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Ann Arbor Civic Theatre Presents

WINDY

Music by **FREDERICK LOEWE**
Book and Lyrics by
ALAN JAY LERNER
Directed by
CONRAD MASON



Choreography by
ANN VANDEMARK
Musical Direction by **JON KRUEGER**

April 18-21, 1990 at 8:00 p.m.
Saturday Matinee at 2:00 p.m.

— AT THE MICHIGAN THEATER —
For Ticket Information, Call 662-7282 or 763-TKTS

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BRIGADOON

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The Michigan Theater forbids smoking in any part of the Theater.

Director's Notes

Ironically, BRIGADOON—a tale about travel back in time—when composed in 1947 was much ahead of its time. Consider, for example, the spate of recent movies—*Somebody in Time*, *Peggy Sue Gets Married*, *Back to the Future*—and stories, particularly by Jack Finney—*Time and Again*, *The Woodrow Wilson Dime*, *Marion's Wall*—all of which employ the same plot element of travelling back in time. In most of these works, as in BRIGADOON, love is the motivating force that makes such an intriguing impossibility plausible. But truth to tell, how many of us have yearned, for whatever reason, at one time or another, to go back to an earlier era to escape today's reality or to just "change a little something to set things right?" BRIGADOON's long-lasting appeal is based on this universal dream: in the words of Mr. Lundie, "There mus' be lots of folks out there who'd like a BRIGADOON!"

Conrad Mason



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Tommy Albright	Jeff Willets	Meg Brockie	Alison Reed-Robison
Jeff Douglas	Jim Riethmiller	Charlie Dalrymple	Paul Rose
Archie Beaton	David Owens	Maggie Anderson	Carolyn Croley
Harry Beaton	Neil Clennan	Mr. Lundie	Alex Miller
Angus MacGuffie	Jim Van Dore	Stuart Dalrymple	Tom Jameson
Sandy Dean	Tim Ehresman	Bagpiper	Herm Steinman
Andrew MacLaren	Michael Grant	Frank	David Edwards
Fiona MacLaren	Amanda Jensen	Jane Ashton	Sharon Greene
Jean MacLaren	Lisa Brown		

Townfolk of Brigadoon . . . Lisa Bardack, Carlos Barreto, Judy Bateman, Gwen Boucher, Karen Bujak, Marion Cohen, Sheridan L. Davenport, Michelle Dennis, Pat Hodges, Mimi Huang, Carrie Jackson, Amanda Jensen, Karen Kidder, Martha Krehbiel, Mary Anne Martin, Sara Mayman, Joan Muskovitz, Peter Niedbala, Jackie Smiley, Margaret Spaly, Kathe Suddendorf, Julie Tite, Ellen Toronto.

Staff

Director	Conrad Mason	Set Designer	John Moga
Musical Director	Jon Krueger	Set Builder	Wayne Burkhardt
Choreographer	Ann VanDemark	Costume Designer	Sally West
Producer	Robin Konkle Mays	Lighting Designer	David Bloom
Assistant Producer	William Winemiller	Makeup Designer	Dottie Barnes
Assistant Director	Carolyn Norton	Sound Designer	Tom Petiet
Stage Manager	Jeff Zupan	Props	Bob Wilcox
Assistant Stage Manager	Pete Halloran		

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David Burkham
Ralph Carpenter
Linda Getty
Kiane Pilisko
Judy Ripple
Betty Wamback
Bob Wilcox

Costume Crew

Lee Burkhardt
Marjorie Cripps
Debbie Orr
Sally West

Light Crew

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Dottie Barnes
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Jill Gunnel
Pete Halloran
Dwight Smith
Lisa Snapp
Vicki Woosley
Jeff Zupan

Set Construction

Wayne Burkhardt
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Thad English
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Synopsis of Scenes

I

- Scene 1. A forest in the Scottish Highlands, dawn
Scene 2. MacConnachy Square in Brigadoon, later the same morning
Scene 3. The Brockie shed, just past noon
Scene 4. The MacLaren house, mid-afternoon
Scene 5. Outside the house of Mr. Lundie, immediately following
Scene 6. MacConnachy Square, dusk

Act II

- Scene 1. A forest outside Brigadoon, early evening
Scene 2. Same, immediately after
Scene 3. MacConnachy Square, immediately after
Scene 4. The Tavern on the Green, Central Park, New York City, four months later
Scene 5. The forest (same as Act I, Scene 1), three nights later

The time of BRIGADOON is May, 1947



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The Musical Numbers

ACT I

Prologue
 Brigadoon
 Vendors' Calls
 Down On MacConnachy Square
 Waitin' For My Dearie
 I'll Go Home With Bonnie Jean
 The Heather On the Hill
 The Love of My Life

Jeannie's Packin' Up
 Come To Me, Bend To Me
 Almost Like Being In Love
 Entrance of the Clans
 Wedding Ceremony
 Wedding Dance
 Sword Dance and Reel

Entr'act

ACT II

The Chase
 There But For You Go I
 Glen Scene Opening
 My Mother's Weddin' Day
 The Funeral
 From This Day On
 Reprises
 Finale

The Orchestra

Bagpiper Herm Steinman
 Flute/Piccolo Annette Sievert
 Oboe Susan Bissvi
 Clarinet Carol Ober
 Clarinet Charles Hills
 Bassoon Maria Siewert
 Horn DeLain Bomer
 Trumpet Phillip Rhodes
 Trumpet Mary Bargiel
 Trumpet Julie Matthews
 Trombone Jerry Luckhardt
 Percussion Jay Koupal

Piano Linda Furuyama
 Violin Kevin Amidon
 Violin Laura Cinat
 Violin Regan Knapp
 Violin Laura Katz
 Violin Christina Liu
 Violin Laura Rowe
 Violin Dena Stevens
 Viola Jessica Nance
 Viola Marge Bradley
 Cello Amy Kuras
 Bass Margaret Waltz

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About The Staff

DOTTIE BARNES (Makeup Designer) joined AACT in 1958 during our production of *THE DEATH OF A SALESMAN*. She became Makeup Chairperson in the fall of 1959 and held that position through 1967. Her last show with AACT was *THE MADWOMAN OF CHAILLOT* in 1979. More recently, she has been a charter member and past president of the Saline Area Players, a period hairstylist for the U of M School of Music operas, and was the Makeup Chairperson for the Historical Re-Enactment Pageant at Fort Michilimackinac.

DAVID C. BLOOM (Lighting Designer) whose talents have been most recently seen in the AACT productions, *I'M NOT RAPPAPORT* and *LYSISTRATA*—has an extensive theatrical background. He has done lighting and sound production for the Oberlin College Theatre Program, *THE BALD SOPRANO* and *THREE THEATRICAL EVENTS*; was Lighting Director for March of Dimes Halloween Haunted House in Pleasant Ridge, Michigan; and, for the Grosse Pointe Youth Theatre, he was the Lighting Designer of *THE WIZARD OF OZ*.

JON F. KRUEGER (Music Director) has an extensive musical background. Beginning piano lessons at age 6, Jon took up theory and composition at age 8 and conducting at age 17. Recently, he was music director/accompanist for the New York premiere of *THE SNOW QUEEN*, which originated in Ann Arbor, as well as for *DIE FLEDERMAUS* for The Comic Opera Guild. Mr. Krueger's recent credits have included Strauss's *A NIGHT IN VENICE* for COG, a summer at The MacHaydn Theatre in Chatham, NY, *ANYTHING GOES*, and *MAME* in southeastern Michigan, and music direction for *COSI FAN TUTTI* at Cortland Repertory Theatre in New York. Jon lives and works primarily in the Ann Arbor area, where he conducts the Ann Arbor Summer Symphony.

CONRAD MASON (Director) has been active in local community theater groups for over 25 years, and this production—is his first as a director for AACT—is his 40th. Other directing credits include *ANYTHING GOES*, *THE ODD COUPLE*, *BLITHE SPIRIT*, and *THE CURIOUS SAVAGE*. Recently, he appeared as Teyve in *FIDDLER ON THE ROOF*; other acting credits include *DROOD*, *INHERIT THE WIND*, *GYPSY*, *ANYTHING GOES*, *LI'L ABNER*, *GUYS AND DOLLS*, *MOUSETRAP*, *PAJAMA GAME*, *ANY WEDNESDAY*, *THREE PENNY OPERA*, and *OKLAHOMA!*, among others. Conrad is the Secretary to the AACT Board of Directors. In his spare time, he works as a consulting meteorologist and as a computer systems consultant at the University of Michigan Computing Resource Center.

ROBIN KONKLE MAYS (Co-Producer) is a novice to the world of theater. When not working at the AACT business office in her much loved role of Administrative Secretary she is more than likely to be found working on a project

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for Perry Nursery where she serves as Secretary to their Board of Directors, and where her son, Daniel is a student.

JOHN MOGA (Set Designer) As a free-lance artist/designer, John has been involved in local theatre since 1979. He has spent 6 years with the Comic Opera Guild designing sets for DESERT SONG, BABES IN TOYLAND, ELIXIR OF LOVE, and DIE FLEDERMAUS. His contributions to AACT include the set design for BULLSHOT CRUMMOND and PLAY IT AGAIN, SAM.

CAROLYN NORTON (Assistant Director) was most recently seen on AACT's stage as Mother Burnside in MAME. Carolyn is also a tap dancer and a member of The Footloose Fancies. She is on staff in the Accounting Department at Eastern Michigan University.

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. During calmer moments, Tom operates Concept Studio, a commercial art firm.

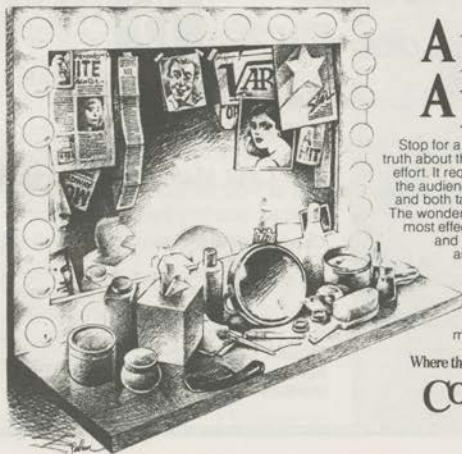
ANN VANDEMARK (Choreographer) choreographed MAME for AACT, ANYTHING GOES for the Saline Area Players, and numerous shows for the Dexter Community Players. She last appeared on the AACT stage as Mrs. Paroo in THE MUSIC MAN, and Dexter audiences saw her as Golde in FIDDLER ON THE ROOF, and Mammy Yokum in LIL' ABNER. She co-chaired AACT's MainStage Play Selection Committee for the 1990-91 season. When not doing musicals, Ann is Director of Rehabilitation for Special Tree, Ltd., a head injury rehabilitation system in Romulus, MI.

SALLY WEST (Costume Designer) Married, with two children, Sally juggles homemaking with creating period costumes for local, national, and Canadian clients. Her hobbies are musical instruments (including, fittingly, bagpipes!), motorcycles, weight training and dance—in her spare time. Sally's consummate costuming skills have been enjoyed by AACT audiences in DROOD, AMADEUS, THE MUSIC MAN, and DAMN YANKEES! Comic Opera Guild's recent production of DIE FLEDERMAUS was also sumptuously costumed by Sally; and the Cobblestone Farm Dancers benefit from her skills as well.

BOB WILCOX (Properties Designer) With more than 20 years of amateur theater experience both backstage and on the boards, Bob returns to work with AACT for the second time this season. He is a Registered Nurse managing a local medical clinic, and enjoys traveling the country attending functions in support of Gay & Lesbian Rights.

WILLIAM WINEMILLER (Assistant Producer) A newcomer to AACT, Bill is interested in various aspects of stage production and acting in general. He has studied acting in the Detroit area, where he has had some involvement with both film and stage productions.

JEFF ZUPAN (Stage Manager) once again dons his stage manager's hat, which he has worn previously for THE LION IN WINTER, ARSENIC AND OLD LACE, BORN YESTERDAY and PLAY IT AGAIN, SAM. This hat is alternated with his set designer/builder's hat which he has worn for PLAZA SUITE, BORN YESTERDAY, DROOD, and the upcoming MUSICAL COMEDY MURDERS OF 1940. Jeff also builds sets for Comic Opera Guild, and has even been seen on stage once or twice.



A pause! A pause!

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About The Cast

LISA BARDACK (Singing and Dancing Ensemble), who has been studying dance in Boston since 1979, joins AACT for the first time in this production. Though an Associate Producer in video production by profession, she is in fact a closet writer aspiring to produce her screenplay for film. She has performed for the Jeannette Neil Dance Studio in their Spring and Fall Repertory Shows.

CARLOS BARRETO (Singing Ensemble) is new to both Ann Arbor and AACT. When not involved in theater he is an engineer with the Ford Motor Company in Ypsilanti.

JUDY BATEMAN (Singing Ensemble) has performed in such productions as MY FAIR LADY, FIDDLER ON THE ROOF, ANYTHING GOES, and MY FAIR LADY with the Saline Area Players. She enjoys aerobics, walking, and singing with AACT.

GWEN BOUCHER (Singing and Dancing Ensemble) has a B.S. from Eastern Michigan University in Comm/Theatre Arts. She has performed in traveling theatre groups around the country with EMU and Henry Ford Community College. She also performed at Boblo Island in the summer of 1984, and with AACT in MAME.

LISA BROWN (Jean MacLaren) first saw BRIGADOON when she was 7 years old. She vividly remembers sitting in the audience dreaming the "impossible dream" of being part of the cast. When visiting the homeland of her ancestors in 1984, she discovered the great magic and mystery of Scotland. After waiting for six years since her last stage appearance, she is very thrilled to be a part of the AACT production of BRIGADOON. She also is a member of the a cappella singing group, Witness, and is pursuing a B.F.A. with a concentration in paintings.

KAREN BUJAK (Singing and Dancing Ensemble) is appearing in her third show with AACT. She also appeared in WONDERFUL TOWN. Karen says she loves to sing and dance, and that music has always been an important part of her life. She sings with the Mac Davey Singers and has taught dance for many years. She also loves horses and enjoys riding and showing with her son, Kevin.

NEIL CLENNAN (Harry Beaton) fell in love with acting while taking a drama class in high school. In Community College, he performed in such roles as Noah in TWO BY TWO, the Padre in MAN OF LAMANCHA, King Charles in

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MARIAN COHEN (Singing and Dancing Ensemble) has performed in several AACT productions—MUSIC MAN, CABARET, FIDDLER ON THE ROOF to name just a few. She has always wanted to be in BRIGADOON and now she is!

CAROLYN CROLEY (Maggie Anderson) This is Carolyn's third AACT production. She first performed with AACT in THE MUSIC MAN and was a featured dancer in MAME. In her "real life" she teaches pre-school.

SHERIDAN L. DAVENPORT (Singing and Dancing Ensemble) performs with AACT for the first time in BRIGADOON. She performed with Shattuelz-Nye Productions, in Syracuse N.Y., in such productions as DIAMOND STUDS, BEST LITTLE WHOREHOUSE IN TEXAS, and LITTLE MARY SUNSHINE.

MICHELLE DENNIS (Singing and Dancing Ensemble) is a product of the Ann Arbor Public School System in which she was involved in choral groups. While attending Valparaiso University, she participated in touring choirs and was a soloist at the Campus Chapel. Last summer Michelle was in the Chelsea Area Players' production of SINGING IN THE RAIN as Mary Margaret and as chorus member.

DAVE EDWARDS (Frank), fresh from playing the court clerk in TO KILL A MOCKINGBIRD, plans to use his role of Frank in this show as a springboard to his success in Hollywood, where he plans to move this summer.

TIM EHRESMAN (Singing Ensemble) graduated from Wheaton College with a Biblical Studies degree in 1979, after which he entered flight training school with the Navy. Following a tour of duty flying cargo helicopters, he travelled to Ann Arbor to teach for the Navy at the University of Michigan. Leaving the Navy in 1987, he is currently a student at the University of Michigan Law School.

MICHAEL GRANT (Andrew MacLaren), an Assistant Vice President with Great Lakes Bancorp, joins AACT in this performance. He has a Master of Music degree in tuba performance.

SHARON GREENE (Jane Ashton), 15 years old, is a student at Pioneer High School. She spends her summers as



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PAT HODGES (Singing Ensemble) **BRIGADOON** is Pat's first venture into the theatrical realm. Trained as a flutist in college, Pat brings to the company extensive experience as a solo and ensemble performer, as well as a strong desire to relocate from the pit to the stage. In her spare time, Pat enjoys singing in a band and watching science fiction television.

MIMI HUANG (Singing and Dancing Ensemble) joins AACT for the third time in this production; she also performed in **THE MUSIC MAN** and **MAME**. Mimi has also appeared with the Huron Players in **ANIMAL FARM**, and assistant directed their production of **THE WEDDING BAND**.

CARRIE JACKSON (Dancing Ensemble) splits her time between violin, theatre, and dance. She attends Pioneer High School where she is a member of the symphony orchestra. She is also a member of the Michigan Youth Symphony. Her dance and theatre credits include 3 years in Pittsburgh Ballet Theatre's production of **THE NUTCRACKER**, and Gracie Shinn in AACT's production of **THE MUSIC MAN**.

JIM RIETHMILLER (Jeff Douglas) performs in his second AACT production; he was a Citizen of Cloisterham in last fall's **DROOD**. He has been an active member of the Dexter Community Players for 6 years, and is currently a member of the Executive Board and is Treasurer of that organization. He has played several leads in DCP productions, but his favorite role was that of Elwood P. Dowd in **HARVEY**. Jim is an American History instructor at Dexter High School.

ALISON REED ROBISON (Meg Brockie), since 1973, has performed many lead roles with both AACT and Saline Area Players, including Julie in **CAROUSEL**, Nellie in **SOUTH PACIFIC**, Annie in **ANNIE GET YOUR GUN**, Anna in **THE KING AND I**, Alice for **YOU CAN'T TAKE IT WITH YOU**, and most recently Vera for **MAME**. For her role as Ella at the switchboard in AACT's **BELLS ARE RINGING**, Alison was awarded Best Actress. There is a *deja-vu* sparkle in this performance for Alison—she bounced around as (you guessed it) Meg in AACT's 1977 production of **BRIGADOON**.

PAUL ROSE (Charlie Dalrymple) has performed as soloist for several area churches, but this is his first appearance with AACT. He has a degree in Performance from the University of Michigan, and is currently employed as a substitute teacher.

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JACKIE SMILEY (Dancing Ensemble) has performed in Saline Area Players' productions of BRIGADOON, OKLAHOMA, FIDDLER ON THE ROOF, MUSIC MAN, SOUTH PACIFIC, and ANYTHING GOES. She has also been a member of the Ann Arbor Chapter Sweet Adelines for 5 years.

MARGARET SPALY (Singing Ensemble) is performing in her third AACT production. She has also appeared in THE MUSIC MAN and MAME as a chorus member.

HERM STEINMAN (Bagpiper), a father of 4 children and grandfather of 4, joins AACT in his first show. A member of the Celtic Pipe and Drums Band of Birmingham for 7 years, Herm also performs for wakes, weddings, and fancy balls. He is deeply involved in discovering his Scottish heritage.

KATHE SUDDENDORF (Singing Ensemble) has performed with the Saline Area Players' productions of ANYTHING GOES and OKLAHOMA. This is her first show with AACT. She is a member of Ann Arbor Women Painters and the Junior League of Ann Arbor. She enjoys painting portraits in pastels, playing the guitar, singing and travel.

JULIE TITE (Singing Ensemble) first appeared with AACT in 1988 in the role of Alma Hix in THE MUSIC MAN. She is a member of the Unitarian Church choir and also has provided special music for other area churches and retirement homes. When not singing, she is the Senior Marketing Specialist for Comshare, Inc.

ELLEN TORONTO (Dancing Ensemble) is appearing for her first time with AACT. She has enjoyed watching her two sons, Matt and Danny, in AACT's MAME and THE MUSIC MAN, and has finally decided to get in on the fun herself. Recently she and her husband played lead roles in a church production of GIFT OF THE MAGI.

JAMES VAN DORE (Angus MacGuffie), who graduated from the University of Michigan Honors College with degrees in Economics and English last August, is appearing with AACT for the first time. He has performed with the U of M Musket productions of JESUS CHRIST SUPERSTAR, JOSEPH AND HIS AMAZING TECHNICOLOR DREAMCOAT, and OKLAHOMA!

JEFFREY WILLETS (Tommy Albright) is appearing in his third production for AACT; he also performed in MAME and MY FAIR LADY. His acting credits include such roles as Nemorino in ELIXIR OF LOVE with Eastern Michigan University, Ernest in GRAND DUKE and Frederick in PIRATES OF PENZANCE with the Gilbert & Sullivan Society. While not on stage, Jeff is a teacher for the Ann Arbor Public Schools at Bach Open Elementary.

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1948	Roy E. Brown	1962	Gerald Hover	76-77	Ted Heusel
1949	G. Davis Sellards	1963	Jerome Patterson	77-78	Susan Morris
1950	Todd Jones	1964	Betty Ann Gould	78-79	Mark Bowles
1951	John S. Crandell	1965	Robert Seeman	79-80	Carol Deniston
1952	Ken H. MacDonald	1966	Robert Seeman	80-81	Robert Seeman
1953	Gerard M. Scofield	1967	Judith Dow Alexander	81-82	Christine Schwartz
1954	G. Davis Sellards	1968	Judith Dow Alexander	82-83	Alisande Cutler
1955	Robert Logan	1969	Dwight Stevenson	83-84	Alisande Cutler
1956	Clan Crawford, Jr.	1970	Dwight Stevenson	84-85	Alisande Cutler
1957	Charles Chadwick	70-71	Carol Deniston	85-86	Thom Johnson
1958	John W. Rae	71-72	Carol Deniston	86-87	Thom Johnson
1959	Charles Chadwick	72-73	Burnette Staebler	87-88	John McCollum
1960	Zeke Jabbour	73-74	Carol Deniston	88-89	Robin Barlow
1961	Phyllis Eshelman	74-75	Robert Seeman	89-90	Andy Lindstrom
		75-76	Carol Deniston		

ANN ARBOR CIVIC THEATRE—60 YEARS OF MAGIC!

The Ann Arbor Civic Theatre history is written each decade by an editor who attempts to author a compelling yet straightforward account of the Theatre's primary activities and achievements. We thought this year that our history might better be related by those who led the way during those developments.

For our 60th Anniversary, each of the surviving past presidents of AACT since 1947 (the year we incorporated) was invited to jot down brief recollections of the Civic Theatre that they led. The history is woven around their responses, beginning with the words of Mrs. Mary Kessel, Ann Arbor Civic Theatre Founding Member.

"At the time Ann Arbor Civic Theatre began, I was a bride of only 17, newly-arrived in Ann Arbor from Cincinnati. My husband, Ben, and I became the owners and proprietors of the Kessel Ladies' Clothing Shops on Main Street and in the Nickel's Arcade. Through the kind invitation of Mrs. Mary Henderson, the woman behind the successful drive to build the University of Michigan League, I became involved in the Ann Arbor theatre community. The Nell Gwenn Players and a couple of other groups in town were discontinuing. So, a few of us from each of those groups got together to decide how we could continue the pursuit of our love of theatre, and our strong belief in its value to our community. We formed a group that would bring this important art form to the citizens of Ann Arbor.

"We began our work with private readings in the parlors of members' homes, and gradually worked up to our first public performance, *THE LATE CHRISTOPHER BEAN*, at the old Ann Arbor High School (editor's note: now the University of Michigan Frieze Building). Also in the 1930's, we were the first non-University group to use the new Lydia Mendelssohn Theatre in the Michigan League, when there was a scheduling conflict at the high school.

"Never did we believe all those years ago that Ann Arbor Civic Theatre would evolve into the wonderful organization it is now, serving our community through the important work of theatre, supported by all of its dedicated volunteers and loyal audience. What a joy this is!"

Mrs. Mary Kessel
Founding Member
Current AACT MainStage Season
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HATFULL OF RAIN, 1957, with Beverly Ogg,
Don Catalina, and J. Henry Owens

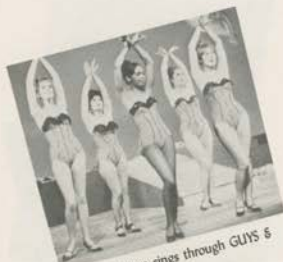


Alger Crandel Singing More I Cannot
Wish You—GLIJS & DOLLS, 1958

1929
1989



BUS STOP, with Marian Mercer and Mary Ann Stevenson—1957



Andy Lindstrom sings through GUYS & DOLLS, 1967



GUYS & DOLLS, 1980

Editor's Note:

By 1939, AACT's dues-paying membership was up to 56 Ann Arbor citizens. Our tickets sold for 75 cents for reserve seats, 35 cents for non-reserve, and high school students could watch from the rear balcony for a quarter. AACT continued its work through seasons punctuated by both public and private performances (please see page 27 for a complete listing of all public performances). The Theatre's momentum soon yielded to the greater needs of our country; from 1943 to 1946, World War II stalled AACT's work, leaving too few men at home to act and work backstage. By 1947, however, the group was back up to full throttle. Also that year, AACT leaders gathered together to incorporate the rejuvenated organization.

"Congratulations for achieving levels of activities and service which could not have been imagined by your predecessors of some 40 years ago. We worked hard then to grow in both theatrical capabilities and social outreach. We had fine directors like Marie Miller, excellent actors like Phyllis Wright, Todd Jones and Ken McDonald, and hard-working managers like Jerry Scofield. We progressed from meeting in the Burns Park Log Cabin, one-acts performed in such places as the Arboretum and Angell School, and one major production a year at Stauson School to yearly schedules of shows at Lydia Mendelssohn Theatre. We took our production of MALE ANIMAL 'on the road' to Adrian and Ypsilanti. We helped create the Michigan Association of Community Theatres. Perhaps the most we achieved was to help form a foundation for the great growth of AACT of which we are all so proud. Keep up the good work!"

John S. Crandell
President, 1951

"There is not much that I can say about the history of AACT except that I have lived most of it. I became involved in 1946 when some of us sat down to the kitchen table and wrote the by-laws to form the corporation we know today. Yes, some changes have been (made) over the years, but the Corporation still stands. . . . I can claim the longest continuous years of membership (editor's note: with the sole exception of AACT Founding Member Mrs. Mary Kessel), however the memories are more rewarding. Many great people have come and gone; so many stories can be told, some pleasant and some tragic. May BRIGADOON be the spectacular highlight of our sixtieth!"

Gerard M. Scofield
President, 1953



Editor's Note:

During the decade of the '50s, Ann Arbor's favorite hometown entertainer, Ted Heusel, served as AACT's artistic director. In 1956, under Ted's capable stewardship, AACT produced its first musical, *RX*, an original work by a University of Michigan medical school student and his wife. Encouraged by the response to *RX*, AACT mounted its first Broadway musical, *GUYS AND DOLLS*, two years later. It was an even greater success, earning a ten-minute standing ovation on closing night. Also during this decade, the standard AACT season grew from three to five shows each year. In 1962, Civic Theatre acquired its first stable home on Ann Arbor's Old West Side, still lovingly referred to as the Mulholland Building. The leader of the successful fundraising drive which helped to underwrite that acquisition was Betty Ann Gould.

"Some of my happiest memories of Ann Arbor center around various activities of the Ann Arbor Civic Theatre. In the 50s and 60s while we were active, it was a real family affair. Many married couples worked in various phases of the operation, and it was not unusual to find a few young second generation AACT'ers sacked out in the green room. . . . Fostering an interest in performing arts is great for the young, and the young at heart, but I remember some retirees who got a lot of fun out of scenery construction, costuming and, of course, acting, too. Truly this was a multi-generational family affair. . . . I hope AACT continues in this grand tradition. The community is lucky to have such an active group, and I am sure that now, as then, the community supports it well. From sunny Phoenix, the only thing I don't miss about AACT is sliding down the ice-crusted drive on Mulholland, and wondering all the way if I would make a grand entrance into my scene in my car. Best of luck to all of you. Break a leg!"

Betty Ann Gould
President, 1964

"Twenty five years ago, I found myself President of Ann Arbor Civic Theatre. That year we started doing workshop productions at our Mulholland home and the next summer actually created a tiny Summer repertory theatre. It was a good time for AACT as the membership, though less than 300 of us, were always pushing to make each production better than our individual abilities. My fervent prayer for AACT of the Nineties is more of the same—always stretching to be better than the sum of her parts: finding a new home that is really a home away from home for all its membership, a renewed search for excellence, but most of all, happy hardworking volunteers who are, in fact, the whole reason that AACT is sixty years old."

Judy Dow Alexander
President, 1967 & 1968



The hens of *ROSE TATTOO*, 1968



OKLAHOMA chorus in 1963



A scene from *DEVIL'S DISCIPLE*, 1967



Connie Barron and Willis Patenson in SOUTH PACIFIC, 1968



It's 1969 and Gilda Radner graces our ACTING Stage in SHE STOOPS TO CONQUER



Bob Taylor in KISS ME KATE, 1979

"When asked to write something for this program . . . I started to think of the changes since I joined in the late 60's and about the 70's when I was very active with the group. After all, what was going on then, is still happening today . . . Our members and ticket buyers wondering where AACT's home was going to be located. No doubt we need a home, but for me, Ann Arbor Civic Theatre is not a building. It's the people who act, design, build sets, host parties, usher, produce programs and shows, buy tickets. It's you and me . . . After all, we've moved three times in the past decade. We've seen AACT go from an all volunteer organization to having a paid staff. We've gone from buildings that were never locked to key cards. . . We've gone from \$6,500 a year budget to one over \$300,000 per year. We've gone from a Board of Directors made up of active members, to a community based Board of Directors. We've seen the in-house productions go from 'maybe seasons' to a season bill with award-winning acting and directing. Yes, we have certainly seen change. . . . But through it all it was the members that have been the glue. Without them/us there is no Ann Arbor Civic Theatre. Thanks for the past 25 years of fun, sweat, tears and the friendships which will be with me always."

Carol Deniston
President, 1970-71, 1971-72,
1973-74, 1975-76, 1979-80

"Memories of the good old days? In the '60s I saw AACT's ALL MY SONS and was immediately hooked. Amateurs could do such a beautiful performance? Yearning to participate, I asked my artist friend, Alice Crawford, what AACT was like: Was it primarily a fun-and-games group, or did they work hard for excellence? Alice said they got their fun and games directly out of their hard work for excellence—they had both.

"So I joined. The twenty-five years since then are crowded with landmarks. Just for example: KISS ME KATE, for which I assisted the fabulous director Jerry Bilik, and Fat Bob Taylor played Petruchio. CACTUS FLOWER (1970), my first big directing assignment, with Bob Reinhart, Betty Ann Gould, and Joe Medrano, and sets designed by Dwight Stevenson. The incredible MAME production with Irene Connors, directed by John Reid Klein, and the delightful MAME twenty years later with Kerry Graves Smith. And committees, meetings, rehearsals, parties, moving days, clean-up days, workshops, nail pounding in the scene shop, ticket selling—all the supportive magic that made the stage magic possible.

"Alice was right—at AACT we have it all!"

Burnette Staebler
President, 1972-73





Editor's Note:

Gradually during the decade of the '70s, Civic Theatre increased its subscription season from five to six shows. The "tiny summer repertory theatre" that was initiated during Judy Dow Alexander's terms, gradually mired from summer to the standard season schedule of fall through spring. (Please see page 33 for a complete roster of MainStreet shows.) In June, 1979, we again AACTed on our commitment to service by participating in the fundraising FOLLIES on behalf of the Power Center for the Performing Arts.

"Over the years I have been with Civic Theatre (before, during and since my presidency) I have come to see it not as community theatre but as a theatre community. We like to say it is a family but I believe it is bigger than that. Like every community we have our political struggles, our grapevine, our intrigues, and the same feeling of belonging that exists in all small communities. I think that a renewal of our purpose is in order. That purpose is to get together, put on some good plays, and try to have a great time doing it. Civic is in for a hard time ahead; but when have we not been faced with challenges? Let's keep having fun while we're at it, eh?"

Tom Johnson
President, 1985-86, 1986-87

Editor's Note:

AACTion on behalf of our community continued in the early '80's with AACT's prominent participation in fundraising on behalf of the restoration of our dear Lydia Mendelssohn Theatre. This was followed by contributions to the Michigan Theater. As the decade of the '80s dawned, it became apparent that AACT's activities had outgrown our home on Mulholland, and the search for a new building was launched, resulting in the move downtown to the corner of Main and East William. At this site, the AACT "repertory theatre" evolved into MainStreet Productions, an award-winning effort that took advantage of the off-off-Broadway feel of AACT's new building.

"When we McCollums took up residence in Ann Arbor we knew that it was an outstanding cultural center, lacking practically nothing in the way of intellectual, educational, musical, and cultural advantages. . . . We felt sure, and facts proved us right, that leaving New York was not going to be a cultural loss for ourselves and our children.

"In a very short time we learned of Ann Arbor Civic Theatre and its singular achievements. Being busy as a singing artist and as a professor of music I didn't have time to become involved in AACT until some years later. Once involved, I was all the more impressed with the fine quality and character of the organization and its members. When asked to serve on the board and eventually as president I felt deeply honored and privileged to do so.

"AACT offers the community fine theatre, but, equally as important, it offers opportunity for artistically endowed citizens to participate in an activity that they truly love and which is a genuine and important contribution to the cultural health of the community and surrounding area. AACT deserves the unstinting support of all culturally minded people in the large area it serves. Viva AACT!"

John McCollum
President, 1987-88



Meg Gilbert and John McCollum
romance in A LITTLE NIGHT MUSIC,
1979



Clairibel Baird plays Countess Aurelia
and Robert Seeman plays Francois in
THE MADWOMAN OF CHAILLOT,
1979



PLAY IT AGAIN SAM, 1989 (L to R) Kristine Kelly
(Nancy), Chris Korow (Allan Felix), Marty Smith
(Bogey)





I'M NOT RAPPAPORT, 1989 (L to R) Peter Bellanca (Nat), Steve Dixon (Midge)



THE LION IN WINTER, 1989 (L to R) Robin Barlow (King Henry II), Nancy Heusel (Queen Eleanor of Aquitaine), Julie Vorus (Alais)



THE MYSTERY OF EDWIN DROOD, 1989 (Sue Booth (Rosa Bud), Beverley Pooley (The Chairman), Wendy Bloom (Edwin Drood), Joseph Diedrich (John Jasper)

Editor's Note:

Carrying an intolerable level of debt service on the downtown building, AACT sold that property in 1987 and moved to rented quarters at 1035/1039 South Main Street, in the shadow of the University of Michigan stadium. The move came off without a hitch, even as MainStreet Production's award-winning PLAYBOY OF THE WESTERN WORLD continued its run upstairs while more than 50 AACT volunteers packed the Theatre's belongings on the floors below. MainStage's THE MUSIC MAN (our biggest box office hit ever!) and MainStreet's "Couple by Kopit" rehearsed in transit without skipping a beat. Betting on the synergism found through proximity and cooperation, Young Peoples' Theatre was invited to share the new facilities. AACT on behalf of our community continued with the initiation of our collaboration with the Washtenaw Area Council for Children to present the childhood sexual abuse prevention production, THE BUBBLYONIAN ENCOUNTER, to elementary school students, their teachers and parents throughout Washtenaw County. Also established at that time was our Partnership in Excellence with Ann Arbor Public Schools' Community High School Fine Arts Repertory Company. Both of these collaborations continue through our 60th year.

"Part of the genius of the Civic Theatre lies in finding unsuspected talent among the worthy citizens of our town. Long may this process continue. I see we're doing TWELFTH NIGHT next summer. I hope Bo Schembechler auditions for Sir Toby Belch, and Jim Duderstadt for Sir Andrew Aguecheek."

Robin Barlow
President, 1988-89

Editor's Note:

AACT MainStreet Productions' first subscription season was offered in 1988-89—a reflection of the excellence this spunky group of young thespians continues to produce. The MainStage season was supported by a record-setting 2,004 season subscribers. Total audience attendance for both series of shows topped 30,000, including travellers from six Michigan counties and northern Ohio! Under the leadership of Board member and popular AACTor, Andy Lindstrom, the search for an affordable, permanent home for all of this activity (and the 800 volunteers who generate it) continued.

"It seems I've been chosen as Civic Theatre's President during both challenging and exciting times.

"During my 10 years with Civic Theatre, I have been impressed by a number of things. First, there is the absolute tenacity of our amateur theatre group to always "get the show up," and to do so with steadily improving quality. Next is the clear and present need for a permanent home for our activities and our belongings. Third, is the need to assure our financial health into the next century.

"Finally, but certainly not least, the loyalty and support of our audience, and our community at large, is increasingly gratifying.

I am trying my best to rise to the challenges, and do sincerely hope to soon earn the right to get back on stage!

Andy Lindstrom
President, 1989-90





1929
1969

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Congratulatory Comments

Thank you for the opportunity to share in the 60th Anniversary celebration of the Ann Arbor Civic Theatre. Milestones like this one are important to celebrate because they give us pause to appreciate past accomplishments and plan for future greatness.

The strength and vitality of the Ann Arbor Civic Theatre is evident in many, many ways in the Ann Arbor community. As the local theatre group goes, so goes a community—and one can only draw the conclusion that Ann Arbor's strength and diversity can be measured in part by the support and service of organizations like Civic Theatre.

Audiences for 60 years have enjoyed the variety of theatrical offerings provided by Civic Theatre and the organization itself has been blessed with thousands of dedicated and theatre-loving individuals whose energies have been translated into successful ventures for our community.

I am pleased to join with Ann Arbor citizens in saluting this special observance and applaud the greater Civic Theatre family for its commitment to enhancing that "quality of life" element that is so important to our continued recognition as a community where people want to live and work.

Congratulations and best wishes for success in the 60 years to follow. The traditions, I am certain, will carry the Ann Arbor Civic Theatre family to even greater achievements and contributions.

Carl D. Pursell
Member of Congress, 2nd District

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SUMMER AND SMOKE, 1976 with
Susan Morris and Warren Eveland

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OF A
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to the Ann Arbor
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1929
1989



The Ann Arbor Civic Theatre is a special contributor to a special community. My congratulations and sincere appreciation for enriching us all.

Lana Pollack
State Senator, 18th District

In the words of Robert William Service, "Theatre is the house of life." Congratulations to Ann Arbor Civic Theatre for making their house a home to hundreds of thousands—volunteers, audience, and community at large—over the course of their successful 60-year tradition of community entertainment and service. May you continue well into the 21st century. Bravo!

Perry Bullard
State Representative, 53rd District

Congratulations and Happy Birthday to a talented group of artists who have given Ann Arbor sixty years of marvelous theater. On behalf of all the many Ann Arbor audiences who have laughed, cried, or sung their way through the many musicals, dramas, and comedies I would like to say thank you. And, please, keep the wonderful entertainment coming for another sixty years!

Gerald D. Jernigan
Mayor, City of Ann Arbor



THE ODD COUPLE, 1970 with Charles Stallman



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A thousand
"thank you's" to our
volunteer photographer,
Fred Beutler, who for
many years has
exquisitely captured
our AACTing family
through his outstanding
photographic work—
a sampling of which is
seen here in our
Anniversary Program.



ANN ARBOR CIVIC THEATRE

MainStage Season History

Years	Title of Show & Date
1929-34	No Public Performances
1935	THE LATE CHRISTOPHER BEAN - March
1936	HER MASTER'S VOICE - January THE THING TO DO - May
1936-37	THREE CORNERED MOON - December TEN NIGHTS IN A BARROOM - April
1937-38	CALL IT A DAY - March AARON SLICK FROM PUNKIN CRICK - January
1939-40	LITTLE SHOT - November HE AND SHE - January
1940-41	DRUMS OF DEATH - November THE FIRST MRS. FRASER - February YOU CAN'T TAKE IT WITH YOU - May
1941-42	THE MAN WHO CAME TO DINNER - November THE THIRTEENTH CHAIR - February HERE TODAY - April
1942-43	PHILADELPHIA STORY - December EASY LIVING - March ARSENIC AND OLD LACE - June
1943-	No Public Performances
1946	No Public Performances
1947	MY SISTER EILEEN - February THE LATE GEORGE APLEY - May
1947-48	THE BARRETT'S OF WHIMPOLE STREET - November NIGHT MUST FALL - March KISS AND TELL - May
1948-49	THE VOICE OF THE TURTLE - October ALL MY SONS - March
1949-50	AN INSPECTOR CALLS - October THE TORCH BEARERS - January MALE ANIMALS - April
1950-51	THE SILVER WHISTLE - October LAURA - January STRANGE BEDFELLOWS - April
1951-52	LIFE WITH MOTHER - October THE SPIDER - January HOLIDAY - April
1952-53	THE HAPPY TIME - October TEN LITTLE INDIANS - January MR. ROBERTS - April
1953-54	THREE MEN ON A HORSE - October HOME OF THE BRAVE - January BORN YESTERDAY - April



Gore Vidal's A VISIT TO A SMALL PLANET, 1958



Scene from THE CRUCIBLE, 1962



Scene from THE CRUCIBLE, 1980



1929
1989



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1929
1989



Marilyn Mercer who played in BUS STOP in 1957



Scene from THE CRUCIBLE, 1962



Connie Barron & the Mission Band in GUYS & DOLLS, 1967

Years	Title of Show & Date
1954-55	STALAG 17 - October SUMMER AND SMOKE - November THE CURIOUS SAVAGE - December PRIVATE LIVES - January THE MOON IS BLUE - February COUNTRY GIRL - March
1955-56	NIGHT OF JANUARY 16th - October MY THREE ANGELS - December PICNIC - January I AM A CAMERA - February RX (Original Musical) - March
1956-57	CAINE MUTINY COURT MARTIAL - October TEA AND SYMPATHY - November SEVEN YEAR ITCH - January BUS STOP - February GIGI - February MERCHANT OF VENICE - March
1957-58	TEAHOUSE OF THE AUGUST MOON - October HATFUL OF RAIN - October - November GUYS AND DOLLS - January MIA MINE - February JANUS - March
1958-59	DEATH OF A SALESMAN - October VISIT TO A SMALL PLANET - October-November JULIUS CAESAR - January CAT ON A HOT TIN ROOF - February THE HASTY HEART - March ABRAHAM LINCOLN - April
1959-60	DIARY OF ANNE FRANK - October NUDE WITH A VIOLIN - November MAJOR BARBARA - January STREETCAR NAMED DESIRE - February WONDERFUL TOWN - April
1960-61	DARKNESS AT NOON - October BELL, BOOK AND CANDLE - November JOAN OF LORRAINE - January FLOWERING PEACH - February OUR TOWN - March
1961-62	MISTER ROBERTS - October PERIOD OF ADJUSTMENT - December CRUCIBLE - January NIGHT MUST FALL - February PAJAMA GAME - March
1962-63	UNDER THE YUM-YUM TREE - September GRASS HARP - December BECKET - January THREE PENNY OPERA - February SEE HOW THEY RUN - April
1963-64	SUNRISE AT CAMPOBELLO - October OKLAHOMA! - December TASTE OF HONEY - January-February THE MIRACLE WORKER - March ROMANOFF AND JULIET - April





Years	Title of Show & Date
1964-65	THE BEST MAN - October GYPSY - December NIGHT OF THE IGUANA - February CANDIDA - March SHOT IN THE DARK - April
1965-66	NEVER TOO LATE - September A VIEW FROM THE BRIDGE - December MARY, MARY - March KISS ME KATE - April ALL THE WAY HOME - May
1966-67	ENTER LAUGHING - September RAISIN IN THE SUN - January DEVIL'S DISCIPLE - March GUYS AND DOLLS - April COME BACK LITTLE SHEBA - May
1967-68	A MAN FOR ALL SEASONS - November ANY WEDNESDAY - January RHINOCEROS - February-March FINIAN'S RAINBOW - April THE MOUSETRAP - May
1968-69	THE VISIT - October CRITIC'S CHOICE - January SOUTH PACIFIC - March ROSE TATTOO - April SHE STOOPS TO CONQUER - May
1969-70	MAME - December A DELICATE BALANCE - February THE FANTASTIKS - March SKIN OF OUR TEETH - April THE ODD COUPLE - May
1970-71	CACTUS FLOWER - October MAN OF LA MANCHA - December THE SUBJECT WAS ROSES - March BLITHE SPIRIT - March IN WHITE AMERICA - April BRASS AND GRASS FOREVER - May
1971-72	MISSALLIANCE - October FIDDLER ON THE ROOF - December I NEVER SANG FOR MY FATHER - March ANTIGONE - March STAR-SPANGLED GIRL - April ONCE UPON A MATTRESS - May
1972-73	FORTY CARATS - October ANYTHING GOES - November - December THE LION IN WINTER - JANUARY THIEVES CARNIVAL - February THE PRIME OF MISS JEAN BRODIE - March MOST HAPPY FELLA - May
1973-74	ARMS AND THE MAN - October BAREFOOT IN THE PARK - December COMPANY - January HOGAN'S GOAT - February BLACK COMEDY & WHITE LIARS - April ANNIE GET YOUR GUN - May

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TERRORS OF PLEASURE: A horrifying (and hilarious) tale of first-time home-ownership, as the fateful purchase of a rustic cabin in the Catskills becomes a comic nightmare.
June 28 at 8pm Power Center S14

MONSTER IN A BOX: (Midwest Premiere), The piece tracks Gray's wild adventures from L.A. to Moscow to Nicaragua and back, and the many interruptions that plagued his work writing a novel.
June 29 at 8pm Power Center S14

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Lisa Goodman and Michael Bott in *STAR SPANGLED GIRL*. 1972



Scene from *BAREFOOT IN THE PARK*. 1973



KISS ME KATE. 1979 (L to R) Father Alex Miller, Clint Fink

Years	Title of Show & Date
1974-75	ERNEST IN LOVE - October TEN LITTLE INDIANS - December TARTUFFE - January FIORELLO - March HAYFEVER - May
1975-76	ARSENIC & OLD LACE - October PROMISES, PROMISES - December THE NIGHT THOREAU SPENT IN JAIL - February THE LITTLE FOXES - March OKLAHOMA! - May
1976-77	SUMMER AND SMOKE - October LITTLE MARY SUNSHINE - December SPOFFORD - January BRIGADOON - April ANASTASIA - May
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
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 CHAILLOT - May
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
1980-81	OUR TOWN - September THE WATER ENGINE - December MY FAIR LADY - January EAST LYNNE Or LADY ISABEL'S SHAME - March A FLEA IN HER EAR - April BEDROOM FARCE - May
1981-82	LOOK HOMEWARD, ANGEL - August HARVEY - October THE BOY FRIEND - December MAJOR BARBARA - February CAMELOT - April-May WITNESS FOR THE PROSECUTION - June
1982-83	THE CHALK GARDEN - August SEE HOW THEY RUN - October THE SOUND OF MUSIC - December ON GOLDEN POND - February PIPPIN - April A MIDSUMMER NIGHT'S DREAM - June





Years	Title of Show & Date
1983-84	BUTTERFLIES ARE FREE - September THE PHILADELPHIA STORY - November CABARET - December THE DIVINERS - March HELLO, DOLLY! - May SEVEN KEYS TO BALDPATE - June
1984-85	HOW THE OTHER HALF LOVES - September FIDDLER ON THE ROOF - October THE LATE CHRISTOPHER BEAN - December THE SHADOW BOX - February-March THE IMPORTANCE OF BEING EARNEST - May BELLS ARE RINGING - June
1985-86	ROYAL FAMILY - September ORPHEUS DESCENDING - October ANYTHING GOES - December BLUES FOR MISTER CHARLIE - February-March CHICAGO - May SKIN OF OUR TEETH - June
1986-87	ANGELS FALL - September GYPSY - November THE MISANTHROPE - December HEDDA GABLER - February DAMN YANKEES! - May ROMANTIC COMEDY - June
1987-88	PLAZA SUITE - September THE REAL THING - November SIDE BY SIDE BY SONDHEIM - December INHERIT THE WIND - February THE MUSIC MAN - May BULLSHOT CRUMMOND - June
1988-89	BORN YESTERDAY - September ARSENIC AND OLD LACE - October WONDERFUL TOWN - December AMADEUS - March MAME - May PLAY IT AGAIN, SAM - June
1989-90	I'M NOT RAPPAPORT - September THE MYSTERY OF EDWIN DROOD - October THE LION IN WINTER - December TO KILL A MOCKINGBIRD - March BRIGADOON - April THE MUSICAL COMEDY MURDERS OF 1940 - June



AMADEUS, 1989, Duncan Williams (Amadeus Mozart), Kathleen Davies (Constanze), Beverley Pooley (Old Salieri), Stephen Skelley (Young Salieri)



MAME, 1989, with Kerry Graves Smith, Jeff Willets, and Alison Reed Robinson

CONTRIBUTIONS TO ANN ARBOR CIVIC THEATRE ARE TAX DEDUCTIBLE.
AS FOLLOWS:

	Contribution	Tax Deductible Amount
CAST	\$ 25 - \$ 49	\$ 15 - \$ 39
CHORUS	50 - 99	30 - 79
SUPPORTING PLAYER	100 - 299	75 - 274
STAR	300 - 499	255 - 434
DIRECTOR'S CIRCLE	500 - 999	431 - 930
PRODUCER'S CIRCLE	1,000 - 4,999	900 - 4,899
ANGEL	5,000 -	4,500 - *

* Subtract \$400 from your contribution to calculate Tax Deductible Amount.

1929
1989

ANN ARBOR CIVIC THEATRE

MainStreet Season History



Year	Play - Author
1972 (Summer)	ALICE'S ADVENTURES UNDERGROUND - Ann Arbor Mime Troupe RIDERS TO THE SEA - John Millington Synge NOON - Terrence McNally THE LOVER - Harold Pinter THE INDIAN WANTS THE BRONX - Israel Horowitz MENAECHEMI - T. Maccius Plautus THE HUNDRED-AND-FIRST - Kenneth Cameron THE CHAIRS - Eugene Ionesco SNOWANGEL - Lewis John Carlino
1973 (Summer)	THE DIARY OF ADAM AND EVE - Sheldon Harnick & Jerry Block HELLO OUT THERE - William Saroyan A MARRIAGE PROPOSAL - Anton Checkhov NEXT - Terrence McNally HOW HE LIED TO HER HUSBAND - George Bernard Shaw COP-OUT - John Guare AS YOU LIKE IT - William Shakespeare
1974 (Summer)	THE WOMEN - Claire Booth Luce A SLIGHT ACHE - Harold Pinter HANDS ACROSS THE SEA - Noel Coward THE FANTASTIKS - Tom Jones & Harvey Schmidt PYGMALION - George Bernard Shaw THE GLASS MENAGERIE - Tennessee Williams
1974-75	Scenes from MEDEA - Jean Anouilh & Euripedes Act 3, MARY OF SCOTLAND - Maxwell Anderson THE RED QUEEN THE WHITE QUEEN AND ALICE AND ALL - Adapted from Lewis Carroll Scenes from A DOLL'S HOUSE - Henrik Ibsen WILDE WOMEN (an adaptation from LADY WINDERMERE'S FAN) - Oscar Wilde
1975 (Summer)	YOU'RE A GOOD MAN CHARLIE BROWN - Clark Gesner A THURBER CARNIVAL - James Thurber SEPARATE TABLES - Terrence Rattigan
1976 (Summer)	MISS JULIE - August Strindberg HARVEY - Mary Chase THE POT BOILER - Alice Gerstenberger THE AMERICAN DREAM - Edward Albee
1977 (Summer)	THE ZOO KEEPER - Carol Duffy
1978-79	FEIFFER'S PEOPLE - Jules Feiffer
1979-80	THE GOOD DOCTOR - Neil Simon ABSENT FRIENDS - Alan Ayckbourn
1980-81	SAND CASTLES - Carol Duffy STILL LIFE - Noel Coward TRYSTING PLACE - Tarkington BUS STOP - William Inge THE NIGHT OF JANUARY 16th - Any Rand
1981-82	CHARLEY'S AUNT - Brandon Thomas



A LIE OF THE MIND, 1989, Steve
Angus (Jake)

1929
1989



Year

Play - Author

1982-83

STEAM BATH - Bruce Jay Friedman
GIFT OF THE MAGI - O. Henry
THE LESSON - Eugene Ionesco
THE BALD SOPRANO - Eugene Ionesco
LUNCH HOUR - John Mortimer
THE CLUB - Eve Merriam
THE ROBBER BRIDEGROOM - Alfred Uhry
THE RAINMAKER - N. Richard Nash

1984-85

WORKING - Studs Terkel
KEY EXCHANGE - Kevin Wade
UNCOMMON WOMEN AND OTHERS - Wendy Wasswestein
THE DINING ROOM - A.R. Gurney, Jr.
THE CLOUDS - Aristophanes

1985 - 86

MUSELIM - Tina Howe
TEN LITTLE INDIANS - Agatha Christie
DRACULA - Bram Stoker
LAUNDRY AND BOURBON - James McClure
LONE STAR - James McClure
PLAY WITH A TIGER - Doris Lessing

1986-87

'NIGHT MOTHER - Marcia Norman
THE DRESSER - Ronald Harwood
LOOSE ENDS - Michael Weller
LIANN HAMPTON LAVERTY OBERLANDER - Preston Jones
ENGAGED - W.S. Gilbert

1987-88

THE FIFTH OF JULY - Lanford Wilson
ANGEL STREET - Patrick Hamilton
PAINTING CHURCHES - Tina Howe
PLAYBOY OF THE WESTERN WORLD - J.M. Synge
THE DAY THE WHORES CAME OUT TO PLAY TENNIS - Arthur Kopit
CHAMBER MUSIC - Arthur Kopit

1988-89

BIGFOOT STOLE MY WIFE - Ron Carlson
THE GLASS MENAGERIE - Tennessee Williams
WOYZECK - Georg Buchner
THE HOUSE OF BLUE LEAVES - John Guare
THE SIGN IN SIDNEY BRUSTEIN'S WINDOW - Lorraine Hansberry

1989-90

A LIE OF THE MIND - Sam Shepard
LYSISTRATA - Aristophanes
A LESSON FROM ALOES - Athol Fugard
JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS - Eric Blau
TWELFTH NIGHT - William Shakespeare



A LESSON FROM ALOES
1990. (L to R) Marvin Sims
(Steve Daniels), Susan
Morseth (Gladys
Bezuidenhout), Thom
Johnson (Piet Bezuidenhout)



LYSISTRATA, 1989 (L to R)
Jenniifer Hamn (Chorus),
Monica Hislop (Chorus),
Susan Morseth (Lampito),
Cassie Mann (Lysistrata),
Elaine Rice (Chorus), Linda
Rein (Chorus)

Ann Arbor Civic Theatre's MainStreet Productions

— Great Things in A Small Package —

Don't let our size fool you—wonderful things happen on Civic's little in-house stage. MainStreet Productions' 118-seat theatre provides many delighted patrons the opportunity to experience quality theatre in an intimate setting. As the precocious "off-spring" of Ann Arbor Civic Theatre's MainStage series, MainStreet seeks to enlighten and uplift, provoke and entertain its audiences with a wide range of productions each season.

This current season saw not only a powerhouse of quality productions, but the addition of padded seats to increase our patron's comfort. Look for further improvements, as well as a dynamic playbill, in our 1990-91 season!



**Ann Arbor Civic Theatre's MainStreet Series
Presents its 1990-91 Season:**

DIRECTORS' CHOICE

A Love Story

This Season, as always, MainStreet's lineup is comprised of outstanding plays and the directors who love them. Each year, MainStreet is approached by some of the area's best directors with plays they've always wanted to direct. Then, five directors and their plays are chosen to constitute MainStreet's new season. The result is a compendium of delightful, provoking, entertaining—and award-winning—productions crafted lovingly by talented, committed artists.

Choice Cuts—MainStreet's 1990-91 Season of favorites:

AH, WILDERNESS by Eugene O'Neill; directed by Susan Morris

In his only true comedy, O'Neill spins a marvelous tale of family life the way he, himself, always hoped it would be.

September 20-29, October 4-6, 1990

RIMERS OF ELDRITCH by Lanford Wilson; directed by Anne Kolaczowski Magee

From master playwright Lanford Wilson comes a haunting exploration of small town closeness and its corrupting effects on the people of Eldritch.

November 1-17, 1990

SHE LOVES ME by Jerry Boch and Sheldon Harnick; directed by Mary Anne Nemeth

This lighthearted musical is the story of two irritable lovers who despise each other in person but fall in love by mail.

February 7-23, 1991

A DAY IN THE DEATH OF JOE EGG by Peter Nichols; directed by Dana Buck

Considered by many to be one of the finest theatrical works in recent years, this dark comedy explores an English couple's attempt to cope humorously and poignantly with their daughter's handicap.

April 4-20, 1991

CRIMES OF THE HEART by Beth Henley; directed by Audrey LaVelle

Three eccentric sisters are reunited under unusual circumstances in this engaging Southern comedy.

July 11-27, 1991

**Save on Season
Passes!**

MainStreet is again this year offering a season pass. While Seating is general, the MainStreet pass gives you five admissions to any of the 1990-91 plays for the price of four. Admissions can be grouped any way you like—one for each show, five for one show, or any combination you choose. Get your season pass by filling out and mailing in this order form. Passes, like individual tickets, can also be purchased at the door.

MAINSTREET SEASON PASS ORDER FORM

Please send me _____ passes at \$24.00 each, plus .50¢ postage and handling.

Total _____

Name _____

Address _____

Phone _____

Make check payable to: Ann Arbor Civic Theatre

Send order to: AACT MainStreet Season
1035 S. Main St. Ann Arbor, MI 48104

Please charge to my MasterCard/VISA

Card No. _____ Expiration Date _____

Signature _____

(For office use only)

Date Rec'd _____

Amount _____

Check No. _____

Initials _____

The AACT MainStreet Theatre is handicap accessible.



**1929
1969**



Come Touch the Magic!

Medical doctors, secretaries, members of City Council, nurses, attorneys, business people, university professors and their students, high school students and their teachers... What do all these folks have in common?

The source for theatrical performing, learning and doing, for over 800 people each year, is Ann Arbor Civic Theatre. ALL artistic-related jobs at AACT are done by volunteers. You need only step forward to get involved.

Learn to design a set and manage its construction... feel the wonder of representing reality by assembling just the right props, and then be there backstage to hand those props to the actors on cue... or, throw caution to the winds, follow your deepest yearning, and go on out there and perform!

The world of theatre is a magical and exciting one. Come join YOUR community playhouse and touch the magic!



Yes, My Company is a Corporate Supporter of Our Community Playhouse, As Follows:

- Angel \$5,000.00
- Producer's Circle \$1,000.00
- Director's Circle \$500.00
- Star \$300.00
- Supporting Player \$100.00

METHOD OF PAYMENT

- Check enclosed, payable to

Company Name _____

Contact _____
(Name) (Title)

Address _____

Phone _____

Return to:
AACT, 1035 S. Main, Ann Arbor, MI 48104

CONTRIBUTIONS TO AACT ARE TAX
DEDUCTIBLE TO THE FULLEST EXTENT
OF CURRENT LAW

ANN ARBOR CIVIC THEATRE DONOR MEMBERSHIP

I want to become a Producer of AACT, as follows:

- Cast \$ 25.00
- Chorus \$ 50.00
- Supporting Player \$ 100.00
- Star \$ 300.00
- Director's Circle \$ 500.00
- Producer's Circle \$1,000.00
- Angel \$5,000.00

METHOD OF PAYMENT

- Check enclosed, payable to Ann Arbor Civic Theatre
- Please charge to my MasterCard/VISA.

Card No. _____ Expiration Date _____

Signature _____

Please list my/our name(s) in the Program as follows:

Name(s) _____

Address _____

Phone _____
Home Office

Return to:
AACT, 1035 S. Main Street, Ann Arbor, MI 48104

1929
1989