

STRIVING FOR EXCELLENCE

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A HISTORY OF THEATER  
AT  
THE UNIVERSITY OF DETROIT  
1880-1997

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Volume I

Edited, written, and compiled  
by  
Delvin W. Johnston

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PART I

UNIVERSITY OF DETROIT THEATER

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THE

DRAMA CLUBS AND THEATER SOCIETY

YEARS

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1880 THROUGH 1950

TABLE OF CONTENTS

I.	Part I	1880 - 1950	The Club Years	
		Theater Show Roster		2
		Individual Show Specimens		5 - 60
II.	Part II	1950 - 1971	Theatre as a University Department	
		List of Directors		61
		Roster of Shows		62 - 65
		Individual Show Specimens		66 - 164
III.	The Theatre Company	1972 - Present		
		Roster of Shows by Season		166 - 170
		Roster of Shows - Listed Alphabetically		171 - 174
		Individual Show Specimens		175 - 320
Appendix A		Roster of Non-Scheduled Performances		
Appendix B		Awards to the Theatre Company and Personnel		
Appendix C.		Location of the Theatres of the Theatre Company		

THEATER SHOW ROSTER-THROUGH 1950

Early Years:

1880	Elma, The Druid Martyr	5
1894	The Reward Of Treachery	6
1895	The Triumph Of Justice	7
1898	Trial Scene From "The Merchant Of Venice"	8
	The Rime Of The Ancient Mariner	8
1919/1920		
	The Upper Room	9
	As You Like It	10
1920/1921		
	The Desired Of All Nations	11
	Nazarene	12
1921/1922		
	The Third Floor Back	13
1922/1923		
	The Whiteheaded Boy	14
	Grumpy	15
	Seven Keys To Baldpate	16
1923/1924		
	Officer 666	17
	Twelfth Night	18
1924/1925		
	The Clod	19
	Entr' Acte	20
	The New World	21
1925/1926		
	Butterflies	22
1926/1927		
	Merry-Ann	23
1927/1928		
	Aces Wild	24
1928/1929		
	Hoofs, My Dear	25
1929/1930		
	Hello Stranger	26
	Two Gentlemen From Chicago	27
	The Dear Departed	27
	The Monkey's Paw	28
1930/1931		
	Holiday	29
1932/1933		
	A Lot Of Fields	30
	Ah Yes, Matrimony	30
	It Will Be Alright on The Night	30
	A Pair Of Lunatics	30
	The Green Chartreuse	30

THEATER SHOW ROSTER - THROUGH 1971

1933/1934	Wedding Bells	31
1934/1935	The Dullard	32
	Those Who Wait	32
	The Unnamed .....	32
1935/1936	A Merry Death	33
	Murdered Alive	34
1936/1937	Operator Please	35
	Whistling 'Round The Bend	35
	And So It Goes	35
	Retribution	35
1937/1938	A Unicorn And A Fish	36
	Sunset By Slantsky	36
	Ten Room Cottage	36
	So We'll Just Pretend	37
1938/1939	The Royal Fourflush	38
	Sacrifice	38
	The Lover's Return	38
	It Took A Woman	39
	Allison's Lad	39
	The Terrible Meek	39
1939/1940	The Bandit Father	40
	Foiled By An Alphabet	40
	Last Installment	40
	The Taming Of The Shrew	41
	It Could Happen Anywhere	41
	The Winner	41
	Always Tommorrow	41
1940/1941	Merchant Of Venice	42
1941/1942	Twelfth Night	43
	Little Women	44
	The Late Christopher Bean	45
1942/1943	The Lady Of Lyons	46

1943/1944	Journey's End	47
	Watch On The Rhine	47
	The Women	47
	Blithe Spirit	47
	Privates Lives	47
	Wuthering Heights	47

THEATER SHOW ROSTER - THROUGH 1950

1944/1945	Jane Eyre	48
1945/1946	Indian Summer	49
	There's Something I've Got To Tell You	50
1946/1947	George Washington Slept Here	51
	The Second Mrs. Tangueray	52
1947/1948	Spring Dance	53
	Winterset	54
1948/1949	The Hasty Heart	55
	File	56
	Macbeth	56
	The Passion Play	57
1949/1950	Papa Is All	58
	Othello	59
	The Romancers	60

THE DETROIT COLLEGE:

Show Date: December 29, 1880

Title: ELMA, THE DRUID MARTYR

Written by unknown

# Performances 1 Where: The Detroit Opera House

Director: Mr. Conway, S.J.

Melodramatic Accompaniment: Spiels Orchestra under the direction  
of Professor Gerold of Cincinnati, O.

Prologue: Mr. Egbert Field

Costumes: Miss Baines & J. B. Loranger

Performers: J.W. Kearns, G.E. Parker, B.A. Nolan, T.C. McKeogh,  
C.J. McGough, J.F. Kramer, F.E. Parker, J.E. Conahan, J.J.  
Gore, C.S. McDonald, R.L. Hennes, J.E. Lacroix, F. Berschbach,  
J.C. Elliott, F.J. Willett, and J.S. Purcell,

Druid Bards: Frank A. Frumviller, Theo. A. Schulte, Wm. A. Reaney,  
Hugo Gilmartin, Conrad Spohr, Geo. E. Kramer,  
Edward J. Stapleton, Willie J. St. Aubin,  
Fred S. Gilmartin, O'Brien Atkinson, Egbert Field,  
Charles Palms, and William Walsh.

Comments: This play was presented by students of the Detroit College for the benefit of St. Vincent's Orphan Asylum. The ticket price was \$ .50 and the performance ran from 8:00 PM to 12:00 AM with three intermissions.

The presentation of this play was made possible through the efforts of a group of students who first got together in 1878 to read and produce plays for their own amusement.

The staging of ELMA and a subsequent very unfavorable review of the play in the Detroit Evening News (entitled "Theatrical Nightmare at the Detroit") set off a storm of controversy with the Evening News being accused of being "anti-Irish and anti-Catholic." For a more complete account of this debate, see Part I of History of Theater at U-D.

CLAY CLEMENT DRAMATIC CLUB: DETROIT COLLEGE

Show Date: April 4, 1894

Title: THE REWARD OF TREACHERY

Written by Rev. Hind S.J.

# Performances 1 Where: Parochial School Hall

Director Mr. Harrington S.J.

Set Design:

Costume Design:

Student Director:

Stage Manager:

Performers: unknown

Comments: Notes say that the CLAY CLEMENT DRAMATIC CLUB was formed on Nov 14, 1892 by Rev. Magivney, S.J. to provide the students with an outlet for their need to perform the literature they had been studying. It was restricted to the three upper classes and 15 students were the initial members. They approved a "constitution, by-laws, and appointed a committee on plays."

The first play open to the public was this "The Reward of Treachery" in 1894. Played with "remarkable success before a (paid) delighted audience" of 350 (\$ .25 admission)

A note in the archive reads: "Notes on additional plays, rehearsals, etc. from this date to April 17, 1903, "The House of St. Quentin" All this material on xerox."

(So far, no note on who or what this Clay Clement could have been AND no further information on these productions have been found.)



THE CLAY CLEMENT DRAMATIC CLUB: DETROIT COLLEGE

Show Date: Jan 2, 1895

Title: THE TRIUMPH OF JUSTICE

Written by unknown

# Performances 1 Where: Parochial School Hall

Director: Mr. Harrington, S. J. (Faculty Director)

Designer: Brother J. Louis, S.J.

Builder: Brother J. Louis, S.J.

Student Director:

Stage Manager:

Performers: F. Atkinson, J. Noeker, H. Schaefer, J. Merdian,  
C. Pernin, T. Hennes, G. Kummer, A. Cook, E. O'Brien.

Comments: VN (2-22-28 History of U-D) "... a melodrama in three acts was presented by the students in the Parochial school Hall. The scenery was wonderful, the play quite good, the audience quite small. Scenery was by Brother J. Louis, S.J. who came to U-D the previous November (1894) just for this play."

THE DETROIT COLLEGE: SHOW ROSTER

Show Date: May 11, 1898

Title: TRIAL SCENE FROM THE MERCHANT OF VENICE

Written by William Shakespeare

# Performances 1 Where: Harmonie Hotel - Detroit  
8:00 P.M.

Director: Not Listed

Performers: John Linskey, William T. Power, William E. Keane,  
Joseph A. Davis, John Walsh, Thos McGoldrick, Hugo Stratman as  
SHYLOCK: Fred V. Burnham, Thos Hussey, John Jantz as PORTIA:  
J. Francis Ryan, Ignatius O'Brien, and Michael Moynihan.

On the same Show:

Dramatic Reading of THE RIME OF THE ANCIENT MARINER

Narrator: Thos. McGoldrick

Wedding Guest: John Walsh

Spirit Voices: Harry Ryan  
George Seymour

Ancient Mariner: Charles Benson

The program also included:

- an overture ("The Brownies" by Douglas) performed by the College Orchestra,
- a quartette ("Fest March" by Kern) performed by the Glee Club,
- and a waltz ("Fille 'Amour" by Bennet) performed by the Mandolin and Guitar Club.

THE PHILOMATHIC SOCIETY:

Season -19/20- Show Dates from: April 11, 12, 13, 14, 1920

Title: THE UPPER ROOM

Written by Prof. Charlemagne Kohler

# Performances 4 Where: Elks Temple (2) Palm Sunday & Monday  
St. Vincents Hall (2) Holy Tuesday &  
Wednesday

Directed by: Prof. Charlemagne Kohler - Elocution Professor - UofD

Performers: Maurice F. Ronayne (Lit`20), Joseph Wallich,

Hurd Guiney, DeLancy Haven, Thomas Petzold, Harold J. Roach,

Leo J. McHugh, and the women of the Ladies Sodality of St.

Aloysius.

Comments: By all accounts the Star of this excellent production was senior Lit student Maurice F. Ronayne ('20) playing the role of Judas. This production played during Passion Week. Mr. Ronayne had won the Elocution Award in the Spring of 1919 (Shylock's Soliloquy) and was the Philomathic Club President for the year 1919-1920. His strong voice challenged his fellow actors to reach a higher excellence. (VN 4-21-20)

Prior to the final production on Wednesday, Mr. Ronayne felt poorly but went on with the show and had his usual fine performance. Following the show he collapsed with a nervous breakdown and then died on Easter Morning (4-18-20) with what was described as a "nervous heart." He is buried in Mt. Olivet Cemetery in Detroit.

It seems to me that the manner of Maurice Ronayne's death is what every actor, if given a choice, would want for themselves: coming after the last act of the last performance. And, it's also what we expect every director would demand: total commitment to a role letting nothing interfere with the actors completion of the task assigned.

Maurice, my hat is off to you! You are and will be remembered.

THESPIAN CLUB: SHOW ROSTER

Season: 1920 Show Dates: April 21, 1920

Title: AS YOU LIKE IT

Written by William Shakespeare

# Performances 1 Where: Orchestra Hall

Director: Prof. Koehler (Elocution Professor - UofD)

Performers: Miss Hazel Moran (Law '22), Leo A. Hogue (C&F '22), Francis A. Long, John W. Babcock, John J. Curran, Walter T. Ellis, Simeon J. Miner, Joseph C. Wallich, John J. Gilmore, Wendell V. Hall, Charlemagne Koehler as "Touchstone" the Fool, John R. Monaghan, DeLancy C. Haven, Paul O'L Buckley, Catherine Goodwin, Esther L. Anhut, and Anna M. Hackett.

Comments: "Miss Moran's portrayal of 'Rosalind' was rated by Prof. Koehler as being of a professional caliber despite the fact that it was her first appearance on stage." (Alumnus, Jan, 1931)

VN "... exceeding the fondest expectations... Miss Moran is a star. Space will not permit dwelling on the excellent work of all the other characters. But it may be said here that each student acquitted himself splendidly. It is earnestly hoped that those in charge may be able to put on the play again soon in the city as well as in nearby cities..."

The Play was performed under the auspices and control of, and with all proceeds going to, the University Athletic Association.

THE THESPIAN CLUB: SHOW ROSTER

Season 20/21 Show Dates: Dec 19, 1920 - St. Vincents Hall (2)  
Dec 21, 1920 - Elks Temple (2)

Title: THE DESIRED OF ALL NATIONS

Written by Charlemagne Kohler

# Performances 4

Director: Charlemagne Koehler

Set Design: Charlemagne Koehler

Costume Design: Charlemagne Koehler

Student Director:

Stage Manager:

Performers: Joseph Wallich, John Troester, John Monaghan,  
Phil Neudeck, Kenneth Cassidy, Phil Malarney, Bernard Ryan,  
Arthur Diedrich, Leo J. McHugh, Emmett Collins, and the Young  
Ladies Sodality of St. Aloysius.

Comments: Catholic Choral Club of Detroit (150 voices) performed as  
background for this production.

THESPIAN CLUB: SHOW ROSTER

Season: -20/21- Show Dates: March 18, 19, 20, 1921

Title: NAZARENE

Written by Prof Charlemagne Koehler

# Performances 3 Where: Elks Temple  
Tickets: \$2.00, \$1.50. \$1.00

Director: Prof Koehler

Performers: Wendell Hall as `Judas', John Monaghan as `Peter,'  
Hazel Moran, Esther Anhut, Florence Lahey, Clementine DuPont,  
George Curran, Noreen Pohl, Ray Clancy, George Dennis,  
Phillip Malarney, Eugene Devlin, Emmett Collins, Kenneth Cassidy,  
Charles Weber, Arthur Diedrich, Donald J. Donahue, Thomas Petzold,  
John R. Monaghan, Phillip Nudeck, and Alan R. Devine.

Comments: Vn 3-23-21 "`NAZARENE' IS BEST"

THE UNIVERSITY THEATER: SHOW ROSTER

Season -21/22- Show Dates Feb 22, 23, 1922 (Evening and  
matinee)

Title: THE THIRD FLOOR BACK

Written by Jerome K. Jerome

# Performances 4 Where: Opened at Holy Redeemer Hall

Director: Winniet P. Wright (also listed as Theater Director)

Publicity: Joe Costello Stage Manager: Emmett Collins

Ticket Sales: John Flannery Lighting: Jim Flynn

Performers: Margaret Sage Buchannan, Florence M. Leahy,

Florence Bourke, Lucile Walker, Esther Anhut, Cecile Dacey,

DeLancy Haven, Henry R. MacCartney, Sheldon Smith, Gene Devlin,

George Curran, and Wynn P. Wright as "the Stranger."

Comments: Subsequently this play also played the Garrick Theater -  
Detroit on Saturday, March 4, 1922, as well as performances in  
Monroe, Pontiac, Windsor, Bay City, Saginaw and Flint.

This play was originally written in England as a farewell vehicle for  
Sir Johnston Forbes-Robertson, renowned of the English Theater, to  
make a final visit to all the provinces.

This production also marked the debut of the U-D Little Symphony  
under director Julian Winterhalter, himself a U-D student. Modeled  
after the Little Symphony of the Russian Ballet it was the first of  
its type at any college or university.

N.B. For a more complete discussion of the formation of The  
University Theater and this production see Part 1, HISTORY OF THEATER  
AT U-D.

UNIVERSITY THEATER: SHOW ROSTER

Season: -22/23- Show Dates: Nov 17, 18, 1922

Title: THE WHITEHEADED BOY

Written by Lennox Robinson

# Performances 2 Where: Holy Redeemer Auditorium

Director: Wynn P. Wright (Little Theater Director)

Performers: Margaret Farrell, Henry P. McCarthy, J.A. Logan,  
Catherine I. Colligan, Cecile Dacey, Ruth M. Kelly,  
Francis A. Nolan, Joseph R. Byrne, John J. Hogue,  
Florence Leahy Pohl, Marion E. Delaney, Margaret Sage Buchannan.

Comments: No reviews found



UNIVERSITY THEATER: SHOW ROSTER

Season: -22/23- Show Dates: Feb 9, 10, 1923

Title: GRUMPY

Written by

# Performances 3 Where: Holy Redeemer Auditorium

Director: Wynn P. Wright

Performers: Joseph J. O'Brien, John Collins, Francis J. O'Reilly,  
Gene Devlin, George F. Curren, Paul Casault, Joseph R. Byrne,  
Raymond Clancy, Misbel Rice, Mary A. Devoney, Lucille Walker,  
and Cecile Walker.

Comments: No Review In File or the Varsity News.

UNIVERSITY THEATER: SHOW ROSTER

Season: -22/23- Show Date: May 12, 1922

Title: SEVEN KEYS TO BALDPATE

Written by unknown

# Performances 1 Where: Orchestra Hall

Director: Frederick Kaufman (Dir of Bonstelle Company)

Performers: Wendell Hall, LaVerne West, John Collins,  
Paul Cosault, Cecile M. Dacey, Margaret S. Buchanan,  
Fred E. Kaufman, Ruth M. Kelly, Charles J. Pastor, Phillip Neudeck,  
Walter Perkins, Francis J. O'Reilly, Leo A. Dougher,  
and Eugene W. Secord.

Comments: The Varsity News article of the day says the production was very well received but gave no specifics beyond the fact that this was "easily the most expensive play to date."

Mr. Frederick Kaufman was brought in from the Bonstelle Theater Company to direct this play as replacement for Winn Wright who left after an apparent artistic conflict with the University. From this point on, theater at U-D was brought back under University control with appointed Faculty Moderators and eventually a Faculty Chairman.

N.B. For a more complete discussion of this change of policy and the real reasons behind it, see Part II of The History of Theater at The University of Detroit.

THE UNIVERSITY PLAYERS: SHOW ROSTER

Season -23/24- Show Dates: November 24, 1923

Name: OFFICER 666

Written by Austin MacHugh

# Performances 1 Where Orchestra Hall

Director: Francis J. McCabe (Director of the Players)

Performers: Francis O'Reilley, Fred Kaufman, Edward Kelly,  
John Collins, Cecile Dacey, Ruth Munson, Gene Devlin,  
Maude K. Krauel, Gervase Magrum, John George Slevin,  
John Trudeau, Edward Rotarius, Eugene Doonan, Frank Hennes.

Comments: Rev William Cogley, S.J. (Dean of A&S, Moderator)

"Selection (of the play) was made because it was the desire of the organization to produce a light American comedy." ('24 Yearbook)

Note: Program in Archives

No reviews in Varsity News

THE UNIVERSITY PLAYERS: SHOW ROSTER

Season -23/24- Show Date: February 23, 1924

Title: TWELFTH NIGHT

Written by William Shakespeare

# Performances 4 Where: IHM Auditorium-Monroe (3)  
Orchestra Hall (1)

Director: Francis J. McCabe

Music supplied by The Detroit Symphony Trio

Performers: Roselyn Davidson, Clement Singer, Edward Rotarius, Laurence Henderson, Paul Kenny, Gervase Magrum, Maude K. Krauele, Ray F. Griese, Clarence Donovan, Edward Kelly, Marguerite Zilske, Ambrose Singer, John George Slevin, P. Ralph Miller, Frank Hennes, Laurence Carolyn, Mildred Gleason, Dolores Haley, Daniel Sheeran, James P. Falvey, and John McIntosh.

Comments: Per Director McCabe this particular play was chosen for production because it demanded a large cast and "would give everyone a chance to get up on the stage."(VN)

(VN) Staff "The well-filled house, which witnessed Saturday evening's performance of TWELFTH NIGHT at Orchestra Hall, were treated to wholesome generosity of finished acting and pleasing comedy. Striking evidences of painstaking preparation, coupled with a deal of rising talent, were noted throughout the five acts...

"In the major roles, Roselyn Davidson (Viola) and Edward Kelly, as Malvolio, took the evenings honors, with Margaret Zilske, as Oliva, and Gervase Magrum, playing the role Sir Toby, tipster par excellence, coming next in order... Maude Kraule, deserves honorable mention. Ray Griese took off the timid Sir Andrew in 'timorous tones' which seemed to go well with the auditors.

"The success achieved by the University students... marks another step towards the building up of a well-known and accomplished group of players. To Francis McCabe, play director, a large portion of the credit is due."

UNIVERSITY PLAYERS -

Season -24/25- Show Date: December 5 and 7, 1924  
Title: THE CLOD

Written by Lewis Beach

# Performances 4 Where: Annunciation Hall

Director Professor Daniel E. Sullivan

Tech Director:

Costume Design:

Stage Manager:

Performers: Frank Hennes, Clara Chill, Charles Castellano,  
LaVerne LaSeau, and John Trudeau.

This play, "THE CLOD," was a Harvard Prize Winner.

Comments: VN John George Slevin " `THE CLOD' by Lewis Beach, was a story of the Civil War days. Although well acted, its climax was far-fetched. It does not seem natural that a woman would commit murder because a Southern soldier who had demanded food of her, did not like the fare she gave him. `To hold a mirror up to nature' is as much the business of the playwright as of the actors. This Beach did not quite do.

"Had it not been for the superb work of the cast in THE CLOD, the play would have been a frost. Perhaps the best performance was that of Frank Hennes, who, with a prodigality of voice and gesture, was very convincing as a blustering bully of a southern sergeant. Miss Clara Chill and Charles Castellano handled their parts with intelligence. LaVerne LaSeau rendered the lines of the wounded Northern soldier very effectively. John Trudeau, as a wearer of the gray, did well. He had improved since he was last seen treading the boards.

"On the whole, the work of the University Players reflected credit on the University. In most instances they made the play more interesting than most amateurs would in like circumstances."

UNIVERSITY PLAYERS -

Season -24/25- Show Date: December 5 and 7, 1924

Title: ENTR' ACTE (BETWEEN THE ACTS)

Written by Marie McWilliams

# Performances 4 Where: Annunciation Hall

Director: Professor Daniel E. Sullivan

Set Design:

Costume Design:

Student Director:

Stage Manager:

Performers: William Ronayne, Miss Albertine Schmidtke,  
and Miss Elizabeth McBride

Comments: John George Slevin (VN) Dec 17, 1924

"ENTR' ACTE, a triangular love affair built around the characters of Romeo, Juliet, and Carmen, that an aspiring dramatist is supposed to have written into a playlet being rehearsed by three society people, was indeed entertaining.

"Mary MacMillan, the authoress, has a deft touch, especially in dialogue, that wins over her audience immediately. The Romeo of William Ronayne was a difficult part, but this young man handled it with an ease of manner not usually found in a production of this kind. He was assisted by Miss Albertine Schmidtke, who sang very well and by Miss Elizabeth McBride.

"Entertaining though ENTR' ACTE was, yet it seemed out of place in the field of college dramatics. The method in which one of the parts was enacted was distinctly distasteful to this reviewer."

UNIVERSITY PLAYERS -

Season -24/25- Show Date: December 5 and 7, 1924

Title: THE NEW WORLD

Written by J. M. Barrie

# Performances 4 Where: Annunciation Hall

Director: Professor Daniel E. Sullivan

Set Design:

Costume Design:

Stage Manager:

Performers: Roselyn Davidson, Edward Kelly, Martin Bruton,

Ruth Munson,

Comments: J.M Barrie's THE NEW WORLD, a play dealing with the English aborance for any show of affection between father and son, was received by the audience with more enthusiasm than the other two.

"Miss Roselyn Davidson spoke her lines with much sympathy and understanding, but she seemed too refreshingly young for her part. Grease paint and powder proved quite ineffective in adding to her years. Edward Kelly, while he disported himself with credit as second 'left'nant' in His Majesty's forces, did not reach the mark he set for himself in OFFICER 666 and TWELFTH NIGHT.

"Martin Bruton did not fit his part as well as the part seemed to fit him. There were possibilities in it which Mr. Bruton fell short of realizing. Still, considering that it was his first appearance, this gentleman gave evidence of an intelligent reading of lines. Miss Ruth Munson was her flapperish self and effectively so as the daughter. We would like to see Miss Munson in a bigger part. It is evident that she has histrionic talent worthy of more than a 'bit'

The U-D High School Orchestra under the direction of Professor D'Avignon Morel, rendered several selections most pleasingly. Praise is due to the technicians, who never missed a cue."

THE UNIVERSITY PLAYERS: SHOW ROSTER

Season -25/26- Show Dates: April 24, 1926

Title: BUTTERFLIES

Written by Henry Guy Carleton

# Performances 1 Where: Orchestra Hall

Director: C. Baldwin Bacon

Moderator: Rev. J.J. Horst, S.J. (Dean A&S U-D)

Set Design:

Student Director:

Stage Manager:

Performers: Daniel M. Sunday, Edward Kelley, Roselyn Davidson  
William Wagner, Donald MacFarlane, Dorothy Look, Francis Crane,  
Constance Maier, Hodge Roselyn Davidson, William Gregory, and  
James Bellaimy.

Comments: Per Father Horst, S.J.: "... a comedy, light and replete  
with characters suited for amateur presentation..."



UNION OPERA THEATER: SHOW ROSTER

Season -1926-1927- Date (From) Dec 19, 1926 to Dec 25, 1926  
(Admission \$1.00 - \$2.50)

Title: MERRY-ANN

# Performances 9 Where: Shubert Theater - Detroit

Director: John Harwood (Paid through the Shubert Organization)

Music by Paul Madera Mertz Lyrics by Ange Lorenzo (Law)  
James S. Pooler

Book: James Silas Pooler (Senior C&F) and P.Ralph Miller(Ed:VN)

Assistant Musical Director: Hans Fry (Paid Position)

President of Union: Alan Devine (Paid Position)

Assistant to Mr. Harwood: Charlie Fink

Director of Dance and Chorus: Max Schenk (Paid position)

General Chairman: Cornelius F. McIntyre (Senior A&S)

Stage Manager: Miss Louise Gilbert

Performers: Cast of 50, all male students of U-D, including as  
"Miss Merry Ann" sophomore Eric Carlson and Tom McLaughlin playing  
"Toughie."

Notes: Len G. Shaw (DPP) "Last but by no means least in the numerous groups of institutions where the presentation of a play of student origin is one of the yearly items of importance, the University of Detroit submitted its initial production for the consideration of an enthusiastic outpouring at the Shubert-Detroit Sunday evening. It seemed to be the unanimous verdict that everyone in any way connected with the venture had acquitted himself with credit.

"The performance moved with professional celerity... Paul Mertz has trimmed all this with tunes that are easy to listen to. Mertz reveals a distinct flair for catchy composition..."

"All of these, and many more are rendered with the assistance of an ensemble of 'ladies' and young men who seemed to get as much fun out of their work Sunday night as the customers did in watching them. They danced agreeably, and if the illusion of femininity was not complete in every instance it merely served to add to the merriment..."

"MERRY-ANN will be on view for the rest of the week. It is recommended as cheerful Christmas fare that will awaken campus memories, and otherwise entertain."

THE UNIVERSITY OF DETROIT UNION OPERAS: SHOW ROSTER

Season -27/28- Show Date: Dec 18, 1927 to Jan 1, 1928

Title: ACES WILD

Book and Lyrics by James S. Pooler

Music by Frederick Bergin

# Performances 19 Where: Shubert-Lafayette

Director: John Harwood

Choreographer: Max Scheck

Musical Director: Hans Frey

Major Speaking Roles: Edward Hinkley, Parnell Loranger, Adolph Traverse, James P. Monaghan, Daniel Horgen, Miles McMillan, John Galbo, Donal Schilling, Eric Carlson, James Bellamey, Owen Pauline, James C. Shea, Vincent Roberts, Bernard Monaghan, William Pervis, and Frederick Rivard.

Comments: VN reports that the Show for the two week run attracted 20,000 paid attendance. They report that the Union gained a net profit of approximately \$600.00 to \$1,000.00.

Notes: Len G. Shaw (DFP) "Any doubts they may have harbored as to the success of their second venture into the field of musical comedy must have been speedily dissipated Sunday evening as the sponsors of ACES WILD listened to the applause which greeted their efforts. All the way from librettist, lyricist, and composer down to the least important of the ensemble; a clean hit was scored.

"Some of the principals are familiar from last season's University of Detroit play, others are newcomers of promise. Romance finds its exemplars in Owen Pauline... and Eric Carlson. Pauline has a fine voice and a pleasing stage presence, and Carlson meets all the demands as the lady in the case. Eric McMillan, a bit remindful of Walter Catlett, knows how to put his lines across in true professional style. His career will be worth watching... John Galbo, as the blackface follower of Getter, is a mirthful meke, and James Bellamey is always good for laugh as a passionate senorita...

"ACES WILD' is more pretentious than the average college production, both as to score and lyrics that have a meaning. Not a song but bears repeating, and several of them will be whistled widely before the week has passed...

"ACES WILD' will continue through the week at the Shubert Lafayette."

THE UNIVERSITY OF DETROIT UNION OPERAS:

Season -28/29- Show Date: April 28 - May 4, 1929-Temple Theater  
May 10, 11, 12, 1929 -Wilson Theater

Title: HOOFS, MY DEAR

Book and Lyrics by James S. Pooler

Music by Fred Bergin

# Performances 10 Where: Temple and Wilson Theaters

Staged by: Frank B. Wells

Dances and Ensembles by William McGurn

Musical Direction by Thomas Burke

Opera Committee Chairman John Huetteman

Performers: John Ratcliffe, Henry Annas, John Galbo,  
Jotrinda Chowdbury, Sidney Solomon, David Leahy, Thomas Roden,  
Flavius Brooke, Frank Kelly, Jack Teubert, George Morris,  
Edward Corbett, Robert Stefanowski, Frank Brady, Clyde Jilbert,  
Bert Rossman, Richard Harpham, Norton Brown, James Doman,  
Louis Estrada, Gabriel O'Connor, Denton Fox, Jack Gleeson,  
William Guina, Clarence Peterson, Phillip Zoufal, Don Schilling,  
John DeMonnik, Robert Stefanowski, Jack Elliott, Alvin Staub,  
Donald Roberts, Charles Crispo, Edmund Schmidt, John Angel,  
Neil Collins, Eli Grossman, Charlie Jenkins, Al Cohan,  
Bob Lemereaux, and Joe Ameredio.

Comments: Original anotated script in the University Archives.

THE UNIVERSITY OF DETROIT UNION OPERAS:

Season -29/30- Show Date: Sunday, April 20, 1930 thru  
April , 1930

Title: HELLO STRANGER

Book and Lyrics by James S. Pooler

Music by Josph Kreklow

Choreography by William McGurn

# Performances 8 Where: Shubert-Lafayette  
Tickets: \$2.50 - \$1.00

Book Director: Charles LaDouceur

Gen Chairman: Frank Potts

Ass't Chair: James Britt

Cast Mgr: Leo Shubnell

Advertising: Al Nagler and  
Henry Wich

Stage Manager: Ralph Boone

Major Speaking Parts: Joseph Tocco, George McWilliams,  
George Nebus, John Galbo, Joseph Nader, Walter Holland,  
David Leahy, Jack Teubert, Peter Wayne, Roland Denison,  
John Girardin, Francis Pouliot, Mike Martin, Ignatius Duggan,  
James Ryan, Alex Janker, and Frank Richards.

Note: The original anotated script in the University archives.

Comments: Although this play is listed out of date sequence, it is placed here because it is the last of the "Union Operas." A Depression was now lurking about the landscape and would soon evolve to become "The Great Depression." Money of the amounts needed to mount shows of the size and consequence of the Union Operas was no longer available. Theater all over America and especially at U-D would, from now on, be a little smaller.

But it was great while it lasted.

For more on the Union Operas, see Part I, THE HISTORY OF THEATER AT THE UNIVERSITY OF DETROIT.

THE DRAMATIC CLUB: SHOW ROSTER

Season -29/30- Show Dates: Jan 15, 1930 Wednesday 7:00 PM

# Performances 1 Where: C&F Florence Ryan Auditorium

Title: TWO GENTLEMEN FROM CHICAGO

Written by

Director: Lillian Dixon

Cast:Lillian Dixon, Leo Schubnell, Dave McHardy,

George Schweager, Bernard Duggan, and Matthew Gill.

Setting for this play was in a restaurant. Minimal props.

Title: THE DEAR DEPARTED

Written by

Director: Dan Sunday (English Professor)

Cast:Mary Friedl, Dolly Bauser, Margie McRae, Harold Cross, Ken Myers, and James Brightwell

General Comments: Father J. Joseph Horst, S.J. Faculty Moderator - Dramatic Club.

The cast for each of these plays was picked at random regardless of talent or experience. In this way, everyone gets involved and "fair play and a square deal, ideals of the club, are achieved. Politics are not given an opportunity to wreck the sincerity and progress of the organization."  
VN, 1-22-30

THE DRAMATIC CLUB: SHOW ROSTER

Season: -29/30- Show Dates: April 2, 1930 7:30 P.M.

Title: THE MONKEY'S PAW

Written by Louis M. Parker From Short Story by W.W. Jacobs

# Performances 1 Where: Room 103 C&F Building

Director: Dan Sunday

Performers: Marie Bunetta, James Frazer, George Schweager, and  
Walter Vander Bossche.

Comments: Following the performance, Prof Daniel J. Moynahan gave  
a short criticism of the play in C&F 206. Coffee and  
cookies were served.

THE UNIVERSITY DRAMATIC SOCIETY:

Season: -30/31- Show Date: February 8, 1931

Title: HOLIDAY

Written by: Phillip Barry

# Performances 1 Where: Detroit Institute of Arts

Director:

Set Design:

Costume Design:

Student Director:

Stage Manager:

Performers: David Leahy, Alice L. Frank(Fr C&F), Stanley Holwedel,  
Myrna J. Anderson(Fr C&F), James Brown(So C&F),  
Marie Bunette(Jr, Law), James Troester(Sr A&S),  
Virginia Canto(Fr C&F), David McHardy (Sr, A&S),  
and John Trudell.

Comments: By popular demand this play was also presented twice on  
St. Patrick's Day at Catholic Central High on Woodward Ave and  
again later in May in Grosse Pointe and at St. James High in  
Ferndale, Mi.

Dramatic Club - 1930-1931 -

David McHardy - President  
Joseph Tocco - Vice president  
Pauline Bruzdziński - Secretary  
Michael A. Bida - Treasurer  
Rev. J. Joseph Horst, S.J. - Moderator

THE UNIVERSITY DRAMATIC SOCIETY:

Season -32/33-

Show Dates: Feb 28, 1933      Where: Royal Oak St. Mary's  
                  April 27, 1933      Where: St. Vincent's-Detroit  
                  May 9, 1933         Where: St. Theresa's-Detroit

Theater Night: A NIGHT OF ONE ACTS

- I. Title:                   A LOT OF FIELDS  
    Written and Directed: George E. McWillimas
- II. Title:                  AH, YES, MATRIMONY  
    Written and Directed: Robert H. Wright
- III. Titles:                IT WILL BE ALL RIGHT ON THE NIGHT  
    Written by:  
    Directed by: Clinton S. Titcomb
- IV. Title:                  A PAIR OF LUNATICS  
    Written by:  
    Directed by: Clinton S. Titcomb
- V. Title:                   GREEN CHARTREUSE  
    Written by:  
    Directed by: Clinton S. Titcomb

Performers for all above shows: Rita Sittard, Myrna J. Anderson,  
Violet D. Jefferys, Regina C. McKinnon, John W. Starrs,  
William J. McGrail, Edward J. Kenny, George E. McWilliams,  
John V. Moran, Howard F. Cronenwett, Harvey D. Edwards,  
Robert H. Wright, and Richard F. Kuhn.



THE UNIVERSITY DRAMATIC SOCIETY:

Season -33/34- Show Dates: January 12, 1934

Title: WEDDING BELLS

Written by Salisbury Field

# Performances 1 Where: The Little Theater in Masonic Temple  
(Cost \$ .35 Advance sale, \$ .50 at the door)

Director: P. Murray Young (Outside Professional Director)

Publicity: Eleanor Duffy Tickets: Myrna J. Anderson

Box Office: John P. Bennett Reception: William B. Fitzgerald

Electrician: Edmund J. Gallagher Scenery: Daniel H. Lucking

Stage Manager: Robert C. Maine Property: Rosemary R. Darcy

Ushers: William J. McGrail

Performers: Lee F. Holleran, Jeanette A. Spolansky,  
Regina C. McKinnon, G.Gerald Walker, John J. Cummings,  
Margaret I. Erhardt, Joseph C. Friedel, William Bernard,  
Myrna Anderson, Rosemary R. Darcy, Rose Mary Look, and  
Rose Shaffer.

Comments: Play was so successful in its original presentation that  
WEDDING BELLS was performed two more times at parish halls around  
the city.

THE LITTLE THEATER/ THE PLAYERS

Season -34/35- Show Date: March 25, 26, 27, 1935

College Night: Three One-Act Plays to Open Student Audience  
Presented in the "new" Little Theater - Chem 17

I. Title: THE DULLARD

Written by

Director:

Performers: John F. Kessler, Dorothy Munro, Frank J. McInnis,  
John Flaharty, and Frank L. Harrington

II. Title: THOSE WHO WAIT

Written by:

Director:

Performers: Dan R. Bennett, Margaret I. Erhardt,  
Louis F. Hayes, and M. Marceline Granger.

III. Title: THE UNNAMED.....

Written by:

Director:

Performers: Morton Sobel, George..... ,  
Morris, Frank J. Matey, and J. .... Foley.

Comments: There was no admission charge to this years productions.  
This was by way of advertising that something was finally happening  
in campus theater and, of course, to show off their new facility in  
the basement of the chemistry building.

Note: For a more complete accounting of the new "Little Theater" see  
Part I, THE HISTORY OF THEATER AT THE UNIVERSITY OF DETROIT.

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -35/36- Show Dates: Feb 17, 18, 19, 20, 1936

Title: A MERRY DEATH

Written by Wilbur Braun

# Performances 4 Where: The Little Theater (Chem 17)

Director: Michael P. Kinsella

Business Manager: Margaret J. Voigt

Electrician: Edmund J. Gallagher

Publicity: C. Campbell Crawford

House Managers: Stanley J. Ratynski and Lehan B. Paulin

Performers: John C. Friedel, Joyce C. Sachs, M. Eileen Bourke,  
Nancy Schaefer, Dorothy Monroe, Betty McGonigle, Otilie K. Renz,  
Rosemary J. Buckley, J. Laurell Maxwell, Frank J. McInnis, and  
Victor J. Targonski.

Comments: NO REVIEWS IN FILE

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -35/36- Show Dates: April 27, 28, 29, 30, 1936

Title: MURDERED ALIVE

Written by Wilbur Braun

# Performances 4 Where: The Little Theater (Chem 17)

Director: Michael P. Kinsella

Business Manager: Margaret J. Voigt

Set Designer: Victor J. Targonski

Lighting: James C. Gould Sound: Edmund J. Gallagher

House Manager: Joseph C. Friedel

Publicity: C. Campbell Crawford

Performers: Jeannette A. Spolansky, Stanley J. Ratynski,  
Marguerite R. Selmi, Victor J. Michalski, Agnes M. Ivory,  
Paul S. Jankowski, Lehan B. Paulin, June C. Kettler,  
Dorothy G. Cummins, Anna Mae Doran, H. Joy Benesh, Marvin Ryder,  
and Raymond Pinchak.

Comments: No Reviews In File

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -36/37- Show Dates: April 19, 20, 21, 22, 1937

# Performances 4 Where: The Little Theater (Chem 17)

Business Manager: Paul F. Sanderson

Stage Manager: Frank J. McInnis

House Manager: Jaimie deSostoa

Make-Up Artist: Victor J. Targonski

Four ONE-ACTS PLAYS:

I. Title: OPERATOR PLEASE

Written by Paul F. Sanderson (Arts-Senior)

Directed by: Paul F. Sanderson

Performers: Paul F. Sanderson, Ralph B. Gorelich, Clara S. Kress

II. Title: WHISTLING `ROUND THE BEND

Written by: Frank J. McInnis Directed by: Frank J. McInnis

Performers: Victor J. Targonski, Otilie K. Renz, Michael J. Hand, and Joseph A. Luyzkx, Jr.

III. Title: AND SO IT GOES

Written by: Unknown Directed by: Victor J. Targonski

Performers: Edward J. Scales, Lehan B. Paulin, and Otilie K. Renz.

IV: Title: RETRIBUTION

Written: Unknown Directed by: Michael P. Kinsella

Performers: Pearl M. McLean, Nancy A. Chadwick, Ralph B. Gorelich, and James C. Gould.

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -37/38- Show Dates: November 15, 16, 17, 1937

# Performances 4 Where: The Little Theater (Chem 17)

Business Manager: Unknown

Stage Manager: Unknown

House Manager: Unknown

Make-Up Artist: Unknown

Three ONE-ACT PLAYS:

I. Title: A UNICORN AND A FISH

Written by Unknown

Directed by: John N. McDuffee

Performers: Helene Meyers, Bonnie O'Brien, Gloria M. Kolberg,  
Alfred Jantz and James N. McDuffee.

II. Title: SUNSET BY SLANTSKY

Written by: Unknown

Directed by: Lehan B. Paulin

Performers: Lehan B. Paulin, Pearl McLean, Dorothy G. Cummins,  
and George Bick.

III. Title: TEN ROOM COTTAGE

Written by: Unknown

Directed by: June C. Kettler

Performers: Betty Jane Early, James P. Barry,  
and Nancy A. Chadwick.

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season: -37/38- Show Dates: April 24, 25, 27, 1938

Title: SO WE'LL JUST PRETEND

Written by Unknown

# Performances 3 Where: The Little Theater (Chem Bldg)

Director: Michael P. Kinsella

Designer: unknown

Builder: unknown

A.D. unknown

Stage Manager: unknown

Performers: Mary Avenet, John Walsh, Blanche Collins,  
Frank McInnis, Dorothy Cummins, Frank Zuzich, Gloria Kolberg,  
Margaret Pipoli, Eugenia Mellneck, Betty Jane Early,  
and Patricia MacLean.

Comments: A comedy in three acts:

NO REVIEWS ON FILE

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -38/39- Show Dates: Feb 26, 27, March 1, 1939

# Performances 3 Where: The Little Theater (Chem Bldg)

Business Manager: Unknown

Stage Manager: Unknown

House Manager: Unknown

Make-Up Artist: Unknown

Three ONE-ACT PLAYS:

I. Title: THE ROYAL FOURFLUSH

Written by Unknown

Directed by: James F. Meehan

Performers: F. Rosalind Holderfield, Frank Zuzich,  
Francis J. Van Antwerp, Marion Fowler,  
and Joseph Kay.

II. Title: SACRIFICE

Written by: Joseph J. Kay (Adaptation of O'Henry's "Gift  
of the Magi")

Directed by: Joseph J. Kay

Performers: Joseph J. Kay and June C. Hallagan

III. Title: THE LOVER'S RETURN

Written by: Unknown

Directed by:

Performers: Patricia M. Maclean, Betty Jane Early, Mary B. Lund,  
and Daniel O'Connell.



THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -38/39- Show Dates: April 30, May 1 and 3, 1939

# Performances 3 Where: The Little Theater (Chem Bldg)

Business Manager: Unknown

Stage Manager: Unknown

House Manager: Unknown

Make-Up Artist: Unknown

Three ONE-ACT PLAYS:

I. Title: IT TOOK A WOMAN

Written by Unknown

Directed by: Frank J. McInnis

Performers: Joyce Girton, Donald Hetu, Marvin Levey,  
Arthur Schultz, John Collins, and Phillip Rogers.

II. Title: ALLISON'S LAD

Written by: Unknown

Directed by: Michael P. Kinsella

Performers: Michael J. Hand, A. John Hofweber, James J. Meehan,  
Frank J. McInnis, and Francis J. Van Antwerp

III. Title: THE TERRIBLE MEEK

Written by: Unknown

Directed by: Michael P. Kinsella

Performers: Jeanette A. Spolansky, Joseph J. Kay,  
and Guido Ferrara.

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -39/40- Show Dates: February 4, 5, and 7, 1940

# Performances 3 Where: The Little Theater (Chem Bldg)

Business Manager: Unknown

Stage Manager: Unknown

House Manager: Unknown

Make-Up Artist: Unknown

Three ONE-ACT PLAYS:

I. Title: THE BANDIT FATHER

Written by Unknown

Directed by: Michael P. Kinsella

Performers: Marvin M. Levy, John P. Riley, Herschel H. Levine,  
Irving B. Siden, Howard H. Lorenz.

II. Title: FOILED BY AN ALPHABET

Written by: Unknown

Directed by: Michael P. Kinsella

Performers: Pauline L. Olds, A. Russell Muszynski, and  
Caesar C. Buckley

III. Title: LAST INSTALLEMENT

Written by: Unknown

Directed by: Michael P. Kinsella

Performers: Howard H. Lorentz,

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -39/40- Show Dates: May 5, 6, 7, 1940

# Performances 3 Where: The Little Theater (Chem Bldg)

Business Manager: Unknown

Stage Manager: Unknown

House Manager: Unknown

Make-Up Artist: Unknown

Three ONE-ACT PLAYS:

I. Title: TAMING OF THE SHREW

Written by Shakespeare (Globe Theater streamlined version)

Directed by: Michael P. Kinsella

Performers: June Hyer, John F. Kunter, Robert E. Christin,  
Vernon Rothrock, Andrew J. Jindra, and Riley as  
"Hortensio."

II. Title: IT COULD HAPPEN ANYWHERE

Written by: Unknown

Directed by: Mrs. Michael P. Kinsella

Performers: Toepp, Levey, Charlotte Heringer, and Blocker.

III. Title: THE WINNER

Written by: Unknown

Directed by: Blocher

Performers: Not Listed

IV. Title: ALWAYS TOMORROW

Written by: Unknown Directed by: Not Listed

Performers: Not Listed

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -40/41- Show Date: May 7, 8, 11, 12, 1941

Title: MERCHANT OF VENICE

Written by William Shakespeare

# Performances 6 Where: The Little Theater (Chem Bldg)

Director: Michael P. Kinsella

Designer: Michael P. Kinsella

Builder: Andy Jindra

Stage Hands: Harrington, Toepp

Performers: Francis D. Todd, John D. Weaver, John McCabe,  
Charlotte Heringer, Rosemary Hengstebeck, John L. Blocher,  
June Hyer, Joseph Tenbusch, Wanda Wojcik, James M. Foster,  
W. Joseph Sheedy, John Wamsler, Robert Stillman, William Sheehey,  
and Francis DeSales Todd,

Comments: Articles in the VN claim this to be the most ambitious presentation since the Players started again in 1934. This version was shorted and revised to fit into the smaller confines on the Little Theater.

THE LITTLE THEATER/PLAYERS; SHOW ROSTER

Season -41/42- Show Dates: Dec 7, 9, 10, 11, 1941

Name: TWELFTH NIGHT

Written by William Shakespeare

# Performances 4 Where: The Little Theater (Chem Bldg)

Director: Moderator Joseph Staudacher

Set Design: John Harrington (Arts Sophomore)

Costume Design: Charlotte Heringer (Commerce Senior)

House Manager: Robert Van Weemish (Arts Junior)

Lighting by: Edward Hull

Performers: John Wamser, John McCabe, Thomas Koebel,  
William Marske, June Hyer, Marion Cloyd, Marian Fowler,  
Gene Garbenski, Robert Sillman, Richard Krause, John Wihel,  
Thomas Knechtges, Douglas Froelick, and Robert Carroll.

Comments: John C. McCabe III remembered listening to the radio and painting the set for TWELFE NIGHT the afternoon of the opening when the announcer broke in on the music to announce the bombing of Pearl Harbor in far away Hawaii. The music then resumed to a room that was in a much more somber and subdued mood. But everyone kept painting and working because, we all do know that, no matter what... "the show must go on!"

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -41/42- Show Dates: Feb 1, 2, 3, 4, 1942

Title: LITTLE WOMEN

Written by Louisa May Alcott

# Performances 4 Where: The Little Theater (Chem Bldg)

Director: Joseph Staudacher (Moderator)

Scene Design and Construction: John Wamser, William Logvin,  
and Robert Van Wiemeersch.

Lighting: Edward Hull

Costumes: Marion Fowler

Properties: Rosemary Hengstebeck, Joseph Tenbusch.

Publicity: Marion Cloyd

Performers: Mary Aileen Cassidy, Helen Cheviron, Marie Orcutt,  
Del Wroblewski, Nancy Kennedy, Wanda Wojcik, Charlotte Heringer,  
Sally Moffet, Nancy Turner.

Comments: Play chosen as vehicle to give more women a chance to  
participate. According to letters to the VN, the production was  
very well received.

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -41/42- Show Dates: May 1, 2, 1942

Title: THE LATE CHRISTOPHER BEAN

Written by

# Performances 2 Where: The Little Theater (Chem Bldg)

Director: Joseph Staudacher (Moderator)

Set Design and Construction: John Wisniewski, Walter Krzywicki,  
Thomas Koebel.

Lighting: Edward Hull

Properties: Wanda Wojick

Publicity: Mary Cassidy

Performers: Louis Charbonneau, Nancy Turner, Virginia Compton,  
Rosemary Hengstebeck, Charlotte Heringer, Charles Allegrina,  
Joseph Woods, Edward Hood, Douglas Froelich

Comments: In his article on April 29, 1942 Varsity News Editor  
William T. Rabe described the Little Theater as being "on the lower  
concourse of the Chemistry Building" -- an early example of spin  
control.

THE PLAYERS: SHOW ROSTER

Season -42/43- Show Dates: CANCELLED: Lack of Cast

Title: THE LADY OF LYON

Written by Edward Bulwer-Lytton

# Performances: None Where: Little Theater - Chem Bldg

Director: Rosemary Hengstebeck and Louis Charbonneau

Set Design:

Costume Design: Ruthe Compton

Chief Electrician: Henry Andrews

Stage Technician: George Laidlaw

Performers: Richard Burgwin (Arts,Fr), Dorothy Brown,

George Sanders, James Land, Sandy Givens, William Gudaitis,

Louis Charbonneau, Robert Parkinson, Nancy Kennedy,

Paul Baumgartner, Robert Wysocki, and John Daley.

Comments: The Jan 6, 1943 Varsity News carried an article that this play had been canceled after several weeks of preparation because so many of the men in the Players had been drafted or enlisted in the service. Student John McCabe began passing out petitions to force the performance to go on because "theater was so important to the students and this University." Evidently, the U.S. Selective Service was unimpressed.

This turn-over of students was a fact of life that faced all the organizations on campus during World War II. For instance, the team that started that basketball season for U-D was not the same one that ended it. This was true everywhere.

"THE LADY OF LYONS" is listed here as the only play NOT performed at U-D as a tribute to all those U-D students and instructors who persevered with honor both here and around the world during these years.



THE PLAYERS: SHOW ROSTER

Season: -43/44-

Where: Little Theater (Chem Bldg)

Players Awards:

Carl Olson (Arts,Fr) Kinsella Key for "general and consistent thespianic excellence in many productions."

Sanders Award (Named for WJBK station manager and U-D alumni George Sanders) won by Rosemary Linahan (Arts, Fr)

VN awards:

Best Play: BURY THE DEAD by Irwin Shaw  
directed by Jon Marlin  
Cast: Miss Marguerite O'Brien,

Other Plays:

JOURNEY'S END Director: Robert Kalthoff (Arts,So)  
Lights: Joan Baumgartner and Gloria Sonneborn  
Cast:Jon Marlin, Carl Olson, Gordon Blake, John Kelly,  
and Richard Burgwin  
(Play marked the farewell for Carl Olson - he was  
drafted the following week)

WATCH ON THE RHINE by  
directed by Richard Burgwin  
Cast: Olson, Lou Schneider

THE WOMEN by  
directed by Rosemary Linahan  
Sets by: Olsen and Burgwin  
Cast:

BLITHE SPIRIT by Noel Coward  
directed by  
Cast: Rosemary Linahan,

PRIVATE LIVES by Noel Coward  
directed by  
Cast: Olson,

WUTHERING HEIGHTS  
directed by Jon Marlin  
Set Design: Jon Marlin  
Cast: Jon Marlin, Gloria Poust, William Gudaitis,  
Marguerite O'Brien, Joan Baumgartner, and Claire  
Solomon.

THE PLAYERS: SHOW ROSTER

Season 44/45 Show Dates: Dec 2 - 10, 1944

Title: JANE EYRE

Written by Charlotte Bronte Adapted by Richard J. Burgwin

# Performances 6 Where: The Little Theater (Chem Bldg)

Director: Richard J. Burgwin

Set Design:

Costume Design:

Student Director:

Stage Manager: John Linahan

Performers: Marguerite O'Brien, Richard Burgwin, Ruthe Compton, Betty Lou Schneider, Howard Rothberg, Robert Hart, Virginia Crane, Elizabeth Dox, James Hayes III, Gene Garbarino, Edward Cheslik, Virginia Maher, William McCollough, Joan Purcell, Jerry Racette, and Cathie Lee

Comments: VN article says the Little Theater now "features indirect lighting, added seats, new curtain, and switchboard."

This play, JANE EYRE, would also prove to be the last one produced in the Little Theater "on the lower concourse of the Chemistry Building." Hereafter the Theater moved to the Commerce Building

THE PLAYERS: SHOW ROSTER

Season -45/46- Show Dates: Nov. 29, 1945

Title: INDIAN SUMMER

Written by

# Performances 1 Where: Florence Ryan Auditorium (CF108)

Director: Marge O'Brien

Designer: Jack Linahan

Builder: Jack Linahan and Ed Cheslik

Props: Barbara Schallert

Stage Manager:

Performers: Jack Simmons, Ed Cheslik, Joan Haines, Marge O'Brien,  
and Jack Simmons.

Comments: No Reviews in File

THE PLAYERS: SHOW ROSTER

Season -45/46- Show Dates: December 15, 1945 Saturday

Title: THERE'S SOMETHING I'VE GOT TO TELL YOU

Written by William Saroyon

# Performances 1 Where: Florence Ryan Auditorium (CF108)

Director: Lou Schneider

Set Design:

Costume Design:

Props:

Stage Manager:

Performers: Jim Leavy, Jane Scott, Lee Dickson, Bernice Hyslop, Joan Purcell, Jeannette Couvreur, Betty Purcell, Ruth Salata, Toby Fringle, Katy Lesmeister, Kitty Barton, Jane Kay, Mary Van Teem, Gini Crane, Chuck Gallacher, Bill Minando, Jim Hayes, and Howard Pennington.

Comments: This was the Players annual Christmas party. Admission was a present that could be sent to the St Francis Home for Orphans. This writer had a very good friend who remembered receiving these gifts as a child while at the St. Francis Home. They were his and his two brothers only Christmas presents and were much appreciated and always remembered. "GOOD WORK" Folks and a long distance "THANK YOU" from someone who knows what it all meant.

THE PLAYERS: SHOW ROSTER

Season -46/47- Show Date: Feb 14 & 15, 1947

Title: GEORGE WASHINGTON SLEPT HERE

Written by Moss Hart and George S. Kaufman

# Performances 2 Where: Detroit Institute of Arts Theater  
Tickets: \$1.80, \$1.20, \$ .85.

Director: Bert G. Walker (Speech Teacher U-D)

Producer: James P. Caine, S.J. Publicity: Mary Ann Driscoll

Carpenter: Thomas Koebel Sound: Harold O'Neil

Make-Up: Marge O'Brien Properties: Eleanor French

Stage Manager: Bob Langin, Jr. Wardrobe: Janet Carpenter

Performers: Garritt Warnshuis, William McMullen, Joan Purcell,  
Mary Jo Early, Gordon Blake, Kay Drieborg, Donna Danielson,  
Edward Zigmunt, Anna Maire Laird, Charles Molzer, Walter Senryrz,  
Robert Lilly, Theodore Pixley, Teresa Saylor, Jeanne Feuchtenberger  
and John Stroth.

Comments: No Reviews Avialable

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -46/47 Show Dates May 8, 9, 17, 18, 1947

Title: THE SECOND MRS. TANQUERAY

Written by Sir Arthur Wing Pinero

# Performances 4 Where: St. Francis Club (on Livernois)  
(Circular Theater)

Director: John B. Lee

Production Manager: Betty Lou Schneider

Set Design:

Props:

Stage Manager:

Performers: Dan Horgan, Patrick Blaney, Ted Pixley,  
William McMullen, Rosemary Linahan, Cherie Eberhardt,  
Betty Lou Schneider, Ruthe Compton, Robert Langin,  
and Brian McCabe.

Comments: This play was done in the "round." Judging by the comments in the Varsity News, this was first time most of the spectators had seen "Circular Theater" (as they called it). Most everyone enjoyed the production and there was no shortage of suggestions on what play they wanted to see produced next. Even in later years, the alumni remembered this production of "THE SECOND MRS. TANQUERAY with great affection.

THE LITTLE THEATER/ THE PLAYERS: SHOW ROSTER

Season -47/48- Show Dates: November 1, 2, 8, 9, 1947

Title: SPRING DANCE

Written by Phillip Barry

# Performances 4 Where: Dowling Hall Gym  
Admission: \$ .85

Director: James Crowner

Producer: Patrick J. Blaney Tech Director: Bob Langin, Jr

Costumes: Betty Kreutz

Props: Edna Danzer Lighting: Hugh O'Niel

Stage Manager: Raoul Sartori

Performers: Joan Haines, Stan Lapcluck, Ethel Belanger,  
Mary Ann Brownlee, Donalda McEachern, Geraldine Kulick,  
Zenolia Pitts, Eleanor French, Richard Tobin, John Stroth,  
John Hay, Ed Nugent, and Kay Driborg.

Comments: VN J.A. Sullivan "FIRST PLAY MAKES HIT"

"... the production, as put on by the Players, is a very pleasant surprise... the characterization ranges from good to excellent, and a young lady with the euphemistic name of Donalda McEachern emerges with top honors for her portrayal of the effusive Sally Prescott... .. not the least feature of the new circular theater is that it allows you to easily watch the audience across the theater as they react to the play with sorrow or anger..."

THE LITTLE THEATER/THE PLAYERS: SHOW ROSTER

Season -47/48- Show Dates: December 13, 14, 18, 19, 1947

Title: WINTERSET

Written by Maxwell Anderson

# Performances 4 Where: Dowling Hall Gym (Circular Theater)

Director: Newton T. Stark (English Instructor)

Producer: Richard Burgwin Tech Director: Robert Langin,

Properties: Margaret Rovinsky Lighting: William Gudatis

Stage Manager: John Van Doninck

Performers: Brian McCabe, Donald McEachern, Louis Charbonneau, Paul Baumgartner, Neil Talmage, Elias Bonamy, James Freer, John Meade, Robert Saffion, Marshall Murri, John Stroth, Robert Rauth, Elias Pettikas, Gladys Ciagle, Geraldine Kulick, Betty Kreutz, James Kilsdonk, and William McMullen.

Comments:

W.T.Rabe VN "With WINTERSET the University of Detroit Players have established something of a landmark in the current post-war revival of campus dramatics. Not that this is a perfect production. A group of amateurs, however, talented, are always open to improvement.

"However, in staging, acting, and general over-all effect this production leaves little room for eye-brow raising and sympathetic criticism by patronizing audiences.

"Louis Charbonneau's performance was obviously the outstanding event of the evening, and in creating this 'God who walks like a man' he produced a characterization easily comprehended by the audience. His delivery was notable and perfectly fitted to the declamatory technique required by Maxwell Anderson's blank verse.

"In the female lead, Donald McEachern matched Charbonneau with a finely drawn heroine, innocent, sympathetic and understanding. Her delivery was well adapted to both the role and demanding standards of the Circular Theater... Brian McCabe showed great promise..."



THE LITTLE THEATER: SHOW ROSTER

Season -48/49- Show Dates: Nov 6,7 and 13, 14, 1948

Title: THE HASTY HEART

Written by John Patrick

# Performances 4 Where: Dowling Hall Gymnasium  
(in the round)

Director: Patrick J. Blaney

Producer: Richard Tobin

A.D.: Charles Kassab House Manager: William McMullen

Observer Producers: Homer Guidon, John Kolar

Technical Staff: William Marra, Marshall Murri, Harold Nazarkewicz,  
Frank Jawnci, Lois Ann Butler.

Properties and Costumes: Edna Danzer

Lighting: Dan Hurley, Alex Szarek, William Oliver, John Stroth,  
and Robert Rauth.

Publicity: Frank Steele, Marge Rovinsky, James Murri, Robert Tobin,  
John Canon, Sylvia Ganzel.

Tickets: Pauline Weinberger, Francis Fabro, Stella Aquilina,  
Mary Lou Payette, Aline Smolenski.

Performers: Robert Molzer, Charles Rayes, Roman Lagowski,

William Tillman, Clarence Boyd, Vincent Scapini, Marihelene Martin,  
Robert Reilly, and Robert Wesley.

Comments: NO REVIEWS ON FILE

THE PLAYERS: SHOW ROSTER

Season -48/49- Show Dates: Dec 4, 5, 11, 12, 1948

Title: `ILE

Written by Eugene O'Neil

# Performances 4 Where: Dowling Hall Gymnasium

Director: Louise Bonamy

Performers: John Kolar, Mary Ann Brownlee

Comments: Notice from Patrick J. Blaney that from this "day forward the faculty must pay for their tickets."

Title: MACBETH

Written by William Shakespeare Edited by Richard Burgwin

# Performances 4 Where: Dowling Hall Gymnasium

Director: Richard Burgwin

Performers: Brian McCabe, Eve Anne Schneider, James McDuff,

Stella Aquillina, Marie Hartnett, Patricia Joyce,

Pauline Weinberger, and John Caron.

Comments:

Prof Burgwin, then of the English Dept, begins his life-long experimentation with performing Shakespeare in the `round or at least three quarter with the audience having close contact with the play and the actors.

The one complaint that the writer from the Varsity News had in reviewing this performance was that at times the actors backs were to that part of the audience where they were seated and it was hard to hear the play at those times.

There are, it seems, several layers of this animal we call the "learning experience." For, in this case, the audiences were learning too.

THE PLAYERS: SHOW ROSTER

Season -48/49- Show Dates: April 10, 11, 1949

Title: THE PASSION PLAY (Thy Kingdom Come)

Written by John Charles McCabe III (Copy of Script in Archives)

# Performances 2 Where: The Music Hall - World Premiere

Director: John Lee (Professional)

Producer: Patrick J. Blaney

Publicity: William T. Rabe

Tech Dir & Stage Manager: Frank Wurtsmith

Performers: (All Students of UofD) Robert Wesley, Lou Bonamy, Brian McCabe, John Ternes, Marihelene Martin, Patricia Joyce, Eve Ann Schneiders, Marilyn Malone, William McMullen, Roman Lagowski, James Kilsdonk, Chester Horodko, Robert Hobbs,

Charles Reyes, Henry Maloney, Peter Rettig, Thomas Conklin, Robert Geis, Homer Guidon, Matthew McCann, John Burns,

Aloysius Mitchell, James Beal, Bruce Angel, Leo Linsenmeyer, and Charles Ray.

Comments: VN, William Marra: "... it was a good play. It was a successful production. And it must seem all the more excellent when we know that it was staged by a wholly extra curricular group taken right out of the student body. The Players deserve credit for their past accomplishments and congratulations for this, their latest and most ambitious project..."

THE PLAYERS: SHOW ROSTER

Season -49/50- Show Dates: Nov 24, 25, 26, 1949 (8:30 PM)

Title: PAPA IS ALL

Written by Patterson Greene

# Performances 3 Where: Federation of Woman's Clubs Auditorium  
(Second Ave and Hancock - Detroit \$ .75)

Director: Mr. Thomas Usher (Economics Professor)

Producer: John Ternes

Tech Director:

A.D.: James O'Neill

Stage Manager:

Performers: Joan Wilson, Nancy Schumacher, Chuck Conklin,  
Ray Lagowski, Stella Aquilina, and Homer Guindon

Comments: G.J. Barry (VN) "The Players first product, PAPA IS ALL further enhances Roman Lagowski's reputation as the groups's top actor, Lagowski outshines a good cast... he speaks his lines with authority, fiercely when called to. Joan Wilson and Charles Conklin were excellent foils for PAPA. Homer Guindon was very competent in his brief appearance.

"All in all it was enjoyable and we would like to see the Players perform more often..."

THE PLAYERS: SHOW ROSTER

Season -49/50- Date (From) Dec 17, 18, 19, 1949  
(8:30 pm)

Title: OTHELLO

Written by William Shakespeare (Edited Version)

# Performances 3 Where: Florence Ryan Auditorium (CF106)

Director: Richard J. Burgwin

Designer: Richard J. Burgwin

A.D.: William Tillman

Stage Manager: Robert Wesley

Performers: Jim O'Neill, Bill Mandigo, Bill Parnas, Homer Guindon, Robert Wesley, Claire Courtois, Kean Cronin, Aloysius Mitchell, James Brandenburg, Charles Ray, James Arbogast, Charlene McCabe, Gilbert McAdam, David Culhane, Clare Courtois, John Ternes, and Katherine McLaughlin.

Comments: Note in folder talks of Summer Theater for 1949

VN, D.F.A. "The Players in Dick Burgwin's edition of OTHELLO, excelled themselves. In cutting (the play) the scope of the play was reduced, contrary to program promises. This OTHELLO concentrates on the 'pathos of love and death.' There were two scene stealers, Dave Culhane's inebriated Cassio and James O'Neill's ice-poisoned Iago. O'Neill did to the hilt a part that in (this) version made Iago the central character, if not the tragic figure. But Culhane, in the few scenes he had, out did himself. His rendition of the iambic pentameter (Shakespeare's and his own) was terrific... The staging, arranged on three levels, was flexible and allowed a variety of effects with minimum scene shifting..."

THE PLAYERS: SHOW ROSTER

Season -49/50- Show Date: January 13, 1950

Title: THE ROMANCERS

Written by Edmund Rostand

# Performances: 1 Where: Florence Ryan Auditorium (CF106)

Director: Charles Ray

Produced: David Culhane

Lighting: Ray McCann

Make-up: Clara Schneiders

Sound: Dick Burgwin

Performers: David Culhane, Charlene McCabe, Aloysius Mitchell,  
Brian McCabe, Bob Wesley, and James Beall.

Comments:

PART II

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THE THEATER DEPARTMENT

1950-1971

Patrick J. Blaney	Director 1950-1952 Co-Director 1952-53, 1953-54
Richard J. Burgwin	Co-Director 1952-53, 1953-54 Director 1954-55 to 1961-62
Evelyn MacQueen	Director 1962-63, 1963-64
James W. Rodgers	Director 1964-65, 1965-66
Alan Jorgenson	Interim Managing Director, 1966-67
Dr. James W. Rodgers	Director 1967-68 to 1969-70 Chairman 1970-71

THE THEATER DEPARTMENT  
 ROSTER OF SHOWS FALL 1950 - FALL 1971

1950/1951	Man And Superman	66
	The Comedian	67
	Deirdre Of The Sorrows	68
1951/1952	The Miser	69
	Dr. Faustus	70
	Fair Enough	71
1952/1953	The Boy With A Cart	72
	The Affested Young Ladies	73
	Coriolanus	74
1953/1954	All My Sons	75
	The Devil's Disciple	76
	Peer Gynt	77
	The Taming Of The Shrew	78
1954/1955	Ring Around The Moon	79
	Agamemnon	80
	Richard II	81
1955/1956	Thieves' Carnival	82
	The Living Room	83
	Henry IV, Part I	84
	Henry IV, Part II	85
1956/1957	Once In A Lifetime	86
	Venus Observed	87
	Henry V	88
1957/1958	Love's Labor Lost	89
	The Potting Shed	90
	The Importance Of Being Earnest	91
1858/1959	The Cave Dwellers	92
	The School For Husbands	93
	Saint Joan	94
	The Chalk Garden	95



THEATER DEPARTMENT - 1950-1971  
SHOW ROSTER

Summer, 1959

Twelfth Night

1959/1960

Paint Your Wagon  
Two Gentlemen From Verona

1960- Summer Repertory

Arms And The Man  
Antony And Cleopatra

1960/1961 Repertory

Touch Of The Poet  
Measure For Measure  
Man And Superman  
Faust, Part I

1961, Summer Rep

The Misanthrope  
The Taming Of The Shrew  
Man And Superman

1961/1962 Rep

The Birds  
Andromache  
King Lear

1962, Summer Rep

Major Barbara  
Hamlet

1962/1963 Rep

Candida  
Electra  
Don Carlos

1963, Summer Rep

Much Ado About Nothing  
Captain Brassbound's Conversion

1963/1964

The Inspector General  
Ondine  
King John  
The Glass Menagerie

THEATER DEPARTMENT - 1950-1971  
SHOW ROSTER

1964, Summer Rep  
The Glass Menagerie  
Mid-Summers Night's Dream

1964/1965 Rep  
School For Wives  
Antigone  
J.B.  
Misalliance

1965 Summer Rep  
As You Like It  
Oh Dad, Poor Dad,...

1965/1966  
Tiger At The Gate  
Skin Of Our Teeth  
Servant Of Two Masters

1966, Summer Rep  
Dark Of The Moon  
Don Juan In Hell  
Oh Dad, Poor Dad, ...  
CT - Cinderella

1966/1967  
Caesar And Cleopatra  
Brecht On Brecht  
Hedda Gabler  
This Lady's Not For Burning

1967/1968  
Becket  
Italian Straw Hat  
Noah

1968, Summer Rep  
The Thieves Carnival  
Fantastics

1968/1969  
Death Of A Salesman  
School For Scandal  
A Lion In Winter

THEATER DEPARTMENT - 1950-1971  
SHOW ROSTER

1969, Summer Rep

Once Upon A Matress  
Little Mary Sunshine  
Carnival

1969/1970

Everything In The Garden  
The Crucible  
Antigone  
As You Like It  
The Boyfriend

1970, Summer

Summertree  
How To Suceed In Business...

1970/1971

We Bombed In New Haven  
'Tis A Pity She's A Whore  
Prince Kevin's Magic Touch - CT  
The Empire Builders  
Slow Dancing On The Killing Ground  
Beauty Part

1971, Summer

Tales From The 100 Aker Wood

1971 Fall

Under Milkwood

THE LITTLE THEATER: SHOW ROSTER

Season -50/51- Show Dates: Nov 10, 12, 17, 18, 19, 1950

Title: MAN AND SUPERMAN

Written by G. B. Shaw

# Performances 5 Where: Third Floor: The New Library, Rm 311

Director: Patrick J. Blaney

Producer: Jim O'Neil

Tech Director: Bill Tillman

Costumes: Edna Danzer

Make-up: Clare Schneider

Lighting: Bob Rauth

Stage Manager: David M. Culhane

Performers: Nancy Schumacker(Jr, Arts), Michael Kelly (So, Arts)  
Donald Abbott, Barbara Knowlton, Paul Rebillot, Margo Lanphear,  
Theresa Nourie, James McPharlin, Robert Gutowski,  
and Maurice Greenia.

Comments: NOTE: FIRST PLAY PRESENTED TO A PAYING AUDIENCE IN THE  
NEW LIBRARY THEATER ON THE THIRD FLOOR.

This play also marked the hiring by the University of a permanent  
Director for the first time - Patrick J. Blaney, and the  
establishment of an accredited course structure in drama.

THE LITTLE THEATER: SHOW ROSTER

Season -50/51- Show Dates: March 9, 10, 11, 16, 17, 18, 1951

Title: THE COMEDIAN

Written by Henri Gheon

# Performances 6 Where: The Third Floor - Library  
Admission: \$1.00

Director: Patrick J. Blaney

Set Design: Terry Blaney

Tech Director: Gene Kerwin (Jr,A&S)

Business Manager: Charlene McCabe (So,A&S)

A.D.: David Culhane

Stage Manager:

Performers: E. Paul Rebillot (So,A&S), Nancy Schumacher (So,A&S)  
John Arbogast (Jr,A&S), Al Mitchell (Jr, A&S), Barbara Knowlton  
(Jr, A&S), Theresa Nourie (Fr, A&S), Al Daas (So, A&S),  
Marvin Albinak (Grad Chem), M. Jerome Vinette, Charles Conklin,  
Roy Gaul, Gilbert McAdams, and Aloysius Mitchell

Comments: W.T. Rabe (VN) "A wordy though highly successful production of "THE COMEDIAN" opened at the U-D Player's Library Theater... It tells the little-known story of Genesius, patron saint of actors. The character is admirably portrayed by Jean Rabillot... an actor of remarkable versatility... (his) characterization on the stage is elevated above the talkative, somewhat confused role penned by author Gheon.

"Rebillot is ably assisted by his leading lady, Nancy Schumacher. (She) effectively flits from actress-playing-her-off-stage-self, actress-acting-on-stage, and actress-being-herself. The change in approach is always evident, no mean accomplishment in this complex role. As a whole, the cast is effective. Chales Kassab, Theresa Nourie, Barbara Knowlton, and Al Daas are all noteworthy.

"Director Patrick J. Blaney keeps this all moving at a lively pace, and, just to make it a family affair, his sister, Terry Blaney has provided a highly satisfactory set. She makes excellent use of a small space to present the large Roman theater, including both stage and auditorium... this, the neatest trick of the week."

THE LITTLE THEATER: SHOW ROSTER

Season 50/51- Show Dates: May 4, 5, 6, 10, 11, 12, 1951

Title: DEIRDRE OF THE SORROWS

Written by John Millington Synge

# Performances 6 Where: Library Theater - Third Floor\_

Director: Patrick J. Blaney

Set Design: Terry Blaney

Tech Dir: Gene Kerwin Painter: Terry Blaney (WSU)

Lighting: Robert Rauth (Sr, Eng)

Stage Manager: William Mandigo Lighting: Robert Rauth

Performers: Charlene McCabe, David Culhane, Paul Rebillot,  
Nancy Schumacher, Ronald Krane, Frank Ettinger, Teresa Nourie,  
Maurice Greenia, William Mandigo, Eugene Stasik, John H. Arbogast,  
and Eugene Kerwin.

Comments: staff (VN) "'DEIRDRE' IS PRAISED"

"The Players ended their current season last week-end with a very well received performance of DEIRDE OF THE SORROWS.

"Fr. Joseph P. Owens expressed the opinion of many in a letter in which he says, 'Congratulations on your excellent production, DEIRDRE OF THE SORROWS. Every one connected with the presentation deserves the highest praise for successfully attempting deep tragedy of full dramatic value in the best tradition of the classic stage...'

"Patrick J. Blaney, dramatics instructor, expressed admiration for the members of the cast of DEIRDRE. He stated that audiences were smaller than the quality of the performance warranted."

THE LITTLE THEATER: SHOW ROSTER

Season 51/52 Show Dates: Nov 9, 10, 11, 16, 17, 18, 1951

Title: THE MISER

Written by Moliere

# Performances 6 Where: The Library Theater - Third Floor

Director: Patrick J. Blaney

Set Design: Charles W. Ray Tech Dir: Christopher Lyons

A.D.: Eugene Kerwin

Stage Manager: Frank LeVeque

Performers: Don Abbot, Robert Henry, Barbara Smith, Nada Cizmas,  
Darrell Fulton, Donald Demko, George Borowsky, Caroline Kuplicki,  
Suzanne Maihofer, Eugen Kerwin, Joseph Placek, James Raftery,  
James Nanatta, and Donald Goode.

Comments: \_\_\_\_\_  
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THE LITTLE THEATER: SHOW ROSTER

Season 51/52 Show Dates: Feb 29, Mar 1,2, 7, 8, 9, 1952

Title: DR. FAUSTUS

Written by Christopher Marlowe

# Performances 6 Where: The Library Theater - Third Floor

Director: Patrick J. Blaney

Designer: Charles W. Ray

Costumes: Pam Martino

Lighting: Jerry Moons Sound: Ray Gual

Stage Manager:

Performers: David Culhane, Gene Rebillot, Jim Cannon, Pat Evens,  
Charlene McCabe, Tom Hughes, Harold Pepper, Bill Martin,  
Delores Wallace, Rosemary Ressiguie, Bob Morgan, Chit Kalasinski,  
Nada Cizmas, Charles Noel, Barbara Smith, Frank Tonarelli,  
and Jerome Moons.

Comments: Andy Shaw (VN) "Marlowe's DR. FAUSTUS lends itself to imaginative staging and this fact must have been quite evident to the Players; their handsome production of DR. FAUSTUS is a joy.

"Eugene Rebillot, in the title role, delivers Marlowe's 'mighty line' with conviction and gives a splendid performance; his portrayal of pangs of conscience was gripping.

"David Culhane... actions and appearance connoted a being from the nether world quite ably... Charlene McCabe was Charlene McCabe - meaning she was very satisfactory... (she) appears in three roles and does each justice. Patricia Evens and Harold Pepper also have several roles...

"Plaudits go especially to director Patrick Blaney..."



THE LITTLE THEATER: SHOW ROSTER

Season 51/52 Show Dates: May 2, 3, 4, 1952

Title: FAIR ENOUGH

Book Written by Patrick J. Blaney

Lyrics by Marvin Albanak (Grad Instructor in Chemistry)

# Performances 3 Where: The Library Theater - Third Floor

Director: Patrick J. Blaney

Set Design: Joan Chopp

Choreography: Rosemary Ressiquie and E. Paul Rebillot

Performers: Noreen Kennedy, Art Pichard, Ambrose Barrett,  
Harold Pepper, Jim Gannon, John Utz, LaSalle Mayes, Jim Ryan,  
Robert Campbell, Bill Norton, Paul Uses, Albert Zurawski,  
Charles Noel, Paul Saigh, Tom Walsh, Marietta Jurkowski,  
Ronald Krane, Pat O'Connor, Jim VanAtta, Bob Baker,  
and Jerry Moons.

Comments: NO REVIEWS ON FILE

THE UNIVERISTY THEATER: SHOW ROSTER

Season -52/53- Show Dates: Oct 23, 24, 25, 1952

Title: THE BOY WITH A CART

Written by Christopher Fry

# Performances 3 Where: The Library Theater (3rd Floor)  
Administion: \$ .35 Students

Director: Patrick J. Blaney

Designer: R. Burgwin Costumes: Pam Martino

Tech Director: Eugene Kerwin Tech Mgr: Bob Morgan

A.D.: Chuck Noel Business Mgr: Jack Utz

House Manager: Marietta Jurkowski Lighting: Bob Campbell

Performers: James Rostash, Ann Charbonneau, Joanne Courtney,  
Harold Pepper, Catherine Regan, Eugene Jankowski, Bob Campbell,  
Caroline Kuplicki, Sue Maihofer, Dick McKinley, Charles Noel,  
Marie Poznanski, James VanAtta, Charles Yager, Jack Utz,  
Joan Shearer, Eugene Kerwin, and Paul Saigh.

Comments: VN John Kelly "James Rostash played the part... with great freshness and vitality. He was agile about the stage and showed excellent timing... Cuthman's mother, a bit typsy and extremely comic in her old age, was played magnificantly by Ann Charbonneau. (We hope) this play is a good indicator of increased quality we may expect from the combined efforts of the Players and Theater Division of Comm Arts..."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -52/53- Show Dates Dec 15, 16, 17, 1952

Title: THE AFFECTED YOUNG LADIES

Written by Moliere

# Performances 3 Where: The Library Theater - Third Floor

Director: Richard J. Burgwin (C.A. Instructor)

Set Design: Patrick J. Blaney (C.A. Instructor)

Tech Dir: J. Eugene Kerwin Tech Magr: Joan Shearer

A.D.: Harold Pepper Costumes: Joyce EpoSti

Stage Manager: Charles Noel Lighting: Robert Campbell and  
Cathy Walsh

Performers: E. Paul Rebillot, Judy Huetter, Evelyn Shortall,  
James Cannon, Harold Pepper, Eugene Kerwin, William Kienstra,  
Charles Noel, Marie Poznanski, Susanne Maihofer, Dick McKinley,  
and Charles Ray.

Comments: NO REVIEWS ON FILE

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -52/53- Show Dates: March 5, 6, 7, 8, 1953 (8:30 P.M.)

TITLE: CORIOLANUS

Written by William Shakespeare

# Performances 4 Where: The Library Theater

Director: Richard Burgwin

Set Design: Patrick J. Blaney

Tech Director: James Gannon

Costume: Pam Martino

Make-up: Catherine Espinoza

Stage Manager: Robert Morgan

Lights: Carl Seech

Performers: Gene Jankowski, Thomas Hughes, Richard McKinely,  
Donald MacQueen, Charlene McCabe, Evelyn Shortall, Charles Noel,  
Paul Rebillot and Ted Rancont, Jr.

Comments:

VN 3-2-53 Ted Rancont, Jr writes: "... incorporates a number of unique Theatrical effects. In the battle scenes which Director Burgwin describes as `some of the best in Shakespeare, whole armies will charge off stage into the (darkened) audience. Mobs will swirl through the audience and many lines will be delivered from the back of the house. These effects are designed to bring the audience into the action, to make them part of the show..."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -53/54- Show Dates: Oct 28, 29, 30, 31, 1953

Title: ALL MY SONS

Written by Arthur Miller

# Performances 4 Where: The Library Theater

Director: Richard J. Burgwin

Designer: Patrick J. Blaney

Tech Director: Thomas Nunan Costume Design: Catherine Walsh

Student Director: Robert Morgan

Stage Manager: Lawrence Hunt

Performers: Harold Pepper, Donald MacQueen, Richard McKinley,  
Eugene Jankowski, Patricia Gluntz, Margaret Corbett,  
Margaret Farley, Evelyn Shortall, and Robert Meyers.

Comments: VN Ted Rancont Jr: "The Players first contemporary production in a number of years makes one wonder why they have not done more modern plays. Harold Pepper... and Don MacQueen provide an evenings food for thought not soon to be forgotten. Their performances stand out in an evening of outstanding performances. Pepper... had the audience every moment he was on stage. MacQueen brought power and delicacy to (his) character especially in his interchanges with Pepper and Robert Meyers. Patricia Gluntz... delivered the best supporting role of the show..."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -53/54- Show Dates: Dec 9, 10, 11, 12, 1953

Title: THE DEVIL'S DISCIPLE

Written by George Bernard Shaw

# Performances 4 Where: The Library Theater

Director: Patrick J. Blaney

Designer: Richard J. Burgwin

Tech Dir: Lawrence Hunt

Tech Mgr: Thmoas Nonan

A.D.: Geraldine Dominak

Stage Manager: Carl Seech

Costumiere: Catherine Walsh

Make-up: Marie Poznanski

Performers: Pat Gallagher, Evelyn Shortall, Peggy Corbett,  
Ted Rancont, John Frucella, Donald Finn, Joseph Kastrewa,  
James Gannon, and Robert Morgan.

Comments: VN Dorean Hurley "... laudable performance... rather abstract scenery, necessary because of the small size of the stage, allows many novel but beautiful lighting effects and portrays the variant moods of the play better than could be accomplished with conventional scenery... Evelyn Shortall, convincing as a sharp tongued mother... Ted Rancont and Margaret Corbett gave some of the best scenes... supporting cast kept the play moving well..."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -53/54- Show Dates: March 10, 11, 12, 13, 1954

Title: PEER GYNT

Written by Henrik Ibsen

# Performances 4 Where: The Library Theater

Director: Patrick J. Blaney

Set Designer: Richard Burgwin Costumier: Catherine Walsh

A.D.: Charles Yager

Stage Manager: Thomas Nunan

Major Characters: Mary Shea, Donald MacQueen, Mary Laubacher, Evelyn Shortall, Laurence Hunt, Lucille Meisner, Cendido de Leon, Joseph Kostrewa, Ratrick Gallagher, Robert Morgan, Marvin Albinak, Margaret Corbett, Thomas Hughes, Eugene Kerwin, Joan Glinski, James Rostash, Donald Flinn, Eugene Jankowski, Bernice Wittliff, John Utz, Margaret Farley, Delphine Dubeck, etc.

Comments: Employed a unit set - 35 scenes, 100 characters - Designer used lighting to denote scene changes because furniture and sets did not move during the play.

VN Dorean Hurley: "Don MacQueen was spectacular, passing through one of the longest roles ever written. There was a warmth and a vigor that made the words seem to be his own... Mary Shea is immediately recognizable as the grey haired girl seen all over campus lately (gives) an excellent performance..."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -53/54- Show Dates: April 21, 22, 23, 24, 1954

Title: THE TAMING OF THE SHREW

Written by William Shakespeare

# Performances 4 Where: The Library Theater

Director: Richard J. Burgwin

Set Designer: Patrick J. Blaney

Costumier: Palma Martino

Student Dir: Robert Morgan

Stage Manager: Carl Seech

Performers: Margaret Farley, Harold Pepper, Pat Gallacher, Dick McKinley, Candido DeLeon, Delphine Dubeck, Tom Hughes, Chuck Yager, Bob Meyers, James Gannon, John Utz, Eugene Jankowski, Bob Morgan, Peggy Corbett, Mary Ann Benanre, Mary Jo Jacobson, John Pribble, John Rzczekowski, Eugene Kerwin, and Marie Poznanski.

Comments: VN Dorean Hurley: "Although the main characters in THE TAMING OF THE SHREW gave an enjoyable performance, it was the mad uproarious antics of the underlings that stole the show. The whole cast seemed to join in the infectious humor of the comedy and appeared to enjoy themselves.

"Margaret Farley proved her versatility (and) gave a good portrayal (as the Shrew)... Thomas Hughes as Baptista, the Shrew's wealthy father... Pat Gallacher as Lucentio, Candido de Leon as Gremio and Richard McKinley as Hortensio are the three suitors...

"The Shakespearean dialogue which I expected to find incongruous to the completely modern setting and costume, was instead an enjoyable contrast and grace the play the effect of being a modern comedy without changing any of the script. It confirmed the idea that Shakespearean drama was not intended for Elizabethan dress but rather for whatever period it was presented in.

"Robert Meyers and James Gannon gave fine performances... Eugene Kerwin gave the play an ease and informality... the scenery was cleverly constructed so that little time was wasted between scenes..."



THE UNIVERSITY THEATRE: SHOW ROSTER

Season -54/55- Show Dates: October 20, 21, 23, 24, 1954

Title: RING AROUND THE MOON

Written by Jean Anouilh Translated by Christopher Fry

# Performances 4 Where: Library Theater

Director: Richard J. Burgwin

Tech Supervisor: Robert Morgan Designer: Richard J. Burgwin

Costumer: Mary Shea Properties: Rich Shearer

A.D.: Patricia Gluntz Stage Manager: Lawrence Hunt

Performers: James Rostash, Patrick Gallacher, George Spelvin, Delphine Dubeck, Nancy White, Joseph Marrocco, Evelyn Shortall, Sylvia Lams, Eugene Jankowski, Richard McKinley, Margaret Corbett, Helen Raytis, and Ronald Uloth.

Comments: VN Dorean Hurley "RING AROUND THE MOON has two important (assets), Pat Gallacher and Evelyn Shortall. For anyone who hasn't seen one of the players productions, I'd recommend that they see this one. It is the Players at their best.

"While the production shows an enterprising teamwork, the actor and actress mentioned above stand out both in their having lead roles, and their characterizations of those roles.

"Miss Shortall carries an unusual French accented voice consistently and well throughout the play. She stands out in... her polished performance.

"Pat Gallacher, playing the roles of twins shows great adaptability in changing instantaneously from one characterization to the other. The portrayals are so opposite at would at first be imagined that this abrupt change would not be too hard, until it is realized that besides voice and posture, even gestures must be consciously changed to fit the character.

"... Nancy White and Joseph Marrocco give a fine performance in their pseudo-sophisticated dance. The humor created by this carefully executed bit of acting was well worth the countless hours the scene must have required. Margaret Corbett play(s) well within her quiet part... Delphine Dubeck rises to the appropriate hysteria ... her performance is vivid and real, if not polished."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -54/55- Show Dates: Dec 8, 9, 10, 11, 1954

Title: AGAMEMNON

Written by Aeschylus Translated by E. A. Morshead

# Performances 4 Where: Library Theater

Director: Richard J. Burgwin

Stage Manager: Joan Glinski

Performers: Caroline Arbogast, William Giovan, Katherine Miller,  
Donald MacQueen, Evelyn Shortall, John Arbogast, James Galvin,  
Margaret Farley, and Ronald Bussey.

Comments: From the program:

"A CONCERT READING OF AGAMEMNON"

"Tonights production is an experiment in the current revival of an ancient art, that of reading aloud. Under the leadership of Charles Laughton in DON JUAN IN HELL and in JOHN BROWN'S BODY the American audience has found that reading can result in an exciting evening of theater.

"In selecting Aeschylus' great tragedy for this experiment we have been influenced by the fact that Greek drama is strongly focused on the verbal element, both in great poetry and its manner of externalizing man's mind and heart. The classical spirit looked down upon action, particularly violent action, on the stage Their plays treated of violent subjects. But the action is offstage and reaches the audience by report. The great visual imagination at work in this technique of drama we hope to emphasize in this reading."

Richard J. Burgwin  
Director

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -54/55- Show Dates: March 23, 24, 25, 26, 1955

Title: RICHARD II

Written by William Shakespeare

# Performances 4 Where: Library Theater

Director: Richard J. Burgwin

Set Design: Richard J. Burgwin Tech Director: Robert J. Morgan

Costume Design: Jerri Rich Burgwin

Student Director: Robert J. Morgan Stage Manager: Thomas Nunan

Performers: Donald MacQueen, James Gannon, Nelson Phillips,  
John Arbogast, Patricia Gluntz, William Giovin, James Rostash,  
Gilbert DiNello, Carl Schorn, Robert Campbell, Ronald Marceau,  
Joseph Marrocco, John Utz, Charles Noel, Richard McKinley,  
Joan Glinski, Peter Turco, John Buckley, Gail Lape, Charles Ray,  
Caroline Arbogast, Lawrence Carrico, Frank Spanguolo, Carl Schorn.

Comments: VN Dorean Hurley "Richard loomed large over a small house in the University Theater. Brilliant costumes, lighting, and scenery added a new quality of drama to the Shakespearian classic. Don MacQueen as Richard is dramatic and volatile, topping a difficult and encompassing role.

"Henry Bolingbroke is played by Nelson Phillips. The character of the heavy-handed man of power is forcefully played. Joan Glinski kept a composed air about her onstage even when everyone stepped on her train. This gave us a slight idea of the size of the stage even though it emanated the air of a gothic hall. Caroline Arbogast provided a facet of almost slapstick humor in her farcical pleading with King Henry for forgiveness of her son.

"The fading out of the empty throne room at the end of the play provided the perfect finish. As the players left the stage empty the lights gradually faded until a lone yellow light hovered around the empty throne. Somehow in the soft shadows the arched scenery faded into lofty majesty and became the spires and vaulted roof of a kingly lodging. It was a masterly touch."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -55/56- Show Dates October 26, 27, 28, 29, 1955

Title: THIEVES' CARNIVAL

Written by Jean Anouilh

# Performances 4 Where: The Library Theater (Third Floor)  
Admission \$1.00 Students \$ .50 Wed and Thur performances.

Director: Richard J. Burgwin (Theater Director)

Designer: Daniel P. Lomax

Costume Design: Sylvia Lams

Student Director: James Rostash Stage Manager: Larry Carrico

Performers: Charles Noel, John Utz, James Roland, John Weber,  
Nelson Phillips, Patricia Gluntz, Betty Shannon, James Clement,  
Evelyn Shortall, Margaret Farley, Elizabeth Shannon, Paul Morand,  
Joseph Markely, James Gannon, Paul Moland, Elaine Jackson,  
Robert Larkin, Patrick McNally, and Hugh Scullen.

Comments: VN Pat Gallacher: "The accent is on enjoyment, however, and there is intentionally little in the play to wrinkle the brow... a sprightly dance sequence develops from an unsuccessful attempt to remove a necklace from a maid pushing a baby carriage. Elaine Jackson, incidently, trips a light and graceful part in this sequence...

"Pat Gluntz plays with ease the designing Lady Hurf, whose cousin, Lord Edgard, done by Nelson Phillips... Margaret Farley has a convincing simplicity in her role as Juliette. Charles Noel, John Utz, and James Roland are as boisterous a set of pickpockets who ever outwitted their social superiors... the very inept Dupont-Duforts are well handled by James Gannon and Paul Morand.

"The transparent flats with triangular decorations together with the furniture and other scenery add considerably to the effect.

"THIEVES CARNIVAL provides a pleasant evening's entertainment for all who attend."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -55/56- Show Dates from Dec. 7 to Dec. 10, 1955

Title: THE LIVING ROOM (Detroit Premiere)

Written by Graham Greene

# Performances 4 Where: The Library Theater (Third Floor)

Director: Richard J. Burgwin (Director of the Players)

Designer: Dan Lomax

Tech Dir: James Gannon Lighting: Joesph Clement

A.D.: John Utz Costumiere: Alice Broder

Stage Manager: James Rostash Make-up: Volianne EhlenDt

Properties: Elaine Goetz

Performers: Julianne EhlenDt, Margaret Farley, Charles Noel, Joan Glinski, Patricia Gluntz, Nelson Phillips, and Evelyn MacQueen.

Comments: First preshow sellout in the history of Theater at the University of Detroit.

VN "Some plays are black and white. Some are cut and dried. Some leave a lot up to the ability of a group to portray the emotions and conflicts involved. Thus Graham Greene in his first play LIVING ROOM delegates a lot of responsibility to the cast, and in the University's production is returned a powerful drama that has a great deal of feeling and responsibilty... The Players had a fire, a pitch in the play that tended to define and decipher Greene's meanings..."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -55/56- Show Dates: March 14 to March 17, 1956

Title: HENRY IV, PART 1

Written by William Shakespeare

# Performances 4 Where: The Library Theater (Third Floor)

Director: Richard J. Burgwin

Designer: Dan Lomax

Costumes: Jerri Rich Burgwin

Student Director:

Stage Manager:

Performers: John Utz, Joseph Clement, James Gannon, Nelson Phillips, Charles Noel, Margaret Manion, Alice Broder, Peter Turco, Patrick McNally, Gail Lape, James Rostash, Charley Seguin, and Patrick Gallagher.

Comments: VN, Joe Binno: "Under greasepaint and lights, the U-D Players again have produced a dramatic offering well worth their eight weeks of tireless efforts. A lively Falstaff in James Gannon proved to be as refreshing a character as ever produced by the Bard. While in dramatic presentation, Hotspur, portrayed by Charles Noel, and Henry IV, enacted by John Utz, vied for honors with their vivid portrayals.

"For their versatility Charles Seguin in his portrayal of Poinc and Sir Richard Vernon with liveliness and art; Joseph Clement especially for funny Francis, the servant; Peter Turco for his many roles; Ron Bussey for his parts and particularly as the Earl of Douglas, a villain played with seldom seen gusto...

"In between are the humorous antics of the overstuffed Falstaff and Prince Hal, depicted by Nelson Phillips, to relieve somewhat, the tense situations built up by the intrigues...

"... a romantic touch... was provided by... Gail Lape, who never says one word in English - but what she says in Welsh is quite plain. Her song leaves one almost breathless."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -55/56- Show Dates: April 25, 26, 27, 28, 1956

Title: HENRY IV, PART II

Written by William Shakespeare

# Performances 4 Where: The Library Theater

Director: Richard J. Burgwin

Designer: Dan Lomax Costumes: Jerri Rich Burgwin

Student Director:

Stage Manager:

Performers: Nelson Phillips, Jim Gannon, Pat Gallagher,  
Charles Seguin, Alice Broder, Marge Mannion, Hugh Scullen,  
John Arbogast, Bil Mandigo, Chick Ray, Dennis Moffet, Gil Dinello,  
Jack Utz, Jim Rostash, Bil Giovan, Kathie Miller, Pat Gluntz,  
Margaret Farley, Pete Truco, Pat McNally, Joe Clement,  
Bob Campbell, and Ed Gucwa.

Comments: Theater enlarged to 180 seats for this production...  
aprons, arena seating to involve the audience more than in a play  
before the proscenium. Russell McLaughlin, former Detroit News  
writer, critic, and noted Shakespearian expert gave a talk on  
Shakespeare and the importance of this "History Cycle" that U-D was  
performing.

VN, Joe Binno: "Jeri Burgwin and Dan Lomax really put forth their  
best talents in their respective fields of costuming and set  
designing. Those other members of the Players who took part in  
presenting the play from backstage also deserve a note of credit for  
their work."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -56/57- Show Dates: Oct 24, 25, 26, 27, 1956

Title: ONCE IN A LIFETIME

Written by Kaufman and Hart

# Performances 4 Where: Library Theater

Director: Richard J. Burgwin

Designer: Daniel P. Lomax Costume Design: Evelyn Brazis

Student Director: Nelson Phillips Stage Manager: Joseph Clement

Performers: Douglas Fonte, Janet Fenimore, Patrick Gallacher, Edmund Gucwa, Alice Broder, Joan Glinski, Gilbert DiNello, Peter Turco, Patricia McGill, Kathleen Rivers, Patricia Smith, Loraine Goetz, Margaret Quigley, Patricia Meader, Evelyn Brazis, Jannyce Byrne, Thomas Preston, Charles Noel, Julie McCarthy, Gari Sipple, Maureen Mullins, Patricia O'Dea, Kathleen Holmes, Edward Kuznia, Thomas Bruhn, Sharon Ranucci, Nelson Phillips, James Gannon, James Schuster, William Giovan, Dennis Moffett, Charles Anderson, Thomas Bailey, Jon Urban, Katherine Miller, and Joseph Marrocco.

Comments: don fermoyle (VN) "Janet Fenimore handles the female lead in a convincing manner and the part of the manager is ably handled by Patrick Gallacher. Perhaps the funniest person in the whole play is the saucer-eyed George Lewis portrayed by Douglas Foote.

"Nelson Phillips is also good as the ranting, tyrannical producer, Herman Glogauer. The snobbish Helen Hobart is an early example of the venom-tongued gossip columnist. Exhibiting this type is Alice Broder. William Giovin does a worthy portrayal of a writer drained of his creative blood by the talent wasting industry.

"The play is an entertaining one and a good example of farce comedy. The University Theater can be proud of its first effort of the new season."



THE UNIVERSITY THEATRE: SHOW ROSTER

Season -56/57- Show Dates: Dec 12, 13, 14, 15, 1956

Title: VENUS OBSERVED

Written by Christopher Fry

# Performances 4 Where: Library Theater

Director: Richard J. Burgwin

Set Design: Daniel P. Lomax

Costumes: Joan Glinski Properties: Charles Noel

Student Director: Douglas Fonte

Stage Manager: William Giovan

Performers: Nelson Phillips, Charles Noel, Patrick Gallacher,  
Douglas Fonte, Dennis Moffett, Thomas Preston, Katherine Miller,  
Frances Dunbar, Margaret Manion, and Margaret Farley.

Comments: No Reviews on File

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -56/57- Show Dates: April 10, 11, 12, 13, 14, 1957

Title: HENRY, V

Written by William Shakespeare

# Performances 5 Where: Library Theater

Director: Ricahrd J. Burgwin

Set Design: Daniel P. Lomax

Costumes: Jeri Rich Burgwin

Student Director:

Stage Manager:

Performers: Charles Noel, William Giovan, Thomas Preston, Nelson Phillips, Peter Turco, Charles Ray, Gari Sipple, Hugh Scullen, Michael Keenan, Douglas Fonte, Alice Broder, Margaret Manion, Frederick Janci, Charles Anderson, Patrick McNally, Edmund Gucwa, James Gannon, Dennis Moffett, Thomas Bailey, Joan Glinski, Frances Dunbar, Patrick Gallacher, Katherine Miller, Janyce Byrne, Margaret Kruse, Phyllis McGrath.

Comments: Bill Armstrong (VN) "HENRY V", VICTORIOUS" "With excellent lighting and good costuming, the U-D Players brought old Henry back to life for a few entertaininh hours last night. They made him look pretty good.

"The first figure seen is the chorus competently done by Charles Noel. He is the connector between audience and stage... Individual performances by the Players show a rather well proportioned continuity for which Shakespeare cannot actually be given full credit. Director Richard Burgwin's deft hand can be seen in the sometimes underplayed but never overacted portrayal of historic figures. It is to his credit and to the credit of such players as Nelson Phillips and Bill Giovan that the dialogue remains understandable and convincing, and never descends to meaningless rhetoric.

"... certain highlights in the show (like) the comic relief of Douglas Fonte ... and Michael Keenan... help keep things on an even level. Another highlight is the performance of Dennis Moffett... Peter Turco and Joan Glinski... offer fine support..."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -57/58- Show Dates: Nov 20, 21, 22, 23, 24, 1957

Title: LOVE'S LABOR'S LOST

Written by William Shakespeare

# Performances 5 Where: The Library Theater (Third Floor)

Director: Richard J. Burgwin

Designer: Daniel P. Lomax

Costume; Joan Glinski

A.D.: Phyllis McGrath

Stage Manager: Julie McCarthy

Performers: Peter Turco, James Bush, Robert Hachlinski,

Dennis Moffett, Michael Keenan, Douglas Fonte, William Giovan,

Charles Anderson, Mary Ann Stanley, Thomas Preston, Frances Dunbar, James Savedes, Noreen Schmidt, Joyce Shaheen, Margaret Manion, Hugh Scullen, Patrick McNally, and Thomas O'Rourke.

Comments: Paul Morand (VN) "The U-D PLayers successfully translated a difficult text, full of Elizabethan wit and spotted with topical illusions, into a lively, understandable, and very enjoyable comedy.

"Berowne was the most lyrical in expression, witty in rejoinder, imaginative in rationalization, and gallant in action. Dennis Moffett excellently portrayed Berowne with elegant style and boundless energy. Bill Giovan took the role of the fantastic Spaniard, Don Adriano, and played it to the hilt. Moth, his precocious page, was handled nicely by Charles Anderson.

"Holofernes was played successfully by Patrick McNally... The clown, Costard, was played with well directed energy by Douglas Fonte. The wench for whom he and Armondo pined was played fetchingly by newcomer Mary Ann Stanley. Michael Keenan drew good audience reaction... Tom Preston did a good job in the difficult role as Boyet, the French lord."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -57/58- Show Dates: March 12, 13, 14, 15, 1958

Title: THE POTTING SHED

Written by Graham Greene

# Performances 4 Where: The Library Theater (Third Floor)

Director: Richard J. Burgwin

Designer: Daniel P. Lomax

Costume: Patti Doyle

A.D.: Janyce Byrne

Stage Manager: Thomas Preston

Performers: William Giovan, Patti Cassell, Jean Tomassini, Alice Broder, Frederick Janci, Robert Hachlinski, Thomas O'Rourke, Richard Ramos, Joyce Shaheen, Kathleen Maskery, and Douglas Fonte.

Comments: jim o'killop (VN) "SUPERB THEATER"

"The Players performances were uniformly accomplished and convincing. Robert Hachlinski was capable as James, the central character. Sterling performances were given by Patti Cassell and Alice Broder.

"With every appearance on stage our admiration for Miss Broder grows. She is a definite asset to any dramatic production.

"Some fine charracter acting was exhibited by William Giovan, Joyce Shaheen, and Kathleen Maskery.

"One of the striking aspects of the performance was the sets. They went from exquisite to the drab to the downright dreary all in less time than it takes to smoke a Marlboro. Considering the play, or the acting, or even just the settings, it is well worth you while to gambol over to the ticket office and get one for tonight or tomorrow - if you still can..."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -57/58- Show Dates: April 23 to April 26, 1958

Title: THE IMPORTANCE OF BEING EARNEST

Written by Oscar Wilde

# Performances 4 Where: The Library Theater

Director: Richard J. Burgwin

Set Design: Daniel P. Lomax Costume Design: Patti Doyle

Student Director: Paul Morand

Stage Manager: Sharon Ranucci

Performers: Dennis Moffett, Michael Keenan, Richard Burgwin,  
Alice Broder, Margaret Manion, Julie McCarthy, Frances Dunbar,  
Thomas Preston, and James Savedes.

Comments: The Playbill for this play contained a sheet asking for suggestions for the following year's season: Four offering to include one Shakespeare, one Shaw, one classic, one modern type play.

"Ray Madden" (VN) "Crisp, witty dialogue by the author, coupled with good timing and delivery by most of the cast gave the opening night viewers a truly entertaining three hours.

"Casting was a paramount problem and was admirably handled by the selection of effective and convincing actors. The male lead went to faculty member and director of the Players, Richard Burgwin. His performance was polished and brilliant. His deep, articulate voice lent clarity to the dialogue and his presence on stage seemed to lend confidence to the others.

"Dennis Moffet's portrayal of Algy was delightful. The pompous - even bombastic - Lady Bracknell was convincingly portrayed by Alice Broder. The delicate beauty and catchy wit of Cecily Cardew was commendably played by Francis Dunbar. Thomas Preston handled his part with ease. Supporting roles by William Giovin and James Savedes added an extra spark of fun to the performance."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -58/59- Show Dates (From) Oct 15, 16, 17, 18, 1958

Title: THE CAVE DWELLERS  
Written by William Saroyan

# Performances 4 Where: Library Theater

Director: Mr. Richard Burgwin

Designer: Mr. Daniel P. Lomax Costumes: Alice Doyle

Student Director: James Savedes

Stage Manager: Nary Doyle

Performers: Richard Ramos, Rick Janci, Alice Broder,  
Patti Cassell, Gerald Waechter, Mike Keenan, and Jim Savedes,  
Joyce Shaheen, Tom O'Rourke, Sharon Ranucci, and Daniel Brown.

Comments: Tom Mahoney (VN) "... Dick Ramos has his moments of poignance and dignity from the ashes of failure. He registers disgust with himself and exasperation at womankind in superior fashion... Rick Janci, had the difficult task of doing something new with the stereotype role of the ex-boxer. Without resorting to Brando-ish means, Janci gave an excellent performance. His voice was as dead and flat as any you will hear along Skid Row.

"Another well-worn type, that of the impoverished stage queen, was handled feelingly and convincingly by Alice Broder... Patti Cassell was properly stunned and shy as one would expect of a girl whose total stage experience was that of pledging allegiance to the flag. Some of the best dialogue and delivery came from Gerald Waechter... Mike Keenan, despite his role as straightman to the bear, came through often enough to make the character stick in one's mind. The bear, played by James Savedes, was subdued and the temptation to ham it up was resisted successfully.

"The efforts of Mr. Burgwin's direction were fruitful and yielded above average performances. Mr. Lomax for once in his career had the chance to design a stage within a stage and did so with versimilitude."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season 58/59      Date (From) Dec 10, 1958 to Dec 14, 1958

Title:            THE SCHOOL FOR HUSBANDS

Written by        Moliere

# Performances    5      Where: Library Theater - Third Floor

Director          Evelyn McQueen

Designer          Daniel P. Lomax

Costumer:        Mary Alice Doyle      Choreographer:    Patti Cassell

A.D.:            Alice Broder            Student Producer: Nick Schneider

Stage Manager:   Alice Broder

Performers:    Dan Brown, Chuck Lynch, Jim Reese, Jack Shea,  
Fredrick West, Lynn LeVasseur, Patricia Cassell, Bob Hachlinski,  
Paul McGaffey, David Powers, Madeleine Ricossa, Paul Morand,  
Fran Dunbar, David McGaffey, Nicholas Schneider, Sharon Ranucci,  
John Sanitate, Sue Reaman, Barbara Watson, Judith Regenold,  
James Savedes, Booker Williams, and Charles Anderson.

Comments:"PLAYERS HAVE A BALL WITH MOLIERE'S COMEDY" (VN 12-12-58)  
"Several dozen of the unversity's talented young folks got together  
Wednesday night to serve up a delightful interpretation of Moliere's  
'School for Husbands.'

"Bob Hachlinski plays Sganarelle with a vengeance... Fran Dunbar is a  
study in virginal innocence mixed with a fine Machiavellian flair for  
getting her own way... Paul Morand's portrayal carried a fine sense  
of humor to relieve his protestations of love... Patti Cassell does a  
slick job... and in a play studded with first rate acting jobs Lynn  
LeVasseur more than held her own.

"By the time Sganarella finishes his prologue, the audience is put  
into the proper frame of mind to accept this 17th century comedy with  
the proper attitude (and) several grains of salt.

"The play was directed by Evelyn MacQueen who successfully exploited  
the abundance of talent at her disposal." VN, Tom Mahoney

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -58/59- Show Dates: March 11, 1959 to March 15, 1959

Title: SAINT JOAN

Written by George Bernard Shaw

# Performances 5 Where: Library Theater (Third Floor)

Director: Richard Burguin

Designer: Dan Lomax Costumes: Mary Alice Doyle

Light Design: Dan Lomax

Student Director: Robert Hachlinski

Stage Manager: Sharon Ranucci

Performers: Fred West, Kathy Maskery, Fran Hayes, Bill Giovan,  
Bob Hacklinski, Noreen Schmidt, Jan Byrne, Mike Keenan,  
Jim Savedos, Dick Ramos, Mike Snyder, John Storto, Dan Brown,  
Carole Case, Thomas Stumpo, Charles Anderson, James Montgomery,  
Booker Williams, David McGaffey, Paul McGaffey, Alicia Annas,  
David Powers, and Lynn LeVasseur.

Comments: VN (March 6, 1959) "A hard thing to admit, but facts are facts. They show that the majority of the audiences of the past have been composed of off-campus visitors.

"The Players have known only one word - success - and they have worked hard to reach and maintain this high degree of excellence."  
by Don Horkey.

VN (March 13, 1959 by John Grubba

"FULL HOUSE ACCLAIMS PLAYERS' ST. JOAN"

"Janyce Byrne's conception of St. Joan was convincing and moving. What is important, I think, is that it was original and not a copy of earlier performances. She was magnificent in the trial scene... James Savedos, who has the uncanny knack of playing the buffoon of creating personality on stage, was hilariously funny and extremely capable as the dauphin... a most stirring performance was given by Dan Brown... excellent supporting characterizations in lesser roles were given by Bob Hachlinski, Richard Ramos, and John Storto... It was an entertaining evening of theater. Dan Lomax's imaginative sets and costumes lent much to the production of a great play well done."



THE UNIVERSITY THEATRE: SHOW ROSTER

Season -58/59- Date (From) April 22 to April 25, 1959

TITLE: CHALK GARDEN

Written by Enid Bagnold

# Performances 4 Where Library Theater (Third Floor)  
Tickets: \$1.25, Student rates \$.75 (Wednesday and Thursday only)

Director: Evelyn MacQueen ('56 UofD Grad)

Designer: Daniel P. Lomax Costume Design: Mary Alice Doyle  
Student Director: Charles Anderson

Stage Manager: Carl Seech Sound: Carole Case

Performers: Josephine Madda, Jimmy Savedes, Frederick West,  
Patricia Cassel, Joyce Shaheen, Angie Spinella, Alice Broder,

Alicia Annas, and Madeline Ricossa.

Comments: Kinsella Award (for Outstanding Player) Bill Giovan

VN (April 24, 1959) by Brian Murphy "EXCELLENT 'GARDEN' CLIMAXES SEASON"

"The U-D Players did their usual good job with a very difficult play, THE CHALK GARDEN, by Enid Bagnold. It was witty, as only English comedy can be, and the laughs came primarily because of the excellent job Alice Broder did... Patti Cassell was effective as her retarded and paradoxically, precocious granddaughter. Fred West gripped and stumbled about the stage as the perplexed butler. But Joyce Shaheen turned in the best acting performance of the evening with her depiction of the mysterious and secretive Miss Madrigal... All in all it was an excellent production - perhaps more excellent than the play deserved."

Joseph Mossman (DN) "... gave a highly competent performance... director MacQueen moved the show at a highly satisfactory pace... Fred West, notably good as an ex-convict butler..."

THE PLAYERS ASSOCIATES: SHAKESPEARE ON THE MALL

Season: Summer, 1959 Show Dates: July 31, Aug 1, 7, 8, 9, 1959

Title: TWELFTH NIGHT

Written by William Shakespeare

# Performances 5 Where: - Sacred Heart Square

Director: Richard J. Burgwin

Designer: Daniel P. Lomax

Cotume Design: Mary Alice Doyle

Student Director:

Stage Manager:

Performers: Evelyn MacQueen, Frances Dunbar, Dick Ramos, Jim Gannon,  
Alice Broder, Jim Savedes, Pat McElroy.

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Comments: The Players Associates were an Alumni Group that paid for  
the Summer Season of Theater Under the Tent. This was a trial

balloon for what became a regular offering for the next ten summers  
at U-D.

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THE UNIVERSITY THEATRE: SHOW ROSTER

Season -59/60- Show Dates: Dec 2, 3, 4, 5, 9, 10, 11, 12, 1959

Title: PAINT YOUR WAGON

Written by Lerner and Loewe

# Performances 8 Where: The Library Theater (Third Floor)

Director: Evelyn S. MacQueen Musical Dir: Judith Regenold

Set Designer: Daniel P. Lomax Tech Dir: Daniel P. Lomax

Costume Design: Mary Alice Doyle A.D.: James Savedes

Choreography: Patricia C. Morouse Stage Manager: Sharon Ranucci

Performers: Patrick McElroy, Gary Schaub, Richard S. Ramos, Joyce Shaheen, Robert McGill, James Sevedes, Robert Pillow, Aileen Campbell, Michael Gergely, W. Michael Keenan, William Allen, James Sniechowski, Robert Hachlinski, Janyce Bryne, Ronald Block, M. Frances Corrigan, Kathryn Folk, Paul McGaffey, Daniel Brown, James Dunleavy, Thomas Pajak, Joseph Frances, Paul Kostrzewa, Judith Clartson, Jean Dotterweich, Anne Fellrath, Marion Kaiser, and Dolores Magyak.

Comments: Collins George (DFP) "U-D PLAY EXHUBERANT SUCCESS."  
Brian Murphy (VN) "PLAYERS PAINT 'WAGON' WELL"  
"... the play... is an entertaining combination of humor and music, most of which came off rather well.

"Dick Ramos (as Ben Rumson) was excellent. Joyce Shaheen portrayed his daughter. Both she and Mr. Ramos sing suprising well. Her acting was sensitive and most effective.

"If I had to pick the most profesional actor in the play, I would choose Robert Hachlinski. His was certainly the most difficult role and he handled both the acting and singing in a thoroughly professional fashion. There is absolutely no doubt that the funniest part of the whole play was the fighting and 'praying' of the two wives (Janyce Byrne and Frances Corrigan). Special mention should be made of Michael Keenan and Fred West who took difficult dialect roles and were quite believable as an Irishman and Cockney.

I can't offer enough admiration to Mrs. MacQueen (the director) who took an extraordinaryly difficult play to do and turned out a polished, and really entertaining piece... Mrs. MacQueen can justifiably pat 'himself' (sic) on the back."

THE UNIVERSITY THEATRE: SHOW ROSTER

Season -59/60- Show Dates: March 31 to April 10, 1960

Title: TWO GENTLEMEN OF VERONA

Written by William Shakespeare

# Performances 8 Where: The Library Theater (Third Floor)

Director: Evelyn MacQueen

Designer: Daniel P. Lomax Costumes: Mary Alice Doyle

Student Director: Sharon Ranucci Stage Manager: Anita E. Truhon

Performers: Richard Ramos, Thomas Stumpo, John P. Shorto, Robert McGill, Daniel Brown, Joseph Francis, Dennis Latkowski, Charles Anderson, James Savedes, John Macunoriach, Alica Annas, M. Francis Corrigan, Jean Dotterweich, Thomas J. Pazik, Robert Pillow, Robert McGill, Pat McElroy, Mary Alice Doyle, and Nancy Showiak.

Comments: Brian Murphy (VN) "Everything about this production was superb, from the original idea of interpretation by Mrs. MacQueen to the stark sets of Mr. Lomax - yes, even to the Gregorian chant-ish singing of Mr. James Reese. The handling of the play, in addition to the tongue-in-cheek business was excellent. The accent was on the fine costumes of Miss Doyle, and the set fits in well without distraction.

"I hate to single out individuals for commendation because everyone in the cast was superb. But... congratulations are due to Mr. Savedes who, in this play, WAS his usual show-stealing self. Messrs. Stumpo and Shorto were simply great as the two gentlemen. Mr. Ramos was, as usual, at the top of the list in order for plaudits. Miss Alicia Annis played Julia with absurdly overdone expression, and her mocking of her part came off better than anyone's. My hat is off to Charlie Anderson and Dan Brown... The show stealer of this play was Thomas Pazik, who played 'Crab.' Miss Corrigan and Miss Dotterweich were perfect as Silvia and Lucetta, respectively.

"What I liked most of all about this presentation was the feeling of intimacy between the players and the audience. It's a little jarring at first when the actor practically sits next to you and tells you about himself, but you get used to this quickly. Mrs. MacQueen has made wide use of both Shakespeare's soliloquies and the smallness of the University Theater (which is not nearly as pretentious as it sounds)."

THE PLAYERS REPERTORY: ROSTER

Season: Summer, 1960 Date (From) July 19 to Aug 7, 1960

TITLE: ARMS AND THE MAN

Written by George Bernard Shaw

# Performances 9 Where: Under the Tent (Fisher Square)

Director: Evelyn S. MacQueen

Set Design: Daniel P. Lomax

Costume Design: Patti Doyle

A.D.:

Stage Manager:

Performers: Charles Noel, Bill Giovan, Frances Dunbar, Caroline Arbogast, James Savedes, Jan Conway, Bob McGill, Edward LaCasse, and Bill Grigalunas.

Comments: News article carried the story that Director Burgwin had to have the Fisher Fountain left on for the performances. Seems that on the opening night when they shut off at 10:45 P.M. the audience noticed the sudden drop in noise level and were all asking "What's that...?" and completely lost the play for a few minutes.

J. Dorsey Callaghan (DFP) "It's difficult for one to view objectively a work of literary art which has remained a sturdy personal favorite through a long vista of memory... The festival cast is fortunate in the charm which the women members bestow upon it. Frances Dunbar is the romantic daughter, with Caroline Arbogast as the mother and Jan Conway as the maid... "

Josef Mossman (DN) "ARMS AND THE MAN is one of two plays being presented in the U-D Repertory Festival... this bold and impressive experiment. Evelyn S. MacQueen's direction allowed for skillfully rationed attitudinizing to accent characterization. The staging was pacing to make (it) a delightful comedy first, a social document second, which is the proper order in the theater.

"The U-D performers have learned the vital fact that it's of no use for a playwright to create immortal lines if those lines are not communicated to the audience. And so the cast spoke for Shaw with clarity and blessed audibility.

"Charles Noel gave a humorous, thoughtful and penetrating portrayal... Frances Dunbar was charming and funny... other splendid performances were given by Caroline Arbogast..., James Savedes..., William Giovan..., and Robert McGill."

THE PLAYERS REPERTORY: ROSTER

Season: Summer, 1960

Show Dates; July 19 to Aug 7, 1960

TITLE: ANTONY AND CLEOPATRA

Written by William Shakespeare

# Performances 9 Where: Under the Tent (Fisher Quad)

Director: Richard J. Burgwin

Set Design: Daniel P. Lomax

Costume Design: Patti Alice Doyle

A.D.:

Stage Manager:

Performers: (75 roles) Joyce Shaheen, Michael McKeown, Richard Ramos, Dennis Moffett, Alice Broder, Thomas St. Charles, Paul McGaffey, John Wise, Thomas Pazik, William Mandigo, Charles Driscoll, John Macunovich,

Comments: Player Associates, a group of Alumni, underwrote the expenses of the Summer Season. The University was not financially responsible.

Frank P. Gill (Detroit Times) "It was, in short, one of the most energetic evenings in the theater we have witnessed for some time... There is wisdom in Richard J. Burgwin's efforts to keep the play moving, for the hodge-podge of confusing scenes designed to unravel the political implications in the plot, can become dreary if paced too slow. Professional productions in the past have proved this more than once... this production (is) far above average... it had imaginative consistency, and some excellent performances...

"As Antony, Richard Ramos dominated the stage with a virile and aggressive performance... Joyce Shaheen had all the charm, and delicate quality of the child queen... Thomas St. Charles gave a very strong and poignant interpretation as Enobarbus...

"Dennis Moffett, Michael McKeown, John Wise, Thomas Pazik, Paul McGaffey, William Mandigo, Charles Driscoll, and John Macunovich handled their various parts skillfully and with great sensitivity."

THE PLAYERS REPERTORY: ROSTER

Season: -60/61- Show Dates: Oct 14, 15, 16, 1960  
Nov, 12, 26, Dec 10, 1960  
Feb 3, 5, 1961.

Title: TOUCH OF THE POET

Written by Eugene O'Neill

# Performances 8 Where: Library Theater (Third Floor)

Director: Evelyn MacQueen

Set Design: Mary Alice Doyle

Costume Design: Mary Alice (Patti) Doyle

A.D. Stage Manager:

Performers: Alice Broder, Thomas St. Charles, Aileen Campbell,  
Gary Schaub, John Macunovich,

Comments: James S. Pooler, (DFP) "U-D PLAYERS MASTER THE LONG-  
WINDED O'NEILL"

"Whenever we see a play by the great Eugene O'Neill we admire any actor who can remember all his lines. The University of Detroit Repertory Theater carried off the feat to fine distinction... when it gave rich warmth to the Midwestern Premiere of TOUCH OF THE POET.

"It was an ambitious project... but it turned into one of those charmed nights. When the curtain went up there was the perfect setting by Mary Alice Doyle. The players came on and shortly there was perfect rapport between players and audience, and Eugene O'Neill's TOUCH OF THE POET was registered home in your heart and memory.

"We must doff our old hat to Thomas St. Charles for remembering every line in what is one of the longest parts in theater. Alice Broder gave a magnificent performance as the wife, as did Aileen Campbell as the daughter. Director Evelyn MacQueen showed the fine touch of complete understanding."

Joseff Mossman (DN) "The tavern that is the scene... was abit too neat and fresh, but the splendid acting compensated... the cast was extraordinary in its understanding and projection of the grotesque madness... Thomas St. Charles gave a remarkably credible portrayal as did Aileen Campbell, Alice Broder, Gary Schaub, John Macunovich and a gang of barroom roisterers who were probably the most effective offstage voices in theater history."

THE PLAYERS: REPERTORY THEATER

Season -60/61- Show Dates: Nov 11, 13, 25, 27, Dec 9, 11, 1960  
Feb 4, March 11, 25, 1961

Title: MEASURE FOR MEASURE

Written by William Shakespeare

# Performances 9 Where: Library Theater (Third Floor)

Director: Richard J. Burgwin

Set Designer: Mary Alice Doyle

Costume Design: Mary Alice Doyle

Student Director:

Stage Manager:

Performers: Thomas Stumpo, Alicia Annas, Alfred Storey, Robert McGill, Paul McGaffey, Joseph Buch, Elizabeth Polk, Kaye Albert, Oliver Glenn.

Comments: Jimmy Pooler, (DFP) "THE PLAY'S THE THING AT U-D"  
"This play will always be new to many a Shakespearian student, and these young university Players, directed by Richard Burgwin, breathed fire into it - for while they lose none of the delicious cadence of Shakespeare, they escape that dreadful pitfall of amateur theater in losing the memory of the song..."

Josef Mossman (DN) "The presentation of MEASURE FOR MEASURE is truly brilliant visually, with ingenious use of effective set pieces against a scarlet background. Costumes were colorful and impressive... (in the direction by) Richard J. Burgwin, pace and style are pre-eminent... It moved rapidly and convincingly in the portrayals of U-D performers... in the difficult role of Isabella was Alicia Annas... consistently intelligent and charming. Thomas Stumpo played Angelo with a quiet strength that was impressively compelling.

"Noteworthy portrayals also were given by Paul McGaffey as Lucio, Joseph Buch as the Duke of Vienna, Robert McGill as Elbow the constable, Elizabeth Polk as Mistress Overdone, Kaye Albert as Mariana and many others."

William Giovan (Michigan Daily) "Director Richard Burgwin took advantage of the intimacy of the theater by occasionally bringing the actors down into the audience... The performance contained several well executed characterizations in smaller roles... Paul McGaffey... and newcomer Oliver Glenn connected as a rather rotund and mirthful bawd. A functional, versatile set permitted a fluid shift of action from scene to scene."



THE PLAYERS: REPERTORY THEATER SHOW ROSTER

Season -60/61- Show Dates: March 10, 12, 24, 26, 1961  
and April 15, 29, 1961

Title: MAN AND SUPERMAN

Written by George Bernard Shaw

# Performances 6 Where: Library Theater (Third Floor)

Director: Evelyn MacQueen

Set Design: Daniel P. Lomax

Costume Design: Mary Alice Doyle

A.D. Stage Manager:

Performers: Pat Morouse, Frederick Janci, Robert McGill,  
James Savedes, Carole Case, Douglas Fonte, Michael McKeown, Richard  
Ramos, Jean Dotterweich, and Patricia Menendez."

Comments: MichCath "U-D REP CAST TOPS IN SHAW PLAY"

Joseff Mossman (DN) "In its presentation of Shaw's comedy, MAN AND SUPERMAN, last night the University of Detroit Theater has achieved the third triumph of its challenging repertory program... the U-D cast handled its talk with a lithe, brisk pace that made Shaw's wit glitter as brightly and stab as deep as it did in 1903.

"The women of the cast were stunningly attractive in their turn-of-the-century costumes, and the sets, done in the modest tradition of U-D theater, were as graphic and gratifying as more elaborate productions. Evelyn S. MacQueen's direction gave the play clarity and cohesion.

"The role of Jack Tanner was played by Frederick Janci in a virtuoso demonstration of acting. Tanner was Shaw's mouthpiece and Janci served Shaw splendidly in the communication of his ideas. The girls who were irresistible in looks and invincible in dominating their men were Jean Tomassini and Patricia Morouse, both wonderful in the ways they charmed their prey into submission.

"The performance included numerous other superb portrayals, among them Robert McGill.. James Savedes... Carole Case... Douglas Fonte, Michael McKeown, Richard Ramos, Jean Dotterweich, and Patricia Menendez."

"A presentation of such excellence as MAN AND SUPERMAN takes the repertory project out of experimental rating and establishes it as a distinct theater triumph."

THE PLAYERS: REPERTORY SHOW ROSTER

Season -60/61- Show Dates: April 14, 16, 28, 30, 1961  
May 12, 13, 14, 1961

Title: FAUST, PART I

Written by Goethe

# Performances 7 Where: Library Theater (Third Floor)

Director: Dr. Richard J. Burgwin

Set Design: Daniel P. Lomax

Costume Design: Mary Alice Doyle

Student Director: Stage Manager:

Performers: Richard Ramos, Paul McGaffey, Mahalla Lenzi,

Comments: Joseph Mossman (DN) "U-D THEATER FALTERS WITH FAUST."  
"The presentation of the great classic was achieved with honor and dignity, if not with the impact and effectiveness of the other productions in the repertory. But... the fault (is not totally) with the U-D Theater, considering the excellence of individual portrayals, the remarkably effective staging by Dr. Richard Burgwin, the economy of physical props - in the sense of supports not properties - which permitted splendid freedom of movement and soaring illusion... with gauze, screens, lighting, and with silhouetted pantomime and tableau, many memorable theatrical moments were achieved..."

Louis Cook (DFP) "U-D THEATER FAUST POWERFUL."  
"Only a Jesuit school such as U-D could have produced such a charming and convincing Satan... the play comes along like a rare sirloin to a starving man... Ramos is a fine Faust, a truly human figure whose vision of purity is muddled by passion... Miss Lenzi shows good understanding of the role, with a lovely, sensitive face in which the wide range of moods are mirrored like successive images of sunlight and storm clouds passing over a clear pool of spring water... the play has a large cast and a variety of ingenious settings, all the more remarkable for the lack of stage settings..."

THE PLAYERS: SUMMER REPERTORY

Season: Summer 1961

July 12 to August 1, 1961

Title: THE MISANTHROPE

Written by Moliere

# Performances 8 Where: Festival Tent - Fisher Fountain Square

Director: Dr. Richard J. Burgwin

Set Design: Daniel P. Lomax

Costume Design: Mary Alice Doyle

A.D.:

Stage Manager:

Performers: Robert Hachlinski, Marcia Stevens, Caroline Arbogast, Robert McGill, Thomas St. Charles, Patrick McElroy, F. Douglas Fonte.

Comments: Josef Mossman (DN) "Moliere's MISANTHROPE is a remarkable achievement of the university theater. In fact, it might be called an achievement of the impossible, for Moliere has long defied representation in American theater and in translation from the French. Under the direction of Richard J. Burgwin, (it) has it's bittersweet say eloquently and pointedly. (Moliere) examined the question with biting satire and penetrating wit, and so have the U-D Players understood his purpose that the comedy emerges with sharp-lined clarity in which possible hurdles of translation from another language vanish.

"Robert Hachlinski gives a portrayal that is a penetrating study of the character's paradoxical qualities, comic and pitiable, sympathetic and repugnant. The girls in MISANTHROPE are delightful, especially a blond enchantress named Marcia Stevens, who plays Celimene with sparkling wit, glowing personality and skillful use of her voice... The show also includes telling portrayals by Robert McGill, Thomas St. Charles, Patrick McElroy, and F. Douglas Fonte as amusing noblemen."

Collins George (DFP) "PLAYERS REFLECT WIT OF MOLIERE"  
"... Richard Burgwin, the director of (the ) play, manages to portray all the paradoxes of Moliere's wit on the smallest of stages with the bare minimum of scenery... Robert Hachlinski brought a fanaticism to his portrayal of the title role which made the character seem almost a madman, an involuntary one, enslaved by his own undeviating logic... Caroline Arbogast gave a fine acting performance though she is far too attractive to make believable her role as a rejected woman."

THE PLAYERS: SUMMER REPERTORY

Season: Summer 1961

July 11 to July 30, 1961

Title: THE TAMING OF THE SHREW

Written by William Shakespeare

# Performances 8 Where: Under Festival Tent - Fisher Square

Director: Evelyn MacQueen

Set Design: Daniel P. Lomax

Costume Design: Mary Alice Doyle

A.D.:

Stage Manager:

Performers: Charles Noel, Mahalla Lenzi, Michael Keenan, John Macunovich, Richard Halatek, Richard Ramos, William Mandigo, Michael McKeown, William Jeremiah, Robert McGill, Kaye Albert.

Comments: Joseph Mossman, (DN) "One of the best things about 'TAMING OF THE SHREW' is that Shakespeare is good enough for the U-D Theater. There has been no attempt to 'update' or 'modernize' or turn it into an apologetic version of 'Gunsmoke.'

"Charles Noel is a roaring, lusty Petruchio, wringing the role for all its hilarious deviltry and ribaldry. Mahalla Lenzi is a Kate of minxish charm... the crowd scenes are handled with such skill that seeming chaos is fully controlled and wholly effective."

Collins George (DFP) "U-D 'SHREW' IS A SCREAM"

"Shakespeare's TAMING... is one of the greatest farces ever written, and the U-D Players manage to draw out all the fun and laughter inherent in the play. The performance is one which needs bow to none of the better Shakespeare festivals. It proves once again that a large stage, expensive scenery and elaborate machines are no more necessary than in Shakespeare's time IF the acting and the directing are first rate.

"A large cast is called for but so swift is the pace of the play and so skillfully are the actors manipulated that there is never a sense of over-crowding on the small stage.

"Kaye Albert is lovely... Michael Keenan and Michael McKeown turn in excellent performances... Robert McGill turns in an even better performance in the comedy as the harassed father of the two girls.

"Trumpeters on the roof of the U-D Library, in the manner of festivals everywhere, summon the audience to the theater tent when the performance is about to begin. The summons is one which the performance more than justifies."

THE PLAYER: SUMMER REPERTORY

Season: SUMMER, 1961

July 25 to August 2, 1961

TITLE: MAN AND SUPERMAN

Written by George Bernard Shaw

# Performances 8 Where: Under the Tent (Fisher Quad)

Director: Evelyn MacQueen

Set Design: Daniel P. Lomax

Costume Design: Mary Alice Doyle

A.D.:

Stage Manager:

Performers: Pat Morouse, Frederick Janci, Jean Tomasini, Robert McGill, James Savedes, Carole Case, Douglas Fonte, Michael McKeown, Richard Ramos, Jean Dotterweich, and Patricia Menendez."

Comments: The regular season's performances of MAN AND SUPERMAN were completely sold out so the play was brought back to the Summer Repertory Season. It was again 'SRO!'

Louis Cook (DFP) "There's something awful about seeing a man dragged off into marriage against his will and better judgement. In the case of the play MAN AND....., at the U-D Theater, a fellow can keep saying to himself it's just a play... just a play... But sometimes it seems quite real. With George Bernard Shaw writing the lines and the U-D players speaking them, it all seems too true, between the belly laughs. The young players have a great time with (the play) and they do it well.

"Frederick Janci plays the part of Superman with the horrified fascination of a man listening to himself die through his own stethoscope. The pain is made somewhat bearable by the huntress, a pretty doll named Jean Tomassini.

There is a secondary story running through the play which almost overpowers the primary, largely because of the pleasant talents of Patricia Morouse... Robert McGill is very funny as the hypnotized rabbit who yearns to be crushed in Miss Tomassini's coils. He is discarded in favor of bigger game."

(MichCath)"... another masterful achievement... the cast almost without exception was superb... Outstanding in his role as John Tanner was Frederick Janci, who handled his difficult lines with complete mastery."

THE PLAYERS: REPERTORY

Season: -61/62- Show Dates: Nov 17, 19, 25, Dec 1, 3, 9, 1961  
Feb 10, March 24, 31, April 7, 1962

Title: THE BIRDS

Written by Aristophanes Version by Walter Kerr

# Performances 10 Where: The Library Theater

Director: Evelyn MacQueen

Musical Score: Richard Bennet Choreographed by Kaye Albert

Set Design: Daniel P. Lomax Costume Design: Mary Alice Doyle

Student Director: Gary Schaub Stage Manager: Mary Mudge

Performers: Paul McGaffey, John Macunovich, Robert Hachlinski, Patrick McElroy, Alice Broder, Jean Dotterwiech, Marcia Stevens, Aileen Campbell, Mark White, Richard Kordos, Thomas St. Charles, Nancy Charbonneau, Robert E. McGill, Edwin Goodwin, Robert Kovac, Thomas Manning, Gary Schaub, William Check, Donald Kolke, Michael Irlbacher, A. Robert Jablonski, Carole Case, Roger Bodo, Sandra Manning, Barbara Lanctot, Mary Alice Duquette, Linda Yankovic, Bernard English, and Richard Janson.

Comments: Josef Mossman (DN) "THE BIRDS was presented in an ecstatically free adaptation. Evelyn MacQueen's direction extracted a zany joy from the script, and an enchanting jazz score by Thomas Bennett, director of the U-D program service, added to the delight of the performance. Thomas A. St. Charles and Robert E. McGill... aroused the hilarious laughter that is the just reward of wonderfully gifted clowns. John Macunovich and Nancy Charbonneau head the contingent of agile, uproarious birds. To see the birds join in a conga line to Bennett's music was an experience to be cherished."

(MichCath) "Typical of directress Evelyn MacQueen's approach to THE BIRDS is the incidental music she had Tom Bennett compose entitled, of course, 'Jazz for the Birds.' In the course of the evening the audience was also treated to a conga line, buck and wing dance, and a Greek attired in a 'King of the Bar-B-Que' apron as he prepares a feast to tempt the gods.

"Bob McGill and Thomas St. Charles are a pair of Laurel and Hardy-type comics who run away with the show. The assortment of birds in vivid wings and funny masks bound on the stage, enter via a sliding board, and bounce around on assorted trampolines, swings, and perches."

THE PLAYERS: REPERTORY

Season -61/62- Date (From) Nov 18, 24, 26, Dec 2, 8, 10, 1961  
and Feb 9, 11, 1962

Title: ANDROMACHE

Written by Racine Translated by Kenneth Muir

# Performances 8 Where: The Library Theater

Director: Dr. Richard J Burgwin

Designer: Daniel P. Lomax

Costume Design: Mary Alice Doyle

Student Director: Gary Schaub Stage Manager: Mary Mudge

Performers: Thomas A. St. Charles, Robert E. McGill, Edwin Goodwin, John Macunovich, Nancy Carbonneau, Paul McGaffey, Robert Kovac, Thomas Manning, Patrick McElroy, Gary Schaub, William Check, Donald Kolke, Michael Irbacher, A. Robert Jablonski, Carole Case, Barnard English, Sandra Manning, Jean Dotterweich, Barbara Lanctot, Mary Alice Duquette, Linda Yankovic, Robert Hachlinski, Roger Bodo, Richard Janson, Aileen Campbell, and Marcia Stevens.

Comments: The faculty paper hatched a controversy on just what this really play meant. One faculty member thought it pretentious AND yet simple minded... "what are these people trying to say?" The Modern Languages and Philosophy people (Dr. Maloney among them) hopped all over this question with the "estetics of the ancients and it adaptability to this crazy mixed up modern world" line.

Josef Mossman (DN) "Alice Broder gave a portrayal of the title role that had supreme dignity and craft. Paul McGaffey was splendid in the difficult role of Orestes. There were portrayals of notable excellence of Robert Hachlinski, Marcia Stevens, John Macunovich, Patrick MacElroy, Jean Dotterweich and Aileen Campbell. The direction by Richard J. Burgwin showed, as usual, authority and understanding."

(MichCath) "ANDROMACHE is a 'hard' play - hard on the actors and the audience. In the high style interpretation given by Director Richard J. Burgwin, the actors move on a grander scale, and become noble, even in their baseness."

THE PLAYERS: REPERTORY

Season: -61/62- Date (From) March 23, 25, 30, and  
April 1, 6, 8, 13, 14, 15, 1962

Title: KING LEAR

Written by William Shakespeare

# Performances 9 Where: Library Theater

Director: Evelyn MacQueen

Designer: Daniel P. Lomax Costume Design: Mary Alice Doyle

Student Director: Anita Truhon Stage Manager: John Linahan

Light Chief: Charles Ray Sound: Mary Alice Duquette

Performers: Richard J. Burgwin as "Lear", Douglas Fonte, Gary F. Schaub, Robert Hachlinski, Thomas St. Charles, Pat McElroy, John Arbogast, Robert McGill, Charles Noel, John Macunovich, William Scarfo, Charles Ray, Thomas Manning, Edward LaCasse, Alice Broder, Frances Dunbar, Janyce Brown, Mark White, Bernard English, F. Douglas Fonte, William Check, Robert Fredericks, William Ross, Algirdas Gladkauskas, Thomas Malleis, and Peter Kempel.

Comments: James Pooler, (DFP) "'LEAR' A TRIUMPH FOR U-D PLAYERS"  
"It's quite a trick for youth to plumb deep tragedy. But that's what the U-D Rep Theater as done with 'KING LEAR.' As Lear, Richard J. Burgwin was great. The inspiration and fire was there - and due to the sure hand of director Evelyn MacQueen, there was movement, characterization, truth, poetry, and feeling... she retained the simplicity of the Globe and made the unstageable 'LEAR' eminently stageable. The words were Shakespeare's, but the triumph belonged to this exceptionally fine group of players."

Josef Mossman (DN) "Because the theater facilities on the third floor of the library are something less than lavish, emphasis was placed on performance rather than production, and the result was splendid theater."

"Dr. Richard J. Burgwin took the title role and gave Lear a rare sympathy and significance. Too often Lear is portrayed as a bumbling old fool bereft of manliness. But, after all, Lear was a King, and Burgwin's interpretation never ignored that fact. 'This old majesty,' as the Duke of Albany, called him, was ever present. The scenes in which madness beset the throneless old king were a controlled and reasonable portrait of a man worn out in body and mind... directed by Evelyn S. MacQueen, who has paced it for both understanding and dramatic impact. Her staging of the battle scene was brilliant inspiration."



THE PLAYERS: SUMMER REPERTORY

Season: Summer, 1962 Show Dates: July 11, 13, 15, 17, 19, 21, 25,  
27, 29, 31. Aug 2, 4, 1962

Title: MAJOR BARBARA

Written by George Bernard Shaw

# Performances 12 Where: Under the Tent (Fisher Quad)

Director: Evelyn S. MacQueen

Set Design: Daniel P. Lomax

Costume Design: Mary Alice Doyle

Student Director and Stage Manager: Mary Alice Duquette

Light Chief: Dolores Magyar Sound; Richard Janson

Prop Manager: Susan Jenrzejewski

Performers: Thomas St. Charles, Mahalla Lenzi, Seamus O'Brien,  
Alicia Annas, John Macunovich, Paul McGaffey, Beverly Markowitz,  
Gerald Meyers, Caroline Arbogast, Nancy Carbonneau, Al Gladkaukas,  
Lynn LaVasseur, Lee G. O'Connell, Charles Noel, and Gary Schaub

Comments: Joseph Mossman (DN) "The direction of Evelyn MacQueen introduced some interesting and diverting bits of business to combat the often static qualities of (this) play.

"Seamus T. O'Brien... gave a brilliant performance. Alicia Annas was the Major Barbara of the title, and... made the role credible and charming and altogether good theater.

"It is not likely that any performer has given a more incisive portrayal of Lady Brittomart than Beverly Markowitz did. This was comedy at its highest.

"The performance was full of fine portrayals, but no cast can outlast Shaw.

THE PLAYERS: SUMMER REPERTORY

Season: Summer, 1962 Show Dates: July 10, 12, 14, 18, 20, 22, 24  
26, 28. August 1, 3, 5, 1962

Name: HAMLET

Written by William Shakespeare

# Performances 12 Where: Under the Tent (Fisher Quad)

Director: Richard J. Burgwin

Set Design: Daniel P. Lomax Costume Design: Mary Alice Doyle

Student Director: Frederick Janci Stage Manager: Gary F. Schaub

Light Chief: Carole A. Case Sound: Gregory Olszewski

Prop Manager: Kathleen McGill

Performers: Robert McGill, Emily Giacobazzi, Thomas St. Charles, John Raleeh, Joseph Norris, Patrick McElroy, John Arbogast, W. Michael Keenan, Aileen Campbell, Richard Halatek, Philip Piro, George Denes, Thomas Jones, Richard Kordos, John Macunovich, Anthony Peraino, Mary Alice Duquette, Gary Schaub, Marshall Murri, William Jeremiah, Juliet Arata, Phyllis Clemens, Richard Janson, Robert Kovac, and Gerald Meyers,

Comments: Joseph Mossman (DN) "The University of Detroit Rep Theater last night showed how to make "Hamlet" a thrilling, gripping evening in the theater.

"You begin with a great play, of course. You cast in down to the bit parts, with people who are exactly right for their roles, or with the acting gifts to make them seem so.

"You costume it with gorgeous brilliance and light it with a genius for seeking out its every facet of theatrical validity.

"Dr. Richard Burgwin is taking his leave of the University of Detroit soon to join the Northwestern University faculty. His farewell is a production of "Hamlet" so good that it cannot be discussed in terms that distinguish between professional and amateur theater.

"While pilgrimages are made all summer long to faraway places to pay homage to Shakespeare, one of the finest Shakespearean performances of any season, is now to be found on the U-D campus.

"A University theater should not have a star, but in the case of this Hamlet... it couldn't help itself. In the title role was Robert McGill... His Hamlet was a portrayal of unassailable intelligence, but better than that, it was one of shattering emotional impact that often seemed to rock the destival tent...

"... Emily Giacobazzi, as Ophelia, beguiled the audience..."

U-D REPERTORY: SHOW ROSTER

Season -62/63- Show Dates: Nov 30, 1962 to Dec , 1962  
March 23, 30, and April 6, 1963

Title: CANDIDA

Written by George Bernard Shaw

# Performances 8 Where: Library Theater

Director: Evelyn MacQueen

Set Design: Daniel P. Lomax

Costume Design: Mary Alice Doyle

Student Director: Richard Janson

Stage Manager: Algirdas Gladkauskas

Sound: Timothy Sieracki Light Chief: James Kilduff

Performers: Mary Alice Duquette, Thomas St. Charles, Mark White,  
Anthony Peraino, Robert Hachlinski, and Frances Dunbar, .

Note: This performance marked the debut of the first year-around-repertory theater in America.

Comments: (MichCath) "U-D REPERTORY PLAYERS SPARKLE IN CANDIDA"  
Joseph Mossman (DN) "... as portrayed by Frances Dunbar, CANDIDA  
was wise and womanly, tender, generous, and wholly charming...  
Thomas St. Charles gave a magnificent performance... White was  
impressive..."

U-D REPERTORY: SHOW ROSTER

Season -62/63 Date (From) Dec 1 to Feb 10, 1963

Title: ELECTRA

Written by Sophocles (David Greene translation)

# Performances 10 Where: Library Theater

Director: Evelyn MacQueen

Set Design: Daniel P. Lomax

Costume Design: Mary Alice Doyle

/A.D.:

Stage Manager:

Performers: Francis Dunbar, Mark White, Robert Hachlinski,  
Mary Alice Duquette, Anthony Peraino, Aileen Campbell,  
John Macunovitch, Alice Broder, Mary Ann Cameron, Robert Devlin,  
and Nancy Carbonneau.

Comments: "Director Evelyn MacQueen has staged the play with  
imagination and fine dramatic sense which is artistically  
complemented by beautiful costumes and by the striking Greek  
pillared set designed by Dan Lomax..."

U-D REPERTORY: SHOW ROSTER

Season -62/63- Show Dates: March 22, 34, 29, 31,  
April 5, 7, 19, 21, 1963

Title: DON CARLOS

Written by Friedrich Schiller

# Performances 8 Where: Library Theater

Director: Evelyn MacQueen

Set Design: Daniel P. Lomax

Costume Design: Mary Alice Doyle

Original Music: Tom Bennett

Student Director: L. Robert Kovac Stage Manager: Patrick McGuire

Lighting Chief: Charles Derry Sound: Nancy Charbonneau

Performers: Robert McGill, Katherine Mulvey, Charles Noel, Seamus O'Brien, Linda Yankovic, Thomas St. Charles, Mark White, Mary Alice Duquette, Diane Kelly, Barbara Lanctot, William Ort, Richard Janson, Gary Schaub, John Talpos, Thomas Marsh, James Kilduff, Paul Devlin, Anthony Peraino, and Arnold Klein.

Comments: Arnone Gilbert (DN) "... one of the best drawn characterizations and arresting portrayals was given near the end of the play by Seamus O'Brien as the Grand Inquistor. His manner and delivery of an aged, blind, stately prelate was powerful and subtle... these are young players and their performances were genrally enhanced with intelligent mannerism and sensitivity..."

U-D SUMMER REPERTORY: SHOW ROSTER

Season: Summer, 1963 Show Dates: July 16, 18, 20, 22, 24,  
26, 28, 20. August 1, 3, 1963

Title: MUCH ADO ABOUT NOTHING

Written by William Shakespeare

# Performances 10 Where: Festival Tent - Fisher Quad  
Admission: \$2.50, \$2.00, \$1.50. Curtain: 8:30 P.M.

Director: Evelyn MacQueen

Set Design: Daniel P. Lomax

Costume Design: Mary Alice Doyle

A.D.: Katherine Mulvey Stage Manager: Gary F. Schaub

Lights: Dolores McGaffey, Chief Sound: Charles Derry

Prop Master: Therese Foley

Performers: Charles Noel, Frances Dunbar, Mark White,  
Paul McGaffey, Linda Yankovic, Gerald Meyers, Marshall Murri,  
Michael Irlbacher, William Ort, Pat McElroy, Nancy Carbonneau,  
Anthony Peraino, Dianne Kelley, Pat-Anne Epling, Lee O'Connell,  
John Arbogast, Dan Brown, Paul Devlin, Patrick McGuire,  
Richard Johnston, Robert Fredericks, Jane Linahan, Michael Miottel,  
and Hilary DePolo.

Comments: Armand Gebert ( ) "Lively moods and tense dramatic moments are evenly balanced... a fine cast...moved with buoyant pace of almost professional quality on the two level stage which had only a minimum of props.

"Under the direction of Evelyn S. MacQueen, a light touch and a sensitive approach were blended to bring out the frivolous and serious episodes of the play to good advantage.

"The witty fencing and banter by Frances Dunbar and Charles Noel... were done with charm and vivacious interpretation. As the more serious couple, Hero and Claudio, good performances were given by Nancy Carbonneau and Mark White.

"Spirited rustic humor was provided by John Arbogast and others of the company. Other effective performances were given by Patrick McElroy, Paul McGaffey, Marshall Murri, and Lee O'Connell."

U-D SUMMER REPERTORY: SHOW ROSTER

Season: Summer, 1963 Show Dates: July 17, 19, 21, 23, 25, 27, 31.  
August 2, 4, 1963

Title: CAPTAIN BRASSBOUND'S CONVERSION

Written by Geroge Bernard Shaw

# Performances 9 Where: Festival Tent - Fisher Quad

Director: James Rodgers

Designer: Daniel P. Lomax Original Music: Tom Bennett

Costume Design: Mary Alice Doyle

A.D.: Gary F. Schaub Stage Manager: Anita Truhon

Light Chief: Kathleen McGill Sound Crew Chief: William Ort  
Prop Master: Juliette Arata

Performers: Mary Ann Brownlee, Richard Halatek, Seamus T. O'Brien,  
Robert Hachlinski, Paul Devlin, Patrick McElroy, Richard Janson,  
Robert Gray, James Savades, Donald Kolke, Marshall Murri,  
Richard Johnston, Lee O'Connell, Alvin Fisher, and John Franco,

Comments: This was the first production directed by James Rodgers  
after his arrival at the University of Detroit.

The archives show that a violent thunderstorm swept over the campus  
during the third act. As the production was put up in a tent,  
hearing the words over the wind, thunder, and rain on canvas proved  
impossible. The following day University PR Director, Bill Raby  
sent out a copy of the third act and complimentary pass to a  
complimentary past to all season ticket holders. A more thorough  
discussion of this event is contained in "A HISTORY OF THEATER AT  
THE UNIVERSITY OF DETROIT."

U-D REPERTORY THEATER: SHOW ROSTER

Season -63/64- Show Dates: Oct 27, Nov 2, 22, 24, 30.  
Dec 1, 7, 13, 15, 1963

Title: THE INSPECTOR GENERAL

Written by Nikolay Gogol

# Performances 9 Where: Library Theater

Director: Evelyn MacQueen

Set and Costume Design: Daniel P. Lomax

Student Director: Elaine Carlini Stage Manager: Michael Irlbacher

Light Chief: James Zappen Sound: Ralph Brown

Performers: Harold Thrasher, Tom Marsh, Arnold Klein, Sandra Hanak, Charles Anderson, Patrick McGuire, James Savedes, Gregory deRocher, Paul Devlin, Anthony Peraino, Robert Kovac, Richard Janson, Dominic Missimi, Robert Fredericks, Robert Gray, Patricia Theisen, Hilary DePolo, Sandra Hanak, Holly Hood, Mary Rhodes, Mary Ann Martin, Margaret Paquet, Mary Jo Lee, Eileen Carlini, and Charles Chrisman.

Notes: VN Tom Melleis "The production reflects the deft touch and experienced hand of it's director, Evelyn MacQueen. The stage presence, the pleasing and compelling pace, and the structured and detailed stage action which she has ingrained in the characters of the company make for convincing comedy... Harold Thrasher, strung numerous moments of theater excellence amidst a continually adequate grasp of character. He is blessed with an exceptional voice that can and did lend itself to some of his better moments."



U-D REPERTORY THEATER: SHOW ROSTER

Season -63/64- Show Dates: Oct 25, 27, Nov 2, 22, 24, 30,  
Dec 6, 8, 14, 1963

Title: ONDINE

Written by Jean Giraudoux

# Performances 9 Where: The Library Theater

Director: James Rodgers - (Assistant Rep Director)

Set and Costume Design: Dan Lomax

Student Director and Choreographer: Nancy Ann Charbonneau

Stage Manager: Charles Derry Light Chief: William Ort

Sound: Charles Chrisman Prop Manager: Chester Roberts

Performers: Mark White, Emily Giacobazzi, John Peter Lautz, Jr,  
Thomas Jones, Charles Noel, William Haggerty, Mary Alice Duquette,  
Kaye Albert, Diane Kelly, Nancy Charbonneau, James Sniechowski,  
Paul Devlin, Paul Butlak, Patricia Kearney, Raymond A. Baralt,  
Jane McDonough, Margaret Paquet, Chester Roberts, Mary Ann Cameron.

Comments: James Rodgers first regular season play with the U-D  
Theater.

The Observer, (Old Wally) This production"... introduced James  
Rodgers to Detroit audiences. His staging techniques are most  
welcome... he will be a definite asset to U-D... his use of green  
lights and tape recordings (in this) production is a refreshing,  
highly likable treatment."

U-D REPERTORY THEATER: SHOW ROSTER

Season -63/64- Show Dates: March 6, 8, 14, 20, 22  
April 11, 17, 18, 19, 1964

Title: KING JOHN

Written by William Shakespeare

# Performances 9 Where: The Library Theater

Director: Evelyn MacQueen

Set and Costume Design: Daniel P. Lomax

Original Music: Tom Bennett

Student Director: Juliet Arata Stage Manager: John Linahan

Sound: John Talpos Light Board: Elaine Carlini

Performers: Seamus O'Brien, Dominic Missimi, Joseph Dunlop,  
Robert Tarnas, William Haggerty, Charles Otto, Anthony Peraino,  
Thomas Marsh, Thomas St. Charles, John Lautz, Frederick Janci,  
Charles Noel, Mark White, Paul Devlin, James Sampson,  
John Stepzinski, Peter Kempel, Alice Broder, Emily Giacobazzi,  
Kathleen Marshall, Eileen Kelly, James Zappen, Richard Janson,  
James Sampson, William Lightfoot, and George Mader.

Comments: This was Evelyn MacQueen's last play with the U-D  
Theater.

No reviews in file

U-D REPERTORY THEATER: SHOW ROSTER

Season -63/64- Show Dates: March 7, 13, 15, 21,  
April 10, 12, 1964

Title: THE GLASS MENAGERIE

Written by Tennessee Williams

# Performances 6 Where: The Library Theater

Director: James Rodgers

Set and Costume Design: Daniel P. Lomax

Original Music: Paul Bowles

Student Director: Elaine Carlini Stage Manager: Patricia Kearney

Sound: John Lautz Light Board: Robert Kovac

Performers: Aileen Campbell, Robert Hachlinski, Holly Hood,  
James Sniechowski.

Comments: \_\_\_\_\_  
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U-D REPERTORY THEATER: SHOW ROSTER

Season: Summer Rep Show Dates: July 9, 1964 to July 26, 1964

Title: THE GLASS MENAGERIE

Written by Tennessee Williams

# Performances 9 Where: The Festival Tent - Fisher Quad

Director: James Rodgers

Set and Costume Design: Daniel P. Lomax

Original Music: Paul Bowles

Student Director: Elaine Carlini Stage Manager: Patricia Kearney

Sound: John Lautz

Light Board: Robert Kovac

Performers: Aileen Campbell, Robert Hachlinski, Holly Hood,  
James Sniechowski.

Comments: Because of thre public response to this play and the  
change of instructors, GLASS MANAGERIE was repeated from the Spring  
season into Summer Rep.

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U-D REPERTORY THEATER: SHOW ROSTER

Season: Summer, 1964 Show Dates: July 10, to August 2, 1964

Title: A MID-SUMMERS NIGHT'S DREAM

Written by William Shakespeare

# Performances 11 Where: Festival Tent: Fisher Quad

Director: James Rodgers

Set Design:

Costume Design:

A.D.:

Stage Manager:

Performers: Thomas St. Charles, Nancy Charbonneau,  
Emily Giacobazzi, Katherine Mulvey, William Haggerty,  
Richard Johnston, Paul Wheeler, Robert Blaty, Harold Thrasher,  
Kathleen Marshall, Dominic Missimi.

Comments: Summer rep runs Tuesday thru Sunday Dark on Monday

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U-D REPERTORY THEATER: SHOW ROSTER

Season -64/65 Show Dates: Nov 13, 1964 to Jan 3, 1965

Title: SCHOOL FOR WIVES

Written by Moliere

# Performances 12 Where: Library Theater (Third Floor)

Director: Alan Jorgenson

Set Design:

Costume Design:

A.D.: Tom Marsh

Stage Manager:

Performers: Paul Devlin, Kate Mulvey (Grad of Mercy College), James Siechowski, Dominic Missimi, Roselyn Hayward, Charles Noel, Tom Marsh, Lee G. O'Connell

Comments: James P. Caine, S.J. Moderator of Theater Program VN (11-20-64) "The plastic face of Paul Devlin, Arts Junior, fit well into the role of the pompous Arnolphe. Katherine Mulvey, Player associate, takes the awards for best performance of the evening as the innocent and naive Agnes. Vacant stares and quavering voice were very apropos to the character of the convent-educated maiden. Titters of anticipation ran through the audience at the frequent appearances of the two servants played by Roslyn Hayward, Arts freshman, and Dominic Missimi, Arts junior. The wacky couple provided many of the comic highlights of the play with their bungling ineptitude."

U-D REPERTORY THEATER: SHOW ROSTER

Season -64/65- Show Dates from Nov 12, 1964 to Jan 2, 1965

Title: ANTIGONE

Written by Sophocles - Adapted by Jean Anouilh

# Performances 12 Where: The Library Theater

Director: James W. Rodgers (Acting Director of the Theater)

Set Design:

Costume Design:

A.D.: Hilary DePolo

Stage Manager:

Performers: Sybil Kucynski, Kathy Marshall, William Haggerty

Richard Halatek, Charles Noel, Alice Broder, \_\_\_\_\_

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Comments: VN Sally DeRonne (11-17-64) "Highlight of the evening, however, puts Creon, played by Player Associate Richard Halatek on the unforgettable list. The role is not an easy one, calling for just the right balance of strength and weakness."

THE PLAYERS: REPERTORY SHOW ROSTER

Season -64/65- Date (From) March 4, 1965 to April 10, 1965

Title: J.B.

Written by Archibald MacLeish

# Performances 14 Where: The Library Theater (Third Floor)

Director: James W. Rodgers (Acting Theater Director)

Set Designer: Bert Ronke

Costume Design:

A.D.: Elaine Carlini Stage Manager:

Performers: (25) Charles Noel, Patricia Flynn, Dominic Missimi, Robert Hachlinski, Robert Gray, Daniel Minock, James Sampson, Paul Petlewski, William Reed, and James W. Rodgers as "the Prompter."

Comments:

Jay Carr (DN) "... meat and drink for the reflective mind..."

VN (March 9, 1965) Sally DeRonne "A unique opening for the play brings the audience into the action and sets the mood of a play within a play. The actors begin to set up the world (a travelling circus) before the actual beginning of the drama. The strange goings on attract and hold the attention of the audience.

"The outstanding performance of the evening was given by the lead actor, Charles Noel.... Noel's interpretation of the role was accomplished with an effective balance of patience and strength. His transition from happy family man to outcast is excellent. Patricia Flynn... touched the audience with her compassionate performance. One could say that God (Dominic Missimi) gave a good performance but in this case 'good' is inadequate."

Per James Rodgers: (VN 4-9-65) "The complexity of the circus set was a major accomplishment for us especially on our small stage. The fall of the backdrop, the light cues, the smoke screen involved in the city destruction scene were very hard to pull off on our stage, but they were the best in the play... we owe this accomplishment to Bert Ronke..."

NOTE: J.B. was completely sold out during entire run.



THE PLAYERS: REPERTORY SHOW ROSTER

Season -64/65- Date (From) March 5, 1965 to April 11, 1965

Title: MISALLIANCE

Written by George Bernard Shaw

# Performances 12 Where: The Library Theater (Third Floor)

Director: Alan Jorgensen

Designer: Albert Ronke

Costume Design:

A.D.: Patrick McGuire Make-Up: Sister Bernadette Marie

Stage Manager: Charles Derry Properties: Roslyn Hayward

Performers: (9) Tom St. Charles, Kathy Marshall, Fran Loverde,

Kelly Burke, Tom Marsh, Mary Alice Duquette, Mike Irlbacher,

Seamus O'Brien, and Jay Zink.

Comments:

VN (March 9, 1965) "Last Friday night, there was a grand theft perpetrated in the U-D Theater. The object stolen was George Bernard Shaw's 'MISALLIANCE' and the culprit was a shifty, funny little character with beady eyes. His name, Jay Zink. Mr. Zink portrayed Bentley Summerhays with delightful brightness and zest which kept the comedy at a fever pitch during the tights ripping, line dropping opening night... inspired direction of Alan Jorgenson. MISALLIANCE is undoubtedly, the funnest evening you will spend in a long time... an enormous success. Don't miss it."

Per Tom Marsh Players Publicist... everything went wrong during the run of this play, from replacement of actors, to chairs disintegrating, cages falling over, props being missing, pants splitting... " but the show must go on!" and it did to good reviews.

U-D SUMMER REPORTORY: SHOW ROSTER

Season: Summer, 1965 Show Dates: July 8 to July 24, 1965

Title: AS YOU LIKE IT

Written by William Shakespeare

# Performances 11 Where: Arena Theater (Memorial Building)

Director: James Rodgers

Set Design: Costume Design:

A.D.:

Stage Manager:

Performers: NO INFORMATION IN ARCHIVES

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Comments: \_\_\_\_\_

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U-D THEATER/ THE PLAYERS: SHOW ROSTER

Season: -65/66- Show Dates: Oct 8 - 24, 1965  
87th Year of Theater at U-D

Title: OH DAD POOR DAY MOMMA HUNG YOU IN THE CLOSET  
AND I FEEL SO BAD!

Written by: Arthur Kopit

# Performances 9 Where Library Theater

Director: Alan Jorgensen

Choreographer: Rosemarie Floyd

Set Design: Bert Ronke

Costume Design: Betty Warner

A.D.: Dominic Missimi

Stage Manager:

Performers: Alice Broder, Lee Slazinski, Dominic Missimi,  
Christopher Burtya, Chris Fox, Kelly Burke, John Eidson,  
and Dan Minock.

Comments: Achives contains a good picture of Library Theater in this  
file.

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U-D THEATER/ THE PLAYERS: SHOW ROSTER

Season: -65/66- Show Dates: Nov 19 to Dec 5, 1965

Title: TIGER AT THE GATE

Written by Jean Giradoux (Adapted by Christopher Fry)

# Performances 9 Where: The Library Theater

Director: James W. Rodgers

Set Design: Albert C. Ronke

Costume Design: Betty Warner

A.D.:

Stage Manager:

Performers: Kelly Burke, Dominic Missimi, Emily Haggarty,  
Charles Noel, Jim Egan, Dee Egan, Ann Morgan, Bob Janosik,  
Diane Beauchemin, Patricia Flynn, Greg Kelsh, Caroline  
Arbogast, John Eidson, and Charles Martindale.

Comments: VN (Dick McKnight and Gail Horan) "... led in excellence by Kelly Burke as the immature and lusty Paris and James Egan as the tragically romantic poet Demekos, the entire cast, down to the child actress Margaret Linahan as Polyxene carried out an exercise in fate. While Charles Noel in the lead role of Hector, Emily Haggarty, Patricia Flynn, and Dee Egan were consistently good throughout the two act production.

"Dominic Missimi, as the drunken Ajax...turned in a sterling performance as he displayed both cowardice and lust in his advances toward Andromache... Caroline Arbogast evoked frequent laughs from the audience with her shrill voice and biting humor..."

"A scene just before the ending, between Hector and Ulysses, explains Jean Giradoux's prophecy for the world. Written in 1935, the prophecy is frighteningly real in the context of today's world."

U-D THEATER/ THE PLAYERS: SHOW ROSTER

Season: -65/66- Show Dates: Feb 4 - 20, 1966

Title: SKIN OF OUR TEETH

Written by Thornton Wilder

# Performances 9 Where: Library Theater

Director: Alan Jorgensen Choreographer: Dominic Missimi

Set Design: Albert Ronke

Costume Design: Betty Warner

A.D.:

Stage Manager:

Performers: Nancy Dudka, Jackie Phillips, Perry Mallette,  
Alice Broder, Phillip Michael, Patricia Fulleck, Don Deresz,  
Vicki Witkowski, Kelly Burke, Seamus O'Brien, James Zappen,  
Paul Pettewski, John Eidson, Tom Bunnett, Elaine Carlini,  
Kathy McGill, Mary Ann Stuart, Julliet Arata, Patricia Gruska,  
Mary Jo Lee, Hilary DePolo, Cyndi Sajewski, Mary Rhodes,  
James Curtis, Roman Wincher, Roslyn Howard, James Dooley,  
Dan Minock, George Ferencz, Greg Kelsh, Peter Muller, Ann Morgan,  
James Rodgers as Mr. Tremayne, and the recorded voice of T.V.  
personality Sonny Elliott.

Comments: Jay Carr (DN) "Alan Jorgensen directed his forces with admirable fluidity and dispatch. There was a single traffic tie-up. Forty people inhabited that stage and no one got hurt. Make that forty-one. Thornton Wilder came out all right too!"

U-D THEATER/THE PLAYERS: SHOW ROSTER

Season: -65/66- Show Dates: March 18 to April 3, 1966

Title: SERVANT OF TWO MASTERS

Written by Carlo Goldoni (English version by Edward Dent)

# Performances 9 Where: Library Theater (138 seats)

Director: James Rodgers

Set Design: Albert Ronke Choreographer: Kaye Albert

Costumes: Betty Warner and Nancy Dudka

A.D.: Vernon Walker

Stage Manager: John Lautz

Performers: Dominic Missimi, Barbara Kuess, Robert Janosik,  
Perry Mallette, Mary Ann Stuart, Peter Kempel, Joseph Knazek,  
Annette Ciaramitaro, Kathleen McGill, Gregory Kelsch, Peter Muller,  
and Emily Haggerty as the substitute for Sister Marie Bernadette.

Note: The female lead in SERVANT... was to be Barbara Kuess (Sister Marie Bernadette). She was a full-time student enrolled by her order in Theater Arts to aid her mission of teaching young children. The University and Sister Bernadette had received the necessary permission for her to play the part from her Order and the local Bishop (Cardinal Deardon) and were two days away from opening night when a telegram was received from the Vatican in Rome forbidding her to go on. In the true "spirit of the boards," Emily Haggerty of Mercy College stepped in and gave a bravura performance as her substitute.

Comments: Jay Carr (DN) "NUN'S STAND-IN VIVACIOUS IN U-D VENETIAN FARCE" "Emily Haggerty... was not tentative... she swash-buckled her way through... this was a very good show under trying circumstances..."

U-D Summer Repertory: SHOW ROSTER

Season: Summer, 1966 Date (From) July 7, 1966

Title: DARK OF THE MOON

Written by Howard Richardson and Wm. Berney

# Performances \_\_\_\_\_ Where: UofD Memorial Building

Director: Alan Jorgensen

Designer: Albert Ronke

Costume Design: Nancy Dudka

A.D.: Kathy McGill

Stage Manager: Kathleen McGill

Performers: Dominic Missimi, Kelly Burke, Michael Edmonds,  
Damon White, Alta Harrison, Emily Haggerty, Jacqueline Phillips,  
Jerry Smith, Alice Broder, George Ferencz, Nancy Linahan,  
William Haggerty, Roslyn Hayward, Sybil Koczynski, Dick Reid,  
Kathy McGill, Bart Fiumano, Peter Muller, Kathy Marshall,  
James McElguinn, Marge Paquet, John Eidson, Roger Middleton,  
Fran Muss, Bonnie Dalley, etc.

Comments: \_\_\_\_\_  
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SUMMER REPERTORY: SHOW ROSTER

Season: SUMMER, 1966 Show Dates from July 15, 1966

Title: DON JUAN IN HELL

Written by G. B. Shaw

# Performances \_\_\_\_\_ Where: UofD Memorial Building  
Director: Hal Youngblood (WJR Radio Personality)

Costumes; Nancy Dudka

Lighting: Bonnie Dalley and Mary McElguinn

Stage Manager: Marge Paquet

Performers: Jim Launce, Jack Kessler, Hal Youngblood, and  
Betty Wright.

Comments: \_\_\_\_\_  
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SUMMER REPERTORY: SHOW ROSTER

Season: Summer, 1966 Show Dates from July 9, 1966

Title: OH DAD, POOR DAD, MAMA'S HUNG YOU IN THE CLOSET  
AND I FEEL SO SAD

Written by Arthur Kopit

# Performances \_\_\_\_\_ Where: UofD Memorial Building

Director: Alan Jorgensen

Set Design: Albert Ronke

Costume Design: Betty Warner

Student Director: Dominic Missimi

Stage Manager: Charles D Derry

Performers: Alice Broder, Chris Buryta, Chris Fox, Dominic Missimi,  
John Eidson, Dan Minock, Tommy Bennett, Kelly Burke, Jim Cueney,  
Don Deresz, Greg J. Kelsh, and Tom Farrell, Jerry Smith,  
and John Satarino.

Comments: \_\_\_\_\_  
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THE PLAYERS: SHOW ROSTER

Season -66/67- Show Dates: Oct 7 to Oct 23, 1966

Title: CASEAR AND CLEOPATRA

Written by George Bernard Shaw Adapted by Arnold Moss

# Performances 9 Where: The Library Theater

Director: Alan Jorgensen

Set Design: Raymond Beard

Costume Design: Alan Jorgensen Executed by Nancy Dudka

A.D./ Stage Manager: Ann Morgan

Performers: Father Tom Porter, S.J., Seamus O'Brien,  
Nancy Carbonneau, Walter Stafford, Marge Paquet,  
Annette Ciaramitaro, Kathy McGill, Harvey Griffin, John Sidson,  
Thomas Linahan, Greg Kelsch, Richard Walker, Donal White,  
George Ferencz, Dave Vest, Patrick McElroy, George Hernandez,  
Carole Wilkie, John Satarino, Joe Knazek, Peter Muller,  
and Girish Bhatia.

Comments: No Reviews in file: \_\_\_\_\_  
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THE PLAYERS: SHOW ROSTER

Season -66/67- Show Dates: Nov 11 to Nov 27, 1966

Title: BRECHT ON BRECHT

Adapted by: George Tabori

# Performances 9 Where: Library Theater

Director: Alan Jorgensen (Managing Director of Univ. Theater)

Decor and Lights: Raymond Beard

Costume Design: Nancy Dudka

A.D. \_\_\_\_\_

Stage Manager \_\_\_\_\_

Performers: Kelly Burke, William Bradley, Ann Morgan,  
Marge Paquet, Kay Riccobono, and Eugene Tyza.

Comments: Arnold Rzepecki (MichCath) "BEAUTY OF BRECHT'S WORDS  
SHINE IN U-D'S PERFORMANCE!"

"... the six young people who read, sing, and act out the lines are collectively very satisfactory... the evening was Brecht's and the University of Detroit Theater is to be commended for not only presenting this production but also for respecting Brecht's words - so magnificent, so significant, and so meaningful to modern man."

THE PLAYERS: SHOW ROSTER

Season -66/67- Show Dates: March 3 to March 19, 1967

Title: THIS LADY'S NOT FOR BURNING

Written by Christopher Fry

# Performances 9 Where: The Library Theater

Director: Alan Jorgensen

Set Design: Raymond Beard Costume Design: Nancy Dudka

Lighting: Peter Muller

Admin Assistant: Juliet Arata

Satge Manager: John Lautz

Technical Assistants: Peter Muller, James Sampson, John Satarino

Performers: Kelly Burke, Michael Tylo, Joe Knazek,  
Vicki Witkowski, Sanford Cohen, Kathy McGill, George Ferencz,  
Jim Vitak, Ann Morgan, Richard Goranowksi, and Peter Kempel.

Comments: Kerry Summar (DFP) "Kelly Burke is not nearly cynical enough... the other actors have sporadic moments of glory... (but) while Fry's anti-clerical slaps were toned down for obvious reasons, the production lost much by doing so, since (that) is an integral part of the play."

THE U-D DEPARTMENT OF THEATER

Season -67/68- Show Dates: Nov 3 to Nov 19, 1967

Title: BECKET

Written by Jean Anouihl

# Performances 9 Where: Library Theater

Director: James Rodgers

Set Design: Charles L. Geroux

Costume Design: Nancy Dudka

A.D. and Stage Manager: Ann Morgan

Properties: Michael Huesman

Performers: Kelly Burke, George Otto, Marshall Borden,  
Kathy Korzyn, Matthew Garrick, Mike Van Hoey, Carol Wilkie,  
Robert Bolan, Elke Vrabel, Joe Knazek, Geoge Mead,  
Neil Thackaberry, Bob Heinzen, Seamus O'Brien, Charles Leibel,  
Eileen Binder, Peggy Robert, Joe Rice, Dick Rice, Christine Rice,  
Eugene Kerwin, Raymond McGlynn, Stephen Guntli, Michael Tylo,  
Charles Noel, and John Eidson.

Comments: \_\_\_\_\_  
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THE U-D DEPARTMENT OF THEATER

Season -67/68- Show Dates: Feb 2 - 18, 1968

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Title: ITALIAN STRAW HAT

Written by Eugene Labiche and Marc-Michel

# Performances 9 Where: Library Theater

Director: Dominic Missimi

Set Design: Charles L. Geroux Costume Design: Nancy Dudka

Music Composed and Directed by Robert Bolan

A.D.: Carole Wilkie

Stage Manager: Michael Huesman

Performers: Stephen Guntli, Vicki Witkowski, Peter Kempel,  
Neil Thackaberry, Timothy Sanow, Kris Mannion, Perry Mallette,  
Muriel Wolley, Robert Bolan, Nancy Linehan, Richard Lamb,  
Robert Janosik, Mariam Jorgensen, James Vitak, James McGrath,  
Frances Muss, Frank Zarnowiecki, Nancy Schweitzer,  
Michael Dressman, Nancy Brow, Maureen Hennessy, Chuck Neville,  
Kathleen Korzým, Ann Morgan, Peggy Robet, James Riley, Elke Vrabel,  
Michael Stingley, Annette Ciaramitaro, and Maureen Gwizdala.

Comments: No Reviews in File

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THE U-D DEPARTMENT OF THEATER

Season: -67/68- Show Dates: March 22 to April 7, 1968

Title: NOAH

Written by Andre Obey (Adapted by James Rodgers)

# Performances 9 Where: Library Theater

Director: James Rodgers Music Composed by Robert Bolan

Dance Choreographed: Dominic Missimi

Set Design: Michael Huesman

Lighting: Peter Muller Costumes: Patricia D. Grusha

A.D./ Stage Manager: Ann Morgan

Props: Michael Kowalski and Michael Tylo

Performers: Charles L. Geroux, Jeannette Linahan, Neil Thacaberry,  
Robert Janosik, Michael Tylo, Nancy Schweitzer, Kathleen Korzym,  
Jo Bean, James Vitak, Joseph Knazek, John O'Malley, Mary Ann Wolan,  
Carolyn Keakle, Mary Aufmann, Maria Gruska, Vicki Witkowski,  
and Rod Smith.

Comments: \_\_\_\_\_  
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SUMMER REPERTORY: SHOW ROSTER

Season: Summer, 1968 Show Dates: July 11, 1968 to July 28, 1968

Title: THE THIEVES CARNIVAL

Written by Jean Anouilh

# Performances \_\_\_\_\_ Where: Life Science 113  
Director \_\_\_\_\_

Designer \_\_\_\_\_

Builder \_\_\_\_\_

A.D. \_\_\_\_\_

Stage Manager \_\_\_\_\_

Performers: Neil Thackaberry, Vivki Witkowski, Peter Kempel,  
Emily C. Haggerty, David F. Davis, Larry Brancheau,  
Kathleen Korzym, Ronald G. Skuta, Charles Noel,  
Michael W. Robinson, Lee Mahoney, and Ronald G. Skuta.

Comments: \_\_\_\_\_  
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SUMMER REPERTORY: SHOW ROSTER

Season: Summer, 1968 Show Dates: July 11, 1968 to July 28, 1968

Title: FANTASTICKS

Written by \_\_\_\_\_

# Performances \_\_\_\_\_ Where: Life Science 113

Director \_\_\_\_\_

Designer \_\_\_\_\_

Builder \_\_\_\_\_

A.D. \_\_\_\_\_

Stage Manager \_\_\_\_\_

Performers: Charles A. Leibel, Claudia Tuley, Marshall Muiri,  
Ernest C. Wendt, Spike Burton

Comments: No Reviews in File \_\_\_\_\_

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UofD PERFORMING ARTS CENTER: SHOW ROSTER

Season -68/69- Show Dates: Nov. 1 to Nov. 23, 1968.

Title: DEATH OF A SALESMAN

Written by Arthur Miller

# Performances 11 Where: Theater 113 (Life Science Building)  
(225 seats- \$2.00 admission)

Director: Dr. James Rodgers

Set Design:

Costume Design:

A.D.:

Stage Manager:

Performers: June Snow, Nicholas Snow, George Webb, Pat McElroy,  
Charles Noel, Michael Goodman, Chuck Warren, Patricia Ann Conn,  
Steve N. Guntli, Charles E. Herron, Linda Warren, Nancy Schwitzer,  
Elke Vrabel

Comments: This marked the first play to be presented in the  
Theater 113 in the new Life Sciences Building. Costumes,  
properties, etc of theater stored in basement of Life Science Bldg.

Sheila O'Brien (VN) "'SALESMAN' SHOWS SKILL."

THE UofD PERFORMING ARTS CENTER: SHOW ROSTER

Season -68/69- Show Dates: Feb 14 to Mar 2, 1969

TITLE: SCHOOL FOR SCANDAL

Written by Richard Sheridan

# Performances 9 Where: Theater 113 (Life Science Building)

Director \_\_\_\_\_

Designer \_\_\_\_\_

Builder \_\_\_\_\_

A.D. \_\_\_\_\_

Stage Manager \_\_\_\_\_

Performers \_\_\_\_\_

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Comments: No Program in File - - no VN article written

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THE UofD PERFORMING ARTS CENTER: SHOW ROSTER

Season -68/69- Show Dates: March 21 to April 13, 1969

Title: A LION IN WINTER

Written by James Goldman

# Performances 9 Where: Theater 113 (Life Science Building)

Director: Alan Jorgensen

Set Design:

Costume Design:

A.D.:

Stage Manager:

Performers: Alan Becker, Kathy Marshall, Helen Scarlett,  
James Corrigan, James D. Phipps, Bill Adler, Stephen Guntli.

Comments: Alan Kroker (Assoc. Newspapers) "Here U-D shines also with one of the most mature casts in years. Alan Becker's rich and robust Henry and Helen Scarlett's warn and vibrantly acid Eleanor head a cast far more poised and confident than usual.

U-D SUMMER SERIES: SHOW ROSTER

Season: Summer, 1969 Show Dates: July 10 to August 25, 1969

Title: ONCE UPON A MATRESS

Written by \_\_\_\_\_

# Performances \_\_\_\_\_ Where: Theater 113  
Admission: \$2.00 Adults, \$1.50 Students

Director: Dr. James Rodgers

Musical Director: Michael Robinson

Set Design: Charles Geroux and Michael Huesman

Costume Design: Nancy Missimi

A.D. \_\_\_\_\_

Stage Manager \_\_\_\_\_

Performers \_\_\_\_\_

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Comments: \_\_\_\_\_

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U-D SUMMER SERIES: SHOW ROSTER

Season: Summer, 1969 Show Dates: July 24 to August 29, 1969

Title: LITTLE MARY SUNSHINE

Music, Lyrics, and Book: Rick Besoyan

# Performances \_\_\_\_\_ Where: Theater 113 (226 Seats)

Director: Dominic Missimi

Set Design: James A. Miller

Musical Director: Michael W. Robinson

A.D. \_\_\_\_\_

Stage Manager \_\_\_\_\_

Performers: K.C. Robinson, Claudia Feeley, Liz Szczygielski, Kenneth Wilson, Jeffrey Winner, Paula Francis.

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Comments: \_\_\_\_\_  
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U-D SUMMER SERIES: SHOW ROSTER

Season: Summer, 1969 Show Dates: August 7 to August 27, 1969

Title: CARNIVAL

Written by \_\_\_\_\_

# Performances \_\_\_\_\_ Where: Theater 113

Director: Dr. James Rodgers

Set Design: James A. Miller

Musical Director: Michael Robinson

A.D. \_\_\_\_\_

Stage Manager \_\_\_\_\_

Performers: Richard deWees, Claudia Teeley, Paula Francis, Kenneth  
Wilson, Jeffrey Winner, Sidney Skipper, Neil Thackaberry,

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Comments: \_\_\_\_\_

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THE UofD THEATER DEPARTMENT: SHOW ROSTER

Season -69/70- Show Dates: October 2 to October 12, 1969

Title: EVERYTHING IN THE GARDEN

Written by Edward Albee

# Performances 8 Where: Theater 113

Director: Alan Jorgensen

Set Design: Michael Huesman Set Painting: James Miller

Costume Coordination: Nancy Missimi

Lighting Design: Vic Church

Stage Manager: John Helie

Performers: Julie Brown, Kathleen Marshall, Perry Mallette,  
Robert Hachlinski, Louise Martin, John Thackaberry, Charles Noel,  
Richard J. MacDonald, Catherine Allam, and Richard Barber.

Comments: Ernest Gilbert (DN) "EVERYTHING IN GARDEN' MISSES"  
"The University of Detroit Theater 113 opened its new season last night with Edward Albee's adaptation of Giles Cooper's EVERYTHING IN THE GARDEN. The production did not alter the impression that the Albee version neither transcends nor enhances the original English product. It is a fuzzy likeness of a flat play."

Harvey Taylor (DFP) "ALBEE PLAY'S NOT SO MINOR IN HANDS OF UOFD THEATER" "Albee's EVERYTHING IN THE GARDEN has long been dismissed by critics as one of his 'minor' efforts. But is it really?

"I saw it for the first time at the UofD Theater the other night and found it fascinating, sublimely cynical and strangely disturbing. In all honesty, it must be reported that 'minor' works don't have this effect.

"The central characters are played with consistant authority by Kathleen Marshall and Perry Mallette, both of whom manage to be not only credible but extremely attractive people... another outstanding performer was Robert Hachlinski..."



THE UofD THEATER DEPARTMENT: SHOW ROSTER

Season -69/70- Show Dates: Oct 30 to Nov 9, 1969

Title: THE CRUCIBLE

Written by Arthur Miller

# Performances 8 Where: Theater 113

Director James W. Rodgers and Tyrone Guthrie

Settings Designed by H.E. Thresher and Michael Huesman

Costumes Design: Nancy Missimi Lighting: Vic Church

A.D.: Patricia Sherrod Stage Manager: Kathleen Vance

Performers: Michael Routh, Kathleen Korzým, Shanna Hamilton,

Mary Jo Alexander, Kathleen Vance, Elke Vrabel, Jim Kendall,

Mary Boyer, Mary Aufman, Neil Thackaberry, Linn Forhan,

Marc McCulloch, Stephen Guntli, Linda Warren, Bill Luberda,

Paul Silverman, and Seamus O'Brien.

Comments: Jay Gill (DN) "Most of the empathy generated last evening was due to the powerful and sensitive projection of the part of Proctor by Neil Thackaberry. This was a full blooded, toweringly scaled acting job that transcended everything around it... he is given good support by Mary Jo Alexander and Seamus O'Brien. Director James Rodgers maintained a consistency of mood throughout, appropriate to the dim lighting and deep-hued sets."

VN (?) "THE CRUCIBLE -- LYRICAL MASTERPIECE" "... Neil Thackaberry gives a crowning performance, but the most effective thing about the play is the way the cast works together... is handled with grace and skill by Linda Warren... Mary Jo Alexander gives a good performance as the vindictive Abigail... Stev Guntli penetrates his very important role to the core as Rev. Hale... Lynn Forhan probably comes closest to stealing the female spotlight..."

F.G.Martin (Mich Cath) "There are few if any weaknesses in this entire production. The hysteria of the girls sets your nerves on edge and Michael Routh's Rev. Parris really get your back up, but that's the way it's supposed to be."

THE UofD THEATER DEPARTMENT: SHOW ROSTER

Season 69/70- Show Dates: Dec 4, 1969 to Jan 8, 1970

Title: ANTIGONE

Written by Sophocles Adapted by Dominic Missimi

# Performances 8 Where: Theater 113

Director: Dominic Missimi

Settings Designed by Harold Thrasher and Michael Huesman

Costume Design: Nancy Missimi Lighting by Vic Church

Stage Manager: Candice Kollar A.S.M.: Shanna Hamilton

Performers: Maureen Kelly, Kathleen Korzým, A. Neil Thackaberry,

Patricia Conn, Stephen Guntli, Dominic Kline, Sidney Skipper,

Robert Hohl, and Marc McCulloch

Comments: Harvey Taylor (DFP) "Despite the obvious youthfulness of its cast and some drastic 'modernization' by director Dominic Missimi, ANTIGONE at the University of Detroit Theater emerges as a performance of dignity and persuasiveness... the cast performs firmly and convincingly. And Missimi makes no mistake in his direction... Maureen Kelly... as Antigone, is a strong and eloquent figure... A. Neil Thackaberry is again authoritative as Creon... other key roles were well taken by Stephen Guntli... Robert Hohl... Marc McCulloch, Kathleen Korzým and Patricia Conn..."

E.J. Gill (DN) "All around, this ANTIGONE is an effective adaptation and an interesting show to watch. It is due for a tour of area schools and should make a positive impression on student audiences."

THE UofD THEATER DEPARTMENT: SHOW ROSTER

Season -69/70- Show Dates: Feb 5 to Feb 15, 1970

Title: AS YOU LIKE IT

Written by William Shakespeare

# Performances 8 Where: Theater 113

Director: James Rodgers

Designer: Harold Thrasher and Michael Huesman

Costumes: Nancy Missimi Lighting: Marsha Hardy

Songs Composed by James Rodgers Choreography by Dominic Missimi

Stage Manager: Kathleen Korzým

Performers: Nancy D. Linehan, A. Neil Thackaberry, Candy Kollar,  
Seamus O'Brien, Perry Mallette, Charles Noel, Michael Tylo,  
Kathy Vance, Marc McCulloch, Mary Aufman, Stephen Guntli,  
Richard MacDonald, and Don West.

Comments: \_\_\_\_\_  
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THE UofD THEATER DEPARTMENT: SHOW ROSTER

Season -69/70- Show Dates: April 2 to April 12, 1970

Title: THE BOYFRIEND

Book, Music, and Lyrics by Sandy Wilson

# Performances 8 (\$2.00) Where: Theater 113

Director: Dominic Missimi

Set Design: James W. Miller Costumes by Nancy Missimi

Choreography: Dominic Missimi and Evelyn Kreason

A.D.: Michael Walczak Stage Manager: A. Neil Thackaberry

Performers: Kathie Vance, MaryJo Alexander, Sue Killewald, Candice Kollar, Kathleen Korzym, Barbara Maull, Elizabeth Shelle, Michael Klier, Dominic Kline, Sid Skipper, Leon J. Tugman, Elke Vrabel, Rick Olszewski, Charles Van Hoose, David Kroll, Stephen Guntli, Mary Aufman, Roberta Misura, Terry O'Connor, Mary Kreason, Cindy Gerke, A. Neil Thackaberry.

Orchestra: Sandy McAleer, Frank Huybrechts, and Dominc Hutter.

Comments: Jay Carr (DN) "'BOY FRIEND' IS A BOUNCY ROMP"

"THE BOYFRIEND sits attractively in a small house, and last night it was a little sweetheart of a show, putting on the happiest of faces... The production is bright and bouncy and it glows with a fresh-faced come-on-kids-lets-do-a-show flavor... there isn't a single cast member who isn't enormously winning, but Elizabeth Shelle was the standout she should have been as Polly with shinning, insinuating eyes and the sweetest of smile... and she is the chief reason BOY FRIEND is such a bubbly delight."

Larry DeVine (DFP) "'BOYFRIEND' FANS REJOICE! THE GIDDY FUN RETURNS"

"Some things you just never recover from. Blossom Dearie, learning to ride a bicycle and hearing Noel Coward sing 'Alice Is At It Again' are among them. Another is the THE BOYFRIEND... to my recollection is the only show where a returning viewer will start chuckling during the very overture... Elizabeth Shelle and David Kroll are an attractive pair... and the rest of the cast gives it hell... MaryJo Alexander is a genuine, funny siren. I think they somehow may have been saving her from 1920 just for now."

THE UofD THEATER DEPARTMENT: SHOW ROSTER

Season: SUMMER `70 Show Dates: June 26 to July 25, 1970

Title: SUMMERTREE

Written by Ron Cowen

# Performances 15 Where: Stage II (Grove at Livernois)

Director: Dominic Missimi

Set Design: Harold Thrasher and Michael Huesman

Lighting: Harold Thrasher Costume Design: Nancy Missimi

A.D.: Jane Linahan Properties: Ann Linahan

Stage Manager:

Construction: Mr. A. J. Miceli, S.J.

Lighting Control: Greg Radtke and Frank Vrabel

Performers: David Kroll, Larry Lichtman, Suzanne La Croix,  
Don Konrad, Sue Killewald, and Michael Donohue.

Comments: Jay Carr (DN) ``SUMMERTREE' IS TENDER AND TOUCHING"

"The U-D couldn't have chosen a better a better opener for its new Stage II Theater. David Kroll (is) at his best in the scenes where he begins to react to the way he is being boxed in by events... Michael Donohue was letter perfect... Don Konrad practically anchored the evening with his skillful, moving portrayal of the lost, tense, guilt-ridden father... veteran Suzanne LaCroix did a lot with a flat what's-the-use tone as the mother... and Sue Killewald looked the part of the girl friend... Larry Lichtman, as the kid next door, was a cut above most child actors.

"The actors didn't seem entirely at ease with their ten day old theater yet but SUMMERTREE sits well in the intimate house, and in this troupe's hands, much of the eloquence comes through."

Harvey Taylor (DFP) ``SUMMERTREE' - A SENSITIVE PLAY"

THE UofD THEATER DEPARTMENT: SUMMER STOCK

Season: SUMMER, 1970 Show Dates: July 10 to Aug 1, 1970

Title: HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

Written by Frank Loesser and Abe Burrows

# Performances 13 Where Theater 113

Director: James Rodgers

Settings Designed by Harold Thrasher and Michael Huesman

Choreography by Nancy Morrison Costumes by Nancy Missimi

Stage Manager: Shanna Hamilton

Performers: Richard MacDonald, Paula Odgen, Lisa Goodman,  
Charles Van Hoose, Judy Dery, Sidney Skipper, Terry Haggerty,  
Bonita Anderson,

Comments: Larry DeVine (DFP) "James Rodgers directed 'HOW TO...' with enough bright ingenuity so that his cast makes it look as if they did it without really trying. They do try hard, however, and the charm of the musical is ready proof of it...'

Paul Terry (Dearborn Press) "Twenty five energetic folks are demonstrating... how much enthusiasm it takes to do a Broadway musical... Dr. James Rodgers has guided this rocket propelled group. He lit the fuse with his professional direction. Consequently, 'Succeed' is a delightful, fresh production..."

THE DEPARTMENT OF PERFORMING ARTS: SHOW ROSTER

Season -70/71- Date (From) Oct 8 to Oct 18, 1970

Title: WE BOMBED IN NEW HAVEN

Written by Josph Heller

# Performances 8 Where: Theater 113 (Life Science Bldg)

Director: James W. Rodgers

Settings Designed by Harold Thrasher and Michael Huesman

Lighting Design: Marsha Hardy

Stage Manager: Stephen Guntli

Performers: Jim Scott (Guest Artist in Residence), Tim Kiernan,  
A. Neil Thackaberry, Michael Donohue, Richard DeWees,  
Sidney Skipper, Anthony Hayes, Michael Klier, Susan McDonald,  
J. Michael Sparough, A.J. Miceli, S.J., Greg Menke, Pat O'Leary,  
Tony Arnone, Jack Clanton, Dominic Kline, and John W. Frencher.

Comments: E.J. Gill (DN) "The production is UofD Theater 113 is hard, tight and sharp as a stiletto. It has a keen, bright, cutting edge. Director Rodgers has kept the action pitched high throughout most of the play but hasn't done any shortchanging on nuance... considering the size of the cast, Rodgers must also be congratulated for selecting and training well. There isn't a weak performance in the lot and there are several strong ones.

"Rodgers and company have given a significant play a first rate production. It's another example of the sort of good theater being found lately in the Livernois-Six Mile area."

Larry DeVine (DFP) "... the play, believe me, is worth seeing. The student actors at UofD directed with uncommon alacrity by James W. Rodgers, give it a stiff go. Susan McDonald and Anthony Hayes are stylish performers..."

THE DEPARTMENT OF PERFORMING ARTS: SHOW ROSTER

Season -70/71- Date (From) Nov 12 to Nov 22, 1970

Title: 'TIS PITY SHE'S A WHORE

Written by John Ford

# Performances 8 Where: Theater 113 (Life Science Bldg)

Director: Dominic Missimi

Setting Designed by H.E. Thrasher and Michael Huesman

Costume Designer: Nancy Missimi Lighting: Marsha Hardy

Stage Manager: Mary Boyer

Performers (in order of appearance) Don Konrad, David Kroll, Chuck Herron, Sidney Skipper, A. Neil Thackaberry, Richard DeWees, William Feinberg, Mary Jo Alexander, Mary Aufman, Marc McCulloch, Michael Klier, Stephen Guntli, Kathleen Korzym, Katherine Cantillon, Greg Giblin, Taras Lonchyna, Greg Giblin, Taras Lonchyna, Greg Menke, A.J. Miceli, S.J., Jeannine Andree, Jane McCully, Roberta Misura, James Stahl, and Darryl Pillon.

Comments: South End, Craig Reynolds "The outstanding element is Nancy Missimi's costumes. They are rich, authentic, and appropriate. If anything is wrong, it is that the costuming is too bright, too fresh..."

Michigan Catholic "... Theater 113 does so well in re-enacting the drama that it easily stands on it's merit as a play... Dominic Missimi directed the play and did a great job of bringing everything together so well... the challenge inherent in 'Tis a Pity' and the limitations of time and money inherent in any university production make it all the more remarkable that such excellence is achieved."



THE DEPARTMENT OF PERFORMING ARTS: CHILDREN'S THEATER

Season -70/71- Show Dates: Jan 16 - Jan 24, 1971

Title: PRINCE KEVIN'S MAGIC TOUCH

Written by Robert Clymire

# Performances 14 Where: Theater 113

Director

Settings: Harold Thrasher and Michael Huesman

Costume Design: Nancy Missimi Lighting:

A.D. Stage Manager:

Performers: None Listed in Brochure

Notes: This production was part of the on-going U-D Children's Theater Program that dated back to the 1966 production of CINDERELLA. Other productions in this program included: ALICE IN WONDERLAND, TOBY THE TALKING TURTLE, ANDROCLES AND THE LION, THE THREE LITTLE PIGS, AND FURKLE THE FRIENDLY LION.

According to the brochure, this particular production (PRINCE KEVIN'S ...) was made available to tour the Detroit area on Tuesdays and Thursdays during the Spring season of 1971. The brochure lists the curtain time as being 10:00 a.m. with a cost of \$175.00 per performance. It also lists the production requirements as to size of the hall, lighting, and support facilities needed to mount the production in the clients space.

There is no note made of the number of outside hire dates for the program.

THE DEPARTMENT OF PERFORMING ARTS: SHOW ROSTER

Season -70/71- Show Dates: Feb 18 to Feb 28, 1971

Title: THE EMPIRE BUILDERS

Written by Boris Vian

# Performances 8 Where: Theater 113

Director Dominic Missimi

Settings: Harold Thrasher and Michael Huesman

Costume Design: Nancy Missimi Lighting: Marsha Hardy

A.D. Mary Aufman Stage Manager: Kathleen Vance

Performers: A. Neil Thackaberry, Jean Dotterweich, Mary Boyer, Kathleen Cantillon, Charles Noel, James Stahl, Taras Lonchyna, Greg Menke, and Michael Walczak.

Comments: Jay Carr (DN) "Not since Eugene Ionesco's THE KING DIES has the suffocating finality of death been so powerfully conjured up on a stage as it was last night in Boris Vian's sardonically titled THE EMPIRE BUILDERS at the UofD. The impact of the UofD production can be traced to director Dominic Missimi's realization that the play isn't only about a family fleeing death. It is also about the layers of death that already enshroud the family. Vian has physicalized death with an inspired despair and an unerring theatrical instinct and this production makes Vian's gripping images not only tangible, but memorable... With this haunting and arresting EMPIRE BUILDERS and it's superbly integrated WE BOMBED IN NEW HAVEN earlier this season, the U of D Theater unmistakably establishes itself as our town's pace-setting campus troupe."

Harvey Taylor (DFP) "... Thackaberry and James Stahl as the Schmurz are obviously the stars of the evening but Jean Dotterweich gave a good account of herself... as did Katherine Cantillon and Charles Noel... Dominic Missimi's direction in a difficult assignment was excellent as were the settings, costumes, and lights. After the play, we couldn't resist going backstage to see how the Schmurz had survived the arduous role. It turned out young Stahl had a costume made of foam rubber, heavy leather, and other strategic paddings. 'Kick me,' he said. So we did - only to find he had hockey goaltenders shin guards. But it was a pleasure anyway. Not everybody gets to kick Death in the shins."

THE DEPARTMENT FOR THE PERFORMING ARTS: SHOW ROSTER

Season -70/71- Date (From) March 25 to April 4, 1971

Title: SLOW DANCING ON THE KILLING GROUND

Written by William Hanley

# Performances 8 Where: Theater 113 (Life Science Building)

Director Robert Clymire

Settings Designed by H.E. Thrasher and Michael Huesman

Costumes: Mary Jo Alexander and Cathy Blaser

Lighting by Marsha Hardy

A.D.: Michael Klier

Stage Manager: Greg Menke

Performers: Lee O'Connell, Clifford Roquemore, Gloria Wesley,  
James Stahl, and Dee Gutkowski.

Comments: John Lombardi (MichCath) "'SLOW DANCE' OFTEN OUT OF STEP"  
"Thanks to the rather experienced stage performance of Lee O'Connell,  
and the only consistent dialect of Roquemore, along with the true  
meaning of the scenario, there is indeed a message to the two and half  
hour staging: There are problems in the world categorically  
personified by the characters; the solution MUST begin with the  
individual."

Wayne Eagle "'SLOW DANCE ENSEMBLE JUST DOESN'T MAKE IT"

"Only Lee O'Connell's performance is fully mature, reserved, formal  
and slightly suspicious on the outside, masking an anguished guilt  
ridden soul. Robert Clymire's staging is too athletic in the quiet  
moments... the set, a grimy Brooklyn candy store and apartment is  
wholly authentic."

THE DEPARTMENT FOR THE PERFORMING ARTS: SHOW ROSTER

Season -70/71- Show Dates: April 15 to April 25, 1971

Title: BEAUTY PART

Written by Murray Schisgal

# Performances 8 Where: Theater 113 (Life Science Building)

Director: H. E. Thrasher

Settings by Michael Huesman and H. E. Thrasher

Costumes Design: Nancy Missimi Light: Marsha Hardy

Stage Manager: Jane McCully

Performers: James Stahl, Stephen Guntli, Marc McCulloch,  
Dominic Kline, Mary Boyer, Cathy Blaser, Joseph Rutherford,  
David Hartmann, Michael Sparough, Kathleen Korzym, Tom Nedeau,  
Joseph Rutherford, Kathleen Vance, Karen Kenny, Shanna Hamilton,  
Jane Linahan, Marianne Ilg, Gloria Wesley, Barbara Kenzie,  
Jennine Andree, and Mary Aufman,

Comments:

NO REVIEWS ON FILE

THE DEPARTMENT FOR THE PERFORMING ARTS: SHOW ROSTER

Season: Summer, 1971 Show Dates: June 25 to August 1, 1971

Title: TALES FROM 100 AKER WOOD

Written by A. A. Milne Adapted by Dr. James W. Rodgers

# Performances 12 Where: Theater 113 (Life Science Building)  
Cost: \$ 1.25

Director: Dr. James W. Rodgers

Choreographer: Dominic Missimi

Costumes Design: Nancy Missimi & Sue Mahoney

Stage Manager:

Performers: Dominic Kline, Jane Linahan, Marc McCulloch, Jeannine Andree, Jim Stahl, Michele Becker, Steve Guntu, and Michael Walczak

Comments: Don Konrad ( ) "This unpretentious, engaging production - with a minimum of scenery but a wealth of imaginative costuming, charming characterizations by a cast of eight, and interspersed with 11 catchy tunes - was given substance by Dr. James W. Rodgers, chairman of the university's department of performing arts. Rodgers adapted the Milne stories, composed the music, directed, and set before the audience a flavorful 'Cottleston Pie.'

"Adults who shy away from 'children's plays' should put this bias aside. The play can be more for them an excursion into innocence that is at once literate, humorous, and refreshing; a holiday from 'mature' fare glutted with oppressiveness and cynicism.

"Dominic Kline plays Pooh with a lovability and whimsy that convinced the youngsters and enthused adults as well with a gentle, consistent characterization... Jane Linahan playing (Christopher Robin) resisted the temptation to portray him as a 'gosh, oh golly' sissy and made us believe she was a boy.

"The single dominant performance was Marc McCulloch as Eeyore. McCulloch has a consummate sense of movement and, although his face was never seen his postures reflected every thought. Another delight was Jeannine Andree as Kanga. Jim Stahl was fine as Rabbit. Michele Becker, with a wonderful wire-thin, weepy voice, was Piglet. Steve Guntu (who certainly can handle kids) was the MC; and Michael Walczak doubled as a tree and Owl with equal alacrity.

"Costumes were by Nancy Missimi and Sue Mahoney were object lessons in cleverness. Dominic Missimi's choreography was wry and infectious."

THEATER COMPANY: SHOW ROSTER

Season -71/72- Show Dates: Nov 11, 12, 13, 19, 20, 1971

Title: UNDER MILKWOOD

Written by Dylan Thomas

# Performances 5 Where: Theater 113

Director: David Regal (Guest Artist in Residence)

Lighting: David Hartmann Costumes: Suzanne Mahoney

A.D.: Kathy Bieke Properties: Rosemary Gant

House Manager: Mary Boyer

Performers: Gary Eberle, Lee O'Connell, Marc McCulloch, Tom Nugent, Byron Grady, Patty Morouse, Alan Shinkman, Joe Farinella, Bill McDonald, Kathy Hopkins, John Guinn, Jeannine Andree, Bob Beaupre, Yvonne Doolittle, Liz Garrett, John Dwyer, James Stahl, Bill McDonald, Debbie Mims, Joe Farinella, June Snow, Kathy Blase, Dena Margolis, Marriane Ilg, Byron Grady, Jane Hamara, Patty Morouse, Yvonne Doolittle, and Nick Snow.

Comments: FINAL REGULAR SEASON SHOW AT THE THEATER 113

Howard Allen (Pontiac Press) "... Theater 113 in the biology building is presenting its last hurrah, Dylan Thomas' poetic dramatization, UNDER MILKWOOD... essentially a dramatic reading rather than a play, but David Regal has artfully staged it. If the production encounters difficulties in achieving a unity of style, this is more than matched by Regal's superb gross blocking.

"Almost no effort was made to capture the lilting Welsh accent, save only by June Snow... other effective characterizations were the romantic draper of John Guinn, the nose-y postman of Tom Nugent, and narration of Lee O'Connell.

"The world of Willy Nilly, Goassamer Beynon, Nogood Boyo, and Organ Morgan is a magic world, earthy yet remote. U-D/Marygrove's examination of it achieves moments of stature."

Part III

"THE THEATER"  
and  
"THE THEATER COMPANY"  
YEARS  
From 1972

A HISTORY OF EXCELLENCE

THE THEATER &  
THE THEATER COMPANY

SHOW ROSTER by Season

First Season: Spring 1972

Tempest, The  
Child's Play  
Lysistrata

Summer Rep: Summer 1972

You're A Good Man Charlie Brown  
All That Fall  
View From The Bridge, A

2nd Season -72/73-

One Flew Over The Cookoo's Nest  
Comedy of Errors, The  
Of Mice And Men  
Abelard & Heloise  
Horse, The  
Luv

3rd Season -73/74-

Rashomon  
Othello  
Wizard Of Oz, The  
Dylan  
Tess Of The D'Urbervilles  
Little Me

4th Season -74/75-

Midsummers Night's Dream, The  
Blood Wedding  
Wizard Of Oz, The  
Trial, The  
Godspell  
Arsenic & Old Lace  
Hansel & Gretel

5th Season -75/76-

Me Nobody Knows, The  
MacBeth  
Charley's Aunt  
Inquest  
Trojan Women  
Two Gentlemen Of Verona



SHOW ROSTER - cont

- 6th Season -76/77-  
House Of Blue Leaves  
U.S.A.  
Cry Of Players, The  
Streetcar Names Desire, A  
Taming Of The Shrew, The  
Boys In The Band, The
- 7th Season -77/78-  
Vanties  
Runner Stumbles, The  
Brig, The  
Christmas Carole, A  
Lower Depths, The  
Irma La Douce
- 8th Season -78/79-  
Benito Cereno  
Caucasian Chalk Circle  
Imaginary Invalid, The  
Moonchildren  
The Curate/Shakespeare, As You Like It  
Fantastics, The  
Medal Of Honor Rag
- 9th Season -79/80-  
Great White Hope, The  
Private Lives  
Once Upon A Mattress  
Medea Et La Force De Voodoo  
American Buffalo  
Captain Cook  
Light Up The Sky
- 10th Season -80/81-  
La Ronde  
Devour The Snow  
Effect Of Gamma Rays On The Man-In-The-Moon Marigolds, The  
Apple Tree, The  
Butley
- 11th Season -81/82-  
Terra Nova  
Arms And The Man  
Home  
Man Of La Mancha  
Lady From Dubuque

SHOW ROSTER - cont

- 12th Season -82/83-  
Waltz Of The Toreadors  
Heat  
Amahl And The Night Visitors  
Waiting For The Parade  
Kismet  
Wise Child
- 13th Season -83/84-  
Philemon  
Paul Robeson  
Come Back To The Five And Dime, Jimmy Dean, Jimmy Dean  
Mass Appeal  
Tartuffe  
Glass Managerie
- 14th Season -84/85-  
Concerning Poor B.B.  
What I Did Last Summer  
Lion In Winter, The  
Boesman and Lena  
Mister Roberts  
Talking With
- 15th Season -85/86-  
Accidental Death Of An Anarchist  
Wizard Of Oz  
Holy Ghosts  
Creeps  
Who's Afraid Of Virginia Wolf
- 16th Season -86/87-  
On The Verge  
Bury The Dead  
Loot  
Taste Of Honey, A  
Grandma Duck Is Dead
- 17th Season -87/88-  
Orphans  
Malice Aforethought: The Sweet Trails  
Cradle Song  
Wild Honey  
Foreigner, The

SHOW ROSTER - cont

- 18th Season -88/89-  
Lily Dale  
Total Abandon  
Servant Of Two Masters  
Two  
Enter Laughing  
Strange Snow
- 19th Season -89/90-  
Shooting Stars  
Different Moon, A  
Talk Radio  
Rosencrantz And Guildenstern Are Dead  
T-Bone N Weasel
- 20th Season -90/91-  
Early One Morning At The Rainbow Bar And Grill  
Two By Two  
Vital Signs  
Boys Life  
In The Belly Of The Beast
- 21st Season -91/92-  
Museum  
Speed Of Darkness, The  
Lloyd's Prayer  
Rimers Of Eldritch, The  
Criminal Hearts
- 22nd Season -92/93  
Women In Bars  
White Rose, The  
Dresser, The  
Hero Ain't Nothin But A Sandwich, A  
Jugger's Rain
- 23rd Season -93/94  
Pick Up Ax  
Woyzeck  
Tent Meeting  
Six Women With Brain Damage, Or Expiring Minds Want To Know  
Steel Magnolias
- 24th Season  
Gravity Of Honey, The  
Roomers  
Day Room, The  
5 Women Wearing The Same Dress  
Love Letters

SHOW ROSTER - Cont

25th Season           -95/96-  
All In The Timing  
My Sister In This House  
The Time Of Your Life  
Drinking In America  
On The Open Road

26th Season           -96/97-  
Sly Fox  
Below The Belt  
Home Fires  
Grensboro: A Requiem

THE THEATER/THE THEATER COMPANY

SHOW ROSTER-ALPHABETIC

Title	Season	Page
Abelard and Heloise	2	184
Accidental Death Of An Anarchist	15	261
All In The Timing	25	312
All That Fall	1s	179
Amal And The Night Visitors	12	245
American Buffalo	9	230
Apple Tree, The	10	236
Arms And The Man	11	239
Arsenic and Old Lace	4	198
Below The Belt	26	317
Benito Cereno	8	219
Blood Wedding	4	194
Boesman And Lena	14	258
Boys in the Band, The	6	211
Boys Life	20	290
Brig, The	7	212
Bury The Dead	16	267
Butley	10	237
Captain Cook	9	231
Caucasian Chalk Circle, The	8	220
Charley's Aunt	5	202
Child's Play	1	176
Christmas Carol, A	7	215
Come Back to The Five And Dime...	13	251
Comedy of Errors, The	2	182
Concerning Poor B.B.	14	255
Cradle Song	17	273
Creeps	15	264
Criminal Hearts	21	296
Cry of Players, A	6	208
Curate, The/Shakespeare: As You Like It	8	223
Day Room, The	24	309
Devour The Snow	10	234
Different Moon, A	19	283
Dresser, The	22	299
Drinking in America	25	315
Dylan	3	190

APPENDIX B: THE THEATER COMPANY - SHOW ROSTER  
 Alphabetical Listing:

Title	Season	Page
Early One Evening At The Rainbow Bar...	20	287
Effect of Gamma Rays...	10	235
Enter Laughing	18	260
Fantastics	8	224
Five Women Wearing The Same Dress	24	310
Foreigner. The	17	275
Glass Menagerie	13	254
Godspell	4	197
Grandma Duck Is Dead	16	270
Gravity of Honey, The	24	307
Great White Hope, The	9	226
Greensboro: A Requiem	26	320
Hansel and Gretel	4	199
Heat	12	244
Hero Ain't Nothin But A Sandwich, A	22	300
Home Fires	26	319
Holy Ghosts	15	263
Home	11	240
Horse, The	2	185
House of Blue Leaves	6	206
Imaginary Invalid	8	221
In The Belly Of The Beast	20	291
Inquest	5	203
Irma La Duce	7	218
Jugger's Rain	22	301
Kismet	12	247
La Ronde	10	233
Lady From Dubuque	11	242
Light Up the Sky	9	232
Lily Dale	18	276
Lion In Winter, The	14	257
Little Mary Sunshine	7	217
Little Me	3	192
Lloyd's Prayer	21	294
Loot	16	268
Love Letters	24	311
Lower Depths, The	7	216
Luv	2	186
Lysistrata	1	177

Title	Season	Page
Macbeth	5	201
Malice Aforethought: The Sweet Trials	17	272
Man of La Mancha	11	241
Mass Appeal	13	252
Me Nobody Knows, The	5	200
Medal of Honor Rag	8	225
Medea Et La Force De Voodoo	9	229
Midsummers Night's Dream, A	4	193
Mister Roberts	14	259
Moonchildren	8	222
Museum	21	292
My Sister In The House	25	313
Of Mice and Men	2	183
On the Open Road	25	316
On The Verge	17	266
One Flew Over the Cuckoo's Nest	2	181
Once Upon A Mattress	9	228
Orphans	17	271
Othello	3	188
Paul Robeson	13	250
Philemon	13	249
Pick Up AX	23	302
Private Lives	9	227
Rashomon	3	187
Rimers Of Eldridge, The	21	295
Roomers	24	308
Rosencrantz And Gildenstern Are Dead	19	286
Runner Stumbles, The	7	214
Servant Of Two Masters. The	18	278
Shooting Stars	19	282
Six Women With Brain Death. Or...	23	305
Sly Fox	26	317
Speed Of Darkness	21	293
Steel Magnolias	23	306
Strange Snow	18	281
Streetcar Names Desire	6	201
T-Bone N Weasel	19	286
Talk Radio	19	284
Talking With	14	260
Taming of the Shrew	6	210
Tartuffe	13	253
Taste Of Honey, A	16	269

Title	Season	Page
Tempest, The	1	175
Terra Nova	11	238
Tess of the D'Urbervilles	3	191
Tent Meeting	23	304
Time Of Your Life, The	25	314
Total Abandon	18	277
Trial, The	4	196
Trojan Women	5	204
Two	18	279
Two By Two	20	288
Two Gentlemen of Verona	5	205
U.S.A.	6	207
Vanities	7	213
View From The Bridge. A	1s	180
Vital Signs	20	289
Waiting For The Parade	12	246
Waltz Of The Toreadors	12	243
What I Did Last Summer	14	256
White Rose, The	22	298
Who's Afraid Of Virginia Wolf	15	265
Wild Honey	17	274
Wise Child	12	248
Wizard of OZ (Directed by Dominic Missimi)	3	189
Wizard Of OZ (Directed By Dominic Missimi)	4	195
Wizard Of OZ (Directed by Arthur Beer)	15	262
Women In Bars	22	297
Woyzeck	23	303
You're A Good Man Charlie Brown	1s	178



GRAND OPENING SEASON - Spring, 1972  
Show dates: Feb through Feb 20, 1972

Title: THE TEMPEST  
Written by William Shakespeare

# Performances 8 Where: Performing Arts Center (PAC)-Marygrove

Director: James W. Rodgers

Settings: H.E. Thrasher and Michael Huesman

Costumes: Suzanne P. Mahoney Lighting: H.E. Thrasher

Stage Manager: Jane Linahan Light Control: David Hartmann  
and Elizabeth Garret

Performers: Shepperd Strudwick, David Regal, Jane Hamara.

W. Paul Unger, Mark McCulloch, Richard Kordos, Charles Noel,

Henry C. Schneidewind, Charles Noel, James Stahl, Thomas Nugent,

James S. Newell, Gary Eberle, Chris Shulte, Darrell Howard,

Gregory Menke, Courtney Morgan, Joseph Rutherford, Raye Wojcik,

Michael Sparough S.J., Raymond Masters, Marianne Ilg,

Taricia Johnson, Kathleen Hopkins, Jeannine Andree, Cathy Blaser,  
Mary Boyer, Roberta Campion, Debbie Mims, and Gary Eberle.

NOTE: THE FIRST SHOW IN THE NEW PERFORMING ARTS CENTER:  
THE THEATER - MARYGROVE COLLEGE.

Notes: Nick Lombardo (VN) "The power in the play is centered in David Regal's Caliban. Regal turns Shakespeare's misborn monster into the second best part in the play. Caliban's physical presence, made larger by the bulky costume, dominates the stage. Caliban is all id, angry and covetous, yet comic in embracing of Stephano, master of the wine bottle. Caliban is the animal in man. THE TEMPEST at The Theater comes with the highest recommendations. It is a fit opening production for a playhouse that is one of only three of its kind on the continent. In fact, this production makes one wonder why this season's schedule includes only one work of Shakespeare."

GRAND OPENING SEASON - Spring, 1972

Show dates (From) March 9 through March 26, 1972

Title: CHILD'S PLAY

Written by Robert Marasco

"A psychological thriller, CHILD'S PLAY is a dramatic insight into the lives of the faculty and students of a Jesuit boys boarding school."

# Performances 8 Where: The Performing Arts Center (PAC)  
Marygrove

Director: James W. Rodgers

Settings: H.E. Thrasher and Michael Huesman

Costumes: Cathy Blaser Lighting: David Hartmann, Rosemary  
Gant, and Kathleen Vance.

A.D.: Nancy Steimal Stage Manager: Marc McCulloch

Performers: Shepperd Strudwick, David Regal, James S. Newell,  
Robert Hachlinski, Richard Kordos, Charles Noel, William Fossett,  
Michael McCulloch, Robert Smith, Brendan Mahoney, John Rooney,  
John McCulloch, and David Kelly.

Notes: Ernest Gilbert (DN) "Make no mistake (this play) is not for children... hard hitting and powerful, yet subtle... Rogers has created a strained and foreboding atmosphere that underscores the drama's icy bleakness. Rodgers has the added benefit of some outstanding performances, particularly the ones delivered by Shepperd Strudwick and David Regal. Strudwick is superb, building the role from a quietly restrained beginning to its harrowing climax with consistently tight control. Regal played the part of the tormented Malley with blazing intensity. James Newell delivered a solid performance as Paul Reese. Robert Hachlinski handled the part of the scotch-slinging obscenity-sprouting Father Penny with a good feel for its comic properties... Richard Kordos and Charles Noel were also admirable... (This play) is one of the best things around, and I'd strongly urge you to see it."

Patricia Foote (VN) "CHILD'S PLAY offers theater-goers explosive acting along with suspense; it plays heavy on the emotions."

Craig Reynolds (South End) "Regal's performance is one that will come up time and again when talk is about favorite evenings of theater."

GRAND OPENING SEASON - SPRING, 1972

Show Dates (From) April 13 through April 23, 1972

Title: LYSISTRATA

Written by Aristophanes Adapted by David Regal

"Adapted and directed by David Regal, LYSISTRATA carries the classic themes of anti-war and women's liberation, perhaps the most widely discussed subjects today, especially in this an election year."

# Performances 8 Where: The Theater - PAC (Marygrove)

Director: David Regal Musical Director: David Patrick Kelly

Set Design: H.E. Thrasher and Michael Huesman

Costumes: Suzanne P. Mahoney

Lighting Design: David Hartmann, Rosemary Gant, and Kathleen Vance

A.D.: Kathleen Marshall Stage Manager: Nancy Steimel

Performers: Elizabeth Garrett, John Dwyer, James Stahl,

Michael O'Brien, Chris Becker, Mary Gutzi, Mary Boyer, Debra Mims,

Lorraine Bove, Cathy Blaser, Marianne Ilg, Deborah Andrews,

Jonie Howie, Mary Therese Van Hollenbeck, Paul Andreacovich,

Virginia Winters, Bonnie Whalen, Yvonne Doolittle, Jeannine Andree,

Michael Libowitz, Mary Newell, Henry Schneidewind, Russ Dobson,  
W. Paul Unger, Robert Quigley, Raymond Masters, and Jane Hamara.

Notes: Jay Carr (DN) "David Regal's adaptation preserves the rank zest of the ancient double entendres and my regret, while watching the show, was that Bert Lahr wasn't alive to suffer farcially through the role of the oafish soldier who has been too long away from his wife. I don't know whether Regal or costumer Suzanne Mahoney is to be congratulated on the costumes. But they are an immense asset... Mary Gutzi's libidinous Keloike was able to tap her feet and roll her hips to effect in a number called 'Kill-O-Cycle.' Marianne Ilg looked right as the motorcycle queen, it was good to see Yvonne Doolittle again as the throaty woman's chorus leader, and Chris Becker was a cute and resolute Lysistrata... this LYSISTRATA is an endearingly gamy farrago all the same. It keeps its comedy low and its morals high."

SUMMER REP - 1972

Show Dates: June 30 to July 15, 1972

Title: YOU'RE A GOOD MAN CHARLIE BROWN

Book, Music, and Lyrics: Clark Gesner

# Performances 9 Where: Theater 113  
(Rm 113 in Life Sciences Bldg)

Director: H.E. Thrasher

Settings: Kathy Vance Costumes: Cathy Blaser

Lighting Design: Marsha Hardy Musical Direction: Dennis Penny

Stage Manager: Michael Walczak

Lighting: Marilyn Opdyke and Virginia Trombley

Properties: Rosemary Gant and Patrick Roney

Set Construction: Paul Endrecovich, Marilyn Brown, Jane Linahan,  
Nancy Steimel

Piano: Dennis Penny Percussion: Lee Antaya

Performers: Bill McCarthy, Jane Kent, James Stahl, Dennis Bailey,  
Steve Edwards, and Mary Gutzi.

Notes:

Craig Reynolds (South End) "The show is a confectionery delight, with enough salt to make it palatable. CHARLIE BROWN is fun to see, for no better reason than we all went through it really, one time, some time ago, and it's nice to look back casually and sympathetically. Special mention goes to Walt Kempinski, a guy who does things that the others don't, like design programs and lobby displays and posters and sorts of odds and ends."

SUMMER REP - 1972

Show Dates: July 9 to July 23, 1972

TITLE: ALL THAT FALL

Written by Samuel Beckett

"The plot revolves around Mrs. Rooney's trip to the railroad station to meet her husband; her experiences along the way and the Rooney's return home provide Beckett with his existential material."

# Performances 6 Where: Stage II (Livernois and Grove)

Director: David Regal

Assistant Director: Jane Hamara Lighting: Marsha Hardy

Costumes: Cathy Blaser Properties: Jane Hamara

Sound: Jim Forrester

Performers: Bev Markowitz, Dennis Sullivan, Craig Reynolds, Charles Noel, James Stahl, Kathleen Marshall, Robert Smith, and Marc McCulloch.

Notes: Howard Allen (?) "Beckett's plays can be extraordinary to direct; they are often set on a bare stage. It is much easier to direct when you have a set to relate and play within. That David Regal generally succeeds is due to his ability to avoid static patterns in positioning his actors.

"Further he accents the absurdist design of his characters by playing them as representations. Mr. Slocum travels by auto - an auto which is two shopping carts lashed together; Mr. Tyler's bicycle is a set of roller skates and bicycle handlebars."

Jay Carr (DN) "Extracting the bleak humor and the poetics of futility from any Beckett play poses a challenge of alpine magnitude to () directors. ALL THAT FALL adds another difficulty in that was written for radio.

"Beckett: a world made of words, pierced by stabs of gratuitous suffering, inhabited by tottering ancients listening to their own decrescendo of decay as they slowly plummet toward the ultimate absurdity: death. The play is minor Beckett - but since minor Beckett towers over major anyone else... Regal is at his most resourceful when it comes to handling the physical motion that is spoken about in the play..."

SUMMER REP - 1972

Show Dates: July 14 to July 29, 1972

Title: A VIEW FROM THE BRIDGE

Written by Arthur Miller

"A powerful and vivid study by one of America's most distinguished playwrights. Set in a predominantly Italian neighborhood in the shadow of the Brooklyn Bridge in 1955, the play centers around Eddie Carbone, a second generation American longshoreman. Inordinately fond of this niece, Eddie looks disdainfully on the arrival of his two young cousins from Europe. In time, disdain turns to hatred and hatred begets violence in this powerful modern American classic."

# Performances 6 Where: The Theater - PAC - (Marygrove)

Director James W. Rodgers

Settings: H.E. Thrasher and Michael Huesman

Lighting Design: Nicholas Koch Costumes: Cathy Blaser

Stage Manager: Nancy Steimel

Performers: David Regal, Sam Viviano. Richard DeWees, Whit Vernon, Lisa Goodman, Ann Williams, Myron Papich, Robert E. Quigley, Phillip Milan, Marc McCulloch, Jack Linahan, Jeannette Linahan, Dennis Sullivan, Charlotte Arate, and Martin Buffaline.

Notes: Ernest Gilbert (DN) "There's quite a bit going for (this production)... Director James W. Rodgers has assembled a generally strong cast, and with them shaped a taut, sensitive presentation. It's one that has not completely jelled, but its blemishes are relatively minor... the dialogue has plenty of vitality and it's tailor made for David Regal's energetic approach... Regal is one of the more impressive local talents... his Eddie Carbone is volatile and brutal, but also has the tenderness and pathos suggested by a man who, like the other characters in the play, reaches for but cannot quite grasp the truth about himself... solid support from Ann Williams as his long suffering wife Beatrice, and Myron Papich and Robert E. Quigley as the illegal immigrants... Papich was particularly moving in the early scenes..."

2nd Season -72/73- Show Dates from Oct 13 to Oct 29, 1972

Title: ONE FLEW OVER THE CUCKOO'S NEST

Written by Dale Wasserman

"This frightfully honest drama centers on Randle McMurphy's brief coup d'etat of a mental hospital; absurdity becomes increasing evident as the action progresses from sport to all-out warfare."

# Performances 9 Where: The Theater PAC (Marygrove)

Director: James W. Rodgers

Set Design: H.E. Thrasher and Michael Huesman

Costume Design: Nancy Missimi Lighting Design: David Hartmann

A.D.: Deborah Florence Stage Manager: Mary Anne Mueller

Performers: David Regal, Christopher Schulte S.J., Byron Grady, William Fossett, Joyce Feurring, Tyrone Green, Jane Linahan, Dennis Bailey, Charles Noel, Myron Papich, David Kelly, John Dwyer, Michael Sparough S.J., Roger Pena, Joseph Kouri, David Kenny, James Stahl, Robert Jordan, Dennis Sullivan, Jerry Garbac, Marc McCulloch, Tom Degrave, Lisa Goodman, Debra Mims, Paul Andrecovich, and Jane Hamara.

Notes: Played to 98% capacity.

Jay Carr (DN) "The big triumph of the U-D's ONE FLEW OVER THE CUCKOO'S NEST lies not so much in it's persuading us that the inmates do briefly run the asylum, but that they deserve to run it... James Rogers, who has done some adapting, has staged the play with energy and intelligence, and has orchestrated and choreographed the inmates admirably. David Regal, an actor of power, whoops and yawns his way... splendidly. Chris Schulte was an enormous asset as the Indian, and Joyce Feurring kept the implausibly two-dimensional malevolence Univac of a nurse simmering and seething with Gothic vivacity."

2nd Season -72/73- Show dates from Nov 17 to Dec 3, 1972

Title: THE COMEDY OF ERRORS

Written by William Shakespeare

"A seldom-performed early comedy of Shakespeare, this zany farce details the repercussions that come about from a case of mistaken identity - a 'Roman romp' in the tradition of Plautus."

# Performances 9 Where: The Theater (Marygrove)

Director: Dominic Missimi

Design: Nancy Missimi Mime Sequences: David Patrick Kelly

Music: John Gunn Lighting Design: David Hartmann

A.D.: Jane Mary Kent Stage Manager: Nancy Steimel

Performers: Craig Reynolds, Charles Noel, Steve Davies,

David Partick Kelly, John Dwyer, Marc McCulloch, Susan Ives,

Lisa Goodman, Michael O'Mara, Martin L. Bufalini S.J.,

Elizabeth Garrett, James Stahl, Mary Gutzi, Kathleen Marshall,

Christopher Schulte S.J., Michael Sparough S.J., Dennis Sullivan,

William McCarthy, Jame Hamara, Gwen Humble, Michael Sparough,

Terry Wolverton, Dennis Bailey, Coutney Morgan, Dennis Sullivan,

Mary Anne Mueller, and Donald Sicko.

Notes: Nick Lombardo (VN) "In its production of Shakespeare's COMEDY OF ERRORS, the Theater has put everything together in a beautiful production. The play is one of Shakespeare's earlier, stiffer comedies, but the cast and production staff have taken advantage of even the play's weakest scenes with a stunning series of staging effects. Among the most striking segments of the play were the mime sequences, arranged by BFA senior David Patrick Kelly... at the onset, one have missed David Regal, absent form this production, but Kelly's performance generated such energy with such poise that, like Regal, he commands all one's attention whenever he is on stage... It stands out over any play of its kind in recent memory, including a few Shakespearian comedies at the Hillbery. It is a must!"



2nd Season -72/73- Shows from January 26 to Feb 11. 1973

Title: OF MICE AND MEN

Written by John Steinbeck

"A Pulitzer Prize-winner, this strong-armed character study follows a pair of itinerant farmhands - Lennie and George - in pursuit of their dream; they provide each other with the 'shelter' necessary to continue their quest."

# Performances 9 Where: The Theater (Marygrove)

Director: James W. Rodgers

Settings: Kathleen Vance, Michael Huesman and H.E. Thrasher

Lighting Design: Rosemary Gant Music: David Patrick Kelly

Stage Manager: Michael Seltzer

Performers: David Regal, Kelly Burke, Myron Papich, Gwen Humble,

Christopher Schulte S.J., David Patrick Kelly, Owen Anderson,

Michael Sparough S.J., Dennis Bailey, and Tyrone Green.

Notes: Jay Carr (DN) "James Rodgers' intelligent direction captured Steinbeck's tenderness and the period feeling with an immense assist from Rosemary Gant's lighting and the tumbledown bunkhouse setting - best at The Theater since it opened. David Regal, who is making something of a career of playing Lummo roles... Kelly Burke - deserves credit for making us believe in George's concern for Lennie and in the spiritual love between the two companions."

Nick Lombardo (VN) "Kelly Burke's portrayal of George is the best in the play. He stands out in relief against the rest just a little sharper, just a little more awake when he delivers his lines. Owen Anderson's 'Slim' was just as good in his own way, quiet, but feeling, strong but sensitive. The whole play is well-acted but these two stand out. OF MICE AND MEN is an unusual play for The Theater, but it is as good in its own way as any they've done."

2nd Season -72/73- Shows From March 2 to March 18, 1973

Title ABELARD & HELOISE

Written by Ronald Millar

"This imaginative historical drama traces the tragic affair between the twelfth-century scholar/priest Peter Abelard and the beautiful young pupil who falls in love with him."

# Performances 9 Where: The Theater (Marygrove)

Director: David Regal

Set Design: Michael Huesman and H.E. Thrasher

Costume Design: Nancy Missimi Lighting Design: Rosemary Gant

A.D.: Elizabeth J. Garrett Stage Manager: Deborah Hazlett

Light Control: Mary Anne Mueller Sound Control: Mary Lou Novak  
and Michael Seltzer

Performers: Earl D.A. Smith, Will Young, Dennis Bailey, Michael O'Mara, Dennis Sullivan, Marc McCulloch, Lisa Goodman, David Patrick Kelly, Mark Massa S.J., Gregory Olszewski, Mary Gutzi, Kate Marshall, Gwen Humble, Michael Lebowitz, Beate Jachulski, Sheila Dunbar, Bonnie Whalen, June Snow, Myron Papich, Martin Bufalini, Kate Marshall, Gary Eberle, and Roger Pena.

Notes: Nick Lombardo (VN) "... under David Regal's direction, the UD/Marygrove company presents a spellbinding version that leaves few imperfections... first rate production... at play's end, the opening night audience was left breathless, and a moment of stunned silence preceded their applause."

Jay Carr (DN) "Earl D.A. Smith, who seems to have studied at the feet of Charles Laughton, has fun with his wine goblet and his epigrams... June Snow was a joy as the Irish nun... Greg Olszewski got the job done as Fulbert... Kate Marshall was an asset as a loving abbess with a fondness for wine... Marc McCulloch had a touching moment... and Gary Eberle was briefly affecting as Abelard's country brother-in-law..."

Tom Ewald (Michigan Catholic) "The castration scene is powerful and frightening, only because such unrestrained violence or passion had yet to be witnessed on stage..."

2nd Season -72/73- Show Dates from April 5 to April 15, 1973

Title: THE HORSE

Written by Julius Hay

"A contemporary Hungarian playwright has written a bittersweet comedy based on an incident in the life of Roman Emperor Caligula - the satire is lighthearted, but makes a vital statement about life in a totalitarian regime."

# Performances 9 Where: The Theater (Marvgrove)

Director: Dominic Missimi

Set Design: Rosemary Gant, H.E. Thrasher, and Michael Huesman

Costume Design: Nancy Missimi Lighting Design: Deborah Hazlett

A.D.: Beata Jachulski Stage Manager: Bonnie Whalen

Performers: Earl D.A. Smith, Perry Mallette, Christopher Schulte,

Mary Gutzi, David Patrick Kelly, Dennis Broadhead, Jean Dotterhead,

Jane Hamara, James R. Stahl, Tom Williams, Raymond Masters,

Dennis Bailey, Dennis Sullivan, Michael O'Mara, Phyllis Meli,

Gwen Humble, Debra Mims, Elizabeth J. Garrett, Randi Sanfield,

John Dwyer, Jim Donavan, Pat Butler, Roger Pena, Michael Lebowitz,

Sheila Dunbar, and Tina Gajewski.

Notes: American Premiere

Harold Habinski (The South End)(SE) "... is probably the best Marygrove Theater production and one of the best area productions of this season. It does everything it sets out to do - foremost to get you to laugh... Solid acting, highlighted by Earl Smith's Caligula and tight direction by Dominic Missimi move the play at a frantically funny pace. Not one horse turd of amateurism slips up in this production."

Nick Lombardo (VN) "STUDENT ACTING, FINE DIRECTING BRING WEAK 'HORSE' SCRIPT ALIVE" \* "The rest of the cast, anchored by Mr. Smith's performance, works with madcap freedom, running almost amuck about the stage, improvising slapstick sight gags, and obviously enjoying every minute of it... this play is the perfect finish to an excellent season..."

2nd Season -72/73- Show Dates from May 18 to June 2, 1973

Title: LUV

Written by Murray Schisgal

" A contemporary comedy in that its humor is of the laughter-through-tears sort. The love/hate vacillations of the play's three characters become hilarious in their hopelessness."

# Performances 6 Where: The Theater (Marygrove)

Director: James W. Rodgers

Settings by Michael Huesman

Lighting by Michael Huesman and Rosemary Grant

Stage Manager: Nancy Steimel Lighting Control: Jane Linahan

Sound Control: Rosemary Berkley

Performers: David Regal, Myron Papich, and Mary Gutzi

Notes: Larry DeVine (DFP) "... LUV is a three letter word for f-u-n... a very fast, funny, locomotive stage by James W. Rodgers. Milt is especially well handled by Myron Papich, a large fluffy mustache with a little being... best in the show, though, is Mary Gutzi, a surprisingly adept young comedienne who makes Ellen Manville brisk but tender."

Tom Ewald (Michigan Catholic) "... performing in probably the most demanding role of his career, the Theater's Guest Artist-in-Residence, David Regal, as Milt's woefully disillusioned friend Harry, handles it beautifully. Going from fits of depression compounded by contrived epileptic seizures to exaggerated heights of ecstatic delight, Dave's gestures and stage acrobatics left him exhausted at the end."

3rd Season -73/74- Show Dates from Sept 28 to Oct 14, 1973

Title: RASHOMON

Written by Faye and Michael Kanin

"RASHOMON consists of four versions of the same terrible crime, each version individually, distinctly believable, but each an outright lie to the other, yet by the telling of the fourth tale, we see they can all be true, but only to the extent of the mirror's reflection."

# Performances 9 Where: The Theater (Marygrove)

Director: David Regal

Settings by: H.E. Thrasher and Michael Huesman

Costume Design: Nancy Missimi Lighting Design: H.E. Thrasher

Stage Manager: Michael Libowitz

Performers: Earl D.A. Smith, Henry Mustelier, Chris Schulte S.J., Owen J. Anderson, Robert Jackson, Beata Jachulski, Dena Marqolis, and Robert Warren.

Notes: Tom Ewald (Mich Catholic) "The settings by H.E. Thrasher and the creative direction of David Regal make RASHOMON an unusual and enjoyable adventure into the past. Mr. Smith, as Tajomaru, unleashes one of the strongest performances ever to captivate the Theater's stage. SO what's in a lie? About two hours of intense drama guaranteed to engross even the most casual stage-goer. And that's no lie."

Alan Kroker, Radio Station WIID, "If Cecil B. DeMille had staged RASHOMON it could not have been more flamboyant than the production staged by David Regal, who is rapidly becoming U-D's wunderkind..."

Larry DeVine (DFP) "The best way to get noticed is to pick a fight. That may not be precisely an old tried-and-true show business maxim, but it will serve for The Theater's belligerent season-opening production... Regal, who is a man of some bombast as an actor, is quieter and mature for his years as a director..."

3rd Season -73/74- Show Dates from Nov 2 to Nov 18, 1973

Title: OTHELLO

Written by William Shakespeare

"One of Shakespeare's most well-known tragedies - with Earl D.A. Smith as Othello and David Regal as Iago."

# Performances 9 Where: The Theater (Marygrove)

Director: James W. Rodgers

Stage Facade: H.E. Thrasher and Michael Huesman

Costume Design: Nancy Missimi Lighting: Deborah Hazlett

Stage Manager: Beata Jchulski

Performers: Earl D.A. Smith, David Regal, Marc L. McCulloch, Tina Gajewski, Patricia Kihn, Henry Musteller, Raymond Masters, Christopher Schulte S.J., Owen Anderson, John A. Dwyer, Carl Zablotny S.J., Richard Sitek S.J., Dennis Martell, Fred Stella, Michael O'Mara, Myron Papich, John Krol, Paul Andrejovich, Cecilia Bolan, Denise Biasor, Maureen Bailey, Larry Szczerba, David Hogle, Maureen Wagner, Martin Andrews, Theresa Ball, Steven Calagias, Lynn Crimando, Charles Krause, Michael Mears, Kathleen Misseldine, Wendy Morris, Renee Parent, Forest Parks, and Dennis Spaight.

Notes: unknown (VN) "The play features solid performances by such notable actors as Earl D.A. Smith and David Regal. Smith... from his first entrance on stage and throughout... captivates the audience with his deep voice, his striking outfits and his stately and majestic African appearance. Regal, a well known Detroit area actor and director, delights the audience with his brilliant portrayal of the scheming Iago, a character who loves only himself. Tina Gajewski gave a beautiful and touching performance as Othello's wife... Other notable performances were given by Marc L. McCulloch as Cassio, Patricia Kihn as Iago's wife, and Henry Musteller as Roderigo... Marilyn Kacir gave a sexy and entertaining performance as Bianca... Chris Schulte was equally impressive as Brabantio..."

Jim Stanley (South End) "Reading the script, one simply accepts the fact that Othello's innate goodness can be so easily corrupted. It simply happens. But, when Earl D.A. Smith brings the part to life, the reason becomes obvious... Once again I am amazed at the perfection of the acting company of THE THEATER. Sometimes when writing I wish they had done something wrong to make my job easier. Good acting is difficult to criticize..."

3rd Season -73/74- Show Dates from Dec 7 to Dec 16, 1973

Title: THE WIZARD OF OZ

Written by L. Frank Baum Adapted by Frank Gabrielson

Musical Score by Harold Arlen and E.Y. Harburg

"A holiday entertainment for the entire family..."

# Performances 9 Where: The Theater (Marygrove)

Director: Dominic Missimi

Settings: H.E. Thrasher and Michael Huesman

Costume Design: Nancy Missimi Lighting Design: H.E. Thrasher

Stage Manager: Lissa Kamalay

Performers: Marv Callaghan, Owen J. Anderson, Henry Mustelier, John Dwyer, Maureen Wagner, Gwen Humble, Mary Gutzi, Lissa Kamalay, Brendan Battersby, Dennis Bailey, Myron Papich, Raymond Masters, Patricia Kihn, Theresa Ball, Honey Longo, Cheryl Berger, Elizabeth Bolton, Loretta Lewins, Wendy Morris, Renee' Parent, Donna Zatorski, Theresa Ball, Steven Calacias, Celeste Chiappetta, Lynn Crimando, Zoe Ann Keros, Forest Parks, Karen Mills, Tina Gajewski, Beata' Jachulski, Patricia Glascock, Dawn Burns, Melanie Resnick, Lawrence Szczerba, Wilson Travis, Barbara Weems, and Michael Kelly.

Musicians: Dennis Penny, Michael Mulcrone, Michael Bryce, and Dennis McWhinnie.

Notes: Dr. Arthur Beer in a newspaper article in November of 1985, said this production and the revival the following year were the most successful plays that had been done by the Theater at Marygrove.

NO REVIEWS IN FOLDER

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Written by l. Frank Baum Adapted by Frank Gabrielson

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"A holiday entertainment for the entire family..."

# Performances 9 Where: The Theater (Marygrove)

Director: Dominic Missimi

Settings: H.E. Thrasher and Michael Huesman

Costume Design: Nancy Missimi Lighting Design: H.E. Thrasher

Stage Manager: Lissa Kamalay

Performers: Marv Callaghan, Owen J. Anderson, Henry Mustelier, John Dwyer, Maureen Wagner, Gwen Humble, Mary Gutzi, Lissa Kamalay, Brendan Battersby, Dennis Bailey, Myron Papich, Raymond Masters, Patricia Kihn, Theresa Ball, Honey Longo, Cherly Berger, Elizabeth Bolton, Loretta Lewins, Wendy Morris, Renee' Parent, Donna Zatorski, Theresa Ball, Steven Calacias, Celeste Chiappetta, Lynn Crimando, Zoe Ann Keros, Forest Parks, Karen Mills, Tina Gajewski, Beata' Jachulski, Patricia Glascock, Dawn Burns, Melanie Resnick, Lawrence Szczerba, Wilson Travis, Barbara Weems, and Michael Kelly.

Musicians: Dennis Penny, Michael Mulcrone, Michael Bryce, and Dennis McWhinnie.

Notes: Dr. Arthur Beer in a newspaper article in November of 1985, said this production and the revival the following year were the most successful plays that had been done by the Theater at Marygrove.

NO REVIEWS IN FOLDER



3rd Season -73/74- Show Dates from Feb 1 to Feb 17, 1974

Title: DYLAN

Written by Sidney Michaels

"A dramatization of the later years of Welsh poet Dylan Thomas."

# Performances 9 Where: The Theater (Marygrove)

Director: James W. Rodgers

Settings by H.E. Thrasher and Michael Huesman

Costume Design: Michael Seltzer Lighting: H.E. Thrasher

Stage Manager: Henry Mustelier

Performers: David Regal as Dylan. Patricia Kihn. Dennis Bailey. Myron Padich. Maureen Bailey. Mary Gutzi. Cecilia Bolan. Henry Mustelier. Owen J. Anderson. Michael O'Mara. John Dwyer. Patricia Glascock. Dawn Burns. Raymond Masters. Gwen Humble. Leslie James. and Gail Nikolics.

Notes: Jay Carr (DN) "David Regal in the title role has studied the poet's recordings conscientiously and does a lot with his eyes to suggest Dylan's fear and charm and wayward romanticism. Patricia Kihn brought fire to the role of his plucky, baffled, hurt wife Catlin. Mary Gutzi was affectingly self-possessed as the woman who takes Dylan in hand too late. James Rodger's directorial baton kept the young cast moving crisply."

Larry Devine: (DFP) "... interesting to watch Regal near the top of his form, playing a boozv, randy screwball... Some lyrical moments: Dylan building a fatal pyramid of shot glasses in his favorite White Horse Saloon; or, in a moment nicely done by Regal, mooning over a child's rhyme in the nursery of a friend... the acting is solidly constructed. Pat Kihn, proving to be one of the revelations of this year's company at The Theater..."

Catherine Haven (MC) "... David Regal captures the irresponsible yet human soul of Dylan. Director Rodgers has turned Michaels' irregular script into impressive, bawdy and bold adult entertainment. Dylan is not allowed to go gently into that good night, but rages against what he sees as the dying of his poetic and physical life."

3rd Season -73/74- Show Dates from March 15 to March 31, 1974

Title: TESS OF THE D'URBERVILLES

Written by Bill Morrison

"The American Premiere of this new adaption of the Victorian novel by Thomas Hardy."

# Performances 9 Where: The Theater (Marygrove)

Director: Dominic Missimi

Settings by H.E. Thrasher, Michael Huesman, and Michael Seltzer

Costume Design: Nancy Missimi

Lighting Design: Mary Anne Mueller

Stage Manager: John Dwyer

Performers: David Regal, Myron Papich, Gregory Olszewski, Patricia Kihn, Gwen Humble, Michael O'Mara, Owen J. Anderson, James Stahl, Henry Mustelier, Mary Gutzi, Cecilia Bolan, Raymond Masters, Thomas Plofchan Jr, Michael Lebowitz, John Dwyer, Tina Gajewski, Beata Jachulski, Gail Nikolics, Maureen Wagner, Mary Callaghan, Marylynn Kacir, Maureen Bailey, Denise Blasor, and Leslie James.

Notes: Larry DeVine (DFP) "Missimi's production, called an American premiere, is a Hardy adaptation by a writer named Bill Morrison that Missimi met two years ago on a furlough in Northern England. Credit Missimi then for being daring enough to dream the imported and transmogrified Hardy story might work in America... the leading performance is by an actress of 19 or 20 named Gwen Humble who, if she is not the most trained and experienced actress around is unarguably one of the most sincere and lovely... with a cast this large, The Theater's acting resources are almost threadbare and the patches show in the smaller roles. But one cannot forego credit for the charming little performances by Michael Lebowitz, Beata Jachulski, and Tina Gajewski as the village girls."

Jay Carr (DN) "... The Theater tries honorably to move Thomas Hardy's novel from the page to the stage and falls short. Perhaps inevitably so. Novel and stage are like oil and water. They work so differently that the adaptor is faced with an almost insuperable difficulty... Atmosphere rather character is the Marygrove achievement... although one farmer's speech, skillfully spoken by David Regal in a voice left over from DYLAN pungently conjures up the smell and hotness of summer ripeness on a dairy farm."

3rd Season -73/74- Show Dates from April 19 to May 5, 1974

Title: LITTLE ME

Written by Neil Simon

Lyrics by Carolyn Leigh Music by Cy Coleman

"Based on the novel by Patrick Dennis. Musical hilarity - the delightful story of the life and loves of a famous Hollywood actress."

# Performances 9 Where: The Theater (Marygrove)

Director: James W. Rodgers

Settings by: H.E. Thrasher, Michael Huesman, and Deborah Hazlett

Costume Design: Nancy Missimi Lighting Design: Nancy Stimel

Stage Manager: Cecilia Bolan

Performers: John A. Dwver, Michael O'Mara, A. Michael Sochacki, Mary Gutzi, Rodney Pittman, Darryl Mopkins, Gwen Humble, Colleen Griffin, Dennis Bailey, Martin Andrews, Mary Callaghan, Christopher Schulte S.J., Owen J. Anderson, Carl Bailey, Elizabeth Bolton, Celeste Chiappatta, Kathleen Misseldine, Henry Musteller, Renee' Parent, Rodney Pittman, Donna Zatorski, Michael Kelly, Susan Ives Cook, Beata Juchulski, Myron Papich, Maureen Bailey, Patricia Glascock, Melanie Resnick, Leslie James, and Zoe Ann Keros.

Notes: Craig Reynolds (Eccentric) "LITTLE ME is a catch-all of unforgettable nonsense doubtlessly culled from the dead files of author Neil Simon's days as a TV gag writer. The only thing holding it together is the lack of air between nonstop jokes. Prime movers in this carnival are Gwen Humble... and Chris Schulte... Mary Gutzi as a grown-up and all-woman Belle, and Dennis Bailey... and 11 or 300 others... fine fun."

Larry DeVine (DFP) "The Theater's surprise production of the willy-nilly musical LITTLE ME reminds you there are some musicals that are nothing but fun for fun's sake... it splatters all over the stage - there are 95 roles in it, ranging from Egyptian kings to German soldiers to a heroine with the record Broadway name of that era, Belle Poitrine... seems right at home on The Theater's stage because it was directed by James W. Rodgers, who once did LITTLE MARY SUNSHINE with its idiot chorus of singing Canadian Mounties. Rodgers knows craziness when he stages it... (Schulte is the star.)

4th Season -74/75- Show Dates from Oct 4 to Oct 20, 1974

Title: A MIDSUMMERS NIGHT'S DREAM

Written by William Shakespeare

"Three pairs of lovers, five buffoons, and a small army of woodland creatures mix magic and mayhem into the perfect romantic comedy."

# Performances 9 Where: The Theater (Marv Grove)

Director: Dominic Missimi Tech Director: Timothy Beatty

Set Design: Timothy R. Dewart Costume Design: Nancy Missimi

Lighting Design: Timothy R. Dewart and John Martin Krol

A.D.: Kathleen Loague Stage Manager: Gail Nikolics

Cast: David Regal, Gary M. Eberle, Greg Olszewski, Joe Kolinski,  
Henry Mustelier, James R. Stahl, Beata Jachulski, Susan Ives Cook,  
Peggy DeMarsh, Nadva Kolos, Alanna Hamill, Raymond Masters,  
John Martin Krol, John Dwver, Ronald S. Merkin, John B. O'Reilly,  
Denise Biasor, Owen J. Anderson, Janna Ritas, Michael O'Mara,  
Dennis Bailey, Tina Gajewski, Mary Callaghan, Leslie James,  
Randy G. Gianetti, Willie Jones, Phillip A. Meade, Paul Plofchan,  
Tom Plofchan, and Don Guss.

Notes: Radio Review, Station WILD by Alan Kroker "If you want to see Shakespeare, try Stratford. If you want to see Missimi at his most irrepressible, he awaits you at The Theater."

Susan J. Slobojan (DN) "The Theater has opened its fourth season with a fast paced and thoroughly enjoyable version of Shakespeare's classic comic celebration of love and magic... Regal and his fellow workman act out a play for the court in which he milks out a death scene for nearly five minutes and, when he finally succumbs, brings down the house..."

Craig Reynolds (Observer) "Once again the unnamed star was Nancy Missimi's richly crafted and textured costuming, and the moody lighting by Timothy R. Dewart and John Martin Krol was perhaps the best ever put on The Theater's stage."

4th Season -74/75- Show Dates from Nov 8 to Nov 24, 1974

Title: BLOOD WEDDING

Written by Frederico Garcia Lorca

"A mother's hatred sets in motion this ritual tragedy of passion and murder."

# Performances 9 Where: The Theater (Marygrove)

Director: David Regal Tech Director: Timothy Beatty

Set and Lighting Design: Timothy R. Dewart

Costume Design: Nancy Missimi and Verna Finley

A.D.: NL Stage Manager: NL

Performers: Colleen Griffin, June Snow, Joe Kolinski,

Susan Ives Cook, Alanna Hamill, Michael O'Mara, Jeanne Fox,

Mary Congeyer, Louise Martin, Roger Middleton, Tina Gajewski,

Leo Nouhan, Patricia Kihn, and John B. O'Reilly Jr.

Notes: Vivian Ceccarelli (VN) "Overall, The Theater's production of BLOOD WEDDING is good, with Regal's interpretation carrying the main weight and providing sufficient tension and conflict..."

Jay Carr (DN) "Then there is Federico Garcia Lorca's BLOOD WEDDING at The Theater. There is no point in going too deeply into this one since it failed on both levels on which this play must be approached simultaneously, the mythopoetic and naturalistic. The young actors simply couldn't muster the somber gravity necessary to convince us they were fiercely dignified Spaniards wrenching a living from a parched land preoccupied with death."

Jim Stanley (South End) "BLOOD WEDDING bombed out at Marygrove last Friday."

Larry Devine (DFP) "Even the best directors are only human. They can be fooled... SO here is the theater's eternal conundrum: Is it better to have tried and failed than never to have tried at all?"

4th Season -74/75- Show Dates from Dec 13 to Dec 22, 1974

Title: THE WIZARD OF OZ

Written by L. Frank Baum

"The whole family will again delight in the adventures of Dorothy, the scarecrow, Tinman, and Lion on the yellow brick road."

# Performances 10 (Both Matinees and Evening Performances on Dec 14, 15 and 21, 22)

Where: The Theater (Marygrove)

Director: Dominic Missimi Tech Director: Timothy Beatty

Set Design: Timothy R. Dewart Costume Design: Nancy Missimi

Lighting Design: Timothy R. Dewart

Stage Manager: Lissa Kamalay

Performers: Mary Callaghan, Owen J. Anderson, Henry Mustelier,

John A. Dwyer, Maureen Wagner, Marylynn Kacir, Alanna Hamill,

Katherine Loaque, Dennis Bailey, John B. O'Reilly Jr.

Raymond Masters, Tina Gajewski, Beata Jachulski, Michael O'Mara,

Randy G. Gianetti, Ronald S. Merkin, Elizabeth Bolton,

JoAnn Cusmano, Terri Sekora, Denise Blasor, Michelle Wilkins,

Colleen Griffin, Suzanne McGill, Phillip A. Meade, Marie O'Donnell,

Michael O'Mara, Lawrence Szczerba, Chris Valente, Debbie Kakuba,

Nadva Kolos, Loretta Lewins, Barbara Masak, Wendy Morris,

and Pam Jones.

Notes: Catherine Haven (MC) "Via the magic hands of director Dominic Missimi, the exuberance, color, and excitement of last year's production returns, as most importantly, its four excellent leads.

"Mary Callaghan exerts her own brand of originality and strong voice... If scarecrows could really walk and talk, no doubt they'd walk and talk like Owen J. Anderson... John Dwyer, as the Cowardly Lion, becomes a crowd favorite... Henry Mustelier displays the proper trim and straight technique as the Tin Woodman..."

4th Season -74/75- Show Dates from Jan 31 to Feb 16, 1975

Title: THE TRIAL

Written by Andre' Gide and Jean Louis Barrault  
Based on a novel by Franz Kafka

"Neither accuser nor accused knows the nature of the crime in this  
kafkaesque nightmare."

# Performances 9 Where: The Theater (Marygrove)

Director: George Mallonee Tech Director: Timothy Beatty

Set and Lighting Design: Timothy R. Dewart

Costume Design: Nancy Missimi and Verna Finly

Stage Manager: Raymond Masters A.D.: Lawrence Szczerba

Performers: David Regal, James Cornell, Joe Kolinski, John Olive,  
Katherine Loaque, Bob Burger, David Pfeiffer, Lawrence Szczerba,  
Owen J. Anderson, Mary Gutzl, Patricia Kihn, Michael Woods,  
Maureen Bailey, Mary Callaghan, Patricia Simmonds, David Kee,  
John Martin Krol, Susan Ives Cook, Randy G. Gianetti,  
John B. O'Reilly Jr, Ronald S. Merkin, Denise Blasor,  
Raymond Masters, Colleen Griffin, Robert Halinski, Beata Jachulski,  
Perry Mallette, Gary M. Eberle, Myron Papich, Raymond Masters,  
James Stahl, Henry Mustelier, Gary M. Eberle, John F. Robertson,  
and Marie O'Donnell.

Notes: Larry DeVine (DFP) "... Joseph K. played by David Regal in  
one of his best roles in his continuing stay at The Theater.  
Regal's 'K' is a bourgeois bank manager, routed out of his bedroom  
and charged by faceless accusers with a nameless crime against an  
unknown law."

4th Season -74/75- Show Dates from March 6 to March 23, 1975  
May 29 - June 1

Title: GODSPELL

Written by Stephen Schwartz

"A musical retelling of the gospel of St. Matthew, enacted by a cast of clowns."

# Performances 24 (Both Sunday matinee and evening performances)

Where: The Theater (Marv Grove)

Director: Dominic Missimi Tech Director: Timothy Beatty

Musical Direction: Dennis Penny Costumes: The Cast

Set and Lighting Design: Timothy Dewart

Stage Manager: Susan Ives Cook A.D.: Nadya Kolos

Performers: Dennis Bailey, Randy G. Gianetti, Joe Kolinski,

Owen J. Anderson, Denise Biasor, Mary Callaghan, Michael Ceresko,

Mary Gutzi, Beata Jachulski, Debbie Kokuba, Lonette Lanier,

Henry Musteller, and Leo Nouhan

Notes: Larry Devine (DFP) "The extraordinary revival of GODSPELL at The Theater, directed by Dominic Missimi, is the show that begs the question: What could Missimi do with five loaves and two fishes... a vestpocket-full of stage miracles... Missimi's unflinching invention is spread over the vaudeville combinations..." Catherine Haven (MC) "At the Theater, nothing is ever done like it's been done before... some marriages of song and drama are made in heaven... no doubt GODSPELL was also made for The Theater."

Leo Drolshagen (VN) "In this Dominic Missimi directed version the audience e-x-p-e-r-i-e-n-c-e-s the enthusiasm, vitality of a company that races down the isles wearing orange shirts, Greco painted faces and having the homogeneity of a U.S. Olympic team... the actors race in and out of the audience, sometimes stopping to kiss parents and friends... 'GOD is Dead?' Well not quite yet."



4th Season -74/75- Show Dates from April 11 to April 27, 1975

Title: ARSENIC AND OLD LACE

Written by Joseph Kesselring

"An American classic; one of the longest running suspense, mystery, comedy productions in theater history.

# Performances 9 Where: The Theater (Marygrove)

Director: David L. Regal Tech Director: Timothy Beatty

Set and Lighting Design: Timothy R. Dewart

Costume Design: Verna Finly and Bonnie Whalen

A.D.: NL Stage Manager: NL

Performers: Louise Martin, Stephen Barton, Myron Papich,

Owen Anderson, James K. Stahl, Kave Bush, Mary Callaghan,

Dennis Bailey, Raymond Masters, Stuart Grant, Randy Gianetti,

John B. O'Reilly Jr, Fred Bush, and Perry Mallette.

Notes: Jay Carr (DN) "... director David Regal keeps the traffic moving smoothly and most of the actors eventually connect with their juicy roles..."

Leo Drolshagen (VN) "... delightful revival of ARSENIC AND OLD LACE. The murder comedy which stuffs more bodies in the basement than a full time morgue can only be described as excellent."

Tom Ewald (MC) "The knockout of the evening? Good ol' Myron Papich in a real solid performance as the not so solid 'Teddy Roosevelt' Brewster. His antics and constant interjection 'Bully!' are show stoppers."

Jim Stanley (SE) "As is usual at (The Theater), loving attention is paid to the scenery. The living room... is wallpapered, woodworked, and decorated with an eye to taste and period, a cozy set. Finally a review of this play would not be complete without reverence to the music. Incredible high camp. If Tchaikowski were alive today, David Regal would not be. Regal, by the way, did a good job directing this one. He is now giving more attention to specifics rather than creating atmospheres."

4th Season -74/75- Show Dates from May 9 to May 18, 1975

Title: HANSEL AND GRETEL

Written by Engelbert Humperdink

"A delightful fairy tale opera based on the famous brothers Grimm story, for children and adults alike... not a season ticket... in cooperation with the Consolidated Music Dept."

# Performances 6 Where: The Theater (Marygrove)

Director

Set Design

Costume Design

Lighting Designer

A.D.

Stage Manager

Performers

Note: This production of HANSEL AND GRETEL was on the Company calander but was produced by the dance school of the Marygrove Performing Arts Center and did not involve the Drama or Theater performers. As such, it is not detailed in this book.

5th Season -75/76- Show Dates from Sept 26 to Oct 12. 1975

Title: THE ME NOBODY KNOWS

Adapted by Robert H. Livingston and Herb Shapiro

Music by Gary William Friedman Lyrics by Will Holt

"THE ME NOBODY KNOWS began as a collection of writings by children of the New York ghetto. They revel in innocence and cynicism, doubt and belief, dreams and nightmare as they confront religion, school, poverty, parents and peers."

# Performances 11 (Sunday matinee and evening)

Where: The Theater (Marygrove)

Director: David Regal

Tech Director: Tim Beatty

Set and Lighting Design: Timothy R. Dewart

Costume Design: Verna Finly and Bonnie Whalen

Stage Manager: Not Listed

Performers: Leslie Gay Leace, Irene Schweyer, Randy Gianetti, Carole Johnson, Denise Blasor, Sakunah (Denise) Delaney, Weyman Thompson, Joe Kolinski, Adrian Bailey, Jeanetta Jones, Maurice R. Ingram, Derron Bray, Mary Callaghan, Nanette Rubin, Dennis Jon, and Sean Huddleston.

Notes: Jay Carr (DN) "... the evening makes it on sheer exuberance... Director Regal sends all scampering benignly among the steel scaffolding that makes up the stage... like greenery poking through the urban rubble... THE ME NOBODY KNOWS celebrates renewal in the midst of ugliness..."

Christine..... (?) "THE ME NOBODY KNOWS is a forceful exuberant musical that keeps it's audience on an emotional roller coaster... in the end, positive aspects of the play carry the day... The Theater's production fulfill the highest expectations of the audience and give it a living emotional experience for two hours..."

5th Season -75/76- Show Dates from Oct 31 to Nov 16, 1975

Title: MACBETH

Written by William Shakespeare

"Director Dominic Missimi has decided to attempt a 'total theater' project with this production of MACBETH. Total theater can occur when the elements of 'theater magic' or 'illusion' become predominant. An environment or atmosphere is created which is not a neatly packaged reality - images, sounds, colors, and textures are used to create a complete experience... the settings are the costumes, and vice-versa - dresses and capes become tents, sleeves become tree limbs and whole forests... MACBETH'S ever present witches will perch on poles to control, like magicians, the action of the play."

# Performances 9 (Final day matinee only)  
Where: The Theater (Marygrove)

Director: Dominic Missimi Tech Director: Timothy Beatty

Set and Lighting Design: Paul A. Norrenbrock

Costume Design: Nancy Missimi Stage Combat: Fred Keating

Stage Manager: Lissa Kamalay

Performers: David Regal, Arthur J. Beer Jr, Joyce Ramsey, Greg Olszewski, David Kroll, William D. Hathaway, Jack Favere, Joe Kolinski, Owen Anderson, Robert Beaupre', Michael Woods, Anthony Venditti, Kenneth Wilson, John Powers, Tom Plofchan, Randy Gianetti, Hamid Dana, Patricia Kihn, Beata Jachulski, Alanna Hamill, Colleen Griffin, Katherine Marie Loague, Tom Cattaneo, and David N. Thomas.

Notes: Jay Carr (DN) "One nice thing about The Theater is that the people who inhabit it are ambitious. An even nicer thing is that they often realize their ambitions... David Regal is at his best as Macbeth the man of action, moving and vocalizing forcefully... Joyce Ramsey was a fine figure of a Lady Macbeth... the cast looked good... If not the most penetrating MACBETH, this is a commendable effort."

Chris Brown (DFP) "... this production of MACBETH establishes an ever-tightening emotional grip on the audience through the sweepingly tragic performances of its two leads and through the stark spectacle of its presentation... David Regal brings the quality of his true name to Macbeth - he is every inch a monarch, a man driven to madness..."

5th Season -75/76- Show Dates from Dec 5 to Dec 14, 1975

Title: CHARLEY'S AUNT

Written by Brandon Thomas

"CHARLEY'S AUNT concerns the successful effort of two Victorian college boys to persuade a reluctant buddy to impersonate Charley's aunt from Brazil... as chaperon... necessary to comply with dorm rules about girlfriends visiting on campus."

# Performances 8 (Sunday matinee and evening productions)  
Where: The Theater (Marygrove)

Director: Arthur Beer Tech Director: Timothy Beatty

Set and lighting Design: Paul A. Norrenbrock

Costume Design: Nancy Missimi

A.D.: Annette Madias Stage Manager: Madya Kolos

Lighting Control: Judith Meldrum Sound Control: Michael Ceresko

Performers: Owen J. Anderson, Joe Kolinski, Ronald S. Merkin,  
Charles Van Hoose, Mary Callaghan, Alanna Hamill, Robert Beaupre,  
Hamid Dana, Beata Jachulski, and Nannette Rubin.

Notes: Jay Carr (DN) "CHARLEY'S AUNT made the trip from Oxford to Marygrove College better than anyone might have expected... the Theater production isn't perfect, mind you. But under the direction of Arthur Beer they have got some things right... Charles VanHosse mercifully has this role right (as the Aunt in drag). He slams around with a maniac zest..."

Christine Brown (DFP) "... if Babberly is correct, the play is a delight. If not, it becomes a bore. Fortunately, The Theater has found the perfect Babberly in Charles Van Hoose... has just the right look of a dandy in drag... the women perform admirably..."

Pam Burgess (VN) "Arthur Beer's skillful direction moved CHARLEY'S AUNT at a fast clip, leaving no time for lulls in the laughter... Berta Jachulski stood out with her cool portrayal of the real aunt."

5th Season -75/76- Show Dates from Jan 30 to Feb 15, 1976

Title: INQUEST

Written by Donald Freed

"Julius and Ethel Rosenberg were convicted and executed for giving atomic secrets to the Soviet Union... In his review of the Broadway production of INQUEST, Clive Barnes called it 'one of the most gripping courtroom dramas of my experience, from the first polite legal exchanges to the final electric flashes of societies revenge ...a powerful piece of theater."

# Performances 9 Where: The Theater (Marygrove)

Director: David Regal Tech Director: Alan Cordial

Set and Lighting Design: Paul Norrenbrock

Costume Design: Lissa Kamalay

A.D.: NL Stage Manager: NL

Lighting Control: Lawrence Szczerba

Sound Control: Deborah Lewandowski

Performers: Alanna Hamill, Marc L. McCulloch, Hamid Dana, Stuart Grant, Michael Woods, Kenneth L. Wilson, Robert Beaupre', Myron Papich, Katherine Marie Loague, Randy Gianetti, Adrian Bailey, Marie O'Donnell, Jeanne Fox, David Sharpy, George Frazee, John Powers, John D. Hathaway, Mary Sierawski, Fred Berning, Kevin Jackunas, Michael DeMarsh, and Joyce Ramsey.

Notes: Chuck Thurston (DFP) "'INQUEST' MOCKS TRIAL"

"In its zeal to show that the Rosenbergs were railroaded, INQUEST loses some of its objectivity by stereotyping the pompous judge, arrogant prosecutor, outlandish press and FBI, weaseling friends and lying relatives."

Jay Carr (DN) "... the play's fundamental flaw... it's rigged. Yet the play is valuable simply for opening the Rosenberg question again... so I forgive it for being a stacked deck and salute David Regal and his school for being enterprising and courageous enough to stage it... the subject matter is riveting and I'm glad (The Theater) took INQUEST on."

Pam Burgess (VN) "The acting in The Theater's production is for the most part excellent... INQUEST succeeds in displaying both fine acting and thought provoking material."

5th Season -75/76- Show Dates: March 5 to March 21, 1976

Title: TROJAN WOMEN

Written by Euripides

"Euripides probably wrote THE TROJAN WOMEN to illustrate the exact nature of the senselessness of war: the victors become ignoble and spiteful, the defeated become heroic, and all the wrong people get hurt. As such, this compelling presentation of the utter folly of mass warfare and genocide speaks eloquently to our century."

# Performances 9 Where: The Theater (Marygrove)

Director/Adapted: Arthur Beer Tech Director: NL

Set Design: Lissa Kamalay Costume Design: Nancy Missimi

Lighting Design: Lawrence Szczerba

A.D.: Annette Madias Stage Manager: Mary Haynes

Lighting Control: Peggy DeMarsh/Joseph Lee

Sound Control: Theresa Ceresko

Performers: David Regal, Joyce Ramsey, Sakunah Delaney, Hamid Dana, Denise Blasor, Beata Jachulski, Michael Zervos, Mary Callaghan, Gina M. Handlen, Katherine Marie Loague, Nadya Kolos, Colleen Griffin, Laurie Serwatowski, Marie O'Donnell, Alanna Hamill, Daniela Vitale, Suzanne McGill, John Powers, George Frazee, Kenneth L. Wilson, and Robert Beaupre'.

Notes: Craig Reynolds (DFP) "... an hour and a half of unrelenting grief punctuated by horrifying barbarity strains the modern spectators' capacity for sympathetic anguish. TROJAN WOMEN reduces aesthetic distance to about three feet up-wind of a blast furnace."

Jay Carr (DN) "CAMPUS EURIPIDES WORKS... Certainly, it seemed the easiest for Americans of the 1970's to identify with in Arthur Beer's knowledgeable treatment, which extended to adaptation and incidental music as well as direction... and it is to the credit of Beer and his cast that despite that, despite the widespread greenness of the performers, the message emerges (the barbarity of war)... of all the performers, Sakunah, a.k.a. Denise Delaney came closest to projecting the somber total weight the lines required. Joyce Ramsey's Hercuba had stature, though, and the set and lighting by Lissa Kamalay, Paul Norrenbrock, and Lawrence Szczerba reinforced Euripides pitiless grandeur."

5th Season -75/76- Show Dates from April 17 to May 2, 1976

Title: TWO GENTLEMEN OF VERONA

Written by William Shakespeare

Adapted by John Guare and Mel Shapiro

Lyrics by John Guare Music by Galt MacDermot

"This contemporary version of the Shakespearean comedy was conceived for the New York Public Theater's Mobile Theater tour. ... TWO GENTLEMEN OF VERONA had even more to say than anyone thought it did, and everyone loved it. Walter Kerr said that 'TWO GENTLEMEN' is inventive, but not too inventive. It knows when to use Shakespeare, when to put him on the telephone, when to doodle freely and musically on themes that might just as well belong to both of us."

# Performances 10 (matinee and evening performance on both the second and third Sunday)

Where: The Theater (Marygrove)

Director: Dominic Missimi Tech Director: NL

Set and Lighting Design: Paul A. Norrenbrock

Costume Design: Nancy Missimi

A.D.: Laurie Roland

Stage Manager: Judith Meldrum

Light Control: Don Beckman, Peggy DeMarsh, Lisa Kaniut,

Annette Madias Sound Control: Gerri Cyr

Performers: Adrian Bailey, Irene Schweyer, Randy G. Gianetti, Denise Blasor, Weyman Thompson, Audry Berning, John Powers, S. Epatha Plumback, Sakunah Delaney, Owen J. Anderson, Colleen Griffin, Emma Myers, Ronald S. Merkin, Joe Kolinski, Ernest White, Robert Beaupre', Michael Cerseko, Andrew Crawford, Colleen Griffin, Beata Jachulski, Pamela Jones, Marsha Perry, Nannette Rubin, Gayle Spencer, Sheila Turner, and Michael Woods.

Notes: Pam Burgess (VN) "'TWO GENTLEMEN' SUPERB 'THEATER' SEASON FINALE."

"The acting throughout is superb..."



6th Season -76/77- Show Dates from Oct 1 to Oct 17, 1976

Title: HOUSE OF BLUE LEAVES

Written by John Guare

"Winner of the 1971 Critics Circle and Obie Awards, this outrageous play was described by the New York Times as an 'enchantingly zany, desperately sad, thoroughly original little farce.' And it is wacky: a zoo-keeper/would be song-writer and his loony wife, Bananas, find themselves hosts to an odd assortment of characters on the day in 1963 when Pope Paul arrives in New York to say Mass in Yankee Stadium; the menagerie includes three sightseeing nuns from New Jersey, the zoo-keeper's son, AWOL from the Army and toting a bomb in a box, and a hard-of-hearing Hollywood starlet."

# Performances 9 Where: The Theater (Marygrove)

Director: David L. Regal Tech Director: Joseph Zubrick

Set Design: Lawrence Szczerba Costume Design: Marsha Perry

Lighting Design: Paul A. Norrenbrock

Stage Manager: George Joumas Light Control: Annette Madias

Sound Control: Mark Hennen Prop Master: Cynthia Ouzounian

Performers: Special Guest Artist: Max Wright

Rocky Venegas, Alanna Hamill, Evelyn Orback, Mary Callaghan,

Katherine Loague, Marie O'Donnell, Denise Blasor-Wilson,

John Powers, Robert Beaupre, and Michael Woods.

Notes: Catherine Haven (MC) "The task of unraveling this ball of insanity fails to falter director David Regal who employs two of his brightest stars from his bag of performers. The Theater's guest artist in residence, Max Wright... equally strong is Evelyn Orback as his wife... from the moment she appears on stage - hair mussed, dressed in a shapeless, wrinkled bathrobe and shabby gold slippers - she is a pathetic, vulnerable, poor soul who endears herself to the audience."

Jay Carr (DN) "... Regal, by judicious pacing, minimizes the sprawl in the writing and imparts more shape and cohesiveness than the off-Broadway original..."

6th Season -76/77- Show Dates from Nov 5 to Nov 21. 1976

Title: U.S.A. (A New Musical Version)

Written by Paul Shyre and John Dos Passos

"This new musical adaptation of Dos Passos' dramatic revue, first presented in New York in 1959 and featuring William Windom and Sara Thompson, presents a cavalcade of American sentiment in the first third of the Twentieth Century. Through a network of biological sketches - including Valantino, Isadora Duncan, and Henry Ford - authentic newsreel headlines, and music of the period, juxtaposed with a fictional story about abuses and personal consequences of power in America, U.S.A. is a living chronicle of the author's up-and-down love affair with his country."

# Performances 9 Where: The Theater (Marygrove)

Director: Joyce Ramsey (Guest Director)

Musical Director: Norah Duncan IV. Tech Director:

Set Design: Paul A. Norrenbrock

Costume Design: Denise Blasor-Wilson

Light Designer: Lawrence Szczerba

A.D.: Rochele Rosenthal

Stage Manager: Kim Westhaus

Performers: Michael Woods, Nannette Rubin, Owen J. Anderson, John Powers, Denise Blasor-Wilson, Randy Gianetti, Ketherin Loague, John Bruning, Ron Bell, Marie O'Donnell, Joe Kolinski, James Bowen, Paula Marie Brown, Robert Beaupre, James Bowen, Guillermo Resto, Carmella Nycz, Marsha Peery, and Andrea Hayes.

Notes: Jay Carr (DN) "Director Joyce Ramsay deploys the attractive cast resourcefully and alertly... overall, the evening had the light slick feel of a TV special rather than a musical stage version of Dos Passos's particular vision. There just isn't enough Dos Passos in this U.S.A."

6th Season -76/77- Show Dates from Dec 10 to Dec 19, 1976

Title: A CRY OF PLAYERS

Written by William Gibson

"Very little is known about the young manhood of William Shakespeare, about the years between 1584, when he was twenty years old, and 1592, when he first attracted attention in London as an actor and playwright. Based on the few facts that are available, William Gibson has fashioned a fresh interpretation of the possible motives that lured Shakespeare, driven by his creative urge, from his hometown Stratford and his family. As such A CRY OF PLAYERS is a serious and deeply satisfying look at the painful emergence of a genius."

# Performances 9 Where: The Theater (Marygrove)

Director: Arthur J. Beer, Jr. Tech Director: Joseph Zubrick

Set Design: Paul A. Norrenbrock Costumes: Judith Meldrum

Lighting Design: Joseph Zubrick

A.D.: Mary Lynn Kacir Stage Manager: Annette Madias

Performers: Joe Kolinski, Randy Gianetti, Alanna Hamil, Katherine Loaque, Marie O'Donnell, Cynthia Harris, Robert Mounts, Myron Papich, Michael Woods, David Roosma, Bill Unger, John Bruning, Charles VanHoose, John Powers, Fareed Al-Oboudi, Gina Handlen, Ronald Merkin, Michael Ceresko, Rod Moeller, Fred Berning, Mike Kelly, William Hathaway, Mark Hennen, Michael Pieper, Patricia Baker, Susan Bee, Mary Ellen Shindel, Thomas Plofchan, and Jennifer Plofchan.

Notes: Jay Carr (DN) "PLAY ABOUT SHAKESPEARE A WINNER!"  
"My guess is that William Gibson was young when he wrote A CRY OF PLAYERS. Currently being staged at The Theater... it seems in several ways a young man's play. The daring and the language make me think so. So do the nature of the miscalculations. And so does its triumph in spite of them."

Craig Reynolds (MCN) "Joe Kolinski played Will with the amalgam of fire, fury, fun, and exquisite tenderness. Alanna Hamil matched him beat for beat as the simpler but no less strong Ann. Marie O'Donnell was barmaid Jenny, as much a pleasure as a difficulty for Will - and most of mankind. Robert Mounts was a smooth Sir Thomas, and Myron Papich crafted Richards with his typically excellent technique."

6th Season -76/77- Show Dates from Jan 28 to Feb 13, 1977

Title: A STREETCAR NAMED DESIRE

Written by Tennessee Williams

"Critics have hailed STREETCAR as Tennessee Williams' greatest work. The play opened in New York in 1947 and featured Marlon Brando, Kim Hunter, Jessica Tandy, and Karl Malden. A tragic drama of self-delusion and madness, it chronicles the character of Blanche DuBois a fading beauty whose distorted romantic illusions have swept away and kept hidden all traces of reality. Williams' treatment of Blanche and of Stanley Kowalski, her earthy brother-in-law, are among the most brilliant characterizations in modern dramatic literature."

# Performances 9 Where: The Theater (Marygrove)

Director: Dr. Bill J. Harbin Tech Director: Joseph Zubrick

Set and Lighting Design: Paul A. Norrenbrock

Costume Design: Verna Finley

A.D.: Bill Hathaway Stage Manager: Lawrence Szczerba

Performers: David Regal as Stanley Kowalski, Marlene Johnson,

Cynthia Harris, Alanna Hamill, Myron C. Papich, Robert Beaupre,

Marsha Perry, Janna Gjesdal, Guillerma A. Resto, Rod Moeller,

Jeannette Linahan, and Stan Taylor.

Notes: Jay Carr (DN) "STREETCAR ROLLS ALONG" "The production has been guided with resourcefulness and intelligence by Bill Harbin. It is enhanced by Paul Norrenbrock's evocative lighting and set. But the play rises and falls on its Stanley and Blanche. Regal is a craftsman, and eventually his austere, sullen, tightly reined Stanley takes hold. We can believe he is a man who smashes things, we can believe his crude strength, and we can believe he has feelings too, as we watch his face when he stands concealed and listens to his sister-in-law characterize him as a neanderthal slob. But the surprise is Janna Gjesdal's Blanche..."

Larry DeVine (DFP) "Perhaps in some tongue the mysterious name Janna Gjesdal means 'white woods,' just as the name Blanche DuBois does in French. If true it would be poetic justice since the wispy Miss Gjesdal is Blanche DuBois in every other way..."

6th Season -76/77- Show Dates from March 4 to March 20, 1977

Title: THE TAMING OF THE SHREW

Written by William Shakespeare

"Petruccio sings and Katharina sings, but it's not KISS ME KATE. Director Arthur Beer brings to the stage this immortal battle of the sexes in a fresh, contemporary setting, featuring a new musical score. The lovers join the world of mods and rockers - motorcycles, boutiques, and the sunshine life - in a production that does not sacrifice the word of the playwright. This comic masterpiece is populated by many of Shakespeare's most enduring characters; he has given them scenes of highly inventive craftsmanship with language that abounds in poetic wit and good humor."

# Performances 9 Where: The Theater (Marygrove)

Director: Arthur J. Beer, Jr. Tech Director: Joseph Zubrick

Music By Robert R. Beaupre' Lyrics by Dr. Arthur J. Beer

Set Design by Mindy Farbrother and Paul A. Norrenbrock

Lighting by Joseph Zubrick Costumes by Judith Meldrum

A.D.: Debi Raucher Stage Manager: Mindy Farbrother

Performers: Arthur J. Beer, Michael Ceresko, Fred Berning, Frank Marcello, David Roosma, Marie O'Donnell, Johns Powers, Nannette Rubin, Thomas Plofchan Jr, Randy Gianetti, Joe White, Ronald S. Merkin, Mary Lynn Kacir, Eric Johnson, Mark Hennen, Marsha Perry, Katherine Loague, Pat Baker, Paula Brown, Sheila Brown, Michelle Korte, Marie Mazzocco, Julienne Milazzo, Carmela Nycz, Jackie Scott, Sharon Schultz, Fareed Al-Oboudi, Marcus Neville, James Brown, Mark Maylin, and Rocky Venegas.

Notes: Jay Carr (DN) "My advice to you is to stick with this new musical version... it grows on you. It also gets better in the second act. That's because (the play) gets more musical and less Shakespeare. Music comes more naturally to the attractive young cast than Shakespeare... This version is sunnier than the original... Beer shuffles the cast expertly..."

6th Season -76/77- Show Dates from April 15 to May 1, 1977

Title: THE BOYS IN THE BAND

Written by Mort Crowley

"Michael is a homosexual. Michael's friends are homosexuals. Michael's roommate from college is not, and when they all meet at a birthday celebration, the clash of life styles is inevitable. THE BOYS IN THE BAND is witty, funny, sad, honest and uncompromising. 'This is not a play about a homosexual, but a play that takes the homosexual way of life for granted and uses this as a valid basis for human experience... the power of the play is the way in which it remorselessly peels away the pretensions of its characters.' New York Times."

# Performances 9 Where: The Theater (Marygrove)

Director David Regal Tech Director: Joseph Zubrick

Set Designer: Kimberly Roth Westhaus

Costumes Design: Judith Meldrum Lighting: Mindy Farbrother

A.D.: Jan Gaffney Stage Manager: Fred Berning

Performers: Warren Reinecker, Michael Ceresko, Paul A. Norrenbrock, Michael Woods, Joseph Zubrick, James Bowen, Robert R. Beaupre', Charles VanHoose, and John Powers.

Notes: Jay Carr (DN) "Best to regard (the play) as entertainment and as a juicy occasion for ensemble acting... David Regal, seems aware that the play's pretensions toward liberating breakthrough have diminished with the years and, to his credit, plays it much less stridently... Reinecker unfurled Michael's hostility convincingly, while VanHoose... did convey his man's cool savvy. But I especially liked Michael Ceresko... and Robert R. Beaupre was the best of the several actors I've seen attempt this role..."

Gregg Shields (VN) "Just in case you have not heard, BOYS IN THE BAND is not a musical... It is however a superbly executed piece of drama... strong scenes by the entire cast... bring together a very touching and human portrait of a few hours of nine people's lives."

7th Season -77/78- Date (From) Sept 20 to Oct 16, 1977

Title: THE BRIG

Written by Kenneth H. Brown Adapted by David Regal

"A brutally intense examination of the indiscriminate allocation of power (and its abuses), THE BRIG presents a savagely accurate account of the dehumanizing effects of the discipline that is often used to achieve 'order.'"

# Performances 9 Where: The Theater (Marygrove)

Director: David Regal Tech Director: Joseph Zubick

Set Design: N. Deborah Hazlett Costume Design: Janet Bobcean

Lighting Design: N. Deborah Hazlett

A.D.: Yvonne Portia Bowen Stage Manager: Nanette Ayers

Light Board: Floretta Johnson Sound Board: Roland Hinds

Prop Master: Angela Odom, Lee Van Paassen

Performers: Ernest White, Michael Woods, Guillermo Resto, Robert Mounts, Eric Johnson, Darrel Hamilton, Bruce Drobot, James Coleman, Rocky Venegas, Phillip Matora, Mark Hennen, John Powers, Fareed Al-Oboudi, Michael Ceresko, and Christopher Darqa.

Notes: Lawrence DeVine: (DFP) "THE BRIG is the logical extension of Sarte's idea that hell is other people... Regal's production affirms just that: It says to you that you do not ever EVER want to be in that brig... Regal's actors playing the 11 prisoners are not people they are numbers. Regal's direction, rightly, is like a drill sergeant's; he would be hell at Parris Island. (His cast rehearsed under strict military conditions. Muff a line - 10 push ups!) Perhaps the Theater's THE BRIG is not for the squeamish. But this cast is rightly so mechanized and so relentlessly in character that the show is hypnotic. It keeps the viewer's attention riveted on the stage."

Note: THE BRIG was performed on the stage of the Eisenhower Theater at the Kennedy Center in Washington D.C. as a winner of the 10th annual American College Theater Awards. That year there were 430 entries and seven winners.

7th Season -77/78- Date (From) Oct 28 to Nov 10, 1977 (A)  
and Nov 25 to Dec 3, 1977 (B)

Title: VANITIES

Written by Jack Heifner

"A bittersweet comedy that examines the relationship among three girls from Texas - from their days as high school cheerleaders, to their unusual reunion three years later."

# Performances 14 Where: Opening show for the Studio 100  
in Shiple Hall

Director: Joseph Zubrick Tech Director: Joseph Zubrick

Set Design: N. Deborah Hazlett Costume Design: Janet Bobcean

Lighting Design: Mindy Farbrother

A.D.: James Brown and Eric Johnson Stage Manager: Joseph Zubrick

Light Control: Jamie Bates and Sound Control: Jamie Bates  
Bob McCabe

Properties: Dan Fuller, Marilyn Kever, and Maria Petrella

Performers: Cast "A": Veronica Adams Froelich, Marty Johnson,  
and Katherine Galica.

Cast "B": Nannette Rubin, Cynthia Harris, and Marylynn Kacir.

Notes:

Joe Zubrick said opening the Studio 100 (Named in honor of the school's 100th Birthday) is an attempt to get the dorm students to go to the Theater. "Audience patronage is up," he claimed but gave no figures to back those claims up.

STUDIO SHOW: AS SUCH IT WAS NOT REVIEWED



7th Season -77/78- Date (From) Nov 4 to Nov 20, 1977

Title: THE RUNNER STUMBLES

Written by Milan Stitt

"Detroit playwright Milan Stitt based THE RUNNER STUMBLES on an actual turn-of-the-century murder of a nun in northern Michigan... in this Detroit premiere of last season's Broadway hit."

# Performances 9 Where: The Theater (Marygrove)

Director: Arthur Beer Technical Director: Joe Zubrick

Set Design: N. Deborah Hazlett Costume Design: Janet Bobcean

Lighting Design: Joseph Zubrick

A.D.: Debi Raucher Stage Manager: Bruce Drobot

Light Board: Angela Odom Sound Board: Bruce Galloway and  
Lee Van Paasen

Prop Master: Tony Randazzo

Performers: David Regal as Father Rivard, Fred Berning, Susan Bee, Robert Mounts, Marie O'Donnell, Jan Owen, Michael Woods, Greg Olszewski, and Nanette Ayers.

Notes: Lawrence DeVine: (DFP) "... an opportunity to watch David Regal really get it right... a naturally turbulent, physical actor, he has, as Father Rivard, managed to bank all the internal fires. Regal suggests rather than spraying it around the stage, right on the money with French poet Mallarme's dictum that to suggest is to create, when to explain is to destroy... Joe Zubrick's expert lighting... the last act scene between Regal... and O'Donnell has been telegraphed long before. But when it comes, it is so well performed that the scene is a carillon of conflict, ritual obsessions versus natural ones... when staged as perceptively as this is by Arthur Beer has much to say about passion and repression... Regal dominates the play but it would be a mistake to underestimate the performance of Marie O'Donnell... the set by N. Marie Hazlett makes it look easy..."

Note: Milan Stitt, the author, came to see the play. After the performance, he came up on the stage to congratulate the cast and director... Sent a card to the TTC saying: "Many thanks for your excellent prouction of RUNNER. You got damn near all I ever intended. Again, many thanks..." signed "Milan Stitt."

7th Season -77/78- Date (From) Dec 9 to Dec 17, 1977  
(Matinee 12/17)

Title: A CHRISTMAS CAROL

Written by Charles Dickens Tech Director: Joseph Zubrick  
Adapted by Arthur J. Beer

"Scrooge, Tiny Tim, and all the other characters from Dicken's immortal classic are brought to life in this special Holiday offering that promises to be a delight for the entire family."

# Performances 8 Where: The Theater (Marygrove)

Director: Alan Rust Musical Direction: Norah Duncan IV

Set Design: N. Deborah Hazlett Costume Design: Janet Bobcean

Lighting Design: N. Deborah Hazlett

A.D.: Bruce Drobat, Debra Soverinski Stage Manager: Eric Johnson

Light Board: Mindy Farbrother Sound: James Bowen  
& Suzy Linahan

Performers: Arthur Beer as Scrooge, John Powers, Paula Brown, Ernest White, Joe Wilson, Charles VanHoose, Patricia Baker, Eric Walkowicz, Veronica Froelich, Rodney Moeller, Buffy Matora, Daniel Plofchan, Jennifer Plofchan, Michael Ceresko, Susan Bee, Janet Bobcean, N. Deborah Hazlett, Mark Hennen, Stan Taylor, Frederick J. Berning, Jr, Stan Taylor, Maureen Wagner, Linda Abramsky, Mary Ellen Shindel, and Debra Soverinsky

Notes: Larry DeVine (DFP) "Scrooge, idol of drama critics... is back at The Theater... ensemble effects, helped greatly by Janet Bobcean's 19th Century costumes, add considerable style to the look of the show. Arthur Beer as the miserly Scrooge is not pink cheeked by a long chalk. Beer is very droll in his mutton chops and medal-rimmed glasses that make his eyes look all the more mean and squinty. Around him are all manner of old friends from The Theater..."

Michigan Catholic (Greg Shields) "Director Rust has great fun with the spirits and the ghost of... Jacob Marley. John Powers as Marley is rigged with some kind of wireless microphone that reverberates his voice in an eerie echo that's enough to shake even a grown up's spine... Paula Brown, Ernest White, and Joe Wilson, all turn in performances that any actor would cherish... Actually it's a shame that there are over forty actors in the play, not that is too many, but we just can't mention them all by name for their outstanding performances.

7th Season -77/78- Date (From) Feb 10 to Feb 26, 1978

Title: THE LOWER DEPTHS

Written by Maxim Gorki

"Considered a classic of modern drama, this masterwork deals with the 'down and outers' of society - thieves, pilgrims, and prostitutes that swarmed into Russia's slum tenements at the turn of the century."

# Performances 9 Where: The Theater (Marygrove)

Director David Regal Tech Director: Joseph Zubrick

Set Design: N. Deborah Hazlett Costume Design: Janet Bobcean

Lighting Design: N. Deborah Hazlett

A.D.: Bruce McGhee Stage Manager: Frederick J. Berning, Jr

Lighting Control: Angela Odom Prop Master: Maria Petrella

Performers: Arthur J. Beer, Rodney Moeller, Lee Van Paassen,

Joseph Zubrick, Veronica Froelich, Susan Bee, Alan Rust,

Eric Johnson, Errol Fortin, John Powers, Suzy Linahan,

Robert Mounts, Mark Hennen, Marie O'Donnell, Robert R. Beaupre',

Fareed Al-Oboudi, Chris Darga, Maria Petrella, Marilyn Kerver,

Geraldine Marie Regal, and Lawrence Kerver.

Notes: Horst Mann (Detroit Monitor) "Maxim Gorki's THE LOWER DEPTHS is definitely depressing and most certainly dull. But the Theater of U-D has transformed this play into a mellow mood piece with some credibility... (The performance has) several strong characters who dominate (and) give it the strength to hold an audience for more than 10 minutes... Best performances were given by John Powers... Robert Mounts... Arthur Beer... Veronica Froelich... and Suzy Linahan."

7th Season -77/78- Date (From) March 24 to April 9, 1978

Title: LITTLE MARY SUNSHINE

Book, music, and lyrics by Rick Besoyan

"This loving lampoon of old-time operettas pokes gentle fun at all the cliches of those innocent musicals that our grandparents enjoyed. Complete with 24 songs, the plot features mounted rangers, a chorus of simpering schoolgirls, and a dastardly villainous Indian."

# Performances -9 Where: The Theater (Marv Grove)

Director: Arthur Beer Tech Director: Joseph Zubrick

Set Design: Mindy Farbrother Costume Design: Janet Bobcean

Lighting Design: Joseph Zubrick

A.D.: Angela Odom Stage Manager: Steve Sherry

Light Control: Marylynn Kacir, Kathy Meyers, Alan Williams.

Prop Masters: Marilyn Kerver, Colleen McNulty

Performers: Linda Bennett as Mary, Eric Johnson.

Frederick J. Berning, Jr., John Powers, Daniela Vitale,

Paula Brown, James Bowen, Philip Awada, Robert Mounts, Susan Bee.

Debi Raucher, Suzanne Linahan, Nanette Ayers, Eileen Schroll,

and Suzanne McGill.

Notes: Jay Carr (DN) "'LITTLE MARY SUNSHINE' SUCCEEDS AS BLEND OF PARODY AND REAL THING." "... the evening hangs in there on the sheer sunniness of spirit... Arthur Beer's staging wisely and mercifully resisted campiness... Johnson admirably deadpanned his way through the big chief's role, and I liked Miss Wagner's padded Teutonic nightingale. But my favorite was the comatose Indian guide, played with splendid blankness by James Bowen."

Larry DeVine, (DFP) "SLAPSTICK CLOUDS 'MARY SUNSHINE'" "... the Theater has been acquitting itself well this season... Nobody's season is perfect... the show is smart, and this version makes it just silly. Silly gets tiresome very quickly. The best work is by the choruses..."

7th Season -77/78- Date (From) April 12 to April 23, 1978

Title: IRMA LA DOUCE

Music and Lyrics: Alexandre Breffort

"This free-wheeling, high-spirited, charmingly French musical turns into a real laugh fest as it comes up with some very funny answers to the question, 'What's a nice girl like you...?'"

# Performances 6 Where Studio 100 (Shiple Hall)

Director Alan Rust Tech Director: Robert R. Beaupre'

Musical Direction: Lee George

Set Design: N. Deborah Hazlett Costume Design: Janet Bobcean

Lighting Design: N. Deborah Hazlett

A.D.: Kimberly R. Westhaus Stage Manager: Mary Ellen Shindel

Lighting Control: Suzanne McGill Prop Master: Mindy K. Farbrother

Performers: Charles VanHoose, Marie O'Donnell, Michael Ceresko, Rodney Moeller, Rowland Hinds, Curt Sorge, Alan Williams, Bruce McGhee, Bruce Drobat, Mark Hennen, Chris Darga, and Rocky Venegas.

Notes:

STUDIO SHOW - WAS NOT REVIEWED

8th Season -78/79- Date (From) Sept 29 to October 15, 1978

Title: BENITO CERENO

Written by Robert Lowell

"A mysterious slave ship is assisted by an American Naval vessel and the adventure begins. Written by one of America's great poets, it is based on Herman Melville's novella of the same name."

# Performances 9 Where: The Theater (Marygrove)

Director David L. Regal Tech Director: Joseph Zubrick

Set Design: Salvatore Lupo Costume Design: Kim Westhaus

Lighting Design: Joseph Zubrick

A.D.: Joseph Alvaro Stage Manager: Chris Darga

Light Control: Maria Petrella and Celeste Huber Sound Tech: Veronica Froelich

Prop Master: Kathy Meyers

Performers: Arthur Beer as Delano, John W. Hardy, Randall Forte, Rowland O. Hinds, Irvin Jackson, Janis Nelson, Charmaine Taylor, Frankeye Williams, James Bowen, Reginald McCloud, Keith Spiller, Alan Williams, Phil I. Awada, Bruce W. McGhee, Peter Surmak, Rocky Venegas, Robert McCabe, and Robert Warren.

Notes: Jay Carr (DN) "The play has been staged with intelligence and impact by David Regal, but it seems to me that the staging mistakenly stayed almost exclusively in the naturalistic realm, undercutting its nightmarish potential. Late in the play the captain asks himself if he's been dreaming, says nothing solid. But we haven't taken that slide into dissolving reality with him... Beer is fine, lacking only the final shock of a man stripped of innocence... John Hardy is a commanding Babu... it remains a gripping work of gigantic moral force."

Larry DeVine (DFP) "Director David L. Regal's production is a lively rebuke to the lazy who don't care much for Lowell as a poet and thus may tend to disregard his drama. I have not seen many more interesting evenings at the U-D Theater than this one... Arthur Beer as Delano is consistent and perceptive... Beer speaks Lowell's heavily charged verse naturally and well, and his presence on the deck... is first rank. The tattered ship's setting for these performers is by Salvatore Lupo."

8th Season -78/79- Date (From) Nov 3 to Nov 19, 1978

Title: CAUCASIAN CHALK CIRCLE

Written by Bertolt Brecht Original Score: Neil Presnell

"A stunning example of Brecht's use of music and myth in weaving an exotic tale of humanism and social comment."

# Performances 9 Where The Theater (Marygrove)

Director: Arthur Beer Tech Director: Joseph Zubrick

Set and Lighting Design: Salvatore Lupo

Costumes and Masks design: Janet Bobcean

Stage Manager: James Bowen

Performers: Alan Rust as The Storyteller, Arthur Beer, Linda Arons, Hamid Dana, Robert Mounts, Michael Ceresko, Bruce McGhee, Monica Muszynski, Maria Petrella, Richard Knox, Nancy Pollack, Brian Martinico, Ed Guay, Dennis Baird, John Powers, Chris Darga, Rocky Venegas, Mary Ellen Shindel, Keanette Linahan, Bob McCabe, Lee Van Paassen, Michael Walkowicz, Eric Walkowicz, Susan Bee, Jennifer Walkowicz, Eric M. Johnson, Mark Hennen, Michael DeMarsh.

Notes:Walt Turowski (VN) "The production (despite 3 hour length) was usually fast paced with outstanding comic acting by John Powers and Rocky Venegas; also Eric M. Johnson and Chris Darga brought new meaning to the word 'soldier.' Linda Arons played the governors wife so broadly that it is hard to believe she could do it with a straight face but she does... very entertaining."

Larry DeVine (DFP) "For reasons best known to itself, the Theater has launched the gargantuan Brecht classic THE CAUCASIAN CHALK CIRCLE, that massive (73 roles) play about justice for the little man... Alan Rust is a formidable performer, godlike, above the action. Rust is wise to play's social x-rays... the set is by Salvatore Lupo. The herculean direction is by Arthur Beer."

8th Season -78/79- Date (From) Dec 7 to Dec 17, 1978

Title: THE IMAGINARY INVALID

Written by Moliere

"In this classical farce, a hypochondriac reasons, if he marries his daughter to a doctor, he will get free medical treatment."

# Performances 8 Where The Theater (Marygrove)

Director Alan Rust Tech Director: Joseph Zubrick

Set Design: Joseph Zubrick Costume Design: Janet Bobcean

Lighting Design: Salvatore Lupo

A.D.: Stage Manager:

Performers: David Regal, Arthur Beer, Angelina Fiordellisi,

Nancy R. Pollack, Lee Van Paasson, Chris Darga, Bill Unger,

Mark Hennen, Nannette Ayers, Eric M. Johnson, Rocky Venegas.

NOTE: NO PROGRAM IN FILE

Notes: Larry DeVine: (DFP) 'MOLIERE'S SILLINESS EXPLOITED TO THE HILT' "The Theater's IMAGINARY INVALID is giddy and vertiginous all right, done with obvious broad strokes that begin with the extended blowing of the title character's nose and are seldom more subtle thereafter. The nose in question belongs to David Regal as Argan...Lest anyone think that the company is being too serious about IMAGINARY INVALID, the designer has them tricked out in gaudy costumes that no one wears who is NOT appearing in the IMAGINARY INVALID. This means a kelly green suit for Argan's brother, shimmering pink combinations for the young lovers, even a suit for the medical swain's father that somehow is garish even though it's black... this bunch is free to fulfill all the potential silliness of the play by turning it into a free-spoken romp. And so they did... sensible Beralde is very smoothly played by Arthur Beer, a sensible actor (in the funny green suit)... his last act scene with Argan is polished acting... the star is Regal. He captures Argan's crazed hypochondria..."

Ryan Husaynu (VN) "The most 'alive' character, played by Nancy Pollack, is Argan's maid and nurse..."



8th Season -78/79- Date (From) Feb 2 to Feb 18, 1979

Title: MOONCHILDREN

Written by Michael Weller

"Five college men and their cohabitants use irreverence and the 'put on' as a battering ram on our social system. 'The best American play of the last few seasons... a virtuoso of wit and imagination' The New York Times"

# Performances 9 Where: The Theater (Marygrove)

Director: Alan Rust Tech Director: Joseph Zubrick

Set Design: Salvatore Lupo Costume Design: Annette Madias

Lighting Design: Salvatore Lupo

A.D.: Joseph Alvaro Stage Manager: Brian Martinico

Light Board: Mark Whitney Sound Operator: Lee Van Passen

Prop Master: P.M. Hicok

Performers: Richard Knox, Chris Darqa, Rodney Moeller,

David Thomas, Veronica Adams, Eric Johnson, Nanette Ayers,

Angelina Fiordellisi, Mark Hennen, Salvatore Lupo, Bruce Coppola,

Ed Guay, Jerry Bacik, Joseph Zubrick, and Thomas St. Charles.

NOTE: NO PROGRAM IN FILE

Notes: Larry DeVine (DFP) "MOONCHILDREN, a wise little college story of the '60's has been brought back to campus for the '70's in a smart move by The Theater... has Michael Weller's play down pat. ... seamlessly directed by Alan Rust and is acted by an ensemble with an overall naturalness that makes a viewer seem like a semester guest instead of an audience... This bunch of house guests is played by a uniformly strong cast, each of whom contributes some truth and some humanity... are all very good at being very real."

Jay Carr (DN) "MOONCHILDREN is really a sad comedy about transitoriness. It's a lot like LA BOHEME without the music and The Theater is staging it with distinction."

8th Season -78/79- Date (From) March 9 to March 25, 1979

Title: THE CURATE/SHAKESPEARE AS YOU LIKE IT

Written by Don Nigro and William Shakespeare

"Set in a broken down acting troupe in the hinterlands, the Curate must fill gaps in his company's production of "As You Like It" because his lead actors and actresses have left the company for one reason or another. A back stage view of the chaos that all too often is theater."

# Performances 9 Where: The Theater (Marygrove)

Director: Arthur Beer Tech Director: Joseph Zubrick

Set and Lighting Design: Salvatore A. Lupo and Janet Bobcean

Costume Design: Floretta Johnson

A.D.: Maria Petrella Stage Manager: Annette Madias

Performers: Eric Johnson, Mark Hennen, Edmond Guay, Chris Darga, Claudia Hommel, Patricia Hicok, and Angelina Fiordellisi.

Notes: Jay Carr (DN) "One's interest is held by watching how this young playwright is going to extricate himself from the corner he's painted himself into, how he's going to get the troupe out of this mess... His solutions are at least resourceful. Nigro isn't Stoppard or Pirandello, extracting new facets of fascinating ambiguities from familiar material. But the troupe under Arthur Beer's direction steps through his play brightly and earnestly. The set and lighting, by Salvatore Lupo and Janet Bobcean, was exceptional, especially the enchanting tatterdemalion Forest of Arden, hauled into instant radiance from a pile of rags onstage."

Note: Joseph Papp, founder of the New York Shakespeare Festival, was given the "Father John P. McNichols Distinguished Achievement Award" at dinner in his honor before the play. The introductory remarks were handled with awe and aplomb by David L. Regal, Chairman of the Theater Department at the University of Detroit.

8th Season -78/79- Date (From) April 20 to May 6, 1979

Title: THE FANTASTICKS

Written by Tom Jones

"New York's longest running musical. A celebration of love and innocence that lives up to its title. `... can be seen and enjoyed again and again and again.' Newsweek"

# Performances 9 at The Theater (Marygrove)

Director: David Regal Musical Direction: Lee George

Set and Lighting Design: Salvatore A. Lupo

Costume Design: Janet Bobcean Choreography: Angelina Fiordellisi

A.D.: Stage Manager:

Performers: Alan Rust as El Gallo, Nancy Pollack, Alan Williams, Richard Knox, Rocky Venegas, Heidi Hepler, Marcus Neville, Eric M. Johnson, Chris Darga, Geraldine Regal, and Lawrence Kerver.

Notes: Larry DeVine (DFP) "THEY SING NICELY, BUT THEN IT'S THE END"

"As glossy and poetic as it always sounds, the end of the rainbow after all is still The End. It is poetry at cross-purposes - what we call ironic - that The Theater has chosen THE FANTASTICKS to close eight seasons in that theater full of blue seats and walnut stained wood on the Marygrove campus. Next season, Regal's company is moving to the larger theater in the Northwest Activities Center... that should be a fine place.

"THE FANTASTICKS is sung nicely by two attractive young people, as the star-crossed boy and girl next door, Marcus Neville and Heidi Hepler... El Gallo, the godlike narrator and gentle bandit, is handsomely enacted by Alan Rust."

8th Season -78/79- Date (From) May 11 to May 27, 1979

Title: MEDAL OF HONOR RAG

Written by Tom Cole

"Michigan Premiere. This play is based on the actual experiences of a black Medal of Honor winner returning to Detroit from Viet Nam."

# Performances 9 at Studio 100 (Shipley Hall)

Director Joseph Zubrick Tech Director: Joseph Zubrick

Set Design: Floretta Johnson Costume Design: Janet Bobcean

Lighting and Sound Design: George Spelvin

Stage Manager: Yvonne Bowen

Performers: David Regal as the psychiatrist, Irwin Jackson, and Chris Darga

Notes: Jay Carr (DN) "BERSERKNESS HONORED - AND A LIFE DESTROYED"

"Irony is piled upon irony, outrage upon outrage, until a decent black man cracks. The biggest irony of all may be that Detroit isn't seeing this important play until now... It's first Michigan production at the University of Detroit's tiny Studio 100 is a gripping one. Almost implausibly so, for the play's devices are transparently simple. There never is any attempt to hide the raging. The evening essentially consists of a dramatic monologue on which the soulsick veteran bounces his harrowing memories off a psychiatrist in a veteran's hospital in Valley Forge...

"Regal's is an adroitly gauged performance in a difficult format. And the veteran played by Irwin Jackson is unforgettable... (he) is... totally immersed in the role of the anguished survivor, filling the stage with the most heart-wrenching performance I've seen this season...

"THE METAL OF HONOR RAG avoids propaganda and banality. Given in retrospect, it stimulates a salutary consideration of why our society seemed ready to explode in the late '60's and early '70's. It's linking of social upheaval to Vietnam may come as hindsight but hindsight is better than so sight. Any undertaking that makes human decency not only it's first casualty, but it's likiest, must be questioned, and this Joseph Zubrick staging at the tiny Studio 100 does, honorably and absorbingly."

9th Season -79/80- Date (From) Oct 5 to Oct 21, 1979

Title: THE GREAT WHITE HOPE

Written by Howard Sackler

# Performances 9 (G.A \$5.00) Where: Paul Robeson Theater  
(Northwest Activity Center)

Director: David L. Regal Tech Director: Mark Choinski

Set and Lighting Design: Salvatore A. Lupo

Costume Design: Janet Bobcean

A.D.: Kim Westhaus

Stage Manager: Angela Odom

Performers: Irvin Jackson, Angelina Fiordellisi, Michael Woods, Greg Olszewski, J. Craig Collicott, Phil Milan, Robert Mounts, Chris Darga, Patricia Hicok, John W. Hardy, Marcus Neville, David Thomas, Edmond Guay, Sharon Douglas, Rowland O. Hinds, Alan Williams, Calais Guglielmi, Lynn D. Lockhart, Eric Johnson, Brian Schultz, Mary Bremer, Reginald McCloud, George Porretta, Nefta Banks, Vernetta L. Ward, Renee P. Carmichael, Alan Rust, Gretchen Hungerman, and Albert H. Ratcliffe.

Notes: Jay Carr (DN) "A DOWNHILL SLIDE. AN UPHILL SHOW"  
"We believe that Irvin Jackson and Angelina Fiordellisi are passionately attracted to each other. There is a warmth and urgency in their exchanges and embraces. But we also feel the touchiness about rejection simmering just beneath the surface. Jackson... magnificently powers this huge locomotive of a role... without the epic scale Jackson suggests, the play would collapse... Fiordellisi is a compelling actress... David Regal keeps the traffic moving..."

Larry Devine (DFP) "YOUNG COMPANY LOSES DECISION TO 'GREAT WHITE HOPE'"

"Anyone who has seen James Earl Jones in this role can never be satisfied with anyone else. That being said... Irvin Jackson's Jefferson is the picture of an actor fighting a role... The Theater Company - which used to be The Theater - makes use of some two dozen actors in forty roles. It's a tricky effort which means many of the smaller roles are performed by beginners and this often shows. In the leading roles are some good character roles..."

Mark Pattison (South End) "Alan Rust... his slow measured interpretation shines... Fiordellisi is sublime... John W. Handy is the backbone of THE GREAT WHITE HOPE... Company veterans make a strong showing but most of the newer members stay down for the count."

9th Season -79/80-

Dates (From) Nov 2 to Nov 11, 1979

Title: PRIVATE LIVES

Written by Noel Coward

# Performances 6 Where: Studio 100 (Shiple Hall)

Director: Arthur J. Beer Tech Director: Mark Choinski

Set Design: Salvatore A. Lupo Costume Design: Janet Bobcean

Lighting Design: Mark Whitney

A.D.: Joseph Alvaro

Stage Manager: Edmond Guay

Performers: Gretchen Hungerman, Alan Rust, Chris Darqa,  
Angelina Fiordellisi, and Linda Aarons.

Notes: Clifford Ridley (DN) "'PRIVATE LIVES' DOES VERY NICELY,  
THANK YOU!"

"I wish I had space to detail every loving bit of business, every inspired take and beat that director Arthur J. Beer has brought to the realization of all this - the advances and retreats, the nibbling at fingers and brandishing of cigarettes and maniac dancing offered not merely for our amusement, but understanding as well... Beer's achievement is to place his laughs in the service of his people rather than the reverse... Rust is every inch the suave gent who has seen the world and made it his own; Fiordellisi is as jagged with sophistication' as anyone could wish; together they turn Coward's barbed banter into the contrapuntal threads of a romantic string quartet..."

Larry DeVine (DFP) " A BEAUTIFUL METEOR, A FAULTY PRODUCTION"

"PRIVATE LIVES is as foreign to American actors as Kabuki. A production that lacks Coward's extra-dry English high style is in trouble. That means the voices, the accents, the lush details (must carry the play). Rust's English accent comes and goes... As Donald Barthelme quoted Le Corbusier recently, 'God is in the details.'... Angelina Fiordellisi, who recently has demonstrated that any production with her in it is also a swell place to be."

Howard Brubaker (VN) "... portrayed with such meticulous accuracy that you could almost believe that this is how Coward wanted it to be... The company must be commended for their attention to detail... Unfortunately, it is played in a location that is just barely bigger than twenty dorm rooms."

9th Season -79/80- Date (From) Nov 30 to Dec 16, 1979

Title: ONCE UPON A MATTRESS

Written by Thompson, Barer, and Fuller- Music and Lyrics by  
Rodgers and Barer

# Performances: 9 Where: Paul Robeson Theater (NWAC)

Director: Alan Rust Tech Director: Mark Choinski

Set Design: Salvatore A. Lupo Costume Design: Janet Bobcean

Lighting Design: Mark Choinski Music Direction: Lee George

A.D.: Richard Knox Stage Manager: Joseph Alvaro

Musical Numbers staged by Alan Rust and Angelina Fiordellisi

Performers: Marcus Neville, Charles A. Grennia, Nannette Ayers,  
Gretchen Hungerman, Patricia Hicok, Charles Van Hoose,  
Angelina Fiordellisi, Chrisse Abad, Veronica A. Froelich,  
Salvatore Lupo, Phil Milan, Jeffrey B. Shafer, Brian Schultz,  
Nannette Rubin-Shafer, Edmond Guay, Nancy R. Pollack,  
Alan Williams, Maria Petrella, Marty Ellen Shindel, Chris Darga,  
Ric Knox, Mary Lovely, Derek R. Daniel, Rowland O. Hinds,  
and George A. Poretta

Notes: Diane Haithman (DFP) "... adequately performed by the Theater Company... opening night almost as many people were on the stage as in the audience. But the little trope bravely ignored that fact and went on with the show... one notable exception was Nannette Rubin-Schafer, a remarkable comedienne... the only really strong voice in the cast and the show wakes up when she walks on the stage and she never leaves the stage long enough again to let it go to sleep. Other good things come from sweet voiced Veronica A. Froelich... and Brian Schultz. They are both effectively ingenuous..."

9th Season -79/80- Date (From) Feb 1 to Feb 17, 1980

Title: MEDEA ET LA FORCE DE VOODOO

Written by Arthur Beer - adapted from Euripides

# Performances 9 Where: Paul Robeson Theater (NWAC)

Director Arthur J. Beer Tech Director: Mark Choinski

Set and Lighting Design: Salvatore A. Lupo

Costume Design: Janet Bobcean

A.D.: Marilyn Kerver Stage Manager: Gretchen Hungerman

Light Board: John Puchalski Sound Board:

Prop Master: Joseph Alvaro

Performers: David Regal as Jason, Nefta Banks, Alan Williams, Janis Nelson, Marcus Neville, Robert Mounts, Willie Milton Jr, Rowland O. Hinds, Nanette Ayers, Ernest White, Robert Le Blanc, Bobby Warren, Lea Woods, Renee Carmichael, Vernetta Ward, Angelina Fiordellisi, Patricia Nicok, and Jeanette Linahan.

Notes: Larry DeVine (DFP) "Beer shows that he's done his homework. What's even better is his integrating the 431 BC story with the 1820's setting - calling in actual black Haitian general Jean-Pierre Boyer as the impotent Aegus figure, for instance, and adding in the era's Caribbean black unrest... certainly one is happy to recognize something adventuresome like this show, and the willingness to take a chance by The Theater Company at it's new home at the Paul Robeson. Arguing with the production does not mean it's not admirable..."

Michael Betzold (HCN) "... a finely-sculptured, expertly set, and boldly-enacted drama of classic Greek proportions with a new cutting edge - the clash of African and European cultures... the most striking thing about 'MEDEA...' is a set that directly, colorfully and dramatically conjures up the space and time of pagan ritual... Janis Nelson is a regal, furious and a violent Medea, a true black princess... sedated and civilized (David Regal) is almost effortless... Ditto Lord Corinth (Robert Mounts)... But the show is stolen by Nefta Banks, at beginning and end... Banks gives a bravura performance.

"Beer's direction is also first rate... the intelligence of his (as writer) transformation is abundantly manifest..."



9th Season -79/80- Date (From) Feb 29 to March 9, 1980

Title: AMERICAN BUFFALO

Written by David Mamet

"The play is set in Don's Resale Shop where Don, his friend Teach, and Don's young friend Bobby are making plans to steal a valuable coin collection. Their prospective victim, a chance customer in the junkshop, had discovered a rear buffalo head nickel a purchased it for \$90.00. Don, recalling the man's arrogant behavior, decides to steal the coin back."

# Performances 6 Where: Studio 100 (Shiple Hall)

Director: Susann Brinkley Tech Director: Mark Choinski

Set Design: Salvatore Lupo Costume Design: Angela Odom

Lighting Design: Janet Bobcean

Stage Manager: Nannette Shafer Lighting Control: John Puchalski

Performers: Arthur J. Beer, David L. Regal, Marcus Neville

Notes: Larry DeVine (DFP) "U-D'S COMEDY IS WORTH MORE THAN A PLUG NICKEL!"

"Capturing a situation by pith of its characters talk is what Mamet is expert at. That is, you could wait along time for anything momentous to happen in most of his plays; plot turns, to Mamet, are secondary to talking about them... Regal, playing Teach at a blast furnace level of cocky loudness, is marvelous, never missing a beat in Mamet's idiosyncratic rhythm of braggadocio. Beer's frustrated Don is the avuncular type, very delicately played as a man not quite bright enough to be a Chicago Fagin. And Marcus Neville is exquisite as poor Bobby, lank hair curling down on his crubby levi's jacket, chin a tremble, so vulnerable he's a rag doll to these other two big shooters. The set is a wonderfully foul place full of fatigued appliances, paperbacks, half a bicycle and wrecked chairs - the kind of place that gives 'rats' nest' a good name."

9th Season -79/80- Date (From) April 18 to April 27, 1980

Title: CAPTAIN COOK

Written by Aldyth Morris

# Performances 6 Where Studio 100 (Shiple Hall)

Director David L Regal Tech Director: Mark Choinski

Costume Design: Janet Bobcean Scenic Artist: Bruce Coppola

Lighting Design: Mark Choinski

Stage Manager: Marilyn Kerver Sound Board: Mark Whitney

Performers: Alan Rust as Captain Cook, Musician - Marcus Neville.

Notes: Jay Carr (DN) "'COOK:' A SINGLE ENTREE SERVES A 3-COURSE FEAST!"

"... as performed by Alan Rust at the U-D's Studio 100. it is always interesting and often moving... Rust is sensitive enough to make us feel the emotional cost of Cook's dutiful self-sacrifice and even more remarkable, that of his patient wife, Elizabeth, whom we never see, but whose presence becomes more and more palpable... actor Rust, director Regal, never use Cook. Their understated approach, with its minimum of poetic license, argues more vigorously and more poignantly for this exceptional man than any sensationalizing could."

Larry DeVine (DFP) "'CAPTAIN COOK' DOESN'T SAIL WITH FULL WIND!"

"Rust recounts the travel stories which is informational but not highly dramatic. The interplay of characters that defines the best drama is obviously missing... If the playwright laced (the play) with much wit or dramatic moment, that escapes me... As professional as Rust is, the subject just screams for other actors to flesh out the play..." "Almost all this year's talent will return next year... where they will perform next season is subject to current negotiations and the indubitable good will of U-D and Marygrove administrators... Whatever happens, one hopes The Theater Company will keep a tight hold on U-D's Studio 100, Regal's baby that's been home to such fine work this season as PRIVATE LIVES and AMERICAN BUFFALO."

9th Season -79/80- Date (From) March 28 to April 13, 1980

Title: LIGHT UP THE SKY

Written by Moss Hart

"LIGHT UP THE SKY centers around a try-out of a new Broadway-bound play in Boston and the accompanying tribulations."

# Performances 9 Where: Paul Robeson Theater (NWAC)

Director: Alan Rust Tech Director: Mark Choinski

Set and Lighting Design: Salvatore A. Lupo

Costume Design: Janet Bobcean Stage Manager: Joseph Alvaro

Properties: Gretchen Hungerman, Angela D. Odom, Pat Hicok, Ed Guay

Performers: Arthur Beer, Marilyn Kerver, Charles Van Hoose,

Patricia Hicok, Jan Owen, Angelina Fiordellisi, Rowland Hinds,

Chris Darga, John Puchalski, Marcus Neville, Stephen Palmer,

Phil Milan, and Edmond Guay.

Notes: Larry Devine (DFP) "OL' MOSS TENDS TO GROW ON YOU IN THIS FARCE."

"LIGHT UP THE SKY is probably the funniest comedy we have about show business, period. One simply forgets how wonderful Moss Hart's 1948 farce is. All it takes to remind us, however, is a rambunctious revival like Alan Rust's staging at The Theater Company... production teems with the kind of zest that young actors generate once they get the chance to lampoon their elders... Chris Darga, in bear grease John Barrymore hairdo and mustache, is rowdily flamboyant... Charles Van Hoose sort of pins down how bizarre the scene is when he describes opening at the Colonial Theater as 'magic time'... and the star herself? She is played by Angelina Fiordellisi, a light of this company for two years, wafting that boa around like Tallulah..."

10th Season -80/81- Date (From) Oct 17 to Nov 1, 1980

Title: LA RONDE

Written by Arthur Schnitzer

# Performances 6 Where: The Theater (Marygrove)

Director: David L. Regal Tech Director: Mark Choinski

Set and Costume Design: Janet Bobcean

Lighting Design: Mark Choinski

A.D.: Kathy Meyers Stage Manager: Joseph Alvaro

Prop Crew: George Cline, John Pulchalski, Sue Nowak, Donna Watson

Performers: Geraldine Regal, Rowland Hinds, Mary Bremer,

Marcus Neville, Patricia Hicok, Harry Wetzel, Claudia Hommel,

Ron Turek, Gretchen Hungerman, Ric Knox, Angelina Fiordellisi,

John Puchalski, Tim Alvaro, and Matt Stewart.

? (DFP): "... one forgets just how black the humor is... Director David L. Regal knows what he is up to in his approach to this black farce... good theater is made where you mix experienced actors like company aces Mary Bremer, Marcus Neville, and Angelina Fiordellisi and the steadily improving actors like Patricia Hicok with newcomers like Harry Wetzel... Regal's interpretation is successful..."

Jay Carr (DN): "Good to see TTC out of the outsized NWAC and back in the intimate Theater at Marygrove. Harry Wetzel was arresting. Ric Knox is always an interesting actor - searching out the hidden and unseen in his characters..."

10th Season -80/81- Date (From) Nov 28 to Dec 13, 1980

Title: DEVOUR THE SNOW

Written by Abe Polsky

# Performances 6 (\$5.00 GA) Where: The Theater (Marygrove)

Director: Susann Brinkley Tech Director: Mark Choinski

Set Design: Mark Choinski

Costume and Lighting: Janet Bobcean

A.D.: Joseph Alvaro Stage Manager: Marilyn Kerver

Prop Master: Terry Hunt

Performers: David L. Regal, Earl D.A. Smith, Arthur J. Beer, Mary Bremer, John Puchalski, Terry Hunt, Greg Olszewski, Richard Knox, Marcus Neville, Angelina Fiordellisi, and Geraldine Regal.

Notes: Michigan Premiere

Jay Carr (DN) "... much more right than wrong with DEVOUR THE SNOW. it's one of the glories of an already better-than-average Detroit theater season... David Regal is at his best when he lets his rigid facade crack enough to show that he can be moved by the force of truth... always interesting Richard Knox is riveting as the fanatic... Knox and Angelina Fiordellisi in fact demonstrate how good actors act even when they don't have a line... Beer and Fiordellisi look like daguerreotypes come to life and their phasing and facial expressions eloquently reflect the rebuffs they suffer... John Puchalski, as the hulking, oafish sheriff, looked exactly right in Mark Choinski's rough timbered, barrel-laden setting. And Mary Bremer had her moment as the prosecutor's wife who turned into a surprise witness for the accused."

Larry Devine (DFP) "... ensemble work that is so good... to instantly energize the outset of the second act is the appearance of Earl D.A. Smith as a wily mountain man, a venal trapper, perhaps a little mad. Smith is a dynamo on stage. He is so wrought up in this part that when his growling big voice comes up from the depths of a bulky costume of skins it seems as if some beast of the Sierras is prowling the room... Best without question is Arthur J. Beer as Keseberg... Beer's acting shows a mind and a heart coming apart."

10th Season -80/81- Date (From) Feb 13 to Feb 22, 1981

Title: THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS

Written by Paul Zindel

# Performances 6 Where: Studio 100 (Shiple Hall)

Director: Susann Brinkley Tech Director: Mark Choinski

Set and Costume Design: Janet Bobcean

Lighting Design: Marcus Neville

Stage Manager: John Puchalski

Light Board: Terry Hunt Sound Board: Matt Stewart

Prop Master: Ric Knox and Harry Wetzel

Performers: Marilyn Kerver, Angelina Fiordellisi, Kathleen Meyer,  
Jeanette Linahan, and Gretchen Hungerman

Notes: Jay Carr (DN) "A PLAY WORTH DOING. AND ACTRESSES WHO DO IT WELL!"

"... the U-D has the actresses to do it justice... As Beatrice, Angelina Fiordellisi uncannily suggests a younger Anne Bancroft. She has a voice like a death-ray, bouncing words off the walls till they shatter like glass... I'd say Susann Brinkley knows where to go with this play... Janet Bobcean's pig-pen setting zeroes right in..."

Larry Devine (DFP) "THESE 'MARIGOLDS' HAVE SOME GROWING TO DO!"

"... a good play too, not undeceptive, that looks as if Zindel is writing about a tunnel when he's really writing about the light... So what went wrong with the work of these five actresses - and one female director? Each actress can hardly be faulted on her own. Put them all together, however, and they do not spell MARIGOLDS. All that's missing here is the blend, the sympathy, the evasive sense of a family... It's not hard to see, though, that the Studio 100 itself is no help..."

10th Season -80/81- Date (From) March 20 to April 4, 1981

Title: THE APPLE TREE

Written by Harmick and Bock

# Performances 6 Where The Theater (Marygrove)

Director: Arthur J. Beer Tech Director: Mark Choinski

Music Director: Lee George Choreography: Earl D.A. Smith

Set Design: Peter W. Hicks Costume Design: Janet Bobcean

Light Design: Mark Choinski

A.D.: Kathleen Meyer Stage Manager: Marilyn Kerver

Prop Master: Matt Stewart

Performers: Marcus Neville, Angelina Fiordellisi, Earl D.A. Smith,  
Richard Knox, Gretchen Hungerman, Alan Williams, George CLine,  
Rowland Hines, Adriel Lawhorn, Harold Moore, Matt Stewart,  
Laurie Brown, Nina Goze, Pat Hicok, Margaret Riehl, Julie Sanford,  
Amy Yasbeck, and Harry Wetzel.

Notes: Diane Haithman (DFP) "THE APPLE TREE... The Theater Company  
has lots of fun in this production and so does the audience...  
(but) Smith just can't sing... Fiordellisi owns the last two  
acts... and Smith improves too..."

10th Season -80/81- Date (From) April 24 to May 3, 1981

Title: BUTLEY

Written by Simon Gray

# Performances 6 Where Studio 100 (Shiple Hall)

Director: Earl D.A. Smith Tech Director: Mark Choinski  
Set Design: Joseph Alvaro Costume Design: Janet L. Bobcean

Light Design: John Puchalsi

Stage Manager: Rowland O. Hinds Prop Master: Harold Moore

Light Board: Timothy Alvaro

Performers: David L. Regal, Harry Wetzel, Gretchen Hungerman,  
Janet L. Bobcean, Mary Bremer, Richard Knox, and Timothy Alvaro.

Notes:

STUDIO SHOW: NOT REVIEWED



11th Season -81/82- Date (From) Oct 16 to Oct 31, 1981  
Title: TERRA NOVA  
Written by Ted Tally  
# Performances 6 (No Sundays) Where: The Theater (Marygrove)  
Director: Susan Brinkley Tech Director: Mark Choinski  
Set Design: Melinda Pacha Costume Design: Melinda Pacha  
Lighting Design: Mark Choinski  
A.D.: Laurie Brown Stage Manager: John Puchalski  
Light Board: Tim Alvaro, George Cline  
Sound Board: Dana Gamarra Prop Master: Mary Bremer  
  
Performers: David L. Regal, Arthur J. Beer, Richard Knox,  
Marilyn Kerver-Arnodo, Eric M. Johnson, Greg Olszewski,  
and Harry Wetzel.

Notes: Larry DeVine (DFP) Headline: "Chilling Drama Overcomes Weak Script." "There is something poetically just about the production of TERRA NOVA... both the play and the company's production have to do with valor in the face of fickle odds... traditionally, the Theater Company has doggedly rushed in where angels fear to tread... good for the Theater Company. Under the stage's own kind of pressure, they have come through... the production is tense and empathic, and you can feel the chill in the men's marrow... The ensemble acting is expertly done, with an obvious bond among actors that gives them a unity and also allows each one individualism... Arthur J. Beer's Amundsen is fraught with dignity and a kind of austere kindness. Beer is some asset to this company..."

Kevin Boyle (VN) "David Regal is brilliant as Scott... TERRA NOVA takes the audience through a gamut of emotions: courage, terror, pathos, bravado, determination, resignation, exhaltation, and depression."

11th Season -81/82- Date (From) Nov 27 to Dec 12, 1981

Title: ARMS AND THE MAN

Written by George Bernard Shaw

# Performances 6 (No Sundays) Where: The Theater (Marygrove)

Director: Arthur J. Beer Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D.: Mar Rhiel Stage Manager: Terry Hunt

Light Board: George Cline, Terry Hunt

Sound Board: Dana Gamarra Prop Master: Harry Wetzel, Ric Knox

Performers: Julie Stanford, Mary Bremer, Amy Yasbeck,

Richard S. Knox, Matthew Stewart, Harry Wetzel, John Puchalski,

and Tim Alvaro.

Notes: Larry DeVine (DFP) "It is the perfect play to show up late for. Director Arthur J. Beer's young cast, as if sensing its third act has all the lines, plays the scene for all its worth... Entertainment is what one finally gets late in the production. As well, there is considerable satisfaction in seeing stage newcomers like Amy Yasbeck... Tim Alvaro... and Julie Sanford... when one begins to see that each of them has a brain of his or her own... Harry Wetzel plays Nicola, competently, of course, for Wetzel is an actor of many facets - but with a trace of nastiness..."

Clifford A Ridley (DN) Headline: "A TOUGH COOKIE - BUT U-D ROLLS WITH IT." "... The Theater Company's mostly delectable production is a noteworthy achievement... I run it by you in some detail to suggest that it's not easy to portray characters who are, for the most part, themselves playing characters of their own invention. But at UofD, under the knowing direction of Arthur J. Beer, the performers are quite up to the mark... Mary Bremer's flibbertigibbet of a mother, hellbent on doing the right thing regardless of the cost... Miss Sanford is a first rate comedienne who convinces us utterly of Raina's transformation... Knox gives us a Bluntschli of more dimension and fewer comic tics than we are used to..."

11th Season -81/82- Date (From) Feb 12 to Feb 21, 1982

Title: HOME

Written by Samm-Art Williams

# Performances 6 Where: Studio 100 (Shiple Hall)

Director: David L. Regal and Harold Moore Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Light Design: Mark Choinski Stage Manager: Terry Hunt

A.D.: Harold Moore and Julie Sanford

Light Board: Margaret Wysocki Prop Master: Mary Bremer

Performers: Earl D.A. Smith, Leslie Gay Lease, Debbie Patrick,  
Michael Woods, Kendra Carson, Harold Moore, Julie Sanford,  
and Arlease Tatum Smith.

Notes: Kevin Boyle (VN) "HOME, the Theater Company's latest production is a story of roller coasters. It's also about the Theater itself, and the timing couldn't be any better.

"Tucked away in the cozy confines of Shiple's Studio 100, HOME is a modest play with aspirations of greatness - a work so simple and straightforward its significance is likely to slip right by, hidden by a blend of good humor and pathos.

"On the surface, HOME is simply a story of Cephus Miles, a young Southern black man, and his struggle to come to terms with himself, his dreams and his world. Cephus, played brilliantly by Earl D.A. Smith, is a figure of tremendous strength. He asks for nothing but the right to work his land; to dedicate his soul to a life that doesn't offer greatness or acclaim, but rather deep, personal satisfaction.

"When Company Artistic Director David Regal picked the play last year he had no idea just how much the play would come to represent. Cephus has really become a metaphor for the Company. Like him, the Theater has modest hopes: quality college theater in a tiny department. But threats of lay-offs and elimination came close to destroying the Theater last semester. Now, with HOME, the Company announces it is here to stay.

"And what a glorious way to do it. Earl D.A. Smith is awesome... For the Theater Company and the U-D Community, the play is even more. It is a statement of purpose, and of victory. Welcome home."

11th Season -81/82- Date (From) March 19 to April 3, 1982

Title: MAN OF LA MANCHA

Written by Dale Wasserman Lyrics by Joe Darion  
Music by Mitch Leigh

# Performances 6 (No Sundays) Where: The Theater (Marygrove)

Director: Earl D.A. Smith Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Melinda Pacha

A.D.: Donna Watson Stage Manager: James Manduzzi

Light Board: James Manduzzi Prop Master: Matthew Stewart

Orchestra Conductor: Lee George

Performers: Arthur J. Beer, Angelina Fiordellisi, Harry Wetzel,

Tim Alvaro, John Puchalski, Richard Knox, Harold Moore,

Julie Sanford, Gretchen Hungerman, Matthew Stewart, Eric Conroy,

Dana Gamarra, John Lyons, Michael Dargay, Terry Hunt, George Cline,

Laurie Brown, Mar Riehl, Margaret Wysocki, and Amy Yasbeck.

Notes: Larry DeVine (DFP): "More than once Beer reminds you of Ralph Richardson... this non-musical Beer putting acting where duller men put songs... Fiordellisi's song 'Aldonza' is a volcanic moment, one that defines her characters bitterness with a lava of passion."

Susan Sloboran (DN): "... an enthusiastic and admirably supple cast worked hard to triumph... they threw themselves around a wonderfully workable set with the aplomb of seasoned acrobats... The Theater Company's staging flowed beautifully. Mark Choinski's dungeon set, with its hay bales and stone blocks and iron pole gratings, was a marvel of ingenuity. And director Smith made wonderful use of its flexibility... Melinda Pacha's rag-tag costumes for this production were some of the finest I've seen on any Detroit stage."

11th Season -81/82- Date (From) April 23 to May 2, 1982

Title: LADY FROM DUBUQUE

Written by Edward Albee

# Performances 6 Where: Studio 100 (Shiple Hall)

Director: David L. Regal

Tech Director: Mark Choinski

Set Design: Melinda Pacha

Costume Design: Melinda Pacha

Lighting Design: John Puchalski

A.D.: Matthew Stewart

Stage Manager: Harry Wetzel

Light Board: George Cline

Sound Board: Dana Gamarra

Prop Master: Maggie Wysocki and Deanna DiMercurio

Performers: Julie Sanford, David Jeffrey, Mar Riehl, Terry Hunt,

Tim Alvaro, Amy Yasbeck, Harold W. Moore, and Joyce Feurring.

Notes: Clifford A. Ridley (DN) "... Mar Riehl is utterly harrowing, a wounded animal striking blindly at everything about her, chilling us with the magnitude of her torment and the depth of her despair. Ms Riehl has made that pain palpable; it is a considerable achievement. For the most part, however, THE LADY FROM DUBUQUE works as stagecraft because of two grand characters, Elizabeth and Oscar; and in Joyce Feurring and Harold W. Moore the Theater Company has the performers to bring them to grandly eccentric life... they are a delight, singly and together. David Regal has directed the play as the chamber work it is, deftly varying its shading and dynamics."

12th Season -82/83- Date (From) Oct 1 to Oct 17, 1982

Title: WALTZ OF THE TOREADORS

Written by Jean Anouilh

# Performances 9 Where: The Theater (Marygrove)

Director: David L. Reyal

Tech Director: Mark Choinski

Set Design: Melinda Pacha

Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D.: George Cline

Stage Manager: Matthew Stewart

Light Board: Robert Wiley

Sound Board: Dana Gamarra

Prop Master: Matthew Stewart

Performers: Arthur J. Beer, Mary Bremer, Tim Alvaro, Anita Barone, Margaret Wysocki, John Puchalski, Deanna DiMercurio, Mar Riehl, Linda Bennett, Amy Yasbeck, Terry Hunt, and Tracy Gibson.

Notes: Larry DeVine (DFP) "CRAFTY ARTHUR BEER KEEPS WALTZ IN STEP"  
"The important thing to know right now is that Arthur J. Beer is on hand... Beer's crafty performance reminds one once again what a fine actor he has been and continues to be, at the Theater Company as the troupe begins its 12th Season... as he plays all of St. Pe... festooned with a single medal (That particular medal - an inside joke perhaps by (Melinda Pacha) regarding the incorrigibly randy general - is the U.S. Army's good conduct medal.)"

12th Season -82/83- Date (From) Nov 5 to Nov 21, 1982

Title: HEAT

Written by William Hauptman

# Performances 9 Where: Studio 100 (Shiple Hall)

Director: Susann Brinkley Tech Director: Mark Choinski

Set Design: Mark Choinski and Costume Design: Melinda Pacha  
Susann Brinkley

Lighting Design: Mark Choinski

A.D.: Deanna DiMercurio Stage Manager: Dana Gamarra

Light Board: George Cline Sound Board: Margaret Wysocki

Prop Master: Matthew Stewart, Mary Bremer

Performers: Tim Alvaro, Tim Kilbride, Anita Barone, Terry Hunt,  
Pam Berry, Mar Riehl, Maggie Philpot, Amy Yasbeck, John Puchalski,  
and Bob Wiley.

Notes: Larry DeVine (DFP) "Ordinarily, being strange and sordid would be curse enough for a play. But HEAT, a numbing visit from the Great American Southwest, is also boring... HEAT... an exasperating two hours and thirty minutes of mixed violence... the performances are not exceptional enough to elevate HEAT very far out of its pointless squalor."

This definition of boredom from the play: "The boy lived next door to me, he's read the obituary notices everyday and cross the names out of the phone book."

Jay Carr (DN), "HEAT... begins by filling our eyes with macho icons. A montage of Camel cigarette billboards fills the rear space. Stage right is dominated by a black Chevy Biscayne of the late '60's... The play doesn't avoid boring us from time to time but in so doing it makes a crushingly convincing case for boredom and alienation as major causes of crime... The acting is arresting... the (actors) emerge just as vividly in the harsh glare of Hauptman's unsentimentalized, hard-edged perspective."

12th Season -82/83- Date (From) Dec 3 to Dec 19, 1982

Title: AMAHL AND THE NIGHT VISITORS

Written by Gian Carlo Menotti

# Performances 9 Where The Theater (Marygrove)

Director: Earl D.A. Smith Musical Director: James Turner

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: John Puchalski

A.D.: Tracy Gibson Stage Manager: Tim Alvaro

Light Board: Margaret Wysocki Sound Board:

Prop Master: Dana Gamarra

Performers: Jacob Stevens, Matthew Bowles, Mary Sue Ewing,

David Troiano, George Cline, Mark Honeyman, Matthew Stewart,

Linda Bennett, Denise Bryson, Ellen Duncan, Bob Lent,

Lynda Lockhart, Kris McLonis, Julie Moore, Patty Bach,

Anita Barone, Deanna DiMercurio, Dana Gamarra, Chester Jamison,

Ryanne Lalley, and Michael Murphy.

Piano Accompaniment: Sister Rose Carmel Burgess and Pat Richter.

Special Dance Movements created by Ryanne Lalley.

Flute Accompaniment by Chester Jamison.

Notes: Presented in conjunction with the Marygrove College Music Department and as such was not reviewed as a Theater Company presentation.



12th Season -82/83- Date (From) Feb 4 to Feb 20, 1983

Title: WAITING FOR THE PARADE

Written by John Murrell

# Performances 9 Where: Studio 100 (Shiple Hall)

Director: David L. Regal

Tech Director: Mark Choinski

Set Design: Melinda Pacha

Costume Design: Melinda Pacha

Lighting Design:

A.D. Matthew Stewart

Stage Manager: Terry Hunt

Light Board: Donna Watson and  
George Cline

Sound Board: John Avignone

Prop Master: Deanna DiMercurio and Margaret Wysocki

Performers: Mary Bremer, Amy Yasbeck, Louise Martin, Mar Riehl,

Laurie C. Johnson, Geraldine Regal, Deanna DiMercurio,

Jeannete Linahan, Tanya Turnock, and Margaret Wysocki.

Notes: Diane Haithman (DFP) "But the inventive performances of the five promising leading actresses of the Theater Company outshine the drab material. The acting opening night was consistently high...

"Yasbeck, whose pouty face and husky voice make her a natural... also manages to seem disarmingly innocent; Laurie Johnson plays Marta with just the right amount of slightly defensive spunk and a flawless German accent... Martin keeps Margaret from being as gloomy as she might have been... But, most fun to watch is the long suffering Mar Riehl as Eve..."

Jay Carr (DN) "Murrell's dramatic collage has long been over-due for its Michigan premiere, and I'm happy to report that this staging by David Regal does shinning justice to the heart and dignity of Canadian womanhood that Murrell compels us to celebrate with him." "And suffice it to say that little Geraldine Regal stole the show."

12th Season -82/83- Date (From) March 11 to March 27, 1983

Title: KISMET

Music and lyrics by Robert Wright and George Forrest

# Performances 9 Where: The Theater (Marygrove)

Director: Arthur J. Beer Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Light Design: Tim Alvaro Choreography: Alana Barter

Vocal Coaching: James Turner Conductor: Lee George

A.D. and Stage Manager: Margaret Wysocki

Light Board: Robert Wiley Follow Spot: Linda Simmons

Prop Master: Mathew Stewart Prop Manager: Pamela Berry

Performers: Earl D.A. Smith, David Troiano, Marcus Neville, Bob Lent, Hubert Gillespie, George Cline, John Avignone, Tim Kilbride, Chester Jamison, Howard Egan, Linda Bennett, David Bokas, John Powers, Roland Aragona, Darlena Montgomery, Carol Ilku, Dana Gamarra, Paul Marquis, Michael Murphy, Terry Hunt, John Puchalski, Joanne Bokas, Cynthia Collier, Quinta Good, Dawna Latten, Lea Woods, Marissa Turner, Matthew Stewart, Moira McDermott, Jo Bristah, Mary Lovely, Eileen Schroll, Anita Barone, Tracy Gibson, Margaret Riehl, Amy Yasbeck, Constance Houghton, and Pamela Berry.

Notes: Jay Carr (DN) "...if some of the exaggerations are in the wrong directions, that's not as important as the panche with they stride off into the overblown... Beyond all reason, the U-D production is hugely enjoyable... and in Earl D.A. Smith it happily has an actor flamboyant enough to deliver () with twinkling presence... Smith has a presence and a flair...

"Director Arthur Beer (does) a remarkable job of moving what I take to be the entire university drama department about the small stage wth no major traffic pileups. Sexiest dance: Amy Yasbeck's."

12th Season -82/83- Date (From) April 15 to May 1, 1983

Title: WISE CHILD

Written by Simon Gray

# Performances 6 Where: Studio 100 (Shiple Hall)

Substitute for MASS APPEAL (postponed to 13th Season)

Director Earl D.A. Smith Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Anita Barone

Light Board: Tim Kilbride Sound Board: Anita Barone

Prop Master: Matthew Stewart

Performers: David L. Regal, Arthur J. Beer, Tim Alvaro,  
and Quinta Good.

Notes: Larry Devine (DFP) "WISE CHILD is a creep's play. Unpleasant and pointless, it was produced anyhow by the Theater Company, which regularly takes admirable gambles with lesser-known authors... but no one ever said the Theater Company was perfect.

"David L. Regal plays the older bozo listed as Mrs. Artminster, in an awful get-up (including a navy blue pillbox hat and quite large pumps and a burlesque accent that, at first, you think may be rather funny (but not for two hours and thirty five minutes). Tim Alvaro plays the whining youth with a neurasthenic awfulness... As the middle-aged, homosexual hotel owner, Arthur Beer gives a performance that is pitiable because he so fine an actor and the role is so embarrassing. The direction is by Earl D.A. Smith, who seldom does anything disappointing, but he never got mixed up in WISE CHILD before either."

Jay Carr (DN). "... and Quinta Good is the fetching chambermaid who deserves better company."

13th Season -83/84- Date (From) Oct 7 to Oct 23, 1983

Title PHILEMON

Written by Tom Jones and Harvey Schmidt

# Performances 9 Where: The Theater (Marygrove)

Director Arthur J. Beer Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Light Design: Tim Alvaro

A.D.: Anita Barone Stage Manager: Tim Kilbride

Light Board: Paula Harrigan Sound Board:

Orchestra Conductor: Lee George

Performers: Earl D.A. Smith, John Puchalski, John Avignone,

Dana Gamarra, Deanna DiMercurio, Linda Bennett, and Marisa Turner.

Keyboards: Sue King and Lee George: Percussion: Joe Bush

Notes: Michigan Premier This play also was done at the ACTF -

American College Theater Festival- K'zoo WMU

Larry DeVine (DFP) "Smith has such a winning way with comedy: his entire face is a smile."

13th Season -83/84- Date (From) Nov 4 to Nov 13, 1983

Title: PAUL ROBESON

Written by Phillip Hayes Dean

"Earl D.A. Smith is featured in this explosive new drama that transforms the phenomenon know as Paul Robeson into a moving theatrical experience. It traces Robeson's long, tumultuous and astonishing career. Among the first blacks at Rutgers, All-American football end, actor, singer, political activist... he was America's Renaissance Man - and America rejected him. Here, with all his wit, sensitivity and passion, is how he fought back."

# Performances 6 Where Studio 100 (Shiple Hall)  
" 4 Clarkston

Director David L Regal

Tech Director: Mark Choinski

Set Design: Melinda Pacha

Costume Design: Melinda Pacha

Lighting Design: George Cline

A.D.:

Stage Manager:

Light Board:

Sound Board:

Prop Master:

Performers: Earl D.A. Smith with Henry Ford II on the piano.

Notes: Michigan Premiere Ed Hayman (DN) "The Theater Company's ROBESON: a perfect fusion of fire and ice."

Diane Haithman (DFP) "Earl D.A. Smith fully deserved the standing ovation he received during an opening weeks performance of The Theater Company's sterling almost one man play PAUL ROBESON..."

"Before Smith enters, the stage is empty save for a bust of Robeson and a baby grand piano, on which sits a silver bud vase bearing one white rose. Above the rose is a small pick spotlight, which lends the rose its own bright, fresh color on the darkened stage. The image grows; Smith's performance has that same sort of simplicity and power.

"Henry Ford II is Robeson's friend and accompanist Lawrence Brown. He sits at the grand piano throughout, playing stirring mood music and some familiar songs Robeson performed. His singing with Smith of OLD MAN RIVER sends chills up and down one's spine and cast and audience join in singing WE ARE CLIMBING JACOB'S LADDER at play's finale... great theater."

13th Season -83/84- Date (From) Dec 2 to Dec 18,1983

Name: COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN

Written by Ed Gracyzk

"In a small Texas town as small and as forlorn as the dust hole in Peter Bogdonovich's THE LAST PICTURE SHOW, members of the 'Disciples of James Dean' troop in for their twenty year reunion. What occurs is a funny, intense and often sad view of people clinging to the illusions of the past while creating illusions to escape the present."

# Performances 9 Where: The Theater (Marygrove)

Director: David L. Regal Tech Director: Mark Choinski

Set Designer: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Tim Alvaro

A.D. John Lark Stage Manager:

Light Board: Sound Board:

Prop Master:

Performers: Mary F. Bremer, Deanna Dunagan, Jaye Cooper, Eileen Elliot, Peggy Thorpe, Maggie Wysocki, Anita Barone, Robert Wiley, Deanna DiMercurio, Anne Frizzo, and Geraldine Regal.

Notes: Detroit Premiere: Larry DeVine (DFP) "JIMMY DEAN... is a real jewel among yule offerings... David Regal's iconoclastic gang barges into December with COME BACK TO...which is so outlandish as to almost beggar description... This is not a dull evening... they do it with a kind of Pecos Gothic style, with twangs never heard in west Texas, in cowboy boots and mini-dresses and, for the terrific Mary Bremer as the dime store proprietress, a hairnet and baggy nylons of surpassing tackiness. Deanna Dunagan... achieves with ease whatever strange utterances are called for in this play. Jaye Cooper is a glamorous Sissy, rightly looking sad and soiled around the edges. Eileen Elliot, a formidable physical presence, is Joanne."

Ed Hayman (DN) "...Regal has choreographed much of this almost as if it were an ice show production number, neatly having characters then and now mirror each other. And Mark Choinski's set is an affectionate statement by itself - a one room dime store with real lunch counter, a fan that worked in 1955 but doesn't in 1975... looks like the props people had a lot of fun putting this together."

13th Season -83/84 Date (From) Feb 3 to Feb 12, 1984

Name: MASS APPEAL

Written by Bill C. Davis

"When a middle aged priest (a traditionalist) and a young seminarian (a church reformer) team up, the results are sometimes poignant but always intriguing."

# Performances 6      Where: NEW Studio Theater (Arch Bldg)  
"                    4      "                    Clarkston Campus

Director: Arthur J. Beer                    Tech Director: Mark Choinski

Set Design: Mark Choinski                    Costume Design: Melinda Pacha

Lighting Design: Paul Fritz

A.D. and Stage Manager: Tim Alvaro

Light Board: Tim Kilbride                    Sound Board: Dana Gamarra

Prop Master: Deanna DiMercurio and Tracy Gibson

Performers: David L. Regal as Father Farley, John Lark as Father Dolson.

\* \* \* First Play performed in the new studio theater on the second floor of the Architecture Building.

Notes: John Smyntek (DFP) "Perhaps the best thing about the Theater Company's reprise of the Catholic comedy/melodrama MASS APPEAL is that director Arthur Beer and co-star David Regal do much better with it than the work's author, Bill C. Davis, and seasoned actor Brian Keith did at the Birmingham just over a year ago... At U-D Jesuit, Beer and Regal and John Lark... streamline the play's sometimes talky moments, focus on the dramatic message and leave the audience with a laugh and something more serious to think about. That is how it should be... and director Beer ought to get a plenary indulgence for doing better with the play than the playwright."

Ed Hayman (DN) "Regal's rambling, expansive Fr. Farley inspired this comment from (the audience): 'He's just like the priest I grew up with.' Regal has the priest's avuncular pulpit manner, his bemused cynicism and his basic good nature down pat... Lark is sincere enough as Dolson... Mark Choinski's set - a pulpit, a few wooden panels and some well-chosen pieces of furniture - evoke the old church and its comfortable rectory handily."

13th Season -83/84- Date (From) Mar 9 To March 25, 1984

Name: TARTUFFE

Written by Moliere

"This riotous farce, centers around Tartuffe - a fraud and pious imposter- who falsely insinuates himself into a wealthy household only to turn it upside down. This classic look at religious fanaticism, greed, and evil will delight and enthrall you."

# Performances 9 Where: The Theater (Marygrove)

Director: Earl D.A. Smith

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski & Tim Alvaro

A.D. & Stage Manager:

Light Board: Sound:

Performers: Arthur J. Beer, Matthew Stewart, Lillian Rosander,

David Jeffrey, Mary F. Bremer, Robert Wiley, Tracy Gibson,

Timothy Kilbride, Timothy Alvaro, Maggie Wysocki, and Jon Avigone.

Notes: Ed Hayman (DN) "Beer throws himself into the role with the zest of a silent film comedian, physically acting out every burst of fake churchly fervor, every calculatedly greedy admission. It's a bravura Tartuffe, like the production in which it is the center piece - broadly farcical and stylized and played flat-out for laughs."

Larry DeVine (DFP): "'TARTUFFE' HAMS IT UP" "The fine look of the production comes from Melinda Pacha's set and costumes and the lighting by Mark Choinski and Tim Alvaro. Lillian Rosander, a newcomer to the troupe with much polish, has superb moments at the beginning and end... Maggie Wysocki is the bubbly maid, a tough part... Tim Kilbride is just delightful for as long as he's around as the young swain.

"The staging of TARTUFFE was begun by Earl D.A. Smith and when Smith fell ill, was taken over in succession by Beer and then by company artistic director David L. Regal. Obviously, that must have caused difficulties. But there is always Moliere's Law: One black suit and one good clown are half the battle."



13th Season -83/84- Date (From) April 27 to May 6, 1984

Name: THE GLASS MENAGERIE

Written by Tennessee Williams

"This classic of American Theater, by her foremost playwright, sizzles with passion....."

# Performances 6 Where: Studio Theater (Arch Bldg)

Director: Tim Alvaro Tech Director: Mark Choinski

Set Design: Melinda Pacha and Mark Choinski  
Costume Design: Maggie Wysocki

Light Design: Mark Choinski

A.D. and Stage Manager: Maggie Wysocki

Light Board: Tim Kilbride Sound Board: Anita L. Barone

Prop Master: Robert Wiley and Tracy Gibson

Performers: Mary F. Bremer, Ted Moniak, Deanna DiMercurio,  
and John Lark.

Note: The play originally scheduled for this period MEMBER OF THE WEDDING was canceled because of the illness of Earl D.A. Smith.

Notes: Not Available

14th Season -84/85- Show Dates - Oct 5 to Oct 21, 1984

Title: CONCERNING POOR B.B.

Written by Jeffery Tambor and David L. Regal

"The genius of Bertolt Brecht's play, songs, and poetry are used to theatricalize and illuminate his appearance before the House Un-American Activities Committee in 1947. Brecht's defense: his body of work, a brilliant wit and his amazing compassion for the plight of his fellow man."

# Performances 9 Where: The Theater (Marygrove)

Director: David L. Regal Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Tim Alvaro

Music by Kurt Weill, Hanns Eisler, and N.N. Presnell  
A.D. Stage Manager:

Light Board: Sound Board:

Prop Master:

Performers: Arthur Beer as Brecht, Bruce Economou, Ron Samuels,  
Ed Tanner, John Lark, Ted Moniak, Ric Knox, Hamid Dana,

Maureen Bruce, Cornelia Dwyer, Tim Alvaro, plus 14 others.

Notes: Larry DeVine: (DFP) "... uncanny performance as Brecht by Arthur J. Beer... so eerily correct... Beer has the image down perfectly, complete with an actor's fastidious care with the tricky Bavarian accent of Brecht's. One who has seen Beer in a dozen fine roles over the years at the Theater Company completely forgets who the actor is. He is that true to life."

Clarence Persinger (Monitor) "David Regal and Jeffery Tambor... have scripted a powerful and fascinating drama... resulting in a vividly, vibrant performance, that is one of the most memorable opening productions in this groups' 14 years."

14th Season -84/85- Show Dates - Nov 2 to Nov 11, 1984

Title: WHAT I DID LAST SUMMER

Written by A.R. Gurney

"A warm hearted gently humorous memory play by the author of THE DINING ROOM. Gurney pinpoints the foibles of the middle class through the eyes of a teenager embarking on manhood."

# Performances 8 Where: Studio Theater (Arch Bldg)

Director: Arthur Beer Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Light Design: Timothy Alvaro

A.D. and Stage Manager: Maggie Wysocki

Light Board: Andrea Grennan Sound Board: Tim Kilbride

Prop Master: John Lark and Ann Tanner

Performers: Mary Bremer, Dana Gamarra, Robert Wiley, Ann Frizzo, Anita Barone, and Shirley Benvas

\* Run extended through Nov 16-17 because of demand.

Notes: Larry DeVine (DFP) "... is a memoir so chock-full of good feeling... Anyone would be hard pressed to find a better actor for Charlie than Dana Gamarra...The unobtrusive direction of Arthur Beer, who indicates that he was once 14 and learned something from it."

Ed Hayman (DN) "Wonderful things happen when a theater finds a play that's just right for it... splendid UD cast... here's a group of sharp students playing roles that are absolutely right for them, dealing with material as real to them as their own lives... Miss Bremer is a wonderfully instinctive actress with expressive eyes and a gentle Southern accent... hers is a wonderfully fluid performance. Mark Choinski's set, a tree framed, elongated cabin with a swing in the center, provides the ideal environment for Gurney's remembrance."

14th Season -84/85- Show Dates- Nov 30 to Dec 16, 1984

Title: THE LION IN WINTER

Written by James Goldman

"The Christmas court of King Henry II -1183- but this holiday season, intrigue has intruded on the merriment. Who will inherit Henry's throne? Henry favors his youngest son; his wife Eleanor favors their oldest son."

# Performances 9 Where: The Theater (Marvgrove)

Director: Earl D.A. Smith\* Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Timothy Alvaro

A.D.: Christopher Darqa Stage Manager: Dana Gamarra

Light Board: Ian Solomon Sound Board: NA

Prop Master: Timothy Kilbride

Performers: David L. Regal as Henry, Tracy Gibson, Ted Moniak, Timothy Kilbride, Tim Alvaro, Joyce Feurring, Deanna DiMercurio, John Lark, and Paula Harrigan.

Notes: Ed Hayman (DN) "The Theater Company's production, as staged by Earl D.A. Smith and handsomely designed by Melinda Pacha, shows what can be done with THE LION IN WINTER. David Regal is a properly sardonic, rather frantically expansive Henry, though the role isn't a stretch for him."

Larry DeVine: (DFP) "LION IN WINTER is a dramatic banquet. There is not a dull role in it. Tim Alvaro... plays young Richard... with fine vigor. Ted Moniak is teenaged John with a flair for royal wimpishness without going outside his character... Tim Kilbride is thoroughly nasty... Together, Feurring and Regal are an exceptional match-up. They make you wonder what the Theater Company would... make MacBeth."

14th Season -84/85- Show Dates from Feb 1 to Feb 10, 1985

Title: BOESMAN AND LENA

Written by Athol Fugard

"Fugard's scream for justice and compassion in South Africa is fully realized in this compelling story of two black scavengers emerging from the underbrush with their total possessions."

# Performances 6 Where: Studio Theater (Arch Bldg)

Director: Timothy Alvaro Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D.

Stage Manager

Performers: Darius Dudley (Filling in for the seriously ill Earl D.A. Smith) as Boesman, Tracy Gidson, and Greg Bowman.

Notes: Ed Hayman (DN) "The world of BOESMAN AND LENA, however, is even more chilling because, like the wretched wilderness road in WAITING FOR GODOT, it has an endless, timeless quality. One imagines this muddy, ragged, quarreling couple, the brutish Boesman (Darius Dudley) and the waery sassy Lena (Tracy Gibson) wandering forever in this treeless wasteland, a stark, grungy assemblage of burlap, soil, and old auto parts, designed by Mark Choinski and director Timothy Alvaro.

"Lena is the first major role for Ms. Gibson, a UofD student, and she acquits herself admirably. Her Lena runs on anger and the satisfaction that comes from stubbornness. Her ranger rises and falls but never disappears.

"As Boesman, Darius Dudley, a Detroit Repertory Theater regular, is more relaxed than I've ever seen him. His Boesman is a man reduced to an animal level by the need to survive.

"Some battles have been won and some are yet to be fought!"

14th Season -84/85- Show Dates: March 8 to March 24, 1985

Title: MISTER ROBERTS

Written by Thomas Haggen and Josua Logan

"One of the outstanding successes of the modern American theater MISTER ROBERTS is a rowdy, realistic saga of a group of American sailors aboard a Navy cargo vessel in the Pacific during WW II."

# Performances 9 Where: The Theater (Marygrove)

Director: Arthur Beer Tech Director: Mark Choiniski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Tim Alvaro

A.D.: Deanna DiMercurio Stage Manager: Tracy Gibson

Light Board: Paula Harrigan Sound Board: Maggie Wysocki

Prop Master: Ted Moniak

Performers: Chris Darga, David Jeffries, John Puchalski, David Bokas, Mike Evans, Tim Alvaro, John Lark, Terry Hunt, Ted Moniak, Peter Ostrowski, Dana Gamarra, Robert Wiley, Chris Huskin, Kip Brown, Marty Price, Andrea Grennan, Jim Wyatt, Chris Bremer, Charles Greenia, and Whipper Bochene.

Notes: Marty Kohn (DFP) "The Theater Company... is giving the... play a rousing, all-hands-on-deck kind of performance... but MISTER ROBERTS, a play about boredom that isn't boring - Ever!"

Ed Hayman (DN) "... MISTER ROBERTS is as irresistible as ever, as the Theater Company proves with its wonderiully fresh revival... Beer has coached his bright cast to look like sailors, carefully avoiding the campiness that often ruins... productions of this play... Melinda Pacha has managed to turn the small stage into a deck of ship, complete with fold-out staterooms and crew quarters. Her costumes have the right sweaty look, too."

Varsity News "...from Pulver's valuable instruction in the making of scotch..."

14th Season -84/85- Show dates April 19 to April 28, 1985

Title TALKING WITH

Written by Jane Martin

"Winner of the American Theater Critics Association Award for Best Play of 1982. 'A dramatist with an original voice. Tales about enthusiasms that become obsessions, eccentric confessions that levitate with religious symbolism and gladsome humor.' NY Times"

# Performances 6 Where: Studio Theater (Architecture Bldg)

Director: David L. Regal

Tech Director: Mark Choinski

Set Design: Melinda Pacha

Costume Design:

Lighting Design: Tim Alvaro

A.D. John Lark

Sound Board: Andrea Grennan

Stage Manager:

Performers: Liz Zweifler, Mary F. Bremer, Deanna DiMercurio,

Jan Radcliff, Maggie Wysocki, Anita Barone, Carol Vernon,

Paula Harrigan, Monica Deeter, Mattie Wolf, Henrietta Hermelin,

and Jennifer Jones.

Notes: Michael Roberts (DFP) "The Theater Company's production of this award-winning play is a remarkable evening of theater... David Regal has assembled a uniformly talented cast, women who deliver the laughs, brooding questions and common sadness - to the point of real tears - that is TALKING WITH."

Ed Hayman (DN) "That's the lot - women of all ages, plain and simple, angry and crazy, beautiful and in pain, brought to us in the most vivid, carefully crafted array of performances to be assembled on the same Detroit stage in a long time..."

The Monitor: "... by far the best play David Regal has ever directed..."

15th Season -85/86- Show Dates from Oct 11 to Oct 27, 1985

Title: ACCIDENTAL DEATH OF AN ANARCHIST

Written by Dario Fo

"... depicts the light-hearted episodes in the daily goings-on in a corrupt police station..."

# Performances 9 Where: The New Studio (Arch Bldg)  
\$7.00 Admission

Director: David L. Regal Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D.: Paula Harrigan Stage Manager: Barbara Dreist

Light Board: Sean Reiser Sound Board: Jon Katz

Prop Master: Anita Barone and Chris Huskin

Performers: Christopher Darga, Charles Greenia, Ted Moniak,

Robert Wiley, John Lark, Rick Hudson, and Anita Barone.

Notes: Larry DeVine (DFP) "Christopher Darga is funny as a lunatic... Rick Hudson - and where has this wobbly, hangdog face been before? - is funny as the bozo-in-charge. Ted Moniak, as the underling somewhat saner than most, is funny. (But) ACCIDENTAL DEATH OF AN ANARCHIST is not all that funny. The way The Theater Company wings it, this... evening of Fo has a great many laughs. But you will never see actors working harder to get them than in director David Regal's staging... creating comedy all by themselves with not much script to go on... give this troupe credit... they have paid their dues..."

Rick Argas (VN) "ANARCHIST SUFFERS ACCIDENTAL DEATH."

Ed Hayman (DN) "WITH THE SLAPSTICK IN CHECK, THIS FO FLIES"  
"Round Two of Dario Fo turns out to be more fun than round one... The Theater Company's handling of Fo's collegiate brand of humor is smarter than the Attic's... Regal has more than a few passable jokes to play here, thanks to the several translations he deftly stitched together. He emphasizes an ensemble approach to what could become a one-man show..."



15th Season -85/86- Show Dates from Nov 29 to Dec 15. 1985

Title: WIZARD OF OZ

Written by L. Frank Baum

# Performances 9 Where: The Theater (Marygrove)

Director: Arthur J. Beer Tech Director: Mark Choinski

Musical Direction: Al Fisher Choreography: Joann Cusmano

Set Design: Michael Blankenship Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D.: Stage Manager:

Light Board: Sound Board:

Prop Master:

Performers: Anita Barone, Dana Gamarra, John Puchalski,  
David Leidholt, Mary Bremer, Linda Bennett, William Paul Unger,  
Marty Klebba, Peg Humphrey, John Lark, Suzie Walker, and the SET  
FROM HELL!

Notes: Martin Kohn (DFP) "...happily, the Theater Company's WIZARD OF OZ is... a living replica of the movie-- without the luxury of the retakes, and that only contributes to the fun. His Dorothy, Anita Barone, wide-eyed in qingham does a fine impression of the young Judy Garland. The limber Dana Gamarra, flops and falls about the stage and delivers a healthy rendition of 'If I Only Had A Brain'... David Leidholt, as the Tin Man, embodies the central irony of the Character, hard on the outside, soft on the inside... John Puchalski does a pretty fair Bert Lahr as the Cowardly Lion... as Glinda, the good witch, Linda Bennett is sickly sweet - and properly so. And William Paul Unger's Wizard is a lot like Frank Morgan's.

"Among all the Players only Bremer, as the Wicked Witch, has been given leeway to veer away from the movie. This makes for a pleasant departure. With a voice that comes straight out of THE EXORCIST, Bremer doesn't cackle, she growls.

"Our most popular play," says Arhur Beer."

15th Season -85/86- Show Dates from Jan 31 to Feb 16, 1986

Title: HOLY GHOSTS

Written by Romulus Linney

"HOLY GHOSTS is a stunning, often funny and ultimately moving study of a southern snake handling cult is the Theater Company's first production of 1986."

# Performances 9 Where: The New Studio (Arch Bldg)

Director: David L. Regal Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Robert Wiley

A.D.: Tracy West Stage Manager: Leslie Tanner

Light Board: Jennifer Jones Sound Board:

Prop Master: Chris Huskin and Lonnie Shaw

Performers: Arthur J. Beer, Mary F. Bremer, Anita Barone,

Dana Gamarra, Jim Griffin, John Lark, Robert Wiley, Rick Hudson,

Tim Alvaro, Andrea Grennan, Peg Humphrey, Elizabeth Kroha,

Jon Katz, Rob Maniscalco, Ted Moniak, and a REAL SNAKE!

Notes: Larry DeVine (DFP) "Funny, sympathetic look at Southern Faithful... It is funny but not a cartoon... Regal is not above a little directorial strangeness... casting as half-witted young parents a pair of performers who look very much like brother and sister... Arthur Beer is an icon of iron Southern will... around him are some singular performances and characters..."

Ed Hayman (DN) "... as director David Regal big cast fills the stage with writhing, impassionate celebrants like figures from a Thomas Hart Benton mural. HOLY GHOSTS is a showcase for the student company Regal and Beer have developed over the past few seasons, and the fruit of their labors is evident."

15th Season -85/86- Show Dates from March 7 to March 23, 1986

Title: CREEPS

Written by David Freeman

"CREEPS deals with the frustration and anger of cerebral palsy victims and their inability to reckon with the rejection of the normal world. Hiding out in the men's bathroom, four men present a picture of humanity that is afflicted physically not mentally, and yet is disconnected by the world as being 'half human.'"

# Performances 9 Where: The Theater (Marygrove)

Director: Christopher Darga

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Light Design: Mark Choinski

A.D. and Stage Manager: David Liedholt

Light Board: Sound Board: Chris Farnum

Prop Master:

Performers: Andrew Mellon, Rob Maniscalco, Chris Huskin,  
John Michael Lark, Robert Wiley, Paula Harrigan, Jennifer Jones,  
and Rick Hudson.

Notes: Michelle Belaskie (Tribune) "The power behind CREEPS lies in the talent of its actors who hold back nothing in presenting a group of cerebral palsy victims and in recreating the often inhuman behavior those not similarly afflicted show to them... each of the actors show great sensitivity..."

Ed Hayman (DN) "...staged with determined realism by Christopher Darga and his excellent cast... youthful zeal for integrity of performance..."

15th Season -85/86- Show Dates from April 18 to May 4, 1986

Title: WHO'S AFRAID OF VIRGINIA WOLF

Written by Edward Albee

"The enormously successful, prize winning Broadway production of this play was a shattering and memorable experience and proclaimed Edward Albee as a major American Playwright. This is a scorching, scalding, revealing, and completely engrossing drama."

# Performances 9 Where: The New Studio (Arch Bldg)

Director: Arthur J. Beer Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Andree' Chippi

Light Board: Patti Selonke Sound Board: Dana Gamarra/  
Chris Farnum

Props: Chris Huskin, Anita Barone, Lonnie Shaw, David Leidholdt,  
and Andrea Grennan

Performers: David Regal, Evelyn Orbach, John Michael Lark,  
and Paula Harrigan.

Note: Running length: three hours and twenty minutes.

Notes: Larry DeVine (DFP) "... with David Regal giving the performance of his sizable career here...(and) Athur Beer's quartet of actors puts a match right under it's seat. Paula Harrigan's is a perfect picture of a lambkin amid ogres. John Michael Lark atfully and subtly plays her husband Nick being bounced around like a stmblebum... you don't get a performance like Regal's George without a dirty fighter like Orbach as his marital sparring partner."

Ed Hayman (DN) "...George prowls designer Melinda Pacha's dusty academic den like a passive-aggressive Buddha... Regal is solidly in control."

Clarence Persinger (Monitor) "...the Theater Company has saved the best for last..."

16th Season -86/87- Show Dates from Oct 3 to Oct 19, 1986

Title: ON THE VERGE

Written by Eric Overmyer

"A delightful expedition of three Victorian explorers that venture into the America of the 1950's."

# Performances 9 Where: Studio Theater (Arch Bldg)

Director: David Regal Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Tim Alvaro

A.D. and Stage Manager: Susan Reno

Light Board: Thomas Galasso Sound Board: Jon Katz

Prop Master: David Leidoldt

Performers: Mary Bremer, Peg Humphrey, Andree' Chippi,

and Ted Moniak.

Notes: ON THE VERGE opened with the three ladies entering the theater off the roof and through a window at the rear of the auditorium. Also, Ted Moniak played 7 roles in this play.

Notes: Devine (DFP) "Ted Moniak, a shy actor who is one of Detroit's unsung treasures, gives the finest performance of the Theater Company season in a new comedy ON THE VERGE... The three actresses have a rough time making theater out of a script that hampers them so... Overmyer does not hamper Ted Moniak, who makes you stop and think twice about trolls. (A favorite line, from the most ingenuous of the ladies to him: 'What's it like being a troll?' ... when ON THE VERGE is forgotten, one may remember Moniak's cannibal who speaks with the foreign accent of who ever his last meal was..."

VN (Chuck Beaubean) "The Theater Company does an excellent job... Throughout the play, the (ladies) encounter several characters, all played by the very talented Ted Moniak. These encounters are the highlight of the play. Each one is uproariously funny and Moniak is the main reason. He plays an abominable snowman, a jungle cannibal and a troll, among others. Overall, ON THE VERGE provides an interesting, humorous night at the Theater."

16th Season -86/87- Show dates from Nov 7 to Nov 23, 1986

Title: BURY THE DEAD

Written by Irwin Shaw

"A modern classic - this stirring and eloquent play employs brilliantly imaginative theatricality to convey its timeless message. In a series of touching scenes the dead soldiers talk with their loved ones and remember the days, now lost forever."

# Performances 9 Where: The Theater (Marygrove)

Director: Yolanda Fleischer Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Tim Alvaro

A.D. Jolie Jackunas Stage Manager: NL

Light Board: Patti Selonke Sound Board: NL

Prop Master: NL

Performers: Tim Alvaro, John Lark, Carl Knisely, Keith Tverberg, Jonathan Round, Susan Reno, Laurie Johnson, David Leidoldt, Miriam Yezbick, Rick Hudson, and Michael Joseph.

Notes: Devine (DFP) "Yes, a flash or two of moments that an actor can play. An actress I've never seen before named Miriam Yezbick has a wonderful short scene... is a burst of light in this dolorious business." Devine also liked Carl Knisely as an "old pro"...

He felt the play was "otherwise, mostly tedium."

16th Season -86/87- Show Dates from Feb 13 to March 1, 1987

Title: LOOT

Written by Joe Orton

Play originally planned for this spot was ENDGAME by Samuel Beckett. But David Regal substituted this play of long-time Earl D.A. Smith favorite Joe Orton. This was done as a tribute and in memory of the recently deceased "Earl the D.A."

# Performances 9 Where: Studio Theater (Arch Bldg)

Director: David L. Regal Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Janice Kempner

Light Board: Patti Selonke Sound Board: Andree' Chippi

Prop Master: Chris Huskin

Performers: Jolie Jackunas, Jonathan Round, Duncan Hursley,  
Stan Cahill, Harry Wetzel, and Keith Tverberg.

Notes: John Kennert (Oakland Press) "No one could ask for a crisper production than David L. Regal's... Death and comedy are two terrific extremes and Regal's young cast plays it straight and correct, always keeping a serious edge to the wild comedy... Suspense stays high possibly because Hursly, Jackunas, and Cahill - all making impressive U-D debuts - look like they are scared to death up there. First night jitters or play acting? It works. ... Harry Wetzel's performance as Truscott of the Yard... is one of the smartest comic turns of the Detroit season. A master of timing, he milks most of the evening's tumult of laughter... Melinda Pacha's costume design lends a thoroughly '60's feeling to the play. LOOT... is worthy of your attention. Seek it out."

Larry Devine (DFP) "... halting, too close to the vest... Wetzel was excellent. David L. Regal plays it too carefully. His attention was somewhere else and not in the hide and run style that the french use for boudoir farces and Orton used for black comedies."

George Bulanda (DN) "Director David L. Regal and the Theater Company troupe generally have the right idea in this production... Harry Wetzel is nearly perfect..."

16th Season -86/87- Show Dates from March 6 to March 22, 1987

Title: A TASTE OF HONEY

Written by Shedagh Delaney

"A bittersweet portrait of a working class adolescent and her relationship with a black sailor, homosexual art student, and a fun loving, saloon frequenting mother."

# Performances 9 Where: The Theater (Marygrove)

Director: Yolanda Fleischer

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski Tech Director: Mark Choinski

A.D. and Stage Manager: David Leidholdt

Light Board: Keith Tverberg Sound Board: Isreal Vasquez

Prop Master: Duncan Hursley

Performers: Mary F. Bremer, Leslie Tanner, Tom Galasso,

Roosevelt Johnson, and Chris Huskin

Notes: Larry Devine (DFP) "A TASTE OF HONEY sours in revival... You sit at the Theater Company's revival of Shedagh Delaney's 1959 A TASTE OF HONEY pretty much swathed in befuddlement at what to think about this drawn out, squirmy production."

Ed Hayman (DN) "... fitfully effective revival... lives better in memory than revival... (memorable for) Bremer's weird stab at an English accent... It's powerful... executed by this ensemble with the kind of authority that has earned director Yolanda Fleischer her deserved reputation as our leading specialist in traditional realistic drama."



16th Season -86/87- Show Dates from April 24 to May 10, 1987

Title: GRANDMA DUCK IS DEAD

Written by Larry Shue

"From the author of 'THE FOREIGNER,' this wildly offbeat play is poignant and revealing as it uses the high jinks of a group of college seniors to point up their underlying concern with more serious subjects that await after graduation."

# Performances 9 Where: The Studio (Arch Bldg)

Director: Arthur Beer Technical Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Andree' Chippi

Light Board: Miriam Yezbick Sound Board: Terry Collins

Prop Master: Duncan Hursley

Performers: Ted Moniak, Jon Katz, Keith Tverberg, Sue Reno,

Roosevelt Johnson, and Jolene V. Shortson.

Notes: Ed Hayman (DN) "We can all go back to 1968 now, if for only an evening, in the Theater Company's hilarious production of the late Larry Shue's first play, GRANDMA DUCK IS DEAD. As staged by Arthur Beer, it is performed with an authority that only a group of real wise-guy students could manage... Melinda Pacha's design is so evocative (of a real college dorm room) that you can almost smell the dirty socks... this is a hilarious production"

Martin Kohn (DFP) "Play is set in June, 1968 at everyman's college ... a celebration of youth and palship. I laughed a lot and recognized in the characters, people I knew at a certain time including myself... Ted Moniak is wonderfully maniac as Woody, who probably grows up to be Larry Shue. Keith Tverberg's Ben is a lovely foil, slower than Woody but keeping pace. Roosevelt Johnson is believable as Tim, the one character touched by tragedy, and has the best Beatles accent of the lot when the script calls for it... Melinda Pacha's set and costumes are perfect. "

17th Season -87/88- Show Dates from Oct 9 to Oct 25, 1987

Title: ORPHANS

Written by Lyle Kessler

"A bizarre tragicomegy about a fatherly crook and two abandoned boys."

# Performances 11 Where: Earl D.A. Smith Theater

Director: Mary Bremer

Tech Director: Mark Choinski

Set Design: Melinda Pacha

Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D.: Janice Kempner

Stage Manager: Jan Katz

Light Board: Mark Piper

Sound Board: Lisa Kiessel

Prop Master: Miriam Yezbick

Performers: Robert Grossman, Tom Galasso, and Tim Pickering

Note: This performance marked the formal dedication of the Earl D.A. Smith Theater.

Because of consistant full houses the run was extended thru October 30-31, 1987.

Notes: Monitor: "A stunning production... finest ensemble production I've ever seen."

Larry Devine: "ORPHANS is much more theater than anyone would have bargained for, no matter what, if anything, one had heard of it before... Grossman is excellent!"

17th Season -87/88- Show Dates from Nov 20 to Dec 6, 1987

Title: MALICE AFORETHOUGHT: THE SWEET TRIALS

Written by Arthur J. Beer

"Michigan's most important trial, with Darrow for the defense-Sesquicentennial World Premiere."

# Performances 9 Where: The Theater (Marygrove)

Director: David L. Regal Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: James Bowen

Light Board: Rick Frederick/Sue Reno

Sound Board: Leslie Tanner Prop Master: Chris Huskin

Performers: Arthur J. Beer, Charles Jackson, Jennifer Jones, Tim Rhoze, James Griffin, Tim Alvaro, David Bokas, Ted Raimi, Greg Olszewski, Andree' Chippi, Wallace Peace, Stanley Cahill, Ted Moniak, Ed Oldani, John Lark, Harry E. Carlson, John Avignone, Tom Galasso, David Berg, Cheryl Roy, Jon Katz, Marcia Mackey, John Young, Sandra Aldridge, and Mariam Yezbick.

Notes: An original work by Dr. Beer commissioned by the Michigan Sesquicentennial Commission.

Ed. Hayman (Detroit News)"... fulfills it's assignment admirably and more."

Martin F. Kohn (DFP) "The 1920's are conjured up even before the play begins, as speakers softly conjure out some of that era's recording, among the more discernable of which are 'Melancholy Baby' and 'I Ain't Got Nobody.' Melancholy is, of course, an understatement and the Sweets had somebody on their side. They had Clarence Darrow.

"Beer wisely resists the temptation to focus on Darrow... instead he focuses on everybody... with so many characters (25) and only so much time... can't make all the characters interesting. This is where director David L. Regal pitches in...

"Beer is a fine, flinty Darrow, always in command without over-whelming. Charles Anthony Jackson brings a skein of moral fiber to his Ossian Sweet, while Tim Rhoze is equally effective as Henry Sweet. David Berg as the weasely Milquetoast and David Bokas as the cop with the bouncing hand are standouts among a competent corps of actors..."

17th Season -87/88- Show Dates from Jan 29 to Feb 14. 1988

Title: CRADLE SONG

Written by Gregorio Martinez Sierra

"A warmhearted classic about a group of nuns who raise a little girl."

# Performances 9 Where: Earl D.A. Smith Theater

Director: Yolanda Fleischer Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Laurie Danforth

Lighting Design: Mark Choinski

A.D. and Stage Manager: Ann Pemberton

Light Board: Tim Pickering Sound Board: NA

Prop Master: Ted Raimi and Catherine Maher

Performers: Catherine Maher, Susan Reno, Laurie Logan,

Andree' Chippi, Jolie Jackunas, Peg Humphrey, Carol Vernon,

Shirley Benyas, Leslie Tanner, Bill Rumley, Nina Querimit,

Ted Raimi, Amy Tanner, and Lisa Kissel.

Notes: L. DeVine: "... and the ensemble acting is immaculate as it generally is when Fleischer is given a play where people are very close to each other... Laurie V. Logan, one of Detroit's premier actors, is of course the pillar of good-humored propriety as the mother superior. It is marvelous casting to mix mature talents like Logan, Peg Humphrey, Shirley Benyas and Carole Vernon with the less experienced performers. Those women are in good company though, with Chippi, Catherine Maher, Nina Querimit and Susan Reno as the novice who may never make it through basic training... Fleischer maintains the gentlest tone without getting soppy."

The Monitor "CRADLE SONG: another victory for the Theater Co... the play is a moving portrayal of the maternal instinct. The audience laughs and cries with the characters, and you will too."

17th Season -87/88- Show Dates from March 4 to March 20, 1988

Title: WILD HONEY

Written by Anton Chekhov Adapted by Michael Frayn

"Chekhov's earliest and sweetest comedy, newly revised by the author of NOISES OFF."

# Performances 9 Where: Earl D.A. Smith Theater

Director: David Regal Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Laurie Danforth

Lighting Design: Jon Katz

A.D.: Cheryle Roy Stage Manager: Rick Frederick

Light Board: Chris Huskin Sound Board: Rick Frederick

Prop Master: Miriam Yezbick

Performers: Yolanda Fleischer, Stanley Cahill, Cheryl Roy,

Ted Raimi, Jim Griffin, Mike Evans, Andree' Chipipi, Tim Pickering,

Miriam Yezbick, Ted Moniak, Catherine Maher, Todd Hessong,

and Tom Galasso.

Notes: Larry Devine: "In its Detroit premiere, WILD HONEY is also a mess. But there you are. What is a young troupe like the Theater Company to do - not take the big gamble and exist only on safe, sweet plays about nuns? ANNA PETROVNA... "she seems about the most interesting of the bunch, mainly because Yolanda Fleischer determinedly plays her with considerable worldly wisdom."

17th Season -87/88- Show Dates from April 22 to May 8, 1988

Title: THE FOREIGNER

Written by Larry Shue

Note: Final Theater Company production at Marygrove.

"Uproarious farce set in the Deep South - funniest play of the '80's."

# Performances 9 Where: The Theater (Marygrove)

Director: Arthur J. Beer Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Laurie Danforth

Lighting Design: Mark Berg

A.D.: Denise A. Nowak Stage Manager: Andree' Chippi

Light Board: Tim Pickering Sound Board: Andree' Chippi

Prop Master: Miriam Yezbick

Performers: Mary F. Bremer, Ted Lee Moniak, Ted Raimi, Stan Cahill, Catherine Maher, Richard Logue, and Rick Frederick.

Notes: Marty Kohn (DFP) "Mary Bremer plays Betty with exceeding warmth and an flawless southern accent." The Play "is delightful and Beer has directed it to perfection."

Ed Hayman (DN), "This is by far the best of the several FOREIGNERS presented around here in recent seasons... Mark Choinski's rustic set is a delight too, with it's walls full of furry and finny trophies. The Theater Company's THE FOREIGNER simply is the most fun you can have in a Metro Detroit theater these days."

18th Season -88/89- Show Dates from Oct 7 to Oct 23, 1988

Title: LILY DALE

Written by Horton Foote Music by Julie Revelry

"The Poetic memoir of a young man's confrontation with his estranged family in turn-of-the-century Texas. By the author of 'A Trip to Bountiful.'"

# Performances 11 Where: Earl D.A. Smith Theater

Director: Yolanda Fleischer Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D.: Lisa Kiessel Stage Manager: Denise A. Nowak

Light Board: Arthur Mellos Sound Board: Fidel Coleman

Prop Master: Miriam Yezbick

Performers: Rick Frederick, Cheryl Roy, Catherine Maher,  
Patricia Thompson, Jim Griffin, Stan Cahill, Paul Marquis,  
and Tim Pickering.

Notes: Ed Hayman (DN) "Foote, the prolific Texas screenwriter, playwright, and chronicler of family roots, seems to be engaged in a personal exploration here. Small hurts like these can resonate across generations. And he is well served by director Yolanda Fleischer, whose specialty is the realistic family drama, the play in which the action is in the dynamics of personal relationships. She has staged LILY DALE with the same clarity and careful authenticity that has distinguished her best work.

"All the performances in her ensemble are good, and a few are wonderful. Foremost among them are Rick Frederick's Horace. He registers his profound feelings with changes in his complexion and that hurt look in his eyes that seem to intensify, like a light being turned up with a rheostat, at each insult.

"And Melinda Pacha's antique-filled living room set and period costumes are juts right - as usual."

18th Season -88/89- Show Dates from Nov 4 to Nov 20, 1988

Title: TOTAL ABANDON

Written by Larry Atlas

"A father fights to keep the hospital from disconnecting his son's life support system... after beating the child. Gripping drama about the causes of child abuse."

# Performances 11 Where: Earl D.A. Smith Theater

Director: David L. Regal Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Miriam Yezbick

Light Board: Patti Selonke Sound Board: Miriam Yezbick

Prop Master: Jim Griffin

Performers: Tom Galasso, David Berg, Jennifer Jones,  
and Paul Marquis.

Notes: Larry DeVine (DFP) "TOTAL ABANDON is the play that isn't there. Something is happening on the stage of The Theater Company. But it is mainly a churning, against all odds performance by Thom Galasso in the leading role... It is a theatrical three card note. Watch this febrile young actor! Keep your eye on the Galasso... and the evening is over and you've been had... director David Regal judiciously cut some of the more sensational parts of the script..."

Ed Hayman (DN) "... the script has several moments of chilling journalistic realism, staged by David Regal with an eye toward letting the ugly facts speak for themselves..."

Clarence Persinger (Monitor) "Galasso's performance is nothing short of amazing. His hurt and haunted look stays with you. David Regal has done an excellent job in casting and direction."



18th Season -88/89- Show Dates from Dec 2 to Dec 18, 1988

Title: THE SERVANT OF TWO MASTERS

Written by Carlo Goldoni Adapted by Arthur J. Beer

"A delightful blend of high comedy and farce by 'The Italian Moliere' - a festive holiday show for the entire family."

# Performances 11 Where: Earl D.A. Smith Theater

Director: Arthur J. Beer Tech Director: Mark Choinski

Set Design: Arthur J. Beer Costume Design: Arthur J. Beer

Lighting Design: Jennifer Jones

A.D. and Stage Manager: Catherine Maher

Light Board: Rich Snodsmith Sound Board: Victor Millard

Prop Master: Miriam Yezbick and Rick Frederick

Performers: Jim Griffin, David Calvin Berg, Patti Selonke,

Rick Frederick, Richard Logue, Kathy Cherasaro, Tim Pickering,

Stan Cahill, Denise A. Nowak, Lisa Kiessel, Arthur Mellos,

Paul Marquis, and Andrew Watson.

Notes: Clarence Persinger (Monitor): "The Theater Company is presenting a festive, colorful production of Carlo Goldoni's commedia dell'arte classic... Dr. Beer not only did the adaptation (clever but very verbose) but he also directs this lively 13 member cast with high energy and even dignified the detail masks and the circus tent stage setting. It's a fun evening of theatrics... Pickering is a real acrobat as he tumbles and rushes about the stage... Richard Logue adds an abundance of laughs..."

Bob Sadler (VN) "If you're looking for a way to liven up a dead week, you may be interested in checking out the latest production at The Theater Company, Goldoni's THE SERVANT OF TWO MASTERS. All the classic elements of comedy mixed with a dash of suspense and the unexpected are the heart of SERVANTS appeal. Cherasaro is a pleasant surprise... her little song and dance number is nothing less than enthralling... Nowak pulls off her role in a way that is quite convincing and effective... Cahill turns in his usual sterling performance..."

18th Season -88/89- Show Dates from Jan 27 to Feb 12, 1989

Title: TWO

Written by Ron Elisha

"A rabbi gives language lessons to a mystery woman in post-Holocaust Germany. The second US production of this Australian blockbuster."

# Performances 11 Where: Earl D.A. Smith Theater

Director: Yolanda Fleischer Tech Director: Mark Choinski

Set Design: Stan Cahill Costume Design: Melinda Pacha

Lighting Design: Paul Marquis

A.D. and Stage Manager: Paul Marquis

Light Board: Denise A. Nowak Sound Board: Charles Wilson

Prop Master: Miriam Yezbick

Performers: Arthur J. Beer and Miriam Yezbick

Notes: Ed Hayman (DN) "... Beer and Yezbick are asked to switch instantly, in the flick of a light cue, from murderous rage to existential sullenness to the venting of years pent-up grief and back again... they do so capably enough under the directorial hand of Yolanda Fleischer. Beer is a great crumudgeonly bear of a rabbi who makes us believe... Yezbick, a brave young actress... plays with a wild-eyed intensity that comes from deep within and never wavers... Yezbick makes us feel for her..."

Larry DeVine (DFP) "... the discovery is carefully measured out for the audience in a staging by Yolanda Fleischer that does not hurry or preach... Arthur Beer gives one of those mature, unpredictable performances... you're never aware of where he lost his God. But you're always aware of his conscience... Miriam Yezbick is the most earnest and determined kind of actress..."

Janet Giorgio (VN) "The Theater Company has succeeded again... does this in a way that grabs a hold of the audience's attention and doesn't let go until the end of the play."

18th Season -88/89- Show Dates from March 3 to March 19, 1989

Title: ENTER LAUGHING

Written by Joseph Stein from a novel by Carl Reiner

"A brash boy from the Bronx breaks into show biz! Delightful comic nostalgia."

# Performances 11 Where: Earl D.A. Smith Theater

Director: Mary F. Bremer Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Cheryle Roy

Light Board: Brian Doyen Sound Board: Fidel Colman

Prop Master: Miriam Yezbick

Performers: David Calvin Berg, Tim Pickering, Rick Frederick,  
Jim Griffin, Denise A. Nowak, Arthur Mellos, Andrew Watson,  
Bob Cafagna, Miriam Yezbick, Mattie Wolf, Peter Bellanca,  
Kathy Cherasaro, Paul Marquis, and Andrew Watson.

Notes: Kenneth Jones (DN) "Director Mary Bremer's ENTER LAUGHING emphasizes the laughs but cancels out the sentiment, delivering brash entertainment instead... Low comedy like this is hard to pull off, but Pickering's and Yezbick's synchronistic airing makes the seduction the comic centerpiece of the play... Bremer judiciously captures the more sedate fancies of youth, too, in sweet encounters between David and his steady Wanda (Kathy Cherasaro), the script's toughest role... this play has the page turning feel of a good comic book, and Melinda Pacha's elegant but cartoonish scenic design neatly frames the scenes."

Larry DeVine (DFP) "ENTER LAUGHING is a pleasure to revisit... Miriam Yezbick, who has been playing sweet young things, here has a great night playing a hot young thing, wrapping her boa around David's neck and the rest of her around the rest of him. The scenes between Pickering and Yezbick are wonderful."

18th Season -88/89- Show Dates from April 14 to April 30, 1989

Title: STRANGE SNOW

Written by Steve Metcalfe

"Powerful comedy-drama about two Viet vets and the woman they love, sharing the opening day of fishing season."

# Performances 11 Where: Earl D.A. Smith Theater

Director: Arthur J. Beer Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Stan Cahill

Light Board: Cathy Maher Sound Board: Stan Cahill

Prop Master: Rick Frederick and Kathy Cherasaro

Performers: David L. Regal, Mary F. Bremer, and Robert Grossman.

Notes: Chuck Persinger (Monitor) "As usual, The Theater Company has saved the best for last, with a superlative production of Steve Metcalfe emotional roller-coaster, comedic drama STRANGE SNOW. Three of the areas best actors create a powerful production under the careful direction of Dr. Arthur Beer. From start to finish this is a show about people on the edge. Set in the neat and tidy Flanagan home (colorfully detailed by Melinda Pacha) this is a heartfelt story of three lonely, frustrated people... This is a play which will stay with you forever. It's a must see for any serious theater goer."

Alfred Doblin (MC) "... this production tightly directed by Arthur Beer. The action is fluid but compassionate. Beer doesn't allow the play to wallow in melodramatics - despite some surface confusion, it is a very simple story told simply. The cast members are excellent with Mary Bremer standing out."

19th Season -89/90- Show Dates from Oct 6 to Oct 22, 1989

Title: SHOOTING STARS

Written by Molly Newman

"'THE SHOOTING STARS' are a septet of female basketball players who travel small town mid-America - the time is Christmas week, 1962. But don't expect to see the rule book followed when the Shooting Stars play. This comedy is a brash, fast-moving study of a woman's basketball team which makes some telling points about the incoming tide of women's liberation."

# Performances 12 Where: Earl D.A. Smith Theater

Director: David L. Regal Tech Director: Mark Choinski

Set Design and Lighting Design: Mark Choinski

Costume Design: Melinda Pacha

A.D. and Stage Manager: Arthur Mellos

Light Board: Keegan-Michael Key Sound Board: Rick Frederick

Prop Master: Kathy Cherasaro

Performers: Mary Bremer, Arhur J. Beer, Nina Felice,

Miriam Yezbick, Taunisha Butler, Jennifer Jones, Cheryl Roy,  
and Denise A. Nowak.

Notes:

19th Season -89/90- Show Dates from Nov 10 to Nov 26, 1989

Title: A DIFFERENT MOON

Written by Ara Wilson

"The setting is a small town in Arkansas, the time is 1951. The play is an eloquent and affecting study of three women coming to terms with a crisis not of their own making."

# Performances 12 Where: Earl D.A. Smith Theater

Director: Walter Mark Hill Tech Director: Mark Choinski

Set and Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Christopher Kindred

Lighting Board: Brian Doyen Sound Board: Rick Frederick

Props Master: Nina Quermit

Performers: Jonathan Katz, Patricia Thompson, Kathy Cherasaro,  
and Miriam Yezbick.

Notes: Larry DeVine (DFP) "Ara Watson's delicate Southern drama A DIFFERENT MOON is a fragile glass thing, played to echoes of parlor pianos, afternoon trains, and the wind in the pecan trees. The Theater Company's new production barely breathes on it, as if they're aware this piece could not bear unkindness. And that turns out to be exactly the right approach. Yezbick is gifted in seeming to wish she could just be part of the wallpaper... Patricia Thompson is wonderful as the mother... The best compliment payable to Kathy Cherasaro is that she plays teenage Jean truly to life... Fine staging by Walter Mark Hill."

Nancy Dzedzic (VN) "Walter Hill's direction is the saving grace... But then, direction never stands alone... as it stands, the play works. To experience four strong actors, see A DIFFERENT MOON, if only for the characters."

Ed Hayman (DN) "... Sarah is played movingly by Miriam Yezbick, with big, scared eyes that let us look in on a hungry soul..."

19th Season -89/90- Show Dates from Jan 26 to Feb 11, 1990

Title: TALK RADIO

Written by Eric Begosian

"Barry Champlain hosts 'Nighttalk' on radio station WTLK, Cleveland, Ohio. A recent article in TIME Magazine said, 'Such programs... have long served as a sort of national party line, a place where average citizens can rant, in blissful anonymity, about everything... The hosts are often loud and abrasive, with an opinion for every issue and a put-down for every adversary.'"

# Performances 12 Where: Earl D.A. Smith Theater

Director: Mary F. Bremer Tech Director: Mark Choinski

Set Design: Rick Frederick Costume Design: Melinda Pacha

Light Design: Mark Choinski Prop Master: Patricia Thompson

A.D. and Stage Manager: Kathy Cherasaro

Lighting Board: Glenn Sarka and Sound Board: Chris Kindred  
Arthur Mellos

Performers: David L. Regal, Christine Lomasney, Peter Bellanca, Don Haggerty, Christopher Kindred, Darryl B. Dalton, Rick Hudson, Denise A. Nowak, Brian Doyen, Christopher Bremer, Rene Kenerly, Stuart Grant, Sandra Aldridge, Tom St. Charles, Connie Walberg, Karen Kron, Claudia Rodgers, Rick Frederick, Andrew Watson, Keegan-Michael Key, Dinah Lynch, Ron Augustine, Dorothy Hutton, Jonathan Katz, Yolanda Fleischer, Patricia Thompson, Kirk Haas, Brad Burke, Luray Cooper, and Cornelia Dwyer.

Notes: Ed Hayman (DN) "Just watch David Regal who plays Champlain to grating perfection in The Theater Company's pungently realistic new production. Every time a caller cries out in pain, Regal settles back in his chair, and that ugly look of bored malevolence crosses his face. It's a fine centerpiece in a group acting exercise that again reminds us how mighty this little Theater Company is.

"In TTC version, expertly staged by Mary Bremer, all 26 (characters) are separately cast and appear in ghostly light behind a black (scrim)... every cameo portrait is given just the right spin... unflinching street smart production..."

Larry DeVine (DFP) "... Rick Frederick is wonderfully funny as this goof with the altered mind. Rick Hudson is grand as the doting floor man with the 'why me' expression on his face."

19th Season -89/90- Show dates from March 8 to March 24, 1990

Title: ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Written by Tom Stoppard

"Rosencrantz and Guildenstern are, of course, the fellow students of Hamlet, and their story is what happened behind the scene in Shakespeare's play."

# Performances 12 Where: Earl D.A. Smith Theater

Director: Arthur J. Beer Tech Director: Mark Choinski

Set and Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D.: Alexander Morgan Stage Manager: Cheryl A. Roy

Light Board: Brian Doyen Sound Board: Glen Sarka

Prop Master: Kathy Cherasaro

Performers: Andrew Watson, Rick Frederick, Rick Hudson, Kirk Haas, Keeqan-Michael Key, Christopher Kindred, Karen Kron, Arthur Mellos, Paul Marquis, C.M. Novess III, Patricia Thompson, and Don Haggerty.

Notes: George Bulanda (DN) "The production of TTC has some moments of glistening humor and some stylish performances but director Arthur J. Beer's pace is on the loud, frantic side.

"Of all the characters, Rick Hudson stands out as the player King. His comic timing is right on the mark, and he's got a rich, plummy voice he uses to great advantage... couldn't help but be reminded of Charles Laughton."



19th Season -89/90- Show Dates from April 20 to May 6, 1990

TITLE: T-BONE N WEASEL

Written by Jon Klein

"T-Bone n Weasel follows the antic adventures of two ex-convicts, one white, one black, as they make their erratic way across South Carolina in search of a hot meal or an easy mark."

# Performances 12 Where: Earl D.A. Smith Theater

Director: Yolanda Fleischer Tech Design: Mark Choinski

Set Design: Melinda Pacha Costume Designer: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Cheryl Roy

Lighting: Arthur Mellos Sound: Keeqan-Michael Key

Prop Master: Christine Lomasney and Mary Vinette

Performers: Arthur J. Beer, Tim Rhoze, and Rick Frederick

Notes: Larry DeVine (DFP) "As long as there are lost boys in plays, there will always be roles for the arresting young actor Rick Frederick. If he ever plays Lear, who cares? Frederick is beautifully bedraggled and vulnerable as he makes his own kind of dear drama out of comedy... Rhoze is the actor on the other end of the show's comic teeter-totter. Rhoze's T-Bone is the rock solid buddy... The empathy of Frederick and Rhoze makes a special even out of Klein's small, bright play... If this show needed a pay-off, the final scene is it: Rhoze and Frederick in a car that's paid for this time, with a new buddy in the back seat, a moon faced derelict Beer pressing his bald head into Rhoze's neck with the joy of having a friend. Rhoze reaches back and pats Beer's pate, and Frederick beams at the horizon. Wonderful. Rhoze is an actor to watch - because you will want to say you saw him when."

Ed Hayman (DN) "... when this play was unveiled (in Louisville's HUMANA FESTIVAL) it was a forgettable hoot. But, in the hands of The Theater Company it becomes something more. Director Yolanda Fleischer and her suburb three man cast take time to find the humanity behind the yuks... the other nine roles are played by the redoubtable Arthur Beer... Beer has all these caricatures nailed, and gives several of them a dose of the same poignancy that makes T BONE AND WEASEL more than the Dukes Of Hazzard gone astray..."

20th Season -90/91- Show dates from Oct 12 to Oct 28, 1990

Title: EARLY ONE EVENING AT THE RAINBOW BAR AND GRILLE

Written by Bruce Graham

"The world is coming to end and God pays a visit the gang down at the Rainbow Bar and Grill."

# Performances 13 Where: The Earl D.A. Smith Theater

Director: Walter Mark Hill Tech Director: Mark Choinski

Set Designer: Mark Choinski Costume Designer: Melinda Pacha

A.D. and Stage Manager: Keegan-Michael Key

Light Board: Jiffy Stockholm Sound Board: Chris Berryman

Prop Master: Kathy Cherasaro

Performers: Andrew Watson, Tim Pickering, Jim Griffin.

Bill Beaudry, Jennifer Jones, Denise A. Nowak, Timothy Holton.

Notes: Larry DeVine (DFP) "Critics are not dumb, they are not going to give bad reviews to God... Holton as the unhumanly cheerful stranger is wonderful, and so is Jennifer Jones as the waitress who in the last twenty four hours has tried fly-casting and baseball and now wants to try the bartender. Denise A. Nowak, a very much improved actress here, is the impatient local phs-ed teacher... and Tim Pickering, who has a kind of inner sunshine to his acting, is probably best of all as the boozy little mechanic..."

Ed Hayman (DN) "THIRTY MINUTES OF TALENT STRETCHED INTO A WHOLE EVENING."

"... Tim Pickering has a nice moment or two as the reeling drunk, giving the character an air or originality it doesn't deserve..."

20th Season -90/91- Show Dates from Nov 23 to Dec 9, 1990

Title: TWO BY TWO

Music by Richard Rodgers Book by Peter Stone

Lyrics by Martin Charnin Adapted from Clifford Odets

"And then there was Noah, the musical..."

# Performances 13 Where: Earl D.A. Smith Theater

Director Yolanda Fleischer Tech Director: Mark Choinski

Musical Direction: Tim Springgs Choreography: David E. Leidholdt

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Andrew Watson

Light Board: Jiffy Stockholm Sound Board: Dan Glomski

Prop Master: Kathy Cherasaro

Performers: Arthur J. Beer as Noah, Shirley Benyas, Rick Frederick,  
Greg Trzaskoma, Yasmine Jaffri, Keegan-Michael Key, Nichole Hakim,  
and Maria Bortell

Musical Accompaniment: Bill Koggenhop and Grefory J. Overla

Notes: Reed Johnson (DN) "Take a well known text or premise, in this case 'the Flood.' Add a few simple harmonies, comic entanglements, double entendres, romantic conflicts and a degree of spiritual uplift. Then you must find actors who can pull off the difficult trick of pulling it off. As luck would have it, The Theater Company cast manages this feat pretty well. Properly, Arthur Beer's robust and commanding Noah holds the production together... the ensemble produces torrents of enthusiasm and vocal energy. Rick Frederick makes a strong impression..."

20th Season -90/91- Show Dates from Feb 1 to Feb 17, 1991

Title: VITAL SIGNS

Written by Jane Martin

"So who is Jane Martin... some man in Louisville? Makes sense until you hear the pathos that comes from the mouths of these ten women. No man could write such power."

# Performances 13 Where: Earl D.A. Smith Theater

Director: David L. Regal Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

A.D. and Stage Manager: Mike Kowal

Light Board: Keegan-Michael Key Sound Board: Dan Glomski

Prop Master: Kathryn Cherasaro and Karen Kron

Performers: Miriam Yezbick, Karen Kron, Patricia Thompson,

Mary F. Bremer, Dorothy Hutton, Sandra Sebree-Daniels,

Kathryn Cherasaro, Cheryle Roy, Jennifer Jones, Amy Larion,

Chris Berryman, and Joe Hislop

Notes: Larry DeVine (DFP) "The Theater Company's Michigan premiere of Martin's new play VITAL SIGNS is an evening of all-over conjurement. It's homegrown Homer, one wild meaty tale after another. And it is acted out by 10 uncommon women marching with knees high to the writer's exotic inner heartbeat... Mary Bremer is expected to be good ( ) but Regal here has introduced some fine young actors who, at a guess, find themselves suddenly doing things they never thought themselves capable of. Karen Kron, whom I've never seen before, is a young wife (whose) husband beats her, rapes her brutally and she simply waits placidly until she pour fire starter on him and light it... Jennifer Jones, an actor with a storm inside her... Amy Larion plays a girl tested and found to have no personality at all... these people, the actors being indistinguishable from their characters, are knockouts."

Richard Marsh (Heritage Newspapers) "... the production is up the usual U-D standards. The female cast, including Mary Bremer, all did a fine job. The set, the public area outside the rest room, was well made, though perhaps a bit fancy..."

20th Season -90/91- Show Dates from March 8 to March 24, 1991

Title: BOYS LIFE

Written by Howard Korder

"How does a 26 or 27 year urban male deal with modern American females..."

# Performances 13 Where: Earl D.A. Smith Theater

Director: Arthur J. Beer Tech Director: Mark Choinski

Set Designer: Rick Frederick Costume Design: Melinda Pacha

Asst Director: Greg Trzaskoma Stage Manager: Joe Hislop

Light Board: Jiffy Stockholm Sound Board: Dan Glomski

Prop Master: Kathy Cherasaro

Performers: Michael Kowal, Tim Pickering, Rick Frederick,

Mary L. Vinette, Greg Trzaskoma, Maria Bortell, Kathryn Cherasaro,

Karen Kron, and Cheryle Roy.

Notes: Larry DeVine (DFP) "How does TTC find these plays so thoroughly unknown west of the Hudson? There is a little confusion in this show. Isn't the electric-wire Tim Pickering the best young actor in recent Theater Company history? He is unless Rick Frederick is on the stage. And vice versa. This evening's director, Arthur Beer, addresses that by putting them both in the same show. Lucky show... the female performers in this show are much more than pawns. It may be that we have seen these three groping men a few times in other plays, but Pickering, Frederick, and Kowal make them newly special."

20th Season -90/91- Show Dates from April 12 to April 28, 1991

Title: IN THE BELLY OF THE BEAST

Written by Jack Henry Abbott and Seymour Morgenstern

"About John Henry Abbott, a brilliant man raised in a succession of foster homes, reformatories, and prisons and his slide into a life time of murder and long prison sentences."

# Performances 13 Where: Earl D.A. Smith Theater

Director: Mary F. Bremer Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

A.D. and Stage Manager: Dan Glomski

Light Board: Jiffy Stockholm Sound Board: Kate Peckham

Prop Master: Kathryn Cherasaro and Karen Kron

Performers: David L. Regal, Patricia Thompson, Greg Trzaskoma, Keegan-Michael Key, Joe Hislop, and Denise A. Nowak.

Notes: Martin Kohn (DFP) "'BELLY OF THE BEAST' IS A THRILLER!"

"The last thing you want to do is make eye contact with David Regal; it's safe in real life, but you don't want him to catch you watching him play convicted killer Jack Henry Abbott... the odds are in your favor. The theater is dark and what little light there is is on the stage. The odds never were with Abbott. In Mary Bremer's staging of the play there is Regal and then there is everyone else... outstanding of whom is Keegan-Michael Key as lawyer, convict and the obnoxious waiter Abbott kills. As for Regal, his portrayal is chilling, tragic, and understated."

21st Season -91/92- Show Dates from Oct 4-Oct 20, 1991

Title: MUSEUM

Written by Tina Howe

"A day in the life of a museum."

# Performances 12 Where: Earl D.A. Smith Theater

Director: Walter Mark Hill

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Tech Director: Mark Choiniski

A.D.: Heather Landry Stage Manager: Dan Glomski

Light Operator: David DeAngelis Sound: Kate Peckham

Performers: Greg Trzaskoma, Keegan-Michael Key, David Podulka, Denise A. Nowak, Diane Rondina, Amy Larion, Molly Jordan, Yasmine Jaffri, Joe Hislop, Mary Vinette, Chris Berryman, Stan Newman, Cheryl Roy, Karen Kron, John Stokes, Michael Kowal, Chris Bremer, Maria Bortell, Cheri Johnson, and Jennifer Jones.

Notes: Larry DeVine (DFP) "It is quite an ensemble, directed by Walter Mark Hill... all the 20 some actors are good, but some of them are special because their roles are long enough to give them running room. Greg Trzaskoma is that sweetly officious guard, a young actor with a cherry round face of an old Irish character actor like Ed Brophy or Frank McHugh. John Stokes and Michael Kowal play the wonderful prissy pair smarting off about the galleries they know..."

Kenneth Jones (DN) "Hill does pull some fresh performances from Amy Larion and Molly Jordan as a couple of dreamy students who love art. and from a dead-on Cheryl Roy as an articulate curator who describes one of the show's pieces as 'magically demarcated.'"

Kathleen Spring Riethmeier (VN) "The patrons are escorted to their seats through what appears to be a room lifted intact from the DIA, complete with floor diagrams, bland walls, spot lights on the art work, and guards suspiciously eying you. A nervous theater-goer turns to her date and says 'Why is there a guard on stage?' Yes, it's MUSEUM at the Theater Company... a realistic guard... a Jim Belushi look-a-like (Trzaskoma)... Director Walter Mark Hill orchestrates it so no two things occur at exactly the same time but maintains the illusion that five things are happening at once..."

21st Season -91/92- Show Dates from Nov 8 to Nov 24, 1991

Title: THE SPEED OF DARKNESS

Written by Steve Tesich

"A successful businessman and pillar of society must confront the consequences of past irresponsibility in this powerful drama."

# Performances 13 Where: Earl D.A. Smith Theater

Director: Yolanda Fleischer

Set Design: Mark Choinski Costume Design: Melinda Pacha

Tech Director: Mark Choinski

A.D. and Stage Manager: Yasmine Jaffri

Light Board: Joe Hislop Sound: Heather Landry

Props: Karen Kron

Performers: David L. Regal as Joe; Karen Moore as Ann, his wife;

Amy Larion as Mary, his daughter; David Fox as Lou, his friend;  
and David DeAngelis, as Eddie, Mary's friend.

Notes: Larry DeVine (DFP) "Getting flabbergasted by an actor is the hope that keeps us coming back time after time to the theater. Just once every blue moon would be enough. At the Theater Company, in a stage surprise called SPEED OF DARKNESS, blue moon time is here... The unsung SPEED... is one of those dangerous Saturday night specials that the Theater Company persistently buys out of hock. In the theater, that's good. As the homeless Lou, David Fox inhabits a space he's never been to before... It is as if Fox is inside a cage and David Regal is outside it and doesn't know if the gate is locked or not. What a pair of actors!

"One of the most wonderful scenes I've ever witnessed is the childlike Fox on the couch with Regal passed out on his lap, lecturing to deaf ears in hobo-speak about your modern Picasso-like statuary versus the more traditional generals on horseback.

"Amy Larion as the daughter comes up with the most seraphic affection for Fox's odd, embarrassed stranger. Karen Moore is the mother, and David DeAngelis is the boyfriend who is rightly pretty twitchy around Regal. Fleischer's staging is note-perfect."



21st Season -91/92- Show Dates from Jan 24 to Feb 9, 1992

Title: LLOYD'S PRAYER

Written by Kevin Kling

"From the Humana Festival in Louisville, this play traces the selling of the Raccoon Boy by a small time evangelist."

# Performances 13 Where: Earl D.A. Smith Theater

Director: David L. Regal Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Joe Hislop

Light Board: Yasmine Jaffri Sound: Dan Glomski

Props: Karen Kron

Performers: Arthur J. Beer, Rick Frederick, Cheri Johnson,  
Karen Kron, Greg Trzaskoma, Suzanne LaBatt, John Stokes,  
Karen Knox, Keegan-Michael Key, Michael Kowal, Denise Nowak,  
and Braxton.

Notes: Larry DeVine (DFP) "Here are some theatrical words to live by: 'There is no play so perfect that it cannot be enlivened by the presence of Arthur Beer in a hideous toupee'. Beer, who is bald, is to bad rugs as Beethoven is to whopee cushions... Frederick is wonderful in his latest example of the type of role he has made a career of at TTC: fuzzy little guy who cannot quite believe life is giving him hotfoots. The set is by Melinda Pacha and lighting by Mark Choinski, and Arthur Beer's hair designs may come from Clydes Carpet World."

Monitor: "Rick Frederick must have been a raccoon in another life. Cheri Johnson is a cracker-jack roller skater and has a cute bubbly voice... Linda, the town beauty queen (bouncy and dizzy as done by Suzanne LaBatt... Michael Kowal is ever-grinning... LLOYD'S PRAYER is guaranteed to provide you with side-splitting laughs..."

21st Season: -91/92- Show Dates from March 6 to March 22, 1992

Title: THE RIMERS OF ELDRITCH

Written by Lanford Wilson

"Lanford Wilson's first play... about the small town life he left behind which will haunt him forever..."

# Performances 12 Where: Earl D.A. Smith Theater

Director: Arthur J. Beer Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Rick Frederick

Lighting Design: Mark Choinski

A.D. and Stage Manager: Karen Kron

Light Board: Michael Kowal Sound Board: David DeAngelis

Prop Master: Karen Kron

Performers: David Fox, Yolanda Fleischer, Robert Jordan, Dorothy Gay, Cheryle Roy, Irene Jordan, Dorothy Hutton, Chris Bremer, Greg Trzaskoma, Joe Hislop, Kate M. Peckham, Joe Haynes, Patricia Thompson, Heather Landry, Chris Berryman, Molly Jordan, Joyce Uzelac, and Kris Walby.

Notes: Larry DeVine (DFP) "The play is full of posing and symbolism. Now and again in director Arthur Beer's gothic staging, the sizable cast poses as a forest - standing stock still with their backs to the audience - it's a shadow play with actors bunching together to give a sense of how Wilson saw the town itself: one massed, unkind beast... seems like something Wilson was compelled to get out of his system. And the Theater Company got it out of its system. and we can say we've seen it and go on."

Edward Hayman (DN) "Beer keeps the various levels of Mark Choinski's wooden-plank set full of people, shadowy figures who come together in little groups to gnaw on a tidbit of gossip about someone who isn't there. Beer's big cast offers a properly grim mural of a backwater in an advanced stage of decay. Among the many who get the job done handily are Yolanda Fleischer as the love-starved cafe owner, Joe Hislop as her lover, Joyce Uzelac as the abused old lady, Dorothy Hutton as an old woman, and Molly Jordan, Christopher Berryman, Heather Landry, and Kris Walby as restless town teens.

21st Season -91/92- Show Dates from April 24 to May 10, 1992

Title: CRIMINAL HEARTS

Written by Jane Martin

"From the pen of the mysterious Jane Martin, through her medium Jon Jory, about a house-bound ex-wife freed from her self-prison by a thief breaking into her apartment."

# Performances 12 Where: Earl D.A. Smith Theater

Director: David L. Regal Tech Director: mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Yasmine Jaffri

Light Board: Keegan-Michael Key Sound Board: Greg Trzaskoma

Props: Karen Kron

Performers: Cathy Allen, Miriam Yezbick, Jennifer Jones,

Tim Pickering, and Joe Hislop.

Notes: Ed Hayman (DN) "Jory opted to let David L. Regal direct his latest. This proves to be a smart choice. ...Ata, a fragile flower of yuppie womanhood... played by a wide-eyed Miriam Yezbick with that little frantic flutter in her voice that makes her so vulnerable. Bo is a smooth talking grifter with a soft spot in her heart. Wiry Jennifer Jones plays her with an explosive blend of street smart and sex appeal. Here's Pickering, in the funniest performance of the Metro Detroit Theater season, slouching drunkenly through the door in tux and new running shoes..."

Larry DeVine (DFP) "CRIMINAL HEARTS is a play about getting up your nerve. What makes it funniest is Martin's oblique take on source material... CRIMINAL HEARTS may throw you at first. But let's understand that performances like Jones and Yezbick's do not come out of thin air. Jones particularly has a way with fiery irony, so her performance is a split decision between being scared of or delighted with her. Pickering's style has a fidgety sweetness to it that is mixed with an arresting male tension. Regal's direction shows no strain. As well, Melinda Pacha's design and Mark Choinski's lighting still convey a smart modern apartment and that can't have been easy."

22nd Season -92/93- Show Dates from Oct 9 to Oct 25, 1992

Title: WOMEN IN BARS

Written by Kim Carney

"INFLUENCE relates the story of Susan, a young alcoholic waiting for a date in a singles bar. An abstract look at one woman's inner struggles with the positive and negative urges that try to control her actions. BOMBSHELLS is a slice of life look at Betty and Rose, blue collar workers in an auto plant in Lansing, as they deal with their intertwining work and personal relationships in a country-and-western bar."

# Performances 13 Where: Earl D.A. Smith Theater

Director: Arthur J. Beer

Tech Director: Mark Choinski

Set Design: Melinda Pacha

Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

Stage Manager: Molly Jordan

Light Board: Heather Landry

Sound Board: Michael Chenevert

Prop Master: Cheri Johnson and  
Karen Kron

A.D.(Influence): Molly Jordan

A.D.(Bombshells): Suzanne LaBatt

Performers: Mary Bremer, Cathy Allen, Karen Kron, Kate Peckham, Keegan-Michael Key, David DeAngelis, Suzanne LaBatt, Mary Vinette, Chris Berryman, Greg Trzaskoma, Cheryl Roy, and P.J. Jenkinson and Del Johnston.

Notes: Marty Kohn (DFP) "An essentially sad situation is spattered with laughs, thank mostly to Susan's quarrelsome ego states, played broadly (and rightly so) by Kate Peckham and Cheryl Roy. Mary Vinette is warm but not saccharine as the waitress and Keegan-Michael Key is believable as the hapless date. In BOMBSHELLS, the main characters are played by powerful P.J. Jenkinson and Mary F. Bremer. Director Arthur Beer has paced BOMBSHELLS well and filled out the stage with extras who provide ambiance without intruding."

Edward Hayman (DN) "Directed deftly by Arthur Beer and performed with warmth and wit by this young cast, Carney's modern morality tale is as blackly funny as it is tragic and authentic. Carney clearly knows what she is talking about... Carney wants to like these ladies anyway without letting them off the hook. And we do."

22nd Season -92/93- Show Dates (From) Nov 20 to Dec 6, 1992

Title: THE WHITE ROSE

Written by Lillian Garrett-Groag

"This thought provoking play dramatizes the true story of five students arrested in Munich in 1942 for distributing leaflets protesting the Nazi regime, under the name of 'The White Rose.' Placed in an era where freedom of thought is endangered and fear is a common weapon of oppression, the play explores the conflict between the courageous students and their interrogators."

# Performances 13 Where: Earl D.A. Smith Theater

Director: Yolanda Fleischer Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Kate Peckham

Light Board: Suzanne LaBatt Sound Board: Cheri Johnson

Performers: David Regal, Peter Bellanca, Keegan-Michael Key,

Amy Larion, David DeAngelis, Greg Trzaskoma, Chris Berryman,

and Kris Walby.

Notes: Larry Devine (DFP) "Amy Larion plays the young woman very nicely, with consistent intelligence so that she seems starry-eyed but not hopeless. Her cohorts are David DeAngelis, Kristopher Walby, Christopher Berryman and Keegan-Michael Key. Greg Trzaskoma is Regal's military orderly. Under Yolanda Fleischer's direction, Regal is the steady axle of the show. The set by Mark Choinski - Regal's office, an interrogation room, and the student's attic - once again shows what realism this marvelous designer can create on that little stage."

Dan Sikora (Monitor) "Regal is commanding as he exposes the multiple facets of a man trapped. In the end, Mohr's (Regal) sin, and the sin of the majority of the German populace, becomes the sin of complacency. Amy Larion is perfectly fragile as Sophie... her desolate eyes express the utter disbelief of the whole world (to Nazism) Keegan-Michael Key, DeAngelis, Walby, Berryman, Trzaskoma give solid performances. Peter Bellanca proves especially sinister as the German Office. Mark Choinski's set is faultless, the furnishings are rigid in the same manner as Nazi ideology..."

22nd Season -92/93- Show Dates from Jan 29 to Feb 14, 1993

TITLE: THE DRESSER

Written by Ronald Harwood

"It is 1942, and the Blitz is raging over an English provincial city. Inside the slightly run-down theater of the city, a travelling theater troupe prepares to perform 'King Lear.' But 'Sir,' the actor-manager of the company is in no shape to go on stage. After a life time on the stage the pressures have become too much, especially now. While the members of the troupe panic, Norman, Sir's devoted dresser, struggles to life his fallen monarch of the stage for one last triumph. An affectionate, funny, moving portrait of life backstage."

# Performances 13 Where: Earl D.A. Smith Theater

Director: David L. Regal Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Amy Larion

Lighting: Keegan-Michael Key Sound: Kate Peckham

Props: Del Johnston

Performers: Arthur Beer as Sir, Warren Reinecker as The Dresser, Greg Trzaskoma, David DeAngelis, Robin Lewis, Bill Mackenzie, Heather Landry, Susan Arnold, and Del Johnston

Notes: Larry DeVine (DFP) "Presto, alakazam, and out of the Theater Company's hat comes an unknown Warren Reinecker. There's theater for you: full of surprises... ah, actors... rising to the occasion. Always there when you need them. Those are the legends... and Reinecker in the title role is so good... his Norman is so sleek and bossy... plays it like a dancer... graceful, but he does not make Norman campy or flitty. Regal's production has a competent supporting cast to play the others. But the ticket is that pas deuz at center."

Daniel Sikora (Monitor) "Other fine performances are given by Susan Arnold... Heather Landry as Midge, the overly precise Stage Manager and Robin Lewis as Irene, an ingenue with designs of working with Sir. The set, designed by Melinda Pacha, is one of the best to grace the stage of the Theater Company since they moved to this studio... excellent supporting cast..."

22nd Season -92/93 Show Dates from March 12 to Mar 28, 1993

Title: HERO AIN'T NOTHIN BUT A SANDWICH

Written by: Alice Childress Adapted: by Mary Bremer

"A realistic look at one family's attempt to come to grips with drugs and a community that seems to push it's children into adulthood before their time."

# Performances 13 Where: Earl D.A. Smith Theater

Director: Mary Bremer Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Suzzane LaBatt

Light Board: Kris Walby Sound Board: Robin Lewis

Prop Master:

Performers: Cheri Johnson, Michael Chenevert, Keegan-Michael Key,  
Harold Hogan, Jennifer Jones, Barbara Leslie Gurley,  
Sakunah Delaney, Anthony Brown, Rick Hudson, Bill Malachi, and  
Rashid Mausi.

Notes: Chuq Abramowitz (VN) "The play is carried by several strong performances and was well written. Some additional singing and group scenes connected the monologues well... the plays' strongest performance came from Sakunah Delaney, in her portrayal of the grandmother... Jennifer Jones is solid. Keegan-Michael Key and Rick Hudson play smaller but very significant roles as two inner-city teachers with totally different attitudes. It is an eye-opening look at the problems of life in the ghettos..."

"Michael Chenevert, as the 'Pusher Man,' is a jarring, disturbing glimpse of the hell that is facing young people on the streets today..."

22nd Season -92/93 Show Dates from April 23 to May 9, 1993

TITLE: JUGGERS RAIN

Written by Ron Mark

"A television evangelist, his career threatened by rumors that his family, back on the homestead, is lost in fantasy, comes home to make things right."

# Performances 13 Where: Earl D.A. Smith Theater

Director: Walter Mark Hill Tech Director: Mark Choinski

Set Designer: Melinda Pacha Costume Design: Molly Jordan

Lighting Design: Yasmine Jaffri

A.D. and Stage Manager: Greg Trzaskoma

Lights: Robin Lewis Sound: Del Johnston

Musical Score: Mary Black

Performers: Yolanda Fleischer, David L. Reagal, Keeqan-Michael Key  
Cheri Johnson, Christopher Berryman, David DeAngelis, Amy Larion,  
Heather Landry, Peter Ballanca.

Notes: "Mark's gentle parable is painted in vivid storybook terms by director Walter Mark Hill and designer Melinda Pacha: He pipes in Strauss music and she colors the trunk of the crazy grape-bearing willowtree blue.

"In the various transformations that take place during the play, it's clear what happens to the characters but you're not precisely sure why the changes occur. In Mark's inscrutable fantasy, Juggers' sacrifice and his enduring love - transmitted by the gently expressive David DeAngelis with touches, hugs, and kisses - result in the family coming together.

"... DeAngelis is sensitive and tactile... he celebrates and encourages the individuality of each of his family... this play was joy each time I saw it..." D. Johnston



23rd Season -93/94- Show Dates: Oct 1 to Oct 17, 1993

Title: PICK UP AX

Written by Anthony Clarvoe

"A fast, funny entertaining play about a fascinating subject: the growing pains of the personal computer industry."

# Performances" 13 Where: Earl D.A. Smith Theater

Director: Walter Mark Hill Tech Director: Mark Choinski

Set Design: Melinda Pacha Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Cheri Johnson

Light Board: Suzanne LaBatt Sound Board: Kate Peckham

Prop Master: Heather Landry

Performers: Tim Pickering, Michael Chenevert, and David DeAngelis.

Notes: Larry DeVine (DFP) "Tim Pickering is dynamic and a little strange; you never know quite what's going to come out of that face onstage... he's the big bad wolf... the best computer jokes are in the set: the company's executive suite that changes color and cranks up music according to the mood of the occupants..."

Reed Johnson (DN) "... Walter Mark Hill's production generally hammers Clarvoe's steely dialogue with precision... those of us who enjoy the Theater Company's bare-knuckled esthetics can't afford to miss this play."

Daniel Sikora (Monitor) "DeAngelis, Chenevert, and Pickering give accomplished performances... Melinda Pacha's set design is delightfully sprinkled with the correct pop culture artifacts..."

23rd Season -93/94- Show Dates from Nov 5 to Nov 21, 1993

Title: WOYZECK

Written by Georg Buchner Adapted by David Regal

"An anti-romantic and starkly realistic tragedy of sexual betrayal and murder."

# Performances 13 Where: Earl D.A. Smith Theater

Director: David L. Regal Tech Director: Mark Choinski

Set Designer: Mark Choinski Costume Designer: Melinda Pacha

Light Design: Mark Choinski Drums: David Lentz

A.D. and Stage Manager: Leah Ankey Light Board: Robin Lewis

Prop Crew: Amanda Bernacchi, Cheri Johnson, Heather Landry and  
Del Johnston.

Performers: Arthur J. Beer, Rick Hudson, Cheri Johnson,  
Michael Chenevert, Jennifer Jones, Barbara Leslie Gurley,  
DeTina Norman, Tina Marie De'Loach, Kristopher Walby,  
Chris Berryman, Greg Trzaskoma, Amanda Bernacchi, Bill Malachi,  
Bill Tebo, Dan Glomski, and Del Johnston

Notes: Larry DeVine (DFP) "Supposedly the second-greatest  
23-year-old playwright who ever lived is Georg Buchner, who was  
finishing up his historic drama 'WOYZECK' when he died of typhus in  
1837 in Zurich. WOYZECK was a noble experiment then; it is a noble  
experiment now in a rare revival adapted by David L. Regal for the  
Theater Company.

"As it stands, WOYZECK still is clearly a rare play in 19th  
and 20th Century drama. It was the first play about an underclass  
hero. Woyzeck is the put-upon and humiliated dogsbody who erupts  
and murders his adulterous common-law wife. Honestly acted by a  
cast of 17 on the Theater Company's small stage, that theme is  
clear.

"Young actor Michael Chenevert plays Woyzeck with a building  
passion. He suffers so much indignation. First, his army  
commandant (Rick Hudson) lewdly slobbers over his woman. The wacky  
white army doctor (Arthur Beer) feeds him through a bird cage. A  
handsome drum major (Chris Berryman) seduces the woman and brags  
about it to Woyzeck. All the while, the unseen island drummer  
pounds like the buildup of an expressionist movie sound track.

"It is rewarding to see the Theater Company grant WOYZECK a  
place in its schedule. Maybe not on purpose, they do the old show  
business chore: Leave us wanting more."

23rd Season -93/94- Show Dates from Feb 4 to Feb 20, 1994

Title: TENT MEETING

Written by Larry Larson, Levi Lee, and Rebecca Wackler

# Performances 13 Where: Earl D.A. Smith Theater

Director: Mary F. Bremer Tech Director: Mark Choinski

Set Designer: Melinda Pacha Costume Designer: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Amanda Bernacchi

Light Board: Bill Tebo Sound Board: Del Johnston

Prop Master: Robin Lewis

Performers: David L. Regal as "The Rev Tarbox", Kate Peckham,  
and Kris Walby.

Notes: Reed Johnson (DN) "The low-budget U-D Theater Company has long been kind to the ministry. Despite slender resources, Artistic Director David L. Regal and friends, preach a gospel of artistic risk. Seldom has a production defined their mission better than TENT MEETING, the wickedly funny 9 year old satire that opened Friday night... Darrell, played by Kris Walby with loony pathos..."

Larry DeVine (DFP) "... Peckham and especially the developing Walby in his first sizable role at the Theater Company are good enough that they are not swept aside by Regal's stem winding emoting... Guaranteed, it's the only show this season with a baby that glows in the dark. 'Honey,' says it's mother (Peckham), 'How'd you learn to do that?'"

Eric Pope (Legal News) "The U-D Mercy production benefits from three very good acting performances. It is the perfect vehicle for David Regal to show off his acting prowess as the maniacal preacher who totally dominates his two grown children. Kris Walby is very convincing as his slow-witted and socially unfit son Darrell, who takes turns being victim and tormentor. Kate Peckham gives a very entertaining performance as Becky. Set designing is always a challenge in the cramped quarters of the Smith Theater, and Melinda Pacha has met the challenge with the inside of a house trailer that sums up the squalor of the three character's existence."

23rd Season -93/94- Show Dates from March 11 to March 27, 1994

Title: SIX WOMEN WITH BRAIN DEATH, OR EXPIRING MINDS WANT TO KNOW

Written by: Cheryl Benge, Christy Brandt, Rosanna E. Coppedge,

Valerie Fagan, Ross Freese, Mark Houston,

Sandee Johnson, and Peggy Pharr Wilson.

"A weird, wonderful and wacked out musical revue that welcomes you to a world of tabloid dementia and medea madness."

# Performances 13 Where: Earl D.A. Smith Theater

Director: Yolanda Fleischer Tech Director: Mark Choinski

Music Direction: Drew Placzek Choreography: Wendy Shapero

Set and Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Bill Tebo Light Board: Robin Lewis

Follow Spots: Amanda Bernacchi and Marshall Choinski

Performers: Leah Ankeny, Benita Charles, Kellie D. Evans,

Heather Landry, Kate Peckham, and Miriam Yezbick.

Notes: Reed Johnson (DN) "... a rudely funny, ironically upbeat musical revue about women who love themselves too little and trash TV too much... Kate Peckham has an inspired turn as a game show hostess Baby Ruth... most impressed with Kellie Evans, whose honey-suckle-sweet voice and tambourine-thumping propels the gospel/sci-fi fantasia called 'God Is An Alien.' It's an ideal hymn for a gender - if not an entire generation that feels it must be on the wrong planet."

Larry Devine (DFP) "At the Theater Company, the participants are Miriam Yezbick, Leah Ankey, Benita Charles, Kellie D. Evans, Heather Landry, and the perennial portrayer of precocious teenagers, the wonderful Kate Peckham, seen here in public for the first time wearing lipstick... When it's sharpest, SIX WOMEN weirds out as far as the tabloids... in director Yolanda Fleischer's enthusiastic staging..."

"Watching Heather Landry and Kate Peckham, on stage right, playing with their Ken and Barby dolls was the funniest five minutes of the season..."

23rd Season -93/94- Show Dates from April 22 to May 8, 1994

Title: STEEL MAGNOLIAS

Written by Robert Harling

"This hilarious and touching play is set in Truvy's beauty salon in Chinquapin, Louisiana, where all the ladies who are 'anybody' come to have their hair done."

# Performances 13 Where: Earl D.A. Smith Theater

Director: Arthur Beer Tech Director: Mark Choinski

Set Design: Mark Choinski Costume Design: Molly Jordan

Light Design: Dan Glomski

A.D. and Stage Manager: William H. Tebo V

Light Board: William Tebo Sound Board: Marshall Choinski

Prop Master: Kristopher Walby, David DeAngelis

Performers: Mary F. Bremer as Truvy, Nina Kircher, Kate Peckham, Dorothy Hutton, Robin Lewis, and Blanche Graham.

Notes: Martin F. Kohn (DFP) "The half-dozen actresses do well with their Southern accents and, for the most part, equally well with their characters. As Annelle, Kate Peckham has the most changes to make and (she) handles them well. Robin Lewis is disarming as Shelby, even when she insists her wedding colors are 'blush' and 'bashful' not just pink and pink. As her mother, Mary F. Bremer is the Rock of Gibraltar... Blanche Graham both hoots and IS a hoot as Quiser. Dorothy Hutton, as Clairee, has an obvious affection for her character... (Mark Choinski)'s set is close to perfection. That's real water coming out of those sinks, and the theater itself contributes Louisiana ambience by being oppressively hot."

Reed Johnson (DN) "Arthur J. Beer's very fine production overcomes the aridly sentimental stretches of Harling's perfumed tragic-comedy. If the production has a keystone, it's Mary Bremer's pithy, urbane M'Lynn... Robin Lewis has the exquisite blend of cuteness, smarts and self-possession... Nina Kercher's Truvy projects a cheerful fatalism... (Mark Choinski)'s wonderful set is the best looking carport you'll ever see..."

Daniel Sikora (Monitor) "Truvy's is a living kiosk where the ladies post their emotions..."

24th Season -94/95- Show Dates from Sept 22 to Oct 9, 1994

Title: THE GRAVITY OF HONEY

Written by Bruce E. Rodgers

"A decaying parish and its priest are revitalized by a visiting nightclub singer with a special problem."

# Performances 12 Where: Earl D.A. Smith Theater

Director: David L. Regal Tech Director: Mark Choinski

Set Designer: Melinda Pacha Costumer: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Amanda Bernacchi

Lights: Robin Lewis Musician: Michael Hostettler

Performers: Angelina Fiordellisi and Arthur Beer

Comments: Reed Johnson (DN) "... affords a memorable homecoming for Angelina Fiordellisi, one of the Theater Company's most lauded alumni. Paired with her old mentor, leading man emeritus Arthur Beer, this vital performer serves as a semi-conductor for the playwright's high voltage ambitions... Fiordellisi's has an amazing ability to concentrate her energy into spaces no larger than a pinpoint. Obligated to spend most of Act Two in a wheelchair, she contracts her body while expanding her soul exponentially."

Eric Pope (Legal News) "Once again Arthur Beer delivers a totally convincing portrayal... It is hard to imagine a better performance. Fiordellisi performs at the same high level in a role that requires more range..."

Daniel Sikora (Monitor) "... Fiordellisi returns in a homecoming that shows exceptional accomplishment. This is a dramatic actress with a flair for comedy, a full range of expression, and a pretty good singing voice to boot... Beer's portrayal is crafty and polished..."

Larry DeVine (DFP) "Faith, miracles, and the 1932 Nobel Prize physicist Werner Heisenberg's 'Uncertainty Principle' are just what every compassionate comedy needs, true or false? That is true, if they come accompanied onstage by Angelina Fiordellisi and Arthur Beer... The luminous Fiordellisi and Arthur Beer, in probably the finest performance he's ever given, are so sweet and humanly fallible that Faith with a capital F is thoroughly fascinating."

24rd Season -94/95- Show Dates: October 27 to Nov 13, 1994

Title: ROOMERS

Written by Claudia Allen

"ROOMERS is set in a small town in Michigan on a hot summer evening. This humorous and gentle play concerns a young woman's coming of age and her struggle for sexual identity."

# Performances" 12 Where: Earl D.A. Smith Theater  
Director: Mary F. Bremer Tech Director: Mark Choinski  
Set Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Dan Glomski

A.D. and Stage Manager: William Tebo

Light Board: Ryan Carlson Sound Board: Askia T. Smith

Prop Master: Kelley Phillips

Performers: Jennifer Jones, Leah Ankeny, Cheri Johnson,

Amanda Bernacchi, Edgar Guest, David Jeffrey, and Mary F. Bremer.

Notes: Reed Johnson (DN) "...Ida (Mary F. Bremer) rules this roost with irreverent warmth... in perhaps her best performance on a local stage, lanky Cheri Johnson conveys the sass, mental toughness and constant craving of this strikingly assured girl-woman. We can believe that she and Jennifer Jones'equally self-possessed June are blood kin."

Daniel Sikora (Monitor) "On a front porch as welcoming as any you might remember... Ed (Edgar Guest) possess(es) a keen cynical insight. The author has given him a good share of funny lines... when the play lulls abit, it is brought back to life with Ed's shoor-from-the-hip honesty."

Michelle Scott (LegalNews) "... the acting is solid, and Cheri Johnson as Dinah gives an especially fine performance. Mary Bremer serves as the anchor for the rest of the actors... The set is an excellantly reconstructed re-creation of the front porch of Ida's rooming house... this, combined with the intimate atmospehere of the Theater Company's auditorium make the play very personal..."

From the author, Claudia Allen: "I enjoyed seeing your production of ROOMERS -- Mary and the gang did lovely work, terrific set, good houses... and the two token guys in the play did a great job!"

24th Season -94/95- Show Dates from Dec 1 to Dec 18, 1994

Title: THE DAY ROOM

Written by Don DeLillo

"An intellectual mystery, a metaphysical comedy, and absurdist riddle. Cheerful, often hilariously wicked, it is filled with incisively lunatic commentaries on death, the nature of illness, the hierarchical abuses of power and reality itself."

# Performances 12 Where: Earl D.A. Smith Theater

Director: Arthur Beer Tech Director: Mark Choinski

Set and Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D.: Askia T. Smith Stage Manager: Leah Ankeny

Light Board: Andi Baum Sound Board: Michael DesJardins

Prop Master: Kelley Phillips, David Ross

Performers: Ryan Carlson, Erik L. Baker, Peter Bellanca,

Patrick Caporuscio, Marshall Zweig, Amanda Bernacchi,

Cheri Johnson, Larry Kron, William H. Tebo V., and Robin Lewis.

Notes: Eric Pope (Legal News) "The friendly confines of the Theater Company's stage... provide a perfect venue for "The Day Room."... DeLillo's dialogue is like a high performance engine of 16 valves that hits different funny bones in rapid-fire succession. In a small, intimate theatre, you can hear how the playwright's vision of reality's absurdity hits each listener differently.

"This play proves to be a wonderful vehicle for local attorney Peter Bellanca... in a play where absurdity and insanity are always close at hand, ready to surprise you at the next turn in the conversation, Bellanca's measured delivery serves as an anchor."

Dan Skora (The Monitor) "Peter Bellanca is the glue that keeps the performance within intelligent reach. Crafty and wise, his character would rather converse about something than do it. Cheri Johnson gives an accomplished reading of her two roles. Ryan Carlson is hilarious as a television set. Larry Kron is a doctor who's proof that the MD's put too much starch in their shirts. Pat Caporuscio, Amanda Bernacchi, Erik Baker and William H. Tebo V complete the cast of zanies. "Day Room" is good funny comedy."



24th Season -94/95- Show Dates from Feb 9 to Feb 26, 1995

Title: 5 WOMEN WEARING THE SAME DRESS

Written by Alan Ball

"During an ostentatious wedding reception, five reluctant identically clad bridesmaids hide out in an upstairs bedroom, each with her own reason for avoiding the proceedings below."

# Performances 12 Where: Earl D.A. Smith Theater

Director: Walter Mark Hill Tech Director: Mark Choinski

Scenic Design: Mark Choinski Costume Design: Melinda Pacha

Lighting Design: Dan Glomski Set Dressings: Melinda Pacha

A.D. and Stage Manager: Michelle Murphy Pedenelli

Light Board: Robyn Lipnicki Sound Board: David Ross

Prop Master: David Ross

Performers: Mary Vinette, Emily Haase, Amanda Bernacchi,

Robin Lewis, Maureen Dorrington, and Jim Shanley

Notes: This production drew the largest paying audience of any play performed at the Earl D. A. Smith Theater to this date.

Reviews: Daniel Sikora (Monitor) "For the run of this play, The Theater Company becomes a wonderfully entertaining company of women, with five first-rate professional acting performances. You will laugh, perhaps especially at Mary Vinette's Georgeanne, a woman with more than her share of misconceptions about what it means to love and be loved. And you will be moved by the awareness that something happens along the road that leads from girlhood to womanhood, and that the boogey man proves to be less a formidable opponent than the cynicism and despair that creeps into a heart with the passing of each unrequited love."

\*\* Marty F. Kohn (DFP) "The standout among the cast is Maureen Dorrington, as Mindy, the groom's sister, who happens to be lesbian. Dorrington, who looks like a younger Signorney Weaver, remembers to go on acting when the spotlight is elsewhere. Her character is the most endearing, but Dorrington keeps earning the audience's affection... Ball gets an assist here from director Walter Mark Hill, who has a flair for putting people in close proximity and has made many of these moments. Scenic designer Mark Choinski's upscale Southern bedroom is tastefully inviting, and Melinda Pacha's costumes - or costume to the fifth power - deserve their inclusion in the title."

24th Season -94/95- Show Dates from March 23 to April 9, 1995

Title: LOVE LETTERS

Written by A. R. Gurney

"`LOVE LETTERS' is a truly unique and imaginative theater piece. It is comprised of letters exchanged over a lifetime between two people who grew up together, went their separate ways, but continued to share confidences. As the actors read the letters aloud, the play creates an evocative, frequently funny pair of character studies."

# Performances 10 Where: Earl D.A. Smith Theater

Director: Yolanda Fleischer Tech Director: Mark Choinski

Set Designer: Mark Choinski Costume Designer

A.D. and Stage Manager: Amanda Bernacchi

Light Board: Ryan Carlson Sound Board: Amanda Bernacchi

Performers: Jennifer Jones, Council Cargle, Maureen McDevitt,

David Fox, Laurie V. Logan, John Siebert, Terry Heck,

Lavinia Moyer, Sam Pollak, Robin Lewis, Dan Jacobs, Harry Wetzel,

Miriam Yezbick, Gordon Reinhart, Cathy Cherasaro, Arthur J. Beer,

and Mary F. Bremer.

Note: Because of the untimely death of David Regal's daughter, Geraldine (Chi Chi) Regal in March, 1994 the play originally

scheduled for this period ( ON THE OPEN ROAD ) was postponed until the Spring of 1995.

As a tribute to Chi Chi and David, the theater community of Detroit came together to perform LOVE LETTERS, each in their own way.

25th Season -95/96- Show Dates from Sept 22 to Oct 17, 1995

Title: ALL IN THE TIMING

Written by David Ives

"A series of six one act plays combines wit, intellect, satire, and just plain fun. Time Magazine called it 'theatre that aerobicizes the brain and tickles the heart'. Ives is a mordant comic who has put the play back in playwright."

# Performances 12 Where: Earl D.A. Smith Theater

Director: Arthur J. Beer Tech Director: Mark Choinski

Set and Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Andrea Baum

Lights: Rachael Nardecchia Sound: Emily Haas

Prop Master: David Ross

Performers: Amanda Bernacchi, John Hawkinson, Robyn Lipnicki, Bill Thibault, David Ross, Sarah Smith, Jim Shanley, Ryan Carlson, Kate Peckham, Dan Glomski, and Rob Kolcon.

Comments: Reed Johnson (Detroit Journal) "Ives' string of seven Absurdist vignettes launches the 25th season of the UofD-Mercy Theatre Company: as directed by Arthur J. Beer, it's a singularly appropriate choice. Who'd think that the Theatre Company, a ragtag crew of inspired but underfunded U-D faculty, students and "guest artists," would still be with us in the '90's? Thankfully, the divinity that shapes our ends turns up aces every now and then.

"What keeps Ives' cerebrum from overruling his funny bone is his profound theatrical instinct, his love of give-and-take between actors."

Dan Skora (Detroit Monitor) "Words aren't just important here, they're everything. they are the essential element which enables us to formulate ideas and sets us apart from all the rest of creation. Sounds serious, doesn't it. In this comedy, it is anything but.

"Ryan Carlson has great stage presence and will someday garner roles to equal his talent. Amanda Bernacchi can make even a glib character seem interesting... Kate Peckham fetchingly plays the neophyte come to broaden her horizons. Dan Glomski as the language guru must have had a time of it learning all his lines. This is a sketch you'll want to see again, and is worth, as the saying goes, the price of admission alone."

25rd Season -95/96- Show Dates: October 26 to Nov 12, 1995

Title: MY SISTER IN THIS HOUSE

Written by Wendy Kesselman

"Part psychological study and part thriller, this extraordinary drama, originally produced to acclaim at the Actors Theater of Louisville, is about a celebrated 1930's French murder case."

# Performances: 12 Where: Earl D.A. Smith Theater  
Director: Yolanda Fleischer Tech Director: Mark Choinski

Set and Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Ryan Carlson

Light Board: John Hawkinson Sound Board: Michelle Pedenelli

Prop Master: Ribyn Lipnicki

Performers: Jennifer Jones, Laura Wing, Amanda Bernacchi,  
Emily Haase. Also the voices of John Hawkinson, Jim Shanley,  
and Arthur Beer.

Notes: Dan Skora (DetroitMonitor) "... "My Sister" can be enjoyed for the one memorable performance by Laura Wing. Her is one of those rare times when actor and role are absolutely made for each other. Wings's intensity is perfect for a character whose abilities greatly surpass her social position. She skillfully presents a woman of pride and determination tempered only by a deep seated insecurity over the mother who gave her life.

"And there is a splendid set by Melinda Pacha that stretches the limited confines of the Theatre Company's stage to encompass the whole of an affluent house - foyer, livingroom, kitchen, staircase, and upstairs bedroom - and does it in grand style."

Kenneth Jones (DetroitNews) "... a killer performance by Wing as Christine. She's tight and articulate, completely believable with her crazy mood swings... Wings's strength, flickering vulnerability and emotional undertow make you think of Ibsen's Nora, walking out the door of her own airless home at the end of "A Doll's House." Christine's rebellion in "My Sister"... is more primal and mysterious, proving there are many ways to leave."

Reed Johnson (OaklandPress) "Yolanda Fleischer's taut direction catches you off guard with its sudden vehemence. The mood swings are as deceptively innocuous as the jangling child's music box that can be heard between scene's."

25th Season -95/96- Show Dates from Nov 30 to Dec 17, 1995

Title: THE TIME OF YOUR LIFE

Written by William Saroyan

This Pulitzer Prize-winning play is a "delightful portrayal of a group of bizarre unfortunates who inhabit a San Francisco waterfront saloon."

# Performances 12 Where: Earl D.A. Smith Theater

Director: David Regal

Tech Director: Mark Choinski

Set Design: Mark Choinski

Costume Design: Melinda Pacha

Lighting Design: Dan Glomski

A.D.: Rachael Nardecchia

Stage Manager: Andrea Baum

Light Board: Amanda Bernacchi

Sound Board: Emily Haase

Prop Master: Robyn Lipnicki

Performers: Arthur J. Beer, Mary F. Bremer, Harry Wetzel, Danny Gravec, Bill Tebo, David Ross, Mark Rademacher, Jim Shanley, Ryan Carlson, John Hawkinson, Marvin Belton, Michelle Pedenelli, Laura Wing, Will Young, Rob Kolcon, Joe Hickey, Robyn Lipnicki, Gabrielle Hoard, and Askia Smith.

Notes: Reed Johnson (OaklandPress) "It's hardly surprising to find the... Theater Company hanging out in this motley milieu. Artistic Director David L. Regal grew up in the Bay area, and his fine, atmospheric production reeks of affection and insider authority.

"What's more, Saroyan's salty classic is exactly the kind of ensemble piece that the Theater Company does best. Bolstered by some memorable character parts - particularly Arthur J. Beer's crusty portrait of a tale-spinning Kit Carson - the production surely rates as a high point of the Theater Company's first quarter-century.

"... Wetzel's carefully balanced portrayal avoids lapsing into mannerism by maintaining a playful urgency. So does the production as a whole. We can smell the cigar smoke and sense the revolutionary chatter in the air, wafting through Mark Choinski's excellent set design."

Dan Skora (The Monitor) "The Theater Company's presentation boasts several exceptional performances. Mark Rademacher's finely etched saloon keeper is tough yet compassionate... Will Young is slick, crafty and men spirited as Blick... Ryan Carlson gets the biggest laughs with his first rate interpretation of the passive Dudley R. Bostwick.

25th Season -95/96- Show Dates from Feb 8 to Feb 25, 1996

Title: DRINKING IN AMERICA

Written by Eric Bogosian

"... a gallery of crazy drunks who straddle the social gamut, from a wino lying in the gutter dreaming down the neck of his bottle to a coked-up Hollywood agent so wired he could light up the Hollywood Bowl. What they share is their pathetic need to be 'special.'"

# Performances 12 Where: Earl D.A. Smith Theater

Director: Mary Bremer Tech Director: Mark Choinski

Costume Design: Melinda Pacha Lighting Design: Ryan Carlson

A.D. and Stage Manager: Michelle Pedenelli

Light Board: David Ross Sound Board: Jennifer Fasulo

Prop Master: Robyn Lipnicki Choreography: Andre Chippi Lux

Performers: Rashid Mausi, Will Young, Del Johnston, Lynch Travis, Jim Shanley, Ed Guest, Scott Gizicki, Danny Oravec, John Hawkinson, Tim Alvaro, Ryan Carlson, David Jeffrey, Marvin Belton, Taras Los, Joe Hickey, Askia Smith, Rob Kolcon, and Charles VanHosse.

Notes: Notes: Kenneth Jones (DN) "Bogosian's two-hour collage, nicely underlined by a black wall plastered with liquor posters and ads, is populated by largely unfulfilled, searching characters. They are insiders, outsiders, haves and have-nots, and their common link is an unshakeable desire for drink, status, money, drugs, power or sex: anything that makes them feel right in a wrong world.

"When the good actor John Hawkinson admits his life is terrific - you don't buy it. You listen to what he's not saying, and you hear an echo where his soul should be... Ryan Carlson is startling as the chilling street punk. Great work... Tim Alvaro is dry and funny... Lynch Travis has a fine turn as another street dreamer who sadly fantasizes about women and drink... You appreciate Rob Kolcon's restrained performance... Taras Los is wild and crazy."

Daniel Skora (DetroitMonitor) "Three things save this production, even push it into the category of good theatre. The first is its many exceptional performances. Jim Shanley runs frantically amuck as a lover gone impotent... Will Young is dissolute as the salesman who can't handle his loneliness... The second is director Mary Bremer's ability to achieve maximum affect without overkill... The third is the final skit. Charles VanHoose, in a brilliant interpretation of a born-again preacher, spews hell-fire, brimstone and redemption-with-a-vengeance. His pulpit is a gas-bag of ridicule and condemnation."

25th Season -95/96- Show Dates from April 11 to April 28, 1996

Title: ON THE OPEN ROAD

Written by Steve Tesich

Note: First Theater Company Production in McAuley Auditorium

"Al and Angel are on the open road, fleeing a civil war, pulling a cart loaded with art treasures salvaged from bombed-out churches and museum. Tesich as created a series of pungent, deeply theatrical images for the plight of 'civilized' man, whose cultivation cannot keep his darkest instincts at bay."

# Performances 11 Where: McAuley Auditorium

Director: Yolanda Fleischer

Tech Director: Mark Choinski

Set Designer: Melinda Pacha

Costume Designer: Melinda Pacha

Light Design: Mark Choinski

A.D. and Stage Manager: Amanda Bernacchi

Light Board: Rachael Nardecchia

Sound Board: Emily Haase

Prop Master: Robyn Lipnicki

Stage Crew: Gabe Hoard

Performers: David Regal, Danny Jacobs, Dan Glomski,

Courtney Costello, Kate Mulrooney, William H. Tebo, Ryan Carlson,

and David Ross.

26rd Season -96/97- Show Dates: October 4 to Oct 20, 1996

Title: SLY FOX

Written by Larry Gelbart

"Based on "Volpone", SLY FOX is a story of a scheming miser bent on extracting fortunes from a trio of rich greedy opportunists. Sly, pretending to be on his death bed, leads on the trio, saying he'll name each his sole heir. The extent the trio will go to acquire Sly's fortune knows no bounds."

# Performances: 12 Where: McAuley Theatre

Director: Mary F. Bremer Tech Director: Mark Choinski

Set and Costume Design: Melinda Pacha

Lighting Design: Mark Choinski

A.D. and Stage Manager: Emily Haase

Light Board: Conor Draves Sound Board: Katie Saari

Prop Master: Robyn Lipnicki A.S.M. Rachael Nardecchia

Performers: Arthur J. Beer, Rashid Mausl, Keeqan-Michael Key, Charles VanHoose, Ryan Carlson, Michelle Murphy, Jennifer Fasulo, John Hawkinson, Ed Guest, Will Young, Robyn Lipnicki, David Ross, James Mio, Jeremy Demers, Rob Kolcon, Sherrie McDaniel, Luke Huber, Kean Cronin, and Lauren Guastella.

Notes:



26th Season -96/97- Show Dates from Nov 21 to Dec 8, 1996

Title: BELOW THE BELT

Written by Richard Dresser

"Introduced at the Humana Festival in 1995, BELOW THE BELT is a fiery satire on American business, everyday one-upmanship in a materialistic society, and human helplessness."

# Performances 12 Where: Earl D.A. Smith Theater

Director: Arthur J. Beer Tech Director: Mark Choinski

Set and Costume Design: Melinda Pacha

Lighting Design: Dan Glomski

A.D. and Stage Manager: Laura Wing A.S.M. James Mio

Light Board: Jeremy Demers Sound Board:

Prop Master: Michelle Murphy

Performers: David L. Regal, David Ross, and Ryan Carlson.

Notes: Michigan Premier

26th Season -96/97- Show Dates from Feb 14 to March 2, 1997

Title: HOME FIRES

Written by Jack Heifner

"Set in a Texas boardinghouse during World War II, Nettie Morris and her family have taken in boarders to make ends meet. Comic and tender, Heifner's richly drawn characters portray the poignant joys and sorrows of being a family."

# Performances 12 Where: Earl D.A. Smith Theater

Director: David L. Regal

Tech Director: Mark Choinski

Costume Design: Melinda Pacha

Lighting Design:

A.D. and Stage Manager:

Light Board:

Sound Board:

Prop Master:

Choreography:

Performers:

Notes: Michigan Premier

26th Season -96/97- Show Dates from April 11 to April 27, 1996

Title: GREENSBORO: A REQUIEM

Written by Emily Mann

"An attack by some Ku Klux Klan members and self-styled American Nazis on an anti-Klan rally in a black neighborhood of Greensboro, N.C., on the morning of November 3, 1979. Within a few minutes, five demonstrators were killed and eight wounded. No Klansmen or Nazis were hurt. Though the attackers were identified (on video tape), nobody was ever convicted on criminal charges."

# Performances 10 Where: McAuley Theatre

Director: Yolanda Fleischer Tech Director: Mark Choinski

Set Designer: Melinda Pacha Costume Designer: Melinda Pacha

Light Design: Mark Choinski Tableau Director: Dan Glomski

A.D. and Stage Manager: Bryan Spangler and Lauren Guastella

Light Board: Jennifer Fasulo Sound Board: Sherie McDaniel

Prop Master: Michelle Murphy Follow Spot: Kean Cronin

Performers: Melinda Pacha, Mark Choinski, Lynch Travis, Will Young, Pat Johnson, Laura Wing, Esther Walton, Jennifer Kay Jones, Yvonne DuQue, Keegan-Michael Key, Michelle Murphy, Barbara Young, Marvin Belton, Rashid Mausi, Arthur J. Beer, Greg Olzewski, Robert Kolcon, Patrick Caparuscio, Dan Glomski, Conor Draves, Charisse Morrisette, and Del Johnston

Notes: A Michigan Premier

Kenneth Jones (DN) "Fleischer's custom for solid casting is evident... (Laura) Wing and earthy-rich Will Young are solid in their exchanges... "

Lawrence Devine (DFP) "... GREENSBORO... is a stir-it-up piece of theater that rattles cages in the good old agitprop style of by-gone days... One notes the developing strength of Keegan-Michael Key, an actor who's grown up with this company... Esther Walton (is) almost a Greek chorus; Jennifer Jones as a traumatized bystander. And (Melinda Pacha) as a victim's widow expressing her harrowing sorrow in a scene more transfixing than any headline."

Daniel Skora (Monitor) "What can be found... are several gems among the performances. Yvonne DuQue gives an assured reading... Greg Olzewski is excellent... Arthur Beer has a small but scintillating part... Barbara Young and Marvin Belton are provocative. And Patrick Caparuscio draws one of the most controversial roles..."

APPEBDIX A

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THE THEATER COMPANY  
OF THE  
UNIVERSITY OF DETROIT:  
NON-SCHEDULED PERFORMANCES

APPENDIX A

THEATER COMPANY: Non-Scheduled SHOW ROSTER

Season \_\_\_\_\_ Date (From) Sept 27, 1985 thru Season \_\_\_\_\_

Title: A SLEEP OF PRISONERS

Written by Christopher Fry

"Portrays the hardships of four prisoners-of-war being held in a church."

# Performances ? Where: Trinity Luthern Church

Director: Arthur Beer

Designer \_\_\_\_\_

Builder \_\_\_\_\_

A.D. \_\_\_\_\_

Stage Manager \_\_\_\_\_

Performers: John Lark, Ted Moniak, Robert Wiley, Frank Cody S.J.  
and Arthur Beer.

Comments: Per Arthur Beer: "Sleep is one of the most difficult  
and rewarding plays for both the actors and the audience."

Play was to be done in various churches throughout the area over  
the course of the year. Admission was free with optional  
donation to help defray the cost of production.

APPENDIX A

THEATER COMPANY: non-scheuled SHOW ROSTER:

Season -18TH- Date February 17, 1989

Title: OPEN ADMISSIONS

Written by Shirley Lauro

# Performances 1 Where: Oakland Community College  
Highland Lakes Campus

Director: Jennifer Jones

performers: Rod Johnson and Denise A. Nowak

AND.....

Title: THE INDIAN WANTS THE BRONX

Written By: Isreal Horowitz

# Performaces 1 Where: Oakland Community College  
Highland Lakes Campus

Director: Walter Mark Hill

Performers: Arthur Mellos, Stan Cahill, and Tim Pickering

These plays were produced as part of the "Elegant" art series by the Highland Lakes Fine Arts Committee.

APPENDIX A

THEATER COMPANY: non-scheduled SHOW ROSTER

22nd Season -92/93- Date (From) Feb 20, 1993

Title: VARSITY NEWS 75TH ANNIVERSARY SHOW

Written and adapted by Del Johnston

# Performances 1 Where: Earl D.A. Smith Theater

Director: Lonnie Fleischer Tech Director: Mark Choinski

Set Designer: Mark Choinski Costume Designer:

Lighting Design: Yasmine Jaffri

PERFORMERS: David L. Regal, Greg Trzaskoma, Amy Larion, Heather Landry, Kate Peckham, David DeAngelis, Dan Glomski, Chris Walby, and Robin Lewis.

COMMENTS: The Theater Company was asked to produce a program honoring the Seventy Fifth Anniversary of The Varsity News on the UofD campus. Various former VN writers and editors and friends of... would be coming back for this program. Opening statements were by the current VN editor Chug Abramowitz and former editor Neal Shine.

The production was a series of dramatic readings from famous writers and newspaper people for and about newspapers and the people who write them.

The second act was an adaptation of the old play FRONT PAGE with Greg Trzaskoma and Amy Larion playing the lead roles. A copy of the script is in the University Archives. The presentation was well received!

APPENDIX A

THEATER COMPANY: non-scheduled SHOW ROSTER

24th Season -94/95- Date on October 15, 1994

Title: THE GUESTS OF THE NATION

Written and adapted by Del Johnston

From a short story by Frank O'Connor

1 Performance Where: Science Lecture Hall - Outer Drive  
Campus

Director: Del Johnston Tech Director: Mark Choinski

Set Designer: Del Johnston

Lighting Design: Dan Glomski

A.D. and Stage Manager: Eric

Light Operator: Dan Glomski Sound Operator: Eric

PERFORMERS: Mary Lou Johnston, Keith Prusak, Bill Mckenzie,  
Mike Megerian, Ryan Carlson, and Del Johnston

COMMENTS: Del Johnston of the Theater Company was asked by Dean William Lowe, A&S, to write and produce a program for the regional convention of the American Conference of Irish Studies being held at the University of Detroit-Mercy, October 14-15, 1994.

A copy of the script is in the University Archives.

The presentation was well recieved!



APPENDIX B

NATIONAL AWARDS AND CITATIONS

Season 2 -72/73-

THE COMEDY OF ERRORS

Won: Regional Winner  
American College Theater Festival

Season 5: -75/76-

THE ME NOBODY KNOWS

Won: National Winner  
American College Theater Festival  
Lincoln Center  
Washington, D.C.

Season 7 -77/78-

THE BRIG

National Winner  
American College Theater Festival  
Lincoln Center  
Washington, D.C.

Season 9 -79/80-

Angelina Fiordellisi WON: Irene Ryan Award for Excellence  
Best Actor

Marcus Neville WON: Irene Ryan Award for Excellence  
Best Partner

Season 13 -83/84-

PHILEMON: WON: Regional Winner  
American College Theater Festival

Season

Mary Bremer Won: Irene Ryan Award for  
Excellance Second Place

Season 17 -87/88-

Arthur J. Beer: WON: THE GESU AWARD  
National Playwriting Award  
for his original script:

MALICE AFORETHOUGHT: THE SWEET TRIALS

APPENDIX B

THEATER COMPANY: SHOW ROSTER

Beginning with the 1979/1980 Season, Larry DeVine, the Theater Critic for The Detroit Free Press, published nominations for, and winners in, the various categories for Excellence in Theater in the Detroit area for that theater season.

The following are a list of Free Press awards won by The Theater Company's plays, personnel, and graduates.

SEASON 9 -79/80-

Angelina Fiordellisi

Won: Best Actress  
PRIVATE LIVES; The Theater Company

Marcus Neville

Nominated: Best Supporting Actors  
AMERICAN BUFFALO: The Theater Company

Angelina Fiordellisi

Won: James Kisicki Award  
Outstanding Work in a Repertory Company

AMERICAN BUFFALO

Nominated: Best Play

LIGHT UP THE SKY

Nominated: Best Play

Arthur Beer

Nominated: Best Actor  
AMERICAN BUFFALO; The Theater Co.

David Regal

Nominated: Best Actor  
AMERICAN BUFFALO; The Theater Co.

SEASON 10 -80/81-

DEVOUR THE SNOW

Nominated: Best Play

Harry Wetzel

Nominated: Best Supporting Actor  
BUTLEY; The Theater Company

Angelina Fiordellisi

Nominated: Best Actress  
THE EFFECT OF GAMMA...; The Theater Co.

Arthur Beer

Nominated: Best Actor  
DEVOUR THE SNOW; The Theater Company

Susann Brinkley

Nominated: Best Director  
DEVOUR THE SNOW; The Theater Company

APPENDIX B

SEASON 11

-81/82-

Earl D.A. Smith	Nominated:	Best Actor
	HOME:	The Theater Company
HOME	Nominated:	Best Play
Arthur Beer	Nominated:	Best Supporting Actor
	TERRA NOVA:	The Theater Company
David Regal	Nominated:	Best Supporting Actor
	A MAN FOR ALL SEASONS:	Meadowbrook
LADY FROM DUBUQUE	Nominated:	Best Play
Amy Yasbeck	Nominated:	Best Actress
	LADY FROM DUBUQUE:	The Theater Company

SEASON 12

-82/83-

Arthur Beer	Nominated:	Best Actor
	WALTZ OF THE TOREADORS:	The Theater Co.
David Regal	Nominated:	Best Actor
	TALLEY'S FOLLY:	Meadowbrook
WISE CHILD	Nominated:	Fiasco of the Year
	Detroit Free Press	

SEASON 13

-83/84-

PHILEMON:	Won:	Best Play
Earl D.A. Smith	Nominated:	Best Actor
	PHILEMON:	The Theater Company
David Regal	Won:	Best Director
	COME BACK TO...:	The Theater Company
David Regal	Nominated:	Best Actor
	MASS APPREAL:	The Theater Company
Arthur Beer	Nominated:	Best Actor
	TARTUFFE:	The Theater Company
Mary Bremer	Won:	James Kisicki Award

APPENDIX B

(Season 13-cont)

Hamid Dana	Nominated:	Best Actor
		GIN GAMES; The State Fair Theater
Mary Bremer	Nominated:	Best Actress
		DO YOU KNOW THE IBO; DIA
Mary Bremer	Nominated:	Best Supporting Actress
		COME BACK...; The Theater Company
Irene Schweyer	Nominated:	Best Supporting Actress
		MADONNA OF THE POWDER ROOM, Actors Alliance

SEASON 14

-84/85-

TALKING WITH	Won:	Best Play
David Regal	Won:	Best Director
		TALKING WITH; The Theater Company
Shirley Benyas	Co-winner	Best Actress
		WHAT I DID LAST SUMMER; The Theater Co.
Mary Bremer	Co-winner	Best Actress
		WHAT I DID LAST SUMMER; The Theater Co. Detroit Free Press

SEASON 15

-85/86- Initial Ceremony - Held at  
The Traffic Jam

Chris Darga	Nominated	Best Supporting Actor
		ACCIDENTAL DEATH OF...; The Theater Co
HOLY GHOST	Nominated:	Best Play
Arthur Beer	Nominated:	Best Actor
		HOLY GHOST; The Theater Company
WHO'S AFRAID OF VIRGINA WOLF	Won:	Best Play
Arthur Beer	Won:	Best Director
		WHO'S AFRAID OF... ; THE Theater Company
David Regal	Won:	Best Actor
		WHO'S AFRAID OF...; The Theater Company

## SEASON 16:

-86/87-

Ted Moniak	Nominated:	Best Supporting Actor	
		ON THE VERGE; The Theater Company	
Earl D.A. Smith	Won:	LEE HILLS AWARD	
		"For Distinguished Achievement."	Lifetime
Arthur Beer	Nominated:	Best Actor	
		FOXFIRE; Meadowbrook	
David Regal	Nominated:	Best Director	
		BACK IN THE WORLD; The Attic	

## SEASON 17

-87/88-

Mark Choinski	Won:	Best Designer	
		CRADLE SONG, WILD HONEY, THE FOREIGNER	
Robert Grossman	Won:	Best Actor	
		ORPHANS; The Theater Company	
OPHANS	Nominated:	Best Play	
Mary Bremer	Nominated:	Best Director	
		ORPHANS; The Theater Company	
Lonnie Fleischer	Nominated:	Best Actress	
		WILD HONEY; The Theater Company	
Tim Pickering	Nominated:	Best Supporting Actor	
		ORPHANS; The Theater Company	
Arthur Beer	Nominated:	Best Actor	
		MALICE AFORETHOUGHT; The Theater	
Company			
Andree' Chippi	Nominated:	Best Supporting Actress	
		CRADLE SONG; The Theater Company	
Miriam Yezbick	Nominated:	Best Supporting Actress	
		WILD HONEY; The Theater Company	
Rick Frederick	Nominated:	Best Supporting Actor	
		THE FOREIGNER; The Theater Company	

APPENDIX B

SEASON 18 -88/89-

Miriam Yezbick Nominated: Best Actress  
TWO; The Theater Company

Yolanda Fleischer Nominated: Best Director  
TWO; The Theater Company

Jennifer Jones Nominated: Best Supporting Actress  
TOTAL ABANDON; The Theater Company

Rick Frederick Nominated: Best Supporting Actor  
ENTER LAUGHING, The Theater Company

Mary F. Bremer Won: Best Actress  
STRANGE SNOW, The Theater Company

Nominated: Best Actor  
TWO, The Theater Company

SEASON 19 -89/90-

Jennifer Jones: Won: Best Actress  
FENCES; The Detroit Rep

Arthur Beer: Won: Best Actor  
A WALK IN THE WOODS; Meadowbrooke

Rick Frederick: Won: Best Supporting Actor  
TALK RADIO; The Theater Company  
Won: James Kisicki Award

Melinda Pacha Nominated: Best Design  
T BONE N WEASEL; The Theater Company

Patricia Thompson: Nominated: Best Supporting Actress  
A DIFFERENT MOON; The Theater Company

Miriam Yezbick: Nominated: Best Actress  
THE LAST RESORT; JET

Mary Bremer: Nominated: Best Director  
TALK RADIO; The Theater Company

David L. Regal Nominated: Best Actor  
TALK RADIO; The Theater Company

Yolanda Fleischer Nominated: Best Director  
T BONE N WEASEL; The Theater Company

T BONE N WEASEL Nominated: Best Play

APPENDIX B

SEASON 20

-90/91-

VITAL SIGNS	Won:	Best Play
David Regal	Won:	Best Director
	VITAL SIGNS;	The Theater Company
David Regal	Nominated:	Best Actor
	BELLY OF THE BEAST;	The Theater Company
Arthur Beer	Nominated:	Best Actor
	TWO BY TWO;	The Theater Company

SEASON 21

-91/92-

David Fox	Won:	Best Actor
	SPEED OF DARKENSS;	The Theater Company
Jennifer Jones	Won:	Best Supporting Actress
	Criminal Hearts;	The Theater Company
David L. Regal	Won:	Lee Hills Award
	Distinguished Career Service	
Tim Pickering	Won:	James Kisicki Award
	Versitility in ensemble work	
SPEED OF DARKENSS	Nominated:	Best Play
Yolanda Fleischer	Nominated:	Best Director
	THE SPEED OF DARKNESS;	The Theater Co
David L. Regal	Nominated:	Best Actor
	THE SPEED OF DARKNESS;	The Theater Co
Arthur J. Beer	Nominated:	Best Actor
	LLOYD'S PRAYER;	The Theater Company
David L. Regal	Nominated:	Best Director
	CRIMINAL HEARTS;	The Theater Company
Harry Wetzel	Nominated:	Best Actor
	OTHER PEOPLE'S MONEY;	Detroit Rep
Andree Chippi	Nominated:	Best Actress
	THE MISANTHROPE;	The Attic Theater
Kathy Cherasaro	Nominated:	Best Supporting Actress
	BEIRUT; 1515 Broadway	

APPENDIX B

SEASON 22                      -92/93-      Award Ceremony at The Gem Theater

Warren Reinecker	Won:	Best Actor
		THE DRESSER; The Theater Company
THE DRESSER	Nominated:	Best Play
David L. Regal	Nominated:	Best Director
		THE DRESSER; The Theater Company
A HERO AN'T NOTHIN BUT A SANDWICH	Nominated:	Best Play
Sukanah Delaney	Nominated:	Best Supporting Actress
		A HERO AIN'T...; The Theater Company
Mary F. Bremer	Nominated:	Best Director
		A HERO AIN'T...; The Theater Company
David L. Regal	Nominated:	Best Supporting Actor
		THE WHITE ROSE; The Theater Company
Arthur J. Beer	Nominated:	Best Actor
		LOVE AND ANGER; The Attic Theater
Kate Peckham	Nominated:	Best Actress
		THE GOOD TIMES ARE KILLING ME; The
Attic		
Kathy Cherasaro	Nominated:	Best Actress
		OUR COUNTRY'S GOOD; The Attic



APPENDIX B

OTHER AWARDS / CITATIONS

Season 14

-84/85-

Shirley Benyas	Won:	Best Actress WHAT I DID LAST SUMMER; The Theater Co. Detroit News
Mary Bremer	Won:	Actress of the Year Detroit News
Melinda Pacha	Won:	Designer of the Year Detroit News
The Theater Company Award	Won:	Most Exciting Season Detroit News
Arhtur Beer Company	Won:	Best Actor CONCERNING POOR B.B.; The Theater Detroit News
Jan Radcliffe	Won:	Golden Nugget Award TALKING WITH; The Theater Company Detroit News
Liz Swifler	Won:	Golden Nugget Award TALKING WITH; The Theater Company Detroit News
Monica Deeter	Won:	Golden Nugget Award TALKING WITH; The Theater Company Detroit News
Maggie Wysocki	Won:	Golden Nugget Award TALKING WITH; The Theater Company Detroit News
Anita Barone	Won:	Golden Nugget Award TALKING WITH; The Theater Company Detroit News

APPENDIX F: OTHER AWARDS - THE THEATER COMPANY

Season 15                   -85/86-

David Regal                Won:                Best Actor  
                              WHO'S AFRAID... : The Theater Company  
                              Detroit Monthly

David Regal                Won:                Special Recognition  
                              Wayne State University Achievement Award

Season 18                   -88/89-

Miriam Yezbick            Nominated:        Best Actress  
                              TWO; The Theater Company  
                              The Detroit News

LILY DALE                 Nominated:        Best Play  
                              Detroit News

STRANGE SNOW             Nominated:        Best Play  
                              Best Ensemble  
                              The Detroit News

Mary F. Bremer            Nominated:        Best Actress  
                              STRANGE SNOW, The Theater Company  
                              The Detroit News

Arthur J. Beer            Nominated:        Best director  
                              STRANGE SNOW, The Theater Company  
                              The Detroit News

Nominated:        Best Actor  
                              TWO, The Theater Company  
                              The Detroit News

David Regal                Nominated:        Best Actor  
                              STRANGE SNOW, The Theater Company  
                              The Detroit News

Robert Grossman          Nominated:        Best Actor  
                              STRANGE SNOW, The Theater Company  
                              The Detroit News

The Theater Company      Nominated:        Best Theater  
                              Detroit News

APPENDIX F: OTHER AWARDS - THE THEATER COMPANY

THEATER COMPANY LOCATIONS  
1971 - 1995

Season

		The Theater (Marygrove)	Theater 100 (Shiple)	Robeson (N.W.A.C.)	Studio x (Archetecture) (Earl D.A.Smith *)
1	1972	x			
2	72-73	x			
3	73-74	x			
4	74-75	x			
5	75-76	x			
6	76-77	x			
7	77-78	x	x		
8	78-79	x	x		
9	79-80		x	x	
10	80-81	x	x		
11	81-82	x	x		
12	82-83	x	x		
13	83-84	x	x		
14	84-85	x			x
15	85-86	x			x
16	86-87	x			x
17	87-88	x			*
18	88-89				*
19	89-90				*
20	90-91				*
21	91-92				*
22	92-93				*
23	93-94				*
24	94-95				*
25	95-96				*

Directors:

Dr. James Rodgers 1964-1974  
 Dominic Missimi 1974-1976  
 David Regal 1976-Present

Current Staff

David Regal 1970 - Present  
 Arthur Beer 1975-1976 - Present  
 Mark Choinski 1979-1980 - Present  
 Melinda Pacha 1981-1982 - Present  
 Yolanda Fleischer 1986-1987 - Present