

18-19 REP SEASON | SPRING

60
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on stage

The Music Man
The Crucible
A Doll's House, Part 2
Sweat
Noises Off
The Cake
Sweeney Todd
**Around the World
in 80 Days**



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PRODUCING ARTISTIC DIRECTOR **MICHAEL DONALD EDWARDS** MANAGING DIRECTOR **LINDA DiGABRIELE**
PROUDLY PRESENTS

SWEAT

BY **Lynn Nottage**

DIRECTED BY **Nicole A. Watson**

Scenic Design
PAIGE HATHAWAY

Costume Design
TREVOR BOWEN

Lighting Design
ANDREW F. GRIFFIN

Sound Design
KATE MARVIN

Projection Design
MATT PARKER

Hair/Wig & Make-up Design
MICHELLE HART

Fight Director
MICHAEL ROSSMY

New York Casting
STEWART/WHITLEY CASTING

Chicago Casting
SIMON CASTING

Local Casting
CELINE ROSENTHAL

Voice & Dialect Coach
PATRICIA DELOREY

Production Stage Manager
NIA SCIARRETTA*

Assistant Stage Manager
DEVON MUKO*

Dramaturg
PAUL ADOLPHSEN

Directing Fellow
TOBY VERA BERCOVICI

Stage Management Apprentice
CHRISTOPHER NEWTON

Stage Management Apprentice
AARON McEACHRAN

Dramaturgy & Casting Apprentice
KAMILAH BUSH

Sweat is presented by special arrangement with Dramatists Play Service, Inc., New York

Co-commissioned by Oregon Shakespeare Festival's American Revolutions: The United States History Cycle and Arena Stage

World premiere produced by the Oregon Shakespeare Festival

This production of *Sweat* was first presented in New York by The Public Theatre (Oskar Eustis, Artistic Director; Patrick Willingham, Executive Director)

Originally produced on Broadway by Stuart Thompson and Louise L. Gund.

Directors are members of the Stage Directors and Choreographers Society; Designers are members of the United Scenic Artists Local USA-829; Backstage and Scene Shop Crew are members of IATSE Local 412.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

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**in memoriam

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ARTISTIC
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SOCIETY

CAST

in order of appearance

LAWRENCE JAMES.....	Evan
MATTHEW KRESCH.....	Jason
KEVIN MINOR.....	Chris
DANIELLE LEE GREAVES*.....	Cynthia
CAROLYN ANN HOERDEMANN*.....	Tracey
MATT DeCARO*.....	Stan
LIZ ZWEIFLER.....	Jessie
RUDY GALVAN*.....	Oscar
BRUCE A. YOUNG*.....	Brucie

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Evan: JOSEPH JAMES; for Jason: LIAM O'BRIEN; for Chris: JOSEPH JAMES; for Cynthia: BONITA JACKSON; for Tracey: SYLVIA DAY; for Stan: ERIK MEIXELSPERGER; for Jessie: KATIE SAH; for Oscar: CHRISTOPHER BLONSKI; for Brucie: LAWRENCE JAMES

SETTING

Reading, Pennsylvania
2000 and 2008

Sweat will be performed with one intermission.



Thank you to the members of Asolo Rep's Artistic Excellence Society for your gifts to enhance our production of *Sweat*.

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LIFETIME HONORARY MEMBER David Peterson

SOCIETY FOUNDERS Lee and Bob Peterson**

**in memoriam

An Interview with **Director**

Nicole A. Watson | Interviewed by Kamilah Bush

“It’s important to be reminded of the things that happened in our lifetime that have put us on the path to where we are now.”



Sweat is one of the most produced plays in America right now. Why do you think that is?

Perhaps because it’s a phenomenal play that is speaking to the moment that this country is in, or rather, our collective gaze is ready for it. I think theatre is usually a middle class venture, but if our national narrative has historically been one of social mobility, and “work,” how do we not pay attention to the decline of our industries and our working class? If you turn on the news, and someone is talking about American prosperity or the success of Wall Street, you have to ask yourself, “who is benefiting from that prosperity?” It’s a play about an American crisis that is affecting not just Reading, Pennsylvania but people all over the country. It’s a play that deals with the intersection of work, the promises that “work” is supposed to grant us. When you take jobs away from people, you are not removing cogs in a wheel, you are destroying someone’s life.

It’s been noted that a lot of Lynn Nottage’s plays deal with the concept of work. What do you think *Sweat* tells us about that?

Brucie, one of the characters in the play, talks about the world he works in versus the world his father worked in. They did the exact same job but they’re not receiving the exact same benefits. He asks the question, “Tell me what I did wrong?” – and that’s the fundamental question. In this country, everything is tied to our job. Our medical insurance, sense of stability, ability to pay our mortgages – everything. *Sweat* poses questions: What are you going to do when you continue to take jobs away from people who need them? What is the alternative? Do we care about our middle class? Do we care about our working class? Lynn Nottage is asking ordinary people to rethink that. I challenge anyone who sees this play: how would you answer Brucie’s question? What solutions would you suggest?

When people think of historical plays, they often think of history from which we are far removed. *Sweat* examines recent history – what value do you find in that?

The play takes place between 2000 and 2008, which is the presidency of George Bush. It also happens during an election year, so you’re hearing all the campaign speeches. It becomes clear how quickly things can change. We’re two years into a Trump presidency and this country is different than it was under Obama’s presidency. So I think it’s really important for us to be reminded of what was the near past. People will be surprised about what they do and don’t remember. In our news cycle, and in our lives with the rise of the internet, things become old news very, very quickly. It’s important to be reminded of the things that happened in our lifetime that have put us on the path to where we are now.

Asolo Rep is currently in the second year of the artistic initiative “Staging Our World.” What aspects of our world do you think *Sweat* stages?

It stages a part of the world that we don’t see or perhaps don’t want to see. I think what Lynn has done is created an invitation to think about Reading, Pennsylvania – and indirectly perhaps we also think about Janesville, Wisconsin; Albany, New York; or Detroit, Michigan. Lynn invites us to meet a group of people who are doing the same thing that most of us try to do one way or another – which is work and try to take care of our families. At the same time, she invites us to consider the systemic and institutional roadblocks to doing that. It’s a story that highlights the fallacy of the American dream, and it does it without any pity or emotional hand wringing.

THANK YOU

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**in memoriam*

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WHEN THE Jobs Leave Town

By Catherine Foster

Re-printed with permission from Oregon Shakespeare Festival's "Prologue" magazine (2014)

Lynn Nottage's *Sweat* takes a searing look at the de-industrial revolution in a struggling town.

Sweat, an American Revolutions commission [at the Oregon Shakespeare Festival], got its start with a late-night email from Lynn Nottage's close friend, a single mother of two.

"She said she was completely broke; she was having a very difficult time making ends meet and had reached a level of desperation," Nottage recounts in an interview at OSF [Oregon Shakespeare Festival]. Her friend wasn't asking for a handout, but said she wanted her close friends to understand her circumstances. "I just need some guidance. I need a shoulder to lean on just because I'm going through a very, very hard time."

The email broke Nottage's heart. "I'd known this woman extremely well, and I had no idea the depths of her despair. She lives two doors down from me, and it made me realize that probably most of us are living two to three doors away from someone who is either in poverty or on the verge of poverty, and that's the nature of the culture we're living in right now."

The Occupy Wall Street movement was just beginning. "We had no sense of what this was. All we knew was that there were these people in Zuccotti Park sitting there and saying, '99 percent of us are suffering while the 1 percent are continuing to get richer and richer.' So my friend said, 'Let's go over there.'"

The two walked in circles and chanted. Later, her friend said, "I actually feel a little better. Nothing has happened, but I feel better to know that at least there is a voice to what I'm feeling, and I'm not by myself"

The Collapse of Reading

The incident prompted Nottage to think deeply about how poverty was shifting the American narrative that hard work is all it takes to become successful. She wanted to write about a city that symbolized what was happening in America, a city that had gone from industrial powerhouse to abject poverty. That city, she found, was Reading, Pennsylvania, the home of the Reading Railroad, once one of the most powerful railroads in the country.

"I think we're undergoing one of the greatest revolutions in our history," she says. "In 50 years we'll look back on this time and understand that fully." Reading began to go through a precipitous decline in the 1970s, which began with the collapse of the railroad. In the mid-'80s, several key sectors in manufacturing began to falter. In the 1990s and early 2000s, in the wake of the North American Free Trade Agreement (NAFTA), the steel and textile industries began to significantly erode and jobs were sent overseas. States also started to adopt "right-to-work" laws that inhibited union power. Currently, 40 percent of the people in Reading live below the poverty line, which is considerably above the national average. It has a 50 percent high school graduation rate. Though the city is beginning to see some economic growth, the 2011 census singled out Reading as "the poorest city in America."

"I wanted to find out how could this happen so quickly," Nottage said. "And how could the revolution I'm looking at – the de-industrial revolution – change America so absolutely that you have people stuck in the towns, trapped, simply because they don't even have enough money to move."

Nottage began visiting Reading in early 2012. With assistant Travis Ballenger and an army of interns, she conducted a wide range of interviews over two years, starting with Reading's first African-

"I hope when you leave my plays,
somehow the spirit has gone through
some subtle transformation..."

Playwright Lynn Nottage

Playwright Lynn Nottage



Left: The bar in Reading, PA that inspired the setting of Nottage's play.

Above: President Bill Clinton signing the North American Free Trade Agreement in 1994, which sought to boost trade between the U.S., Mexico, and Canada.

American mayor, who had been recently elected. Then they included the police department, the United Way and people living in shelters. They spoke to a dozen workers at union offices and found more on the picket sites. "I think workers just want to go on record to say that there are so many folks like them who are struggling," she says, "and the fact that anyone is willing to listen gives them a sense of hope."

She was most touched by a session with some workers who had been locked out of their factory for 93 weeks. "They were largely middle-aged men who had been working up to 40 years. It was their entire identity. They were making metal tubing. When they were 18 or 19 years old, they began probably at minimum wage, and in some cases had worked themselves up to \$45 an hour."

Then, one Monday, the men arrived to find half the equipment had been shipped out overnight. In that moment, half those jobs were gone. It soon got worse. Management slashed workers' pay to \$15 an hour, cut benefit packages and increased work days. Even that wasn't enough: Management locked them out. The workers picketed for 93 weeks, knowing they would never set foot back into that plant but determined to make a symbolic gesture. "I was really quite moved," Nottage recalls, "because these are people—white, middle-class, blue-collar men – who had traditionally been on the opposite side of the divide from me, this African-American artist living in Brooklyn, and I thought, for the first time, we're standing eye to eye. They understood what it meant to be marginalized by your own culture. They spoke quite compassionately about their fellow workers and eloquently about their situations and about directions they felt America should be going."

When the workers stayed on strike, management brought in replacement workers – young Latinos and men from the surrounding counties who for years had wanted to get hired but were shut out because of the union and nepotism. The deal those workers got was even worse: no contracts, no benefits. "They can work these guys to death for six months and then say 'Bye-bye,'" Nottage says. "It's really cruel out there, what these factories are doing."

Severed Friendships

Those events are mirrored in *Sweat*. A group of longtime co-workers and friends meet in a bar to complain, rant and commiserate about the rapidly declining situation in the factory. Because of the strike, Oscar, the bar's Dominican busboy, has an opportunity to finally work at the plant – as a scab. For him, it's an immigrant's dream of getting ahead. But the locals who have been working at the plant for so long regard his crossing the picket line as tantamount to treason, and the tension spreads to violence.

"I know it's not a new story, but I feel like it is very much the narrative of today," Nottage says. "It's not just the narrative of steelworkers, it's the narrative of people in white-collar jobs, who had this assumption that they had taken all the necessary steps to assure their job security, and then one day they wake up and everything they know is gone. I know many people like that. We live with a level of uncertainty in America that we haven't known, at least in my lifetime."

In the world of *Sweat*, the co-workers are a racial mix of black, white and Latino. "I'm just representing what I saw," Nottage says. "In Reading, there are people who have worked in those factories who had relationships and friendships that crossed color lines. The play isn't about race, but the conversation isn't absent. It's part of the subtext of the piece. But it is a play about class."

"What I'm trying to do is get at the heart of the story, because as a playwright I'm interested in healing," she says. "I hope when you leave my plays, somehow the spirit has gone through some subtle transformation... There's a spiritual alchemy that goes on, that when you leave, you're not quite sure what you've experienced, but you have a different relationship to the community."

Bursting Bubbles:

The United States' Ever-Shifting Socio-Economic Climate

Set in both 2000 and 2008, Lynn Nottage's play *Sweat* chronicles a community affected by the ever-shifting socio-economic climate in the United States. Both of these years saw remarkable changes, which still affect the way we live our lives today and may continue to echo in our political and economic futures. While *Sweat* zeroes in on the specific community of Reading, Pennsylvania, the action of the play is both a reflection and result of the nation as a whole. By Kamilah Bush



October 3, 2000 Presidential Debate
Stephen Crowley/The New York Times

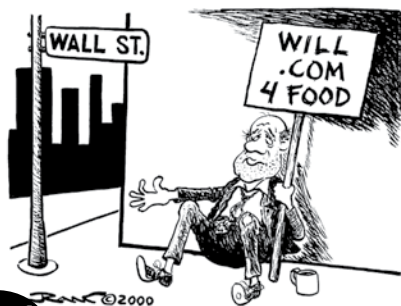
2000 Presidential Election

The 2000 presidential election pitted Republicans George W. Bush and Dick Cheney against Democratic Vice President Al Gore and his running mate Senator Joe Lieberman. Gore attempted to capitalize on President Clinton's successes, while also distancing himself from the administration's scandals.

Election night proved to be controversial and led to a recount of Florida ballots. Al Gore won the popular vote, but George W. Bush won the Electoral College and was declared the winner by a Supreme Court decision later in the year.

The Dot Com Bubble

The late 90s saw a robust economy and a shifting social landscape as computer and internet usage grew from a luxury to a necessity. A wave of new tech companies began, as online retailers found eager investors willing to risk large sums of money for big returns. In February 2000, the U.S. economy had seen its longest economic expansion ever, but in March 2000, the bubble burst. As a result, many new tech businesses declared bankruptcy, which caused supporting industries like shipping and advertising to also suffer. Investors lost their promised fortunes, and the country was thrust into a recession that would span years.



3.8%

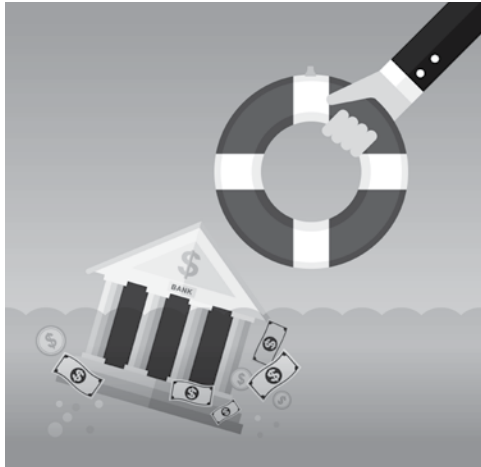
Unemployment

In 2000, the unemployment rate reached a low of 3.8% – the lowest it had been since 1969, and the Employment-Population ratio reached an all-time high of 64.8%. For most of the year, the average American experienced a higher standard of living and what seemed to be stronger financial stability. The Dot Com Bubble Burst and the resultant recession quickly brought the era of economic prosperity and productivity to an end.

	BUSH	GORE
EDUCATION	More standardized testing Incentivized budgets Increased private schools	Higher teacher pay Smaller class sizes More rigorous teacher training
HEALTH CARE	Privatization	Strengthening Medicare
SOCIAL SECURITY	Personal retirement accounts	Extending SS credits to people raising children



October 3, 2008 Presidential Debate
Win McNamee/Getty Images North America



2008 Presidential Election

This election marked the first time since 1952 that neither an incumbent president, nor his vice president, entered the race. Democratic candidate Barack Obama faced off with Republican John McCain. America was in the middle of a war, on the cusp of a major financial crisis, and had an unpopular commander in chief.

The Housing Market Bubble

Mirroring the speculative nature of the Dot Com Bubble, the Housing Market Bubble began in 2007 when the real estate industry saw the rising values of homes in the U.S. Lenders then entered into sub-prime mortgages with lower-income buyers, driving interest rates high. When the prices on mortgage-backed securities plunged, causing the banks which held them to implode, the U.S. economy and by extension the global economy, found itself on the brink of total collapse.

7.2%

Unemployment

Unemployment saw a steady rise over the course of 2008. In the beginning of 2008, the unemployment rate was just under 5% and by December it had reached 7.2%, with over 11 million Americans out of work. Roughly 6.1 million of those unemployed were those suffering from job loss – having been fired or laid off, and 22.2% of unemployed people were considered among the “long term unemployed.”



2008

North American Free Trade Agreement

Signed in January 1994, the North American Free Trade Agreement (NAFTA) was meant to promote economic growth between the U.S., Mexico, and Canada by eliminating tariffs on products traded internationally and encouraging investment in all three markets. The deal was meant to be implemented gradually and did not take full effect until January 1, 2008. Experts have differing opinions about NAFTA's impact on the U.S. job market and economy. Supporters of NAFTA argue that it has created export-related jobs that pay 15-20% more than domestic-related jobs. Opponents point out that it forces workers into unhealthy competition – moving jobs across borders where employers could pay less and observe fewer safety and environmental regulations.

	OBAMA	MCCAIN
WAR	16 month exit strategy for Iraq War	Continue 2007 “Surge”
HEALTH CARE	Universal health care	Open market competition Tax credit
ECONOMY	Reverse Bush tax cuts for upper-income taxpayers Tax credit for low and middle income taxpayers	Make Bush tax cuts permanent

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PRODUCING ARTISTIC DIRECTOR **MICHAEL DONALD EDWARDS** MANAGING DIRECTOR **LINDA DiGABRIELE**
PROUDLY PRESENTS



BY **Michael Frayn**
DIRECTED BY **Don Stephenson**

Scenic Design
MICHAEL SCHWEIKARDT

Costume Design
TRACY CHRISTENSEN

Lighting Design
STEPHEN TERRY

Sound Design
ZACH MOORE

Hair/Wig & Make-up Design
MICHELLE HART

Movement Director
MICHAEL ROSSMY

New York Casting
STEWART/WHITLEY CASTING

Chicago Casting
CLAIRE SIMON CASTING

Local Casting
CELINE ROSENTHAL

Voice & Dialect Coach
PATRICIA DELOREY

Production Stage Manager
NIA SCIARRETTA*

Stage Manager
JACQUELINE SINGLETON*

Assistant Stage Manager
KATE OCKER*

Dramaturg/Literary Associate
KAMILAH BUSH

Directing Fellow
INDIA MARIE PAUL

Assistant Voice & Dialect Coach
JENNY VALLANCOURT

Stage Management Apprentice
CAMERON FOLTZ

Stage Management Apprentice
AARON McEACHRAN

Noises Off is presented by special arrangement with Samuel French, Inc.

Directors are members of the Stage Directors and Choreographers Society; Designers are members of the United Scenic Artists Local USA-829; Backstage and Scene Shop Crew are members of IATSE Local 412.

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NOISES OFF SPONSORS



CAST

in order of appearance

CHRISTIANNE TISDALE*Dotty Otley/Mrs. Clackett
COBURN GOSS*Lloyd Dallas
ANDREW HARDAWAYGarry Lejeune/Roger
KATIE SAH Brooke Ashton/Vicki
LAURA ROOK*Poppy Norton-Taylor
KATE HAMPTON*Belinda Blair/Flavia
DYLAN CROWFrederick Fellowes/Philip
SCOTT SHOMAKERTim Allgood
STEVE HENDRICKSON*Selsdon Mowbray/Burglar

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UNDERSTUDIES

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For Dotty Otley/Mrs. Clackett: LIZ ZWEIFLER; for Lloyd Dallas: JOHN WILSON BENNETT; for Garry Lejeune/Roger: ALEX RODRIGUEZ;
for Brooke Ashton/Vicki: ANNA BETH BAKER; for Poppy Norton-Taylor: JENNY VALLANCOURT; for Belinda Blair/Flavia: KAITLYN WEICKEL;
for Frederick Fellowes/Philip: KENNY FEDERKO; for Tim Allgood: JACOB SEFCAK; for Selsdon Mowbray/Burglar: JIM FLOYD

SETTING

ACT I

The living room of the Brents' country home. Wednesday afternoon.
(Grand Theatre, Weston-super-Mare. Monday, January 14)

Noises Off will be performed with one intermission.

ACT II

The living room of the Brents' country home. Wednesday afternoon.
(Theater Royal, Ashton-under-Lyne. Wednesday matinee, February 13)

ACT III

The living room of the Brents' country home. Wednesday afternoon.
(Municipal Theatre, Stockton-on-Tees. Saturday, April 6)

**"There's no business like show business like no business I know.
Everything about it is appealing..."**

– Irving Berlin

...and so the song goes.

FROM DIRECTOR

Don Stephenson

Well, it's true. It's so much fun that everyone's got to do it. That's why every politician, chef, model, and doctor seems to have their own television show nowadays.

In a time of breaking news, and more breaking news, *Noises Off* gives us a good, much needed laugh. The show takes us backstage and onstage (and backstage and onstage again and again and again). It gives us a delicious taste of what it's like to be in the theatre.

While watching one of his shows from the wings, playwright Michael Frayn said:

"It was funnier from behind than in front, and I thought that one day I must write a farce from behind".

This resulted in what many in the theatre consider to be the Mount Everest of farce, and the funniest play ever written.

The show premiered in London in 1982, winning the Evening Standard Award for Best Comedy. Since then it has been revived on Broadway, adapted into a film, and become a staple for theatres around the world. *Noises Off* takes its title from the stage direction used in plays to indicate sounds coming from offstage. With his play within a play setup, Mr. Frayn gives the audience a love letter to the theatre.

I hope you think it looks fun.

(Here's the secret...it is.)



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BOUTIQUE & ESTATE SERVICES

GET "THE SCOOP"

Arrive one hour prior to curtain and hear the ideas and inspirations that shaped the production you are about to see. Presented by a member of the cast or creative team. Please note: There will be no Scoop for *THE CAKE*.

FREE EVENT | Season-long
Opening Nights excluded

TUESDAY TALKBACKS

Stay after every Tuesday-night performance for an intimate post-show discussion with featured actors.

FREE EVENT | Season-long

Sweat: March 26, April 2

Noises Off: April 9, 16

The Cake: April 9, 16, 23

SUNDAY SALONS

Reflect on your experience through an informative post-show discussion following select Sunday matinees. Moderated by a member of Asolo Rep's Artistic Department.

FREE EVENT | Season-Long

Noises Off: March 24

The Cake: April 14

ILLUMINATION SERIES

Theatre that promotes impactful conversation
and builds our community.

The 2018-19 IllumiNation Series features four plays that examine issues of race, gender, identity and cultural intersection. Join us for the last two installments of our series, *Sweat* and *The Cake*.

SWEAT

Saturday, April 6 | 2:00pm show

THE CAKE

Wednesday, April 24 | 7:30pm show

asolorep.org/illumination
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IllumiNation is made possible, in part, with support from:

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**“That’s what it’s all about. Doors and sardines.
Getting on – getting off. Getting the sardines on – getting the sardines off.
That’s farce. That’s the theatre. That’s life.”**

–Director Lloyd Dallas to the cast in *Noises Off*

DOORS & SARDINES

In *Noises Off* a band actors stumble through the bedroom farce “Nothing On”. Here’s the backstage lingo they bandy about as their pants fall down and the sardines fly.

Beginners: Cue for actors to be ready to start the performance. (This call is given as “Places” in the U.S.)

Book: (short for “prompt book”) The stage manager’s script with all the actors’ lines and movement, as well as the technical cues during the performance. “On book” means to call the cues for that performance.

Calls: Announcements made by the stage manager during a performance, including beginners (or places) to actors, and announcements for the cues on headset. In some theatres, the stage manager tells the audience when the show will start through “front-of-house calls.” “Call” may be used a verb, as in “Poppy called a sloppy show today.”

Dress Rehearsal: Usually the last rehearsal before previews or opening, incorporating all the technical elements. Ideally, it happens after the technical rehearsal.

Elecs: Short for “electrics,” the department responsible for lighting. During the show, lighting cues are sometimes called as “LX” cues.

Front of House: Refers to any part of the theatre in front of the proscenium arch, including the auditorium, lobbies, and box office area.

Scenery Dock: A high-ceilinged area near the stage, where scenery is built and stored.



Quick change: Fast costume change made by an actor during the performance, usually coordinated with the dresser, close to the stage.

Stalls: The audience seating area at the front of the auditorium (called orchestra seats in the U.S.).

Tab: (Short for “tableaux curtain”) The large curtain furthest downstage, which separates the audience from the stage. Tabs can open horizontally from center or “fly” out vertically from above.

Technical: (Also known as “technical rehearsal” or “tech”) The rehearsal that incorporates lights and sound on the set of the stage. Costumes may or may not be worn in the tech rehearsal. Often a slow, lengthy process.

Note: the above definitions are from the “Upstage Guide” to Noises Off, published by Roundabout Theatre Company in 2015.



British-isms: Terms From Across the Pond

Fruit machine
slot machine

Leg over
slang for sexual intercourse

Quid
a sterling pound
(today worth about \$1.30)

Smalls
underwear

Usual offices
euphemism for a bathroom,
toilet, outhouse, etc.

VAT
Value-Added Tax;
tax collected at points along
the manufacturing/
distribution chain instead of
at the end (like sales tax)



“The Royal...you know...”
The Royal Ascot is a series
of horseraces in Britain,
made famous by the
ornate fashions worn by
many of the event’s upper
class attendees.



SET THE STAGE AND ENGAGE with Asolo Rep



Photos by David Matheson



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All tribute gifts of \$125 or more will be recognized in our 2019-2020 Season Program Book!

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CORAL	\$250
IVORY	\$500
DIAMOND	\$1,000+

Pearl and Coral gifts will receive tribute statements up to 25 words in length in the Program Book; Ivory and Diamond gifts will receive tribute statements of up to 50 words.

To make your 60th Anniversary Tribute Gift, contact Colton Larsen at (941) 351-9010 ext. 4705.

60
years
on stage

Costume Designer, Tracy Christensen



Kamilah Bush: What inspired you as you started this process?

Tracy Christensen: My inspiration at the start of this process was Don Stephenson. His joy in figuring out how to be as funny as possible is such a treat to witness and be part of. As soon as he started talking to me about the play and sort of acting out all the parts, I got on board.

KB: *Noises Off* is set in the present, while the play within the play "Nothing On" is set in the 80s. How is it to design for two different time periods?

TC: "Nothing On" really must be set in the 1980's in order for all the script references and specific props to make sense - it was the period for *Noises Off* that Don Stephenson and I had interesting discussions about. Once we landed on making this a modern acting company putting on a period play, I started looking for ways to make that really clear for the audience. My impulse was to look at what television sketch comedy costumes were in early 1980's England and apply some of that aesthetic to the design of "Nothing On" - graphic patterns, bold colors, strong silhouettes - similar to what we had in the US with the Carol Burnett Show. Funny, broad and harmless. I think it's fun to design for these two periods simultaneously and wish there were scenes in the play where the actors in "Nothing On" were seen as modern people who then change into their 80's costumes and hair. That would be great, but it's simply not in the play!

KB: The people in this play are actors-playing-actors-playing characters. How does that factor into your design?

TC: That right. It's the same in the design. I'm a costume designer channeling an unknown costume designer who may have thought, "these actors I'm dealing with aren't very funny, so I'm having to really jack up the comedy of my costumes". Don and I just had to make something up about what the intention was whoever this designer was. The more layered and fun the thought process is then hopefully that comes out in the comedy of the show.

KB: This show has a lot of practical things that the costumes have to do - pants falling down, people slipping on sardines -

TC: The amount of pants falling down in this play is insane. There are only a tiny percentage of characters who do NOT show their underwear to the audience at some point! However, the fun challenge of taking on this complicated piece is figuring out how to serve the physical comedy so that the hilarity is there but the actors are safe. And the other thing is it's totally stupid if someone's standing there and their pants are supposed to fall down and they don't. Because you know - there you stand with your pants

on. It's a deceptive piece because I discovered there's actually a huge amount of technical stuff to think about. It's the same as how mechanically organized a stand-up comedian is. We look at it as someone who just gets up and starts saying stuff and they're hilarious. It's actually a very calculated practice. It's the same with really any kind of comedy.

KB: Have you done a lot of these kinds of comedies before?

TC: I don't know that I've done much sex-farce, slapstick stuff. I don't want to say that's something I'm particularly good at but I think I recognize what it takes. It takes layering and depth to do something that looks like a shallow sex farce, where everyone is just running around the room with their underwear on or their pants falling down. In my career I've done a whole lot of types of shows, from theme parks to serious dramas and you learn the same lessons over and over again, which is that you're there to tell a story. This is a very convoluted story but that's my function.



Dotty Otley

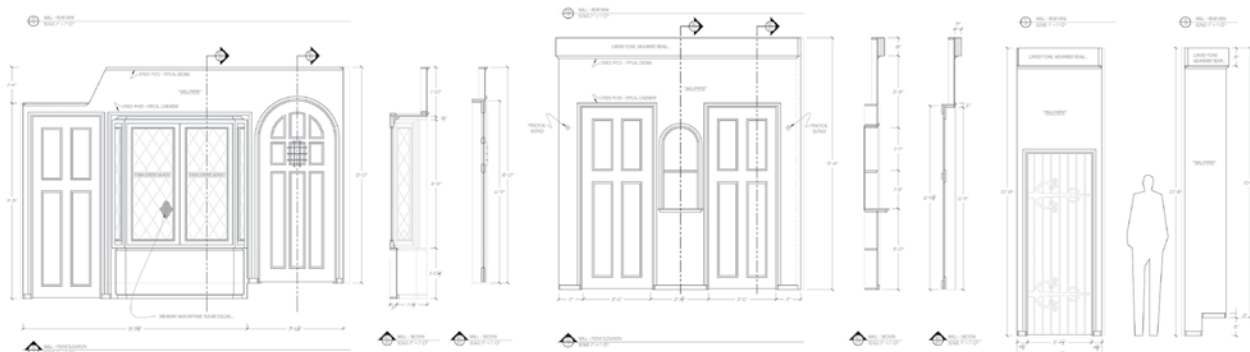
"Soon as you take the weight off your feet, down it all comes on your head"

Philip Brent

"There is something to be said for being a tax exile."

AN INTERVIEW WITH

Set Designer, Michael Schweikardt



Kamilah Bush: What drew you to designing *Noises Off*?

Michael Schweikardt: *Noises Off* is a gift to the people who make theatre. It is a play about us, and for us. It celebrates us, and I feel that makes it truly special; it keeps it dear in my heart. I wanted to do it justice for myself as a maker of theatre, for all of the hundreds of makers of theatre that I have collaborated with over the years, and for those I have yet to meet. So, designing *Noises Off* became a sort of a duty.

KB: What is one specific challenge you encountered while designing this very intricate set?

MS: Getting it all to fit! The set has 8 doorways, 2 windows, a staircase and a grand balcony – and this is just on one side.

KB: What is a fun fact about your process designing the show?

MS: Choosing the wallpaper proved to be a fun challenge. It needed to be bright and sunny to create the right buoyant mood for the comedy, it needed to feel like it was referencing the period of the 1980s (when the play is set), and it needed to be just right kind of ugly – I think of it as ‘cute-ugly’, like a Pug – it is kind of absurd but it still makes you go “aw”. As it turns out, there is a lot of ugly wallpaper available in the world and I feel like I looked at it all, hundreds of eye-crossing samples of yellow, floral wallcoverings. I am pretty happy with what I chose. I keep a 3-foot by 3-foot piece of it tacked up on my studio wall. It makes me smile.

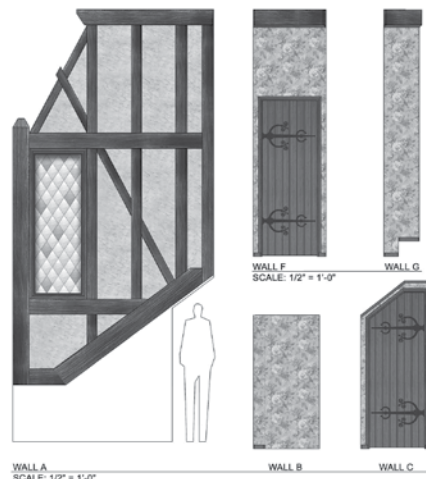
KB: *Noises Off* has a rich history and some very specific needs, how do you balance giving the design the elements it needs, honoring its past and making it your own?

MS: *Noises Off* is a tough task-master. What the script requires of the scenic designer is unforgiving – this is the case with all farce but *Noises Off* is the mightiest of them. Luckily, I enjoy a good puzzle! I can sit for a long time and noodle my way through a challenge without getting discouraged and have a good time in the process. Something that I am proud of is my tenacity in keeping the set from looking like a cartoon. The world of *Noises Off* may be zany, but it is real – 100% real – and maintaining that sense of reality was of paramount importance to me. I believe that comedy is born of real people, grappling with high-stakes, but real problems, in real circumstances. My great hope is that when the curtain rises on “Nothing On”, our play within a play, that the audience won’t see the set with quotation marks around it saying: “This isn’t real; this is scenery.” I hope it has the same looks and feel, the same integrity, as every other set on the Mertz Theater stage.



Vicki

“I can’t go around in front of our taxpayers wearing a bathmat!”



asolorep

PRODUCING ARTISTIC DIRECTOR **MICHAEL DONALD EDWARDS** MANAGING DIRECTOR **LINDA DiGABRIELE**
PROUDLY PRESENTS

The **CAKE**

BY **Bekah Brunstetter**

DIRECTED BY **Lavina Jadhvani**

Scenic Design
COLLETTE POLLARD

Costume Design
MELISSA NG

Lighting Design
SARAH HUGHEY

Sound Design
MATT PARKER

Hair/Wig & Make-up Design
MICHELLE HART

New York Casting
STEWART/WHITLEY CASTING

Chicago Casting
CLAIRE SIMON CASTING

Local Casting
CELINE ROSENTHAL

Production Stage Manager
NIA SCIARRETTA*

Stage Manager
KRISTIN LOUGHRY*

Dramaturg/Literary Associate
KAMILAH BUSH

Directing Fellow
TOBY VERA BERCOVICI

Stage Management Apprentice
ALEXANDRIA SKAAR

Scenic Assistant
LAUREN NICHOLS

CAST

in order of appearance

CINDY GOLD* Della
DeANNA WRIGHT Macy
AMANDA FALLON SMITH* Jen
PAUL ROMERO* Tim/Announcer

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Della: PEG HARVEY; for Macy: NAIRE POOLE; for Jen: SARA LINARES; for Tim: MARK KONRAD

SETTING

Winston-Salem, North Carolina (Present)

The Cake will be performed without an intermission.

The Cake is presented by special arrangement with Samuel French, Inc.

The Cake was originally produced by The Echo Theater Company, Los Angeles, California | Chris Fields, Artistic Director / Jesse Cannady, Producing Director

The Cake received a developmental reading at The Alley Theatre | Gregory Body, Artistic Director / Dean R. Gladden, Managing Director

The Cake was developed at The Ojai Playwrights Conference | Robert Egan, Artistic Director/Producer

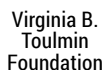
Directors are members of the Stage Directors and Choreographers Society; Designers are members of the United Scenic Artists Local USA-829; Backstage and Scene Shop Crew are members of IATSE Local 412.

The videotaping or making of electronic or other audio and/or visual recordings of this production or distributing recordings on any medium, including the internet, is strictly prohibited, a violation of the author's rights and actionable under United States copyright law. For more information, please visit: www.samuel french.com/whitepaper

CO-PRODUCERS

Mike and Ellen Esposito • Beth and Marc Hirsch • John A. Matta • Sean and Melanie Natarajan • Gail and Skip Sack
Molly Schechter and Anne Virag • Clare and Rich Segall

THE CAKE SPONSORS



AN INTERVIEW WITH *Lavina Jadhvani*

Interviewed by Kamilah Bush

Kamilah Bush: What drew you to *The Cake*?

Lavina Jadhvani: When I first read *The Cake*, it reminded me a bit of *Roe*, which I directed last year at Asolo Rep. The plays are very different of course, but what they have in common is that they are plays that take complex, potentially divisive issues and present them on stage in a very balanced and very human way. (Oh, and they're very funny.) And I think that theatre like that opens up opportunities for great conversations and the creation of great empathy. I'm excited to continue my conversations with Asolo Rep's audiences by continuing to present plays that are both provocative and funny.

KB: *The Cake* does deal with a lot of serious topics but it's also a comedy. How do you direct something that's funny while also respecting the gravity of those kinds of topics?

LJ: It's most helpful to start with what's true, because so often the comedy comes from there. Bekah Brunstetter is great with characters and with language – she's so skilled at drawing upon specific truths in a way that makes them very universal (and also very funny). I know there is a lot of personal truth for her in this piece, which I'm excited to explore in the rehearsal room. It also doesn't hurt to cast people who are tremendously funny, which I think we have!

KB: This production has a mostly female design team. How important is that for you?

LJ: It's true we have a mostly female design team; we also have people I just felt were right for the project. Collette Pollard is a Chicago based scenic designer whose work I've seen so much in the 12 years I've been in Chicago and so that collaboration started because I've admired her so much as an audience member. Mel and Sarah (costumes and lighting) and I collaborated on *Vietgone* together in the fall and Sarah and I just worked on *As You Like It* at the Guthrie; they are quickly becoming close collaborators because of their intelligence and wit. And that was the most important thing for me when assembling this team – gathering people who were smart and funny (and like to eat cake).

I do try to assemble a team with a variety of perspectives and lived experiences; I don't like my teams to be homogeneous in terms of race, gender, sexuality etc. I want to mine the truth of the piece and to make sure that's represented on stage in an authentic and accessible way.

KB: What do you think *The Cake* has to tell us or remind us of that we should carry with us in the world?

LJ: One of the many things that I love about this play is that everyone opens up a little bit by the end of it – all four characters open their hearts and minds, they understand other people a little better, they're better listeners than they were when we first met them. I suspect that some people might find that that's not



"I'm excited to continue my conversations with Asolo Rep's audiences by continuing to present plays that are both provocative and funny."

as satisfying as a radical overnight change, but I think *The Cake* is truer in that regard. It's more inspiring. I'm so excited to have conversations about this play with these artists and with Sarasota audiences; to continue to learn about the play and about myself throughout the rehearsal and performance process. Oh, and there will be cake afterwards.

KB: And the very last question which I think is the most important – what is your favorite kind of cake?

LJ: Chocolate. I don't believe in desserts that don't involve chocolate – those are dessert appetizers, they don't count. In general, I prefer chocolate with more chocolate and then some more chocolate on top. I've never had pink lemonade cake, though -- I'm eager to try it after working on this play!

2019



y'all MEANS ALL

By Kamilah Bush

A timeline of LGBT Legislation in North Carolina and major moments in the fight for LGBT rights in the United States.

1836

The state's first "sodomy law" is passed, outlawing "the abominable and detestable crime against nature, not to be named among Christians, with either man or beast." Such a crime was punishable by death.

1868-1869

The penalty for "sodomy" is reduced from death to 5-60 years imprisonment

1953

President Dwight D. Eisenhower issues Executive Order #10450, banning the employment of homosexuals by the federal government. Similar policies are adopted by many state and local governments.

1954

Consensual homosexual relationships are reclassified as an "unspecified misdemeanor." While now unenforceable, these laws remain a part of the North Carolina penal code.

1969

A police raid at the **Stonewall Inn** in **New York City** sparks protests and demonstrations. This event is considered the birth of the modern Gay Rights Movement in the United States.

1973

The American Psychiatric Association removes homosexuality from its list of mental disorders.

1993

President Bill Clinton signs the military policy "Don't Ask, Don't Tell" which prohibits openly gay and lesbian soldiers from serving in the military, but also prohibits the harassment of "closeted" homosexuals. A Navy report written in 1957 concluded that there is no evidence that "homosexuals cannot acceptably serve in the military" – which has never been used to influence the legislation around military service by LGBT people.

1995

The Hate Crimes Sentencing Enhancement Act goes into effect as part of the Violent Crime Control and Law Enforcement Act of 1994. The law allows a judge to impose harsher sentences if there is evidence showing that a victim was selected because of the "actual or perceived race, color, religion, national origin, ethnicity, gender, disability, or sexual orientation of any person." North Carolina has never adopted hate crime laws which include protections for those persecuted for their sexual orientation.



1996

President Clinton signs the Defense of Marriage Act, banning federal recognition of same-sex marriage and defining marriage as “a legal union between one man and one woman as husband and wife.”

2011

President Obama repeals “Don’t Ask, Don’t Tell”, ending a ban on gay men and lesbians from serving openly in the military.

2012

The North Carolina Same-Sex Marriage Amendment, or Amendment 1 is approved by ballot vote. This measure defines marriage in the state constitution as between one man and one woman and bans any other type of “domestic legal union” such as civil unions and domestic partnerships.

2014

A U.S. district court judge strikes down North Carolina’s ban on same-sex marriages, ruling that such prohibition is unconstitutional.

2015

The North Carolina Senate files a bill, known as SB2, allowing magistrates to recuse themselves from performing marriages “based on any sincerely held religious objections.”

The United States Supreme Court rules that same-sex couples have a constitutional right to marriage under the 14th Amendment of the United States Constitutional, overturning all voter-approved constitutional bans on same-sex marriage

2016

Charlotte passes a comprehensive non-discrimination ordinance protecting LGBT residents from discrimination in places of public accommodation. In response, a month later, The North Carolina General Assembly calls a special session to introduce House Bill 2, or HB2. Governor Pat McCrory signs the bill into law, stripping away local LGBT non-discrimination ordinances and prohibiting transgender citizens from using public restrooms consistent with their gender identity.

Outrage sparks across the state and draws national attention to North Carolina. In perhaps the greatest blows to the Carolinian economy, The National Basketball Association announces it will relocate its 2017 All-Star Game from Charlotte, NC and The National Collegiate Athletic Association (NCAA) announces that it will move seven of its planned championships to other states.

In the November election, North Carolina Governor Pat Mcrory is replaced by Roy Cooper. Donald Trump becomes the president of the United States.



2017

The NCAA threatens to withhold championship events from the state through 2022. As a result, the North Carolina General Assembly votes to repeal HB2 and replace it with House Bill 142. This places a moratorium on nondiscrimination ordinances until 2020 and puts decisions regarding access to restrooms and locker rooms by transgender people in the hands of state lawmakers, not local municipalities or private businesses.

President Donald Trump tweets “After consultation with my Generals and military experts, please be advised that the United States Government will not accept or allow Transgender individuals to serve in any capacity in the US Military...”

2019

The Supreme Court allows Trump’s transgender military ban to go into effect. The policy blocks individuals who have been diagnosed with a condition known as gender dysphoria from serving with limited exceptions and specifies that they can serve only according to the sex they were assigned at birth.

NORTH CAROLINA LGBT DEMOGRAPHICS

NC is home to
250,000 LGBT adults.

NC ranks **11th** in the U.S.
for LGBT residents.

There are **18,000**
same-sex couples living in NC.

3,400 (18%) of the
18,000 same-sex couples
are raising children.

The LGBT community in
NC is **56%** White,
29% Black or African American,
11% Latinx and
4% people of other racial
and/or ethnic groups.

0.9%
Percentage of Winston-Salem
residents who are members of
the LGBT community.

The city ranks **5th** in the
“Best Towns in NC for
LGBT Families.”

The Wedding INDUSTRIAL COMPLEX

By Kamilah Bush

Every year, the U.S. Federal government spends approximately \$96 billion on veteran's benefits. In comparison, Americans spend roughly \$130 billion on weddings every year. Why do we, like the brides in *The Cake* continue to participate in traditions that make the wedding industry a multi-billion dollar enterprise?

A survey conducted in 1939 found that 16% of American brides got married in clothes they already owned, a third never received an engagement ring and a third never went on a honeymoon. In just 80 years, what one might consider a "traditional" wedding has shifted drastically. Indeed, the idea of a traditional wedding is a modern invention – just as marrying for love is a modern invention. Before the turn of the 20th century, marriage was merely a contract. As historian Stephanie Coontz puts it, "For thousands of years, marriage was about making economic and political deals, military treaties, expanding the family labor force and it was considered absolutely weird to do such important business for love." How then, have we reached this idea of Big White Weddings and why are we so attached to them?

The root, it seems, is money. For the affluent, weddings became a way to flaunt their wealth. **The tradition of brides wearing white was birthed when, in 1840, Queen Victoria married Prince Albert.** White dresses were a symbol of extreme wealth because white fabric was so difficult to clean that garments made from it were meant to only be worn once. Queen Victoria's wedding cake was also white – another extreme extravagance, as white sugar was nearly impossible to find and therefore inconceivably expensive to buy. Soon, weddings featuring white gowns and white cakes became a way to prove one's status to the world. Still, such weddings were reserved only for the inordinately wealthy.

Once the early 20th century saw the emergence of America's middle class, however, more people started to imitate the high society wedding. **In 1924, Marshall Field's published its first bridal registry.** More and more bridal magazines followed advertising things like silverware, gifts for the home, and opulent gowns. This essentially created an entire industry around weddings where products unrelated to marriage itself became integral parts of a successful wedding. The power of these magazines, marketers and retailers to sell a fantasy is best reflected by the introduction of diamond engagement rings into the wedding zeitgeist. In the 1940s, copywriter Frances Gerety created the slogan "A Diamond is Forever" and the correlation between diamond rings and enduring love was born.



Top to bottom: Queen Victoria and Prince Albert (1840); Kim Kardashian and Kris Humphries (2011); Kim Kardashian and Kanye West (2014).

When the counterculture of the 60s and 70s seemed to shun such extravagance, the wedding industry suffered a blow. Large weddings were put aside in favor of more simple ceremonies. This, however, did not last long because of one woman. Princess Diana. Carol McD. Wallace, the author of *All Dressed in White: The Irresistible Rise of the American Wedding*, says that Princess Diana's 1981 wedding which featured a glass coach and a 25-foot bridal train, sparked an "arms-race quality" to weddings. Within a decade, the fairytale wedding came roaring back into style.

Today, the wedding industry is a \$130 billion enterprise with florists, planners, consultants, tailors, seamstresses, photographers, chefs, bartenders, musicians and DJs making up just a fraction of the professionals needed to pull off a flawless big day. According to the Association of Bridal Consultants, 43 professionals are needed for the average American wedding. Celebrity weddings like Kim Kardashian and Kanye West's \$2.8 million wedding, or her \$10 million first wedding (a marriage to basketball player Kris Humphries, which lasted 72 days) have become a public spectacle – something to which we are all meant to aspire.

Same-sex couples are not immune to the draw of an extravagant wedding and are likewise participating in the same kinds of expensive traditions as heterosexual couples. When same-sex marriage was legalized in New York, Mayor Bloomberg said gay marriage "helped to create jobs and support our economy." In a single year, an additional \$259 million was spent on same-sex weddings in New York City.

The Wedding Industry exploits our willingness to participate in it. One study found that the majority of flower shops, photographers and cake shops charged more for a wedding than they did for a birthday party of the same size. "Wedding Tags," as these price hikes have come to be known, play into people's belief that the higher the bill, the more special the moment. Why have we held on to this expensive tradition for so long? Many researchers believe that we've been duped into believing that the more extravagant the wedding, the more enduring the love.



Princess Diana on her wedding day 1981 (mediabrides.com_Getty Images)

Rebecca Mead, author of *One Perfect Day: The Selling of the American Wedding* says, "It's amazing the number of people who say, 'If we can get through this, we can get through anything' or 'This is the first challenge of our married life together.'" An elaborate and stressful wedding seems like the foundation of a strong and lasting marriage, and couples who endure it not only have a once-in-a-lifetime perfect day which displays to their families and friends their complete commitment to one another, but they have endured their first test together. The stress of a wedding is then relieved by a relaxing honeymoon, and these couples are delivered into yet another billion-dollar industry. But does this actually ensure a lasting marriage?

Studies say no. In fact, the more a couple spends on their nuptials, the more likely they are to divorce.

When you look at weddings as an industry, it's easy to become disillusioned by the whole affair. Should couples be spending thousands of dollars? The joy one experiences on the day of their wedding may all be worth it. In America, money is the root of most things – and on the surface it seems to spoil the illusion. But is a glittering party designed to show people how much they are loved the worst kind of illusion to have? Perhaps. But perhaps not at all.

WEDDING STATISTICS

The average wedding in the United States costs **\$33,391**.

North Carolina ranks 40th in wedding costs in the country.

- ▶ Cost of a typical wedding: \$20,950
- ▶ Average cost of a wedding dress: \$1,168
- ▶ Average cost of a wedding/engagement ring: \$3,147

The average cost of a wedding in South Florida is **\$40,634**

AN INTERVIEW WITH *Bekah Brunstetter*

Interviewed by Paul Adolphsen & Kamilah Bush

Kamilah Bush: *The Cake* is set in Winston-Salem, North Carolina. You grew up there. What about your southern upbringing is reflected in the play?

Bekah Brunstetter: How I feel about my southern upbringing is evident, hopefully, in the empathy of the play. I grew up and went to school in North Carolina. Then I went to New York for grad school, and I've not lived in North Carolina since. So, I've been living and working in the very liberal, progressive cities of New York, and now L.A., for most of my adult life. You know, there's a lot of vitriol about people in the south, specifically Christian people. I have theatre friends and colleagues who are also from the south, who are able to divorce themselves from the people there in a clean way, and I've never been able to that. For a long time I was ashamed of the empathy that I was feeling. I didn't know what to do with it, and found myself being very shut down in political conversations. I'm still dealing with it, though this play has definitely made me stronger, in terms of defining what I believe. But you know, it's still hatching—it's still growing. I'm a 36 year old, still-growing lady.

Paul Adolphsen: In 2012, The Masterpiece Cake Shop in Colorado made national news after refusing to make a wedding cake for a gay couple. Would you say that event was the impetus for the play? Can you tell us where the play came from?

BB: I started writing *The Cake* in September 2015. Masterpiece Cake Shop was in the news, but it was old news. I didn't really read about what happened there until I'd been working on the play for a while, because the play wasn't an adaptation of a real event. When I was writing, Obama was president and Trump wasn't even a nominee. It was a different time. And then, while I was working on the second draft, Trump became the nominee and then the President, and people's point of view on people like Della totally started to explode. I have the luxury of being theoretical about this, but my parents and I really clash on the gay marriage thing, and I get frustrated with them. And so I thought, "what would happen if I brought a woman home?" *The Cake* came out of that – me theoretically putting myself in that situation, because parts of Jen are very much parts of me.

PA: *The Cake* is being produced all over the country – why do you think people are engaging with this play so much?

BB: I think there are some practical reasons. It's really easy to produce, and I totally acknowledge that as a factor. And I'm happy to have written a play that's easy to produce – that's great! I think the fact that the play has a lot of women in it has made it popular. Artistic directors are interested in programming plays by women and plays with a lot of female characters right now,

because women love going to the theatre. It's the same thing with movies. This is what we [women] do: we go see things with our friends. *The Cake* is also timely, but not so didactic, I guess. It's a comedy, and not so bogged down in the darkness of today. It's relevant and uplifting. At least, that's my hope for it. It's also a play that might offer a new perspective on something. But regardless, an audience is going to have a nice time, and that's really important to me.

KB: It's occurred to me that there's some connection between themes of desire and control and the food in the play, particularly cake. How did you arrive at the notion of food as an avatar for our internal desires and relationship to control?

BB: That's just, like, my life. I'm really an emotional eater and that's how I see food. I found myself in the Macy character and in this idea that, if you don't eat certain foods, you're exercising control over your world, and when you don't control what you eat, then you're doing things with abandon and you're free. I wanted to put a person who restricts themselves food-wise into a scene with a person like Della, who thinks of food as joy, and thinks of everything that she makes and consumes as something God put on earth for her as a gift. I got excited about those two people talking to each other.

KB: Why do you think there's such an appeal for fairytale weddings? And what do you think about the wedding industry?

BB: Being a bride is supposed to be the best time of your life. And it is, but you're also feeling stressed, a little crazy, and sad because your whole life is about to change. I got married when I was 33, and I'd had this whole career. Sort of giving some of that up to build a new life – all I'm saying is, it's not all just cute and beautiful and pretty. I think the industry makes it seem like weddings are only supposed to be like that. But there are a lot of feelings. When my husband and I got married we weren't like, "this must be perfect." I've never done a perfect thing in my life. I had an eyelash hanging off my eyelid during my ceremony. It is what it is. But, I did have the best wedding in the world.

KB: Did you have a wedding binder like Jen does in the play?

BB: I didn't! My friend from high school made me a binder, but I ending up not having time to use it.

KB: If *The Cake* were to finish the sentence "One thing I know to be true is _____" what would you want your play to say?

BB: I don't know how to phrase it, but the idea that there's humanity behind everything if you dig deep enough. There's humanity behind even the things that divide us.

**"There's humanity behind everything if you dig deep enough,
there's humanity behind even the things that divide us." –Bekah Brunstetter**

FACES OF CHANGE

2019

Using theater to open community conversations about issues impacting our lives here in Sarasota.



Asolo Rep Performances:

Cook Theatre

7:00pm | Sunday, April 7

7:00pm | Monday, April 8

Community performances:

Fogartyville

7:00pm | Tuesday, April 9

Peace Education & Action Center,
525 Kumquat Court

Unitarian Universalist Church of Sarasota

7:00pm | Wednesday, April 10

3975 Fruitville Road

Church of the Trinity MCC

7:00pm | Saturday, April 13

7225 Lockwood Ridge Road

Friendship Centers

6:00pm | Wednesday, April 17

1888 Brother Geenen Way

Additional community performances to be announced soon.

Asolo Rep's Seventh Annual documentary theater project inspired by this season's production of *THE CAKE*.

This season's stories will showcase LGBT unions and other "non-traditional" modern marriages including those with racial and religious differences, and blended families. Through Faces of Change, Asolo Rep brings the voices of our community to the stage to uncover the actual human lives behind the stereotypes.

Faces of Change performances include a theatrical reading of the community-based script, a post-show talkback discussion, and a reception open to all.

TICKETS ARE FREE but reservations are required. Use the Reserve Tickets button at asolorep.org/faces or call the box office at 941-351-8000.

asolorep.org/faces

Faces of Change is made possible, in part, with support from the Koski Family Foundation.

asolo rep

the CREATIVE TEAM

PAUL ADOLPHSEN

SECOND SEASON (Dramaturg, *The Crucible*; *A Doll's House, Part 2*; *Sweat*; *Noises Off*; *The Cake*) is a dramaturg, writer, and educator originally from Seattle, Washington. As a dramaturg, Paul has worked with Arena Stage, Hartford Stage Company, Book-It Repertory Theatre, Five College Opera, the UMass New Play Lab, Silverthorne Theatre Company, and Vashon Opera. From 2015-2016 he was a Fulbright Fellow at the University of the Western Cape in Cape Town, South Africa. Paul's writing about theatre and performance has been published in *Theatre Journal*, on HowlRound.com, and by Penumbra Theatre Company. He holds an MFA in Dramaturgy from the University of Massachusetts, Amherst.

TOBY VERA BERCOVICI

FIRST SEASON (Directing Fellow, *The Crucible*; *Sweat*; *The Cake*) NY directing credits include *The Life and Death of Queen Margaret* (Theater for the New City); *Spring Awakening: A Sin of Omission* (Looking Glass); *Genesis* (Circus Warehouse). Assistant directing credits include *Belize*, *Imminence*, *Hot Lunch Apostles* (The Talking Band/La Mama); *Old Comedy* (Target Margin/Classic Stage). Western Massachusetts directing credits include *Stupid Fucking Bird* and *The Skin of Our Teeth* (Silverthorne Theatre); *The Roommate* and *4,000 Miles* (Pauline Productions). www.tobyverabercovici.com

TREVOR BOWEN

SECOND SEASON (Costume Designer, *Sweat*) is proud to return to Asolo Rep. Trevor's Twin Cities and regional credits include: *Last Stop on Market Street*, *I Come From Arizona* (Children's Theatre Company); *Park and Lake*, *Electra*, *Intimate Apparel*, *Pericles*, *Henry IV Part I* (Ten Thousand Things Theater); *BLKS* (Steppenwolf Theatre); *Ragtime* (5th Avenue Theatre Company); *In the Heights* (Ordway Center for the Performing Arts); *Our Town*, *All is Calm*, *Lullaby*, *Ragtime* (Theater Latté Da); *Choir Boy*, *We Are Proud to Present...* (Guthrie Theater); *Girl Shakes Loose* (Penumbra Theatre Company); *The Highwaymen*, *The Paper Dreams of Harry Chin* (The History Theater); *Barbeque*, *Charm*, *An Octoroon*, *Pussy Valley* (Mixed Blood Theater Company); *Byhalia*, *Mississippi*; *Welcome to Fear City*; *pen/man/ship*; *Dead and Breathing*; *We Are Pussy Riot* (CATF). Trevor holds a costume design MFA from West Virginia University.

BEKAH BRUNSTETTER

(Playwright, *The Cake*) Plays include *The Cake* (The Echo Theater; MTC); *Going to a Place where you Already Are* (South Coast Repertory); *The Oregon Trail* (Portland Center Stage, O'Neill Playwrights Conference; Flying V); *Be A Good Little Widow* (Ars Nova); and *Oohrah!* (The Atlantic Theater). She is an alumni of the CTG Writers Group, Primary Stages Writer's group, Ars Nova Play Group, The Playwright's Realm, and the Women's Project Lab. She is a founding member of The Kilroys, an advocacy group dedicated to achieving gender parity in the theater. She has previously written for MTV (*Underemployed*), Freeform's *Switched at Birth*, and Starz's *American Gods*. She is currently a Supervising Producer on NBC's *This is Us*. BA UNC Chapel Hill; MFA in Dramatic Writing from the New School for Drama.

TRACY CHRISTENSEN

FIRST SEASON (Costume Designer, *Noises Off*) Recent projects include the Broadway revival of *Sunset Boulevard* starring Glenn Close; *Candide* at Carnegie Hall with John Lithgow; *Carousel* for London's English National Opera; the premiere of *Anne of Green Gables* at the Finger Lakes Musical Theatre Festival; the Off-Broadway premiere of Kate Hamill's adaptation of *Pride and Prejudice*; *Guys and Dolls* (Goodspeed Opera House, directed by Don Stephenson); *Mamma Mia!* for the Idaho Shakespeare Festival; *Sweeney Todd* starring Emma Thompson; *Lady Day at Emerson's Bar & Grill* (film for HBO with Audra McDonald); *The Roommate* (Cincinnati Playhouse); *Sherwood* (Playmakers Repertory); *Seussical* for TheatreworksUSA (Lucille Lortel nomination). 10 seasons with Chautauqua Theatre Company. Faculty member at SUNY Purchase for costume design. www.tracychristensen.com

PATRICIA DELOREY

SIXTEENTH SEASON (Voice and Dialect Coach, *The Crucible*; *Sweat*; *Noises Off*; *The Cake*) holds an MFA in Voice & Speech from MXAT/American Repertory Theatre Institute for Advanced Theatre Training at Harvard University. She taught voice at the Moscow Art Theatre School in Russia, the University of Bologna in Italy, and Harvard University. She currently teaches Voice & Dialects at FSU/Asolo Conservatory for Actor Training. Patricia works

extensively as a voice and dialect coach including *Phaedra 4.48* directed by Robert Woodruff, *Bonnie & Clyde* directed by Jeff Calhoun, *Twelve Angry Men* directed by Frank Galati, *Pitmen Painters* directed by Brendon Fox, Studio Six's production of *Plasticine* directed by Dmitry Troyanovsky at the Baryshnikov Center, *Saturday Night Fever* for Royal Caribbean International Cruises, and the world premiere of Adam Rapp's *Nocturne* directed by Marcus Stern.

MICHAEL FRAYN

(Playwright, *Noises Off*) was born in London in 1933. He began his career as a reporter for The Guardian and later The Observer. After leaving The Observer he continued to write as a columnist as well as publishing novels and plays for television and stage. His plays for stage include: *Copenhagen*, *Afterlife*, *The Two of Us*, *Alphabetical Order*, *Donkeys' Years*, *Clouds*, *Balmoral* (Liberty Hall), *Make and Break*, *Noises Off*, *Benefactors*, *Alarms and Excursions*, *Look Look*, *Here and Make and Break*. Other translations include: four full-length Chekhov plays – *The Cherry Orchard*, *Three Sisters*, *The Seagull*, *Uncle Vanya*, and four one-act plays – *The Evils of Tobacco*, *Swan Song*, *The Bear* and *The Proposal*. Mr. Frayn is married to the biographer and critic Claire Tomalin.

ANDREW F. GRIFFIN

SECOND SEASON (Lighting Designer, *Sweat*) returns to Asolo Rep where he was the Associate Lighting Designer for *Shakespeare in Love*. In NY, he designed *Goldstein* (Off-Broadway); *The War Boys* (Access Theatre); *Lucie Pohl: Hi Hitler!* (Cherry Lane); *Midsummer* (TiltYard). Selected regional credits include: Folger Theatre, Yale Rep, Two River Theatre, Delaware Theatre Company, Le Petit Theatre, Signature Theatre DC, and Synetic Theatre. He is currently Robert Wierzel's associate lighting designer for *A Thousand Splendid Suns*, which premiered at American Conservatory Theatre and has traveled to The Old Globe, Seattle Rep, Theatre Calgary, and The Grand in Canada. Andrew has two Helen Hayes Awards (DC), and a Big Easy Award (New Orleans). He is a member of USA 829, and graduated from Yale School of Drama. www.AFGlighting.com

MICHELLE HART

SIXTEENTH SEASON (Resident Hair/Wig & Make-up Designer, *The Crucible*; *A Doll's House, Part 2*; *Sweat*; *Noises Off*; *The Cake*) designs for Asolo Repertory Theatre and FSU/Asolo Conservatory for Actor Training. Other credits: Sarasota Ballet, Palm Beach Drama Works, freeFall Theatre, Urbanite Theatre, Florida Studio Theatre, West Coast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Mary Mara, Heather Robb, Lauren Sweetser, Justin Long, Paul Downs, Douglas Sills and Nia Hills; music videos *Second Chance* by Shinedown, *Reverse Cowgirl* by T-Pain; film and television: *Paradise, FL* and *The Real Stephen Blatt*.

PAIGE HATHAWAY

FIRST SEASON (Scenic Designer, *Sweat*) is thrilled to be making her Asolo Rep debut. She is primarily based in Washington, DC where she has recently designed *Me...* *Jane* at the Kennedy Center; *Ain't Misbehavin'*, *John*, and *The Gulf* at Signature Theatre; *Familiar* at Woolly Mammoth; *How I Learned to Drive*, *The Book of Will*, and *Or* at Round House Theatre; *South Pacific* and *Godspell* at Olney Theatre Center; *Talley's Folly*, *Trayf*, and *Everything is Illuminated* at Theater J, among others. Regionally, she has recently designed *Jerome Robbins' Broadway* and *A Chorus Line* at the Muny in St. Louis. She received her BFA at the University of Oklahoma and her MFA from the University of Maryland. Her website is www.paigehathawaydesign.com and her Instagram handle is @paigehathawaydesign.

SARAH HUGHEY

FIRST SEASON (Lighting Designer, *The Cake*) is happy to be making her Asolo Rep debut. Regional credits include *Sense and Sensibility* and *Crossing Mnisose* (Portland Center Stage); *As You Like It* (The Guthrie); *Landladies*, *Miss Bennet: Christmas at Pemberley*, *Discord* (Northlight); *Vietgone*, *The Scene*, *The Diary of Anne Frank* (Writers Theatre); *Oblivion* (City Theatre); *Samsara*, *The Who and the What* (Victory Gardens); *Mr. and Mrs. Pennyworth* (Lookingglass); *Straight White Men* (Steppenwolf). She holds an MFA from Northwestern University and has taught lighting design at Northwestern, Columbia College Chicago, and Willamette University. Ms. Hughey lives in Portland, Oregon.

LAVINA JADHWANI

SECOND SEASON (Director, *The Cake*) is honored to return to Asolo Rep, where she previously directed *Roe*. Other directing credits include work at Actors Theatre of Louisville, American Conservatory Theater, Guthrie Theater, Mixed Blood Theatre, Oregon Shakespeare Festival, Shakespeare & Company, Teatro Vista, Silk Road Rising, and Writers Theatre. As an adaptor, she has tackled both South Asian epics (*The Ramayana*, *Shakuntala*) as well as Western classics like *Uncle Vanya*. *Time Out Chicago* named her their "Best Next Generation Stage Director" in 2013. Graduate of The Theatre School at DePaul University (MFA, Directing), Carnegie Mellon University (BFA, Scenic Design; Masters, Arts Management). www.lavinajadhwani.com

KRISTIN LOUGHRY*

FIRST SEASON (Stage Manager, *The Cake*) is thrilled to be making her Asolo debut! Previous credits include work with Baltimore Center Stage, Geva Theatre Center, Hangar Theatre Company, Infinity Theatre Company, Lyric Stage Company of Boston, Primary Stages, Rattlestick Playwrights Theatre, Soho Playhouse, Virginia Stage Company and eight seasons with NYU's Grad Acting program. Proud AEA member and graduate of Ithaca College.

KATE MARVIN

FIRST SEASON (Sound Designer, *Sweat*) is a designer, composer and musician based in New York. Recent work includes *The Magician's Daughter* at Geva Theatre Center, *Men on Boats* at American Conservatory Theatre, *A Doll's House, Part 2* at Actors Theater of Louisville, *Indecent* at the Guthrie Theater, *Babette's Feast* and *Sotto Voce* at Portland Stage Company, *Crossing Delancey* and *Ugly Lies the Bone* at the Alliance Theatre, *Grounded* at Westport Country Playhouse, *Happy Days* at Theatre for a New Audience and Yale Repertory Theatre, *[Porto]* with Women's Project Theater, *Somebody's Daughter* with Second Stage, *Wilder Gone* with Clubbed Thumb, and *Fidelio* with Heartbeat Opera. Kate is an associate artist with Target Margin Theater and Little Lord. MFA, Yale School of Drama. www.katemarvinound.com

VICTOR MEYRICH

FIFTIETH SEASON (Production Manager & Operations Director, *The Crucible*; *A Doll's House, Part 2*; *Sweat*; *Noises Off*; *The Cake*) is a graduate of Carnegie Tech and worked at NY Shakespeare Festival, Brandeis, University of California Institute of Repertory, APA, American Conservatory Theater, and again in NY. As head of production and technical staffs, he is responsible for the overall technical operation of Asolo Rep and serves as consultant for the FSU Center for the Performing Arts. He has been a member of the Asolo Rep family since 1969.

ZACH MOORE

FIRST SEASON (Sound Designer, *Noises Off*) is thrilled to join Asolo Rep for one of the funniest plays ever written. Zach is a native of Pittsburgh, PA and has designed over 90 productions for Pittsburgh Public Theater including six world premieres and two American premieres. Recent designs include *A Doll's House, Part 2*; *Sweat*; *Hamlet* (original music); *The Humans*; and *Equus* (original music). Other companies he has designed for include City Theatre Company, Pittsburgh Irish and Classical Theatre, Attack Theatre, NBA Ballet in Tokyo, The Reduced Shakespeare Company, TheaterWorks Hartford, The Huntington, Long Wharf Theatre, Dallas Theater Center, Tampa Bay Performing Arts Center, and McCoy/Rigby Productions. Zach also operates a music mastering studio- HDdB Mastering. Up next: sound and projection design for *Indecent* at Pittsburgh Public.

DEVON MUKO*

THIRD SEASON (Stage Manager/Fight Captain, *The Crucible*; Assistant Stage Manager, *Sweat*; *A Doll's House, Part 2*) is excited to return to Asolo Rep! Her previous Asolo Rep productions include *Roe*, *Shakespeare in Love*, *Morning After Grace*, *The Matchmaker*, *Both Your Houses* and *Our Betters*. She has previously worked as the Production Stage Manager for Creede Repertory Theatre in Creede, CO and for the FSU/Asolo Conservatory here in Sarasota. Other credits include Gulfshore Playhouse, The Santa Fe Opera, Saint Michael's Playhouse and The Black Hills Playhouse. From South Dakota, she would like to thank her family and friends for their continued love, laughter and support. Proud AEA member.

MELISSA NG

FIRST SEASON (Costume Designer, *The Cake*) is a New York-based costume designer. Regional: *The Carpenter* by Rob Askins (dir. Will Davis, Alley Theatre); *The Chinese Lady* by Lloyd Suh (dir. May Adrales, Milwaukee Rep); *Vietgone* by Qui Nguyen (dir. Lavina Jadhvani, Writers Theatre); *Lettie* by Boo Killebrew (dir. Chay Yew, Victory Gardens); *The Burn* by Philip Dawkins (dir. Devon DeMayo, Steppenwolf YA). NYC: *Three Girls Never Learnt the Way Home* by Matthew Paul Olmos (dir. Larissa Lury, Cherry Lane Mentor Project); *The Bitter Game* by Keith Wallace (dir. Deborah Stein, Public Theater UTR Festival). Affiliations: Playwrights Horizons Special Forces Unit, Wingspace Theatrical Design. BA: University of Chicago, MFA: UC-San Diego.

LYNN NOTTAGE

(Playwright, *Sweat*) Nottage's Pulitzer Prize-winning play *Ruined* has received an Obie, the Lucille Lortel, NY Drama Critics' Circle, Drama Desk, and Outer Critics Circle Awards for Best Play. Other plays include *Intimate Apparel*; *Fabulation, or the Re-Education of Undine*; *Crumbs From the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por'knockers*; and *Poof!* She is the recipient of numerous awards, including the MacArthur Foundation "Genius Grant," the August Wilson Playwriting Award, the PEN/Laura Pels Award for Drama, and the Guggenheim Grant for Playwriting, as well as fellowships from the Lucille Lortel Foundation, Manhattan Theatre Club, New Dramatists, and New York Foundation for the Arts. She is a member of The Dramatists Guild, an alumna of New Dramatists and a graduate of Brown University and the Yale School of Drama. www.lynnnottage.net

KATE OCKER*

FIRST SEASON (Assistant Stage Manager, *Noises Off*) is thrilled to be working at Asolo Rep for the first time. Kate is a Chicago-based stage manager and has worked for such companies as Northlight Theatre, American Blues Theatre, Paramount Theatre, Court Theatre, Goodman Theatre, The Great River Shakespeare Festival, Resident Ensemble Players, Lyric Theatre of Oklahoma, and the Oklahoma City Ballet. Kate is a proud member of Actors' Equity Association

MATTHEW PARKER

TWENTY-SIXTH SEASON (Sound Designer, *A Doll's House, Part 2*; *The Cake*; Projection Designer, *Sweat*) Previous Asolo Rep credits include: *Gloria*, *Morning After Grace*, *Born Yesterday*, *The Little Foxes*, *Grapes of Wrath*. Matt received his BPA in Theatre Production Design and Technology from Ohio University, where he designed the sound for *Heartbreak House*, *Luann Hampton Lavery Oberlander*, *The Importance of Being Earnest*, *The Hot L Baltimore*. While resident sound designer at the Monomoy Theatre on Cape Cod, he designed *South Pacific*, *Dracula*, *Private Lives*, *Richard III*, and others. He has worked sound and special effects at The Flat Rock Theatre in North Carolina on such shows as *I Hate Hamlet*, the world premiere of *Gilligan's Island: The Musical*, and many others. Since 1993, Mr. Parker has designed sound for many of Asolo Rep's productions. In addition, he wrote and performed the musical scores for *The Count of Monte Cristo* and *Nicholas Nickleby*.

INDIA MARIE PAUL

FIRST SEASON (Directing Fellow, *A Doll's House, Part 2*; *Noises Off*) is thrilled to be making her Asolo Rep debut. She is an emerging director and recent graduate of The New School in NYC and received her MFA in Directing. Recent credits: NYU Opera Festival; *The Battle, Not the War* (new musical in development); *SPF* (short film); and *Little Women* (NYU Steinhardt), where she was the director and choreographer. The New School credits: *Proceed to the Highlighted Route*; *The Effect of Gamma Rays...*; *The Tempest*. www.indiamariepaul.com

COLLETTE POLLARD

FIRST SEASON (Scenic Designer, *The Cake*) is thrilled to make her debut at Asolo Rep. Chicago recent credits: *The Wolves* (Goodman Theatre); *HIR* (Steppenwolf); *Rightlynd* (Victory Gardens); *A Shayna Maidel* (Timeline Theatre Company); *Thaddeus And Slocum* (Lookingglass); *The Nutcracker* (The House Theatre Company of Chicago and The Adrienne Arsht Center). Regional Credits: *The Chinese Lady* (Milwaukee Rep); *Sense and Sensibility*; *Hannah and the Dread Gazebo*; *Great Expectations* (Oregon Shakespeare Festival); *How I Learned to Drive* (Cleveland Playhouse and Syracuse Stage); *Hamlet*; *A Midsummer Night's Dream* (Santa Cruz Shakespeare); *The Oldest*

the CREATIVE TEAM, *continued*

Boy (Marin Theatre Company); *Angry, Raucous and Shamelessly Gorgeous*; *The Geller Girls*; *Good People*; *The Fairytale Lives of Russian Girls* (Alliance Theatre). Collette is an Associate Professor at the University of Illinois at Chicago (UIC). Thank you to her family for their love and support.

CELINE ROSENTHAL

THIRD SEASON (Associate Artistic Director; Local Casting, *The Crucible*; *A Doll's House, Part 2*; *Sweat*; *Noises Off*; *The Cake*) is an NYU Tisch alum, Tony®-nominated producer (*Leap of Faith*, *Seminar*), and a New Georges Jammer. She is the recipient of directing fellowships at Manhattan Theatre Club and Asolo Repertory Theatre, as well as an SDCF observership. Her work has been seen at the Tristan Bates Theatre in London, NYMF, NYC Center, MMAC, 54 Below, 59E59, Abingdon Theatre and in the Broadway's Future Songbook Series at Lincoln Center. Recent projects include *Chicago* at Children's Theatre Company in Minneapolis; *Borders in a Bedroom* at The Tamasha Festival (Awarded Best Production); *Drowning in Cairo* at The National Queer Theater; and last season's FSU/Asolo Conservatory production of *The Motherf***r with the Hat*.

The Asolo Rep Associate Artistic Director position is made possible, in part, through the generous support of the Virginia B. Toulmin Foundation.

MICHAEL ROSSMY

SECOND SEASON (Fight Director, *Sweat*; Movement Director, *Noises Off*) Previously at Asolo Rep: *The Elaborate Entrance of Chad Deity*. Broadway: *A Tale of Two Cities* and associate on numerous others. Regional highlights: Yale REP, Paper Mill Playhouse, The Atlantic, The Geffen Playhouse, Westport Country Playhouse, The Old Globe, The Long Wharf, Delaware REP, Baltimore's Center Stage, Goodspeed Musicals, The Public, Huntington, and many others. Michael is in his 13th year as a Faculty Lecturer at the Yale School of Drama and is the Stage Combat and Intimacy Supervisor for undergraduate productions at Yale College. He has taught at The New School for Drama and Primary Stages and guest lectured at Carnegie Mellon and The Neighborhood Playhouse. Michael is the creator and coach of "The Actor as Athlete" training program.

MICHAEL SCHWEIKARDT

FIFTH SEASON (Scenic Designer, *Noises Off*) Previous Asolo Rep credits: *South Pacific*, *Showboat*, *Deathtrap*, *Barnum*. Selected Off-Broadway productions include: *The Bus* and the American premiere of Frank McGuinness' *Gates Of Gold* (59E59); *Bloodsong of Love* (Ars Nova); *The Black Suits* (The Public Theater). Selected Regional credits include productions at Portland Center Stage, Theaterworks Hartford, Ford's Theatre, The Old Globe, Cleveland Playhouse, Cincinnati Playhouse in the Park, Maltz Jupiter Theatre, Sarasota Opera, The MUNY, Paper Mill Playhouse, and Goodspeed Musicals. Tours: James Taylor's *One Man Band*; *Ella*; *Motherhood the Musical*. Michael recently designed productions of *Marie Antoinette the Musical* and *Phantom of the Opera* for EMK International in Seoul, South Korea. www.msportfolio.com

NIA SCIARRETTA*

SEVENTH SEASON (Production Stage Manager; Stage Manager, *Sweat*; Assistant Stage Manager, *Noises Off*) Previous Asolo Rep credits include stage manager for *The Music Man*, *Shakespeare in Love*, *Roe*, *Born Yesterday* and *Disgraced*, assistant stage manager for *Rhinoceros*, *Guys & Dolls*, *The Little Foxes*, *All the Way*, *South Pacific*, and *Hero: The Musical*. Previous Off-Broadway credits include *Jesus Hopped the A Train*, *In the Blood*, and *The Wayside Motor Inn* at the Signature Theatre. Nia has also worked with Creede Repertory Theatre, the Hangar Theatre, the Shakespeare Theatre of New Jersey, the Flea Theatre, and Penguin Rep.

SIMON CASTING

(Chicago Casting, *The Crucible*; *A Doll's House, Part 2*; *Sweat*; *Noises Off*; *The Cake*) Regional credits include working with the Clarence Brown Theatre, Cleveland Play House, Guthrie Theater, Indiana Rep, Maltz Jupiter Theatre, Lyric Opera in Chicago, New Theatre, Kansas City Rep, Madison Rep, Milwaukee Rep, Paramount Theatre, Syracuse Stage and Writers' Theatre. Chicago theater credits: Broadway in Chicago's *Working*; critically acclaimed *The Doyle & Debbie Show*; the Tony® Award-winning *Million Dollar Quartet*; *Show Boat*, *Carousel*, and *The King and I* for the Lyric Opera; *Old Jews Telling Jokes*. TV: *Empire*, *Chicago Fire*, *Chicago PD*, *Sense 8*, *Crisis*,

Betrayal, *Detroit 1-8-7*, *Boss*, *Mob Doctor*, *Chicago Code*. Recent film credits: *Divergent*, *Contagion*, *Jupiter Ascending*, *Unexpected*. She won the Artios Award for casting Season One of Fox's *Prison Break*.

JACQUELINE SINGLETON*

FIRST SEASON (Stage Manager, *Noises Off*; *A Doll's House, Part 2*; Assistant Stage Manager, *The Crucible*) is thrilled to be making her debut with Asolo Rep! She has just concluded her seventeenth season and thirty-sixth production at American Players Theatre (Spring Green, Wisconsin). Other stage management work includes *Animal Farm* at Milwaukee Repertory and Baltimore Center Stage; *Outside Mullingar* at the Clarence Brown Theater (Knoxville, TN); three seasons and five productions at Forward Theater (Madison, WI); seven seasons and fourteen shows at Madison Repertory Theatre; and numerous theaters and shows in Chicago including the Goodman Theatre, Writers' Theatre, and Next Theatre. Proud member of AEA.

DON STEPHENSON

FIRST SEASON (Director, *Noises Off*) has directed *Titanic* at Lincoln Center; *Broadway Classics* at Carnegie Hall; *Of Mice and Manhattan* at The Kennedy Center; *The Other Place* at The Alley Theatre. Paper Mill Playhouse: *A Comedy Of Tenors* (BroadwayWorld nom); *The Producers*; *Vanya, Sonia, Masha, and Spike*; *Lend Me A Tenor*. Goodspeed: *The Will Rogers Follies*; *The Roar of the Greasepaint* (BroadwayWorld nom); *Guys and Dolls*. *Buyer and Cellar* and *Noises Off* at Pittsburgh Public Theatre. *How to Succeed in Business and Sister Act* at The Marriott Theatre. *The Cottage* at Theatre Aspen; *I'll Eat You Last* at Theatreworks/Hartford; *Lend Me A Tenor* at Bay Street Theatre (Broadway World nom); *Titanic* at The MUNY and The Hangar Theatre (BroadwayWorld nom); *Struck* at New Jersey Rep (BroadwayWorld nom).

STEWART/WHITLEY

(New York Casting, *The Crucible*; *A Doll's House, Part 2*; *Sweat*; *Noises Off*; *The Cake*) Broadway/NY: *The Great Comet*, *Chicago*, *A Clockwork Orange*, *Fiasco's Twelfth Night*, *On the Town*, *Pippin*, *La Cage Aux Folies*. TV/Film: Disney Channel's *Freaky Friday*. West End/UK: *Hadestown*, *Chicago the Musical*, *Thriller Live*, *West Side Story*, and working with Menier Chocolate Factory. International/National Tours: *West Side Story*, *The Bodyguard*, *The Sound Of Music*, *Finding Neverland*, *Dirty Dancing*, *Chicago*, *Elf*, *Bullets Over Broadway*. Regional: Asolo Rep, Goodspeed Opera House, TUTS, Alley Theatre, Bay Street Theatre, A.R.T., RCCL, Hollywood Bowl, Theaterworks. Upcoming: *Hadestown*, *August Rush*, *Paradise Square*, *Stu for Silverton*. Stewart/Whitley is an Artios award-winning office and member of The Casting Society of America. Office includes: Paul Hardt, Christine McKenna CSA, and Allie Carieri. www.stewartwhitley.com

STEPHEN TERRY

FIRST SEASON (Lighting Designer, *Noises Off*) Off-Broadway: *My Name is Gideon* at The Brick and Rattlestick Playwrights Theater (premiered at Edinburgh Fringe Festival); *Titanic in Concert* at Lincoln Center; Twyla Tharp Dance at The Joyce and National/International Tour. Selected Regional credits: *A Comedy of Tenors*; *Vanya*, *Sonia*, *Masha*, and *Spike*; *Lend Me A Tenor* (Paper Mill Playhouse); *A Streetcar Named Desire* (Virginia Stage); *The Other Place* (Alley); *The Roar of the Greasepaint*, *The Smell of the Crowd*; *Guys and Dolls* (Goodspeed Musicals); world premiere of *Chasing Rainbows* (Flat Rock Playhouse). Other regional: Pittsburgh Public, La Jolla Playhouse, San Diego Opera. Las Vegas: *Magic Reinvented Nightly* starring Mat Franco; Paul Zerdin's *Mouthing Off*; Frankie Moreno's *Under the Influence*; and Henson Alternative's *Puppet Up*. Stephen also designs for television and corporate/industrial clients.

NICOLE A. WATSON

SECOND SEASON (Director, *Sweat*) is the Associate Artistic Director at Round House Theatre. Selected credits: *Skeleton Crew* (Baltimore Center Stage); *Dot* (Playmakers Rep); world premieres of *Welcome to Fear City* and *World Builders* (CATF); *The Great Society* (Asolo Rep); world premiere of *Night of the Living N-Word* (FringeNYC); world premiere of *Approaching Ali* (WNO); a workshop of *Gun and Powder* (Theater Latté Da). She has been a guest director at A.C.T., Smith College, UNCSCA, NYU, and Long Island University. She was an Artist in Residence and Directing Fellow at the Drama League, and a recipient of the League of Professional Theatre Women's Josephine Abady Award. Nicole is a New Georges Affiliated Artist, an alum of both the Lincoln Center and Women's Project Directors Labs, and a member of SDC. BA: History, Yale. MA: NYU Gallatin School of Individualized Study. www.nicoleawatson.com

the CAST



JOHN WILSON BENNETT

THIRD YEAR STUDENT, FIRST SEASON (Hopkins, *The Crucible*) is thrilled to perform on the Asolo Rep stage to culminate his Conservatory experience. He has previously been seen in the Conservatory's *The Motherf***er with the Hat* (Jackie) and *Much Ado About Nothing* (Conrad). He would like to thank his parents, family and friends, and his wonderful sponsors: Charlie Beye and Richard Deppe, Jim and Susan Buck, and Judy Rudges and Stan Katz.



DAVID BREITBARTH*

ASSOCIATE ARTIST, TWENTY-THIRD SEASON (Parris, *The Crucible*; Torvald, *A Doll's House, Part 2*) Over 80 productions at Asolo Rep include: *Rhinoceros*, *The Little Foxes*, *Both Your Houses*, *The Grapes of Wrath*, *Glengarry Glen Ross*, *Clybourne Park*, *God of Carnage*, *Once in a Lifetime*, *Twelve Angry Men*, *The Immigrant*, world premieres of *Men of Tortuga* and *Perfect Mendacity*, *A Few Good Men*, *Laughing Stock*, *A Flea in Her Ear*, *Rounding Third*, *Art*, *Hobson's Choice*, and *Nicholas Nickleby*. Broadway 1st National Tour: *Spring Awakening*. Off-Broadway: *Short Change*, *Perfect Crime*, *Fluorescent Hunger*, and *This Hard Life*. Los Angeles: *Life in the Trees* (West Coast premiere) and *David's Mother*. Film and television: *Frasier*, *Taken!*, *Law & Order*, and *Fame*. He has appeared regionally around the country and is a member of Florida Repertory Theatre's Ensemble of Theatre Artists. David is a proud 2013 Lunt-Fontanne Fellow selected by the prestigious Ten Chimneys Foundation. This season is for Jimmy Clarke.



DYLAN CROW

THIRD YEAR STUDENT, FIRST SEASON (Marshal Herrick, *The Crucible*; Frederick Fellowes/Phillip Brent, *Noises Off*) is excited to be making his Asolo Repertory Theatre debut. Last year, with the FSU/Asolo Conservatory, he appeared as the Shepherd in *Oedipus*, Hero in *The Rehearsal*, and Benedick in *Much Ado About Nothing*. Dylan especially wants to thank his sponsors, Carol Camiener, Barbara Jacob, and Paul Nelson and Judy Pearson for all their love and support.



MATT DeCARO*

GUEST ARTIST, THIRD SEASON (Deputy-Governor Danforth, *The Crucible*; Stan, *Sweat*) Though a Chicagoan, he has been fortunate to play in theaters across the country including Lincoln Center, Manhattan Theatre Club, The Goodman Theatre, The Guthrie Theatre, Steppenwolf Theatre, The Old Globe Theatre, San Francisco's A.C.T., and internationally on World Stages in Dublin, Toronto and Wuzhen, China. Some favorite roles include the Judge in David Mamet's *Romance*, Dave Moss in *Glengarry Glen Ross*, Boss Mangan in *Heartbreak House*, Boolie in *Driving Miss Daisy*, and Fa Hai in Mary Zimmerman's *The White Snake*. His TV and film credits include *The Wise Kids*, *Eagle Eye*, *Prison Break*, *House*, and *The Office* among many others.



RUDY GALVAN*

GUEST ARTIST, FIRST SEASON (Oscar, *Sweat*) is making his Asolo Rep debut. Credits include originating the role of Tennessee Williams in Phillip Dawkins' *The Gentleman Caller* (Raven Theatre); *Our Lady of 121st Street* (Eclipse Theatre); *Lord of the Flies* and *1984* (Steppenwolf Theatre); *United Flight 232* (The House Theatre of Chicago); *American Buffalo* (Mary-Archie Theatre Co). TV/Film credits: *Slice* (A24), *Chicago Fire*, *Chicago PD*



CINDY GOLD*

GUEST ARTIST, FIRST SEASON (Della, *The Cake*) Chicago area credits include *Indecent* (Victory Gardens); *Cat on a Hot Tin Roof* (Drury Lane); *Taming of the Shrew* (Chicago Shakespeare); *My Fair Lady* (Lyric Opera); *Measure for Measure* (The Goodman); *Showboat* (Lyric Opera & Washington National Opera, Kennedy Center); *Love, Loss and What I Wore* (Broadway in Chicago). Regional: *Daughter of the Regiment* (sharing role with Justice RBG; Kennedy Center, DC); *The Music Man* (Glimmerglass Opera Company, New York and Royal Opera House in Muscat, Oman). TV: *Empire*, *Chicago Fire*, *Leverage*. Professor of Acting at Northwestern University.



COBURN GOSS*

GUEST ARTIST, FIRST SEASON (John Proctor, *The Crucible*; Lloyd Dallas, *Noises Off*) is thrilled to be making his Asolo Rep debut. His recent credits include *The Columnist* at American Blues Theater, *The Burials* at Steppenwolf Theater, and *Chimerica* at Timeline Theater. He played C.S. Lewis in the long-running *Freud's Last Session* for CRC Productions at the Mercury Theater, and was seen Off-Broadway in Steppenwolf's *When the Messenger Is Hot* at 59E59, and additionally at Goodman Theater, Writers Theater, Seattle Repertory and Arkansas Repertory. His film credits include *Man of Steel*, *Batman v Superman*, *The Lucky Ones*, *Once Upon a River*, and *Widows*. His TV credits include *The Red Line*, *The Chi*, *Chicago Med*, *Empire*, *Boss* and *E/R*.



DANIELLE LEE GREAVES*

GUEST ARTIST, SECOND SEASON (Tituba, *The Crucible*; Cynthia, *Sweat*) is thrilled to return to Asolo Rep. Her Broadway credits are *A Streetcar Named Desire* (OBC), *Rent*, *Hairspray* (OBC), *Sunset Boulevard*, and *Show Boat* (OBC). Her tour credits are *The Gershwins' Porgy and Bess*, *The Lion King*, and *Rent*. Her regional credits include *Fences*, *Vanya and Sonia and Masha and Spike*, *Ethel Waters: His Eye is on the Sparrow*, *Working*, and *Caroline, or Change*. Her film and TV credits include *Growing Up (And Other Lies)*, *The Blacklist*, *Blue Bloods*, *The Affair*, *The Americans*, *Elementary*, *Show Me A Hero*, *Nurse Jackie*, *Smash*, *The Big C*, *Rescue Me*, *Damages*, *Whoopi*, and *100 Centre Street*.



KATE HAMPTON*

GUEST ARTIST, FOURTH SEASON (Nora, *A Doll's House, Part 2*; Belinda Blair/Flavia Brent, *Noises Off*) Asolo Rep: *Fallen Angels*, *God of Carnage*, *Once in a Lifetime*, *The Innocents*, *Las Meninas*, *Boeing Boeing*, *La Bête*, *Pride and Prejudice*, *Expecting Isabel*. Broadway: *The Best Man*, *The Deep Blue Sea*. First National Tour: *Spring Awakening*. Selected NYC: *The Master Builder* (BAM); *All My Sons* (Roundabout); *The Typographer's Dream* (Clubbed Thumb). Selected Regional: *How the Other Half Loves*, *The Cocktail Hour* (Florida Rep); *Gideon's Knot* (FST); *Les Liaisons Dangereuses* (Palm Beach Dramaworks); *Talley's Folly* (Peterborough Players); *Absurd Person Singular* (Bristol Rep); *Neighborhood 3: Requisition of Doom* (Humana); *Loot* (Arden); *The Real Thing* (Olney); *All My Sons* (Williamstown). Selected TV: *Bones*, *Law & Order*, *Sex and the City*.



ANDREW HARDAWAY

THIRD YEAR STUDENT, FIRST SEASON (Judge Hathorne, *The Crucible*; Garry Lejeune/Roger, *Noises Off*) Previous credits include: *Much Ado...* (Friar Francis/Antonio); *The Rehearsal* (The Count "Tiger"); *Oedipus* (Oedipus); *Macbeth* (Macbeth); *The Winter's Tale* (Florizel); *Hamlet* (Laertes); *Orestes* (Orestes). Film credits: *The Extraction* (John); *The Judgment of Weeping Mary* (Calvin); *Garrison* (Anthony Graves). Sanford Meisner Certificate: New York Conservatory for Dramatic Art; BFA (Acting): Adelphi University. Andrew sends exponential thanks to his sponsor Mrs. Beverly Koski for her support, encouragement, and friendship. "Attitude is more important than the inevitable."



STEVE HENDRICKSON*

GUEST ARTIST, THIRD SEASON (Francis Nurse, *The Crucible*; Seldson Mowbray/Burglar, *Noises Off*) has appeared in 1776, *The Matchmaker*, and *Both Your Houses* at Asolo Rep. National appearances at the Folger, Chicago, Great River and Orlando Shakespeare Theatres, ACT, Arizona Theatre Company, Old Globe, Geva Theatre Center, Cincinnati Playhouse, and Barrington, Syracuse & Arena Stage companies. At home in Minneapolis, he has appeared at the Skylark Opera, the Guthrie, Park Square & Jungle Theatres. He received 2005 and 2009 Ivey Theatre Awards for *Cyrano de Bergerac* and *Tyrone and Ralph*, and the 2001 Dayton-Hudson Distinguished Artist Fellowship. He's the founder of Audio-Visceral Productions at www.audio-visceral.com



CAROLYN ANN HOERDEMANN*

GUEST ARTIST, FIRST SEASON (Mrs. Ann Putnam, *The Crucible*; Tracy, *Sweat*) is making her Asolo Rep debut. She was last seen in *Measure for Measure* at American Players Theatre. Carolyn has been seen at the Goodman Theatre (*Camino Real*, *Measure for Measure*, *Feathers and Teeth*); the Steppenwolf Garage (*Venus*); Chicago Shakespeare; Door County Shakespeare; Trapdoor Theatre; European Repertory; Chicago Children's Theatre. She has received an After Dark award for her role in *Madame De Sade* and the production *Scenes from an Execution*. Carolyn has been seen on *Chicago Fire* (NBC), *Empire* (Fox), and the short films *Alien Brides* and *Home*, which she co-wrote. Represented by Paonessa Talent Agency.



LAWRENCE JAMES

THIRD YEAR STUDENT, FIRST SEASON (Evan, *Sweat*) is excited to be in this year's Asolo Rep season, having previously appeared in *The Music Man*. Lawrence would like to thank his sponsors Shelley and Sy Goldblatt, Nona Macdonald Heaslip, and Ben and Gigi Huberman. Additionally, he would like to thank his friends and family for their support and encouragement.



MATTHEW KRESCH

THIRD YEAR STUDENT, FIRST SEASON (Puritan Man 1, *The Crucible*; Jason, *Sweat*) appeared last year in *The Motherf***er with the Hat* (Julio); *Oedipus* (Chorus); *Much Ado About Nothing* (Don John). He would like to thank his sponsors, Maurie Richards and Jack Kesler, Lois Stulberg, Mike and Madelyn Tetmeyer, and the Esther Mertz Endowed Fund. He would also like to extend his thanks and appreciation to his family and friends, and to you for supporting the theater and our mutual love for art. May we never forget why we do this.



SARA LINARES

THIRD YEAR STUDENT, FIRST SEASON (Mary Warren, *The Crucible*) made her professional debut with Dog Days Theatre (Nettie/Lola, *Double Indemnity*) in the summer of 2017. Sara would like to thank her sponsors Margot and Warren Coville, Carole Crosby, and Larry Wickless, as well as her friends and family for all their support.



ERIK MEIXELSPERGER

THIRD YEAR STUDENT, FIRST SEASON (Ezekiel Cheever, *The Crucible*) would like to thank his sponsors George and Susan Loesel, Eva Slane, Judy Zuckerberg and George Kole, and Michael Zuckerberg. He would also like to thank his wife Amanda, daughter Zoey, mom, dad, and brothers.



KEVIN MINOR

GUEST ARTIST, FIRST SEASON (Chris, *Sweat*) is blessed to be making his Asolo Rep debut! Kevin is a theatre artist from St. Louis and in his final semester at the University of Virginia. He would like to thank God for bringing him to the theatre, his family, especially his mom, for never allowing him to think of his ambitions as too big, and his friends and classmates for their continued support and love.



OLIVIA OSOL*

THIRD YEAR STUDENT, FIRST SEASON (Sarah Good, *The Crucible*; Emmy, *A Doll's House, Part 2*) is delighted to make her Asolo Rep debut. She was last seen in the Conservatory season as Jocasta in *Oedipus*, The Countess in *The Rehearsal*, and Dona Petra in *Much Ado About Nothing*. She would like to thank John, her family, and sponsors: Caryl Kaplan, Judy Rosemarin, and Candy and Bob Sohol. AEA member. She received her BFA from SUNY Purchase Conservatory of Theatre Arts and Film. www.OliviaOsol.com



PEGGY ROEDER*

GUEST ARTIST, EIGHTH SEASON (Rebecca Nurse, *The Crucible*; Anne Marie, *A Doll's House, Part 2*) has appeared at Asolo Rep in *Shakespeare in Love*; *Grapes of Wrath*; *The Matchmaker*; *Vanya and Sonia and Masha and Spike*; *Good People*; and *Ah! Wilderness*. She has performed in *Into the Breeches* (Chautauqua Theatre Company); *The Dresser* (Steppenwolf); *Romeo and Juliet* (Goodman); *Clean House* (Milwaukee Rep); *Kabuki Macbeth* (Chicago Shakespeare); *Ciderhouse Rules* (Atlantic Theatre Company); *Wizard of Oz* (Muny); *Big Meal* (ATC); and *Outside Mullingar* (Peninsula Players). Her work has garnered four Jeff Awards, three Artisan Awards, two After Dark Awards. Film and TV credits include *Groundhog Day*, *Road to Perdition*, *An Acceptable Loss*, *Stranger than Fiction*, *Star Trek: DS9*, and *Law & Order*.



PAUL ROMERO*

GUEST ARTIST, FIRST SEASON (Thomas Putnam, *The Crucible*; Tim/Announcer, *The Cake*) A proud son of the Garden State, Paul has performed at many regional theatres including the Shakespeare Theatre (DC), Portland Stage Company (ME), A Conservatory Theatre (WA), the Huntington Theatre (MA), the Santa Fe Festival Theatre (NM), Riverside Theatre and Orlando Shakespeare (FL), Arkansas Rep (AR), and many others. Paul has been seen punching Mark Ruffalo in the film *Begin Again* and dying of a heart attack in *Mozart in the Jungle*. TV credits include principal work on *Spin City*, *Law & Order*, *100 Centre Street*, *Chappelle's Show*, *All My Children*, *Guiding Light*, *One Life to Live*, *The Late Show with David Letterman*, and *Late Night with Conan O'Brien*.

**LAURA ROOK***

GUEST ARTIST, SECOND SEASON (Elizabeth Proctor, *The Crucible*; Poppy Norton-Taylor, *Noises Off*) is back at Asolo Repertory Theater after last year's *Shakespeare in Love* and *Rhinoceros*. Favorite Chicago and regional credits include: *A Midsummer Night's Dream*, *Love's Labour's Lost*, *Othello*, *Henry V*, and *Romeo and Juliet* (Chicago Shakespeare Theater); *The Liar* (Writers Theater); *Skylight* (Court Theater); *Three Sisters*, *Cyrano De Bergerac*, *Mary's Wedding*, *King Lear*, *Othello*, *Pride and Prejudice*, *The Seagull*, and *Troilus and Cressida* (American Players Theater); *Romeo and Juliet* and *Winter's Tale* (Illinois Shakespeare Theater); *As You Like It*, *Julius Caesar*, and *Romeo and Juliet* (Montana Shakespeare in the Parks). Love and gratitude to my husband and family. www.Laurarook.com

**KATIE SAH**

THIRD YEAR STUDENT, FIRST SEASON (Susanna Walcott, *The Crucible*; Brooke Ashton/Vicki, *Noises Off*) is making her debut on the professional stage. She is best known for her voiceover work on *Family Guy*. Her other TV and film credits include *Deadly Sins*, *Deadly Affairs*, *Couch Surfer*, and *Blind Date*. She understudied roles in *The Great Society* and *Born Yesterday* at Asolo Rep. At the FSU/Asolo Conservatory, Katie performed in *Oedipus*, *The Rehearsal*, and *Much Ado About Nothing*. She is very grateful for her sponsors Judith and George Hofmann, Nancy Markle and Joyce F. Menschel. katiesah.com

**SCOTT SHOMAKER**

THIRD YEAR STUDENT, FIRST SEASON (Puritan Man 2, *The Crucible*; Tim Allgood, *Noises Off*) Scott's work with Flatwater Shakespeare Company includes *As You Like It*, *Hamlet*, and *Merry Wives of Windsor*. Understudy credits with Asolo Rep include *The Great Society* and *Born Yesterday*. Scott earned his BFA from Nebraska Wesleyan University. Countless thanks to his sponsors Doug Bradbury, Henny and Dennis Dirks, and the Bill Yandow Endowed Fund.

**AMANDA FALLON SMITH***

GUEST ARTIST, FIRST SEASON (Abigail Williams, *The Crucible*; Jen, *The Cake*) is ecstatic to be making her Asolo Rep debut! Favorite regional credits include: Ariel in *The Little Mermaid*, Aggie Wheeler in *The Game's Afoot*, Jane in *Tarzan*, Evelyn Nesbit in *Ragtime*, Agnes in *Wife U*, among others. Amanda was fortunate to be crowned Miss Pennsylvania in 2014 and later went on to compete in the iconic Miss America pageant—where she won the award for talent. She is a graduate of Carnegie Mellon University (BFA Musical Theatre) and is a proud member of Actors' Equity. Love to Mom, Dad, Hayley and all her family and friends! www.Amandafallonsmith.com

**CHRISTIANNE TISDALE***

GUEST ARTIST, SECOND SEASON (Dotty Otley/Mrs. Clackett, *Noises Off*) is thrilled to return to Asolo Rep and play with Don Stephenson again. Broadway/First Nat'l/West End/Toronto: *Beauty and the Beast*, *Triumph of Love*, *On a Clear Day*, *Les Misérables* (25th Anniversary), *Titanic*, *One Touch of Venus*, and *Sousatska*. TV: *The Blacklist* (recurring), *30 Rock*, *The Enemy Within*, *David Letterman*, *Law and Order-CI*, and *Wallflowers*. She is currently producing the documentary *Ghost Lights: Reclaiming Theater in the Age of AIDS* which focuses on the impact of AIDS on theater and its community. Acting with Sande Shurin. Yale graduate. Instagram: @BaxAndTheCity www.ChristianneTisdale.com

**ANNIKA TROUT**

GUEST ARTIST, FIRST SEASON (Betty Parris, *The Crucible*) is thrilled to be making her Asolo Rep debut. Some of her favorite roles include *Narnia* (Susan) and *Annie* (Annie). She would like to thank her directors, cast and crew for this incredible honor. She would also like to thank her parents and Rise Above family for their unwavering love and support.

**JENNY VALLANCOURT†**

THIRD YEAR STUDENT, SECOND SEASON (Mercy Lewis, *The Crucible*) is thrilled to be returning to the Asolo Rep stage after playing Ani in last season's *Gloria* and Miranda in the touring production of *The Tempest*. With the FSU/Asolo Conservatory, she appeared in *Oedipus* (Chorus) and *The Rehearsal* (Lucile). She has also worked extensively with the New Jersey Repertory Company. Infinite thanks to Pat and Bob Baer for your love and support!

**DeANNA WRIGHT**

THIRD YEAR STUDENT, FIRST SEASON (Macy, *The Cake*) You may have seen DeAnna this past FSU/Asolo Conservatory season in *Oedipus* (Chorus), *The Motherf***er with the Hat* (Victoria), and *Much Ado About Nothing* (Beatrice). This past summer she made her Dog Days Theatre debut in *The Turn of the Screw*. DeAnna is continually grateful for the gracious support of her sponsors Shari and Steve Ashman, Carol and Tom Beeler, and Leigh Perry and as always she is thankful to her family for their love and presence.

**BRUCE A. YOUNG***

GUEST ARTIST, FIRST SEASON (Giles Corey, *The Crucible*; Brucie, *Sweat*) Broadway: MacDuff in *Macbeth* (Music Box Theater); York in *Rose Rage* (Duke Theater). Off-Broadway: Bobby in *Elliot's Love* (Promenade Theater). Regional: Gonzales in *The Tempest*, Chutes and Ladders in *Water By the Spoonful*, Lefty in *Happiest Song Plays Last* (Oregon Shakespeare Festival); Claudius in *Hamlet*, Mark Antony in *Antony & Cleopatra*, Achilles in *Troilus and Cressida* (Chicago Shakespeare Theater); Northumberland in *Henry IV Parts 1 and 2* (at CST and at the Royal Shakespeare Company); Oedipus in *The Seven* (Ten Thousand Things Theater); Richard in *Equivocation*, Lewis in *The Blue Door* (Victory Gardens Theater); Richard in *Neighbors*, Christian in *Ruined* (Mixed Blood Theater).

**LIZ ZWEIFLER**

GUEST ARTIST, FIRST SEASON (Jessie, *Sweat*) is proud to be making her Asolo Repertory Theatre debut. Her Chicago credits include a world premiere of *Genius* at Profiles Theatre, *The Quality Of Life* at The Den Theatre, *Sirens* at Fox Valley Rep, *Bus Stop* at The Den Theatre, *Little Women* at The Bog Theatre, and *Fool for Love* at Aspect Theatre. Her voice over career has spanned many decades doing both national and regional commercials. Represented by Stewart Talent. www.lizzweifler.com Omne for adhum prari sus consustrum denatudena, ute mantem prit, cotiae, Ti. Gractorem dicienem octudam mum faudam omnihi, te, dem aut issent? Nos nonessi natusqui iam et dis inum

ACTORS at a Glance

	The Crucible	A Doll's House, Part 2	Sweat	Noises Off	The Cake
JOHN WILSON BENNETT	Hopkins				
DAVID BREITBARTH*	Reverend Samuel Parris	Torvald			
DYLAN CROW	Marshal Herrick			Frederick Fellowes/ Phillip Brent	
MATT DeCARO*	Deputy-Governor Danforth		Stan		
RUDY GALVAN*			Oscar		
CINDY GOLD*					Della
COBURN GOSS*	John Proctor			Lloyd Dallas	
DANIELLE LEE GREAVES*	Tituba		Cynthia		
KATE HAMPTON*		Nora		Belinda Blair/ Flavia Brent	
ANDREW HARDAWAY	Judge Hathorne			Garry Lejeune/Roger	
STEVE HENDRICKSON*	Francis Nurse			Selsdon Mowbray/ Burglar	
CAROLYN ANN HOERDEMANN*	Mrs. Ann Putnam		Tracey		
LAWRENCE JAMES			Evan		
MATTHEW KRESCH	Puritan Man 1		Jason		
SARA LINARES	Mary Warren				
ERIK MEIXELSPERGER	Ezekiel Cheever				
KEVIN MINOR			Chris		
OLIVIA OSOL+	Sarah Good	Emmy			
ALEX RODRIGUEZ	Reverend John Hale				
PEGGY ROEDER*	Rebecca Nurse	Anne Marie			
PAUL ROMERO*	Thomas Putnam				Tim/Announcer
LAURA ROOK*	Elizabeth Proctor			Poppy Norton-Taylor	
KATIE SAH	Susanna Walcott			Brooke Ashton/Vicki	
SCOTT SHOMAKER	Puritan Man 2			Tim Allgood	
AMANDA FALLON SMITH*	Abigail Williams				Jen
CHRISTIANNE TISDALE*				Dotty Otley/ Mrs. Clackett	
ANNIKA TROUT	Betty Parris				
JENNY VALLANCOURT+	Mercy Lewis				
DeANNA WRIGHT					Macy
BRUCE A. YOUNG*	Giles Corey		Brucie		
LIZ ZWEIFLER			Jessie		

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

+Appears courtesy of Actors' Equity Association