

ANN ARBOR CIVIC THEATRE
PROUDLY PRESENTS

The Fiftieth Anniversary Season Encore Performance Of

THE
CRUCIBLE
by
ARTHUR MILLER



LYDIA MENDELSSOHN
THEATRE

APRIL 9-12



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Lady Lambert (Original)
May 14-17, 1980

Guys and Dolls
June 18-22, 1980

ANN ARBOR CIVIC THEATRE
PROUDLY PRESENTS

The Fiftieth Anniversary Season Encore Performance Of

THE CRUCIBLE

By Arthur Miller

Artistic Director
Willie B. Morgan

Scenic Designers
Joseph Medrano
Robert Seeman

Costume Designer
James McGough

Lighting Designer
Jim Kaiser

Properties
Connie McCarthy

Producer
David Gilbert

In memory of Wihfred Cook



Synopsis of Scenes

- Act I - Scene 1:** A bedroom in Reverend Samuel Parris' house, Salem, Massachusetts, in the spring of the year, 1692.
- Act I - Scene 2:** The common room of John Proctor's house, eight days later.
- Act I - Scene 3:** A wood, five weeks later.

Intermission

- Act II - Scene 1:** The vestry of the Salem Meeting House, two weeks later.
- Act II - Scene 2:** A cell in Salem jail, three months later,

Whether we, today, attribute the 1692 Salem witchcraft trials and executions to the repression of a Puritan theocracy, to the mere sporting of mischievous girls, or to the dying throes of neurosis and hysteria (a psychosomatic illness) throughout western civilization, we must accept the fact that, for inhabitants of the seventeenth century, witchcraft was a reality.

Simple, honest, innocent folk like John Proctor and Rebecca Nurse chose to die when confessing to witchcraft would have saved their lives. For to them, a lie--breaking faith with God--was the worst of all possible sins. And thus, they become our heroes--as we yearn for the courage to behave so nobly under stress.

The horrible tragedy of *The Crucible* is that, temporally, evil does triumph.

Willie B. Morgan

The Cast

In order of appearance

1980

50th Season

1962

32nd Season

Ann Brunner	<i>Betty Parris</i>	Bettie Seeman
Charles Sutherland	<i>Reverend Samuel Parris</i>	Thomas Moser
Marietta Baylis	<i>Tituba</i>	Jeannie Wong
Alison Maker	<i>Abigail Williams</i>	Mary Ann Stevenson
Laura Long	<i>Susanna Wallcott</i>	Deanne Yek
Marian A. Miner	<i>Mrs. Ann Putnam</i>	Ruth Anne Neipp
Christopher Flynn	<i>Thomas Putnam</i>	Don Sandberg
Lisa Berki	<i>Mercy Lewis</i>	Shelley Conrey
Rachel Vanessa Pooley	<i>Mary Warren</i>	Jeannine vanHulstelyn
William J. Cross	<i>John Proctor</i>	Robert Green
Revella Woodson	<i>Rebecca Nurse</i>	Revella Woodson
Robert Seeman	<i>Giles Corey</i>	Wihfred Cook
Lance Tucker	<i>Reverend John Hale</i>	Michael Robbins
Sandra Yowik Hudson	<i>Elizabeth Proctor</i>	Shirley Tengilly
Ed Leshner	<i>Francis Nurse</i>	Patrick Ross
Dwight S. Smith	<i>Ezekiel Cheever</i>	Roger Wertenberger
Lawrence Segel	<i>John Willard</i>	Jerome Patterson
Timothy R. Henning	<i>Judge Hathorne</i>	Clarence Stephenson
Elizabeth McNair	<i>Martha Corey's Voice</i>	
Bob Starring	<i>Deputy-Governor Danforth</i>	Ramon Wisniewski
Elizabeth McNair	<i>Sarah Good</i>	Phyllis Eschelmann
Charlie McCarthy	<i>Hopkins</i>	Robert Seeman

.....

ANN ARBOR CIVIC THEATRE STUDIO PRODUCTIONS PRESENTS

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By Alan Ayckbourn

April 18, 19, 25, & 26, 1980 8:00 Curtain
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THE STAFF

Assistant Director	Marina (Wiedman) Seeman	Lighting Crew	Jim Martin Rick Sad Kathy White
Stage Manager	Barbara Carron		
Set Builder	Roy Schwartz	Sound	Drew Hart - drummer
Construction Crew	JoAnn Zeigenfuse John Fisher Diane Kalata Glenn Davis Ann Gagliardi George Jordan Vic Snodgrass Dwight S. Smith Max Elsey Cheryl Berteel	Make-up	David P. Curtis - head Linda Milne Penny Pashnik
Set Crew	Charlie McCarthy Ann Gagliardi Vic Snodgrass Mona Delitsky	Publicity	Margie Cohen
Costume Crew	Mary Eddy - head Cheryl Berteel Katherine Holkeboer	Program	Barbara Carron
Prop Crew	Connie McCarthy Kathy Genik Charlie McCarthy	Poster Design	Alice B. Crawford
		Box Office	Gerry Briegel
		Ticket Agent	Trudy Maglott
		Head Usher	Mary Samarco
		Photography	Fred Beutler
		Lobby Display	Sue Beutler

Special thanks to all those who worked on the show but whose names are not included here.

after the theatre . . .

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ABOUT THE CAST

MARIETTA BAYLIS (Tituba) last appeared in *The Lion and the Jewel* with the PTP Guest Artist Series. She has also been in *The Tambourines to Glory*, *The First Breeze in Summer* and *Ladies in Waiting* with the University of Michigan Theatre Department. Civic Theatre audiences saw her in *Finian's Rainbow* and *Rose Tattoo*. Marietta is currently working on a play she wrote called *Natural Gas*, which is going to be performed at the Canterbury Loft in the summer. She has been nominated for the Irene Ryan Acting Award, and has acted in a T.V. commercial for Wayne State County Volunteer Program and for University of Michigan T.V. Marietta is a theatre student in the master's program at U of M.

LISA BERKI (Mercy Lewis) recently appeared in Pioneer Theatre Guild's *Pygmalion* as the parlor maid. She has also played Gina in *Flowers for Algernon* and Jenny in *The Prime of Miss Jean Brodie* with Pioneer Theatre Guild, and has acted in three segments of the U of M video T.V. production of *A Midlife Crisis*. Lisa serves as an advisory member to the Young People's Theatre, and to the Friends of the Library Committee. She is an eleventh grader at Pioneer High School.

ANN BRUNNER (Betty Parris) is a member of Huron High's Theatre Guild and has worked as head costumer for both *Night Must Fall* and *Oklahoma!* She acted in *Feiffer's People* last May and played the part of Violet in *The Beauty and the Beast*. Ann is an eleventh grader at Huron High School.

WILLIAM J. CROSS (John Proctor) first appeared on stage as the newsboy in *A Streetcar Named Desire* in 1959, and has since appeared in over 40 productions for AACT, U of M, EMU, El Camino College in California and the Theatre Company of Ann Arbor. Bill's most recent productions include Richard Dudgeon in *The Devil's Disciple*, The President in *The Madwoman of Chaillot*, Milo Tindle in *Sleuth*, Prince Bounine in *Anastasia*, and Thoreau in *The Night Thoreau Spent in Jail*, for which he won the Best Actor Award. Bill works for the University of Michigan School of Music.

CHRISTOPHER FLYNN (Thomas Putnam) was last seen as Lawyer Hawkins in *The Devil's Disciple* and previously played Vincent in *Follies* with AACT. Prior to coming to Ann Arbor, he directed the Christopher Ballet, Flint Ballet Theatre, and Lansing Festival Ballet. He was a member of the Vanguard Playhouse in Detroit, and appeared in plays, musicals and children's theatre. He has taught at various schools and colleges in Michigan and New York. Christopher has studied with Jose Limon, Pete Gennaro and Richard Joffrey, among others, and has choreographed numerous ballets, musicals and operas. Now he is a faculty member in Ballet at the Dance Department of the University of Michigan.

TIMOTHY R. HENNING (Judge Hathorne) recently appeared as the writer in AACT's studio production of *The Good Doctor*. He appeared in numerous high school plays in Fremont, Ohio; in *The Seagull* at Edgecliff College in Cincinnati, has acted and directed several plays at Columbia College in New York City, and toured with the San Diego Repertory. Tim is a lab technician and enjoys acting, directing and writing.

More About the Cast

SANDRA YOWIK HUDSON (Elizabeth Proctor) was last seen as Florence in *The Curious Savage*. Her other Civic Theatre roles include Madame Josephine in *The Madwoman of Chaillot*, Dee Dee West in *Follies*, the Sister-In-Law in *The Good Person of Szechwan*, Mrs. Kirby in *You Can't Take It With You*, Mrs. Clandon in *You Never Can Tell* and Miss Prism in *Ernest in Love*. Sandy has also sung several alto leads in Gilbert and Sullivan productions, including Octavia in *The Grand Duke* and Dame Hannah in *Ruddigore*. She has two children and is a part-time instructor in the Math Department of EMU.

ED LESHNER (Francis Nurse) has been involved with AACT for ten years, having appeared recently in *Kiss Me Kate*, *The Devil's Disciple*, *The Madwoman of Chaillot*, the *Good Person of Szechwan* and *You Can't Take It With You*. Ed's profession as an Aerospace Engineer at U of M often pays off for AACT in his technical help backstage.

LAURA LONG (Susanna Walcott) started in theatre two years ago and has since been in the Huron High School productions of *Feiffer's People*, *Night Must Fall*, *Shakespeare's Ladies*, *Beauty and the Beast*, and *Passion, Poison, and Petrification*. Laura is a skater with the Ann Arbor Figure Skating Club, and president of Huron High School Players, where she is an eleventh grader.

ALISON MAKER (Abigail Williams) has played Mary MacGregor in *The Prime of Miss Jean Brodie* and Alice Kinnian in *Flowers for Algernon* with Pioneer Theatre Guild, Maria in *West Side Story*, Gertie Cummings in *Oklahoma!*, Sarah Brown in *Guys and Dolls* and Amaryllis in *The Music Man* at Slauson Junior High. Alison is a sophomore at Pioneer, and enjoys playing the piano, singing, reading and writing, along with acting.

etc.

ELIZABETH McNAIR (Sarah Good) is new to Civic Theatre. She has acted in *George Washington Slept Here*, *Light the Sky*, *Romanoff and Juliet* and helped direct *Laura* with military theatres. Elizabeth is a retired Ann Arbor School Teacher and enjoys painting and sewing.

MARIAN A. MINER (Ann Putnam) was last seen as Hattie in *Kiss Me Kate*. She has performed with the Midland Michigan Music Association, Opera Association of Western Michigan and Grand Rapids Civic Theatre. Marian teaches speech and English at Sanford High School and enjoys playing golf.

RACHEL VANESSA POOLEY (Mary Warren) has performed in *Trial By Jury* and *HMS Pinafore* with Gilbert and Sullivan, *Little Princess* with Junior Theatre and *Night Must Fall* with the Huron High Players. Rachel is a student at Community High School and an avid soccer player.

etc.

More About the Cast

LAWRENCE SEGEL (Willard) played the nephew in *The Good Person of Szechwan* and was the assistant stage manager for *Kiss Me Kate* with AACT. At Oberlin College he played Newton in Durrenmatt's *The Physicists*, and the fool in Buchner's *Woyzeck*. Larry is a research assistant at the U of M Highway Safety Research Institute and is active in the Citizens Association for Area Planning.

DWIGHT S. SMITH (Ezekiel Cheever) played Samuel Savage in *The Curious Savage*, Major Swindon in *The Devil's Disciple*, The Sergeant in *The Madwoman of Chaillot*, The Minister in *The Good Person of Szechwan* and a G-Man in *You Can't Take It With You* with AACT. Dwight is known around Civic Theatre as the special effects expert, and is always around to work on set and stage crews. He is a Mechanical Engineer for the EPA, and enjoys building and flying airplanes.

Good
BOB STARRING (Deputy-Governor Danforth) has appeared with AACT most recently as Ben Stone in *Follies* and previously in *The Unexpected Guest*, *Brass and Grass Forever*, and *The Visit*. At Wayne State University, he was in the casts of *The Lady's Not for Burning*, *Oedipus Rex*, *Beyond the Horizon*, *Romeo and Juliet*, *King Lear* and *L'Histoire d'Un Soldat*. He was a member of the Wayne State company which toured India in 1958 sponsored by the USIS. Bob is a member of the University Library administrative staff.

Good
CHARLES SUTHERLAND (Reverend Samuel Parris) has been a member of AACT for eight years, involving himself in directing *Follies*, *You Never Can Tell*, *Spofford*, *Harvey* and most recently *The Good Doctor*, and acting in *The Devil's Disciple*, *Kiss Me Kate*, *A Little Night Music*, as well as many other plays with AACT. He has been in dinner theatre productions of *The Fantasticks* and *Dames at Sea*, as well as several Gilbert and Sullivan operettas. A third grade teacher in Detroit, Charlie is a member of AACT Board of Directors, has served as props chairman, and on several other committees.

LANCE TUCKER (Reverend John Hale) has played Mordred in *Camelot* with Musket, Mortimer in *The Fantasticks* with the Ann Arbor Summer Dinner Theatre, Billy Bibbit in *One Flew Over the Cuckoo's Nest*, Paul Berthelet in *Carnival* and Cornelius Hackl in *The Matchmaker*. Lance is a grad student at the University of Michigan.

REVELLA WOODSON (Rebecca Nurse) played the same role when *The Crucible* was first presented by AACT in 1962. From 1958 thru 1962 she was co-chairman of make-up for every production, in addition to acting in *Abraham Lincoln*, *Joan of Lorraine* and *Nude With Violin* with AACT. From 1962-66, Revella did make-up in Albuquerque, NM. Little Theatre and played in *The Mouse that Roared* and *Come Blow Your Horn*. After returning to Ann Arbor in 1966, she played a middle-aged whore in *Rose Tattoo*. She is an administrative associate at the Institute for Social Research and enjoys gardening, football, bridge and is an honorary grandmother to three children.

ABOUT THE STAFF

WILLIE B. MORGAN (Director) has directed about 30 productions including *The Madwoman of Chaillot*, *A Phoenix Too Frequent*, *St. Joan*, *The Male Animal*, *The Fantasticks*, and *Kiss Me Kate*. He received his B.A. in speech and theatre from the University of Richmond, and his M.A. from the University of Virginia. Willie has taught speech performance and theatre subjects at the National Academy of Broadcasting, American University, New York Junior College, and is an instructor now at EMU.

ROBERT SEEMAN (Co-Scenic Designer and Giles Corey) recently designed the set for AACT's production of *The Devil's Disciple*. You've seen Bob on stage as the mute King in *Once Upon a Mattress* for which he won the Best Supporting Actor Award, Bill in *Hogan's Goat*, the Boatman in *Ten Little Indians*, and The Manager in *The Madwoman of Chaillot*. He has also been set builder for numerous shows. When not on stage or in the scene shop, Bob is found behind the scenes at AACT. Active since 1960, he is now serving his fourth term on the Board of Directors. He was president of the group during the 1974-75 season.

JOSEPH MEDRANO (Co-Scenic Designer) is designing his third set with AACT, and has been set builder for two shows. You've seen Joe this year as Senator Titus Savage in *The Curious Savage* and the Stage Manager in *Kiss Me Kate*. He is a math teacher at Allen Park High School.

JAMES MCGOUGH (Costume Designer) designed costumes for EMU's fall production of *The Big Time Pantomime Show*. He is a student in theatre at EMU, and the founder of the EMU Master Mimes Traveling Troupe. Jim is hoping to work professionally in design and directing after he receives his degree.

JIM KAISER (Lighting Designer) was the light designer for *The Unexpected Guest* last season. He is the Technical Director for the Livonia Ballet Company and the Plymouth Ballet. Jim was the lighting designer for the touring group of 1776. He is a teacher of electronics.



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More About The Staff

DAVID P. CURTIS (Make-up) David is returning to AACT after a 2 year absence. In addition to designing make-up for Comic Opera Guild, G & S, School of Music Opera, teaching make-up workshops for the M.A.E.A., Saline Area Schools Adult Education, and Young Peoples Theater. Dave is known as an actor-director. Dave is the Artistic Director Manager of OAA2(Opera Arts Association), a newly formed professional and educational Opera Company based in Ann Arbor, as well as a private vocal coach and teacher.

MARINA (WIEDMAN) SEEMAN (Assistant Director) has been a Civic Theatre member for fourteen years. She has also appeared with Livingston Players, Ypsilanti Players, Tecumseh Players and Eastern Michigan University. Her appearances with AACT include *Hogan's Goat* (Maria Haggerty), *Separate Tables* (Lady Matheson), *Pullman Car Hiawatha* (Mrs. Churchill) and recently *The Madwoman of Chaillot* (Mlle. Gabrielle). She majored in theatre at Eastern Michigan. Among the twelve plays she did there were *Cabaret* (Fraulein Schneider) and *The House of Bernarda Alba* (Martirio). Backstage for Civic she has helped build sets and worked on make-up and costume crews. Marina works for the business office of the Rackham Graduate School.

BARBARA CARRON (Stage Manager) was Assistant Director and played the Script Girl in AACT's production of *Kiss Me Kate*. She has directed two studio productions, assistant produced *The Good Person of Szechwan*, and assistant directed *The Madwoman of Chaillot* last year for AACT. Barb is the program editor, membership records keeper and producer of *Lady Lambert*, Civic Theatre's next play. She is a secretary at Campus Management.

CONNIE McCARTHY (Properties) has worked on make-up, ushering and set building for AACT, and now is putting her efforts into set dressing and props. She is a part-time stockkeeper at Mott Children's Hospital, and part-time student at EMU, working towards an occupational therapy degree.

DAVID GILBERT (Producer) last produced *You Can't Take It With You*. Besides being very active behind the scenes in many stage, lighting and sound crews, as Ticket Agent for 2 years, Chairperson of Promotion and Programs and of the Long-Range Planning Committee, he is a member of the Board of Directors and the Treasurer of AACT. Dave is an insurance underwriter, and likes camping, traveling and music, and has found some time to be a soldier in *The Devil's Disciple* and The Broker in *The Madwoman of Chaillot*.



The Fourth Ten Seasons of Ann Arbor Civic Theatre

Season	Years	Title of Show and Date
31st	1960-61	<i>Darkness At Noon</i> - October <i>Bell, Book and Candle</i> - November <i>Joan of Lorraine</i> - January <i>Flowering Peach</i> - February <i>Our Town</i> - March
32nd	1961-62	<i>Mister Roberts</i> - October <i>Period of Adjustment</i> - December <i>Crucible</i> - January <i>Night Must Fall</i> - February <i>Pajama Game</i> - March
33rd	1962-63	<i>Under the Yum-Yum Tree</i> - September <i>Grass Harp</i> - December <i>Becket</i> - January <i>Three Penny Opera</i> - February <i>See How They Run</i> - April
34th	1963-64	<i>Sunrise At Campobello</i> - October <i>Oklahoma!</i> - December <i>Taste of Honey</i> - January-February <i>The Miracle Worker</i> - March <i>Romanoff and Juliet</i> - April
35th	1964-65	<i>The Best Man</i> - October <i>Gypsy</i> - December <i>Night of the Iguana</i> - February <i>Candida</i> - March <i>Shot in the Dark</i> - April
36th	1965-66	<i>Never Too Late</i> - September <i>A View From the Bridge</i> - December <i>Mary, Mary</i> - March <i>Kiss Me Kate</i> - April <i>All the Way Home</i> - May
37th	1966-67	<i>Enter Laughing</i> - September <i>Raisin in the Sun</i> - January <i>Devil's Disciple</i> - March <i>Guys and Dolls</i> - April <i>Come Back Little Sheba</i> - May

38th	1967-68	<i>A Man For All Seasons</i> - November <i>Any Wednesday</i> - January <i>Rhinoceros</i> - February-March <i>Finian's Rainbow</i> - April <i>Mousetrap</i> - May
39th	1968-69	<i>The Visit</i> - October <i>Critics Choice</i> - January <i>South Pacific</i> - March <i>Rose Tattoo</i> - April <i>She Stoops to Conquer</i> - May
40th	1969-70	<i>Mame</i> - December <i>A Delicate Balance</i> - February <i>The Fantasticks</i> - March <i>Skin of Our Teeth</i> - April <i>The Odd Couple</i> - May



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CONLIN TRAVEL

AACT and the Drama of the 60's

For most of us who remember the decade, the 60's were exciting, exhilarating, tough, frightening times. As Dickens said about another era, "the best of times and the worst of times."

For AACT too, the 60's were a complicated time of growth, discovery, risk, and--if not failure--a few near misses. Perhaps it is significant that the first show on the 1960 playbill was *Darkness at Noon*, a politically intense drama by Arthur Koestler, while one of the last plays of the decade was *Skin of Our Teeth*, an eccentric comedy about the human capacity to survive-- sometimes just barely.

The 60's were exciting for AACT because we had finally established ourselves as an important theatre group. Amateurs, but serious about our business. We acquired our first building and moved out of the tiny one-room school we had rented halfway to Saline. We increased our show budgets from just over \$1,000 per show in the late 50's to more than \$5,000 per show in 1970. Indeed, in 1970, with *Mame* (starring Irene Connors), we spent more than \$10,000 on a single show for the first time. A year later with *Brass and Grass Forever*, Jerry Bilik's wacky original musical written just for us, we stuck our necks out even further--about \$13,000. Somehow it worked. Our audiences got steadily bigger, membership more than doubled, we settled in on Washington Street and began to think of ourselves--rightly--as an established Ann Arbor institution.

But if we were growing and becoming solidly established, we didn't always have an easy time of it. Our first season in the new building was without heat. We painted sets outside because most of the floor space in the building was jammed with Kiwanis sale goods. During one show we painted the set at night, with few lights, outside, in a heavy snowfall. One crew person pushed the broom to clear the snow, another followed quickly behind slopping paint. When the set was moved to the theatre, the frozen paint thawed and "Schlumped" to the stage floor, a surprise that had us frantically wallpapering on dress-rehearsal night. (Yes, wall-papering. We may *never* live that one down.)

Another time we discovered that 14 foot scenery doesn't fit under the 12 foot Washington Street bridge--an expensive surprise made with an entire set loaded onto a truck and on its way to the theatre. Again, a last-minute repair job which we hope our audiences won't remember.

We discovered that owning a building means fixing the leaky roof, remodeling, installing running water, paying the electric bill, buying a telephone-answering device--after we managed to pay the rent on the telephone.

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Somehow, though, in the 60's we rehearsed for 6,000 hours, built 50 sets, raised the curtain almost 200 times on 50 shows, played before over 12,000 people, held 10 banquets, cleaned up for 10 open-houses-- and survived.

And in the midst of it all we produced some first-rate dramas. *Flowering Peach* in 1961 is one of those shows we remember as special. Alice Crawford designed it, Jerry Sandler directed it, and the cast included some of Civic Theatre's best performers, among them Fred Ouellette and Lila Green in the central roles. The result was both hilariously funny (Lila's delivery of Mrs. Noah's line to Fred as Noah: "What animals?!!) and moving (Noah's final soliloquy).

The Grass Harp was staged in Trueblood auditorium. Creatively designed and well acted, it was seen by few people. There was a 10 inch snow-fall on opening night and the brave souls who did come only wondered if they would make it home.

Sunrise at Campobello was another drama with political overtones. It starred Bill Taylor who looked astonishingly like Franklin D. Roosevelt and Lois Ouellette who didn't look anything like Eleanor.

The Miracle Worker was another good AACT drama. The part of Helen Keller was double-cast with two children, Molly Rae and Rosemary Feit. This was done for fear the rehearsals might be too strenuous or that one of the children might become ill. Naturally, both kids thrived on the action and literally threw themselves into the part. It was the adults, Annie (Nancy Heusel) and Mrs. Keller (Mary Ann Stevenson) who ended up bruised and limp after the rehearsals of the "battle scenes" with Helen.

We could go on. Each drama was memorable. Most because of fine performances, good directing, and imaginative design. Some because of backstage crises well handed.

As we move into the 80's the 1962 production of *The Crucible* seems a long, long time ago. (Abigail was pregnant at the time with a young lady that graduates from high school this year.) That grand man, Wihred Cook first joined Civic Theatre for that play and delivered Giles Corey's famous line about Thomas Putnam in a way none of us who heard it will ever forget. Bob Green created a John Proctor both powerful and sensitive. Revella Woodson brought dignity and force to Rebecca Nurse's role. Jerry Patterson, Clarence Stephenson, Roger Wertenberger all created characters who for us defined the roles.

As we come back to *The Crucible* in the 80's, we then wish Civic Theatre and its audiences a new decade of good fortune. May this too be a decade of change and "the best of times."

Dwight & Mary Ann Stevenson

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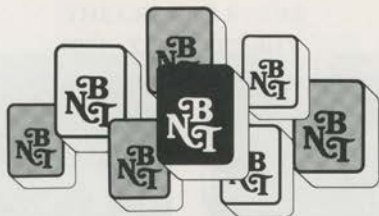
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THE CRUCIBLE - 1962



THE CRUCIBLE - 1980





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ANN ARBOR CIVIC THEATRE
PROUDLY PRESENTS

LADY LAMBERT

AN ORIGINAL PLAY BY

Diane J. A. Monach

May 14-17, 1980

PERFORMANCE	NO. OF TICKETS	DOLLAR AMOUNT
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TOTAL AMOUNT		

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