



Ann Arbor Civic Theatre
MainStage Productions
Presents . . .

WAIT UNTIL DARK

by Frederick Knott

directed by Fred Bock

September 23-26, 1992, at 8 p.m.

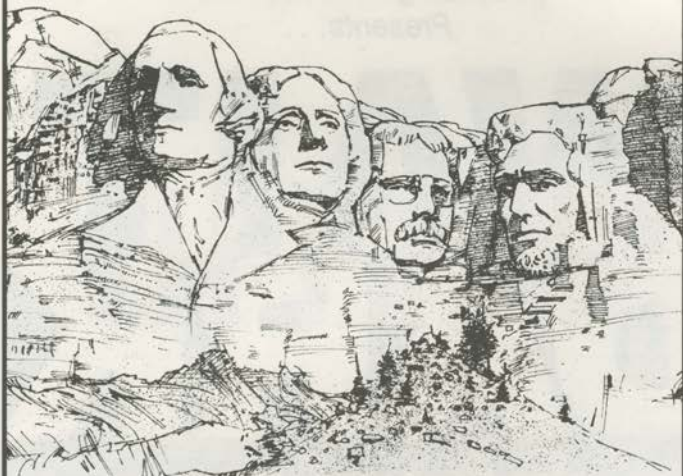
Saturday Matinee, at 2 p.m.

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AACT

Ann Arbor Civic Theatre MainStage Productions

WAIT UNTIL DARK

by Frederick Knott

directed by Fred Bock

September 23-26, 1992, 8 p.m. Saturday Matinee 2 p.m.

— LYDIA MENDELSSOHN THEATRE —

WAIT UNTIL DARK is produced by special arrangement with Samuel French, Inc.

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

The use of photographic or audio equipment is prohibited.

Director's Notes

I really feel that the play stands on its own, and I hope everyone enjoys it as much as I enjoyed putting all the pieces together.

The biggest piece for me to fit in was the accurate depiction of a blind woman. In one phone conversation with Donna Rose I learned more about the frustrations of being blind in a sighted world than I could have by reading every scrap of printed information I could find.

I would be neglectful if I didn't thank all the other people who contributed pieces to the puzzle. They are: Mr. & Mrs. Horne for driving Emily to and from rehearsals; the cast and crew for all of their hard work; Brian Cox for keeping me honest; Bonnie and Alex for picking up roadside appliances; Michelle Trame for obtaining her sister's darkroom equipment; all my friends and family for listening to my gripes when rehearsals were tough, and my bragging when they were a breeze; Kendra Dew for her photographic expertise; Wendy Wright and Susan Bellinson and the AACT staff; Jim Donnelly for a wonderful poster; Terry Donnelly for the white cane; Christine Eallerstadt and Lt. Brenda Sutton for the police procedures; and finally to anyone else that has in some way contributed to this experience. Thank you!

—Fred Bock

Synopsis of Scenes

- ACT I Scene 1: Time: Friday evening, early Autumn.
Place: A basement apartment in Greenwich Village.
- Scene 2: Time: Saturday afternoon (about 4:15 p.m.)
- Scene 3: Time: About twenty minutes later.
- ACT II Scene 1: Time: About one hour later.
- Scene 2: Time: A few minutes later.
- There will be a 15 minute intermission between acts.*

— Ann Arbor Civic Theatre's 1992-1993 Season —

EXPERIENCE EVERYTHING...WITHOUT DOING ANYTHING!

Ann Arbor Civic Theatre MainStage

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

WAIT UNTIL DARK

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

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

CINDERELLA

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

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

THE DIARY OF ANNE FRANK

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

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

MORNINGS AT SEVEN

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

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

ON THE TWENTIETH CENTURY

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

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

MASTER HAROLD AND THE BOYS

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

Ann Arbor Civic Theatre Second Stage

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

CANDIDA

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

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

LES LIASONS DANGEREUSES

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

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

BURN THIS

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

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

A MACBETH

by William Shakespeare
adapted by Charles Marowitz
directed by Dr. George Popovich
March 1, 12, 13, 18, 19, 20, 25, 26, 27, 1993

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

BLOXI BLUES

by Neil Simon — directed by Tim Morley
July 8, 9, 10, 15, 16, 17, 22, 23, 24, 1993

Name _____

City _____ State _____

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Wednesday 8 P.M.		\$71	
Thursday 8 P.M.		74	
Friday 8 P.M.		82	
Saturday 2 P.M.		65	
Saturday 8 P.M.		85	
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Wednesday 8 P.M.		\$60	
Thursday 8 P.M.		60	
Saturday 2 P.M.		60	
Subtotal			
Contribution to AACT Capital Campaign (Optional)			
Visa/MasterCard Add \$5.00 Per Subscription — Maximum Fee \$2.00 per Order			
Postage and Handling			.50
Total Payment (MainStage)			
<input type="checkbox"/> Orchestra <input type="checkbox"/> Balcony			

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Thursday 8 P.M.		\$28	
Friday 8 P.M.		28	
Saturday 8 P.M.		28	
SECOND WEEKEND			
Thursday 8 P.M.		28	
Friday 8 P.M.		28	
Saturday 8 P.M.		28	
THIRD WEEKEND			
Thursday 8 P.M.		28	
Friday 8 P.M.		28	
Saturday 8 P.M.		28	
Subtotal			
Contribution to AACT Capital Campaign (Optional)			
Visa/MC add \$5.00/Subscription — Max. Fee \$2.00/Order			
Postage and Handling			.50
Total Payment (Second Stage)			
Total Payment for Combination (Main and Second Stage)			

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FINAL TOTAL



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Make-Up/Wigs	<i>Rosemarie Rothe</i>
Photographer	<i>Fred Beutler</i>
Play Selection Committee Chair 1993-94	<i>Ric Hunt</i>
Poster Distribution	<i>POSITION OPEN</i>
Production Coordinators, Second Stage	<i>Anne Kolaczowski Magee, Martha Montoyo, Tim Morley</i>
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The Cast

Suzu	Susannah Conn
Gloria	Emily Horne
Roat	Ric Hunt
Carlino	Thom Johnson
Sam	Chris Korow
Bellhop	Larry Rusinsky

The Staff

Director	Fred Bock
Assistant Director	Brian Cox
Co-Producer	Lee Burkhardt
Co-Producer	Wayne Burkhardt
Stage Manager	Michelle Trame
Set Designer/Builder/Sound Designer	Jeff Zupan
Co-Props/Costumer	Bonnie Deroski
Co-Props/Costumer	Alexander B. Tecoma
Lighting Designer	Paul John Taylor
Make-Up Designer	Rosemarie Rothe

The Crew

Set Construction

Bill Baldwin	Bonnie Deroski	Tim Morley
Jim Barnes	Dylan DeVries	Kelly Niergarth
Fred Bock	Tom Haak	Larry Rusinsky
Wayne Burkhardt	Ric Hunt	Barb Wells
Susannah Conn	Chris Korow	

Acknowledgements

A special thank you to Donna Rose, Special Consultant for the production.

Special thanks to Robby's At The Ice House and The Gollywobbler for offering dinner discounts to AACT MainStage and Second Stage subscribers.

We would like to thank the following people for showing their support to AACT by attending the Fleet Street Benefit last May:

Judy Dow Alexander	Tom & Elaine Evans	Charles Reinhart	Anne Walker
Laurie Atwood	Erik Frederickson	James Reisinger	Anne and Miller Weisman
Susan Bellinson	Ruth Marie Hahn	Thomas Roberts	Barbara Wells
Jim Bellinson	Carolyn Lepard	Thomas Ryan	Phyllis Wright
Frederick Beutler	Robert Lovell	Ann Schriber	Wendy Wright
Wayne & Lee Burkhardt	Conrad Mason	Cliff Sheldon	Sandra Young
Margaret Casey	John Moutat	Susan Shipman	Leonard Zazula
Russell Collins	Peter Niedbala	Lisa Snapp	Jeff Zupan
Karen Collins	Mary & William Palmer	Burnette Staebler	
Deanna Dornor	Beverly Pooley	Susan Stoney	
Judge & Mrs. Odie Elden	Jennifer Poteat-Flores	TeDee Theofil	

1991-92 Play Selection Committee Members

This committee is responsible for our fabulous 1992-93 MainStage season

Chairman: David Burkam

Kathi Genik
Wendy Hiller
Ric Hunt
Dan Kitowski
Anne Kolaczowski Magee,
Judy Ripple
Brad Roberts

Wendy Wright—V.P. of Artistic Coordination, 1991-92

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Edwina Fidler	Runelda Medrano	Phyllis Wright

About The Cast

SUSANNAH CONN (Susy) has appeared as Annie in the Jackson Community College production of ANNIE, as the wife in the Central Michigan University production of THE PROBLEM, as Dorkas in SEVEN BRIDES FOR SEVEN BROTHERS, and Hedy La Rue in HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING, both at Saline High School.

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

EMILY HORNE (Gloria) is a fifth-grader at Emerson School in Ann Arbor. 18 months ago she played the role of Lucy in the Young People's Theater production of THE LION, THE WITCH, AND THE WARDROBE. Last fall she appeared in the world premiere production of WHITE AS SNOW, RED AS BLOOD at Eastern Michigan University. Other plays include BUGSY MALONE and A FEW SECONDS LEFT. Her special love is musical theatre—especially Andrew Lloyd Webber musicals. At first Emily tried acting just for a new experience, but now she really likes "being someone else" and "the feeling you get up on stage."

J. RICARDO HUNT (Harry Roat, Jr.) has appeared in AACT productions of FENCES, THE MUSICAL COMEDY MURDERS OF 1940, and AIN'T MISBEHAVIN'. Ric took the duties of Assistant Director for last season's Second Stage production of CRIMES OF THE HEART. He is also a member of the Goodtime Players, a travelling repertory company that performs children's theatre for area schools. Ric produced SLEEPING BEAUTY for Ann Arbor Junior Theatre last spring.

THOM JOHNSON "TJ" (Carlino) most recently appeared in AACT's FOOL FOR LOVE and last year's THE FOREIGNER. He has done lots of stuff for AACT—lighting design, directing, flushing out the boiler at the old building, etc, but acting is his favorite, and in this show he gets to work again with Larry. The two of them worked together as the Sheriff and Deputy in THE RAINMAKER, TJ's first play at AACT.

LARRY RUSINSKY (Mike) is no newcomer to the stage. Since 1973 he has been involved in 32 shows, including most recently, WAITING FOR GODOT, THE DEATH & LIFE OF SNEAKY FITCH, and A DAY IN THE DEATH OF JOE EGG, for which he won the 1991 Ann Arbor News Best Actor in a Drama "award." He is the new AACT librarian, is a big fan of Looney Tunes and Alfred Hitchcock, and enjoys collecting tacky salt and pepper shakers in his spare time.

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About The Staff

FRED BOCK (Director) says that although this is his directorial debut for AACT, he couldn't have worked with a better cast or crew to make his job so easy. He has appeared in several shows at AACT including OLIVER!, THE MOUSETRAP, THE FOREIGNER, and BRIGHTON BEACH MEMOIRS. While getting his Bachelor's degree from E.M.U., he appeared in, stage managed, or directed 22 productions. Fred is currently a free-lance Assistant Director for the Channel 50 10 'o clock news, and takes on any job in television, film, or theater that pays!

LEE BURKHARDT (Co-Producer) is trying yet another aspect of theatre life by being involved in this show in this way. She has previously served as Assistant to the Director of SWEET CHARITY, Co-Costumer for SNEAKY FITCH, for which she and Kathi Genik won Best Costumes in a 1991-2 AACT Second Stage production, and has helped with costumes on many MainStage and Second Stage Shows. She is AACT's Vice President for Administration as well as Costume Superintendent.

WAYNE BURKHARDT (Co-Producer) joined Civic Theatre in 1988 and became the scene shop manager soon after. He has worked on the behind-the-scenes production of a majority of the plays since then. Wayne has also been involved in producing plays, in many backstage crew activities, in the building of sets, and has done a few walk-on parts, but his real interest in getting the production technically ready to go. Wayne was the liaison for the renovation of our wonderful new theatre building, presently holds the position of Building Manager, still manages the scene shop, is chair for special effects, serves as Vice President for production, participates on a number of committees, and continues to assist in the renovation projects. He calls it a busy and rewarding way to spend one's time. Come and join him and you, too, can have fun!

BRIAN COX (Assistant Director) Brian's theater experience includes appearances in AACT's AH, WILDERNESS, and RIMERS OF ELDRITCH; the Saline Area Players' CACTUS FLOWER and THE MIRACLE WORKER; and the Dexter Players' ARSENIC AND OLD LACE. He directed Saline's PLAZA SUITE and was assistant director for Civic's THE DEATH AND LIFE OF SNEAKY FITCH. He enjoys playing the saxophone and skiing.

BONNIE DEROSKI (Props & Costumes) is the founder of Acting*Like*Kids, an on-camera acting workshop for children and information resource for parents of kids in show business. At AACT, Bonnie has worked in various roles and responsibilities on HOUSE OF BLUE LEAVES, PLAYBOY OF THE WESTERN WORLD, FIFTH OF JULY and RIMERS OF ELDRICH. Bonnie has been involved in Second Stage play selection, and she can often be seen ushering, taking tickets, and peddling popcorn. Bonnie is proud to be working as nanny for two Salem Township preschoolers, Lauren and Ryan.



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DONNA ROSE (Special Consultant) is technical advisor for the play. Blind herself, she is currently a doctoral student at the University of Michigan studying to earn a dual Ph.D. in Social Work and Sociology. She devotes much of her personal and professional time as a social worker working with people who are blind. She is a Commissioner on the Ann Arbor Commission on Disability Issues, as well as many other community advisory groups.

ROSEMARIE ROTHE (Make-up) is looking forward to her second year as Make-up Chair for AACT and her 9th year doing make-up for the organization. Last year was a busy one, as she did make-up for SWEET CHARITY, THE MAN WHO CAME TO DINNER, FENCES, SWEENEY TODD, and LEND ME A TENOR. When not working on a show for AACT, she finds the time to continue work on her Doctorate Degree at Wayne State University and to travel.

ALEXANDER B. TECOMA (Props & Costumes) is currently employed by EMU where he teaches costume technology and manages the costume shop. He received his M.F.A. in Costume Design and Technology from the Univ. of Illinois. Alex most recently designed TINTYPES, AMADEUS, and ANYTHING GOES at EMU. He has also worked with the Santa Fe Opera, Colorado Shakespeare Festival, American Players Theatre, and Illinois Repertory Theatre where he designed TROJAN WOMEN, SHE LOVES ME, and ARMS AND THE MAN.

PAUL JOHN TAYLOR (Lighting Designer) is a senior in Theatre Arts at Eastern Michigan University, where he has studied acting, directing, and design, and from whence he hopes to graduate in 1993. He recently founded Lyon Civic Theatre in South Lyon, and serves as President of the Board of Directors. Designing lights for WAIT UNTIL DARK is Paul's first experience working with Ann Arbor Civic Theatre. He hopes to do more with AACT in the future and he has even higher hopes that the new Mendelssohn lighting system works right on it's first major "test-run."

MICHELLE TRAME (Stage Manager) has been involved with such groups as the Michigan Opera Theatre, AACT, the Wild Swan Theatre, and the Virginia Opera. She has appeared on stage as Muriel in AH, WILDERNESS, Eva Jackson in RIMERS OF ELDRITCH, and Jane Stanley in THE MAN WHO CAME TO DINNER. Last season she served as AACT's Program Editor. She is enjoying fixing up her new "older" home and is finalizing plans for a Christmas wedding.

JEFF ZUPAN (Set Designer/Builder, Sound Designer) has most recently designed sets for AACT's THE MOUSETRAP, and the award-winning MUSICAL COMEDY MURDERS OF 1940. In addition to building sets, Jeff also stage manages, does lighting and sound, and sits on Civic's Board of Directors. He has even appeared on stage for AACT, as well as in Saline and Dexter.



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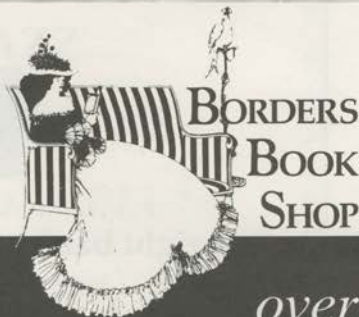
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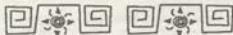
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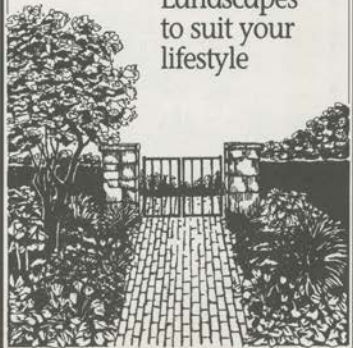
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