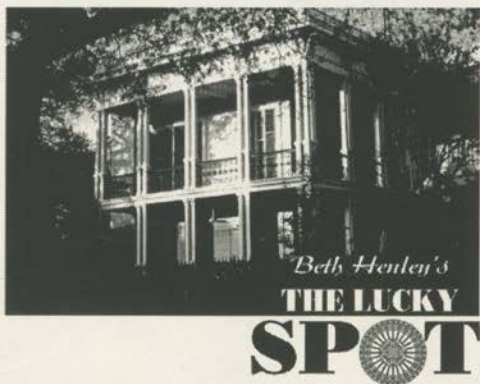


Ann Arbor Civic Theatre

Presents



THE LUCKY SPOT

By

BETH HENLEY

Directed by

WENDY WRIGHT

AACT Downtown

March 14—24, 2002



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Opening Night March 14, 2002

AACT DOWNTOWN

Ann Arbor Civic Theatre



With

Amelia Martin Aaron Rabb Rob Roy
Kevin Lee Branshaw Elise Stempky Emily Phenix
Larry Rusinsky

Stage Managed by
MICHELE LESHAN

Costumes by
MARILYN GOUIN

Assistant Directed by
LORNA COLON

Lighting Design by
THOM JOHNSON

Properties Designed by
**CHERYL BERTEEL
BARB WELLS**

Set Designed by
CHUCK GRIFFIN

Fight Choreography by
**CHRIS BARBEAU AND
RINGS OF STEEL**

Produced by
WENDY WRIGHT

Graphic Design by
GLENNY MERILLAT

Sponsored by

WEMU 89.1

Directed by **WENDY WRIGHT**

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Dramatists Play Service, New York

Cast (in order of appearance)

Cassidy Smith.....	Amelia Martin
Turnip Moss.....	Aaron Rabb
Reed Hooker.....	Rob Roy
Whitt Carmichael.....	Kevin Lee Branshaw
Lacey Rollins.....	Elise Stempky
Sue Jack Tiller Hooker.....	Emily Phenix
Sam.....	Larry Rusinsky

Setting

The entire action of the play takes place at
The Lucky Spot Dance Hall in Pigeon, Louisiana,
a small southern town about sixty miles west of New Orleans.
The dance hall is located along the main road at the edge of town.

Time

Act One: Christmas Eve Morning, 1934
Act Two, Scene One: Christmas Eve, 8 p.m.
Act Two, Scene Two: Two or Three Hours Later
Act Two, Scene Three: Christmas Morning

There will be one 15 minute intermission

Additional Credits

House Managed by Joyce Casale

Running Crew

Thom Johnson, Wendy Wright, Mark Johnson, Lorna Colon

Program Design and Layout by Ron Baumanis

Program Printed by

Huron Valley Printing and Imaging

Special Acknowledgements

Joe Tiboni
Matt Stempky
Cassie Mann and Suzi Peterson
Chris Barbeau and Ring of Steel
Ron Baumanis
Hans Friedrichs
Molly Motherwell

Anne Kolaczowski Magee and the students of Gabriel Richard High School



Directors Note

I was first attracted to *The Lucky Spot* because of the music. The possibilities are endless. I have a particular passion for jazz and blues of the 1920's and 1930's. My intent is to make the music almost an eighth character in the piece. It is instrumental (pun intended) to the flavor and atmosphere of the show.

Then there are the characters. Beth Henley is unique in her approach to character. Quirky only begins to describe it. She has the ability to wring humor out of the most pathetic situations and create the most despicable people that you can't help loving.

Lastly, there is the location. I have a strong affinity for southern Louisiana. My Aunt thinks I lived there in a past life. New Orleans, especially, touches me deeply. And these are characters of New Orleans despite the setting in Pigeon (a real place by the way). There is a freedom and sensuality that permeates the atmosphere in the Crescent City. It's hard to explain. The history of the city is exciting as well; the mythical birthplace of Jazz, the legalized red-light district called Storyville. These characters are descendents of those rarified times around the turn of the century.

About this cast: this cast has been magic. Their total commitment to working in a manner where connection and communication are key has been a blessing. Prepare to be wowed.

Wendy

WHOS WHO IN THE CAST AND CREW



Kevin Lee Branshaw (Whitt Carmichael) has appeared in many productions with AACT and other regional theatres, including

AACT's *The Rainmaker*, *How to Succeed...*, and *Dancing at Lughnasa*.



Amelia Martin (Cassidy Smith) is proud to be making her Ann Arbor theatrical debut. She lives with Benjamin Klein, David

Parks, Joshua Klein and Henri Miller the cat. She has acted on stage, film, and television. Amelia is not actually pregnant and she really is from the south. Thanka. Thanka-very-much.



Emily Phenix (Sue Jack Hooker) is pleased to be returning to AACT after playing Gladys in *The Pajama Game* in January. Last summer, Emily played

Abigail Adams in WCC's *1776*. Other AACT credits include *The Front Page* (Peggy Grant), *Steel Pier* (Rita Racine), and *Light Up The Sky* (Irene Livingston). Emily is the film program manager for the Michigan Theatre. She lives in Saline with husband Matthew and dog Rudy.



Aaron Rabb (Turnip Moss) is pleased to return to AACT after last having performed in *A Midsummer Night's Dream*

this past fall with director Glenn Bugala.



Rob Roy (Reed Hooker) is making his debut with AACT. He graduated from Pioneer High School and received his BFA from Wayne State

University and his MFA from Southern Methodist University. He appeared on stage in New York City, Dallas, Washington DC, and Detroit. He was featured on two episodes of NBC's now defunct crime drama *Homicide: Life on the Streets* as well as playing bit parts on *One Life to Live* and *All My Children*. He recently returned to Ann Arbor and has been working as Voice and Speech coach for Pioneer's Theatre Guild and will be directing their upcoming production of *Moon Over Buffalo* while actively pursuing a teaching degree. Happily married for ten years, Rob enjoys playing father to two children, a Fox Terrier, and a Budgie.



Larry Rusinsky (Sam) has appeared in over twenty AACT productions over the years, includ-

ing *The Glass Menagerie*, *A Day in the Life of Joe Egg*, *The Nerd*, *Noises Off*, and last season's *The Front Page*. Larry is a member of MorrisCo Art Theatre, where he has appeared in productions of *Uncle Vanya*, *The Importance of Being Earnest*, *The Lady's Not for Burning*, *Arcadia*, *Hedda Gabler*, and *The Odd Couple*. He will direct Tom Stoppard's *The Real Inspector Hound* this coming fall for MorrisCo.



Elise Stempky (Lacey Rollins) marks her first show with AACT in nearly 6 years and she is pleased to be back in the

loop! Her previous AACT productions include *Blithe Spirit* (AD), *As You Like It* (Audrey), *Annie* (Lily), *Private Lives* (AD), *Much Ado About Nothing* (Company), *One Flew Over the Cuckoo's Nest* (Nurse) and many others. She has also appeared with Chelsea Area Players, WCC, and Stage Presences Ltd. She is a Systems Analyst at WCC where she also teaches. In her spare time she likes to spend quality time with her husband and their 4 cats, play softball and volleyball, and obsess over all sports, especially those associated with the city of Cleveland (Go Tribe! Go Browns!). Elise would like to thank Wendy for being the first person to finally give her a decent part! And Matt for putting up with the late rehearsals and entertaining the cats in her absence.



Wendy Wright (Director) is the award-winning director (*Picnic*, *Les Liaisons Dangereuses*, *Brighton Beach Memoirs*,

Twelfth Night, and

Laundry & Bourbon/Lone Star) of ten Ann Arbor Civic Theatre productions. Her most recent show was the 1999 production of *The Rainmaker*. She is also an accomplished actress, most recently seen in the 2000 AACT production of *The Crucible* as Elizabeth Proctor. Other favorite roles include Jessie in "night, *Mother*, Big Mama in *Cat on a Hot Tin Roof*, Miss Hannigan in *Annie*, Ado Annie in *Oklahoma* and Inez in *No Exit*. She has taken an almost 2 year hiatus from theatre to devote her time to creating her weekly radio show on WEMU. She is the current host of Sunday Morning Jazz and Blues on 89.1 FM (5-8 am) and the current guest host of Saturday Midday Jazz (noon- 2 pm). She made a return to theatrical pursuits last fall as a participant in The Purple Rose Theatre Company's Playwright, Actor and Director Workshop; an experience that was both fulfilling and enlightening. She would like to thank a truly gifted and giving cast and her father for his ceaseless support. She has one cat named Heidi better known as "da Boo".

AACT THANKS
HOWARD AND
MARGARET FOX



Lorna Colon (Assistant Director) was most recently seen onstage as Mae in *The Pajama Game*. This is her 7th show

with AACT. She has previously been seen as Tituba in *The Crucible*, Sister Sophia in *The Sound of Music*, and Cassie in *Rumors*. She is a Spanish teacher and works at Westgate Animal Clinic.

Cheryl Berteel (Properties) has worked on many AACT productions doing props, designing costumes, and helping wherever needed. She served as past president of AACT.

Marilyn Guoin (Costume Design) has previously costumed AACT's *Dancing at Lughnasa* and done promotional photography for other productions. She has also worked with Comic Opera Guild, UMGASS, Red Bud Productions, and MorrisCo. She works at the Ann Arbor District Library in Community Relations and sings with the Arbor Consort and the Schoolcraft College Community Choir.

Michele Leshan (Stage Manager): A story problem: if one third of the 21 shows with which Michele has been involved are AACT productions, then how many has she done with them? Hint: to celebrate this, she's thinking of penning a script entitled "Light up the Lucky Sound of Dream Page, Heidi Merchant."

Thom Johnson (Lighting Design)

This must be about the 20th time that TJ has worked with Wendy, either as an actor or a lighting designer. He's most recently designed lights for AACT's *The Front Page* and *Last Night at Ballyhoo* as well as Rosebud Theater's *Agnes of God*. He's probably back in the booth right now, so why don't you turn around and wave at him?

Mark Johnson marks his first show with AACT and his first production in 13 years. He is very grateful for the opportunity to be involved from "behind the curtain" while recharging his enthusiasm for performing. Thanks Wendy, Lorna, Michele, and all!

Barb Wells (Properties) has worked on numerous shows in her many years with AACT; collecting props, coordinating costumes, and designing and building sets. She once again takes on the challenge of collecting and organizing props with cohort in crime, Cheryl Berteel. Barb works at UM and enjoys shopping, reading mysteries and playing with her cat, Beau.



Some History



“The New Orleans red-light district, Storyville, in the period from January 1, 1898 through November 12, 1917, inclusive, was unique in being the only one that was legally established as a district. It was an area, carefully designed by law, *outside* of which prostitutes and other lewd and abandoned women were not permitted to live or work.”

Al Rose, *Storyville, New Orleans: Being an Authentic, Illustrated Account of the Notorious Red-Light District*

“On my arrival in the big city I was immediately mesmerized by the crowds, hustle and bustle, street vendors hollering out their wares, I got watermelon lady, red to the rind just one dime, I got okra, cucumbers, collard greens and big fat rabbits lady. There was also the ubiquitous pan handler without glasses, trying to supplement their street income at the dice, poker and Monte games at the Astoria and Pelican Clubs on Rampart Street. While the nation was in the grips of a devastating depression, there seemed to be romance, excitement and a carnival-like atmosphere existing in New Orleans most of the time.”

Fred deClouet, *Scandalous New Orleans: Crime, Prostitution, Corruption, Loose Ladies, Gamblers, Crooked Politicians*

“The tango had started a craze for dancing, and it had helped identify a section of the French Quarter as the place to go for a good time. Little cabarets sprang up in storefronts or in the front rooms of buildings. Small-time local dance bands played tangos and foxtrots around the clock; hot, sexy jazz could be heard all night.”

Christine Wiltz, *The Last Madam: A Life in the New Orleans Underground*

“The Tango Belt was interesting because, unlike Storyville, it didn't have the spotlight on it. It was in a section of the Quarter that was most marginal. The area was seedy. You could say it was an easygoing kind of place, or you could say it was the armpit of the French Quarter.”

Jack Stewart, quoted in Christine Wiltz's *The Last Madam: A Life in the New Orleans Underworld* speaking of New Orleans in the 1920's

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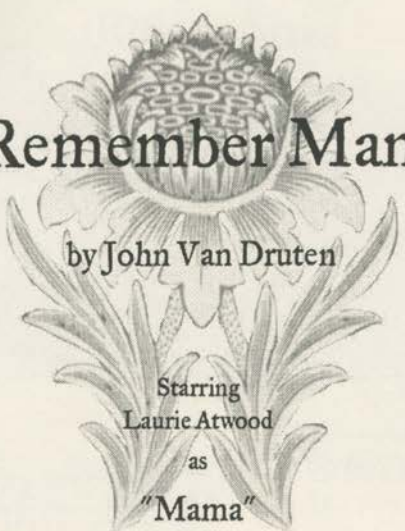
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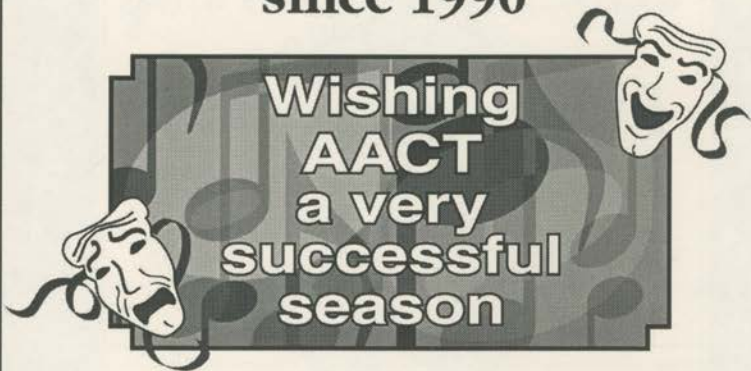
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