thanks her husband, Bud, for unending support and encouragement.

Courtney Balan (*Petra*) has traveled all the way from New Jersey to debut with AACT. A musical theatre sophomore at the U of M, Courtney has done over 20 shows in her 19 years. Two of her favorite plays include *Anything Goes* and *The Utter Glory of Morrissey Hall*. Courtney would like to dedicate her performance to her family and her extended family... The Musical Theatre Class of 2000!

Ronald P. Baumanis (*Mr. Erlanson, Bertrand*) is president of AACT. He has directed our award-winning musicals *Bye Bye Birdie* and *My Favorite Year* and our award-winning comedy *Jeffrey*. This spring he will be directing *Jesus Christ Superstar* for us. He can best be described as leading a "full" life.

Mark Bernstein (*Mr. Lindquist*) appeared last season in the AACT productions of *City of Angels* and *My Favorite Year*. He has also performed in and directed recent productions for the Ypsilanti Players. He is happy to be struggling with his favorite Sondheim score, and looks forward to seeing his family again when the show is over.

Wendy Bloom (*Desiree Armfeldt*) first appeared with AACT in 1979 as Charlotte in *A Little Night Music*. Since then she has appeared in several other AACT musicals including *Kiss Me Kate*, *The Club*, *Apple Tree*, and *The Mystery of Edwin Drood*. She also served as

Musical Director of *Follies*. As soon as her daughters were old enough to be in AACT productions, beginning with *Oliver*, she left the stage to become head chauffeur and parent volunteer. After eight years of hibernation, the role of Desiree enticed her out of hiding. She is delighted to be working with such a talented cast including many old friends. In real life, she directs choirs at Greenhills School, teaches voice at Concordia College, and sings professionally with a vocal quartet, S.A.T.B. She is a founder of the Ann Arbor School for the Performing Arts.

Sue Booth (*Mrs. Segstrom*) is returning to AACT after a five year hiatus during which she began enjoying motherhood. How time flies! If you're an old-timer, you'll remember her as Charity in *Sweet Charity* or maybe as Rosabud in *The Mystery of Edwin Drood*. Sue has really enjoyed being in the company of such a great cast. Oh, and most of all—thanks to Jeff for putting up with the madness yet another time!

Tom Cooch (*Carl Magnus-Malcolm*) returns to AACT after a long absence. Some may remember his performances in *Guys and Dolls*, *Kiss Me Kate*, *Chicago*, *Bells Are Ringing*, *Engaged*, and *Gypsy* with Judy Dow Rumelhart. However, he seems to be best remembered for his performance as the title character in *You're A Good Man Charlie Brown*. Tom has performed throughout the U.S. in many Regional, Stock, and Dinner Theatre productions. Yet his favorite experience has been performing at Tokyo Disneyland.

Elizabeth Filios (*Fredrika*) is a ninth grader at Plymouth-Canton High School. This is her fourth play with AACT. Her favorite roles include Mary in *The Secret Garden*, Ruth in *Wonderful Town*, Lucy in *The Enchanted*, Penelope in *Bye Bye Birdie*, Kate in *Annie* and being a choir member in *Joseph and the Amazing Technicolor Dreamcoat*.

Shannon Frantz (*Mrs. Anderssen, Osa*) is making her first appearance at AACT. She recently graduated with a degree in Vocal Performance from Miami University of Ohio and has performed leading roles in *Carousel*, *Daddy Warbucks*, *Threepenny Opera*, *Dido and Aeneas* and *Madame Butterfly*. Shannon would love to thank her fellow cast members for making her entrance into AACT's theatrical world so effortless.

Anna Gleichauf (*Mrs. Nordstrom, Malla*) is excited to be in her first AACT production. As a student at the University of Michigan majoring in Musical Theatre, Anna's favorite role to date was Miss Adelaide in *Guys and Dolls*. In her spare time, Anna enjoys playing piano and reading and writing her own stuff. Anna would like to thank all of her wonderful friends and family for their love and support.

Kathy Marrero (*Charlotte Malcolm*) is performing in her second show with AACT, her first being *Oklahoma* in which she performed the role of Gertie. Her theatre and stage experience includes a wide variety of venues. She performed with the Ohio Light Opera repertory company for two seasons, appearing in over 130 performances of 16 different operettas and musicals. She was a featured dancer there and performed such roles as Mae Jones in *Street Scene*, Franzi in *The Land of Smiles*, and Lo Lo in *The Merry Widow*. Local theatre experience includes working as a choreographer for several Chelsea High School musicals and a U of M Gilbert and Sullivan Society production of *The Yeomen of the Guard*. Offstage, Kathy is the marketing administrator for an engineering company in Ann Arbor.

Jim Meade (*Frid*) is making his second appearance on AACT's stage, his first playing Conrad in *Bye Bye Birdie*. Other favorite roles

include The King in *The King and I*, Will Parker in *Oklahoma*, John in *Godspell*, and Naphthali in *Joseph and the Amazing Technicolor Dreamcoat*. This year, Jim will graduate from the U of M with a degree in English. He'd like to thank all his family and his friends for making this life quite a fun journey.

Brynn O'Malley (*Anne Egerman*) is a junior at Saline High School. Brynn has performed in many shows in her area including *The Music Man*, *Godspell*, and *Hello, Dolly*. Most recently she participated in the All-State Musical Theatre Workshop at Interlochen and, under the direction of Brent Wagner, was a featured vocalist in the final performance. In addition to singing, she enjoys playing the viola and guitar. Brynn is overjoyed to be in her first production with AACT.

Charles Sutherland (*Fredrik Egerman*) has appeared with AACT in many classic musicals such as, *Camelot*, *Brigadoon*, *Chicago*, *My Fair Lady*, *Company*, *Sweeney Todd*, *Bells Are Ringing*, *Kiss Me Kate*, *The Music Man*, *Anything Goes* and *A Little Night Music*. He has also acted in *Cat on a Hot Tin Roof*, *Seascape*, and *One Flew Over the Cuckoo's Nest*. Recently, he returned to his Gilbert and Sullivan Society roots in *The Sorcerer*, *The Yeomen of the Guard*, and *The Pirates of Penzance*. He performs with Encore, a Broadway music vocal ensemble. He is delighted to be performing with so many friends in one show and is grateful to Jim Posante for his counsel and support.

Jim Walke (*Henrik Egerman*) last appeared with AACT as Albert Peterson in *Bye Bye Birdie*. Since then he has performed the title role in *The Immigrant* with Cumberland County Playhouse in Tennessee, and spent several months doing very silly melodrama in California.

Glenn Bugala (*Director*), a recent immigrant to Ann Arbor from Chicago, where he appeared in a score of professional shows, has acted in several AACT productions, including Petruchio in *The Taming of the Shrew*, Charles in *Blithe Spirit*, and as Maude in *Bye Bye Birdie*. This past season he served as producer for *City of Angels*. He has written and composed two musicals and has directed several shows in the college and church environments. Glenn has a B.A. in Theatre from the U of M and an M.A. in Performance from Purdue. He would like to thank everyone in the cast and crew for their hard work, and Emily for her love and inspiration.

Julie G. Cohen (*Scenic Co-designer*) is designing for the first time with AACT. Most recently she was the Set Designer for *Persephone Underground* with YPT and was the Set Construction Assistant for Toni Auletti with Clearspace Theater Company. Julie is an Art Teacher at Emerson School and has a B.F.A. from the University of Michigan School of Art. She is an Ann Arbor Street Art Fair board member and volunteers with the Growing Tree, a support program for children from chemically dependent families.

Chuck Griffin (*Properties Designer*), another AACT veteran, most recently was the Set Designer and Builder for *Lost In Yonkers*, and the Follow Spot Operator for *Baltimore Waltz*. He also was Properties Master for *Fool For Love* with the Performance Network and the Lighting Designer for *Oliver* with the Saline Area Players. In the past two years Chuck has won awards for Best Set for *Jeffrey*, Best Set for *My Favorite Year*, Best Props/Special Effects for *My Favorite Year* and won a Special Merit Award for the 1996-1997 season.

Michael L. Henry II (*Publicity Director*) studied Communications at the U of M where he founded Kuumba, an African-centered cultural arts organization, in 1990. He

has served as producer for *The Wiz*, *Colors: Brothers Beneath The Skin*, *Nguisani Matinu: Dancing To The Same Dream*, as a publicity intern with University Productions, with the Detroit All-City Shakespearean Festival and as a production and desk assistant for *ABC World News Tonight with Peter Jennings*. Michael is currently employed with the Polo Fields Golf and Country Club as a Corporate and Membership Sales Associate. He has been a fan of AACT since 1993 but this is his first time on the staff.

Andrew Hoag (*Assistant Director/Stage Manager*) has directed, produced, designed and performed with AACT, Ypsilanti Players, Chelsea Area Players and Saline Area Players, of which he is currently President. At AACT he was most recently seen in *The Taming of the Shrew* as Hortensio. He has a Ph.D that he doesn't use and is, as ever, indebted to Rebecca for "being there despite..."

Natalie Holbrook (*Producer*) was recently seen at AACT as Bianca in *The Taming of the Shrew*. She has appeared in and directed many shows in North Carolina, Boston and Washington, D.C. She has B.A. from the University of Massachusetts in theatrical direction and therefore works as a bartender to pay the rent. Natalie's favorite roles include Ophelia in *Hamlet*, Trinket in Tennessee Williams' *The Mutilated*, Ruth in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, Nancy in *Angel Street*, and Irma in *The Madwoman of Chaillot*. Directing credits include *Sanctuary*, *STAGES*, *The Effect of Gamma Rays...* and *H.M.S. Pinafore* (Assistant to the Director) with Interact Theatre Company in Washington, D.C. which was nominated for a 1996 Helen Hayes Award. Natalie will be directing Shakespeare's *The Merchant of Venice* for AACT in April 1998. Don't miss it!

Thom Johnson (*Lighting Designer*) has been involved in pretty much every aspect of AACT. As an actor, he's played John Barrymore

in *I Hate Hamlet*, Otto Frank in *The Diary of Anne Frank*, Captain Keller in *The Miracle Worker* and Nick in *The Sisters Rosenzweig*. T.J. also has also lit such shows as *Ma Rainey's Black Bottom*, *One Flew Over the Cuckoo's Nest*, *M Butterfly* and *My Favorite Year*. As longtime program readers will no doubt be able to tell you, Thom smokes the occasional cigar and does not jog.

Joan Korastinsky (*Costume Designer*) is a veteran at AACT. This past season she has designed for *Hamlet*, *City of Angels* and co-designed for *The Taming of the Shrew*. Joan is a self-employed RN and enjoys painting, theatre and her grandchildren. She'd like to thank her costume crew for all their tireless efforts and good humor!

Jon Krueger (*Music Director*) returns to AACT after being away since 1990, when he was involved with *Brigadoon*, to, among other things, earn a Master's degree in Orchestral Conducting from U of M and perform at St. Francis (Ann Arbor) and St. Andrews (Saline) parishes as accompanist and organist. Jon also has been appointed the Music Director of the recently formed Livingston Symphony Orchestra, for whom he had previously been on the founding Board of Directors. He also has initiated a string mentorship program for members of the Summer Symphony during the orchestra's summer concert season which will begin in 1998.

Erik Olsen (*Graphic Designer*), as a Communications major at the U of M, accomplished many things, including putting a child-size life jacket on Denny McLain (and receiving only a minor stream of profanity in return) and bluffing his way backstage to drink beer with Josie Lawrence. Last season he was nearly ubiquitous on the AACT stage, acting in *Six Degrees of Separation*, *Bye Bye Birdie*, *City of Angels* and *The Taming of the Shrew*. He has

designed for Comedy Company, Musket, Amazin' Blue, Schalin Productions and Hillel, in addition to AACT. In weaker moments, Erik has been known to produce a local TV show.

Rosemarie Rothe (*Hair and Make-up Design*) is better known as the Make-up Wizard. She enjoys making people look younger, older, gruesome or glamorous. She showed up at the building fourteen years ago, and here she is still. Rosie is now Chair of the AACT Production Committee.

Bob Seeman (*Scenic Co-designer*) is a member of the Production Coordination Committee at AACT, is custodian and is co-archivist. Besides doing everything else at AACT, last season he was co-designer for *I Hate Hamlet* and was a builder for *Hamlet*. Bob also was the Scene Designer and Technical Coordinator for *The Man Who Came To Dinner* and *Oklahoma* for Gabriel Richard High School, and the Technical Coordinator for *Once Upon A Mattress* at Pioneer High School. He is currently a House Technician for U of M Theatre Productions.

Jeff Zupan (*Sound Designer*) is fresh from his tripartite success on *Lost In Yonkers*. Once again he dons his headphones and digs out his effects collection to provide the atmosphere for this production. He also does a lot of other stuff around here.

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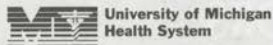
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Latecomers Policy

In fairness to those who are in their seats on time and to avoid interruptions of the performance, latecomers are not seated until the first break or interval. Please note that the decision as to when patrons will be seated once the performance has begun is set by the staff of the production.

Smoking

There is no smoking allowed in the auditorium, foyer, restrooms or outer lobby.

Warning

Photographing or sound recording of any performance or the possession of any device for such photographing or recording inside the theater, without the permission of the management, is prohibited by law. Violations may be punished by ejection and may render the offender liable for money damages.

Box Office

The box office at the Civic Playhouse is open Monday through Friday, 1:00 pm to 5:00 pm. During events at the Civic Playhouse, the box office is also open from 7:15 pm to 8:15 pm.

During events at Lydia Mendelssohn Theatre, the box office in the Michigan League is open Thursday through Saturday from 12:00 noon to 8:15 pm, and on Sunday from 12:00 noon to 2:15 pm.

Tickets may be charged on MasterCard and Visa. For ticket information please call 313 971-AACT.

Admission

Each person admitted to the theater must have a ticket.

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THE 1997-1998 SEASON

Lost in Yonkers

WRITTEN BY NEIL SIMON • DIRECTED BY JOY BAKER DENNIS
September 18-21, 1997, Lydia Mendelssohn Theatre

The Baltimore Waltz

WRITTEN BY PAULA VOGEL • DIRECTED BY AMY KULLENBERG
October 16-26, 1997, Civic Theatre Playhouse

A Little Night Music

MUSIC AND LYRICS BY STEPHEN SONDHEIM • BOOK BY HUGH WHEELER
DIRECTED BY GLENN BUGALA
November 13-23, 1997, with Saturday matinees, Civic Theatre Playhouse

Junior Theatre—Stuart Little

WRITTEN BY E. B. WHITE • DRAMATIZED BY JOSEPH ROBINETTE
December 4-7, 1997, Civic Theatre Playhouse

The Farnsdale Avenue Housing Estate Townswomen's Guild Society's Production of A Christmas Carol

WRITTEN BY DAVID MCGILLIVRAY AND WALTER ZERLIN JR.
DIRECTED BY JAN KOENGETER
December 18-21, 1997, Civic Theatre Playhouse

You Can't Take It With You

WRITTEN BY MOSS HART & GEORGE S. KAUFMAN • DIRECTED BY THOM JOHNSON
January 22-February 1, 1998, Civic Theatre Playhouse

An Evening of Cabaret

February 13 & 14, 1998, Civic Theatre Playhouse

Big River

BOOK BY WILLIAM HAUPTMAN • MUSIC AND LYRICS BY ROGER MILLER
DIRECTED BY MELISSA RYAN
March 5-15, 1998, with Saturday matinees, Civic Theatre Playhouse

Junior Theatre—Heidi

WRITTEN BY JOHANNA SPYRI • DRAMATIZED BY JUNE WALKER ROGERS
March 26-29, 1998, Civic Theatre Playhouse

The Merchant of Venice

WRITTEN BY WILLIAM SHAKESPEARE • DIRECTED BY NATALIE HOLBROOK
April 16-26, 1998, Civic Theatre Playhouse

Jesus Christ Superstar

LYRICS BY TIM RICE • MUSIC BY ANDREW LLOYD WEBBER
DIRECTION, CHOREOGRAPHY AND CONCERT STAGING BY RONALD P. BAUMANIS
May 14-17, 1998, with Saturday matinee, Lydia Mendelssohn Theatre

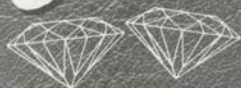
Dancing at Lughnasa

WRITTEN BY BRIAN FRIEL • DIRECTED BY JOY BAKER DENNIS
June 11-21, 1998, Civic Theatre Playhouse

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