

Ann Arbor Civic Theatre Mainstage Productions
the 1990 Pulitzer Prize winner

THE PIANO LESSON

BY AUGUST WILSON
DIRECTED BY SIMON HA



Wed-Fri Jan 11-13 at 8 pm
Sat Jan 14 at 2 pm & 8 pm
at Mendelssohn Theater
in the Michigan League
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Words from the Playwright

"I saw a painting by Romare Bearden called **The Piano Lesson**", Mr. Wilson says, putting out cigarette No. 2. "I was working on **Joe Turner** at the time and as soon as I saw the painting I said to myself, 'OK, that's the next one.' It was a painting of a young girl at the piano, with a woman standing behind her who seems to be admonishing her to learn her scales. So I got the idea from the painting that there would be a woman and a little girl in the play. And I thought that the woman would be a character who was trying to acquire a sense of self-worth by denying her past. And I felt that she couldn't do that. She had to confront the past, in the person of her brother, who was going to sweep through the house like a tornado coming from the south, bringing the past with him."

When it came to the piano, "I knew there was a story behind it," Mr. Wilson says. "What I didn't know was what was carved. And as I wrote, everything sort of came together. It was the idea of linkage. It provided a linkage to the past, to Africa, to who those people are. And then the question became, What do you do with your legacy? How do you best put it to use?"

Excerpt from interview of August Wilson
by Mervyn Rothstein
New York Times, 15 April 1990

"Memory always has only one tense: the present."

Jan Kott, Polish essayist and theater critic in "Still Alive"

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Avery	Parris Z. Moore
Berniece	Lakeisha Raquel Harrison
Boy Willie	Damon Gupton
Doaker	Wallace Bridges
Grace	Erin Williams
Lymon	Romel Williams
Maretha	Venice Jones
Wining Boy	Dock Riley, Jr.

The Staff

Director	Simon Ha
Assistant Director	Barbara Wells
Co-Producer	Erica Dutton
Co-Producer	Markus Wischmeyer
Stage Manager	Dana Buck
Assistant Stage Manager	Joy Dennis
Set Designer	Pegeen McGhan
Set Builder	Jim Barnes
Lighting Designer	Thom Johnson
Properties	N. Renuka Uthappa
Costumer	Debbie Korastinsky
Assistant Costumer	Cheryl Berteel
Make-up and Hair Designer	Rosemarie Rothe
Poster Design	Pegeen McGhan Markus Wischmeyer

The Crew

Run Crew

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About the Cast

WALLACE BRIDGES (Doaker) is an assistant professor of Communication and Theatre Arts at EMU. His theatrical experience spans to virtually every area of the art form. He has a Bachelor of Arts degree in Speech and Drama and a Masters of Fine Arts in Directing at EMU. He recently directed TO KILL A MOCKINGBIRD and ZOOMAN AND THE SIGN and is scheduled to direct THE BLACK AMERICAN DREAM in March. He has performed in a variety of roles in community and university theatres. Among these are Private Wilkie in A SOLDIER'S PLAY at AACT, Walter Lee in A RAISIN IN THE SUN, Hoke in DRIVING MISS DAISY, Lucien in THE BOYS NEXT DOOR and Sam in MASTER HAROLD AND THE BOYS.

DAMON GUPTON (Boy Willie) is a music student at the U of M School of Music. He graduated in May with a Bachelor's degree in Music Education. He made his AACT debut as Captain Davenport in A SOLDIER'S PLAY and most recently conducted the orchestra for SOUTH PACIFIC. Damon has also acted in U of M Mainstage and Basement Arts Productions.

LAKEISHA RAQUEL HARRISON (Berniece) is a graduating senior at UM with a BFA in Theatre Performance and a BA in Psychology. Her most recent performance for University Productions was as Thenjwe Bona in BORN IN THE R.S.A. directed by Dr. Renee Simmons. This is Lakeisha's second show with AACT. She played Ash Boswell in ZOOMAN AND THE SIGN, directed by Wallace Bridges. Lakeisha is excited to be back with AACT.

VENICE JONES (Maretha) is a 6th grader at Slauson Intermediate School where she is an A/B student. She is also a conflict manager at school and helps other young people resolve their disputes. Venice has been active in dance contests, talent shows, modeling, singing and elementary school plays. She recently played Jayla in GOD IS WATCHING YOU. She wants to finish school and go on to college and major in Dramatics and Computer Science.

PARRIS Z. MOORE (Avery) is a native Philadelphian, who came to Ann Arbor to sample its artistic venues. He is interested in moving from journalistic pursuits to theatrical expression. This is his first time appearing on stage. His previous experience is in film, television and print work. Parris is presently producing a show at Ann Arbor Cable Access called the AA Scene, a music video variety show, show casting local talent intermixed with professional videos.

DOCK RILEY, JR. (Wining Boy) previously was Tom Robinson in TO KILL A MOCKINGBIRD and Gabriel in FENCES, another play by August Wilson. He has also been in MASTER HAROLD AND THE BOYS and WEST SIDE STORY. Dock is also a member of Workers Lives, Workers Story and Common Ground Theatre. He has danced with a Congolese Dance Troupe for 5 years.

ERIN WILLIAMS (Grace) is a junior at Greenhills High School where she has been involved in both MUSIC MAN as a featured singer and dancer and TEACH ME HOW TO CRY (Mrs. Robinson). She hopes to attend either Georgetown or Stanford in the fall of '96 and has narrowed her choices of majors to pre-law, engineering or history.

ROMEL WILLIAMS (Lymon) is a graduating senior majoring in Psychology and Communications at U of M. Previously, Romel has appeared in AACT's ZOOMAN AND THE SIGN as Zooman, A SOLDIER'S PLAY as CJ and The Tinman in THE WIZ for Kuumba Players at the U of M. This is Romel's first August Wilson play and he sends a personal thanks to AACT for the wonderful experience.

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JIM BARNES (Set Builder) currently is Chair of Scene Shop Committee and is active in many AACT productions as Set Builder. He also was in the ensemble of Much Ado About Nothing in 1994. When not sawing, hammering, pounding nails or building, Jim loves to golf and square dance.

CHERYL BERTEEL (Assistant Costumer) has designed for other AACT productions such as HARVEY and THE CRUCIBLE. She has also done set construction, program, box office and last but not least she performed in SOUND OF MUSIC and WITNESS FOR THE PROSECUTION.

DANA BUCK (Stage Manager) has worked for AACT in the past 10 years as actor, director, technician and stage manager. He has appeared in BULLSHOT CRUMMOND and as Richard the Lion Hearted in LION IN WINTER. He directed JACQUES BREL and A DAY IN THE DEATH OF JOE EGG. When not doing theatre, Dana is exhibit designer at Kelsey Museum of Archaeology.

JOY DENNIS (Assistant Stage Manager) has been active in several local theatre groups since moving to Ann Arbor 4 years ago. For AACT, she directed LEND ME A TENOR, designed costumes for CANDIDA, appeared in SPOON RIVER ANTHOLOGY, co-produced SOUTH PACIFIC and currently serves as chairperson of '95-'96 Main Stage Play Selection Committee.

ERICA DUTTON (Co-Producer) was previously stage manager for FENCES and DUET FOR ONE for AACT. She has also performed in GIN at Trueblood, A DAY IN THE DEATH OF JOE EGG, WOYZECK, and MAME at AACT and QUARTET and JACQUES AND HIS MASTER at The Performance Network.

SIMON HA (Director) is a co-recipient of the Best Director, Drama, awarded by Ann Arbor News in 1993 for YANKEE DAWG YOU DIE by Philip Kan Gotanda. His production of I'M NOT RAPPAPORT by Herb Gardner was voted the Best Production, Drama, 1990-91 by the AACT Membership. Recent directing credits include Heiner Muller's QUARTET in 1993; August Wilson's FENCES in 1992; Tom Kempinski's DUET FOR ONE in 1991; Milan Kundera's JACQUES AND HIS MASTER in 1990; Terrence McNally's FRANKIE AND JOHNNY IN THE CLAIRE DE LUNE in 1990 and Georg Buchner's WOYZECK in 1989.

THOM JOHNSON (Lighting Designer) has lived his AACT life both behind and in front of the lights. He last worked with Simon Ha on DUET FOR ONE. He has designed lights this past year for A SOLDIER'S PLAY, DEATHTRAP, BLOOD WEDDING, ZOOMAN AND THE SIGN, SEASCAPE and CAT ON A HOT TIN ROOF. In his life outside of theatre, he works for a living, smokes an occasional cigar, and does not jog.

DEBBIE KORASTINSKY (Costume Designer) most recently designed SOUTH PACIFIC and WEST SIDE STORY for AACT where she is also costume shop supervisor. Her next production at AACT will be PRIVATE LIVES in the spring of 1995. Debbie has been costume designer for September Productions, Children's Theatre and Trinity House. She graduated from Roger Williams University in Rhode Island with a BFA Technical Theatre Design: Costume. She did an internship with Yale Repertory Theatre/School of Drama Costume Shop and a semester of study in London, England.

PEGEEN MCGHAN (Set Designer) received her BFA in Fine Arts and BA in drama from U of M. She has been involved in several productions with the RC Players in different capacities. She was co-set designer for MUCH ADO ABOUT NOTHING and set designer for SUMMER SHARE. She graduated 2 years ago and is currently working for the UM Department of Neurology.

ROSEMARIE ROTHE (Make-up and Hair Designer), better known as the "Makeup Wizard" enjoys making people look young, old, glamorous and gruesome. She also has the talents of making people appear to have long hair, short hair or even a "full" head of hair. Rosemarie is often asked, "How did you get involved in doing makeup for AACT?" Her answer, "I showed up at the theater 12 years ago and said I want to get involved and here I am still involved, enjoying (almost) every minute of it."

N. RENUKA UTHAPPA (Props) previously worked on props for YANKEE DAWG YOU DIE at the Performance Network and at UM RC Auditorium. She is a housing activist and teaches at EMU.

BARBARA WELLS (Assistant Director) was assistant director for SPOON RIVER ANTHOLOGY. She is most often involved in set design and construction. She designed the set for FOXFIRE which received Best Set '91-'92 and co-designed with Bob Seeman MORNINGS AT SEVEN which received Best Set, '92-'93. She has been active in set construction, costume design, costume construction, props and stage manager.

MARKUS WISCHMEYER (Co-Producer) appeared as Lt. Byrd in AACT's A SOLDIER'S PLAY last summer. Still on a sabbatical from New York City, he has performed in over 30 films (mostly unknown and unseen), off-off Broadway, in a few commercials, a bit of TV and has danced for Hanya Holm, Pilobolus, Pooh Kaye, himself and others. This is his first foray into production.

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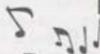
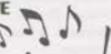
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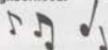
While hundreds of Civic Theatre volunteers focus their creative energies to bring you more than 85 fine performances this year alone, we must also work together to collect all the "Pennies From Heaven" needed to meet our new facility's long-term financial needs and ensure that we can continue to bring quality theatre to the community.

We invite you to participate and make a difference. We all have loose change in our pockets at the end of the day. Please join us in our "Pennies From Heaven" program by choosing any receptacle you have at home and dropping your pennies, nickels, dimes, quarters and, of course, dollars into it each day. Or, for your convenience, you can visit the Civic Theatre business office and receive a special "Pennies From Heaven" carton.

Every amount adds up! By setting aside a few cents each day, we can accumulate enough gifts to help meet the long term financial needs of our facility.

If you prefer, simply write a check as you and many others have done in the past — annually, semi-annually, monthly, or with whatever schedule is most convenient for you. The important thing to remember is that we need your continued support. Our combined gifts will make a difference.

When your receptacle is full, stop by the Civic Theatre business office and empty it so that you can use it again. Bring your carton at any time — the next time you visit Civic Theatre to volunteer, to see a performance, or when you are driving through the neighborhood.

 **TRADE THEM IN FOR A PACKAGE OF SUNSHINE AND FLOWERS** 

As our special thank you for your participation, please drop by the Civic Theatre business office and collect your copy of Judy Dow Alexander's new recording. You may choose between a cassette tape and a CD. In addition, when you return your full receptacle, you will receive a special Civic Theatre supporter button and you will have an opportunity to enter your name in a drawing. Should you have any questions, please call the Director of Development at (313) 971-0605.

Thank you for attending this evening's performance, and for sharing the magic of live theatre with us, and thank you for your contributions, attendance, energy, enthusiasm, and ideas!

CAPITAL CAMPAIGN

The Ann Arbor Civic Theatre would like to extend a warm thank you to the hundreds of businesses, foundations and individuals listed below who have made generous contributions to our "Pick A Pocket" Capital Campaign.

The Campaign will end on December 31, 1994. For information about how your name can be included in this noteworthy list, please call the Director of Development at (313) 971-0605.

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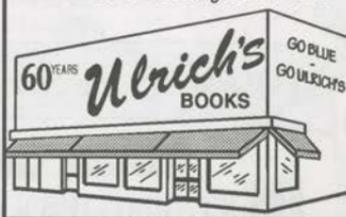
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