

**ANN ARBOR CIVIC THEATRE
PRESENTS**

The Fantasticks



**TRUEBLOOD THEATRE
MARCH 25-29**

**Book and Lyrics by TOM JONES
Music by HARVEY SCHMIDT**

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PRODUCTION FOR THIS SHOW

Set Designer	Bettie Seeman
Set Construction	Bob Seeman, Chr. Master Carpenter
Crew	Al Podewil, Paul Gray, Joe Medrano
Stage Manager	Judy Riecker
Props	Alisande Staples, Chairman
Crew	Trudy Maglott, Kay Wilkinson, Terri Deniston, Kathy Deniston, Pleasance Crawford
Light Designer	Dave Mohler
Crew	Debbie Jones
Make-up	Dottie Barnes, Chairman
Crew	Revella Woodson
Costume Designer	Bettie Seeman
Crew	Mary King, Mary Douglas, Janet Pooley
Programs	Virginia Hayes, Sally Springett, Cora Greenberg, John Rae
Publicity Photography	Fred Beutler
Rehearsal Accompanist	Ruth Johnson
Production Co-ordinator	Carol Deniston

ACKNOWLEDGEMENTS

The BALDWIN piano used is made available
by KING'S KEYBOARD HOUSE (see Patrons)

THE FANTASTICKS

Book and Lyrics by Tom Jones

Music by Harvey Schmidt

CAST

The Mute	.....	Alice Borushko
El Gallo	.....	Jack Harris
Luisa	.....	Ginger Myers
Matt	.....	Michael Reinhart
Hucklebee	.....	Zeke Jabbour
Bellamy	.....	David Harbison
Henry	.....	Bob Wilcox
Mortimer	.....	Jim Kane

ACT I

IN THE MOONLIGHT

Musical Numbers

Act One

Overture

Try to Remember

Much More

Metaphor

Never say "No"

It depends on what you Pay

Soon it's Gonna Rain

The Rape Ballet

Happy Ending

The Company

El Gallo

Luisa

Matt and Luisa

Hucklebee and Bellamy

El Gallo, Bellamy, Hucklebee

Matt and Luisa

The Company

Matt, Luisa, Hucklebee, Bellamy

ACT II

IN THE SUNLIGHT

Act Two

This Plum is too Ripe

I can see it.

Plant a Radish

Round and Round

They were you

Try to Remember (Reprise)

Matt and Luisa

El Gallo and Matt

Hucklebee and Bellamy

El Gallo and Company

Matt and Luisa

El Gallo

THE ORCHESTRA

The Piano	.....	Ruth Johnson
The Harp	.....	Lin Hathaway
The Bass	.....	Kay Honey
The Drums	.....	Randy Kwaiser

CAST NOTES INTRODUCING

JERRY H. BILIK (Director) is a free lance composer/arranger who has vast experience both as a director and an actor. He directed "Kiss Me Kate" for AACT and appeared in major roles in "Liliom," "Command Decision," "Midsummer Night's Dream," and "Beggar on Horseback." A former director of the Gilbert and Sullivan Society, he has done scores for many TV and Hollywood films, including "The Pat Boone Show" and "The Best Man." He has won an ASCAP award for the past three years.

BETTIE SEEMAN (Set and Costume Design) is currently a teaching fellow and Ph.D. candidate in theatrical design at the University of Michigan. In addition to her work for AACT, Mrs. Seeman has designed for the University of Michigan, Eastern Michigan University, Ann Arbor Dance Theatre, Jackson Gilbert and Sullivan Society, Drama Season, and Junior Theatre.

FRAN STEWART (Assistant Director) is well-known to AACT audiences. She played the Strega in "Rose Tattoo." She has also worked on crew for "Night of the Iguana," "Never Too Late," "Mouse Trap," and "South Pacific." Before coming to Ann Arbor she was active with Wayne Civic Players, appearing in two award plays at Detroit's Van Guard Theatre.

JACK HARRIS (El Gallo) is an Assistant Professor of English at Eastern Michigan University. He appeared in "Bus Stop," "Fashion," and "Saginaw" with the Saginaw Civic Theatre and "Twelfth Night" at the University of Colorado. A Ford Foundation Fellowship enabled him to spend four years at the Shakespeare Institute in Stratford-upon-Avon, where he wrote a dissertation on "King Lear."

GINGER MYERS (Luisa) is a newcomer to the AACT boards. She began acting in her home town, Lincoln Park, Michigan, where she appeared as Eliza in "My Fair Lady" as well as "Sound of Music" and "The Man Who Came to Dinner." Since coming to Ann Arbor and the University of Michigan, where she is a senior in speech and theatre, Ginger has appeared in MUSKET'S "Sweet Charity." She was an exchange student at the University of Sheffield, England.

MICHAEL REINHART (Matt) is a student at the University of Michigan, where he was seen in "The Gondoliers," "Iolanthe," and "H.M.S. Pinafore." He was Lancelot in "Camelot" and most recently John the Witch Boy in University Players "Dark of the Moon." He worked a season of professional stock at the St. Louis Municipal Opera. He will be entering the Academy of Dramatic Art in the fall.

ALICE BORUSHKO (The Mute) is currently appearing in her second show with AACT. A member of the ensemble in "Mame," her casting in the role of the Mute presents an innovation by the director, as this role is traditionally played by a male. A graduate student at the U-M. Alice has had dance experience.

ZEKE JABBOUR (Hucklebee) has appeared in numerous AACT productions, including "Diary of Anne Frank," "Becket" and "Guys and Dolls." Presently on the AACT Board of Directors he has also been on the Board of the A.P.A. in New York, and of the Ypsilanti Greek Theatre. He was active in the A.P.A. production of "Merchant of Venice," and co-directed "View from the Bridge." A man of many interests, when not acting or directing, Zeke is engaged in building houses.

DAVID HARBISON (Bellamy) has appeared in many AACT productions. A sales representative for Central Steel and Wire Company, he was seen in "South Pacific," "Mary, Mary," "The Devil's Deciple," "A Man for All Seasons," and "Mr. Roberts."

BOB WILCOX (Henry Albertson) works for the Ann Arbor Bank and has appeared in "Guys and Dolls," and "Finian's Rainbow" for AACT. He also worked as a crew member on "Rhinceros" and "A Man for All Seasons." He was in "Camelot" with the Denver Post Opera and "The Fantasticks" with the Third Eye Theatre in Denver.

JIM KANE (Mortimer) is County-Farm Editor of the Ann Arbor News. He has appeared in many AACT productions, including "Rhinceros," "The Mousetrap," "The Visit," and "Rose Tattoo." He worked for nine years with the Cleveland Playhouse and has appeared with the Black River Playhouse in Elyria, Ohio.

RUTH JOHNSON (orchestra) teaches in Wayne. She accompanied all rehearsals in addition to working with the orchestra.

President's Message,

Earlier in the year, a friend of mine, looking at the line of twenty people queued up at our box office waiting for ticket cancellations, said, "Boy, you people are really cleaning up on *Mame*, aren't you?"

My friend's naïveté about the business aspect of Ann Arbor Civic Theatre got me to thinking that perhaps sometime this year I ought to use the President's Message to clear up some possible misconceptions about how Ann Arbor Civic Theatre finances itself. So this is it. Let me address myself to three questions: Who pays the bills? What happens to the profits? And how much does it cost Civic Theatre to stage a show?

To the first question—who pays the bills?—the answer is essentially very simple. We pay them ourselves, or more accurately, our audiences pay them. Ann Arbor Civic Theatre, unlike many community theatres, is *entirely* self-supporting. In fact, we are—as far as I know—the only entirely unsubsidized theatre group in Ann Arbor. The money we spend, or at least the greater portion of it, comes from ticket sales. (A very small part of our income is derived from membership dues, rentals, etc.) In short, if we can't sell you tickets, we're out of business.

In answer to the second question—what happens to the profits?—I've got a one word answer. Nothing. Nothing happens to them because there really aren't any. Oh, in the short run we might make some profit, but in the long run we don't. We are in both a literal and figurative sense a "non-profit" organization. We strive to do the best shows we can and still to break even, to end up the season "in the black." If we are ahead on one show, chances are we'll spend it on the next. In short, we aim to finish the season sufficiently in the black to allow us to get through the summer and to start a new season. We're not in theatre to make money; in fact, if we did we would lose our non-profit corporation status.

The answer to the last question—how much does it cost to stage a show?—no doubt explains both why we are a "non-profit" organization and why our unsubsidized status is so very remarkable. The sell-out performances of *Mame*, the ones my friend thought were making a killing for us, simply enabled us to break even on the show. We spent just under \$8,000 to stage the show, and we sold just over \$8,075 worth of tickets. In other words, we had exactly estimated what we could afford to spend to produce the show, and we spent it—all of it. And bear in mind that none of that money went into salaries, save for the small salary we pay our directors. (Honorariums, really.) Then, how much does it cost us to do a show? Well, in 1970 it will average out to something like \$5,000 a show. In 1956 it was \$1,200 a show. Some of the increase is, of course, inflation, but most of it represents our spending more as we make more. I'll finish with a promise. Whatever money comes in at our boxoffice you'll later see on our stage.

Dwight W. Stevenson

.....

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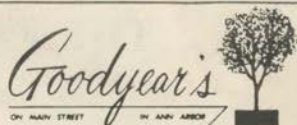
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