

# PAPER MILL PLAYHOUSE

## **PROGRAM NOTES – AFTER MIDNIGHT**

These program notes were provided by Janet Zoubek Dickson, audio describer, and will be shared in advance of scheduled audio-described performances.

*After Midnight* was conceived by Jack Viertel, with texts adapted from the work of Langston Hughes. Music direction is by Sean Mayes, with choreography by Dominique Kelley. The show was co-directed by Dominique Kelley and Jen Bender. *After Midnight* has an all-Black cast and orchestra. It is 90 minutes long with no intermission.

## **SCENERY**

The show curtain is an exact replica of Harlem's Cotton Club. The marquee, which projects out like a box from the front of the building, has a gray background with white letters. Front facing and side facing, the "C" is large enough that it looks as if it is going to swallow the other letters. "Cotton" is in larger letters than "Club", which is below it. The entire rest of the theater is bathed in blue light. A sign above the marquee, to your left, touts "Bill Robinson and Cab Calloway."

As the curtain rises, we are in the Cotton Club. A large bare space with the orchestra on a platform, six wide steps above the floor. Actors will carry props, and furniture will be carried on and off by the performers. Because of the large amount of costume changes, the actors are described below wearing the first costumes we see them in.

## **COSTUMES**

**James T. Lane** is a tall man with short black hair, wearing a black jacket with small sparkles, white shirt, black pants, and spectator shoes.

**Stanley Martin** has dark, flopping hair to his ears. He wears a dark purple suit with vest and an orange shirt. He also wears a fedora hat.

**Harris Matthews** is thin, with close cropped black hair. He wears burgundy pants and vest with turquoise shirt, black shoes, and a black hat with white band around the brim.

**Destinee Rea** is small and thin, with short black hair. She wears a pink, sleeveless dress with a ruffled bodice and swirling skirt. She wears pink strapped shoes and a pink hat.

**Sasha Hutchings** is thin, with long shoulder length hair, curled at the bottom and worn at the nape of her neck. Her cap-sleeved dress is a flowered green, two-tiered knee length dress. She wears heels and a white hat.

**Liv Symone** is thin, with long dark hair, curled behind her ears and slightly down her back. She wears a white patterned tangerine dress with cap sleeves, and white and tan heels.

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**Awa Sal Secka** has neck-length black hair. She is of a slightly larger build and wears a blue, waisted, knee-length dress with large white flowers and white shoes with black tips.

**Angela Birchett** has long dark hair, curled at the bottom and going slightly down her back. She has a larger frame and wears a red waisted knee-length dress with large black flowers, red heels, and a white necklace around her neck.

**Anthony Wayne** has close-cropped, receding black hair. He wears olive green pants and vest with light brown shirt.

**Aramie Payton** is thin, with close cropped black hair. He wears ivory pants and vest with a greenish shirt.

## COSTUME GROUPINGS:

- The show starts with more formal costumes: dresses and suits, as described above.
- In the song "*Skrontch*", the women change to knee length baggy shorts with blouses that are sleeveless or short-sleeved. The men dressed casually in polo shirts and slacks.
- In the song "*Stormy Weather*", Angela wears a sparkling black ankle-length gown.
- In the song "*Creole Love Call*", Destinee wears a lilac, beaded, ankle-length gown with beaded bell sleeves.
- In the song "*The Mooche*", Sasha, Destinee, and Live dress as showgirls in large, feathered headdresses and black shorts.
- At the end of the play, the entire company wears white. The women wear long gowns or knee-length dresses, all formal and sparkling. The men wear either white suits with morning coats or shorter jackets.