


Ann Arbor Civic Theatre Presents...

Send me a Tenor

ACT

 Michigan Council for Art
and Cultural Affairs

A
Comedy
by

Ken Ludwig

directed by Joy Dennis

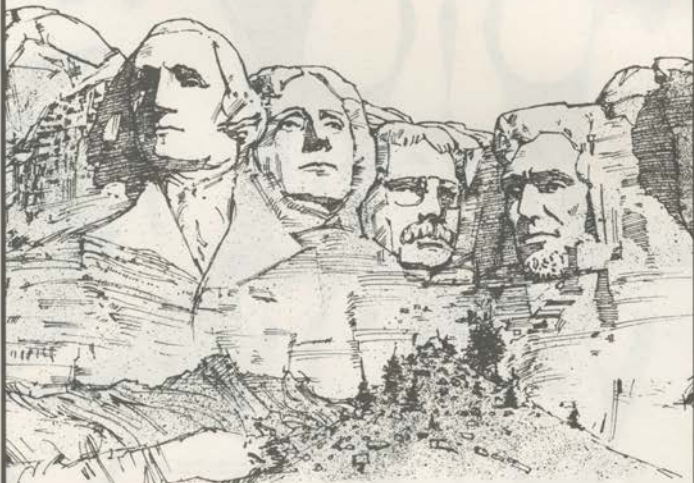
June 10-13, 1992—8:00 p.m.

Saturday Matinee—2:00 p.m.

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LEND ME A TENOR is produced by special arrangement with Samuel French, Inc.

The University of Michigan forbids smoking in any part of The Lydia Mendelssohn Theatre

The use of photographic or audio equipment is prohibited.

Director's Notes

1. To make the sounds of the voice and movements of the features and body that express mirth, amusement, ridicule, etc.
2. To feel or express joyousness.

Laughter, chuckle, giggle and titter, snicker, guffaw. Die laughing, laugh one's head off, roll in the aisles, split one's sides, tickle one's ribs.

One can try to be scholarly about laughter, analyze it, and define it. But then, one wouldn't be doing a farce, would one?

Enjoy!

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About The Staff

KATE BAKER (Costume Designer) recently graduated for Eastern Michigan University with a B.S. in Theater. TENOR is her second show for AACT, the first was THE MAN WHO CAME TO DINNER. Other credits include Moliere's SGANARELLE and Jane Martin's TALKING WITH.

BILL BALDWIN (Set Builder) moved to Ann Arbor in the spring of 1991. He started with AACT by helping build the set for OLIVER and continued with SWEENEY TODD. His background with theater started in junior high school in Adrian where he appeared in three operettas. He auditioned for LEND ME A TENOR knowing that even if he did not land an acting part, Bob Seeman had gained a commitment from him to build the set, another very important part of the production!

JOY BAKER DENNIS (Director). Since earning her BFA in Theater from Emporia State University in 1980, Joy has directed, acted, and designed for more than ten different theater groups in four states. She is happy to be making her AACT debut with LEND ME A TENOR. Previous directing credits include UNDER THE GASLIGHT for The Arena Dinner Theater, ORPHANS at the Roadhouse Theater, and THE MOUSETRAP for Community Theatre of Emporia, a group she founded in 1981. Wife to Patrick for 23 years, mother to Ed and Pete, both in college, Joy is looking forward to spending the second half of her life seeking out and creating new and challenging opportunities in theater.

J. RICARDO HUNT (Producer) has been involved in theater for over 20 years. His AACT appearances include the 1940'S MUSICAL COMEDY MURDERS (Kelly), AINT MISBEHAVIN' and FENCES (Bono). Ric is a member of the Good Time Players, a children's theatre repertory company which performs for area schools. Offstage Ric has worked as Assistant Director for the SecondStage production of CRIMES OF THE HEART and produced this spring's Junior Theatre production of SLEEPING BEAUTY. Ric co-chairs the social committee and is a member of the play selection committee. During his off time, Ric is employed by Spring Arbor Distributors of Belleville as a programmer/analyst

THOM JOHNSON (Lighting Designer) has done a little of everything around AACT from acting as the President of the Board of Directors to doing maintenance on the boiler. He is a lighting designer, director, stage manager and actor as well. He designed the lights for the current season's productions of SWEET CHARITY, DUET FOR ONE and THE DEATH AND LIFE OF SNEAKY FITCH. TJ's outside activities include softball (he was a member of the division championship team "Ten Fat Guys Named Elvis"), working, and watching the weather. He smokes an occasional cigar and does not jog.

DARLA MILLER (Assistant Director) is new to AACT, but has been associated with the Dexter Community Players since 1989 and is currently a member of the DCP Board. Assistant directing, along with working at UMMC, freelance writing and attending EMU, she reportedly was last seen looking for phenobarbital and quoting Tito Merelli, "I got a stomach. No joke."

JOHN MOGA (Set Designer) is a part time instructor of Art History, Drawing and Painting at Washtenaw Community College (and also for Ypsi Adult Ed and AA Rec and Ed) and has managed a gallery part time on State St. for the last couple of years. He has done scenic design for AACT and Comic Opera Guild and scene painting for the U of M and KUMBA.

YEHUDIT NEWMAN (Props Co-Chair) has been addicted to theater for 25 years, working backstage for various companies. She has stage-managed THE REAL THING, BULLSHOT CRUMMOND, I'M NOT RAPPAPORT, THE 1940'S MUSICAL COMEDY MURDERS and THE MAN WHO CAME TO DINNER as well as running props and helping on the stage crew for many others. Yehudit spends her days at the Jewish Community Center with the Senior Citizens and the Jewish Cultural School. Together with John Moga she parents two adorable sons.

KATE RESTRICK (Props Co-Chair) Although this is only Kate's second time working on properties for AACT, she has helped out backstage in a few others. She has appeared onstage in Civic shows such as DAMN YANKEES, THE MUSIC MAN, MAME, TO KILL A MOCKINGBIRD and OLIVER. A wife and mother of two children, Kate is also a member of the Ann Arbor Good Time Players and an employee at the U of M. In her spare time, she enjoys writing songs and composing ditties and is now working on her second children's play.

ROSEMARIE ROTHE (Make-up Designer) has done make-up design for AACT's SWEET CHARITY, THE MAN WHO CAME TO DINNER, THE FOREIGNER and FENCES. She also designed make-up for Wayne State University's PETER PAN. Rosemarie is often asked, "How did you get involved in doing make-up for AACT?". Her answer: "I showed up at AACT's office eight years ago and said I wanted to get involved in theater." Here she is eight years later, still involved and loving "almost" every minute of it (and we're glad she's here!).

JEFF ZUPAN (Stage Manager/Sound Designer) After his triumphant on-stage appearance in Dexter Community Players' ARSENIC AND OLD LACE, Jeff once again returns to the cold dark anonymity of backstage. His closet is full of the numerous hats he has worn for Civic over the past five years, including those of Set Designer/Builder, Stage Manager, Assistant Director, Lighting and Sound Designer/Technician, semi-official Videographer and member of the Board of Directors.

The Cast

Max	..... Kyle Marrero
Maggie	..... Ann Stevenson
Saunders	..... Chris Korow
Tito	..... Timothy Henning
Maria	..... Susie Berneis
Bellhop	..... Steven Wood
Diana	..... Nora Gunneng
Julia	..... Mary Ann Stevenson

The Staff

Director	..... Joy Baker Dennis
Assistant Director	..... Darla Miller
Producer	..... J. Ricardo Hunt
Stage Manager/Sound Designer	..... Jeff Zupan
Set Designer	..... John Moga
Set Builder	..... Bill Baldwin
Costumer	..... Kate Baker
Lighting Designer	..... Thom Johnson
Make-Up Designer	..... Rosemarie Rothe
Props	..... Yehudit Newman & Kate Restrck

The Crew

Set Construction

Fred Bock	Tom Underwood
Bob Seeman	Darrel Bell
Michelle Vogler	Jack Koepfger
Barbara Wells	Nancy Weiss
Chris White	Wayne Burkhardt
Patrick Dennis	Tom Coogan
Neil Clennan	Sandy Wagner

Make-Up

Arlene Dietz

Lighting

Connie Jo Ferguson
David Forstot

Sound

Dane Barlow

Props Running Crew

Debra Golden
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Erik Olsen

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Annette Schultz
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About The Cast

SUSIE BERNEIS (Maria) The acting bug bit Susie in junior high school and carried her all the way through a degree in Speech/Theater from the University of Michigan. She retired from active theatrical pursuits until her two daughters were both in school. She returned to community theater as Lady Rowena and the Nightingale in ONCE UPON A MATTRESS. Her favorite roles include Aunt Eller in OKLAHOMA and Amanda in THE GLASS MENAGERIE. She lists being flown in a gilded cage as the Nightingale as the high point of her stage experience. We welcome her in her first AACT show.

CHRIS KOROW (Saunders) has come on like "gangbusters" since his 1985 arrival on Ann Arbor-area stages. Twenty shows later, Chris has worked his way from bit parts to the winner of AACT's 1989 and 1991 Best Actor Awards for Alan in PLAY IT AGAIN, SAM and Charlie in THE FOREIGNER. His other credits include LONE STAR, THE ANASTASIA AFFAIRE, THE GLASS MENAGERIE, LITTLE SHOP OF HORRORS and most recently THE DEATH AND LIFE OF SNEAKY FITCH. Chris is also on AACT's board. Offstage, he is the Director of Software Development for a small software firm in Ann Arbor.

NORA GUNNENG (Diana) has appeared in musicals and operettas since high school. She has appeared in the choruses of AACT's OLIVER, KISS ME KATE and FOLLIES. Active with the Burns Park Players, she has appeared in several musicals and directed two plays for them. She is a writer/producer at the U of M School of Music.

TIMOTHY HENNING (Tito) is back in Ann Arbor after returning to Columbia University in New York and receiving (finally) his B.A. in Literature and Writing. He has been involved in local theater many times over the years, most recently as Freddy in A DAY IN THE DEATH OF JOE EGG and Bill Sikes in OLIVER, both for AACT. He is presently persisting in completing his first novel, which he will probably throw in the trash, so he can write a good one. Film rights are available.

KYLE MARRERO (Max) is currently a Doctoral Student in Vocal Performance at the U of M. He has sung leading roles with such companies as San Francisco Opera's Western Opera Tour, Biel Staatsoper (Switzerland), Toledo Opera, Des Moines Metro Opera, Ohio Light Opera and Albuquerque Opera Association. LEND ME A TENOR seems a natural progression into straight theater and marks Kyle's debut with AACT. His hobbies include golf and softball and he is most thankful to the director for working around his softball league schedule.

ANN STEVENSON (Maggie) has trod the AACT boards many times since her debut as a baby dinosaur in THE SKIN OF OUR TEETH over twenty years ago. She has also been involved with the Dexter Community Players as actor, choreographer, painter and fan since 1981, most recently appearing as Elaine in ARSENIC AND OLD LACE. She enjoys windsurfing, snowboarding, ballroom dancing and works as a medical technologist at the U of M hospitals. Her last AACT show was PLAY IT AGAIN, SAM where she appeared as a Go-Go Dancer. Ann credits AACT with "bringing out the best in her."

MARY ANN STEVENSON (Julia) LEND ME A TENOR marks the first appearance on the AACT stage for Mary Ann since a production of THE SKIN OF OUR TEETH over twenty years ago. More recently, she has directed shows including WONDERFUL TOWN for AACT and ONCE UPON A MATTRESS, ANNIE GET YOUR GUN and BRIGADOON for the Dexter Community Players. She appeared most recently with the DCP in ARSENIC AND OLD LACE as Aunt Abby.

STEVEN WOOD (Bellhop) has performed with the University of Michigan Gilbert and Sullivan Society for two years, appearing as Samuel in last semester's production of THE PIRATES OF PENZANCE. He has also performed at the Riverwalk Theatre in Lansing. Steve's hobbies include music, photography, and being a student at the U of M, where his current major is a dual concentration in computer science and communication.

Synopsis of Scenes

ACT I Scene 1: Early afternoon on a Saturday in September
Scene 2: Four hours later

ACT II Scene 1: That night, about 11 o'clock
Scene 2: Fifteen minutes later

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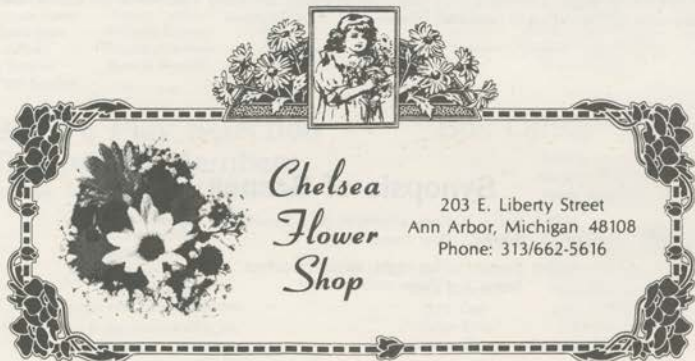
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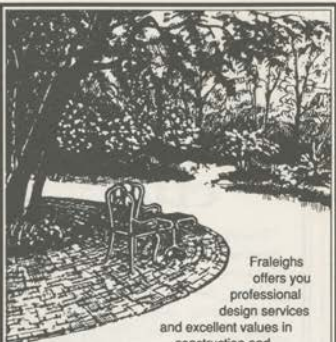


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... You Don't Have To turn out the lights...

WAIT UNTIL DARK

by Frederick Knott — directed by Fred Brock
 The Lydia Mendelsohn Theatre — Sept. 23, 24, 25, 26, 1992

... You Don't Have To mop the floor...

CINDERELLA

Music by Richard Rogers, book and lyrics by Oscar Hammerstein II — directed by Patricia A. Rector
 The Lydia Mendelsohn Theatre — Dec. 16, 17, 18, 19, 20, 1992

... You Don't Have To hide...

THE DIARY OF ANNE FRANK

dramatization by Frances Goodrich and Albert Hackett — directed by Cassie Mann
 The Lydia Mendelsohn Theatre — Feb. 24, 25, 26, 27, 1993

... You Don't Have To fight with your sisters...

MORNINGS AT SEVEN

by Paul Osborn — directed by Charles Sutherland
 The Lydia Mendelsohn Theatre — April 7, 8, 9, 10, 1993

... You Don't Have To leave town...

ON THE TWENTIETH CENTURY

book and lyrics by Betty Comden and Adolph Green — music by Cy Coleman — based on a play by Ben Hecht and Charles McArthur and also a play by Bruce Millholland — directed by Jim Posante
 The Power Center for the Performing Arts — May 19, 20, 21, 22, 1993

... You Don't Have To lose a friend...

MASTER HAROLD AND THE BOYS

by Athol Fugard — directed by Conrad Mason
 The Lydia Mendelsohn Theatre — June 9, 10, 11, 12, 1993

Ann Arbor Civic Theatre Second Stage

... You Don't Have To perch on a pedestal...

CANDIDA

by George Bernard Shaw — directed by Anne VanDemark
 October 1, 2, 3, 8, 9, 10, 15, 16, 17, 1992

... You Don't Have To fight a duel...

LES LIASONS DANGEREUSES

(Dangerous Liaisons)
 by Christopher Hampton — directed by Wendy Wright
 November 5, 6, 7, 12, 13, 14, 19, 20, 21, 1992

... You Don't Have To put it in writing...

BURN THIS

by Lanford Wilson
 directed by Jan Koenigter
 January 21, 22, 23, 28, 29, 30,
 February 4, 5, 6, 1993

... You Don't Have To die...

A MACBETH

by William Shakespeare
 adapted by Charles Marowitz
 directed by Dr. George Popovich
 March 1, 2, 8, 18, 19, 20, 25, 26, 27, 1993

... You Don't Have To go to boot camp...

BILOXI BLUES

by Neil Simon — directed by Tim Morley
 July 8, 9, 10, 5, 16, 17, 22, 23, 24, 1993

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Saturday 2 P.M.		65	
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Saturday 8 P.M.		28	
SECOND WEEKEND			
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