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years
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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

THE CRUCIBLE

BY **Arthur Miller**

DIRECTED BY **Michael Donald Edwards**

Scenic Design
LEE SAVAGE

Costume Design
TRACY DORMAN

Lighting Design
JEN SCHRIEVER

Sound Design & Original Composition
FABIAN OBISPO

Hair/Wig & Make-up Design
MICHELLE HART

New York Casting
STEWART/WHITLEY CASTING

Chicago Casting
SIMON CASTING

Local Casting
CELINE ROSENTHAL

Voice & Dialect Coach
PATRICIA DELOREY

Fight Director
ROWAN JOHNSON

Production Stage Manager
NIA SCIARRETTA*

Stage Manager & Fight Captain
DEVON MUKO*

Assistant Stage Manager
JACQUELINE SINGLETON*

Dramaturg
PAUL ADOLPHSEN

Directing Fellow
TOBY VERA BERCOVICI

Music Coach
LIZZIE HAGSTEDT

Stage Management Apprentice
CAMERON FOLTZ

Stage Management Apprentice
CHRISTOPHER NEWTON

Dramaturgy & Casting Apprentice
KAMILAH BUSH

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

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.

CO-PRODUCERS

Gerri Aaron • Nancy Blackburn • Tom and Ann Charters • Annie Esformes, in loving memory of Nate Esformes • Shelley and Sy Goldblatt
Nona Macdonald Heaslip • Ivan and Marilyn Kushen • Mercedita OConnor • Judy Zuckerberg and George Kole

THE CRUCIBLE SPONSORS



CAST

in order of appearance

ANNIKA TROUT.....	Betty Parris
DAVID BREITBARTH*	Reverend Samuel Parris
DANIELLE LEE GREAVES*	Tituba
AMANDA FALLON SMITH*	Abigail Williams
KATIE SAH.....	Susanna Walcott
CAROLYN ANN HOERDEMAN*	Mrs. Ann Putnam
PAUL ROMERO*	Thomas Putnam
JENNY VALLANCOURT+	Mercy Lewis
SARA LINARES	Mary Warren
COBURN GOSS*	John Proctor
PEGGY ROEDER*	Rebecca Nurse
BRUCE A. YOUNG*	Giles Corey
GABRIEL LAWRENCE*	Reverend John Hale
LAURA ROOK*	Elizabeth Proctor
STEVE HENDRICKSON*	Francis Nurse
ERIK MEIXELSPERGER.....	Ezekiel Cheever
DYLAN CROW.....	Marshal Herrick
ANDREW HARDAWAY.....	Judge Hathorne
MATT DeCARO*	Deputy-Governor Danforth
OLIVIA OSOL+	Sarah Good
JOHN WILSON BENNETT.....	Hopkins
MATTHEW KRESCH.....	Puritan Man 1
SCOTT SHOMAKER.....	Puritan Man 2

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

+Appears courtesy of Actors' Equity Association

UNDERSTUDIES

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

For Reverend Samuel Parris: ERIK MEIXELSPERGER; for Deputy-Governor Danforth: DYLAN CROW; for John Proctor: CHRISTOPHER HAYHURST; for Giles Corey: LAWRENCE JAMES; for Reverend John Hale: ALEX RODRIGUEZ; for Francis Nurse: RANDALL HILL; for Thomas Putnam: KENNY FEDORKO; for Abigail Williams: JAMIE SAUNDERS; for Tituba: DeANNA WRIGHT; for Elizabeth Proctor: OLIVIA OSOL; for Mrs. Ann Putnam: KAITLYN WEICKEL; for Rebecca Nurse: CHRYSTAL LEE; for Hopkins: JACOB SEFCAK; for Marshal Herrick: MATTHEW KRESCH; for Judge Hathorne: DYLAN CROW; for Puritan Man 1: LIAM O'BRIEN; for Ezekiel Cheever: SCOTT SHOMAKER; for Puritan Man 2: CHRISTOPHER BLONSKI; for Sarah Good: BONITA JACKSON; for Mercy Lewis: NAIRE POOLE; for Susanna Walcott: ANNA BETH BAKER; for Mary Warren: ANNA NEWBURY; for Betty Parris: ISABELLA ALBERTI

SETTING

Salem, Massachusetts. 1692.

The Crucible will be performed with one intermission.

An Interview with DIRECTOR MICHAEL DONALD EDWARDS

INTERVIEWED BY
PAUL ADOLPHSEN



This is your second time directing *The Crucible*. What have you been discovering about the play this time around?

It feels like the text is brand new. I'm hearing Miller's themes and ideas. In particular, the way he sounds out specific words and phrases to keep the central ideas vibrating in front of us. Words like "proof" and "truth," or "honesty," "spirit," "charity." Miller set out to create a kind of 17th century-sounding English. But the more we rehearse, the more the characters sound like intelligent contemporary people. Miller famously said that whenever you do *The Crucible*, it's a contemporary play. It certainly feels that way now.

You've talked about how you see the play as a story about a community breaking the bonds of charity. What is charity? And how is that bond broken in *The Crucible*?

What Miller means by the word "charity," and what the Puritans meant by it, is acts of loving kindness where you don't expect anything in response. "Charity" expands beyond the walls of your own house to include your neighbors in "community." We're living in a time where we don't actually have neighborliness. We have political division because we don't see each other as real neighbors. One of the striking things about *The Crucible* is that we watch people who have known each other for years turn on each other and call each other out as instruments of the devil. It feels to me like we're living through a version of that now, where people hate each other for their political affiliations. When we decide, because of our neighbor's politics, that we think they're evil – that's not the American project. That's not the essence of charity.

Public discourse around accusations and proof has shifted since Miller's time, especially when it comes to the #MeToo Movement. How are you finding your way through this shifting context?

John Proctor has a line that resonates in a way that it did not when the play premiered in 1952: "Is the accuser always holy?" Miller meant that to be a direct parallel with McCarthyism. I can see that some could make the case that *The Crucible* is a play against the #MeToo Movement, but I think that's a perversion of Miller's basic idea. The play dramatizes a distortion of sexuality by the state. The young girls in Salem are denied any true agency in society. They're finally listened to when they name their neighbors as witches, but the state then uses them to bring down its enemies. The brilliant thing about *The Crucible* is how it marries politics and sexuality. The #MeToo movement isn't really about sexuality. It seems like it's sexual because sex is involved, but really it's about violations of a woman's rights. Rape is violent. It's an act of dominance and power. So, whilst they're parallel and they're connected, the #MeToo Movement and *The Crucible* are different things in my mind.

What is the atmosphere that you are hoping to evoke with the physical production?

The creative team and I kept coming up with this idea of a "box in the wilderness," where the characters were clinging to survival. This is in the play: by 1692 Massachusetts had lost its Royal Charter, there were no lawyers, the legal system was not really in place. The puritans relied on each other and their shared values to get any kind of justice. We ended up with a lot of "repressed" ideas. For example, the first scene is in an attic with only one way in and one way out. It's what Miller actually wrote, but people often feel obliged to do a much more elaborate set. What the creative team has done is to explore the whole idea of being confined. The body is confined. The minds are confined. The spirit is confined. And that leads to poison. We are naturally curious. We are naturally erotic. We are naturally interested in each other. We are naturally drawn to erotic connection. And a world that doesn't permit that, finally becomes a world of terror. That's true now, don't you think?

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THE CRUCIBLE

Saturday, February 9 | 2:00pm show

A DOLL'S HOUSE, PART 2

Wednesday, March 6 | 7:30pm show

SWEAT

Saturday, April 6 | 2:00pm show

THE CAKE

Wednesday, April 24 | 7:30pm show

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ARE YOU A GOOD WITCH | OR A BAD WITCH?

BY CLAIRE CRAVEN

From devil-worshipping hags to feminist icons, witches have held the public imagination spellbound for centuries.

In the Early Modern world of *The Crucible*, witchcraft seemed a very real threat — real enough for a King of England, James I, to write and publish a treatise on the necessity of witch hunting. Witches, it was believed, were people (usually women, often poor, often unmarried, often elderly) who made pacts with the Devil, bargaining away their souls in exchange for unholy gifts. According to James, there were two reasons why people became witches: either they were poor and deprived, and aimed to escape their poverty through magic, or they were driven by vengeance. By signing their names in the Devil's book, people from the margins of society could become the most powerful of all, possessed of the ability to raise tempests, spread plagues, induce demonic possession, and drive their enemies to madness. To doubt the reality of witches was to doubt the Devil, and to doubt the Devil was to doubt God. The best way to shield oneself from falling victim to witchcraft, it was thought, was to aid in rooting out witches from the community. When the Puritans departed England for Massachusetts, they carried their beliefs about witchcraft with them.

In both Western Europe and New England, witchcraft was essentially a supernatural explanation for misfortunes. In a time



each at once her choppy finger **THE WEIRD SISTERS** *laying upon her skinny lips*
London Published March 10th 1785 by G.R. Smith, N° 23, Bedford Street.

Henry Fuseli's 1785 painting of the three witches from *Macbeth* demonstrates the iconic imagery of the old crone.

WITCHES IN POPULAR CULTURE



1864

Morgan le Fay, the powerful enchanter from Arthurian legend



1937

The Wicked Witch of the West from *The Wizard of Oz*

before modern medicine, tragedies like the loss of Ann Putnam's babies might have seemed utterly inexplicable. But with the belief in witchcraft, mysterious hardships could be given both an explanation, and an easily-accessible scapegoat. How, then, did you identify a witch? Even owning a pet or having a mole on your skin could be a sign of witchcraft. Witches were often thought to keep *familiars*: an imp or demon in the form of an animal, often a cat, dog, rat, or toad. A witch's familiar was a magical servant gifted to her by the Devil as part of the contract. Witches were also imagined to have a "devil's mark" hidden somewhere on their body. In historical witch trials, strip searches were conducted (by members of the accused's sex) to check for such a mark. Sometimes this involved pricking the accused with needles, as a true witch's mark, it was said, would not bleed. Ordinary warts or moles, which might be found on anyone's skin, became incriminating evidence. Perhaps the most infamous method of witch-finding at Salem was the reliance upon "spectral evidence": accounts of hallucinations, visions, and dreams. Accusers would claim that a witch sent their incorporeal "shape" or "appearance" to torment them in the night. Since there is no good alibi for the whereabouts of a ghostly "shape," spectral evidence was essentially non-refutable. The only way to save yourself, then, was to proclaim you'd been bewitched by somebody else, and the cycle would continue. This is the sort of atmosphere that stoked the fires of paranoia, leading the most fearful voices to become the loudest ones.

The Salem witch trials of 1692 ultimately claimed twenty lives. It is difficult to know how many more people were executed as witches in old England and continental Europe throughout the Early Modern period (roughly the 15th century to the early 18th). Estimates put the number anywhere from 40,000 to 60,000. Witch hunting in Old and New England came to an end with the rise of the Enlightenment, which brought about the "disenchantment" of the Western world. "Witch hunt" became synonymous with irrationality and paranoia.

In today's world, though belief in magic is now discredited in mainstream culture, the figure of the witch continues to enchant. Witches have been invented and reinvented, reclaimed not as evil figures, but as emblems of resistance and feminine power.

Recently, witches are having a moment in popular culture: no longer simply as cackling villains, but also as heroines of coming-of-age stories, from *Sabrina the Teenage Witch* to the *Harry Potter* series' Hermione Granger. Outside of fiction, the witch has become linked with the #MeToo movement with Lindy West's *New York Times* op-ed, "Yes, This Is a Witch Hunt. I'm a Witch, and I'm Hunting You." There are still people today who actively practice witchcraft as a religion, and claim the moniker of "witch" with pride. Wicca and other Pagan revival movements have constructed a version of witchcraft disconnected from the Christian Devil.

Perhaps our perception of witchcraft will only continue to change and evolve in the future. A witch, after all, is a woman with power. Whether that is something to be feared or embraced depends on who's telling the story.



Witches' Sabbath, by Goya (1798)

Engraved by J. R. Smith Mezzotinto Engraver for his Royal Highness the Prince of Wales



1964
Samantha
from *Bewitched*



1996
Sabrina
Sabrina the Teenage Witch



2001
Hermione Granger from the
Harry Potter series.



2013
Cast of
American Horror Story: Coven



2018
Chilling Adventures of Sabrina, a *Sabrina the Teenage Witch* reboot

A “DARKLY ATTRACTIVE WARNING”: | WRITING *THE CRUCIBLE*

BY PAUL ADOLPHSEN

The Crucible is Arthur Miller’s most-produced work. What set the relatively young playwright on a course to create a lasting contribution to American drama?



Left: Arthur Miller at his desk in 1955. Above: Joseph McCarthy at a House Un-American Activities Committee (HUAC) hearing.

IN 1952, playwright Arthur Miller was 37 years old and had two successful Broadway productions behind him. That year, his friend and artistic collaborator, the director Elia Kazan, appeared before the House Un-American Activities Committee (HUAC), under suspicion of being a communist. Much to Miller’s dismay, Kazan acquiesced to the committee’s demands, and named several close friends as communists in order to save himself from incrimination. Miller saw his friend’s decision not only as a personal betrayal, but also as a disturbing sign of post-war America’s increasing paranoia over communism. The years after

the end of World War II were a distressing time for those in the United States who saw communism as a threat: the Soviet Union was becoming a global force, Mao Zedong had taken power in China, and communist parties throughout Western Europe were steadily growing. Out of geopolitical uncertainty arose an ill-defined, rapidly accelerating fear of communist infiltration at the highest levels of the U.S. government. This state of near-militant suspicion came to be known as the “Red Scare.”

For Miller, no one personified this climate of fear and intimidation more than Senator Joseph McCarthy. In a 1996 article for *The New Yorker*, titled "Why I Wrote *The Crucible*," Miller wrote:

"McCarthy—brash and ill-mannered, but to many authentic and true—boiled it all down to what anyone could understand: we had 'lost China' and would soon lose Europe as well, because the State Department...was full of treasonous pro-Soviet intellectuals."

McCarthy accused members of the U.S. government of harboring communist sympathies and used his position in the Senate to investigate suspected "Red" infiltration into American politics and culture.

In *The New Yorker*, Miller remembers writing *The Crucible* as "an act of desperation":

"[W]hen I began to think of writing about the hunt for Reds in America, I was motivated in some great part by the paralysis that had set in among many liberals who, despite their discomfort with the inquisitors' violation of civil rights, were fearful, and with good reason, of being identified as covert Communists if they should protest too strongly."

Miller felt that a clear-eyed sense of what was real and true was under attack from both the HUAC and McCarthy himself. "To imagine writing a play about this environment was like trying to pick one's teeth with a ball of wool," Miller wrote. "I lacked the tools to illuminate miasma. Yet I kept being drawn back to it."

It was in the musty courthouse of Salem, Massachusetts where Miller discovered the kernel of what would become *The Crucible*. Miller visited the town in the spring of 1952, just months after Kazan's fateful appearance before the HUAC. In Salem, Miller began reading through the transcripts of the witchcraft trials of 1692, searching for a story that would help him crystalize his critique of McCarthyism. Finally, he discovered a passage in the court transcripts that held exciting theatrical potential:

"'During the examination of Elizabeth Procter [sic], Abigail Williams and Ann Putnam...both made offer to strike at said Procter; but when Abigail's hand came near, it opened, whereas it was made up into a fist before, and come down exceedingly lightly as it drew near to said Procter, and at length, with open and extended fingers, touched Procter's hood very lightly.'"

In this simple gesture, Miller unearthed the profound center of his drama. He envisioned a charged relationship between Elizabeth and her former household servant, Abigail, who had been fired for sleeping with Elizabeth's husband, John. Miller would make the broken marriage of the Proctors the center of his story, a powerful reflection of the ruined bonds of charity that drove Salem to turn in on itself.

In *The New Yorker*, Miller remembers:

"[A]s the dramatic form became visible, one problem remained unyielding: so many practices of the Salem trials were similar to those employed by the congressional committees that I could easily be accused of skewing history for mere partisan purpose..."

In particular, Miller drew a connection between the use of "spectral evidence" in the Salem court of 1692 and the use of coerced testimony in the HUAC and McCarthy hearings over 200 years later. Spectral evidence included testimony that an accused witch had sent their "shape" to torture the accuser. The accused had no way of countering spectral evidence, and so were forced to claim that they had, in fact, been bewitched by someone else. In Salem, spectral evidence birthed a terrible, consuming paranoia.

To Miller, those accused of communist sympathies in 1950s America faced a similar dilemma as the Puritans suspected of witchcraft in Salem: either admit to a falsehood about their identity and damn themselves, or point the finger at another and save themselves. "The breathtaking circularity of the process," Miller wrote in *The New Yorker*, "had a kind of poetic tightness." He wrote:

"The more I read into the Salem panic, the more it touched off corresponding images of common experiences in the fifties: the old friend of a blacklisted person crossing the street to avoid being seen by him; the overnight conversion of former leftists into born-again patriots; and so on."

Now removed from its original context, how might *The Crucible* resonate today? In 1996, a month before the premiere of the film version of the play, Miller attempted an answer:

"I am not sure what 'The Crucible' is telling people now, but I know that its paranoid center is still pumping out the same darkly attractive warning that it did in the fifties...[B]elow its concerns with justice the play evokes a lethal brew of illicit sexuality, fear of the supernatural, and political manipulation, a combination not unfamiliar these days."

The Crucible does speak to our current moment, where the phrase "witch hunt" appears in political rhetoric and what constitutes "truth" is a subject of debate. The play tells a historical story, but it was written in response to political tensions that were immediate and deeply personal to Miller. It has become near-myth and yet retains an urgent freshness because of the human dimensions and desires at its heart. Wherever and whenever it is performed, *The Crucible* becomes about then and now. With this story, Miller invites us to look at the cycles of fear and suspicion in our own communities, and contemplate what actions we might take to break the spell.

THE CRUCIBLE ON BROADWAY



1953

Starring Arthur Kennedy as John Proctor and Beatrice Straight as Elizabeth Proctor.



1991

Starring Martin Sheen as John Proctor.



2002

Starring Liam Neeson as John Proctor and Laura Linney as Elizabeth Proctor. Kristen Bell played Susana Walcott.



2016

Starring Ben Whishaw as John Proctor, Sophie Okonedo as Elizabeth Proctor, and Saoirse Ronan as Abigail Williams.

A DOLL'S HOUSE

Part 2

BY **Lucas Hnath**

DIRECTED BY **Peter Amster**

Scenic & Costume Design ROBERT PERDZIOLA	Lighting Design CHRISTOPHER OSTROM	Sound Design MATTHEW PARKER	Hair/Wig & Make-up Design MICHELLE HART
New York Casting STEWART/WHITLEY CASTING	Chicago Casting SIMON CASTING	Local Casting CELINE ROSENTHAL	Production Stage Manager NIA SCIARRETTA*
Stage Manager JACQUELINE SINGLETON*	Assistant Stage Manager DEVON MUKO*	Dramaturg PAUL ADOLPHSEN	
Directing Fellow INDIA MARIE PAUL	Stage Management Apprentice AARON McEACHRAN	Dramaturgy & Casting Apprentice KAMILAH BUSH	

CAST

in order of appearance

PEGGY ROEDER*.....Anne Marie
KATE HAMPTON*.....Nora
DAVID BREITBARTH*.....Torvald
OLIVIA OSOL+.....Emmy

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

+Appears courtesy of Actors' Equity Association

UNDERSTUDIES

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

For Nora: SYLVIA DAY; for Torvald: ANDREW HARDAWAY; for Anne Marie: RONDA HEWITT; for Emmy: SARA LINARES

SETTING

Norway. Inside the Helmer house.

A Doll's House, Part 2 will be performed without an intermission.

A Doll's House, Part 2 is presented by special arrangement with Dramatists Play Service, Inc., New York

Originally produced on Broadway by Scott Rudin, Eli Bush, Joey Parnes, Sue Wagner, and John Johnson. Commissioned and first produced by South Coast Repertory

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.

CO-PRODUCERS

Christine Buckley-Currie, in loving memory of John Currie • Mike and Ellen Esposito • Shelley and Sy Goldblatt • Donna and David Koffman
Philip and Nancy Kotler • Ivan and Marilyn Kushen • Mercedita OConnor • Gail and Skip Sack • Marge and Bill Sandy
Stephanie Shaw and Dr. Stan Pastor • Alan and Cindy Silverglat • Maureen and Tom Steiner • Lois Stulberg • Edward and Mary Lou Winnick

A DOLL'S HOUSE, PART 2 SPONSORS



An Interview with **DIRECTOR** *Peter Amster*

Interviewed by Paul Adolphsen



Do you think of *A Doll's House, Part 2* as a comedy? If so, where does its humor come from?

Is the play a comedy? My answer is: "yes and no." I think comedy is about where you end up, and any comedy needs to finish in a place where you are satisfied: either happy for the characters, or glad they got what they deserve. The open-ended nature of *A Doll's House, Part 2*, and the fact that the play is organized to engender conversation rather than conclusion, could make it seem less like a comedy when you leave the theatre. While you're watching it, though, there are all kinds of comic elements. Firstly, there's a wonderfully incongruent mash-up of contemporary speech and a period setting. Secondly, the characters share all kinds of trenchant and important ideas, which makes them feel, at times, like orators. But just as you've got used to that mode of speech, all of a sudden something happens and they turn back into very real, flawed human beings. That transition, it seems to me, is a source of comedy in the play. Thirdly, there are moments that are funny because they're so familiar in terms of the war of the sexes. You can just hear thousands of couples have the same argument as Nora and Torvald. At times they remind us of famous couples from television and film. And that is comically reassuring: we've come a long way, yes, but the battle still rages.

What were the inspirations for how this production looks and feels?

The play takes place in an empty room, or rather a room that has been emptied: of stuff, of joy, of life. And because the room is empty, it feels as much like a civic space – a place for oratory and debate – as it does an abandoned residential parlor. The conflicts and discussions that take place in this room are at turns domestic and civic. I wanted the room to be haunted, hence you can see the places where pictures have been removed, where things used to be. You can imagine what a joyous, lovely room it would be if it were filled with furniture, pictures, a piano, paintings; with life.

What do you think draws people to the character of Nora?

We are fascinated by Nora because the epiphany she has at the end of Ibsen's original is so trenchant and volcanic. Ibsen's *A Doll's House* is a domestic comic drama up until the moment that Torvald reacts to the revelation of Nora's forgery. From that point on, the character of Nora starts to expand. She makes a huge, brave, dangerous choice. And then she disappears. It's like someone suddenly turning into Superman and flying away. What does Nora experience after the final curtain falls? A tragedy? A romance? An adventure? We all want to have adventures, so our imaginations are irresistibly pulled by Nora out that door.

And what lies on the other side of that door is a Rorschach test for our own beliefs. Hnath, while working on the play, asked many people what they thought became of Nora. Some believed that she became a prostitute...and died. Some believe she became a worker...and died. Some believe she just...died. Of course, Hnath, in his perverse and brilliant way, said "I don't like any of those options. I want to make her successful." And that is where *A Doll's House, Part 2*, begins.

What have you and the cast been discovering about how Nora's return is connecting to today?

Rehearsals have prompted the cast to tell personal stories that directly speak to the events in the play: abandonments, infidelities, the search for our authentic selves. Hnath uses the story of Nora's return to ask many questions: what if our responsibilities to our families and friends are keeping us from being fully realized human beings? What is our duty to family, when family refuses to recognize or value who we are? What do we do if we're in a bad marriage, have children, and have no money or social standing of our own? How can we justify the pain we might cause others in order to become who we desperately want to be?

These questions still resonate; they didn't go away. And they have never been answered satisfactorily. The battle for self-actualization is still being fought in many of us, particularly the marginalized: women, immigrants, people of color, people of non-conforming sexual orientation and identity. And the battle of the sexes especially still rages on. Nora's door is still there. And *A Doll's House, Part 2* explores, with humor and sass and compassion and surprise, the courage it takes – and the toll it takes – to walk through that door – in EITHER direction.

"Nora's door is still there. And *A Doll's House, Part 2* explores the courage it takes – and the toll it takes – to walk through that door – in EITHER direction."

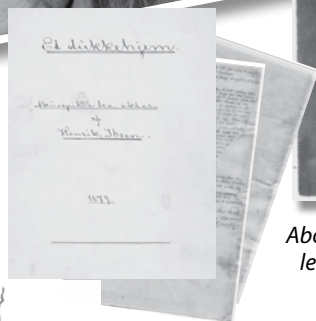
A DOLL'S HOUSE...

Part 1 | By Paul Adolphsen

Lucas Hnath's *A Doll's House, Part 2* is a sequel to Henrik Ibsen's 1879 play *A Doll's House*. Here's what you need to know about "Part One" of Nora Helmer's story.



Lucas Hnath



Above: Betty Hennings, the original Nora; At left: Original manuscript cover page, 1879.

The Door Slam Heard Round the World

A Doll's House has been controversial ever since its premiere at the Royal Theatre in Copenhagen on December 21, 1879.

Copenhagen's *The Country* was ambivalent about the play: "[I]t seems doubtful to us, if [Ibsen's] latest work... is a step in the right direction or — on the wrong track." Seeing the play's contemporary purchase, a reviewer in the *Social Democrat* wrote, "...there are thousands of such doll-homes, where the husband treats his wife as a child... and so that is what the wives become." The Danish newspaper *Fædralandet*, thought the play showed "marriage as an arrangement which, instead of educating the individuals... corrupts them."

Nora's final exit was deemed too scandalous for an 1880 German production, and Ibsen was forced to write an alternate ending with Nora deciding to stay. Ibsen reportedly called this a "barbaric outrage," and the play has been performed with its original ending ever since.



Nora

In *A Doll's House* she's a mother of three, and the unfulfilled, stifled wife of Torvald, who calls her his "little bird." At the end of the play, it is revealed that Nora secretly borrowed money and forged her father's signature to fund a life-saving trip to Italy for her husband. Torvald reacts harshly to this disclosure, and Nora makes the decision to leave everything and find freedom for herself.



Torvald

He is Nora's oblivious and often-patronizing husband who, at the opening of *A Doll's House*, has just become the manager of the Joint Stock Bank. Torvald reacts callously when he discovers that Nora's secret might endanger his reputation. This convinces Nora to release herself from her oppressive marriage.

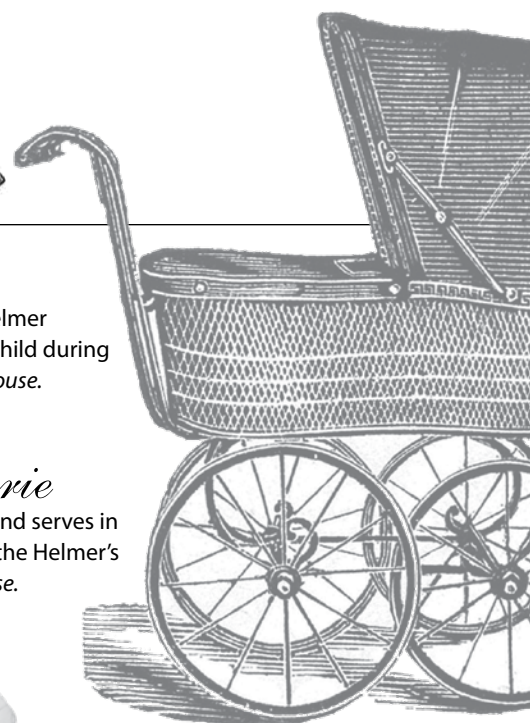


Emmy

The youngest of the Helmer children — just a small child during the events of *A Doll's House*.

Anne Marie

She was Nora's nanny and serves in that same capacity for the Helmer's children in *A Doll's House*.



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FIGHT FOR THE NORWEGIAN SOUL:

The First Wave of Feminism

IN NORWAY | By Kamilah Bush

Nora Helmer has been a symbol of feminism worldwide since the character first appeared on Norwegian stages in 1879. She was birthed from the call for equality that Norwegian women were sounding at the time.



Albertine in the Police Doctor's Waiting Room, by Christian Krohg (1887)



While Norway was campaigning for national independence from Sweden in the latter half of the 19th century,

and forging a new national identity, the entire country found itself standing on a precipice. Would this be a nation that continued the legacy of gender inequality, that continued to make second class citizens of its women? Or would it be a nation that redefined citizenship? Feminist leader Gina Krog called this *the fight for the Norwegian soul*.

In 1884, Gina Krog, Hagbart Berner, and 171 other Norwegian citizens formed the country's first feminist organization – The Norwegian Women's Rights Association (NWRA). Among the members were five former Prime Ministers, several Prime Minister's wives, and prominent members of the intellectual and artistic communities.

To create a more equitable Norway, the NWRA and other organizations fought for parity in profession, marriage, education, and suffrage. The fight for women's right to work and earn money began in the 1830s, and through a series of legislation stretching several decades, unmarried women were allowed to hold jobs, enter

business transactions, and inherit wealth and property. Married women would not gain similar rights until 1888. Part of the success of this campaign, however, rested on the fact that the men of Norway felt as though women who could earn money would be less of a burden on their families and the government. In 1882, Cecilie Thoresen became the first female university student, and in the next four years, 15 other women also received a higher education.

The true test of the Norwegian soul, however, was suffrage. Men had earned universal suffrage in 1898 and as the Prohibition debate arose in municipalities, some women were allowed to participate in local elections in 1901. This decision was partially a political one, as most women were in favor of outlawing the sale of liquor. It would be more than 10 years before women gained full voting rights – allowing them to participate in nationwide elections. In 1913, all women were enfranchised – making Norway the first European nation to end the battle for universal suffrage for women. This, too, was a political rather than purely social justice decision. Because, though Norway gained its independence from Sweden in 1905, the instrumental political voice of this movement were the women. Many women activists were proponents of an independent Norwegian identity and

Interieur, Strandgade,
by Vilhelm Hammer Shoi (1901)



therefore, in many ways, their suffrage was tied to the creation of a free national state. In order to gain and maintain independence, Norway needed to rely on its women. The legacy of gender parity became etched in the Norwegian soul, and ultimately the most integral part of its national identity.



Gina Krog
(1847-1916)

Founder of the Norwegian Women's Rights Association and an instrumental force in the enfranchisement of Norwegian women.



Camilla Collett
(1813-1895)

Norway's first novelist, her works were highly influential in progressing the position of Norwegian women. Her most famous novel *The District Governor's Daughter*, which advocated for the end of marriage, was the inspiration for many works that followed, most notably those by Henrik Ibsen.



Anna Georgine Rogstad
(1854-1938)

A teacher by trade, Anna Rogstad became the first female Member of Parliament in 1911. She was a member of the Liberal Left Party and lobbied for universal suffrage and education reform.



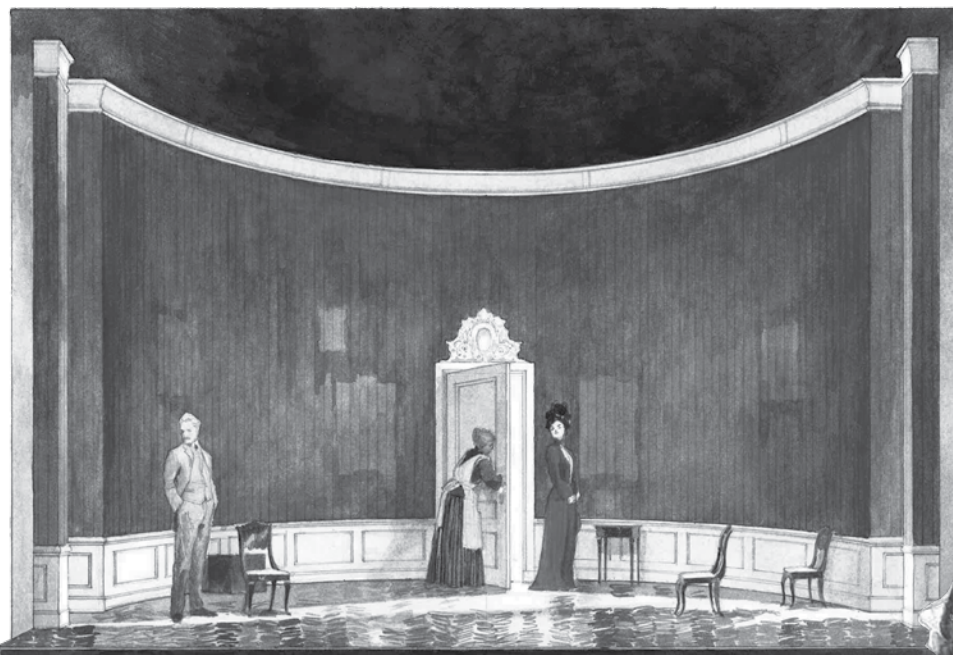
Cecilie Thoresen
(1858-1911)

The first female university student in Norway.

Creating **THE WORLD** OF A DOLL'S HOUSE, Part 2:

ROBERT PERDZIOLA'S Costume and Scenic Designs

What does it take to create the world of a play on stage? Explore Robert Perdziola's costume and set designs for Lucas Hnath's contemporary sequel to a controversial classic. | By Paul Adolphsen



IT MIGHT SEEM like an overwhelming prospect to design both the sets and costumes for a play, but experienced theatrical designer Robert Perdziola feels right at home with that particular task. "Most of my work is in opera and ballet," he says. "In that arena, I am usually asked to do both. In Europe there are typically more designers who do both sets and costumes. In the Washington, D.C. area I am asked to do a lot of theatre and musicals. For those I generally do just costumes. I don't mind this. It's a chance to work with some great people and to see how other set designers think."

Perdziola consults an extensive library of research books when creating his designs. The setting of *A Doll's House, Part 2* is particularly familiar territory for him: "I have done late 19th century, early 20th century so often that I know things by heart," he says.

When asked about how costumes and sets work together, Perdziola says: "They present the visual package for the viewer. They can look like they were done by the same hand with the same vision. Or the intention could be that one stands in contrast to the other, whether or not they were created by the same mind."

THE SET

In an interview, Director Peter Amster said of the play's setting: "The first thing I was struck by when reading the play is that it takes place in an empty room. And that empty room, because of the kind of rhetorical thrust of the play into the audience, feels as much like a platform for debate as it does an actual room. It straddles both those worlds in that way: the theatrical world and the realistic world."



ANNE MARIE

Perdziola on Anne Marie's costume: "For Anne Marie, even though she is the housekeeper, she needs some particularity to her. So I found fabrics with a bit of pattern in them."

NORA AND EMMY

Director Peter Amster was interested in exploring the generational difference between the characters of Nora and Emmy. This carried over into the design of their costumes:

"What there is of fashion in the play is not historically factual. If I were to do this to be historically correct it would be a little different. Both [Nora and Emmy's] silhouettes are pushed a

little into the early 20th century. The play itself does not set about to be factual, historical, documentation. So I think any designer is given some liberty to present their views of Nora and Emmy."

TORVALD

Of the difference between Torvald's suit and a contemporary suit, Perdziola says: "There is a big difference between suiting materials for men, then and now. Suits back then were heavier and more sturdy, even for summer... It is possible that you might find a jacket with a similar cut today but the waistline of the pants would be lower for modern standards. Fabrics of today are tighter, and lighter."



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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
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Fight Director
MICHAEL ROSSMY

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STEWART/WHITLEY CASTING

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Directing Fellow
TOBY VERA BERCOVICI

Stage Management Apprentice
CHRISTOPHER NEWTON

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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CAST

in order of appearance

GABRIEL LAWRENCE*	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: LAWRENCE 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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***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.

SET THE STAGE AND ENGAGE with Asolo Rep



Photos by David Matheson



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60
years
on stage

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

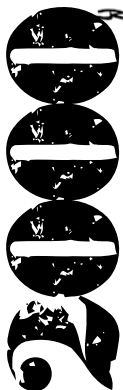
2000 Presidential Election

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%

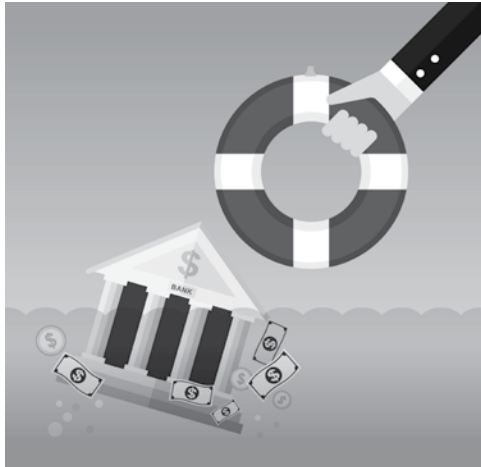
Unemployment

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

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.

PETER AMSTER

ASSOCIATE ARTIST, ELEVENTH SEASON (Director, *A Doll's House, Part 2*) returns to Asolo Rep where he directed *Morning After Grace*, *Born Yesterday*, *Living on Love*, *The Matchmaker*, *Vanya and Sonya* and *Masha and Spike*, *You Can't Take it With You*, *Fallen Angels*, *Deathtrap*, *The Perfume Shop*, *This Wonderful Life* and choreographed *1776*. In Chicago, he was nominated for Joseph Jefferson Awards for directing *Once on this Island*, *The World Goes Round*, *The Rothschilds* (Apple Tree Theatre), and *Pride and Prejudice* (Northlight Theatre). Other Chicago area theatres include Steppenwolf, The Goodman, The Court, Live Bait, Pegasus, and Route 66. Regional theatres include the Oregon Shakespeare Festival, Utah Shakespeare Festival, ACT, Syracuse Stage, Geva Theatre, Indiana Repertory Theatre, American Repertory Theatre, Milwaukee Repertory Theatre, Peninsula Players, Weston Playhouse, Maltz Jupiter Theatre, and Laguna Playhouse. Peter has directed and choreographed operas for the Lyric Opera of Chicago, Chicago Opera Theatre, Skylight Opera in Milwaukee, and Light Opera Works in Evanston, IL.

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.

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.

TRACY DORMAN

FIFTH SEASON (Costume Designer, *The Crucible*) has designed at numerous regional theatre and opera companies around the country including Cincinnati Playhouse in the Park, The Cleveland Play House, Syracuse Stage, Geva, Milwaukee Rep, Actors Theatre of Louisville, Indiana Repertory Theatre, Maltz-Jupiter, Drury Lane (Chicago), Kansas City Rep, Virginia Opera, Kentucky Opera, Opera Omaha, Chicago Opera Theatre, Glimmerglass, and NYC Opera. From 2005-2008 she was an associate costume designer on the CBS daytime drama *As the World Turns*, for which she won a 2007 Emmy Award for Costume Design. Please visit www.tracydorman.com for a more extensive listing of production credits.

MICHAEL DONALD EDWARDS

THIRTEENTH SEASON (Producing Artistic Director; Director, *The Crucible*) is in his thirteenth season as Producing Artistic Director of Asolo Repertory Theatre. He was previously the Associate Artistic Director of Syracuse Stage and served as Artistic Director of Shakespeare Santa Cruz. A Garland Award and Drama Logue Award-winning director, Mr. Edwards has directed at Cleveland Play House; Indiana Repertory Theatre; Geva Theatre; Syracuse Stage; The Shakespeare Theatre; San Jose Rep; Opera San Jose; Oregon Shakespeare Festival; The Old Globe in San Diego; Virginia Stage Company; Virginia Opera; State Theatre of South Australia; Opera Australia; Victoria State Opera; and the Metropolitan Opera. In previous seasons for Asolo Rep, Mr. Edwards has directed *Disgraced*; *Our Betters*; *The Grapes of Wrath*; *Clybourne Park*; *My Brilliant Divorce*; *Hamlet*, *Prince of Cuba*; *Las Meninas*; *La Bête*; *The Last Five Years*; *The Life of Galileo*; *Perfect Mendacity*; *The Winter's Tale*; *Equus*; *A Tale of Two Cities*; *Darwin in Malibu*; *Nobody Don't Like Yogi*; *Amadeus*; *The Smell of the Kill*; and pieces in the Unplugged festival of new plays, including the world premiere reading of John Guare's *Eddie in the Andes*.

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.

LUCAS HNATH

(Playwright, *A Doll's House, Part 2*) His plays include *The Christians* (2014 Humana Festival); *Red Speedo* (Studio Theatre, DC); *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney* (Soho Rep); *Nightnight* (2013 Humana Festival); *Isaac's Eye* (Ensemble Studio Theatre); *Death Tax* (2012 Humana Festival, Royal Court Theatre); *The Courtship of Anna Nicole Smith* (Actors Theatre of Louisville). Lucas has been a resident playwright at New Dramatists since 2011, and is a proud member of the Ensemble Studio Theatre. Lucas is a winner of the 2012 Whitfield Cook Award for *Isaac's Eye* and received a 2013 Steinberg/ATCA New Play Award Citation for *Death Tax*. He has also received commissions from the EST/Sloan Project, Actors Theatre of Louisville, South Coast Repertory, Playwrights Horizons, NYU's Graduate Acting Program, and the Royal Court Theatre. Lucas holds a BFA and an MFA from NYU's Department of Dramatic Writing.

ROWAN JOHNSON

FIRST SEASON (Fight Director, *The Crucible*) comes from an international physical theatre background as a creator, educator, and lifelong student. An MA in movement direction, he has trained at such schools as the Accademia dell'Arte, Flic Scuola di Circo, Trapeze School New York, and the Universidad Complutense de Madrid. His directing and choreography credits include *We Are Thy Labyrinth* for the ESDU International Arda Kanpolat Theatre Festival in Antalya, Turkey, *Living Dead in Denmark*, *Animal Farm*, *The Suicide*, *The Bloodstone Diaries*, and *The Iron Princess*.

KATE MARVIN

GUEST ARTIST, FIRST SEASON (Sound Designer, *Sweat*) is a designer, composer and musician based in New York. Recent work includes *The Magician's Daughter* at Geva Theater 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.

ARTHUR MILLER

(Playwright, *The Crucible*) was born in NYC and studied at the University of Michigan. He twice won the NY Drama Critics Circle Award, received two Emmy Awards® and three Tony Awards® for his plays, as well as a Tony Award® for Lifetime Achievement. He also won an Obie award, a BBC Best Play Award, the George Foster Peabody Award, a Gold Medal for Drama from the National Institute of Arts and Letters, the Literary Lion Award from the NYPL, the John F. Kennedy Lifetime Achievement Award, and the Aljur Meadows Award. He was named Jefferson Lecturer for the National Endowment for the Humanities in 2001. He was awarded the 2002 Prince of Asturias Award for Letters and the 2003 Jerusalem Prize. He received honorary degrees from Oxford and Harvard University and was awarded the Prix Molière of the French theatre, the Dorothy and Lillian Gish Lifetime Achievement Award, and the Pulitzer Prize.

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.

LYNN NOTTAGE

(Playwright, *Sweat*) Nottage's Pulitzer Prize-winning play *Ruined* has received an Obie, the Lucille Lortel Award, NY Drama Critics' Circle Award, Drama Desk Award, and Outer Critics Circle Award for Best Play. Other plays include *Intimate Apparel* (NY Drama Critics' Circle Award for Best Play); *Fabulation, or the Re-Education of Undine* (Obie Award); *Crumbs From the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por'knockers*; and *Poof!* She is the recipient of numerous awards, including the 2007 MacArthur Foundation "Genius Grant," the National Black Theatre Festival's August Wilson Playwriting Award, the 2004 PEN/Laura Pels Award for Drama, and the 2005 Guggenheim Grant for Playwriting, as well as fellowships from the Lucille Lortel Foundation, Manhattan Theatre Club, New Dramatists, and NY 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, where she is a visiting lecturer. www.lynnnottage.net

FABIAN OBISPO

EIGHTH SEASON (Composer & Sound Designer, *The Crucible*) returns to Asolo Rep where his credits include: *Our Betters*; *The Game's Afoot*; *Hamlet: Prince of Cuba*; *The Life of Galileo*. He has composed and sound designed for off-Broadway and regional theatres including the Public Theater, Manhattan Theatre Club, Manhattan Class Company, Atlantic Theatre Company, Vineyard Theatre, New Group, Classic Stage Company, Primary Stages, NY Theatre Workshop, Theater For A New Audience, Arena Stage, Goodman Theatre, Guthrie Theater, American Conservatory Theater, The Shakespeare Theatre Company, Oregon Shakespeare, Seattle Repertory Theatre, Cincinnati Playhouse, Huntington Theatre Company, Cleveland Playhouse, Hartford Stage, and Kennedy Center, among others. He is a recipient of the Berkshires Theatre Critics and the Barrymore Awards. His works have been recognized by the Hewes Design Award, Helen Hayes, Bay Area Theatre Critics Circle, NAACP, Audelco and the IRNE.

CHRISTOPHER OSTROM

FIFTH SEASON (Lighting Designer, *A Doll's House, Part 2*) has previously designed *Rhinoceros*, *Born Yesterday*, *Living on Love*, and *Inventing Van Gogh* at Asolo Rep, earning a Sarasota Magazine Theatre Award for best lighting design. His other credits include productions for Syracuse Opera, Hawaii Opera Theatre, Opera San Jose, Tulsa Opera, Kentucky Opera, Boston Early Music Festival, Chautauqua Opera, Mobile Opera, Opera Boston, Odyssey Opera, New England Conservatory, Boston Conservatory, the Toronto Symphony, Macau International Music Festival, Curtis Institute of Music, New Repertory Theatre, Stoneham Theatre, Boston Ballet, Brandeis University, and Bard College. In addition, Christopher is the Executive Director of Wellfleet Harbor Actors Theater on Cape Cod. www.christopherostrom.com

MATTHEW PARKER

TWENTY-SIXTH SEASON (Sound Designer, *A Doll's House, Part 2*; *The Cake*) 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

the CREATIVE TEAM, *continued*

ROBERT PERDZIOLA

FOURTH SEASON (Scenic & Costume Designer, *A Doll's House, Part 2*) has designed sets and costumes for the Metropolitan Opera, Lyric Opera of Chicago, American Ballet Theatre, Boston Ballet, San Francisco Ballet, Opera Monte Carlo, Garsington Opera, Stratford Shakespeare Festival, San Francisco Opera, Santa Fe Opera, Opera Theatre of Saint Louis, Fort Worth Opera, Opera Boston, Glimmerglass Opera, Manhattan School of Music, and the Juilliard School of Drama. Among these designs are *Living on Love* and *Born Yesterday* for Asolo Rep, *Capriccio* and *Il Pirata* for the Met, *Anna Karenina* for Florida Grand Opera and *Giulio Cesare* for Fort Worth Opera. In 2014 he designed *Così Fan Tutte* for the Hyogo Performing Arts Center and *Falstaff* for the Saito Kinen Festival in Japan.

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***er 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.

LEE SAVAGE

SEVENTH SEASON (Scenic Designer, *The Crucible*) Recent Asolo Rep credits include *Guys and Dolls*, *West Side Story*, and *Our Betters*. NYC: *Muscles in Our Toes*, *Sunset Baby*, and *Thinner Than Water* (Labrynth); *Natural Shocks and Collapse* (Women's Project); *Rx* (Primary Stages); *All-American* (LCT3); *The Dream of the Burning Boy*, *Ordinary Days* (Roundabout); *Oohrah!* (Atlantic); *The Bereaved* (Partial Comfort); *punkplay* (Clubbed Thumb); *End Days* (EST). Regional: Alliance, Center Stage, Chautauqua, Berkshire Theatre Festival, Cleveland Play House, Dallas Theatre Center, Glimmerglass, Milwaukee Rep, Old Globe, Shakespeare Theatre Company, Trinity Rep, Two River, Westport Country Playhouse, Washington National Opera, Wilma Theater, Yale Rep and others. Awards: Helen Hayes–*Twelfth Night*, *Much Ado About Nothing*, *A Midsummer Night's Dream* (nom), *Richard III* (nom), and Connecticut Critics Circle–*The Intelligent Design of Jenny Chow*. Member of Wingspace Theatrical Design. BFA–RISD (visiting faculty); MFA–Yale School of Drama (currently on faculty).

JEN SCHRIEVER

FOURTH SEASON (Lighting Designer, *The Crucible*) Asolo Rep: *Disgraced*, *Clybourne Park*, *Our Betters*. Broadway: *The Lifespan of a Fact*, *Eclipsed*, *John Leguizamo's Ghetto Klown*, also filmed for HBO. Recent Off-Broadway: *What the Constitution Means to me* (NYTW); *Thom Pain*, *Night is a Room* (Signature); *Dan Cody's Yacht*, *In the Body of the World* (MTC); *Strange Interlude*, *Renaissance* (Transport Group); *Collective Rage*, *School Girls or the African Mean Girls Play* (MCC); *Usual Girls*, *Bobbie Clearly*, *On The Exhale* (Roundabout); *The Moors* (Playwrights Realm). Regional: ART,

OSF, Goodman, Berkley Rep, South Coast Rep, CenterStage, Goodspeed, Two River, NY Stage and Film, Williamstown, Studio Theatre, Woolly Mammoth, Shakespeare Theatre. Opera: *Pearl Fishers* (MET, ENO, LAO); *Die Fledermaus* (Met); *A Midsummer Night's Dream*, *Faust*, *La Traviata* (Mariinsky, Russia). Adjunct at Purchase College. www.jenschriever.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.

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, Theatreworks. 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

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*

(NBC), *Shameless* (Showtime). He has studied acting at Columbia College Chicago and with the LAByrinth Theatre. Rudy is represented by Paonessa Talent. He resides in New York City.



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 Judgement 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.



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.



GABRIEL LAWRENCE*

GUEST ARTIST, FIRST SEASON (Reverend John Hale, *The Crucible*; Evan, *Sweat*) Off-Broadway: *Carnaval* (National Black Theatre – Audelco Award, Best Ensemble). Regional: *Skeleton Crew* (Baltimore Center Stage); *To Kill A Mockingbird* (Cincinnati Playhouse); *Man in the Iron Mask* (Shakespeare Santa Cruz); *The Baby Dance*; *Mixed* (Rubicon Theatre); title roles in *Macbeth* and *Julius Caesar*, *X: or Betty Shabazz v. The Nation* (The

Acting Company). TV: *Madam Secretary*, *The Good Fight*, *Mysteries of Laura*, *Shades of Blue*, *Alpha House*, *What Would You Do?* Education: University of California, San Diego (MFA in Theatre).



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



MICHELE RAGUSA*

GUEST ARTIST, FIRST SEASON (Dotty Otley/Mrs. Clackett, *Noises Off*) Broadway: *Young Frankenstein* (Elizabeth); *Urinetown* (Pennywise); *Ragtime* (Evelyn); *Titanic*; *A Class Act*; *Cyrano*. Off-Broadway: *Adrift in Macao* (Primary Stages- Lortel/Drama League nom/Barrymore Award); *Titanic*-20th Anniversary Concert (Lincoln Center); *Craving for Travel* (Playwrights Horizon). Regional: *Bullets Over Broadway* (Helen); *Mame*; *Hello, Dolly*; *Lend Me A Tenor* (Maria); *Annie* (Hannigan); *Boeing, Boeing* (Gabriella); *Thoroughly Modern Millie* (Mrs. Meers); *Funny Thing... Forum*; *King and I*; *Spamalot*; *Sweeney Todd* (Beggar Woman); *Singin' in the Rain* (Lena); *Into the Woods* (Witch); *Kiss Me Kate*; *Drowsy Chaperone*; *Company*; *Mary Poppins*; *Guys and Dolls*; *The Fully Monty*. www.micheleragusa.com Twitter: @MRagusaNYC



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, *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.



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, Kevin and all her family and friends! www.Amandafallonsmith.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

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		
MATTHEW KRESCH	Puritan Man 1		Jason		
GABRIEL LAWRENCE*	Reverend John Hale		Evan		
SARA LINARES	Mary Warren				
ERIK MEIXELSPERGER	Ezekiel Cheever				
KEVIN MINOR			Chris		
OLIVIA OSOL†	Sarah Good	Emmy			
MICHELE RAGUSA*				Dotty Otley/ Mrs. Clackett	
PEGGY ROEDER*	Rebecca Nurse	Anne Marie			
PAUL ROMERO*	Thomas Putnam				Tim
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
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