



40th
anniversary

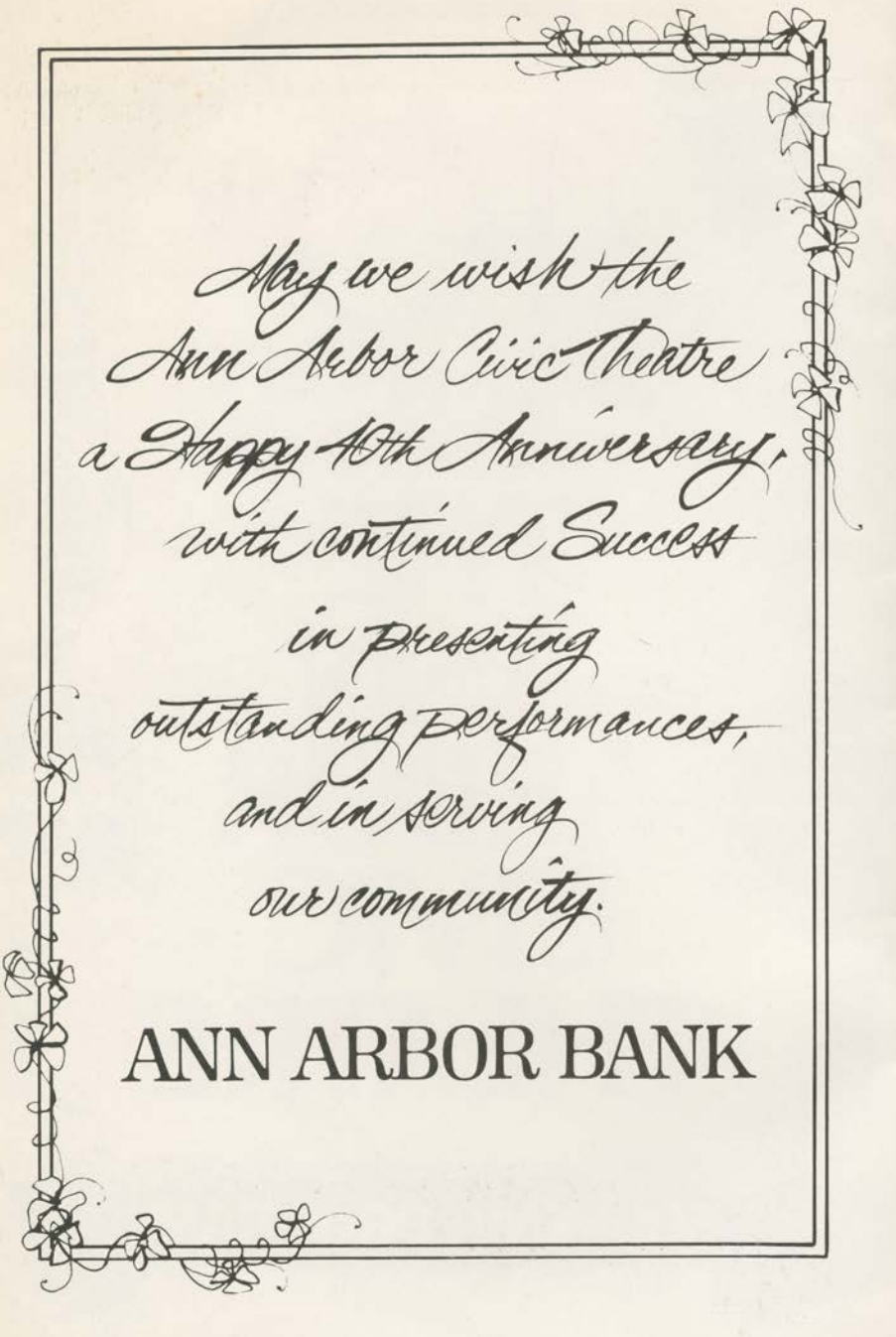
**THE
ANN
ARBOR
CIVIC
THEATRE**

1929

1969

SOUVENIR PROGRAM

1969-70 SEASON

A decorative border with a repeating floral motif of stylized flowers and leaves, framing the central text.

*May we wish the
Ann Arbor Civic Theatre
a Happy 40th Anniversary,
with continued Success
in presenting
outstanding performances,
and in serving
our community.*

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ANN ARBOR CIVIC THEATRE

This souvenir program is dedicated to the many individuals who have worked, given their time, their talents, and their financial support to amateur civic community theatre. We proudly believe in you, our supporting advertisers, our loyal audiences, our unsung back-stage laborers, and our friends. We hope your faith in us and your mutual pleasure in us will never falter.

J. R.

AN ANNIVERSARY STORY

To many people, the year 1929 marked the beginning of the Great Depression. One conjures up in his mind gray masses of hungry people queued up to receive food and a time you couldn't even buy a job because you had no money and there were no jobs to be had. It wasn't a time for starting things.

But 1929 could also be remembered as the advent of the "Great Succession"—the succession of a series of events which culminated in the birth of the present Ann Arbor Civic Theatre, known then as the Civic Amateur Theatre.

The organization's early mid-wives were Harold Gauss, the late Ann Arbor Fire Chief, Victor Lane, Dick Cutting, Professor Arthur Hackett, Herb Pfabe, Larry Hoffman and Lucille Harris. Mrs. Ben Kessel also contributed her talents and efforts then to that early group.

Those lean years of the Depression grew into the start of something big as interested amateur performers gathered to form the organization.

During that formative era, the group had no home, met irregularly and used any type of room, building or school for their performances. The audiences were usually composed of affiliated members who contributed funds rather than dues. Members constructed their own sets, many times immediately before a performance, and acted under their own direction.

The, practically anything and everything was tried, including original plays, minstrel shows and occasionally, "name" shows. It was during FDR's first term in 1932 that "Arsenic and Old Lace" was presented at the old Ann Arbor High School (now the Frieze Building). Because of a conflict at the high school, the University of Michigan permitted the

Civic Amateur Theatre to present "The Spider" at Lydia Mendelssohn Theatre. This opportunity to perform at Lydia was considered a high-water mark for the amateur group as many professional organizations also vied for the honor of appearing at Lydia.

In the year 1938, the organization listed among its active members Maude Michael, Professor Jack Briar, Dave (G. Davis) Sellards, Wendell and Ruth Hobbs, Dick Cutting and Ben Howard. Professor Briar, then president, had the lead role in "The Man Who Came To Dinner." Victor Lane, a local attorney, played Grandpa in the same play. Others who contributed their talents, time and efforts to the play included Ralph and Hope Morrell and Vi and Harold Goldman. Ben Howard was named as "Best Director" of 1938 for the group.

During the '30's there were only occasional productions, usually one major play for the public each year and one-acts for fun for members only.

Meetings of the board of directors were held at the Michigan Union. Officers then included Lawrence A. Hoffman, president; James Ramsay, vice president; Diane Chatterton, secretary; Rose Shear, treasurer; Howard Groomes, production manager; Marwood Goetz, business manager and Daniel Meikle, director of group activities.

Minutes from those meetings revealed that the play, "The Red Lamp" was presented at the home of Mr. and Mrs. Howard Groomes in Whitmore Lake on July 21, 1939. The public production of the same play was given at the West Park Band Shell that following week in conjunction with the Ann Arbor Civic Orchestra and the cooperation of the Ann Arbor Recreation Board.



1957: *HATFULL OF RAIN* with Beverly Ogg, Don Catalina, and J. Henry Owens.

It is noteworthy that in 1939, there were 56 paid members in the organization. Then, tickets sold for 75 cents for reserved and patron's seats, 35 cents for the rest of the house except rear balcony seats which were sold to high school students for 25 cents each.

During one of the plays presented in 1940, an organ was needed, so Wendell Hobbs, assisted by an unidentified priest from St. Thomas Catholic School managed to lower the organ to the ground from the third floor of the school and use the instrument and return it to the school without the sisters knowing it. Oh yes, Hobbs also had to learn how to play the organ.

Larry Hoffman at that time became

the organization's expert set builder and Ben Howard was chosen by the members to direct the plays. The United Fund, known then as the Community Fund, used the group's talents to dramatize to the community the need for giving during fund drives.

Since the major productions then were presented in Pattengill Auditorium in the old high school, some stage entrances were made from the fire escape. This situation provided an opportunity for a quick smoke but also meant the danger of a missed cue. Another possibility arising from this situation was that the door could be locked from the inside and the actor would be stranded outside and miss his entrance.

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A humorous case in point was Harold Gauss who was out on the fire escape changing trousers for a later scene one night and having a cigarette. He was suddenly told he was due on stage immediately but he soon discovered much to his dismay that his zipper wouldn't zip. After a few desperate moments and a few red faces, he appeared on stage a bit late for his cue—but the show went on. Only Harold knew of the three pins that held his costume together and the pins continued to prick him throughout the performance to remind him of his embarrassed plight.

In November, 1940, two one-act plays were taken to the Village of Platt, Mich. According to reports, "The plays were seen by eight or ten adults and about forty disorderly children."

Meanwhile, the war in Europe was raging as Hitler's war machine blitzkrieged across the European continent, smashing all opposition in its path.

"You Can't Take It With You" was presented for the public in 1940. A special showing of the movie was given at the old Majestic Theatre to help the cast. The board of directors sent a letter of thanks and paid the theatre manager \$5.05. Production costs were \$38.57. "You Can't Take It With You" was "taken on the road" and presented at Ft. Custer under the auspices of the Junior Chamber of Commerce.

October, 1942 was an important time for this is when the Civic Amateur Theatre was renamed the Ann Arbor Civic Theatre.

As the nation turned its thoughts to

war, AACT at times produced an original play, tickets were sold for the customary three performances and rehearsals were usually limited to two weeks prior to opening night.

Word has it that one original play presented then contained seven acts, seven scenes, poses and flash-backs for each act. The audience, as the story goes, walked out when the first intermission came and it turned out that the play was "less than a perfect production."

The year 1946 turned out to be a red letter year for AACT. Although the war had caused some intermittent breaks and gaps in the organization, the need for a community theatre was evident and a resurgence of activity emerged.

Victor Lane has been credited with the idea of incorporating AACT and the late Carl Fischer, a local attorney, was instrumental in making the pipe dream become a reality. On Dec. 18, 1947, articles of incorporation were filed. The purposes set forth were for the "cultural entertainment of the community." In 1948, the final papers were filed. Then, Roy E. Brown was president; Todd Jones, vice president and Marie Miller, secretary. And the organization became known as Ann Arbor Civic Theatre, Inc. (a non-profit corporation).

Meanwhile, activity was flourishing at the Michigan Union "Rumpus Room" and set construction was done at the Burns Park Log Cabin, Jim Thompson's vacant candy store on Prospect St., and on a third floor rented on S. Main. These various places were also the scene of rehearsals.



First done by A.A.C.T. in 1958, we show here the finale in the 1967, *Guys and Dolls* with many current members.

The first constitution and bylaws of AACT Inc., prohibited strong liquor at gatherings to avoid offending University officials. Students were welcomed to join the organization, if only on a temporary basis.

Betty Fuller, who starred in "My Sister Eileen," went on to bigger and better things and eventually graduated to the footlights on the "Great White Way."

Also in those post-war years, "Oscar" became a regular member and his sought-after presence was noticeable at ensuing award banquets.

After 1949, as the membership grew, so did the problems. But the performances became bigger and better all of the time. One of the major goals then was finding a building to locate AACT. However, in the interim, many members' homes were used for meetings.

Todd Jones, president in 1950, introduced Ted Heusel to AACT as a director and Ted directed the play, "The Silver Whistle" in October of that year.

Soon after Ted's debut as a director for AACT, the number of productions were increased from three to five per year and performing at Lydia became an established fact. Ted became the director for all of the plays then and was also responsible for set designing, construction and all the other myriad list of details. AACT's prosperity was evident then as Ted became the first director to be paid for his efforts.

During one of the plays presented then, a piece of ingenious stage ad libbing occurred. In the play, one of the characters was dressed as a Chinese wrestler. During the course of his action on stage, he got carried away with the spirit of things and his g-string became untied. Only his rehearsed spread legs kept everything from falling flat and causing a total disaster. Bob Logan, a supposedly native bystander on stage, danced behind the performer in unfeigned excitement and discreetly yanked the strings tight. Thus saving the day!

The year 1953 was remembered as a sad one for AACT and the community. Todd Jones en route to perform in "Three Men On A Horse" was killed in a car mishap. Soon thereafter, a scholarship for promising actors was established in his memory.

The following years were a time of growing pains as AACT lost its embryonic form and slowly matured into an enthusiastic voice for community theatre. AACT had truly found its place—"under the footlights."

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PROGRAM STAFF



1961: Clarence (Dude) Stephenson, Kenneth Johnson and often Best Actress Nancy Heusel in *Joan of Lorraine*.

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FINDING A HOME

Most people that drive down West Washington Street probably don't even notice the rectangular brick building sitting back from the street in the 800 block. It looks just like an ordinary building, but you'd never convince the members of Ann Arbor Civic Theatre that there was anything ordinary about it. We worked too long and too hard to think it was anything but special.

In the 1930's and 40's, finding a place for the group to meet, rehearse and build sets wasn't so difficult. Costume storage was no problem, because there wasn't a large accumulation of them. The plays were few and most of them were workshop productions. Schoolrooms, and living rooms and basements of members were all we needed.

School authorities allowed Civic Theatre to use a classroom at the old Ann Arbor High School at Huron and State for tryouts and rehearsals four or five nights a week at no charge. When the new high school was built on Stadium in 1955, the same privilege was extended, but it was rather difficult for the large number of university students who took part in the plays to get there without transportation.

For many years the Civic Theatre used an old log cabin in Burns Park to build and store sets, but that was demolished in the early 1950's to make way for the new shelter and warming house. After that, Civic Theatre had to move the scenery many times, and at one point even used a one-room schoolhouse on Ellsworth and Wagner in Lodi Township to build and store sets.

In the 1954-55 season, the AACT started putting on five or six major plays a year, instead of three as in the previous years. The 1950's brought several problems to the Civic Theatre. With no adequate rehearsal room and no where to make and store sets, it was obvious to the members of the growing Civic Theatre that something had to be done.

In the spring of 1956, the newly-elected President, Clan Crawford, Jr., announced, "This year I hope we will be successful in finding a permanent home for Civic Theatre." But this wasn't entirely a new idea and it would be difficult today to find a member old enough to remember when the search actually began. President Ken MacDonald in 1952 also cried for a permanent building. The Board of Directors of 1956 and the succeeding years, devoted major energy to trying to make those words come true.

In 1960 the Civic Theatre conducted a fund drive in hopes of building a studio on South Main Street near Ann Arbor High School. While that drive didn't succeed, enough money was raised for the Civic Theatre to buy a building if the right opportunity could be found.

That opportunity was discovered in 1962 by AACT President, Dr. Gerald Hover, and the Building Committee, composed of Charles Chadwick, Chairman; Dr. Murray Barasch, Vice Chairman; Zeke Jabbour; Jerry Schofield; Phyllis Eshelman; Helga Hover; and Clan Crawford, Jr. The Water Works warehouse at 803 West Washington was for lease or sale, but it took months of meetings and negotiations and competitive bidding before the city of Ann Arbor accepted the Civic Theatre's bid for the building and the land immediately surround it. (The remaining land in the parcel was held by the city and used in 1969 for the construction of low-cost public housing units.)

It was just a shell of a building, but the 5,000 feet of floor space and the 14-foot high ceilings held great potential for the membership. They saw that, with a little money and a lot of volunteer work, they could adapt the 1960 plan for a Civic Theatre studio building designed by Architect Joseph J. Wehrer of the U. of M. School of Architecture and Design.

(continued on page 10)

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(continued from page 9)

Today the building includes most of the elements of the 1960 plan with a well-equipped scene shop, rehearsal hall, meeting room, "green room" for small meetings, lounge, kitchen, small office, and storage and work area for props and costumes. The Cook Room, donated by Wilfred Cook, is used for rehearsals, workshop productions and meetings.

The Civic Theatre membership isn't stopping now. Almost every Friday night a group meets at the building to continue remodeling and building. Don Stewart is Chairman of the Building Committee and he has an ambitious plan to carry the remodeling further along.

Stop by 803 W. Washington sometime and you'll see why the membership of the Civic Theatre is so proud of the job that's been done to make their building one of the finest community theatre buildings in the country.

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YOUTH, also has its role in Ann Arbor Civic Theatre. Many of you will recall the three lads to the left in *Rose Tattoo* 1968. The blind stares above were part of the thirteen blind ones in our 1964 best show, *Miracle Worker* with Molly Rae as Helen Keller being the youngest to receive Best Supporting Actress award at the age of 10 years.



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RICHARD D. CUTTING AACT 1929 – 1969

It was late summer of 1956. Civic Theatre had just chosen a big playbill of Broadway hits. The immediate concern was for a place to hold tryouts. The old Ann Arbor High School on State Street was used for rehearsals and sets were built in several places including a log cabin in Burns Park. Our first play of the season was to be *The Caine Mutiny Court Martial*. And tryouts had to be held before the High School opened for the fall term. We knew the tryouts would be large. We needed a lot of space.

Dick Cutting came to the rescue. A perennial member of the AACT casting committee, Dick knew the problem and immediately set out to find the space. Eventually he ended up clearing out an old building of his—where the A & P Cleaners now stands. He opened the doors to the 88 men who came to tryouts for *Caine Mutiny Court Martial*. You could always depend on Dick's being around when you needed him.

Dick Cutting gave many years of reliable service to AACT. He was associated with the theatre ever since he graduated from the University of Michigan in 1922.

Dick talked about those early years in the theatre barn behind the Michigan Union, where the Administration Building now stands. There Restoration plays were presented by a mixed group of University and townspeople. The years were the mid-20's.

Dick Cutting was instrumental in the formation of Civic Theatre and could talk about the days when card parties were held to offset the play debt. He was a part of the Civic Theatre when plays were shuttled from one junior high school to another. He was part of Civic Theatre when we expanded our season to six plays in one year. He was there the night in Lydia Mendelssohn Theatre that an Army jeep we were using onstage tore out water pipes and flooded the basement. It was from Dick's office at the University that help came to turn off the flood.

Dick Cutting's more humorous moments became after-dinner stories in later years. He loved being back stage, and worked many shows with another AACT member, Louise Kemp. Louise always handled props. Once she brought in an antique table she had borrowed, but it failed to meet the needs of the actors and the set. Dick, without saying a word, sawed the legs off the table, and although the owner wasn't too happy, the table fit the set very nicely.

Then there was the time Dick walked across the stage during *Summer and Smoke*. Ruth Livingston was emoting silently onstage by a fountain. Dick had to get from one side of the stage to the other. There is, of course a backstage tunnel for this purpose, but Dick was in a hurry. He didn't realize he was onstage until the lights picked him up and the audience began reacting. Even then Dick didn't panic. He just walked calmly on across the stage.

Dick Cutting's personality touched all who met him. A former AACT President, Clan Crawford, suggested that we give Dick a permanent entry in the cast lists of all our theatre programs for the year.



RICHARD D. CUTTING, well loved Ann Arbor Civic Theatre member passed on July 24, 1969.

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Gore Vidal's *Visit To A Small Planet* was produced in 1958. Did he use the sword?

PRODUCTION

Production co-ordinator, Carol Deniston
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Make-up, Sophie Farah
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Scene Shop Chairman, Don Stewart
Legal Advisor, Clan Crawford
Set Designers:
Alice Crawford
Don Stewart
Bettie Seamen
Dwight Stevenson
To Be Announced

SOME THOUGHTS ABOUT OUR FUTURE

President's message for the 40th year.

Do you remember those 1940's movies about a bunch of amateurs putting on a play? The plot always went something like this: The "gang" usually made up of Van Johnson and June Allison types—flat-top haircuts, bow ties, white saddle oxfords—the gang is sitting around the drug store, worrying that if they don't raise a lot of money in a hurry something awful will happen in "Centerville." Maybe the band won't have uniforms. Or the struggling medical clinic will have to close. Something like that. Well, anyway, Mickey Rooney offers to contribute all he has to the cause, about 43 cents and his lucky bus token. (Groan) Then June suggests they have a rummage sale. (Groan) (General gloom) Then Van, inspired no doubt by other 1940's movies, comes up with a great suggestion. "I've got it," he says, "let's put on a play!"

After much initial excitement (scene in the drug store) and a few minor set-backs ("Thank heavens, it isn't chicken pox after all! It's only heat rash!"), the gang really Gets Down To Business. It turns out that Van is really an operatic baritone in disguise. June, beautiful without her glasses, has apparently studied dance with Margot Fonteyn. And even Mickey turns out to be talented. (Besides, Mickey's mother happens to be Edith Head, costume designer for MGM.) The Centerville High School stage is apparently one of the most modern (and sizeable) in the country. And the Boston Pops Orchestra just happens to be passing through town and decides to lend a hand.

At last, the Big Day Finally Arrives! The town turns out in force, skeptical that the gang can possibly have worked up anything very good, but willing to endure it for the good of the cause. Commuters come, too. From New York, Los Angeles, Chicago—even London. In limosines. The audience hushes. The house lights go down. The curtain rises, and Van whispers to the gang, "Let's get out there and Give Them A Show!"

And what a show! The cast is as large as the cast of *Ben Hur*. The sets are merely sensational. Costumes gorgeous, and priceless. Hair styles by Mr. Kenneth. Make-up by Max Factor. And those production numbers on that three-acre stage! Well, my dear, Centerville has never seen anything like it! (Especially remarkable when you consider that it all only took two weeks to put together.) And the New York reviews are great. And the gang makes approximately \$150,000 on the show, just enough for the worthy cause, plus costs. All in one night. The tickets apparently having cost \$150 a piece. For balcony seats. Last row. Corner.

Yes sir, that's amateur show business for you! Nothing like it!

Well, if you've looked back through the history of Ann Arbor Civic Theatre's first 40 years, you can see that there is, to say the very least, a "certain gap" between the fantasy of the movie version and the reality of our experience. Somehow the two stories don't sound the same despite that fact that our group *did* begin with someone saying, like Van, "Let's put on a play!" In any event, when we come to talk about the future of Ann Arbor Civic Theatre, just as when we were talking about its history, it is important to stick to the realities and avoid the fantasies. Oh, it is hard to avoid dreaming up a plot that would serve very nicely for the "Future Adventures of the Gang." But I'll try. What, then, do I see in the future for Ann Arbor Civic Theatre?

CONGRATULATIONS

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There are undoubtedly some things about Civic Theatre that won't change much over the next few years. For example, I am certain that we will not stop trying to offer a balanced playbill every season. We will, I imagine, continue to offer a variety of plays—comedy, drama, and musicals—from a variety of sources, past and present. I am sure we will continue to serve the varied interests of not only our members but our audiences as well by balancing a serious play with a light one, a complex play with a simple one. If we do *Delicate Balance*, we also do *The Odd Couple*. Or, to use last year as an example, we did *The Rose Tattoo* and we also did *She Stoops to Conquer*. In short, I am sure we will continue to give ourselves and our audiences a variety of offerings in which—surely—everyone will find something that delights him.

Another thing that is unlikely to change in our near future is the number of plays we present each season. Although we've experimented with various numbers of plays, we are presently doing five major shows each year. Each show takes from six to eight weeks to prepare; so in other words, we are presently putting something like thirty to forty weeks a year into play production. I'm certain we will not *decrease* the number of shows we're doing, but on the other hand I can't imagine where we would find the rehearsal time each year to present another major production. If, however, we do not put on more *major* productions, I am quite certain we will begin to expand our offerings of "workshop" productions. If we don't do more than five major shows, we will no doubt be doing many more small, laboratory and experimental productions, both for our own membership and for the general public, in our building.

If there are some things about Civic Theatre that aren't likely to change very radically in the next few years, there are also some things that unquestionably will change. For example:

I do not think there is any doubt whatsoever that Ann Arbor Civic Theatre will continue to grow in membership, but I expect an even faster rate of growth than we have experienced in the past. When I came into the group back in the mid-50's there were something like 150 members in the group. This year we will hit 400. In other words, it took us some thirty years to get the first 150 members, but we got the second 150, and then some, in a comparatively much shorter time. I would expect us to continue this accelerated growth. Next year we might have 425 members, the year after 450, and so on.

Because we are growing rapidly in size, I would also expect us to grow rapidly in terms of the kinds of activities in which we engage. For example, the building whose history you have read on earlier pages will soon have to expand to meet increased needs. We may well want to build our own small theatre one day. And we are certainly going to need more space than we presently have. I expect us to begin partial professionalization very soon. In fact the scope and variety of our work even now puts us out of the "part time" class. And I am sure we will eventually offer new programs for the community: educational activities such as acting training classes, children's theatre, experimental film workshops, and so on. We will offer more entertainment in the form of productions of one-acts and experimental plays. And we will increase the frequency of social functions, open-houses, parties and discussion groups. In short, just as there are more of us, there will also be more done by us.

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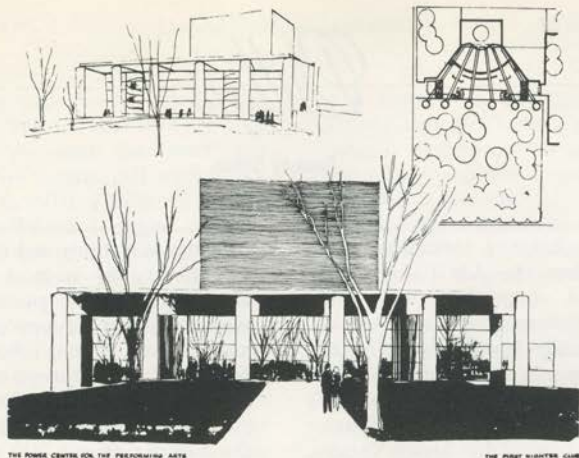
Another change I anticipate in the future involves the AACT's increasing contact and cooperation with other groups of performing artists in Ann Arbor. We already have many individuals from other groups involved in the efforts of AACT: people from the University's Speech Department, the APA, Junior Light Opera, Ann Arbor Dance Theatre, Junior Theatre, etc. have all joined us. I would expect us to increase not only this individual involvement of people from other groups, but the organizational involvement as well. It makes sense to me that groups of performing artists in Ann Arbor would cooperate and work together. In addition to Ann Arbor Civic Theatre, Ann Arbor has a Civic Orchestra, a Dance Theatre, a Junior Theatre, a Light Opera Company, and many other groups. In short, I can foresee the increased organizational cooperation and even the union of several of these groups with AACT. I think, in other words, that we are about to see much greater cooperation among organizations than we have previously seen in Ann Arbor. As a matter of fact, it is this spirit of community, this spirit of cooperation that has caused AACT to donate a portion of the proceeds from the first performance of *Mame* to the new Powers Center for the Performing Arts, a facility that will certainly make way for a whole new phase in Ann Arbor's growth as a center of the arts.

The last prediction I'll make I'll put in the form of a promise. AACT will continue to improve the *quality* of our

offerings at a steady and certain pace. Of course, modesty aside, I think we are already generally recognized as one of the most successful self-supporting Civic theatres in the country. But that is not enough. We will continue to improve just as we continue to grow. For example, this year we *doubled* the production budget—the money that goes into sets, costumes, props and the like. We think you will see and enjoy the results on the stage. Last year we acquired an industrial sewing machine. The year before we bought a new radial arm saw for our scene shop. Next year we might buy some lighting equipment or some new props. And if you look at the kinds of shows we have offered in the past few years you will realize that we are doing more complex, more expensive, more difficult shows than we used to try. We are not content to stay where we are. In other words, we will strive to offer even better looking, better rehearsed, more professional productions than we have in the past.

Well, that's enough of this predicting. Let me just finish by suggesting that the future of AACT—while it won't happen miraculously, like that movie version of amateur theatre—does look very bright indeed. With the continued participation of more and more of our community members, with the support of our many patron advertisers, and your support of them, and—most importantly—with the continued interest and support of you, our audiences, we should be able to offer proof for that old adage that asserts "life begins at 40!" Dwight W. Stevenson

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The Power Center for Performing Arts

Ann Arbor theater lovers are keeping an eye on a new building under construction adjacent to Felch Park—the exciting new Power Center for the Performing Arts. The theater will fill the desperate need for a new performance facility for the University and the community.

A fund raising campaign is now underway for \$368,000, which will be used to equip the theater with the most modern equipment and devices for lighting and staging every type of performance, from dance to classical drama. Mrs. James C. Riecker is chairman of the campaign. Mrs. Robben W. Fleming has accepted the honorary chairmanship.

“To help raise the needed funds,” says Mrs. Riecker, “we have established the *First Nighter Club*—a group of committed theater lovers who will enjoy a number of privileges including invitations to special theater events and first choice on seats for subscriptions and individual performances. First Nighters will be persons who contribute \$1,000 (and, of course, more!)—spread, if they wish, over a three year period. I believe that there are many

people in the community who can afford to give \$333 a year for three years—our early returns show a good deal of interest.”

An unusual feature of the theater will be the convertible stage arrangement. The orchestra pit will be a platform which can be raised to convert the more conventional proscenium into a thrust stage. It is like those in New York’s Beaumont Theater and the Stratford, Ontario, Shakespearean Festival Theater.

The 1490-seat theater was designed by the well-known architectural team of Kevin Roche and John Dinkeloo, formerly Saarinen Associates of Connecticut. Jo Mielziner, dean of American stage designers, is the lighting and stage co-designer.

The intimacy of a small theater will not be lost in the larger Power Center auditorium. This has been accomplished by widening the seating area so that no seat will be further than 72 feet from the stage (only 4’ more than Lydia Mendelssohn).

The theater is scheduled for completion by the spring of 1971.

CONGRATULATIONS

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"Fiddlers on the Roof"

Harry Koch

1968 was a "high" in song and the voices of Willis Patterson and Constance Avsharian will long be warmly remembered. The medium was *South Pacific*. Connie helped immeasurably with "Mame." Willis Patterson as Director of the University of Michigan Men's Glee Club and other activity keeps us aware of his great talent.



PAST PRESIDENTS
SINCE INCORPORATION - 1948

1948	Roy E. Brown	1959	Charles Chadwick
1949	G. Davis Sellards	1960	Zeke Jabbour
1950	Todd Jones	1961	Phyllis Eshelman
1951	John S. Crandell	1962	Gerald Hover
1952	Ken H. MacDonald	1963	Jerome Patterson
1953	G. M. Scofield	1964	Betty Ann Gould
1954	G. Davis Sellards	1965	Robert Seeman
1955	Robert Logan	1966	Robert Seeman
1956	Clan Crawford, Jr.	1967	Judith Riecker
1957	Charles Chadwick	1968	Judith Riecker
1958	John W. Rae	1969	Dwight Stevenson



South Pacific chorus in warm-ups.

Phil Spear
Realtor

Jack's Men's Wear
Clothes of tomorrow, Today
118 E. Washington St.



For character study we have selected this scene from *Devil's Disciple* produced in 1967. You may recognize some of today's cast of *Mame* in much different roles.

CITY OF ANN ARBOR MICHIGAN

O F F I C E O F T H E M A Y O R

November 1969

Congratulations to the Ann Arbor Civic Theater in its fortieth year of uninterrupted, unequalled and, happily, unsubsidized cultural contribution to this, the cultural capital of the Midwest.

May your next four decades be a period of continuing success and even greater triumph. In your own vernacular, on behalf of a grateful community, "Break a leg!" I have confidence that you will be brilliant tonight and every night.

Robert J. Harris, Mayor

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MAME DIRECTOR

1969 sees Ann Arbor Civic Theatre producing *Mame*. That is not remarkable, but the fact that this non-professional civic group presents *Mame* for a full eight days is a FIRST. The usual pre-show rehearsals, prop collection, set construction and design, and theatre move-in was all the same. There was a difference. A young man with Broadway and nationwide experience with TV and radio credits was available and became director. John Reid Klein, an actor, went to school at the University of Michigan. While there he was elected and proudly holds membership in the senior honors society. He went to New York appearing in *Half A Sixpence*, *A Time For Singing*, *Sound of Music* and others. Mr. Richard Rodgers personally requested that Reid lead the *Sound of Music* cast through out the nation. In American Savoyards, he was lead tenor in nine Gilbert and Sullivan productions. Commercials for Wrigley made his voice familiar to thousands. He holds affiliation with Actors Equity, American Federation of Television and Radio, American Guild of Musical Artists, and Stage Directors and Choreographers Guild. His own training has enabled Ann Arbor Civic Theatre to learn from an out-standing dramatist. His return to Ann Arbor to finish his studies has been Ann Arbor's good fortune. This is his first directorship with AACT. We look for many more appearances with Ann Arbor Civic Theatre by JOHN REID KLEIN.



THERE'S MORE

There's more to Ann Arbor Civic Theatre than these major productions. We present one-act plays in our own workshop building, 803 West Washington. We sponsor lectures and workshops on acting and on technical aspects of the theatre. We produce a musical for the annual Street Art Fair. And we have many social events throughout the year.

Only a few of our 300-plus members appear in front of the footlights each year; many more are active behind the scenes, with ticket sales, makeup, costumes, props, ushering, set construction and design and the million-and-one other aspects of theatre.

Few civic theatres in the nation can boast of as fine a building as ours. We are in the final stages of a three-year refurbishing program, and we are proud of it. Why not come see the building.

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Regular	3.00
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PHONE:

INTERESTS:

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Ann Arbor 48106

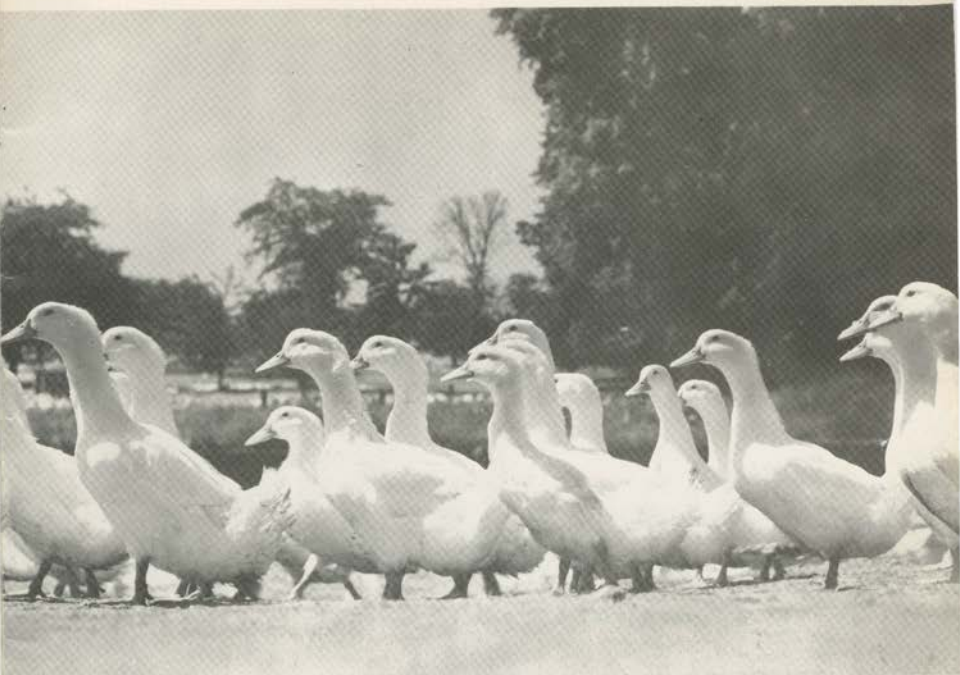
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PREVIOUS SEASONS WITH ANN ARBOR CIVIC THEATRE

1947	February	MY SISTER EILEEN
1947	May	THE LATE GEORGE APLEY
1947	November	THE BARRETTS OF WIMPOLE STREET
1948	March	NIGHT MUST FALL
1948	May	KISS AND TELL
1948	October	THE VOICE OF THE TURTLE
1949	March	ALL MY SONS
1949	October	AN INSPECTOR CALLS
1950	January	THE TORCH BEARERS
1950	April	MALE ANIMAL
1950	October	THE SILVER WHISTLE
1951	January	Laura
1951	April	STRANGE BEDFELLOWS
1951	October	LIFE WITH MOTHER
1952	January	THE SPIDER
1952	April	HOLIDAY
1952	October	THE HAPPY TIME
1953	January	TEN LITTLE INDIANS
1953	April	MR. ROBERTS
1953	October	THREE MEN ON A HORSE
1954	January	HOME OF THE BRAVE
1954	April	BORN YESTERDAY
1954	October	STALAG 17
1954	November	SUMMER & SMOKE
1954	December	CURIOUS SAVAGE
1955	January	PRIVATE LIVES
1955	February	THE MOON IS BLUE
1955	March	COUNTRY GIRL
1955	October	NIGHT OF JANUARY 16th
1955	December	MY THREE ANGELS
1956	January	PICNIC
1956	February	I AM A CAMERA
1956	March	RX
1956	October	CAINE MUTINY COURT MARTIAL
1956	November	TEA & SYMPATHY
1957	January	SEVEN YEAR ITCH
1957	February	BUS STOP
1957	February	GIGI
1957	March	MERCHANT OF VENICE
1957	October	TEAHOUSE OF THE AUGUST MOON
1957	November	HATFUL OF RAIN
1958	January	GUYS & DOLLS
1958	February	MIA MINE
1958	March	JANUS
1958	October	DEATH OF A SALESMAN
1958	October	VISIT TO A SMALL PLANET
1959	January	JULIUS CAESAR
1959	February	CAT ON A HOT TIN ROOF
1959	March	THE HASTY HEART
1959	April	ABRAHAM LINCOLN
1959	October	DIARY OF ANNE FRANK
1959	November	NUDE WITH VIOLIN
1960	January	MAJOR BARBARA
1960	February	STREETCAR NAMED DESIRE
1960	April	WONDERFUL TOWN



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