

Wednesday, October 16, 2002

Meadow Brook Theatre raises online curtain

Theatre lovers can get the latest information about **Meadow Brook Theatre** (MBT) through its completely revamped and updated Web site.

"People from around the world have logged onto our Web site," says Debra L. Wicks, artistic director for MBT. "We've had more than 100,000 hits from people as far away as Sao Paolo, Johannesburg and Kuala Lumpur."

The Web site provides extensive information and benefits about MBT, including links for each play and study guides for teachers. The site also offers a "News Room" providing journalists press releases and high-resolution photographs of upcoming productions and artists for download and publication.

Also included on the Web site are maps and driving instructions to the theatre, seating charts, detailed performance schedules and prices, as well as information and links to nearby restaurants for dining before or after each show.

In the near future, online tickets also will be available.

MBT's 2002-2003 season kicked off Oct. 16 with Agatha Christie's "Witness for the Prosecution."

"Tickets sales for both subscribers and educators are strong this year. We're on track to show a 10 percent increase in subscriptions," Wicks said. "Reservations for student programs have grown 50 percent."

Other productions scheduled for this season include the Shaw Festival's production of "Candida," Larry Shue's uproarious comedy "The Foreigner," Frederick Knott's suspense thriller "Wait Until Dark" and the Great Lakes premiere of Dan Goggin's newest "Nunsense" comedy, "Meshuggah-Nuns." MBT also will present the beloved holiday classic, Charles Dickens' "A Christmas Carol," adapted by Charles Nolte.

Individual tickets and series subscriptions are available through the MBT box office at (248) 377-3300, Mondays - Saturdays from 10 a.m. to 6 p.m. Student rush tickets are available for \$7 the day of the performance.

MBT is supported by the Michigan Council for Arts and Cultural Affairs, a partner agency of the National Endowment for the Arts.

SUMMARY

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