



THE NEW MUSICAL
INSPIRED BY THE LIFE AND TIMES OF
HENRY WARD
BEECHER

FIRST PRESBYTERIAN CHURCH • 124 HENRY STREET • BROOKLYN HTS
MARCH 11, 12, 13, 14 • 18, 19, 20, 21 • 25, 26, 27, 28,
THURSDAY-SATURDAY 8:00 PM, SUNDAY 3:00 PM
INFORMATION & GROUP SALES • (718) 783 8950

AN EQUITY SHOWCASE PRODUCTION PRESENTED BY COAT OF MANY COLORS INC.

AN UNAPOLOGETIC TRIBUTE TO HENRY WARD BEECHER

There is no better way to enter into the spirit of Victorian America than to consider the preachments, protests, passions and peccadillos of Henry Ward Beecher. If influence is greatness, he was the greatest man of his age. Seldom, if ever, in America, has a single personality so captured and so captivated an entire generation. From the beginning of his public ministry in 1837, Beecher's preaching was not so much to the American people as for them. By the time of his death in 1887, he had become the authentic voice of America's emerging middle class.

As a social reformer, Beecher did much to free the slave, save the Union, elevate the conditions of the working class, and bring women into the mainstream of American life. As a preacher, he was in class all by himself. His great English contemporary, Charles Haddon Spurgeon, called him "the most myriad-minded man since Shakespeare." Indeed, for sheer originality and spontaneous power, America has never produced his equal. The biggest room in Brooklyn could not house his voice. His sermons were read on two continents.

And what was the explicit nature of his relationship with Mrs. Tilton? Was it merely churchly? Probably not. Was it intimate? Of course. Was it sexual? Such were the charms and conventions of the Age of Victoria, that we shall be left ever peering through the lace curtain!

What we do know is that we are all, in the words of Martin Luther, "Simul justus et peccator."..."simultaneously saints and sinners." Indeed, from Moses to Martin Luther King, Jr., God's choicest servants have appeared on history's stage "warts and all." Beecher was no exception. His true greatness was that he was ordinary in the extreme. The lasting testimony of his most useful life must be heaven's propensity to employ the ordinary to accomplish the extraordinary. Enjoy the musical.

The Reverend T. Robinson Ahlstrom
Minister
Plymouth Church of the Pilgrims

COAT OF MANY COLORS, INC.,
In Association With
Dick Turmail, Executive Producer,
Present
The New Musical

LOVING HENRY
Suggested by the life and times
of Henry Ward Beecher

Book and Lyrics by
Dick Turmail and Clinton Corbett

Music by
Noel Pointer

Directed by
Marilyn Beck

Choreographed by
Robin Osborne

with

Carina Andersson	Judy Ahlstrom
Paul Bellantoni	Larry Collis
Bernard Feinerman	Michael Minn
Macavoy McKerrow	Chase Booth
Alannah Molloy	Charlotte Surkin
Christine Sperry	Alan Spaulding
Amanda Blake Peters	Robin Osborne
Sharon Claire Mitchell	Mardi Perry
Mark Peters	Dick Turmail
Andy Krawetz	Tracy Kornrich

Marilyn Beck

Scenic Design	Costumes	Lighting
Jack Peyron	Dottie Turmail	Nicole Kilburg

Music Arranger	Reservations	Stage Manager
Peter Moffitt	Beth Ryder	Marcia Smith

Illustrator	Music Conductor	Ticket Sales
Bob Pepper	Ted Kooshian	Ken Andrichick

Research	Master Carpenter
Katharine Cornwell	Haruo Sato

Promotion & Publicity
Lynda D. Simonelli

CAST

(In order of appearance)

Andrew Calloway.....Mark Peters*
Clarence Johns.....Michael Minn*
Victoria Woodhull.....Charlotte Surkin
Sarah Cranberry.....Robin Osborne
Amy Willow.....Judy Ahlstrom
Molly Mullin.....Sharon Mitchell
Mrs. Eudora Pierrepont.....Mardi Perry
Rebecca Hicks.....Macavoy McKerrow
Fanny Sauerbier.....Tracy Kornrich
Christine Willoughby.....Christine Sperry
Henry Ward Beecher.....Larry Collis*
Eunice Beecher.....Alannah Molloy
Theodore Tilton.....Paul Bellantoni
Lib Tilton.....Carina Andersson*
Ulysses Pierce.....Andy Krawetz*
Amos Crandall.....Bernard Feinerman
Al Clinton, Bailiff.....Alan Spaulding
John Martin.....Chase Booth
Judge Fullerton.....Dick Turmail*
Margaret Middaugh.....Marilyn Beck*
Amanda Tilton.....Amanda B. Peters

*Appearing through the courtesy of Actors Equity Association.

ACT ONE

Prologue

Cemetery, Indianapolis, spring, 1870.

Scene I

Washington Park, Brooklyn, that summer.

"From Where I Stand"....Victoria & Suffragettes

"Posing".....Christine

Scene II

Plymouth Church, Brooklyn, the next Sunday.

"Loving Henry".....Plymouth Church Choir

"Easy".....Andrew

Scene III

Brooklyn Ferry Pier at Fulton St., the next day.

"Livingston Street".....Theodore

Scene IV

Livingston St., the next afternoon.

"You're So Good For Me".....Lib and Henry

Sermon Interlude (Conscience vs Love).....Henry

Scene V

Green-Wood Cemetery, a few days later.

"Sunfield".....Andrew and Christine

Scene VI

Woodhull's and Claflin's Weekly, next morning.

"The Wrong Horse"....Pierce, Victoria and Molly

Scene VII

Livingston St., late afternoon, a week later.

Scene VIII

Mechanic's Hall, Henry St., early that evening.

"From Where I Stand" reprise....Henry & company

"Blame It On Beecher".....Victoria

Scene IX

The Brooklyn Theater, that night.

"Something Happened".....Christine

ACT ONE CURTAIN

(There will be one fifteen-minute intermission.)

ACT TWO

Scene I

The Brooklyn Academy of Music, Montague St., next evening.

"Behind The Bright Facade".....Company

Scene II

Henry's study, a few minutes later.

"Psalm Soliloquy".....Henry

Scene III

"Crossroads".....Andrew and Christine

Sermon Interlude (Betrayal).....Henry

Scene IV

Livingston St., the next day.

"Nothing Special, Dear".....Theodore and Lib

Scene V

Woodhull's and Claflin's, later that evening.

"Gotcha!".....Victoria

Scene VI

Henry's study, the same hour.

"You".....Henry and Andrew

Scene VII

Brooklyn Boro Hall Court Room, some time later.

"Adjudging This Affair".....Company

"Andrew's Plea".....Andrew

Epilogue

Sermon Interlude (Henry's Farewell).....Henry

"Loving Henry" reprise.....Company

ORCHESTRA

Music Conductor, Ted Kooshian

Keyboard : Ted Kooshian

Synthesizer: Robin Pitre

Bass : Lynn Seaton

Percussion : Mike Mechem

WHO'S WHO

Larry Collis (Henry Ward Beecher) played Max in "Mail" on Broadway and most recently appeared as Senator Jones in "Of Thee I Sing" at the Cleveland Playhouse. He was Don Quixote in "Man of La Mancha" at Theatre Calgary and played Aegeon in "Boys From Syracuse" and Bolton in "Leave It To Jane," both at L.A.'s Doolittle Theatre. Larry is active in film, commercials, voice-overs and industrial films and shows.

Alannah Molloy (Eunice Beecher) was seen last March singing "Day By Day" in "Godspell" with the St. Athanasius Theatre Guild, Brooklyn. Other roles with St. Athanasius include Miss Lynch in "Grease," and Vera Claythorne in "Ten Little Indians." An avid race walker, Alannah also studies Lynn Simonson jazz technique at Dance Space, Inc., in New York City. Her expressive face has helped to define the character of Eunice Beecher.

Judy Ahlstrom (Amy Willow) was the first soprano, flutist and tamborinist in "Under New Management," a musical which toured the U.S. A former "Miss Teenage Minneapolis," Judy has appeared as Eve in "The Apple Tree" and in "H.M.S. Pinafore." Having recently moved from Amherst, Mass., Judy's role in real life is the wife of T. R. Ahlstrom, the newly installed preacher of Henry Ward Beecher's former parish, Plymouth Church.

Paul Bellantoni (Theodore Tilton) was recently seen as Mephistopheles in Gonoud's "Faust" at Le Studio Musical, Mr. Earnshaw, "Wuthering Heights" (Second Stage), Fiorello, "The Barber of Seville" (Bronx Opera Co.), Robin Oakapple, "Ruddigore," PoohBah, "The Mikado," and The Magistrate, "Roommates in Hell." Paul has also appeared as the Street Singer in "Three-Penny Opera," and is starring in a short film, based on Schubert's "An Die Musik."

WHO'S WHO

Chase Booth (John Martin) most recently played the role of the Hobby Horse in the HB Studio presentation of "Saint George and the Dragon." He appeared in "Goddess Unbound" at The Pyramid and in the dance dramatization of William Faulkner's "As I Lay Dying," adapted by Valerie Bettis and directed by Robin Osborne at the Brooklyn Music School. Chase will appear in that production's companion piece, Truman Capote's "The Grass Harp."

Tracy Kornrich (Fanny Sauerbier) moved to New York ten years ago from Rochester, New York, to study the dance. She has performed with the Erroll Simpson Dance Company, Spoke of the Hub and Gallery Players. Tracy danced as an "angel" in "Anything Goes," and was the "Go-Go Girl" in "Sweet Charity." She has studied dance extensively in New York and also enjoys teaching creative movement and dance to children.

Dick Turmail (Judge Fullerton) co-starred in "Lippe" with William Hickey. Among other credits in New York are "Quick Bright Things," "Luther," and "Appointment With Death." Day time drama credits are "All My Children," "As The World Turns," and "One Life To Live." He has appeared in TV's "Nurse," "Svengali," and PBS's "Faces of Japan." Dick does voice-overs and industrial films and will soon be seen in three national TV commercials.

Marilyn Beck (Margaret Middaugh) has appeared in a variety of roles at the Heights Players, Circle Repertory, Roundabout Theatre and Circle in the Square. "The Pedigree of Honey Does not concern the Bee - a clover anytime, to him, is Aristocracy." E.D.

Amanda Blake Peters is making her theatrical debut in "Loving Henry." She studies dance, loves to draw, and is a second grade student at P.S. 261.

WHO'S WHO

Mardi Perry (Mrs. Eudora Pierrepont) is a graduate of Circle in the Square Theatre School and Temple. Among her New York credits are "What Fresh Hell Is This?," based on the life of Dorothy Parker, Olga in "Three Sisters," and "Morning Song," with the Willow Cabin Theatre Company. Regionally, she has been seen in "The Rivals," "A Flea in Her Ear," and "Blithe Spirit." She has appeared in various films/commercials and on "One Life To Live."

Macavoy McKerrow (Rebecca Hicks) has been seen in Connecticut as Nellie, "South Pacific," and Polly, "The Boyfriend," at the Alliance Theater; Audrey "Little Shop of Horrors," and Nadja "Division Street," at the Stony Creek Puppet House; Marion in "The Music Man," with the Nutmeg Players; and Ruby, "Dames at Sea," at the Chimera Theatre. She has also played roles in "Kiss Me Kate," "Best Little Whorehouse in Texas," "Carousel," and "Grease."

Robin Osborne (Sarah Middaugh) began her performing career at the age of 10 in David Lichine's "Graduation Ball" in Whittier, Calif. After UCLA, she developed as a performer of her own works, notably "Cauchemar and Other Night Dreams," staged in New York. Robin choreographed and danced in "A Death of the Worst Kind" at St. Clements. Recently, she revived the Bettis Dance/Drama, "As I Lay Dying," recreating the role of Addie Bundren.

Alan Spaulding (Al Clinton, Bailiff) appeared Off-Broadway in "Annie" and "The Most Happy Fella" at FIT, and "Give My Regards to Broadway" at Playhouse 91. Other New York roles are Murk in "Savage in Limbo," and Lombard in "Ten Little Indians." Regional credits include Feste in "Twelfth Night," Mortimer in "The Fantasticks" and Leeds in "The Wager." Most recently, Alan was Cash in the dance dramatization of Faulkner's "As I Lay Dying."

WHO'S WHO

Carina Andersson (Lib Tilton) recently appeared with the G & S Players in "Iolanthe." This past year she worked in "Camelot," and the "Jesus Christ Superstar Concert" at Papermill Playhouse. Hampton Playhouse, N.H., audiences saw her as Maggie in "Lend Me a Tenor," with Van Johnson. Other highlights include Cleo, in "Most Happy Fella," and Minnie in "Hello Dolly." She dedicates this performance to David, and her family in Sweden.

Andrew Krawetz (Ulysses Pierce) last appeared locally as Daddy Warbucks in "Annie" for the Heights Players. Other previous credits include Sheridan Whiteside in "The Man Who Came to Dinner," Applegate in "Damn Yankees," Fagin in "Oliver," Scrooge in "A Christmas Carol," and Sir Toby Belch in "Twelfth Night." Andy has a featured role in an independent film, "Ramblin' Gal," currently making the rounds of film festivals.

Bernard Feinerman (Amos Crandall) has recently completed a tour of the NY Public Libraries in a recital of the works of Lofcadio Hearn. He last appeared in Brooklyn as Herr Schultz in "Cabaret," with the Heights Players with whom he appeared in, among others, "Fiorello," "Pajama Game," and "Follies." His favorite role was Col. Thomas McKean in "1776." Bernie is pleased to be working again with Dick Turmail, with whom he appeared in "Lippe."

Sharon Claire Mitchell (Molly Mullin) has appeared in New York as Cinderella in "Into the Woods," Emily in "Our Town," and in Whit Stilman's film, "Metropolitan." In Philadelphia, she played Bianca in "The Taming of the Shrew," and "The Wonderful Ice Cream Suit" at Society Hill Playhouse, and "Pack of Lies" at the Cheltenham Arts Centre. Sharon dedicates this performance to her great grandfather, the completely mythical Irish horse thief.

WHO'S WHO IN THE PRODUCTION STAFF

Noel Pointer (Composer) has been honored by the U.S. Congress, among others, as an "out-standing jazz musician" and "literary advocate." At 13, he made his solo debut as a "classical violinist" with Symphony of the New World Orchestra. He has written many hit albums, and performs for children with whom he wants to be a role model and inspiration.

Dick Turmail (Book & Lyricist) wrote the book and lyrics for "The Dover Road," "Once Upon A Harvest," and "What It Takes Is In The Doing," which aired on TV Channel 9. He is writing a mystery novel, "Final Terms," and is working on another musical which takes place in the 16th Century. Dick lovingly dedicates this work to his wife, Dottie.

Clinton Corbett (Book & Lyricist) critiques the New York art scene and contributes to the organization of the Center of International Contemporary Art. She wrote lyrics for French jazz musician Gerard Dahan while studying art in Aix-en-Provence, France, and worked as an artist for Jim Scancarelli, who draws the comic strip, "Gasoline Alley."

Marilyn Beck (Direction) directed "Quiet Walk At Nightfall," based on the life of Kate Chopin, "The World of Carl Sandburg" at the Heights Players, "Capote" at Lincoln Center and the Cubiculo Theatre in Manhattan, "The Belle of Amherst" at the Norwalk Theatre, "The Apollo of Bellac at the Inroads Theatre, and productions at the Norwalk Theatre, Conn.

Robin Osborne (Choreography) teaches at two CUNY campuses and is the chair of the BMS Dance Department. Founder and director of the Performance Cooperative, Robin's choreography has graced festivals, college campuses and Off-Broadway. She most recently recreated and directed the dance/drama of Faulkner's "As I Lay Dying," adapted by Valerie Bettis.

WHO'S WHO IN THE CAST...

Mark Peters (Andrew Calloway) has, in the past year, performed in two musical comedies, four plays, one opera, two cabaret shows and produced a program of Sam Shepard one-acts in which he directed and acted. A mainstay with Golden Fleece, Ltd. Mark recently appeared in their opera, "A Desperate Waltz." Musical roles include leads in "South Pacific" and "Baby" (Forestburgh), "Evita" and "Gigi," (Allenberry) and "I Do, I Do" (Belfry Rep).

Michael Minn (Clarence Johns) has appeared in productions of "On The Town," "My Fair Lady," "Annie Get Your Gun," "The Music Man," "Camelot," "Trial By Jury," "Prince Igor," "Faust," and "Tales of Hoffmann." Day time drama fans will recognize him from "All My Children." In New York, he has appeared in the Stephen Schwartz Revue, "All For The Best." Michael is a graduate of the American Musical and Dramatic Academy.

Charlotte Surkin (Victoria Woodhull) was a Special Opera Student at the Philadelphia Musical Academy. She toured the U.S. in "Naughty Marietta" for CAMI. In New York, she has appeared with Bel Canto Opera in the premieres of "The Immortal Hour," and "Leonora," in which she played Mariana. She sang Vera Boronel in "The Counsul" for the Lieder-kranz Foundation, and premiered in "Island of Tomorrow," written for her by Myron Fink.

Christine Sperry (Christine Willoughby) has created many leading roles in the premieres of Tan Dun's "Nine Songs," in New York and Hong Kong; Caroline Steinberg's "CÔrs de Chasse," with the improvisational jazz group, "First Avenue;" Timothy Lloyd's "The Witchboy;" and La Mama E.T.C.'s "Increase" by Charles Goldbeck. She has also performed the title role of "Lakme," Despina in "Cosi fan Tutte," and Diana in "Orpheus in the Underworld."

WHO'S WHO

Ted Kooshian (Music Conductor) toured Europe with the Broadway shows "West Side Story" and "42nd Street." In 1992, he was the conductor/pianist for the two workshops of Geraldine Fitzgerald's new musical, "Sharon's Grave." Since coming to New York, Ted has been performing his compositions with quartets and quintets at assorted jazz clubs.

Peter Moffitt (Music Arranger), a native of Buffalo, N.Y., has been featured as jazz artist and composer on two C.D's, "Zoe's Song" and "Riverdance," released by RCA/Novus. Peter currently resides in Park Slope, Brooklyn, and when he's not concertizing with Noel Pointer, he can be heard leading his own band in various jazz clubs in the New York area.

Jack Peyron (Scenic Designer) has worked in costume and prop shops, display studios, and retail display as designer and production supervisor. With Costume Armor, Inc., he sculpted and painted custom armor and props for the Broadway productions of "Cats," "Timbuctu," "Merlin," and "Rex." In New York he built the Lord and Taylor Christmas windows.

Nicole Kilburg (Lighting Designer) first designed lights at the Christ Tabernacle in Brooklyn. She has worked with the Bloomsburg Theater Ensemble in Pennsylvania and McMaster University in Ontario. In New York she was the production electrician at the Jewish Repertory Theater. She supports her theater habit practicing law in Brooklyn.

Dottie Turmail (Costumer) costumed numerous productions for APA Phoenix, Arena Stage, Katie Feller of Costume Assoc., and the Children's Christmas Pageant at First Church, where, as Creative Consultant, she develops banner and flower designs. Dottie has a B.A. from Longwood College, and an M.A. from the U. of Virginia. She taught at Roanoke College.

WHO'S WHO

Marcia Smith (Stage Manager) co-managed the recent "Haunted House" at First Presbyterian Church, where she is an active member. She is the assistant treasurer of Coat of Many Colors, Inc. A native of Chicago, where she was a criminal defense trial attorney in her own firm, Marcia is now the director of a one-on-one mentoring program in Park Slope.

Lynda D. Simonelli (Promotion & Publicity) has researched, written, budgeted, presented and implemented strategies for such accounts as Eastman Kodak, Bausch & Lomb, and Columbia Pictures. She was Sales Promotion Account Executive at J. Walter Thompson, and Promotion Director at B. Altman & Co. She is a consulting professional at Sterling Graphic Impressions.

Katharine Cornwell (Researcher) has researched and delved into a number of disparate projects, including other people's secrets for a U.S. intelligence agency. She has created mathematical concepts as writer and co-producer with husband Bruce of more than forty internationally acclaimed educational films, and examined pay and perks for Peat Marwick.

Bob Pepper (Illustrator) is perhaps best known for his numerous record covers, including Electra and RCA, and he has illustrated book covers for practically every major publisher. Avon Cosmetics, Scott Paper, Cartier and Pepsi Cola are among his many ad clients. His play posters include, among others, "The Cherry Orchard," "Jake's Women," and "Yerma."

Beth Ryder (Reservations), an Elder of First Church, cares for her three children while renovating her brownstone. **Kenneth Andrichik** (Tickets Sales), an attorney, is treasurer of the Deacons of First Church. **Haruo Sato** (Master Carpenter) grew up in Japan where he was a champion skier. He has renovated two houses in Brownstone Brooklyn.

ABOUT COAT OF MANY COLORS, INC.

In October, 1992, the Session of The First Presbyterian Church of Brooklyn authorized the incorporation of "Coat of Many Colors, Inc.," under section 402 of the not-for-profit corporation law.

The corporation is designed to promote the spirit of commonality, human understanding and racial, multi-ethnic and multi-cultural tolerance and appreciation and to combat injustice and discrimination. Additionally, its purpose is to promote the social, physical and spiritual well-being of members of the community through programs of community action and assistance, music, art, dramatizations and other cultural programs, speakers programs, and self-help economic improvement programs. The corporation also funds other charitable organizations which qualify under Section 501 (c) (3) of the Internal Revenue Code.

Managed by a Board of Directors, the corporation's office is located at 124 Henry Street, Brooklyn, N.Y. No part of the net earnings of the corporation shall inure to the benefit of, or be distributed to its members, directors, officers or other private persons, except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes noted. No substantial part of the corporation shall be the carrying on of propaganda, or otherwise attempting to influence legislation.

A FEW WORDS OF THANKS...to those dear, sweet friends, who have given "theatre angels" a brand new meaning. God bless those who gave us everything from dress dummies to campaign posters, who helped to build the stage and props, etc., etc.. They include: Jim Hindle, T. Robinson Ahlstrom, Dr. Paul Smith, Maggie Appenzeller, Mildred Clements, Deirdre Sato, Ernie Salvi, Jim Wingate, Jackie Williams, Bill Chambers, Jim Wingate, Linda Colt, Elizabeth Jones, Sharon Blackburn, and others who helped after the program deadline.



THE CAST OF "LOVING HENRY" includes (l to r, top row) Mardi Perry, Bernard Feinerman, Mark Peters, Tracy Kornrich, Paul Bellantoni, Al Spaulding, Michael Minn and Chase Booth. (l to r, first row) Judy Ahlstrom, Charlotte Surkin, Christine Sperry, Carina Andersson, Sharon Mitchell, Macavoy McKerrow, Alannah Molloy and Andy Krawetz. (Out front) Larry Collis.