

Ann Arbor Civic Theatre
presents

Tony Kushner's
Angels in America

Part One: Millennium Approaches

Directed by Melissa E. Johnson



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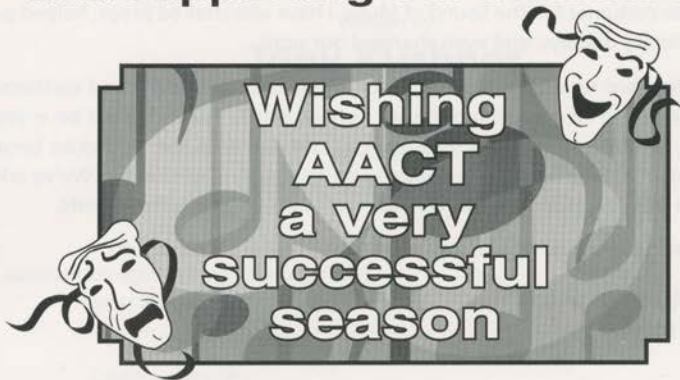
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Hello and welcome...

...to another wonderful season at Ann Arbor Civic Theatre. My name is Cheryl Berteel and I am the new President of AACT. You might have seen my name in the program as co-chairing for costumes for *The Sound of Music*. I have also chaired props, helped paint sets, put up library displays, and even changed our sign!

I'm looking forward to a great season full of music, drama, comedy and excitement! We've been working to make things better here at AACT. You should all be enjoying our new red theatre seats. And it may seem a little darker in the Playhouse because we've painted our stage black—the better to enjoy the thrill of theatre! We've added café tables in our concession area as well for you to enjoy your refreshments.

I hope you are entertained by our play and thank you for your support!

Cheryl Berteel
President

Dear Patron:

Ann Arbor Civic Theatre is proud to present you with our 70th Anniversary Season. Our season breaks plenty of new ground this year. We are performing powerful award-winning shows that are new to Civic, such as Edward Albee's *Three Tall Women* and Wendy Wasserstein's *The Heidi Chronicles*. AACT is fortunate to bring the Michigan premiere of the marathon dance musical *Steel Pier* to you. Our Premiere Studio series features two exciting new works by Michigan playwrights: *Brave New World Revisited*, *Revisited* and CTAM award winner *813: American Fiction*. As we enter our eighth decade of entertaining southeast Michigan, Civic is proud to both keep up our traditions of excellence while innovating as well.

As a relative newcomer to Civic, I am constantly amazed by the talent, energy, and enthusiasm that our volunteers bring. I would encourage each and every one of you to consider volunteering, onstage or off. (Volunteer forms can be filled out and dropped off in the gallery.) Whether singing showtunes, taking tickets or painting platforms, the pride that comes with working a Civic production is second to none.

I welcome your feedback as I and my staff work to make this year truly "One Singular Season." Thank you once again for your continued support.

Sincerely,

Mark Patrick
Executive Director

Ann Arbor Civic Theatre

Opening night December 2, 1999 at the Playhouse

Angels in America

Part One: Millennium Approaches

Written by

Tony Kushner

Directed by

Melissa E. Johnson

Assistant Director & Stage Manager

Timo Anderson

Props

**Chris Starkey
Dave Wright**

Costume Design

Kathleen Carew LaFlamme

Wigs

Rosemarie Rothe

Scenic Design

**Melissa E. Johnson
Kevin Brewer**

Music Selected and Performed by

Richard Lee Sparks

Lighting Design

Mike Limmer

Backstage Crew

**Rachel Francisco
David Hawley
Cara Johnson
Amanda Diaz**

Sound Design

Robert Farra

Special Thanks to

**Mitchell Home Medical, Tracey Komarmy, Sean Heslin, Tiff Crutchfield,
Jon Hoban, Patsy Morita, Glen Massey, Sandy Walke and Chuck Griffin**

Produced by special arrangement with Broadway Play Publishing, Inc., New York, NY

Cast

Hannah Porter Pitt, Rabbi Isidor Chemelwitz, Henry, Ethel Rosenberg	Amy L. Kullenberg
Roy M. Cohn, Prior 2	Daniel Kitowski
Joseph Porter Pitt, Prior 1, The Eskimo	Richard Lee Sparks
Harper Amaty Pitt, Martin Heller	Ericka Schroth
Louis Ironson	Kevin Binkley
Prior Walter, The Man in the Park	Chris J. O'Brien
Belize, Mr. Lies	Rick Antony
The Angel, The Voice, Emily, Sister Ella Chapter, The Woman in the South Bronx	Lauren Spodarek

Acknowledgements

Henry Gold and Alan Kantor: Consultation on Hebrew and Yiddish pronunciation and translation... also explanation on the practices of Judiasm

Kevin Brewer: Emotional support, sound-board, and all the pre-planning.

Glen Massey, Sandy Walke, Chuck Griffin: General running around, building, and extras.

Amy Kullenberg: Keeping me sane and going above and beyond the call of duty on many occasions

John Neville-Andrews: Providing resources

The Cast: Doing a lot of extras

Meadowbrook Theatre: "The Book"

Apologies to anyone we might have neglected to mention. It's a gross oversight and we are so thankful. A last "Thank You" to our families for the patience and understanding during this long process.

From the Director

BELIZE:

I've thought about it for a very long time, and I still don't understand what love is. Justice is simple. Democracy is simple. Those things are unambivalent. But love is very hard.

Soon, this ruination will be blanketed white. You can smell it... can you smell it?

LOUIS:

Smell what?

BELIZE:

Softness, compliance, forgiveness, grace.

—Tony Kushner, *Angels in America, Part One: Millenium Approaches*

This holiday season please remember the hard rules of love and practice softness, compliance, forgiveness, and grace. Enjoy your evening.
—Melissa Johnson

Synopsis of Scenes

ACT ONE: Bad News October–November 1985

- Scene 1 The last day of October 1985. A funeral home in New York City.
- Scene 2 Same day. Manhattan law office of Roy Cohn.
- Scene 3 Same day, later in the afternoon. Brooklyn apartment of Joe and Harper Pitt.
- Scene 4 Same time as Scene 3. Outside funeral home in New York City.
- Scene 5 Same day, later in the afternoon. Brooklyn apartment of Joe and Harper Pitt and a cemetery near New York City.
- Scene 6 One week later—the first week of November 1985. A men's room in the Brooklyn Federal Court of Appeals.
- Scene 7 Another week later—the second week of November 1985. The imaginations of Harper Pitt and Prior Walter.
- Scene 8 Same day, later that night. Brooklyn apartment of Joe and Harper Pitt and the Manhattan apartment of Louis Ironson and Prior Walter.
- Scene 9 One more week later—the third week of November 1985. Roy Cohn's physician's office in Manhattan.

Intermission

ACT TWO: In Vitro December 1985–January 1986

- Scene 1 Third week of December 1985, night. Apartment of Louis and Prior.
- Scene 2 Same time as Scene 1. Brooklyn apartment of Joe and Harper Pitt.
- Scene 3 Several hours later. A hospital in New York City.
- Scene 4 One hour later. A Manhattan bar and Central Park.
- Scene 5 Three days later. Prior's room in the hospital.
- Scene 6 Two weeks later—the second week of January 1986. A fancy Manhattan restaurant.
- Scene 7 Later that afternoon. Outside the Hall of Justice in Brooklyn.
- Scene 8 Later that night. Central Park and home of Hannah Pitt, Salt Lake City, Utah.
- Scene 9 The next morning. Brooklyn apartment of Joe and Harper Pitt and Prior's hospital room.
- Scene 10 Later that day—sunset. Home of Hannah Pitt, Salt Lake City, Utah.

Intermission

ACT THREE: Not-Yet-Conscious, Forward Dawning January 1986

- Scene 1 Three days later, late night. Prior's apartment.
- Scene 2 The next day. A coffee shop and an outpatient clinic.
- Scene 3 Same day. Antarctica.
- Scene 4 Same day. An abandoned lot in the South Bronx.
- Scene 5 Same day. Roy Cohn's apartment on Manhattan's Upper East Side.
- Scene 6 Same day, later that night. Prior's apartment.
- Scene 7 Same day, moments later. Prior's apartment and Central Park.

About the Cast and Crew

Timo Anderson (Assistant Director and Stage Manager)... After spending two years at Civic Theatre, Timo finally feels like he is beginning to know his way around. This is his second show as AD and Stage Manager and he has especially enjoyed watching the cast and the show grow. He thanks his wife Rachel for crewing this show and for helping him through it.

Rick Antony (Belize, Mr. Lies) is our acting, singing and dancing extravaganza. Ricky plays the fabulous Belize and the sly Mr. Lies in his debut performance at Ann Arbor Civic Theatre. He comes to us from Washtenaw Community College where he studies the performing arts. Ricky's future plans include going to New York and seeing his name up in lights on Broadway. He thanks his co-stars and directors for giving him the chance to be in this fabulous play and sends special thanks to his teacher, mentor and friend Tracey Komormy for her patience and confidence.

Kevin Binkley (Louis Ironson)... Early in rehearsals, Melissa advised the actors to keep their voices in good condition. For Kevin, it's a cinch. He's used to the vocal demands of musical theater, performing leading roles in many productions, including AACT's *Jesus Christ Superstar* (Jesus),

The Secret Garden (Archibald), *Oklahoma* (Curly), *The Sound of Music* (Captain) and *South Pacific* (Lt. Cable). The trade-offs have been the acting and personal challenges that the privilege of playing Louis has caused Kevin to discover, and memorizing lines not set to music!

Melissa E. Johnson (Director)... This is Melissa's third production at AACT in the role of director. Her fourth will be this winter's *The Crucible* by Arthur Miller. This will top out her directing credits at 21 as she enters the new millennium. She is thrilled to have worked with such a committed cast and crew on a production that is very dear to her heart and soul. Thanks to Mom, Dad, Cara, Joey and Kevin. This one if for you Grandpa!

Daniel Kitowski (Roy Cohn, Prior 2)... Last seen as Mr. Twimble/Womper in the AACT production of *How to Succeed in Business Without Really Trying*, Dan is thrilled to hang up his dancing shoes to get serious on stage, and proud of AACT to produce such a provocative drama. THANKS to Melissa for the opportunity and her guidance, Peter for his insight, and always, Sean for his support!

Amy L. Kullenberg (Hannah Porter Pitt, Rabbi Isidor Chemelwitz, Henry, Ethel Rosenberg)... Having previously directed *Brave New World Revisited*, *Revisited* and *The Baltimore Waltz* for AACT, Amy is

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pleased to be performing on the Platt Road stage. Her other acting credits include: Babe in *Crimes of the Heart*, Sally Friedman in *Fifth of July*, and Deborah in *A Kind of Alaska*. Amy will direct *The Fantasticks* for AACT next March.

Kathleen Carew LaFlamme (Costume Designer)... After dressing brides, bands, Renaissance Festival performers and would-be vampires, Kathleen is thrilled to be doing theater costuming again. This is her first project for AACT.

Mike Limmer (Lighting Designer) has been part of AACT for twenty years and is a former Vice President and Treasurer. His last show was *The Baltimore Waltz*.

Chris J. O'Brien (Prior, The Man in the Park)... *Angels in America* is Chris' first performance in Ann Arbor. He holds a BA and Associates Degree in Theater Arts and has performed in, directed or designed over 30 productions. He owns a marketing and design company. Upon completion of this role he will be accepting food and clothing donations.

Ericka Schroth (Harper Amaty Pitt, Martin Heller)... A Minnesota native, Ericka came to Ann Arbor as a grad student—and stayed awhile. Roles have included Val

in *A Chorus Line*, Sheila in *Hair*, Elizabeth in *Six Degrees of Separation*, Artie in *El-eemosynary*, Marguerite in *Camino Real*, Tuptim in *The King and I*, and Marian in *The Music Man*. She is also a pianist and is a member of the piano faculty at Oakland University in Rochester.

Richard Lee Sparks (Joseph Porter Pitt, Prior 1, The Eskimo) is a third-year Junior majoring in theater at Wayne State University. His credits include *Scapin* (Fingers), *Ah, Wilderness* (Salesman) and *Who Cares?* (The Man). He is classically-trained in piano (six years) and trumpet (five years). His plans include attending graduate school, possibly out-of-state, and enjoying composition for the piano.

Chris Starkey (Props)... An active member in various aspects of the large Ann Arbor Civic family, Chris has been seen on stage in several productions and worked backstage on many. When not at Civic you can catch him at The Riverside Arts Center, especially in the upcoming Phoenix Production of *PVT Wars* in January.

Dave Wright (Props, Set)... Dave has worked on many Ann Arbor Civic shows. His talents range from stage manager, lights and sound, and of course, acting.



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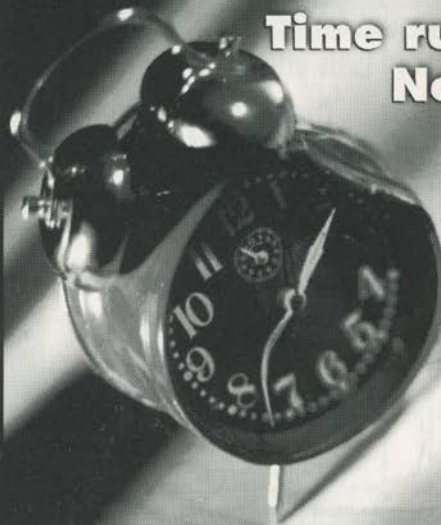
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