

Ann Arbor Civic Theatre MainStage Productions

— A MUSICAL THRILLER —

Sweeney Todd

The Demon Barber of Fleet Street



Music & Lyrics by

Stephen Sondheim

Book by

Hugh Wheeler

From an Adaptation by

Christopher Bond

Sponsored by:

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Originally Produced on Broadway by Richard Barr,
Charles Woodward, Robert Fryer, Mary Lea Johnson,
Martin Richards in Association with Dean and Judy Manos
Originally Directed by Harold Prince

Directed by: Judy Dow Alexander in Association with Jim Posante
Musical Director/Conductor: Jim Nissen — Choral Direction by: Ben Cohen

— THE POWER CENTER FOR THE PERFORMING ARTS —

May 20-23, 1992 at 8 p.m. — Saturday Matinee at 2 p.m.

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Ann Arbor Civic Theatre MainStage Productions

Sweeney Todd

The Demon Barber of Fleet Street (A Musical Thriller)



Music & Lyrics by Stephen Sondheim
Book by Hugh Wheeler



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SWEENEY TODD is produced by special arrangement with Music Theatre International.

The University of Michigan forbids smoking in any part of The Power Center for the Performing Arts.

The use of photographic or audio equipment is prohibited.

Author's Notes

(Excerpted from the program of the 1979 Broadway production of Sweeney Todd—The Demon Barber of Fleet Street)

There have been at least seven versions of Sweeney Todd since George Dibdin-Pitt's original melodrama was first performed in 1847 at The Britannia, a London "Bloodbath" theatre whose admirable objective was to stun its audiences with a holocaust of thrills, horrors and shocks. But even before this Sweeney Todd, the legendary and mad barber, was the hero of a "penny dreadful" (one of the news sheets sold on street corners in Victorian days) and since then for more than a century in England he has become a household word. "Sweeney Todd will get you if you don't watch out" has been more than enough to send countless thousands of recalcitrant children scurrying to finish their porridge or to jump into bed on time. However, it is not only the children who are haunted by Sweeney Todd. He is the demon, the half-admitted shadowy lodger, who lurks in the back of all our minds. Not a barber to be trifled with.

The latest adaptation of this durable story, by Christopher Bond, was performed at the Theatre Royal, Stratford, London in 1973 and, being by far the most expert and the most unnerving, is the version on which this musical thriller is based.

Whereas:

she contributed in such large measure to the advancement of the cultural arts in the Ann Arbor area, in Washtenaw County, and in the State of Michigan, and

Whereas:

she participated wholeheartedly in the activities of and devoted countless evenings and weekends to the Ann Arbor Civic Theatre, and

Whereas:

she provided gifted leadership through her service on the AACT Board of Directors and as its President, and

Whereas:

using her boundless energy and enthusiasm, she has always been around 'making things go right,'

Therefore:

The Ann Arbor Civic Theatre gratefully recognizes the outstanding contributions of

Carol Deniston

and, with sorrow, mourn her passing. We will all miss her.

January 13, 1992

AACT Board of Directors

Whereas:

she was instrumental in the formation of and a founding member of the Ann Arbor Civic Theatre, and

Whereas:

she participated actively in and remained a member of the Theatre for over 62 years, and

Whereas:

as a result, she contributed immeasurable to the advancement of the cultural arts in the Ann Arbor area, and in Washtenaw County, and

Whereas:

she provided highly regarded leadership, keen insight, and an valuable historical perspective throughout her long association with the AACT, and

Whereas:

she brightened our lives with her ready smile and gracious charm.

Therefore:

The Ann Arbor Civic Theatre gratefully recognizes the outstanding contributions of

Mary A. Kessel

and, with sorrow, mourn her passing. We will all miss her smiling face and warm heart.

February 10, 1992

AACT Board of Directors

Director's Comments

To say that I care about and adore SWEENEY TODD would be an understatement, but when AACT decided to present my old friend this season, I had mixed emotions as to what part I would like to play in the production. I can remember sitting in the audience of the Uris, now Gershwin Theatre, night after night: in awe of Hal Prince's creative vision; overwhelmed by the genius of Stephen Sondheim; in shock that I was actually a part of this wonderful theatrical experience. But deep in my heart I knew that I really wanted to be Angela Lansbury, the most generous, talented performer I had ever worked with or watched. So when I heard of AACT's production of SWEENEY TODD, my first thought was "this is my chance"—Angela time had arrived. After about a month of that fantasy, it finally occurred to me that what I really wanted was not to perform, but to take as many of my wonderful memories of that New York experience, and try to re-create as much of my old friend as I could.

We have to be honest—the entire budget of this production is the same as the cost of costumes for one scene of the Broadway show! Our advantage here at Ann Arbor Civic Theatre, however, is that while we don't have a lot of money to spend on our productions, we do have the love and caring of hundreds of volunteers, the resources of a 60-year history, and the advantage of being in the same town as the grand and wonderful University of Michigan, who are our master teachers and generous nudgers. To Dean Paul Boylan and the incredible staff of the Theatre Department and Power Center, my most humble thanks. To old friends who have come out of the woodwork of my life to design, organize, build, and fulfill the holes of good theatre, my deepest thanks. But most of all to my dear, dear friend of many years, Jim Posante, who, when hearing that I was going to be facing my greatest personal tragedy sometime during SWEENEY'S rehearsal period, this cherished friend came to me and offered his time, his wonderful talent, and his caring friendship . . . I can only offer him my love and respect and loyalty for a long time to come.

To the cast and crew of SWEENEY TODD, the musical creators and directors know that you are the best and I am proud to be a part of all of you. Thank you. I would like to dedicate my love for SWEENEY TODD and this production to my husband—and his wonderful memory.

Judy Dow Alexander



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The Cast

(In Order of Appearance)

Anthony Hope	Jeffrey Willets
Sweeney Todd	Jonathon Hammond
Beggar Woman	Kelly Bruner
Mrs. Lovett	Kay Grismer
Judge Turpin	Charles Sutherland
The Beadle	Gerald Walker
Johanna	Julia Broxholm
Tobias Ragg	Eddie Sugarman
Pirelli	Edward Lewin
Jonas Fogg	Joe Diederich
The Company	Patrick Beller, Sue Booth, Kevin Casey, Alan Collins, Russ Collins, Joe Diederich, Caroline de Fawc, Sarah Dornblaser, Marshall Forstot, Martha Guest, Naomi Gurt, Susan Haddock, John Halmi, Robert Kidd, Bruce Kiesling, Dan Kitowski, Roxanne Kring, Edward Lewin, Kim Mackenzie, Susan Owen, Jay Pekala, Tracy Plester, Josh Rhodes, Karen Thompson, Margie Warrick, Peter Yorlka

The Staff

Director	Judy Dow Alexander
Associate Director	Jim Posante
Assistant Director	Wendy Wright
Producer	Anne Walker
Conductor	Jim Nissen
Choral Director	Ben Cohen
Stage Manager	Tod Barker
Assistant Stage Manager	Jeanne Grae
Assistant Stage Manager	Susan Morris
Co-Set Designer	John Mouat
Co-Set Designer	Bob Seeman
Lighting Designer	John Briggs
Sound Designer	Barry LaRue
Costume Designer	Sally West
Props Chair	Linda Getty
Make-up Chair	Rosemarie Rothe

The Crew

Set Crew

Barbara Wells
Bill Baldwin Jim Barnes
Jeff Booth
Wayne Burkhardt
Verena Fiebig
Joel Fisher
Gabe Heiss
Kelley Newton
Kay Restig

Props

Gary Augustine
Mary B. Bowman
Cathy Chow
Karen Kellems
Betty Wamback

Make-Up

Donna Fusco
Nancy Jackson
Michelle O'Grady
Connie Scott
Carla Van Farowe
Tomy Waichunas
Carol Rickard (Hair)

Costume Crew

Lee Burkhardt (many, many thanks!)
Tara Anderson
Jayne Burch
Wayne Burkhardt
Marjorie Cripps
Arlene Dietz
Verena Fiebig
David Harbison
Joel Henry-Fisher
Evelyn LaLonde
Jack Nagle
JoAnn Peralino
Carrie Weeks
Barb Wells

Run Crew

Kelley Newton
Michol Sherman

Rehearsal Accompanists

Andrew Anderson
Scott Van Ornum

Acknowledgements

Dean Paul Boylan
Mark Sullivan

Ralph Beebe
Amanda Mengden

Deb Mexicott
Judge John Kirkendall for Judge Turpin's Victorian wig

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Musical Numbers

— ACT ONE —

THE BALLAD OF SWEENEY TODD	Company
NO PLACE LIKE LONDON	Anthony, Todd, Beggar Woman
THE BARBER AND HIS WIFE	Todd
THE WORST PIES IN LONDON	Mrs. Lovett
POOR THING	Mrs. Lovett
MY FRIENDS	Todd, Mrs. Lovett
GREEN FINCH AND LINNET BIRD	Johanna
AH, MISS	Anthony, Beggar Woman
JOHANNA	Anthony
PIRELLI'S MIRACLE ELIXIR	Tobias, Todd, Mrs. Lovett, Company
THE CONTEST	Pirelli, Tobias
WAIT	Mrs. Lovett
KISS ME	Johanna, Anthony
LADIES IN THEIR SENSITIVITIES	The Beadle
QUARTET	Johanna, Anthony, The Beadle, Judge Turpin
PRETTY WOMEN	Todd, Judge Turpin
EPIPHANY	Todd
A LITTLE PRIEST	Todd, Mrs. Lovett

— ACT TWO —

GOD, THAT'S GOOD!	Tobias, Mrs. Lovett, Todd, Beggar Woman, Customers
JOHANNA	Anthony, Todd, Johanna, Beggar Woman
BY THE SEA	Mrs. Lovett
NOT WHILE I'M AROUND	Tobias, Mrs. Lovett
PARLOR SONGS	The Beadle, Mrs. Lovett
CITY ON FIRE!	Lunatics, Johanna, Anthony
FINAL SEQUENCE	Anthony, Beggar Woman, Todd, Judge Turpin, Mrs. Lovett, Johanna, Tobias
THE BALLAD OF SWEENEY TODD	Company

The Orchestra

Conductor/Keyboards (Yamaha CLP 560):	Jim Nissen
Keyboards (Yamaha CVP 35, CLP 560):	Scott Van Ornum
Percussion:	Don Prior

Sound Modules (Yamaha TG-33) provided by Al Nalli Music, Ann Arbor
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About The Cast

PATRICK BELLER (Company) recently performed the role of Anatoly in UAC/Musket's CHESS, directed by David Kirshenbaum. AACT audiences will remember him as George in SHE LOVES ME. He also played Carl-Magnus in A LITTLE NIGHT MUSIC, directed by Brent Wagner of the U of M Musical Theatre program. Patrick is a 1991 graduate from that program. He is excited to be involved in this production of SWEENEY TODD. Thanks, Judy!

SUE BOOTH (Company) spends her days as the computer graphics person for Shar Products Company (a singer has to make a living, too!) She is happy to be on stage with AACT again after her performance last fall as Charity in SWEET CHARITY. In her spare time she manages and sings with the band, "Quintessence" . . . now available for weddings and special events!

KELLY BRUNER (Beggars Woman) is presently a choral music and drama teacher at Southfield Christian School. She is completing a Master's degree in Theatre Arts at Eastern Michigan University. Kelly's AACT credits include Nancy in OLIVER, Louise in GYPSY, Bonnie in ANYTHING GOES, and Tzeitel in FIDDLER ON THE ROOF.

JULIA BROXHOLM (Johanna) has been involved in music since she was 8. Following the completion of her Master's degree at the U of M, she spent a season with the Michigan Opera Theatre and has sung since with the Ann Arbor Chamber Orchestra and the Jackson Symphony. She is on the voice faculty of Siena Heights College, is a soloist with the First Presbyterian Church, as well as the soprano in the Great Lakes Quartet—a professional vocal ensemble specializing in everything but early music!

KEVIN CASEY (Company) is a graduate of the U of M School of Music and has recently moved back to Ann Arbor after having lived in NYC for the last 15 years. He has been a soloist with the NY Chorale Society and the Minnesota Orchestra. You may have seen him recently as Sgt. of Police in the G&S production of THE PIRATES OF PENZANCE. An avid Michigan Theatre fan, he loves going to view films in one of the "last great big screen theatres left!"

ALAN COLLINS (Company) is a 3rd grader at Pittsfield Elementary School. He is fond of camping, snakes, and sega-genesis. (It's a kind of video game!)

RUSSELL B. COLLINS (Company) aspired to be a stage performer in his youth. As he reaches "middle age," he finds managing a stage, actually a theatre, the Michigan Theater, a sufficient performance opportunity. SWEENEY TODD was the first Broadway show Russ had the chance to see. He is honored to be working with Civic Theatre on this very special show.

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CAROLINE de FALIW (Company) recently transferred from Vanderbilt University to the U of M where she just finished her first semester in Musical Theatre. This is her first AACT performance, but previous roles elsewhere include Maria in THE SOUND OF MUSIC, Laurey in OKLAHOMA, and Edith in BLITHE SPIRIT. She was most recently involved in the G&S Production of THE PIRATES OF PENZANCE.

JOE DIEDERICH (Jonas Fogg/Company) most recently appeared in the world premiere of BLUSH AT NOTHING with the Purple Rose Theatre Company in Chelsea, and last appeared with AACT in DROOD. He is happy to be involved with AACT once again. When he is not performing in area theatres, Joe can be found at his "day job" as an Assoc. Director of University of Michigan Hospitals.

SARAH DORNBLASER (Company) began her career in the theatre at the age of 5 as a flying monkey. Needless to say, she was hooked! More recently, she has earned a Master's degree in Vocal Performance at the U of M and has appeared there as Alice in FALSTAFF and as a member of the chorus in MARRIAGE OF FIGARO.

MARSHALL FORSTOT (Company) has sung professionally since he was 17, yet he made his theatrical stage debut just last year with AACT as Big Daddy in SWEET CHARITY, and following that, as the Singer/Narrator in SNEAKY FITCH. He has the encouragement of family and friends and a new and abiding respect for his fellow performers.

KAY L. GRISMER (Mrs. Lovett) has appeared in several AACT musicals including CHICAGO (Momma Morton), DROOD (Princess Puffer), and SIDE BY SIDE BY SONDEHEIM (Narrator). She also directed BORN YESTERDAY and MOUSETRAP for AACT. This summer Kay will receive her Ph.D. in Theatre from Wayne State University.

MARTHA GUEST (Company) is making her first appearance with AACT, though as a member of the Pontiac Theatre IV since 1972 she has been involved in such shows as COMPANY, THE SOUND OF MUSIC, LITTLE SHOP OF HORRORS, HELLO DOLLY, and BABY. In real life Martha teaches 4 levels of French at South Lyon High School.

NAOMI GURT (Company) is currently involved in pursuing a Master of Music in Voice Performance at the U of M, which she expects to earn in May of '93. Favorite opera roles performed include Miss Wordsworth in ALBERT HERRING, and Queen of the Night in THE MAGIC FLUTE. Naomi has also attended The Seagle Colony in NY and the Aspen Music School in pursuit of the lyric coloratura's dream.

SUSAN HADDOCK (Company) is a dentist with her own practice in Ann Arbor and is the mother of 2 school-aged children. In her spare time, she enjoys being involved in the theatre. She has played Rose in GYPSY with the Burn's Park Players, as well as appearing in GUYS AND DOLLS and SOUTH PACIFIC with the same group. This is her first AACT production.

JOHN HALMI (Company) recently completed his first year in the Musical Theatre Program at the U of M where he appeared as a member of the chorus in PAL JOEY. He would like to thank everyone who helped to make his first year in Ann Arbor a great one with a special thank you going out to the Kiesling family. "Happy Birthday, Steve!"

JONATHAN HAMMOND (Sweeney Todd) has just graduated from the U of M School of Music. He has been seen there in TARTUFFE, THE WHITE ROSE, THE THREE PENNY OPERA, THE BROKEN PITCHER, PAL JOEY, THE SORCERER, and A LITTLE NIGHT MUSIC, to name a few! He would like to thank B. Wagner, J. Deput, T. Millett, P. Kerr, S. Guillim, E. Fredrickson, L. Haywood, A. & R. Klautsch, D. Lauzon, and his parents.

ROBERT KIDD (Company) is a graduate of NE Massachusetts Institute of Technology in Electrical Engineering and Computer Science. He studied voice at Boston University and played the male lead in an original musical at M.I.T. as well as Emile in SOUTH PACIFIC back home in Warren, OH.

BRUCE KIESLING (Company) is a sophomore in the Musical Theatre Program at the U of M. He is an accomplished pianist and accompanist as well as a stage performer. Bruce provided musical assistance for BETTER ALL THE TIME, CHESS, and PAL JOEY.

DANIEL KITOWSKI (Company) is thrilled to finally have the opportunity to sing Sondheim's words & music on stage, eighteen years after seeing his first Broadway show—also a Sondheim musical. Dan's last artistic endeavor was working behind the scenes with Linda Getty on the set dressings and props for BRIGHTON BEACH MEMOIRS, but AACT audiences will remember him onstage for his performances as the Headwaiter in SHE LOVES ME and as Herman in SWEET CHARITY.

ROXANNE KRING (Company) is making her second appearance with AACT after also having lent her voice to the chorus of DROOD. In real life she is the Regional Sales/Marketing Manager for Conde Nast Publications, but prior to settling down, acted professionally in Regional and Dinner Theatres throughout the Midwest, Florida and New York. Favorite roles include Anita in WEST SIDE STORY, Aldonza in MAN OF LA MANCHA, and Rowena in BILOXI BLUES.

EDWARD LEWIN (Pirelli/Company) is no newcomer to the stage, although he is making his first appearance with AACT. His theatre credits include Teyce in FIDDLER ON THE ROOF, the King in THE KING AND I, Pseudolous in FUNNY THING HAPPENED ON THE WAY TO THE FORUM, Barnaby in HELLO DOLLY, and George in THE SHADOW BOX. A specialist in pediatric infectious diseases, his dual career in medicine and theatre is credited to Eli Wallach, whose interest in this street kid from New York City was a pivotal influence.

KIM MACKENZIE (Company) has dreamed of doing SWEENEY ever since she saw it on Broadway. AACT appearances include Sheila in JOE EGG, Bananas in THE HOUSE OF BLUE LEAVES, and Madame Zelena in BIGFOOT STOLE MY WIFE. Kim is pursuing a professional career in acting. She'd like to dedicate this performance to her late dog, Winston, who was much like the theatre - demanding, much too time-consuming, and heartbreaking, but without which, life would be a little too empty.

SUSAN OWEN (Company) is a senior in the Musical Theatre Program at the U of M. She has been seen in COMPANY, THE CRUCIBLE, and BETTER ALL THE TIME. Susan will be spending the summer performing in the cabaret at the Williamstown Theatre Festival. She would like to thank Alison for being the best and most supportive friend that she has ever had.

JAY PEKALA (Company) is happy to be involved with AACT for the first time. He last appeared on stage in Ann Arbor as Waldo Fignent in the U of M production of ON THE TOWN. Jay has done graduate work in Theatre Criticism and aspires to write for the stage. He is currently writing a musical set in Medieval France. He sends greetings to all of his friends, especially Kenneth.

TRACY PLESTER (Company) is a junior in the U of M Musical Theatre program where she has played (among others) Gladys in PAL JOEY, Joanne in COMPANY, and Crystal in BETTER ALL THE TIME. AACT audiences will remember her most recently as Amalia Balash in SHE LOVES ME. Tracy is thrilled to be in SWEENEY, so she can "watch her friend, Jon, be awesome!"

JOSH RHODES (Company) is a senior in the U of M Musical Theatre Department. You may have seen him on stage as the Emcee in CABARET, Victor in PAL JOEY, or Peter in COMPANY. Last year Josh played Andy in the Japanese musical POTAGE NIGHT, which opened in Tokyo and toured Japan. He is thrilled to be spending this summer in Ann Arbor.

EDDIE SUGARMAN (Tobias) is about to enter his junior year in the U of M Musical Theatre Program. He has participated in several shows including the new musical BETTER ALL THE TIME by David Kirshenbaum. This summer he will appear at the Dorset Theatre Festival in Dorset, Vermont. He'd like to thank his family, friends, and teachers for their support!

CHARLES SUTHERLAND (Judge Turpin) has directed 6 plays and performed in 23 musicals for AACT, winning Best Supporting Actor awards for his roles in ANYTHING GOES and THE MUSIC MAN. Charles also has extensive experience with the U of M Gilbert and Sullivan Society, has participated with Peninsula Productions, sings with "Encore" a show-tune octet, and recently joined in the reunion of the U of M Glee Club "Round the World" tour group. To support his "performing habit," he teaches elementary school in Detroit.

KAREN THOMPSON (Company) is currently pursuing a Master's degree in Vocal Performance at the U of M, and beyond that, a career in opera. She has appeared most recently as Emmie in ALBERT HERRING and as Josephine in H.M.S. PINAFORE. Karen is looking forward to actually having a personal life this summer.

MARGIE WARRICK (Company) was first involved in AACT last summer when she played Lenny in CRIMES OF THE HEART, for which she won the 1991 Potter Award for Best Actress in a Comedy. She is actively involved in the U of M G&S Society, having appeared in 11 productions as well as choreographing H.M.S. PINAFORE. She also sings in the Musical Society's Festival Chorus and in her "spare time", works as an administrator at the U of M.

GERALD-ANTHONY WALKER (The Beadle) is currently pursuing a Doctor of Musical Arts degree in Vocal Performance at U of M under the guidance of Mr. George Shirley. Though SWEENEY TODD marks Gerald's first appearance with AACT, he has performed operatic and musical roles throughout the country and is highly sought as a recitalist.

JEFFREY WILLETS (Anthony) is a native of Ann Arbor. He has held leading roles with UMGASS, AACT, and the Saline Area Players. Professionally, Jeffery has performed at the Comedy Castle, Punchinellas Restaurant, The Stage Coach Stop, and at Oceanwest Theatre in R.I. He would like to thank his friends, family, and Glenda Kirkland for their positive attitudes and support.

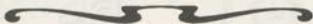
PETER YONKA (Company) is a Musical Theatre major at the U of M. He recently appeared in PAL JOEY. Peter would like to thank his family and girlfriend for their love and support.

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which complete the Sweeney Todd Orchestra*



About The Staff

JUDY DOW ALEXANDER (Director), born and raised an Ann Arbor entertainer, has performed, produced, and directed for many Ann Arbor groups including AACT, U of M G&S Society, WAAM Radio, Greenhills School, and the Ypsilanti Greek Theatre. Judy has performed in New York City supper clubs and throughout the state of Michigan. Most recently she performed as guest soloist with the Midland-Odesa Symphony and Chorale (Midland, Texas) and the Jacksonville Symphony (Jacksonville, Florida). Judy is the President of Peninsula Productions which has produced the Bernstein MASS, NIGHTINGALE, PETER PAN, NEW AMERICAN MUSICAL THEATRE, and THE ANASTASIA AFFAIRE. Judy was Associate Producer of the 1979 Tony Award winning Broadway production of SWEENEY TODD, so directing this production for AACT is particularly special for Judy and a real trip down memory lane.

TOD BARKER (Stage Manager) handled props for AACT's recent production of FENCES. He has a broad background in theatrical experiences, both academic and professional. He has worked as a designer and scenic artist at Cherry County Playhouse, a costume designer at Thunder Bay Theatre and a stage manager at the Hilberry Repertory Theatre. He has also taught theatre and communications classes at Central Michigan University.

JOHN BRIGGS (Lighting Designer) last remembers designing lights for AACT in the 60's with SOUTH PACIFIC, A SHOT IN THE DARK, and ROSE TATOO. He has worked on lighting for concerts such as the Rolling Stones, John Lennon, and Elvis. More recently, John has been involved with numerous community ice skating shows in Lincoln Park, Southfield, Wayne, and more. His "day job" entails working with theatrical lighting supplies at Alternative Light. He has 3 kids, 2 cats, and in his spare time he enjoys flying!

BEN COHEN (Choral Conductor) is a master's student in Choral Conducting at the U of M. He has composed music and lyrics for LYSISTRATA for The Resident College, ALICE THROUGH THE LOOKING GLASS for Young People's Theatre, and children's opera for schools in Massachusetts. His CASEY AT THE BAT will be performed by YPT next year, and he will be conductor for UMGASS' RUDDIGORE in the fall.

LINDA J. GETTY (Properties) is in her fourth season as AACT's Props Chair. She also serves on the House Technical Committee and is busy preparing for AACT's big move. Her credits include WONDERFUL TOWN, OLIVER! BRIGADOON, and SWEET CHARITY. She enjoys backstage work, but has also performed on stage occasionally (one time!) Linda would personally like to thank Busch's Valu Land—"Your Food Store"

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BARRY LaRUE (Sound Designer) can usually be found backstage at any one of the University of Michigan stages where he works as a Senior House Technician. He has put his talents to work for AACT on more than one occasion, most recently as Co-Set Designer for OLIVER! and Sound Designer for SWEET CHARITY. Barry was also the Lighting Designer for AIN'T MISBEHAVIN' and TO KILL A MOCKINGBIRD. He happily resides with his family in his restored Victorian home in Ypsilanti.

JOHN MOUAT (Co-Set Designer) has previously designed sets for ORPHEUS DESCENDING, SKIN OF OUR TEETH, SIDE BY SIDE BY SONDHEIM, and I'M NOT RAPPAPORT. He is a past AACT Board member and is currently involved as the architect for the interior renovation of the new Civic Theatre on Platt Road.

JIM NISSEN (Musical Director) has been the Musical Director for the New American Musical Theatre and for several U of M Gilbert & Sullivan Society productions, including this spring's PIRATES OF PENZANCE. As a Fulbright scholar he studied organ and composition in Paris, France, and completed his doctorate at the U of M in 1990. Jim, a professor of music at Schoolcraft and Concordia Colleges, is the conductor of the Schoolcraft Wind Ensemble and the Southeastern Michigan Choral Society, as well as the assistant organist at the First Congregational Church in Ann Arbor.

JIM POSANTE (Associate Director) last worked with AACT as Director/Choreographer of SWEET CHARITY. He has displayed his talents working on numerous other productions, and was given AACT's Best Musical Award for his past productions of OKLAHOMA!, PIPPIN, and GUY AND DOLLS. Jim, a freelance director/choreographer, has worked with the University of Arkansas, Peninsula Productions, Oakland University and Michigan Opera Theatre. In addition, he is the Coordinating Producer for Greenhills School's Fine Arts Department. He also works with Kids on the Block Theatre Company, a new Ann Arbor Children's Summer Performance Troupe.

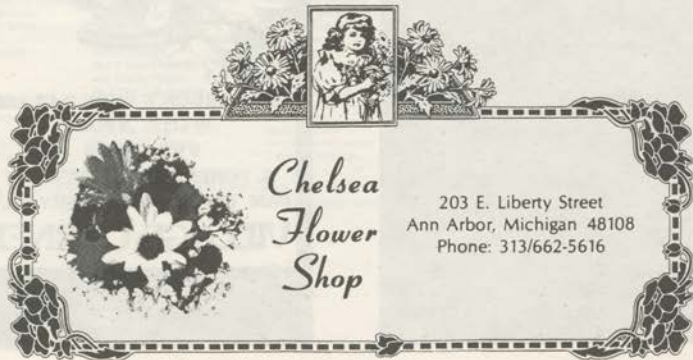
ROSEMARIE ROTHE (Make-up Design) enjoys making people look different—for better or for worse! She has been involved with AACT as the Make-up Designer for THE FOREIGNER, SWEET CHARITY, THE MAN WHO CAME TO DINNER, and FENCES. Rosemarie is currently taking classes toward her Doctorate in Educational Administration at Wayne State University.

BOB SEEMAN (Co-Set Designer) is marking his 32nd year of participation in AACT, having started off "helping a little" backstage on a production of WONDERFUL TOWN in 1960. Since then he has "helped a little more" as board member, past president, performer, set builder, and scene designer. Last season he was co-set designer for STEEL MAGNOLIAS and OLIVER! He also designed AH, WILDERNESS for Second Stage and co-designed BRIGHTON BEACH MEMOIRS last January with Joe Medrano.

ANNE WALKER (Producer), active with many local community theatre groups, both on and off stage, has appeared in several AACT productions and served on AACT's Board of Directors. Most recently she was seen as Betsy in SWEET CHARITY, Anise in WATCH ON THE RHINE, and Nelly in THE RIMERS OF ELDRICH. Anne also loves singing pop and jazz harmonies with the mixed vocal quartet MUSIC BOX. Off stage, Anne is delighted to be working on the AACT Capital Campaign Committee, helping to raise funds for the renovation of Civic Theatre's new home on Platt Rd.

SALLY WEST (Costumer) specializes in period costumes for individual clients as well as putting her skills to work on entire casts at once. Other Costumer credits include: DAMN YANKEES, MUSIC MAN, and DROOD for AACT, and DIE FLEDERMAUS for The Comic Opera Guild. Sally is married, has two children, one dog, a mortgage, and a daytime job! An amateur musician, she also enjoys weight training and motorcycles.

WENDY WRIGHT (Assistant Director) denies the accusation that she is only AD-ing because she was too chicken to audition. She is thrilled and honored to be a part of SWEENEY and to be working with Judy and Jim. Having just directed BRIGHTON BEACH MEMOIRS earlier this season (something she is very proud of), she looks forward to directing LES LIAISONS DANGEREUSES in the new building this fall.



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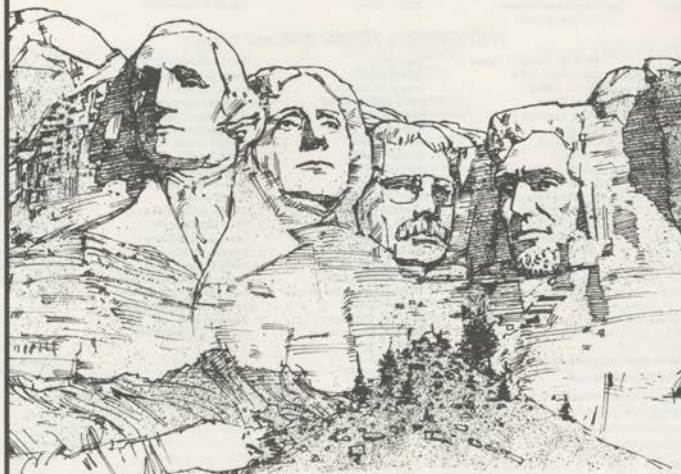
* Pick a Pocket Campaign Gift (current campaign)

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Board designated gifts

AACT expresses appreciation to
 Bob Alexander for all the support
 he has shown over the years.
 With sorrow we mourn his passing.
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