

19 REP SEASON  
20

MICHAEL DONALD EDWARDS Producing Artistic Director

LINDA DIGABRIELE Managing Director

**The Sound of Music**  
**Murder on the Orient Express**  
**The Lifespan of a Fact**  
**Into the Breeches!**  
**The Great Leap**  
**Knoxville**  
**Hood**  
**Snow White**

asolo rep



## Agatha Christie's **MURDER ON THE ORIENT EXPRESS**

ADAPTED BY **Ken Ludwig**

DIRECTED BY **Peter Amster**

Scenic Design  
**PAUL TATE DEPOO III**

Costume Design  
**TRACY DORMAN**

Lighting Design  
**JAX MESSENGER**

Sound Design  
**MATT PARKER**

Projection Design  
**GREG EMETAZ**

Wig/Hair & Make-up Design  
**MICHELLE HART**

Composer  
**GREGG COFFIN**

Production Stage Manager  
**NIA SCIARRETTA\***

Stage Manager  
**DEVON MUKO\***

Voice & Dialects  
**PATRICIA DELOREY**

Movement Consultant  
**ROBERT WESTLEY**

Assistant Stage Manager  
**JENNY AINSWORTH\***

New York Casting  
**MICHAEL CASSARA CASTING**

Chicago Casting  
**SIMON CASTING**

Local Casting  
**CELINE ROSENTHAL**

Dramaturg  
**JAMES MONAGHAN**

Directing Fellow  
**KATIE HAHN**

Stage Management Apprentice  
**SAVANNAH THIBODEAUX**

Stage Management Apprentice  
**KAITLYN SOUTER**

Dramaturgy & Casting Apprentice  
**ANNIE DENT**

Assistant Voice & Dialects  
**CREG SCLAVI**

"Agatha Christie's *Murder on the Orient Express*" is presented by special arrangement with Samuel French, Inc., a Concord Theatricals Company.

"Agatha Christie's *Murder on the Orient Express*" | Adapted by Ken Ludwig

was originally staged by McCarter Theatre Center, Princeton, NJ | Emily Mann, Artistic Director, Timothy J. Shields, Managing Director.  
The production subsequently transferred to Hartford Stage, Hartford, CT | Darko Tresnjak, Artistic Director, Michael Stotts, Managing Director  
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

Kathy Cole, in loving memory of Trent Cole • Bill Evans • Ken and JoAnn Johns • Beverly Koski  
Ivan and Marilyn Kushen • Flora Major, for the Kutya Major Foundation • Tom and Betsy Marshall • John A. Matta • David and Candice Miller  
Peter and Joanne Powers • Stephanie Shaw and Dr. Stan Pastor • Alan and Cindy Silverglat • Lois Stulberg  
Marcia Jean Taub and Peter Swain, in loving memory of Ethel and Ron Taub  
Douglas Thweatt, in memory of Paul Grootker • Anne Virag and Molly Schechter • Judy Zuckerberg and George Kole

### MURDER ON THE ORIENT EXPRESS SPONSORS



# CAST

*in order of appearance*

CORA MESSER .....	Daisy Armstrong
JAMES DeVITA* .....	Hercule Poirot
JOE FERRARELLI .....	Marcel, Head Waiter
JONATHAN GRUNERT .....	Colonel Arbuthnot
HELEN JOO LEE* .....	Mary Debenham
TINA STAFFORD* .....	Helen Hubbard
GRANT CHAPMAN* .....	Hector MacQueen
DAVID BREITBARTH* .....	Monsieur Bouc
PEGGY ROEDER* .....	Princess Dragomiroff
ALEX PELLETIER .....	Greta Ohlsson
GREGG WEINER* .....	Michel the Conductor
MATT DeCARO* .....	Samuel Ratchett
DIANA COATES* .....	Countess Andreyani
MICHAEL JUDAH † .....	Jacques
BRIAN RITCHIE .....	Mr. Mallowan
CARLA CORVO ≠ .....	Miss Westmacott

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

≠ Appears courtesy of Actors' Equity Association † Fight Captain

## UNDERSTUDIES

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

For Daisy Armstrong: ALICE MILLS; for Hercule Poirot: GARRICK SIGL; for Marcel, Head Waiter: BRIAN RITCHIE; for Colone Arbuthnot: MICHAEL JUDAH;  
for Mary Debenham: JILLIAN CICALES; for Helen Hubbard: CARLA CORVO; for Hector MacQueen: GIOVANNI RINCÓN; for Monsieur Bouc: PTAH GARVIN;  
for Princess Dragomiroff: AMBER MCNEU; for Greta Ohlsson: DANYA LEE PALYA; for Michel the Conductor: DEREK SIKKEMA; for Samuel Ratchett: DANIEL AJAK;  
for Countess Andreyani: MERRI RASHOYAN; for Jacques: BRYAN LEWIS; for Mr. Mallowan: PAIGE KLOPFENSTEIN; for Miss Westmacott: EMILY BOHN

## SETTING

A train traveling from Istanbul to Paris, 1934

*Murder on the Orient Express* 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 *Murder on the Orient Express*.**

### SOCIETY MEMBERS

Anonymous • Peggy Allen and Steve Dixon • Edward Alley, in honor and loving memory of his wife June LeBell Alley  
Patricia and Richard Anderson, in honor of Frank Galati • Beverly and Bob Bartner • Betty-Jean and David Bavar • Steve Bloom and Judy Aleman  
Terry Brackett • Susan and Jim Buck • Susan Comeau\* • Carole Crosby, Ruby E. and Carole Crosby Family Foundation  
Neil and Sandra DeFeo • Annie Esformes, in loving memory of Nate Esformes • Bill Evans • Herman and Sharon Frankel  
Edward T. Gardner and Liza J. McKeever-Gardner • Sandy and Jim Goldman • Barbara and Norman Gross • Ben and Judith Handelman  
Teri A Hansen, in loving memory of Stephen VC Wilberding • Larry and Debbie Haspel • Nona Macdonald Heaslip • Huisking Foundation  
Barbara Jacob • Dr. Randell Johnson and Bobby Jensen • Ivan and Marilyn Kushen • Nancy Markle • Richard and Cornelia Matson • Gloria Moss  
John and Antje Munroe • Mercedita OConnor • Maurice Richards and Jack Kesler • Flori Roberts • Alan Rose • Richard and Gail Rubin  
Judy Ridges and Stan Katz • Jack and Priscilla Schlegel • Paul and Sharon Steinwachs • Wes and Nancy Stukenberg  
Fremajane Wolfson, in loving memory of Blair Wolfson • Geri and Ron Yonover • Judy Zuckerberg and George Kole

**LIFETIME HONORARY MEMBER** David Peterson

**SOCIETY FOUNDERS** Lee and Bob Peterson\*

*\*in memoriam*

## A Message from the Station Master

### DIRECTOR PETER AMSTER PUTS MURDER ON THE ORIENT EXPRESS IN CONTEXT

Shortly after the “sorrow, despair and heartbreak” of her divorce in 1928, Agatha Christie took her first ride on the *Orient Express*. Later, she read that the legendary train had been marooned for six days by a blizzard just north of Istanbul. Ms. Christie must have filed these events away in her “little grey cells” for future use.

Then, in 1932, Charles Lindbergh, “Lucky Lindy,” the first person to fly solo across the Atlantic, met with unspeakable tragedy: his young son was kidnapped, and although ransom was paid, the child was found dead. Finally, Ms. Christie had all the ingredients to synthesize a classic murder mystery.

*Murder on the Orient Express* employs Christie’s signature formula, replicated by many after her, but never surpassed: a group of people is isolated from the outside world; one of them is found dead; foul play is suspected. All involved seem equally suspect and innocent. Enter a brilliant, if odd, detective who uses preternatural intelligence and courage to discover and reveal who did it and why. That “voilà!” moment manages to resonate beyond the walls of fiction into the important issues of the day, both temporary and eternal. It is often shocking and satisfying, astonishing and disturbing all at the same time.

But why this play now? What makes it resonate beyond those walls of fiction with a contemporary audience? First, the way that people process and deal with the death of a child is still very much a part of the national psyche, considering what is happening in our schools, our churches and synagogues, our malls and movie theatres, and at our borders. When “thoughts and prayers”

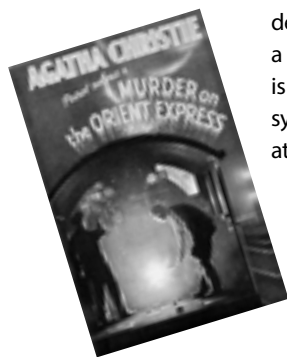
will not suffice, and the law and government are of no help, what can one do? What should one do? What **MUST** one do? *Murder on the Orient Express* addresses that moral issue with precision and poignancy.

However, there’s something about a well-crafted murder mystery that is always thrilling, entertaining, and surprisingly soothing. The stage becomes a world where a mystery is solved, where bad people are brought to justice, where order is restored. It doesn’t happen often enough in the real world (especially now), but at least in the theatre, we can come together and, in a way, see what it’s like when some form of justice prevails.

Many radio, television and film adaptations have been made of this classic Christie story, each with its own point of view. But now, finally, it has taken the stage. Ken Ludwig, the farce-master of *Lend Me a Tenor*, *Moon Over Buffalo*, *The Game’s Afoot*, and *Baskerville!* has crafted a glamorous, funny, and thrilling play that promises to be one fabulous ride.



Photo: Cliff Roles



**The stage becomes a world  
where a mystery is actually solved,  
where bad people are brought to justice,  
where order is restored.**





## Enhance Your Experience! PUBLIC PROGRAMMING AT ASOLO REP

### INSIDE ASOLO REP

Get a glimpse behind the curtain in this lively and engaging discussion series featuring the directors, designers, and creative artists from Asolo Rep's dazzling productions.

Come one half-hour early for coffee and light bites provided by the Muse, and to browse the Designing Women Boutique pop-up shop.

\$5 for the public.

FREE for donors and Asolo Rep Guild members  
Call the Asolo Rep Box Office at 941.351.8000 for tickets.

#### ***Murder on the Orient Express* and *The Lifespan of a Fact***

**Tuesday, February 4 | 11:00am | Cook Theatre**

#### ***Into the Breeches!* and *The Great Leap***

**Wednesday, February 26 | 11:00am | Cook Theatre**

#### ***Knoxville***

**Tuesday, April 21 | 11:00am | Cook Theatre**

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### GET "THE SCOOP"

Arrive one hour prior to curtain to hear about the ideas that inspired the production presented by a member of the cast or creative team.

**FREE EVENT** | Season-long | Opening Nights excluded

### TUESDAY TALKBACKS

Stay after every Tuesday-night performance for an intimate post-show discussion with members of the cast.

**FREE EVENT** | Season-long

*Murder on the Orient Express*: January 14, February 4, March 3

*Into the Breeches!*: February 18 and 25

### SUNDAY SALONS

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

**FREE EVENT** | Season-Long

*Murder on the Orient Express*: January 12

*The Lifespan of a Fact*: January 26

*Into the Breeches!*: February 16

### THROUGH THE EYES OF A CRITIC

Participate in a special post-show discussion led by Jay Handelman of the Sarasota Herald-Tribune.

**FREE EVENT**

*The Lifespan of a Fact*: March 17

*Into the Breeches!*: March 10

# ILLUMINATION SERIES

Theatre that promotes impactful conversation  
and builds our community.

The IllumiNation package includes one ticket to your choice of three or four performances, the pre-show receptions, and the post-performance community conversations, open to all.

The 2019-20 IllumiNation Series features four plays that examine issues of race, gender, identity and cultural intersection.

**asolorep.org/illumination**  
**941.351.8000 | 800.361.8388**

#### **THE LIFESPAN OF A FACT**

Tuesday, January 28 | 7:30pm show

#### **INTO THE BREECHES!**

Saturday, March 14 | 2:00pm show

#### **THE GREAT LEAP**

Wednesday, April 1 | 7:30pm show

# asolorep

*IllumiNation is made possible, in part, with support from:*

**Koski Family  
Foundation**

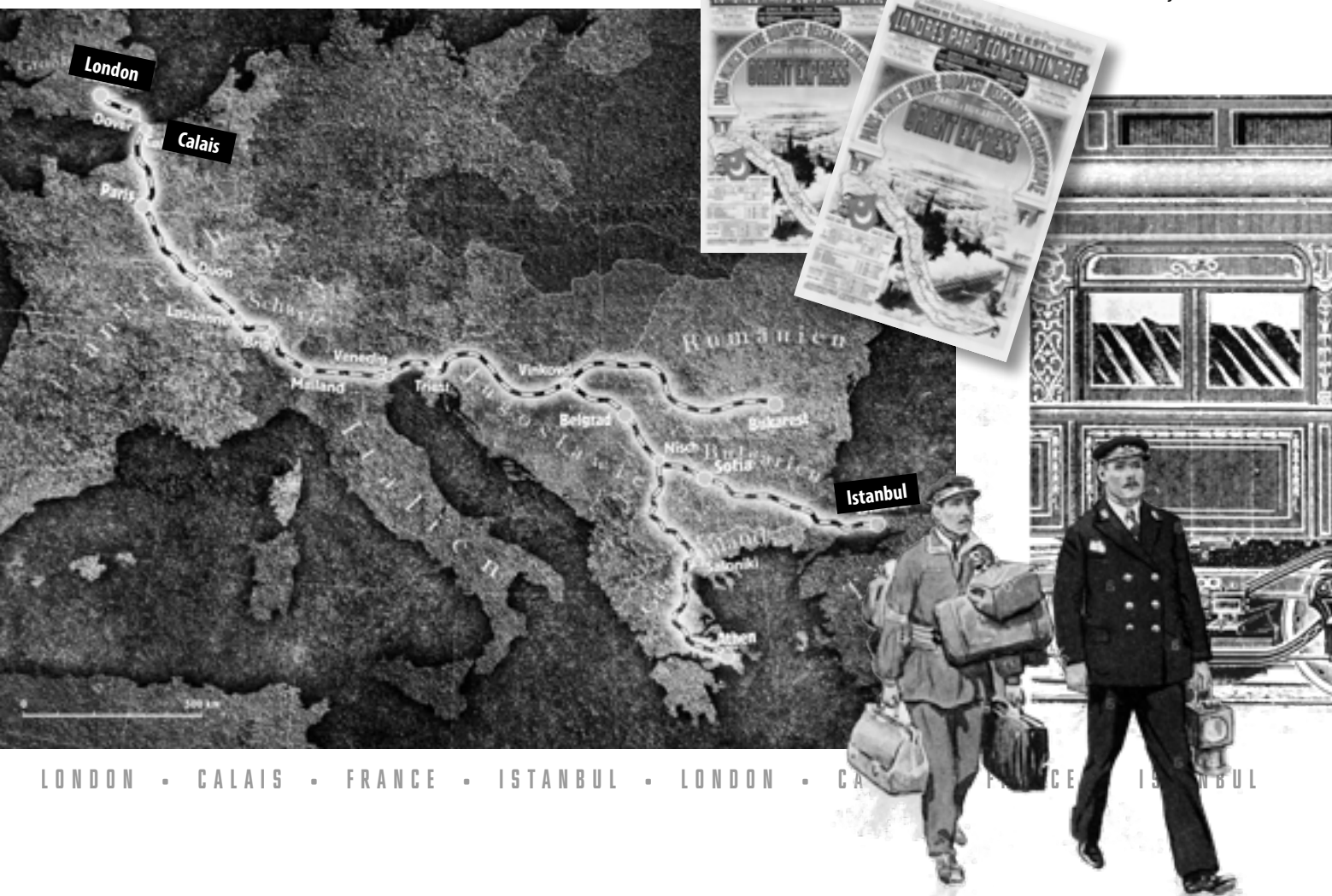
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# BACK | TRACK

## *A Journey Aboard the Orient Express*

Long-term train travel today can be cumbersome and lengthy in comparison to airplanes or cars. However, the mystique and magic of the *Orient Express* paved its way throughout Europe as a popular and convenient means of travel since the inaugural ride in 1883. In its prime, those riding the *Orient Express* could experience the frivolity of dining, socializing, and sleeping while journeying across Europe.



First Orient Express poster by Jules Chéret, 1888 (Photo: Arjan den Boer)

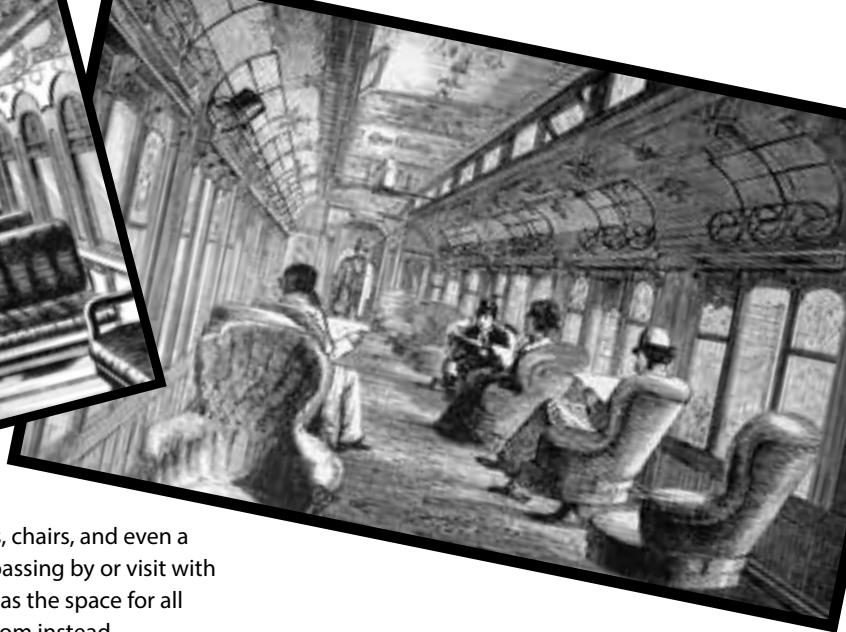
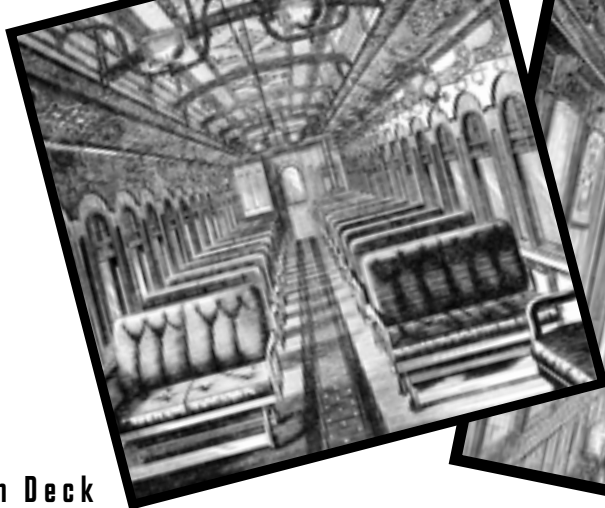
### **Simplon-Orient Express**

The *Orient Express* that our story travels is specifically the *Simplon-Orient Express*, as it would pass through the Simplon Tunnel in the Swiss Alps. The *Simplon-Orient Express* traveled between Calais, France and Istanbul, Turkey. From the window on this journey, riders would see the ancient architecture of Istanbul, the rising Balkan Mountains and Swiss Alps, the Italian coastline, and the countryside of France.

### **Conductors and Porters**

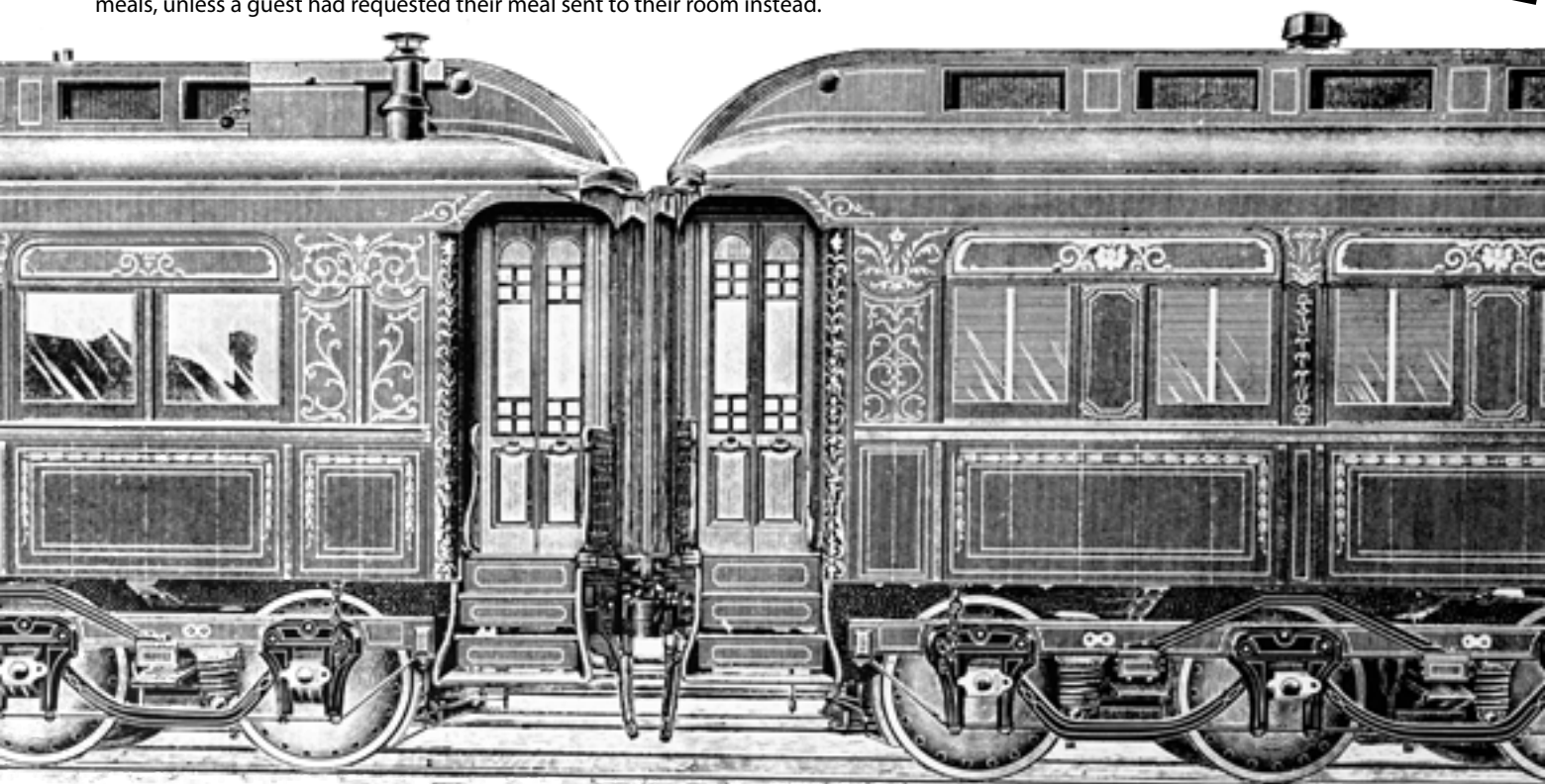
Upon arrival at a train station, conductors and porters would greet riders. Porters would take any luggage or parcels, carry them onboard, and safely stow them away. The conductors and porters would act as a concierge of sorts; after ensuring their room was ready and a porter was taking their luggage on board, they would guarantee that all guests were comfortable for their ride. In addition, the conductor was in charge of all train personnel, handled communication between departments on board, and would even help the engineers operating the train if necessary.





## Observation Deck

The Observation Deck was a space for guests to mingle. Tables, chairs, and even a bar were available for those who wished to take in the sights passing by or visit with other passengers. Additionally, the separate dining car served as the space for all meals, unless a guest had requested their meal sent to their room instead.



## Sleeping Areas

Depending on a rider's class on board the *Orient Express*, the sleeping areas would differ. In First Class, guests had compartments in which they had a bed and toilet; they were either private or shared with one other person. Those in Second Class shared accommodations with other passengers in a much more public arrangement.



## Washrooms

Washrooms served as the main restrooms once on board the *Orient Express*. Passengers would share the spaces with other guests. Depending on which class guests were in, some luxurious washrooms had full-sized bathtubs while others had very little area to clean oneself.

# IN THE DETAILS

AN INTERVIEW WITH SCENIC DESIGNER PAUL TATE DEPOO III



ART NOUVEAU & "TURN-OF-THE-CENTURY"

OBSERVATION DECK DETAIL

*Cut + Etched Glass*

## Was your process for creating the design for *Murder on the Orient Express* similar to that for *The Sound of Music*?

I'd say there is almost nothing that is similar. First of all, for *The Sound of Music*, [director] Josh Rhodes and I have worked together before while this is my first opportunity to work with Peter [Amster] so we had to start by developing a vocabulary of what would be exciting to us. I've also never worked in repertory like this before where the show needs to be able to load in and out frequently, which obviously presents some design considerations. *The Sound of Music* began with an idea or concept and then the design was built to support that, whereas *Murder on the Orient Express* is much more filmic. It flows constantly from scene to scene and location to location very quickly, so there were a lot more puzzle pieces to fit seamlessly together. The process had to be much more methodical; we actually went to the Ringling Museum where they have a Pullman Car and took proportional measurements. The shop at Asolo Rep has built some extremely complicated shows and they tell me this is one of the more complex builds they've done. There will be a completely separate production that the audience will never

see happening behind the set as exteriors come on and off and elements are connected or disconnected throughout the show.

## How would you describe the style of the train?

There are definitely Art Deco elements, but I didn't want to lean too far in that direction because the train is actually in existence prior to that artistic trend really taking root. The design is also a hybrid of Art Nouveau, and "turn-of-the-century" elements, and a real sense of craftsmanship as well. It almost has a nautical feeling to it, like a yacht on train tracks, which certainly speaks to the grandeur of the train that we are trying to capture. There is a "more is more" sensibility to the period that we want to honor without overwhelming the eye with too much detail; it's like a piece of Louis Vuitton luggage – beautiful, elegant and the more you zoom in all these fantastic details emerge. There are burl wood inlays, which are built with huge numbers of small wooden pieces that need to fit together with a high varnish, and cut or etched glass throughout the train that communicate that luxurious, "no expensive being spared" feeling.





DINING CAR DETAIL

*Burled Wood Inlays*



SLEEPING CAR DETAIL

You're no stranger to getting large transportation machines on stage; I'm thinking of your work on *Titanic*. What are some challenges with capturing the scope of those vehicles as well as their motion?

Well for *Titanic*, the first thing the director said to me was "I don't ever want to see the ship"; that it will always feel like a dwarfed thing and that what we have in our mind will always be more impressive. So with the train it's a little bit different, we do want to see a piece or a few pieces of the train and the trick is to make it feel like it is endlessly linked to other cars. Those measurements we took actually did a lot to help unpack how the train itself was put together architecturally to create this grand sense of scale even though the compartments themselves were relatively small; it's deceiving in that way. In terms of motion, the scenic, lighting, and projection departments are really working together to create that sensation (which luckily doesn't last the entire show). In addition to the turns the set makes, there are special treatments in the windows that synchronize with lighting and video so that you really can't tell where one stops and the other starts.

**There is a "more is more" sensibility to the period that we want to honor without overwhelming the eye with too much...**

**What has been the most surprising or enjoyable element in working on *Murder on the Orient Express*?**

Figuring out the mechanics of how we are actually doing this. I've talked about being influenced by magic and illusion – David Copperfield actually did an illusion called "The Mystery of the Orient Express" where he made a Wagons-Lits train car disappear – that isn't exactly what we are doing here, I wouldn't call it a magic trick or an illusion. But in the end, we want to remind audience members that we are in a theater, telling a story on stage, and we have been this whole time.

# CLUES IN THE CLOTHES

AN INTERVIEW WITH COSTUME DESIGNER TRACY DORMAN

**Your sketches create such a glamorous feeling. What elements of fashion have you incorporated into your design to capture this?**

*Murder on the Orient Express* is set in 1934, which was the height of the Art Deco period, so I have used palette and fabric choices to show that. This play isn't *Masterpiece Theatre* – it's meant to be heightened, and the scale at Asolo Rep is such that you can play with scale in design and tell the story very differently than you would in a film. Along with the mystery, there is a lot of comedy, and I try to choose fabrics that move in certain ways. Helen's dresses are slinky and have a lot of movement, whereas Mary's are soft and woolen and not so body conscious. The men's suits of the early 30's characteristically had a very nipped-in waist, emphasizing the shoulders. One of the main characteristics of Hercule Poirot is his fastidiousness and attention to detail, so that has to be reflected in his costume and how it fits him. I designed pajamas and a dressing gown for him, and we paid particular attention to the choice of materials and the details. He would have had all of his clothes tailored for him, so fit is very important in his case.



Mary Debenham  
the governess



Hercule Poirot

Helen Hubbard  
the countess

**This show has characters with a wide range of "status" from countess to governess. How do you communicate that with the costume design?**

As a costume designer, you have many ways to convey status for a character: fit and condition of clothing, palette, fabric choices, accessories. The starting place is always the script, but for this show, I also began with re-reading the novel. Agatha Christie gives so much descriptive detail about each of the characters. She was a keen observer of character and had a deep understanding of the psychology behind how people's outward appearance and the choices they make say so much about who they are. After I read the script, worked with Peter [Amster, director,] and the design team, I sifted through it all and worked on creating the small world on the train. The range in status in the women, for example, is shown by fabric choice, accessories, silhouette. Mary's clothes are simple silhouettes of the period in soft colors and made from wool and silk. The Countess has a sleeker, more sophisticated silhouette and color palette. The Princess is over the top – she represents power through her ostentatious display of wealth and status.



Along with that, all of these characters are traveling; some of them have people helping them with their luggage, others don't. Do realities such as those have an impact on your design?

Yes. We're doing a show that has a lot of comedy in it as well as the mystery, so the traveling element gives us an opportunity to play. Hats and coats land us in a train station for a quick transition from outdoors to the interior of the train and help move that story along. Because they are traveling and the show takes place over two days, I used the character's costume changes to help tell that story as well. For example, Helen has complete changes, because she's wealthy and showy and would pack a huge trunk. Mary, the governess, would probably just have a suitcase and couldn't pack a lot, so she wears the same skirt and just changes from a blouse to sweater, but has packed an evening dress for dinner. In that period, on a train like the *Orient Express*, everyone would have dressed for dinner in first class. Gowns for the women and black tie for men, so they would have sacrificed packing other things to include their formalwear. In this period, people had fewer clothes, and because clothes were well made out of more durable fabrics, they were easier to care for. Men would have had one good wool suit that they would hang and brush out (or have their valet clean for them) before wearing.



Princess Dragomiroff

**Agatha Christie was a keen observer of character and had a deep understanding of the psychology behind how people's outward appearance and the choices they make say so much about who they are.**



Samuel Ratchett

assistant to hector

#### How has the period's accessories affected your design?

There are several big scenic transitions at the beginning of the play and by using hats, coats, and gloves, we tell the story that these characters are getting on a train, beginning a journey. In a play like this, which is so character driven, I pay a lot of attention to the small details that enhance the characters' idiosyncrasies.

Pocket squares, type of watch, glasses, cuff links for a woman – each layer that you add on to a character's design gives the audience a clue to the character and who they are. I spend a lot of time in the fitting process collaborating with the actors, helping them find the physicality of the character. Heel height, a starched collar, it's an endless list of details that help to tell the story.

#### Apart from the iconic mustache on Poirot, what guided the rest of your design choices in this realm?

Hair/Wigs and make up/facial hair are as important to the character development as the clothes and accessories. As I put together my character research, I'm also putting together ideas for how I would like the hair and makeup to look for each character. I work with Michelle Hart, who is the resident hair/wig and makeup designer, and we talk through color, style, and facial hair early in the process. Like the clothes, the hair styles tell us so much about the character. Do the characters spend a lot of time on their hair style? Does someone else do it for them? Are they the height of fashion at the time? Or are they a little old fashioned, as in the case of Princess Dragomiroff.



Hector MacQueen

# The Lifespan of a FACT

BY **Jeremy Kareken & David Murrell**  
AND **Gordon Farrell**

BASED ON THE BOOK BY **John D'Agata and Jim Fingal**

DIRECTED BY **Celine Rosenthal**

Scenic Design  
**BRIAN PRATHER**

Costume Design  
**JEN CAPRIO**

Lighting Design  
**ANDREW F. GRIFFIN**

Sound Design  
**EMILY AUCIELLO**

Projection Design  
**ALEX BASCO KOCH**

Wig/Hair & Make-up Design  
**MICHELLE HART**

Production Stage Manager  
**NIA SCIARRETTA\***

Stage Manager  
**JENNY AINSWORTH\***

Dramaturg  
**JAMES MONAGHAN**

Fight Director  
**MARK ROSE**

New York Casting  
**MICHAEL CASSARA CASTING**

Chicago Casting  
**SIMON CASTING**

Local Casting  
**CELINE ROSENTHAL**

Directing Fellow  
**BENJAMIN-ERNEST ABRAHAM**

Stage Management Apprentice  
**KAITLYN SOUTER**

Dramaturgy & Casting Apprentice  
**ANNIE DENT**

## CAST

*in order of appearance*

TRACY MICHELLE ARNOLD\* ..... Emily  
DEREK SPEEDY\* ..... Jim  
GENE WEYGANDT\* ..... John

\* 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 Emily: CHARLOTTE FOSTER; for Jim: BRIAN RITCHIE; for John: BRYAN LEWIS

## SETTING

New York, New York and Las Vegas, Nevada; The Present

*The Lifespan of a Fact* will be performed without an intermission.

*The Lifespan of a Fact* is presented by special arrangement with Dramatists Play Service, Inc., New York

*The Lifespan of a Fact* was originally produced on Broadway by Jeffrey Richards, Norman & Deanna Twain, Will Trice, Barbara H. Freitag, Suzanne Grant, Gold/Ross Productions, Jamie deRoy, Jennifer Manocherian, Barbara Manocherian, ManGol Productions, Carl Moellenberg/Wendy Federman, Ken Greiner, Van Kaplan, Dominick LaRuffa Jr., Marc David Levine, WitzEnd Productions, Eric Falkenstein/Moreland Mott, Ciaola Productions, Rummel T. Dickinson, & Jayne Baron Sherman

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

George Allison and Alan Watkins • Pat and Bob Baer • Murray Bring and Kay Delaney • Lynn C. Chancer • Susan Dweck • Harriet Eisner and Dean Eisner  
Holmes Family Fund • Huisling Foundation • Philip and Nancy Kotler • Betty Menell • Sean and Melanie Natarajan • Rickie Paley  
Clyde Reed, in memory of Frances Reed • Heather Reid and Graham Morris • Flori Roberts • Marge and Bill Sandy • Edward and Mary Lou Winnick

## THE LIFESPAN OF A FACT SPONSORS



# NOTHING BUT :THE TRUTH

An Interview with *The Lifespan of a Fact*  
director and Asolo Rep Associate Artistic Director,  
Celine Rosenthal

**How is what you do as Associate Artistic Director similar or different from what you do on a particular project?**

They're similar in that both require you to be a creative problem solver, a good listener, and a generous collaborator. The differences really have to do with scope. As associate artistic director, I have to have a global view – not just about what's happening for one particular show, but what's happening throughout the season and future seasons. As a director, it's my job to hyperfocus on storytelling elements with this particular group of actors and designers.

**For Asolo Rep, you've directed a tour, on the Cook stage, and now on the Mertz. Do you have a preference in terms of spaces?**

It really depends on the piece. There is something magnificent about being in a big house with that many people, experiencing something at the same time. But, I'm also that crunchy granola, Brooklyn director that wants to block the actor three feet from the audience so that they can feel the actor's sweat. I think because of the scope of the ideas we're talking about in *The Lifespan of a Fact* and because of the size of the ideas metaphorically and physically, the ability to have that amount of space in the Mertz is going to be powerful and affective.

**What drew you to *The Lifespan of a Fact*?**

It's funny. I actually laughed! At the same time, I was also very moved at the end and I didn't see that coming. I love art that has you laughing until suddenly you're crying. On top of that is the complex argument the play takes up. The debates that Jim and John are having about what makes a fact, the way we tell stories in the world, and about what we collectively value are quite literally debates I've had. Plays that can bring us together as human beings regardless of where we come from are important.



Celine Rosenthal

**So you think of it as a comedy?**

I do think of it as a comedy, but I should say that I think of almost everything as a comedy. I don't think that you can have comedy (or tragedy) without the other. I had a teacher once who said that in a tragedy a character really wants something and in a comedy they really really really want something and that's the only difference. So, yes I do think of it as a comedy, but comedies are really only effective if you invest and you care. You recognize these people as people that you know and that recognition is both why you laugh and why you cry.

**Why this play now?**

A lot of it has to do with the simple question of "what is truth?" Is it ok for us to take poetic license and bring that forward as truth? Is that dangerous or is that art? The play tackles difficult topics with humor, which is vital. I might be quoting someone here, but I think the moment we truly need to worry is when we stop being able to laugh at something. If we can't look at this play and see our own ridiculousness and laugh at it, analyze it, and change our perspective when we receive new pieces of data then I think we're stuck. We're lost. That's why this play is important right now: we're not just talking about something, we're laughing about it.

Is it ok for us to take poetic license and bring that forward as truth?  
Is that dangerous or is that art?



# SHINING A LIGHT

: An Interview with Alex Basco Koch,  
projection designer for *The Lifespan of a Fact*



Projections by Alex Basco Koch.  
Top: *Josephine*, 2017, photo by Paul Tate dePoo III.  
Below: *The Elaborate Entrance of Chad Diety*, 2016;  
two photos of *Evita*, 2017, by Cliff Roles.



The emotion isn't in the actor's face in those moments, it's in their fingers and behind their eyes. The [projected] emails are our telescope into that.





## What moments in the show utilize projection design?

We've got projection playing a few roles in the show. Simple information like day of the week is projected to keep clear the fast moving pace of the show, and to echo the calendar driven deadlines that loom over the action. Projection reveals the emails between our characters. And we're using projection to set a sense of space, using very clear, articulate specificity of image to speak to our character's view on New York/Las Vegas and the world they write about.

## What types of questions do you need to answer when creating your designs?

When starting on a new production the question we need to answer as a creative team is what role do the projections play? Sometimes projection can be like another narrator in the play or illustrate a visual tone we wouldn't understand without seeing it move and evolve in the ways only video projection can. For *The Lifespan of a Fact*, the script asks us to title the days of the week and to show the text of email exchanges. There's an obvious practical rationale for this but it also sets a tone, reminds us of the regimented systems and deadlines that our characters work within. Hopefully this strengthens the deep senses of betrayal and frustration we see on stage when those systems fall apart under the scrutiny of conflicting world views.

## In what ways do you need/have to collaborate with other designers?

We need to collaborate in all the ways! For me to have anything to project on, I work closely with the scenic designer developing the shapes, material, and positions of the screens



Alex Basco Koch

or surfaces we project on to. With the lighting designer, I work on how to share the space, since projection is light too, we sort of dance together to shift the space as one, or trade the space back and forth. Sound and video are closely tied together, whether it's the sounds of the email window opening or closing, or the keyboard clicks, or music that I use to pace an animation — sound designers are the ones that really make a video pop when it's done. And costumes come into play too, especially in shows with shot content where we see actors in the projection — there's often a lot of coordination there.

## What particular skills do you find yourself using in creating the design for *Lifespan*?

For *Lifespan*, I'm leaning into my studies as a graphic designer, creating clean forms that will appear as our email text and graphic user interface. Being a little obsessed with computer operating systems helps me there; it's a passion of mine to imagine future operating systems and past interfaces. I even keep a Mac laptop built in 1991 in working condition so I can still play around in that beautiful black and white space... Because of that obsession maybe, my first impulse is not to replicate any one email system, but craft something simple and elegant that will work for our production and seem comfortably generic.

## In *Lifespan*, the email exchange is also (partially) spoken. What do you feel adding the visual element of the projections adds to the storytelling in that moment?

Seeing the email exchanges heightens the sense of being in an office, it's something everyone in the audience will have some familiarity with, and playing up what it looks like to see someone write heated, fast paced messages is sort of underwhelming. The emotion isn't in the actor's face in those moments, it's in their fingers and behind their eyes. The [projected] emails are our telescope into that.

# THE FACT REMAINS : AN INTERVIEW-ARTICLE "ESSAY"

In imitation of the email correspondence that inspired the source material for *The Lifespan of a Fact*.

**JAMES:** So here's my idea for this article about the play we're doing this winter. In the book, *The Lifespan of a Fact*, which the play is based on, Jim Fingal and John D'Agata go back and forth over email about the "discrepancies" in John's essay, "What Happens There." Originally intended for publication in *Harper's Magazine* it was rejected on the grounds of factual inconsistencies. "What Happens There" was eventually published in *The Believer* after a 6-year fact checking process by then-intern Jim Fingal. After the article was published, John and Jim published *The Lifespan of a Fact* book with that fact-checking correspondence arranged on the page around block quotes from the original essay. What if we used the same formatting for the interview I conducted with Jeremy Kareken and David Murrell, two of the three playwrights of *The Lifespan of a Fact*?

**ANNIE:** Good idea, using the format of the source material to talk about the new material. Very Meta. Two things though, it was seven years, not six years and won't it be a little frustrating to read? Trying to follow the interview with all that text around it?

**JAMES:** That's the beautiful thing—it's frustrating on purpose. The amount of digging the format on the page asks the reader to do is representative of the amount of work that Jim had to do in locating all the information he shares with John and more generally the "search for truth" at the heart of the discourse. I think it's intended to be overwhelming at first and seem like a daunting task. Imagine Emily's reaction to receiving that amount of information about a 15-page essay!

**ANNIE:** Ok. But just for the record, Emily as a character is fictional. There was of course a real editor for *The Believer*, but we should note her words, actions and manners are created by the playwrights. Your notes say they mentioned her as the "ticking clock," exerting pressure on the play as well as a kind of "judge."

**JAMES:** So noted.

**ANNIE:** I'm only an apprentice here, but I feel as though we should get a third party in to get some extra thoughts. You and I know both the play and the book *The Lifespan of a Fact* because we've done so much research preparing for rehearsals. Let's check-in with our "editor." Michael, what are your thoughts?

**MICHAEL:** I think I'm with you. Can you show me what you mean?

**ANNIE:** Wait, you're quoting John D'Agata and Jim Fingal, not Jeremy and David. Also, aren't these from the book?

**JAMES:** Jeremy and David were definitely speaking in the spirit of the argument this quote demonstrates. They felt that it was important to show both sides of the argument and not come

**JOHN**  
The facts that are being employed here aren't meant to function baldly as 'facts.'  
The work that they're doing is more image-based than informational.

**JIM**  
I, the hypothetical reader, am putting my trust in you to give me the straight dope, or at least to make some effort to warn me whenever you're saying something that is patently untrue, even if it's untrue for 'artistic reasons.' I mean, what exactly gives you the authority to introduce half-baked legend as fact and sidestep questions of facticity?

**JOHN**  
It's called art, [censored].

down too heavily on either side, ultimately ending on an "unresolved chord".

**ANNIE:** But these quotes happen almost one hundred pages apart.

**JAMES:** I'll admit I've condensed the timeline, but so have Jeremy and David. This play would be entirely different if it took place over the seven years it actually took to fact check *The Believer* essay.



**ANNIE:** Are you sure it's a good idea to bring current events into the conversation? We are asking them what they hope the audience will walk away with, but the play doesn't actually engage with specific political ideas very much, if at all.

**JAMES:** I think people will naturally read their current lives onto the play, that's one of the things that makes theatre so resilient and so fascinating. But it's just as important to remember that there is something deeper, the original context of the work. The original essay is inspired by events that occurred in 2002, *The Believer* version was

#### JEREMY

A really good conversation over dinner. Or drinks afterward. I hope it will help people talk to each other and respect how seductive narrative can be and also how important facts are. Both of them are necessary for understanding our world.

#### DAVID

My answer is that I think we are living in genuinely, dangerously ideologically divided times. I think the country is in danger because of tribalism. And what my desperate hope would be is that this play is an example of two people who are at odds ideologically and to show...not a resolution between the..., but, a dunno Jeremy, what do you think?

#### JEREMY

A conversation. And understanding.  
A change of perspective.

#### DAVID

I would like to show how, sorry this is a bit of a digression, but I think the instinct right now is to really demonize the other. The play presents an example where a person who is on the other side from you is not hate-able, is not to be hated. Even if you don't agree with them. And that goes in both directions, obviously.

published on January 1st, 2010 and the book (along with the review that originally got Jeremy and David involved) in 2012. Since it takes a long time to make theatre, the play didn't open until 2018, but the political context of every step of the process was totally different than how we as an audience may see it now. Isn't that great? It's deeper than a "fake news" play with an agenda—it's getting at something much more fundamental about human beings and belief.

**MICHAEL:** Yeah, I'm not sure it'll work, team. Maybe it's a millennial thing?

# INTO THE BREECHES!

BY George Brant

DIRECTED BY Laura Kepley

Scenic Design  
**ROBERT MARK MORGAN**

Costume Design  
**ANGELA BALOGH CALIN**

Lighting Design  
**MICHAEL BOLL**

Sound Design  
**JANE SHAW**

Wig/Hair & Make-up Design  
**MICHELLE HART**

Fight Director  
**MARK ROSE**

Production Stage Manager  
**NIA SCIARRETTA\***

Assistant Stage Manager  
**DEVON MUKO\***

New York Casting  
**MICHAEL CASSARA CASTING**

Chicago Casting  
**SIMON CASTING**

Local Casting  
**CELINE ROSENTHAL**

Dramaturg  
**JAMES MONAGHAN**

Directing Fellow  
**KATIE HAHN**

Stage Management Apprentice  
**SAVANNAH THIBODEAUX**

Dramaturgy & Casting Apprentice  
**ANNIE DENT**

*Into the Breeches!* is produced by special arrangement with THE GERSH AGENCY,  
41 Madison Avenue, 33rd Floor, New York, NY 10010

World Premiere Produced by Trinity Repertory Company  
Curt Columbus (Artistic Director), Tom Parrish (Executive Director)

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## CAST

*in order of appearance*

MADELEINE MABY*	Maggie Dalton
TINA STAFFORD*	Celeste Fielding
MATT DeCARO*	Ellsworth Snow
PEGGY ROEDER*	Winifred Snow
GRANT CHAPMAN*	Stuart Lasker
DIANA COATES*	Ida Green
JILLIAN CICALESSE	June Bennet
AMBER McNEW	Grace Richards

\* 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 Maggie Dalton: PAIGE KLOPFENSTEIN; for Celeste Fielding: CHARLOTTE FOSTER; for Ellsworth Snow: JOE FERRARELLI; for Winifred Snow: TERRI BALASH; for Stuart Lasker: MARC BITLER; for Ida Green: NYDIRA ADAMAS; for June Bennet: CARLA CORVO; for Grace Richards: EMILY BOHN

## SETTING

Sarasota, Florida; Fall 1942

*Into the Breeches!* will be performed with one intermission.

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1



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2

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# LEADING THE CHARGE

AN INTERVIEW WITH CLEVELAND PLAY HOUSE ARTISTIC  
DIRECTOR AND *INTO THE BREECHES!* DIRECTOR LAURA KEPLEY



## How is what you do as an Artistic Director different from what you do as a director?

Directing and Artistic Directing is actually quite similar. In both cases, I am led by the same fundamental questions: Why does a certain play need to be performed right here, right now? What does the production or theater company need to succeed and how do we marshal those resources? As both a director and AD, it is my job to articulate a clear, inspiring and inclusive vision. I point to where we are going and listen to everyone's ideas about how we can get there.

## Once you're on board to direct a project, how do you begin working?

For me, no matter what the project is, everything starts with the script. I read the play as many times as I possibly can. During those countless reads, I begin the

personalization process, which means identifying what I love most about the play, what the play makes me think and feel, and what I intimately know about the desires, conflicts, and challenges the characters are facing. Simultaneously, I research the playwright, the historical time period of the play's setting, and any literary or theatrical criticism of other productions of the play. Research usually involves tons of reading, watching documentaries or films from the time period, looking at photographs and other artwork, and listening to lots of music. For *Breeches!*, I watched WWII home front films, listened to tons of big band music and the Andrews sisters (which spoke to the energy and can-do spirit of the times), and brush[ed] up on my Shakespeare. Audiences don't need to know about the [Henriad], but as the director it was essential that I understand how the characters and themes of those Shakespeare plays weave through and inform *Into the Breeches!*. Part of my process is a comprehensive analysis of the action of the play. I make extensive charts (just like the character of Andrew in *Breeches!*) mapping out the characters' emotional arcs, identifying key events, and tracking physical and design progressions throughout the play. Simply, I'm answering the question "what is the world of the play and how do we behave in it?"

## Do you find working on a comedy different from working on a drama?

As the saying goes, "dying is easy, comedy is hard." For me, the biggest difference between directing a comedy or a drama is in the casting. For a comedy like *Breeches!* it is essential to cast actors who can truthfully play the high stakes of the situations, be grounded in reality, and most importantly, have a buoyant comic sensibility. This means that they can hear and ride the comic rhythms, be bold and playful while staying physically and vocally precise, and understand how to lift, release and share their performance with the audience.

## What continues to surprise you about *Breeches!* ?

I have had the great good fortune to be with this play since its inception. It has been one of the most gratifying experiences of my career to watch how artists and audiences respond to it. What continues to surprise me is how incredibly moving the play is. I've known from the beginning that it is an extremely funny piece but I was not prepared for how deeply this comedy would touch audience's hearts.

## What do you hope a Sarasota audience will take away from the production?

I hope this play inspires Sarasota audiences to research, reflect on, and share stories of their families and community's service and sacrifice — both overseas and on the home front — during World War II. I know that I look at my grandparents' generation with renewed respect and admiration. I hope this play will remind us of the power of listening, friendship and love in times of crisis and give us courage to be bold in pursuing our dreams. And finally I hope this play inspires generosity, inclusion, and collaboration because together we can do it!

**...It is my job to articulate a clear,  
inspiring and inclusive vision.  
I point to where we are going and listen to  
everyone's ideas about how we can get there.**



# ONCE MORE

AN INTERVIEW WITH *INTO THE BREECHES!*  
PLAYWRIGHT, GEORGE BRANT



**Do you think of yourself as having a consistent “process” or does your work flow more spontaneously?**

I suppose I have a somewhat similar approach to each play I write. Generally, I'll have a first step where I have the germ of an idea and mull it about, trying to figure out an entrance point, an approach into the material. Once I have that, then comes the research stage, where I vacuum up as much material as I can, both directly related and tangential to my subject, searching for any historical details that might further help me find my way into the play. Once I feel I have a firm grasp on the material, I wait for that last push, when my subconscious starts to feed me situations and dialogue. Then, I know it's time to begin putting pen to paper (or finger to key) and I clear a month or so to hammer out a first draft. Then, comes the revising period, which continues through workshops and rehearsals, all the way up until opening night!

**“Once more unto the breach dear friends, once more;  
Or close the wall up with our English Dead.”**

Is the start of one of Shakespeare's most rousing speeches, which Henry V delivers to inspire his troops to continue the fight. *Into the Breeches!* is a pun on this line, altering the spelling of “breach” to “breech,” which are short trousers, fastened just below the knee and often part of military uniforms in the period.

**What was the genesis of *Into the Breeches!*? Where did the idea come from?**

My wife, Laura Kepley, is the Artistic Director for The Cleveland Play House, and the theatre was about to celebrate their 100th anniversary, and as a result, everyone on the staff was digging into the theatre's history. I became intrigued by the effort, which led me to rifling through the Women's Committee's archived scrapbooks of the Play House's WWII years and discovering the pivotal part that the women on the home-front played in keeping the theatre afloat during that difficult time. This spurred me on to further research: wartime diaries, sweetheart's correspondence with soldiers, African-American poetry of the time – anything that expanded my knowledge of women on the home front beyond

Rosie the Riveter. At the time I had a commission with Trinity Repertory Company, a theatre which I'm quite familiar with from our time living in Rhode Island, so the play ended up a bit of a hybrid between the history of the two theatres.

**What added dimension does resetting the show to the area it's being performed in create for the audience? Did you always know you would do that with this show?**

I didn't know this would be a part of the play's trajectory, but as *Breeches!* has made its way out into the world, I thought it might be more interesting to encourage theatres to work in the WWII history of their area into their productions to make it more personal to them, and increase the feeling of ownership in the theatre and their audiences. Sometimes I'll do the “local rewrite” on the play myself, and other times I've left it to the production. As Laura and I have spent quite a bit of time in the Sarasota area, I wanted to contribute to this Asolo-specific draft myself. Personally and selfishly, it's been fascinating for me to get to know how each part of the country contributed in their own way to the war effort.

**The play feels in some ways like a love letter to the power of theatre to generate empathy. Do you think theatre occupies a different cultural space today than it did in 1942? Does theatre still have this power?**

Yes, after I wrote the play I realized that subconsciously I was responding to the current cultural moment, where it feels as if the arts and artists must continually justify their existence and place in society. When 90% of the local papers are taken up with sports reporting, the arts can feel a bit marginalized. But theatre has been with us from the beginning and survived radio, film and television, so I have faith it will continue to be a place to gather, to share stories, and as you say, generate empathy.

1942

**Theatre has been with us from the beginning and survived radio, film and television, so I have faith it will continue to be a place to gather, to share stories, and generate empathy.**

DEAR HARRY,

More reports of ships being sunk near Boca Raton – that brings the number to 22 in only a few months! What if they make it around the Keys to Tampa Bay? Father says it's the bright lights of the cities that let the German U-boats see the ships at night because they block the light. I knew you would be close to the action, but I never thought people would be dying only a few hours away...

Your loving Sister,

POST CARD



MR. THOMAS,

Sarasota High School misses you, but has begun a daily flag ceremony to show our patriotic spirit. Each day, as the flag is raised in the morning and lowered in the afternoon, students and faculty stand at attention while the drums and bugles play. Some students are also part of a War Council – they focus on defense work within the school – while others are knitting for soldiers like you or learning first aid. As Senior Class President, I am very proud of our young students for all of their hard work.

Yours in service,

# POSTCARDS FROM SARASOTA

*Into the Breeches!* transports us to a Sarasota past; an era when community members banded together to get through the trying times of America's entry into World War II. On this page are fictional postcards about a real Sarasota in the early 1940s utilizing research from Sarasota County Historical Resources.



DEAREST JOCELYN,

We are nearly 3,000 strong at the airfield, loyal army airmen all. The weather makes for smooth flying almost all year, so it's a proper place to train the 97th Bombardment Group. When the war ends, I think the army will give the land, much improved by our work and 250 acres expanded, back to the municipal fathers of Sarasota and Manatee counties. What would you think of joining me in Florida when that happy day comes?

Your husband,

DARLING STERLING,

Last night was another evening at the Municipal Auditorium. The second floor of the recreation club is an impressive place and so new, I believe the paint is still wet! Mrs. Weygal says that "Unless we realize the seriousness of our jobs we aren't doing it right" and that "service men's lives have been disrupted every night of the week, not just one." We're to spend at least one night a week at the Club as well as attending the dances on Friday and be organized into platoons and squadrons ourselves. I miss you so and wish you were back home to be my dancing partner.

Yours always,



SON,

Drove into town the other day to help with the scrap metal drive. Old John Ringling's wooden bridge from Golden Gate Point to St. Armands is starting to show some wear and tear in the face of all this heavy traffic and Mayor Smith has asked for larger vehicles to be diverted to other streets. Council members have said the same about army vehicles going up and down Main... the city just keeps growing.

I'm proud of you.

ELMER,

Big news today – FDR and Congress are putting half of the national income towards the war effort. After that terrible attack at Pearl Harbor, I hope that this means we're able to come back strong! I read the other day that morale in Hawaii is at 1,000% – talk about community coming together. There's some mumblings that the city of Sarasota is considering some major government changes. I overheard that they're thinking of moving from having a mayor of the city to having a city manager. I guess with how many people are coming in and out for training, it makes sense...

Love always,

MY WILLIAM,

Do you find it as hard to imagine where I am as I do where you are? I don't know what I'd do if it weren't for the WSPB updates every hour on the radio. I've enclosed a "Tiny Tribune" hopefully that will help you feel connected to your home. Remember the afternoon we spent swimming at the Casino on Lido Beach? Or watching a picture at the Ace downtown? I hold on to those memories of us.

Happy New Year,

HI JIM,

How are you doing over there? I hope you're safe and that they're feeding you well. The Smack's burgers and shakes just aren't the same without you. Bobby told me the other day that a place up in Bradenton, Garcia's, has air conditioning! Can you believe it? My birthday is just around the corner and I'll join up to be with you fellas faster than you can say "Gator Bait". Best,



HIYA BROTHER!  
I hope you are giving the Nazis hell over there. We are doing what we can here. Mom nearly had a fit the other day because she thought she had lost her ration stamp book (and on the day the ration calendar in the paper finally said we could get more sugar no less!). Mom says all the canned stuff is going over to the war effort and that it takes too much gas and wastes too much tire rubber to ship fresh stuff very far. So we'll just have to make do. Wish I was old enough to be with you.

Come Home Soon,

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Edie Winston, in loving memory of Herb Winston • Geri and Ron Yonover • Judy Zuckerberg and George Kole

\*in memoriam

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# the CREATIVE TEAM

## **BENJAMIN-ERNEST ABRAHAM**

FIRST SEASON (Directing Fellow, *The Lifespan of a Fact*) is thrilled to join the team of *The Lifespan of a Fact* at Asolo Repertory Theatre. His work has been seen at the Cherry Lane Theater, The Barrow Group, the Workshop Theater, The Tank NYC, the Kraine Theater, and the Dixon Place. Ben is a member of two NYC based theater companies—Skeleto Rep and Step1Theatre Project. [www.benjaminernestabraham.com](http://www.benjaminernestabraham.com)

## **JENNY AINSWORTH\***

FIRST SEASON (Stage Manager, *The Lifespan of a Fact*; Assistant Stage Manager, *Murder on the Orient Express*) Jenny's Broadway credits include *Charlie and the Chocolate Factory* (PA and sub-ASM) and *It's Only a Play* (sub-ASM). This year, she worked Off-Broadway on *I Spy a Spy* at Theatre at St Clement's (ASM) and *Fruiting Bodies* for Ma-Yi Theater Company (PSM). Regionally, she has worked at Adirondack Theatre Festival as the PSM for *Loch Ness* and *Front Page Flo*. She received her MFA in Theatre Arts (Stage Management) from Columbia University and has a Bachelor of Music (Arts Management) from the Australian Institute of Music. Jenny is a proud member of Actors' Equity Association.

## **PETER AMSTER**

ASSOCIATE ARTIST, TWELFTH SEASON (Director, *Murder on the Orient Express*) returns to Asolo Rep where he directed *A Doll's House, Part 2*, *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); *Pride and Prejudice* (Northlight Theatre). Other Chicago theatres include Steppenwolf, Goodman, Court Theatre, Live Bait, Pegasus, and Route 66. Regional theatres include Gulfshore Playhouse, Oregon Shakespeare Festival, Utah Shakespeare Festival, ACT, Syracuse Stage, Geva Theatre, Indiana Rep, American Players 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.

## **EMILY AUCIELLO**

FIRST SEASON (Sound Designer, *The Lifespan of a Fact*) Recent designs include: *King Philip's Head Is Still On That Pike Just Down the Road* (Clubbed Thumb), *Ain't No Mo'* (Public Theater), *The Drinking Bird* (New Ohio Ice Factory), *Raja Feather Kelly's UGLY* (The Bushwick Starr), *Corey and Vanessa Present an All-Female Educational Touring Production of Of Mice and Men* (The Tank), *Another Fucking Warhol Production* (The Kitchen). Auciello is a collaborator of the feath3r theory and I'm Trying.

## **MICHAEL BOLL**

FIRST SEASON (Lighting Designer, *Into the Breeches!*) is delighted to be designing *Into the Breeches!* at Asolo Rep. Michael is the Resident Lighting Designer at Cleveland Play House where he has designed 23 productions including *Into the Breeches!*; *Pipeline*; *Native Gardens*; *An Iliad*; *The Invisible Hand*; *The Good Peaches*; *The Little Foxes*; *Venus in Fur*; *Every Good Boy Deserves Favor*; *In the Next Room, or the vibrator play*; and *Stew and the Negro Problem*. Off-Broadway credits include: *The Moliere Cycle* (Classic Stage Company); *Songs for a New World* (George Street Playhouse); *Dog Sees God* (SoHo Playhouse); and *The Moonlight Room* (Associate Lighting Designer, Beckett Theatre). His work has also been seen at the NY Fringe Festival, La MaMa ETC, HERE Arts Center, and Yale Cabaret.

## **GEORGE BRANT**

(Playwright, *Into the Breeches!*) George Brant's plays include *Grounded*, *Marie and Rosetta*, *Elephant's Graveyard*, *The Mourners' Bench*, *Into the Breeches!*, *Any Other Name*, *Salvage*, *Grizzly Mama*, *Three Voyages of the Lobotomobile*, and *Dark Room*. An Affiliate Writer at the Playwrights' Center, his scripts have been produced internationally by the Public Theater, the Atlantic Theater Company, Cleveland Play House, the Alley Theatre, Trinity Repertory

Company, the Studio Theatre, City Theatre, the Gate Theatre of London, Page 73, and the Traverse Theatre, among others. His plays have received a Lucille Lortel Award, an Edgerton Foundation New Play Award, a Kennedy Center National Playwriting Award, the Smith Prize, an Edinburgh Fringe First Award, a Creative Workforce Fellowship, three OAC Individual Excellence Awards, and the Keene Prize for Literature. He has been awarded writing fellowships from the MacDowell Colony, the McCarter Theatre Center, Blue Mountain Center, Hermitage Artists' Retreat, the Djerassi Resident Artist's Program, and the Michener Center for Writers. He is published by Samuel French, Oberon Books and Smith & Kraus.

## **ANGELA BALOGH CALIN**

FIRST SEASON (Costume Designer, *Into the Breeches!*) is a Los Angeles based costume/set designer with 120+ productions among regional theatres. Recent credits: *Into the Breeches!* (Cleveland Play House); *Shakespeare in Love* (Alliance Theatre/Orlando Shakespeare); *Sweet Charity* (UCLA/Freud Playhouse); *Mamma Mia!* (Hollywood Bowl); *Two Degrees, To Kill a Mockingbird* (Denver Center Theatre Company); *The Monster Builder, The Roommate* (South Coast Repertory); *Gem of the Ocean, Buried Child, Othello, Man Of La Mancha* at A Noise Within Theatre where she's a resident artist. Her work has been seen at Old Globe, Milwaukee Rep, Pasadena Playhouse, Georgia Shakespeare, and Antaeus. Angela's designs garnered LA Drama Critic's Circle, Ovation, Backstage, and Drama League Awards. She has 16 film credits in the US and her native Romania. She holds an MFA in set/costume design from the Academy of Arts "N. Grigorescu" in Bucharest, Romania.

## **JEN CAPRIO**

THIRD SEASON (Costume Designer, *The Lifespan of a Fact*) is pleased to return to the Asolo Rep where she previously designed *The Heidi Chronicles* and *Vanya and Sonia and Masha and Spike*. Broadway: *Falsettos* and *The 25th Annual Putnam County Spelling Bee*. National/International Tours: *Falsettos*, *Joseph and the Technicolor Dreamcoat*, *The Lion* (West End/ US Tour),... *Spelling Bee* and *Kaleidoscope* on Celebrity Cruises. New York: City Center Encores!, Audible/Minetta Lane, Second Stage, Manhattan Theatre Club, Roundabout Theatre Company, Primary Stages, Cherry Lane, LaMama, ETC, and Ensemble Studio Theatre. Regional: over 150 LORT productions at theatres including the Kennedy Center, Guthrie Theater, Goodspeed, Center Theatre Group, La Jolla Playhouse, Alley Theatre, Paper Mill Playhouse, and Williamstown Theatre Festival. TV: *Sesame Street* (seasons 47-51), *The Not-Too-Late Show with Elmo*. 2019 Daytime Emmy Nomination for *Sesame Street*. Instagram: @jencapriocostumedesign

## **MICHAEL CASSARA CASTING**

(New York Casting, *Murder on the Orient Express*, *The Lifespan of a Fact*, *Into the Breeches!*) previously cast *The Elaborate Entrance of Chad Deity* for Asolo Rep and is pleased to return. Recent credits include *An American In Paris* (current int'l tour, dir. Christopher Wheeldon), *The Mad Ones* (Prospect Theater Company, dir. Stephen Brackett), *Spamilton* (NYC/ Chicago/Pittsburgh CLO/current tour), *Gigantic* (Vineyard Theatre, dir. Scott Schwartz), *Enter Laughing* (York Theatre), *Forbidden Broadway* (last three editions/cast albums), and hundreds of other productions. Regional credits include productions for Gulfshore Playhouse, Actors Theatre of Louisville, Ogunquit Playhouse, Denver Center, Hangar Theatre, San Jose Rep, and many others. Resident Casting Director for the New York Musical Festival (NYMF) since 2007 and the National Alliance for Musical Theatre (NAMT) since 2013. Native Cleveland, member of the Casting Society of America. BFA, Otterbein University. Twitter/IG:@michaelcassara [www.MichaelCassara.net](http://www.MichaelCassara.net)

## **GREGG COFFIN**

THIRD SEASON (Composer, *Murder on the Orient Express*) Asolo Rep: Music Director of *Sweeney Todd*, Composer of *The Matchmaker*. Off-Broadway: Composer/Lyricist of *Five Course Love* at Minetta Lane Theatre. Regional: Alley Theatre, American Players Theatre, Arizona Theatre Company, Arena Stage, Berkeley Repertory Theatre, Dallas Theatre Center, Denver Center Attractions, Denver Center Theatre Company, Geva Theatre Center, Guthrie Theater, Human Race Theatre, Indiana Rep, Oregon Cabaret Theatre, PCPA



## the **CREATIVE TEAM**, *continued*

TheatreFest, Pioneer Theatre Company, South Coast Repertory, Unicorn Theatre, and the Alabama, Georgia, Great River, Oregon, Santa Cruz, Santa Fe, St. Louis, and Utah Shakespeare Festivals. International: Stratford Festival, Tarragon Theatre, National Arts Centre, Manitoba Theatre Center, CanStage, Theatre New Brunswick, Chungmu Art Hall, (Seoul). Affiliations: Dramatists Guild, Society of Composers and Lyricists, American Federation of Musicians.

### **PATRICIA DELOREY**

SEVENTEENTH SEASON (Asolo Rep Resident Voice Coach, *Murder on the Orient Express*) 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.

### **PAUL TATE DEPOO III**

THIRD SEASON (Scenic Designer, *Murder on the Orient Express*) Recent and upcoming—Asolo Rep: *The Sound of Music*, *Evita*, *Josephine*. Mundy: *Unsinkable Molly Brown*, *Jesus Christ Superstar*, *Young Frankenstein*. Toronto: *Grease*. ODKorea: *Titanic*. Signature: *Titanic*, *A Little Night Music*, *Crazy For You*, *Girlstar*. Goodspeed: *Thoroughly Modern Millie*, *Sign of the Times*, *Guys and Dolls*. Maltz: *South Pacific*; *The Producers*; *Me and My Girl*; *The Wiz*; *Les Misérables*; *Will Rogers Follies*; *Annie*; *The Music Man*; *Hello, Dolly!*; Off-Broadway: *White Guy Bus*, *Himself and Nora*, *Romance Language*, *Pageant*, *Look Upon Our Lowliness*. Ted Talks: Boston. Classic Stage Company: *Othello*. Santa Fe Opera, Curtis Opera, Boston Lyric Opera, Bard Opera. Yale: *The Rocky Horror Show*. Broadway associate designer: Lincoln Center's *Sweeney Todd*, *Lady Day*, *How to Succeed...*, *Nice Work If You Can Get It*, *Bengal Tiger*, *Follies*, *Anything Goes*. [www.pauldepoo.com](http://www.pauldepoo.com)

### **TRACY DORMAN**

SIXTH SEASON (Costume Designer, *Murder on the Orient Express*) has designed at numerous regional theatre and opera companies around the country including Cincinnati Playhouse in the Park, Cleveland Play House, Syracuse Stage, Geva, Milwaukee Rep, Actors Theatre of Louisville, Indiana Rep, Maltz-Jupiter, Drury Lane (Chicago), KC Rep, Virginia Opera, Kentucky Opera, Opera Omaha, Chicago Opera Theatre, Glimmerglass, and New York City 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](http://www.tracydorman.com) for a more extensive listing of production credits.

### **GREG EMETAZ**

FIRST SEASON (Projection Designer, *Murder on the Orient Express*) is a filmmaker and video designer based in New York. For stage: *La Fanciulla del West* (NCPA Beijing); *La Clemenza Di Tito* (LA Opera). World premieres: *Bel Canto* (Chicago Lyric Opera); *Dolores Claiborne* (San Francisco Opera); *Fire Shut up in My Bones*, *An American Soldier*, *Shalimar*, *27*, *Champion* and *The Golden Ticket* (Opera Theatre Saint Louis); *Enemies a Love Story* (Palm Beach Opera). Films: *Camp Wedding*, feature film (Nevermore Audience Award, Jim Thorpe Best Comedy); *Bowes Academy*, *Spell Claire*, *Get the F K Outta Paris!*, *Death by Omelette*; and the webseries *Do it Yourselfie* (Friar's Club special Jury Award, iTVfest Best Director award), co-directed with Amanda DeSimone. He's also created behind-scenes documentaries for Julie Taymor's *The Tempest*, *Spider-Man: Turn Off the Dark*, and productions at Opera Theatre St. Louis. [www.MINORapocalypse.com](http://www.MINORapocalypse.com)

### **GORDON FARRELL**

(Playwright, *Lifespan of a Fact*) received an MFA in playwriting from Yale before working as a screenwriter for Hollywood studios including Universal Pictures, Warner Brothers, MGM, and ITC. His first independent screenplay, *Girls Who Smoke*, premiered in 2011 at various film festivals, and ultimately won Audience Choice at the Post Alley Film Festival. From 2009 to 2013, Gordon worked with women in New York City to shape their stories into a series of monologues. The final dramatized version *Girls who Walked on Glass* premiered this year to rave reviews and is scheduled to transfer to NYC in 2020. Other plays have been produced at Alleyway Theatre, Yale School of Drama, and Primary Stages. He is the author of *The Power of the Playwright's Vision* which has become a standard playwriting text at colleges and universities internationally.

### **ANDREW F. GRIFFIN**

THIRD SEASON (Lighting Designer, *The Lifespan of a Fact*) returns to Asolo Rep where he designed *Sweat* and was the Associate Lighting Designer for *Shakespeare in Love*. In New York, he has designed *Goldstein* (Off-Broadway); *The War Boys* (Access Theatre); *Lucie Pohl: Hi Hitler!* (Cherry Lane); *Midsummer* (TiltYard). Regionally, he's designed with Folger Theatre, Yale Rep, Two River Theatre, Delaware Theatre Company, Triad Stage, Park Square Theatre, Signature Theatre, and Syntetic Theatre. He is currently Robert Wierzel's Associate Lighting Designer for *A Thousand Splendid Suns*, which premiered at American Conservatory Theatre and travelled to The Old Globe, Seattle Rep, Theatre Calgary, The Grand in Canada, and soon to Arena Stage. Andrew has two Helen Hayes Awards (DC), and two Big Easy Awards (New Orleans). He is a member of USA 829, and graduated from Yale School of Drama. [www.AFGlighting.com](http://www.AFGlighting.com)

### **KATIE HAHN**

FIRST SEASON (Directing Fellow, *Murder on the Orient Express*; *Into the Breeches!*) is thrilled to be making her Asolo Rep debut. Recent directing credits include *Attachment Disorder* (world premiere reading, Outpost Rep); *Next to Normal*, *Your Mother's Vagina* (TTU). Assistant directing credits include *Tigers Be Still* (Outpost Rep); *Shooting Blanks* (Prague Fringe); *Heathers* (TTU). Katie served as a 2019 Directing Apprentice at Druid City Opera Workshop and has worked for Creede Rep and the Dallas Theater Center. She is a proud graduate of Texas Tech University's MFA program.

### **MICHELLE HART**

SEVENTEENTH SEASON (Resident Hair/Wig & Make-up Designer, *Murder on the Orient Express*, *The Lifespan of a Fact*, *Into the Breeches!*) designs for Asolo Repertory Theatre and FSU/Asolo Conservatory for Actor Training. Other credits: Sarasota Ballet, Palm Beach Dramaworks, 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 include "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain. Film and television: *Paradise, FL* and *The Real Stephen Blatt*.

### **JEREMY KAREKEN**

(Author, *The Lifespan of a Fact*) Born and raised in Rochester, Kareken is a playwright whose work has been performed around the country and internationally. Various awards include the Sewanee Conference's Dakin Fellowship and the Guthrie/Playwrights Center's Two-Headed Challenge. In 2018, PlayPenn shortlisted Jeremy's new political satire about an illiterate king, *The Red Wool*. In addition, he has served as a speech writer and policy analyst for two presidential campaigns. As a graduate of the University of Chicago, he has taught at NYU, NYIT, the Actors Studio Drama School, and currently teaches at the Acting Studio. A lifetime member of the Actors Studio, Kareken occasionally acts and for 18 years served as the researcher for Bravo TV's *Inside the Actors Studio*.

## **LAURA KEPLEY**

SECOND SEASON (Director, *Into the Breeches!*) is the Artistic Director of Cleveland Play House where she has directed numerous plays including the world premieres of *Tiny Houses* by Chelsea Marcantel, *Fairfield* by Eric Coble and *The Good Peaches* by Quiara Hudes, which was a collaboration with The Cleveland Orchestra. Laura has also directed for The Alliance Theatre, Cincinnati Playhouse in the Park, Chautauqua Theater Company, Contemporary American Theatre Festival, Syracuse Stage, Trinity Rep, and many others. Laura is thrilled to return to Asolo Rep where she directed *The Heidi Chronicles* in 2013. Laura is a longtime collaborator with *Into the Breeches!* playwright George Brant, having directed over a dozen of his plays. A native of Ohio, Laura received her undergraduate degree from Northwestern University and her Master of Fine Arts from Brown University/Trinity Rep.

## **ALEX BASCO KOCH**

FIRST SEASON (Projection Designer, *The Lifespan of a Fact*) Broadway: *Be More Chill* (Drama Desk, Lortel, Outer Critics Circle nominated); *Irena's Vow*. Off-Broadway: *Buyer & Cellar* (North American Tour, Menier Chocolate Factory, Barrow Street, Rattlestick); *Fireflies* (Atlantic; Lortel nominated); *I Was Most Alive With You* (Playwrights Horizons); *The Liquid Plain* (Signature, Oregon Shakespeare Festival); *GOODBAR* (The Public Theater's Under the Radar Festival). Regional: *Indecent* (Guthrie); *The Who's Tommy* (Denver Center); *Approval Junkie*, *Tiger Style* (Alliance, Huntington Theatre Company); *Stax*, *Marley* (Baltimore Center Stage); *Invisible Man* (Court Theatre, Studio Theatre DC, Huntington); *ReEntry* (Baltimore Center Stage, Actors Theatre of Louisville, Roundhouse Theatre). Concert: The Magnetic Fields *50 Song Memoir*.

## **KEN LUDWIG**

(Author, *Murder on the Orient Express*) is a two-time Olivier Award-winning playwright who has written over 26 plays and musicals, including six shows produced on Broadway and seven in London's West End. His first Broadway play, *Lend Me A Tenor*, won two Tony® Awards. Other awards include the Helen Hayes Award, Samuel French Award for Sustained Excellence in the American Theatre, the Edgar Award for Best Mystery of the Year, and the Edwin Forrest Award for Contributions to the American Theater. He holds degrees from Harvard, Haverford College, and Cambridge University. His work has been performed in over 30 countries in more than 20 languages, and is produced somewhere in the United States and abroad every night of the year. [www.kenludwig.com](http://www.kenludwig.com)

## **JAX MESSENGER**

FIRST SEASON (Lighting Designer, *Murder on the Orient Express*) maintains a successful career as lighting designer for opera, theater, dance, and themed environments. He has lit productions for such companies as The National Center for the Performing Arts China (*La Fanciulla del West*), Santa Fe Opera (*Così fan tutte*), Los Angeles Opera (*La Clemenza de Tito*), Den Jyske Opera (*Carmen*), Black Grace Dance (*Crying Men*), Pioneer Theatre (/i/), Minnesota Opera (*Dead Man Walking*), Austin Lyric Opera (*Carmen*), Opera Philadelphia (*The Wake World*), The Canadian Opera Company (*Pyramus and Thisbe*), Boston Lyric Opera (*In the Penal Colony*), Adam H. Weinert (*MONUMENT*), China's Wanda Culture Industry Group (*Princess Butterfly*), Merola Opera (*Barber of Seville*, *Transformations*), The Washington Ballet (*Sleeping Beauty*, *Fluctuating Hemlines*, *Shostakovich Concerto*, *Don Quixote*), The San Francisco Opera (*Requiem*, *The Elixir of Love for Families*), etc.

## **VICTOR MEYRICH**

FIFTY-FIRST SEASON (Director of Production & Operations, *Murder on the Orient Express*, *The Lifespan of a Fact*, *Into the Breeches!*) 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.

## **JAMES MONAGHAN**

FIRST SEASON (Dramaturg, *Murder on the Orient Express*, *The Lifespan of a Fact*, *Into the Breeches!*) is incredibly happy to call Asolo Rep his new artistic home. Prior to joining Asolo Rep, he wrote about theatrical design as the Tow Foundation Fellow in the Roundabout Theatre Company Archives, created a one-on-one theatrical experience entitled *[antidote]* for the National Theatre of Croatia in Rijeka, served as the dramaturg for *Leaving Eden*, which won Best Musical at the 2019 New York Musical Festival, and worked in the literary department of the Play Company, an Off-Broadway production company focused on international work. Prior to completing his MFA in dramaturgy at Columbia University, James worked as an educator and director in his hometown of Houston, Texas. BFA, New York University.

## **ROBERT MARK MORGAN**

THIRD SEASON (Scenic Designer, *Into the Breeches!*) is thrilled to be designing again for Asolo Rep after *Fallen Angels* and *Morning After Grace*. Rob has designed professionally in the areas of theatre, museum, and theme park venues including SeaWorld of San Diego and *Avatar the Exhibition* which debuted at Experience Music Project in Seattle in 2011. His stage designs have been seen at Indiana Rep, Muny, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, Studio Arena, Cleveland Play House, San Jose Repertory Theatre, Denver Center Theatre Company, Alliance Theatre (Atlanta), Barrington Stage, Marin Theatre Company, Magic Theatre, the Old Globe, and American Conservatory Theatre in San Francisco. Mr. Morgan is a member of USA-829, a teaching artist for COCA, and a professor at Washington University in St. Louis.

## **DEVON MUKO\***

FOURTH SEASON (Stage Manager, *Murder on the Orient Express*; Assistant Stage Manager, *Into the Breeches!*) is excited to return to Asolo Rep for another season! Her previous Asolo Rep productions include *The Crucible*, *Sweat*, *Sweeney Todd*, *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.

## **DAVID MURRELL**

(Author, *The Lifespan of a Fact*) was born and raised in New York City. He graduated from Stuyvesant High School and the University of Chicago, currently lives in Queens, and has written a sea chest's worth of TV and film treatments and spec scripts. Access Theater (NYC) and the Cleveland Public Theatre each produced his play *Ductwork* and the Hamptons Film Festival Screenwriters Conference selected his and Jeremy Kareken's feature screenplay about haunted breast implants, *THESE! Conquered the Earth!* In 2019, the Outer Critics Circle co-awarded him its John Gassner Playwriting Award for *The Lifespan of a Fact*.

## **MATTHEW PARKER**

TWENTY-SEVENTH SEASON (Sound Designer, *Murder on the Orient Express*) Previous Asolo Rep credits include: *A Doll's House, Part 2*; *Cake*; *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 Laverty 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*.

## the **CREATIVE TEAM**, *continued*

### **BRIAN PRATHER**

FIRST SEASON (Scenic Designer, *The Lifespan of a Fact*) is excited to make his debut with Asolo Rep. Some of Brian's Off-Broadway work includes *Daniel's Husband* (Primary Stages), *Caesar and Cleopatra* (Gingold Theatre Group), *Becoming Dr. Ruth* (Westside Theatre), and *Freud's Last Session* (New World Stages). Internationally, Brian has designed for the Chungmu Hall in South Korea. Regionally, Brian has designed for the Alley Theatre, Goodspeed, Barrington Stage, Theaterworks Hartford, Shakespeare Theatre of New Jersey, and many more, including the national tour of *A Night With Janis Joplin*. Brian is a regional Emmy nominee for *The Kate* concert series, a Jeff Award winner, an Associate Artist at Barrington Stage, and a proud member of USA Local 829. See more of his work at [www.brianprather.com](http://www.brianprather.com)

### **JACQUELINE REED**

FIRST SEASON (Associate Projection Designer, *The Lifespan of a Fact*) is a multidisciplinary creator based in NYC. She received her BFA from The New School and has been exploring the performative quality of video in conjunction with live performance. Check out more at [www.jgreed.com](http://www.jgreed.com)

### **CELINE ROSENTHAL**

FOURTH SEASON (Associate Artistic Director; Director, *The Lifespan of a Fact*) is an NYU Tisch alum, Tony®-nominated producer (*Leap of Faith*, *Seminar*), and a New Georges Jammer. The recipient of directing fellowships at Manhattan Theatre Club and Asolo Rep, as well as an SDCF Observership. Her work has been seen at the Tristan Bates Theatre in London, NYMF, New York City 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; *A Doll's House* at The Studio Theatre; *Drowning in Cairo* at The National Queer Theater; the FSU/Asolo Conservatory production of *The Motherf\*\*\*er with the Hat*; and last season's Asolo Rep Educational Touring production of *The Tempest*. [www.celinerosenthal.nyc](http://www.celinerosenthal.nyc)

### **MARK ROSE**

SECOND SEASON (Fight Director, *The Lifespan of a Fact*, *Into the Breeches*) is delighted to be returning to choreograph fights for Asolo Rep and the FSU/Asolo Conservatory. His previous credits here include *Rhinoceros* and *The Motherf\*\*\*er with the Hat*. Other fight choreography credits include: *Pirates of Penzance* at Opera North, *Drowning in Cairo* for the National Queer Theater, *The Frontier Follies Stunt Show* at Idlewild & SoakZone, and the Sparta New Jersey Renaissance Faire. Mark is also a stuntman and performed in The Indiana Jones Epic Stunt Spectacular from 2013-2017. He can be seen getting beat-up on shows like *Quantico*, *Blacklist*, and *Gotham*. [www.mark-rose.com](http://www.mark-rose.com)

### **NIA SCIARRETTA\***

EIGHTH SEASON (Production Stage Manager; Stage Manager, *Into the Breeches*!, Assistant Stage Manager, *The Lifespan of a Fact*) Previous Asolo Rep credits include stage manager for *The Music Man*, *Sweeney Todd*, *Sweat*, *Shakespeare in Love*, *Roe*, *Born Yesterday* and *Disgraced*; assistant stage manager for *Rhinoceros*, *Guys and Dolls*, *The Little Foxes*, *All the Way*, *South Pacific*, and *Hero: The Musical*. Previous Off-Broadway credits include work on *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.

### **JANE SHAW**

FOURTH SEASON (Sound Designer, *Into the Breeches*!) Ms. Shaw is delighted to return to Asolo Rep having previously designed *My Brilliant Divorce*, *4000 Miles* and *Red*. Her work includes productions at Cleveland Play House, Hartford Stage, Mark Taper Forum, Two River Theater, Williamstown Theatre Festival, ACT, ART, and Old Globe. In New York, her designs have been heard at Playwrights Horizons, Manhattan Theatre Club, Theatre for a New Audience, Mint Theater, National Black Theatre, Repertorio Español, and New York Theatre Workshop. Awards garnered include a Drama Desk, three Connecticut Critics Circle awards, Henry and Bessie Awards, and

nominations for Lortel, Eliot Norton, and Henry Hewes awards. Ms. Shaw trained at Harvard University and Yale School of Drama, is a member of USA 829 and TSDCA, and lives in Brooklyn.

### **SIMON CASTING**

(Chicago Casting, *Murder on the Orient Express*, *The Lifespan of a Fact*, *Into the Breeches*!) 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, KC 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*, *Sense8*, *Crisis*, *Betrayal*, *Detroit 1-8-7*, *Boss*, *Mob Doctor*, *Chicago Code*. Recent film credits: *Divergent*, *Contagion*, *Jupiter Ascending*, *Unexpected*. Claire Simon has won the Artios Award for casting Season One of Fox's *Prison Break*.

### **DYLAN UREMOVICH**

FIRST SEASON (Associate Projection Designer, *The Lifespan of a Fact*) is a lighting and multimedia designer based in Washington DC. In Florida, his lighting design work was recently featured in Tampa with Orange Grove Dance. His DC credits include Adventure Theater, Mosaic Theater, Imagination Stage, Pointless Theater Company, Infinity Theatre Company, Choral Arts Society of Washington, University of Maryland, Dance Place, S.J. Ewing & Dancers, and Xing Dance Theater. His twin artistic obsessions are telling amazing stories and creating interactive environments that respond to the movements and actions of both performers and audience. Check out more of his work at [www.UremovichDesign.com](http://www.UremovichDesign.com)

### **ROBERT WESTLEY**

THIRD SEASON (Movement Consultant, *Murder on the Orient Express*) has choreographed movement and staged violence for Tony® Award-nominated Broadway and Obie Award-winning Off-Broadway productions, regional theaters, internationally acclaimed opera, and films developing unique and exciting performances of dance, clowning, aerial acrobatics, puppetry and martial art. Previous Asolo Rep productions include *The Game's Afoot* and *God of Carnage*. Broadway: *Bernhardt/Hamlet* starring Janet McTeer (Tony Nomination), *A Bronx Tale: The Musical* directed by Tony Award-winner Jerry Zaks and Academy Award-winner Robert DeNiro, *Hand to God* (Tony Nominated), *Gettin' The Band Back Together*. Off-Broadway: *Teenage Dick* (The Public Theater), *Important Hats of the Twentieth Century* (MTC), *Things of Dry Hours* (New York Theatre Workshop). Regional: *The Sting* (Paper Mill Playhouse), *Romeo and Juliet* (Utah Shakes), *Bedroom Farce* (Westport Country Playhouse), *Wait Until Dark* (Great Lakes Theater).

### **BRENDAN WOODS**

FIRST SEASON (Associate Costume Designer, *The Lifespan of a Fact*) is beyond grateful to be working with the team at Asolo Rep. Brendan was most recently the Costume Shop Assistant at Goodspeed Musicals where he worked with Jen Caprio on *Billy Elliot*. Other credits include the Muny (Costume Intern and Wardrobe Manager), *SpongeBob SquarePants: The Musical* broadcast, and *The Phantom of the Opera* (Asia Tour). He is a proud graduate of Webster University with a BFA in Stage Management.

### **ADDITIONAL PRODUCTION CREDITS**

#### ***Murder on the Orient Express***

Student Scenic Assistant PETA MCKENNA  
Student Costume Assistant ALLISON WHITE  
Student Lighting Assistant MYKA AHLEMANN

#### ***The Lifespan of a Fact***

Associate Costume Designer BRENDAN WOODS  
Associate Projection Designer JACQUELINE REED  
Associate Projection Designer DYLAN UREMOVICH



# the CAST



## TRACY MICHELLE ARNOLD\*

THIRD SEASON (Emily, *The Lifespan of a Fact*) Asolo Rep credits include Regina in *The Little Foxes* and Mary in *Roe*. She makes her artistic home at American Players Theatre (APT), where she has performed in 60 productions since 1999. Favorite APT roles include Blanche in *A Streetcar Named Desire*, Arkadina in *The Seagull*, Hesione in *Heartbreak House*, Marguerite in *Exit the King*, and Linda in *Death of a Salesman*. Regional credits include Nora in *A Doll's House, Part 2* at Indiana Rep; Juliana in *The Other Place* at Forward Theatre; Brooke in *Other Desert Cities* at Goodman Theatre; and Amanda in *Private Lives* at Chicago Shakespeare Theatre.



## DAVID BREITBARTH\*

ASSOCIATE ARTIST, TWENTY-FOURTH SEASON (Monsieur Bouc, *Murder on the Orient Express*) 80+ productions at Asolo Rep include: *Rhinoceros* (also at American Conservatory Theatre in San Francisco), *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*, *A Few Good Men*, *Laughing Stock*, *A Flea in Her Ear*, *Rounding Third*, *Art*, *Hobson's Choice*, *Nicholas Nickleby* and world premieres of *Men of Tortuga* and *Perfect Mendacity*. Broadway First 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/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 2013 Lunt-Fontanne Fellow selected by the prestigious Ten Chimneys Foundation.



## GRANT CHAPMAN\*

FIRST SEASON (Hector MacQueen, *Murder on the Orient Express*; Stuart Lasker, *Into the Breeches!*) is thrilled to join the company at Asolo Rep. Other recent credits include *Our Town* and *Into the Breeches!* (Alabama Shakespeare Festival); *Angels in America* (Actor's Express); *Winnie the Pooh* (Alliance Theatre); and six seasons with The Williams Project including *The Time of Your Life*, *Small Craft Warnings*, *A Bright Room Called Day*, *The Glass Menagerie*, and *Orpheus Descending*. Grant trained at the Brown University/Trinity Rep MFA program, and the University of Minnesota/Guthrie Theater BFA program. [www.grantchapman.net](http://www.grantchapman.net)



## JILLIAN CICALEASE

THIRD YEAR STUDENT, FIRST SEASON (June Bennet, *Into the Breeches!*) is delighted to be making her debut at the Asolo Repertory Theatre. Her recent credits include Chloe in *Arcadia*, Ensemble (u/s for Rachel) in *Reckless*, Celia in *As You Like It*, and Geraldine in *What The Butler Saw* for the Dog Days Theatre's 2018 season. Jillian would like to thank her loving family for their support, and to her wonderful sponsors: Flora Major, Jack and Lenore Rubin, Judy Zuckerberg and George Kole, and Michael Zuckerberg. [www.jilliancicalese.com](http://www.jilliancicalese.com)



## DIANA COATES\*

FIRST SEASON (Countess Andreyani, *Murder on the Orient Express*; Ida Green, *Into the Breeches!*) is ecstatic to be making her Asolo Rep debut. She was most recently seen in the Midwest premiere of Rachel Bond's *Sundown*, *Yellow Moon* and as the title character in First Folio of Chicago's *Henry V*. Her favorite credits include *The House That Will Not Stand* at the acclaimed Victory Gardens, *Blues for an Alabama Sky* with the African Continuum Theatre Company of DC, and Isabella in Michigan Shakespeare Festival's *Measure for Measure*. Television credits include *Chicago Fire* starring opposite David Eigenberg and *Chicago Med* starring opposite S. Epatha Merkerson.



## CARLA CORVO\*

THIRD YEAR STUDENT, FIRST SEASON (Ms. Westmacott, *Murder on the Orient Express*) Thank you to sponsors Shelley and Sy Goldblatt for making possible this Asolo Rep debut! Select TV/Film credits: *The Wolf of Wall Street* (opp. Leonardo DiCaprio), *The Suspect* (opp. Sterling K. Brown), and *Orange is the New Black* (opp. Lori Petty). FSU/Asolo Conservatory credits: *Much Ado*, *Arcadia*, *Ghosts*, *Reckless*, and *As You Like It*. Asolo Rep understudy credits: *Roe* and *Shakespeare in Love*. Training: Williamstown, Hangar, BADA. Education: BFA NYU, RADA. Proud AEA and SAG-AFTRA member.



## MATT DeCARO\*

FOURTH SEASON (Samuel Ratchett, *Murder on the Orient Express*; Ellsworth Snow, *Into the Breeches!*) was seen last as Judge Danforth in *The Crucible* and Stan in *Sweat*. Previously, he played LBJ in *The Great Society*, Oscar Hubbard in *The Little Foxes*, and Gene in Frank Galati's *Rhinoceros*. He reprised *Rhinoceros* with David Breitbarth under Mr. Galati's triumphant direction earlier this year at ACT in San Francisco. Matt has appeared recently as Judge Wargrave in *And Then There Were None*, as Winston Churchill and Harold Wilson in *The Audience* (Jeff Nomination), and as Big Daddy in *Cat on a Hot Tin Roof* (Jeff Award). Matt has played at theatres across the country including Lincoln Center, MTC, Goodman, Guthrie, McCarter, Old Globe and internationally in Dublin, Toronto, and China. Select TV & film credits include *The Wise Kids*, *Eagle Eye*, *House*, *The Office*, and *Prison Break* among many others.



## JAMES DeVITA\*

FIRST SEASON (Hercule Poirot, *Murder on the Orient Express*) is very happy to be making his debut at Asolo Rep. He is an author, actor, and a theater director. He has been a core member of the acting company at American Players Theater, a classical repertory company in Wisconsin, for twenty-five years. His novels include: *A Winsome Murder*, *The Silenced*, and *Blue*. He has also worked extensively as a playwright for young audiences; the American Alliance for Theatre and Education honored his body of work with the Charlotte B. Chorprenning Award. James is also a recipient of the National Endowment for the Arts Literature Fellowship for Fiction. [www.jamesdevita.com](http://www.jamesdevita.com)

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

≠ Appears courtesy of Actors' Equity Association



**JOE FERRARELLI**

THIRD YEAR STUDENT, FIRST SEASON (Marcel, *Head Waiter, Murder on the Orient Express*) is a third year actor in the FSU/Asolo Conservatory, where his credits include *Arcadia*, *Ghosts*, and *As You Like It*. He's previously understudied productions with Asolo Rep including *Shakespeare in Love* and *Gloria*. He's also trained at New World School of the Arts (University of Florida, B.F.A.) and the Williamstown Theatre Festival. He's very grateful for the sponsorship of Judy and the late Ed Hoerr, as well as Gigi and Ben Huberman.



**JONATHAN GRUNERT**

THIRD YEAR STUDENT, FIRST SEASON (Colonel Arbutnot, *Murder on the Orient Express*) Jonathan's time as a student at the FSU/Asolo Conservatory has been sponsored by Trevor Cramer, Barbara Jacob, and Judy Ridges and Stan Katz. In the spirit of their generosity Jonathan has made a donation to empower the next generation of artists through the National YoungArts Foundation. To learn more about them: [www.youngarts.org](http://www.youngarts.org). To learn more about him: [www.jonathangrunert.com](http://www.jonathangrunert.com)



**MICHAEL JUDAH †**

THIRD YEAR STUDENT, FIRST SEASON (Jacques, *Murder on the Orient Express*) is a third year in the FSU/Asolo Conservatory. His professional credits include work with Nebraska Art and Literature, Nebraska Shakespeare, and, most recently, Okoboji Summer Theatre (gotta love the midwest). He would like to thank his incredibly delightful and brilliant sponsors Ron Banyay and Nancy Stevenson for their support and friendship. IG: @mtjudah



**HELEN JOO LEE\***

FIRST SEASON (Mary Debenham, *Murder on the Orient Express*) is delighted to make her Asolo Rep debut. She got her start acting and improvising in the expat theatre community in Seoul, South Korea. Since then, she's been in Chicago playing roles in *Kentucky*, *In the Canyon*, *You For Me For You*, and *American Hwangap*. She was the permanent replacement in Second City's 41st revue *Fantastic Super Great Nation Numero Uno*. Her television and film credits include *Chicago Med*, *Empire*, *The Chi*, *Later Days*, *Teacher*, and *Canal Street*. Thank you to Stewart Talent Chicago! Feel free to follow her on Instagram @helenjoollee. She has lived in Melbourne, Seoul, and Rome.



**MADELEINE MABY\***

FIRST SEASON (Maggie Dalton, *Into the Breeches!*) is thrilled to be a part of the Asolo Rep season working on this beautiful play. Some of her favorite regional and NY credits include *A Christmas Story* (Cleveland Play House); *Boeing-Boeing*, *The 39 Steps*, *Spider's Web*, and *Witness for the Prosecution* (The Barnstormers Theatre); *Weekend at an English Country Estate* (Ateh Theater Group); *And to the Republic* and *The Tragedy of King Arthur* (Guerrilla Shakespeare Project); *Alice's Adventures in Wonderland* (Atlantic Theater Company). Madeleine currently lives in London with her wonderful husband and narrates audiobooks when she's not on stage.



**AMBER McNEW**

THIRD YEAR STUDENT, FIRST SEASON (Grace Richards, *Into the Breeches!*) is elated to be making her debut at the Asolo Repertory Theatre. Most recently seen in Urbanite's production of *Scorch*. She is a third year student in the FSU/Asolo Conservatory for Actor Training and was recently on the Cook stage in *Reckless* and *Arcadia*. Special gratitude to Doug Bradbury, Pam Kendall- Rijos, and the Esther Mertz Endowed Fund for constant love and support. [www.ambermcnew.weebly.com](http://www.ambermcnew.weebly.com)



**CORA MESSER**

FIRST SEASON (Daisy Armstrong, *Murder on the Orient Express*) was seen previously at Asolo Rep as Gretl Von Trapp in *The Sound of Music*. Cora is an enthusiastic Montessori student who loves reading, singing, and spending time with her family (including her Great Dane Dexter). She is extremely thankful for the opportunity to work with such an accomplished director and talented cast. Cora would like to thank her parents and grandparents for their support and encouragement.



**ALEX PELLETIER**

THIRD YEAR STUDENT, FIRST SEASON (Greta Ohlsson, *Murder on the Orient Express*) is thrilled to be a company member of the Asolo Repertory Theatre! She is a Chicago transplant hailing from Sterling Heights, MI and gained her BFA in Theatre Performance from Western Michigan University. She would like to thank her family and friends for their support, with a special thanks to Toby and Cherie Kinerk, John and Myrna Welch, and Sue and Charlie Wilson for making her graduate school experience possible. Follow her journey on Instagram: @alex.m.pelletier



**BRIAN RITCHIE**

THIRD YEAR STUDENT, FIRST SEASON (Mr. Mallowan, *Murder on the Orient Express*) is overjoyed to be in his third year with the FSU/Asolo Conservatory and is grateful for the amazing opportunities it has provided. Be sure to follow Brian on YouTube and Instagram. Brian would like to thank his family, classmates and professors for their continuous love, companionship and support. A special thanks to his sponsors: Walter Baldwin, Maurie Richards and Jack Kesler, Eva Slane and the Bill Yandow Endowed Fund for their support on this journey. Lastly, a HUGE thanks to you for supporting live theatre. Enjoy the show!



**PEGGY ROEDER\***

NINTH SEASON (Princess Dragomiroff, *Murder on the Orient Express*; Winifred Snow, *Into the Breeches!*) has appeared at Asolo Rep in *A Doll's House, Part 2*; *The Crucible*; *Grapes of Wrath*; *The Matchmaker*; *Vanya and Sonia and Masha and Spike*; *Good People*; *Ah, Wilderness!* and others. She has performed nationally at Steppenwolf, Atlantic Theatre Company, Mark Taper Forum, Cleveland Play House, Chautauqua Theatre Company, Goodman, Milwaukee Rep, Chicago Shakespeare, Muny, and Peninsula Players. Her work has garnered four Jeff Awards, three Artisan Awards, and two After Dark Awards. Film and TV credits include *Groundhog Day*, *Road to Perdition*, *An Acceptable Loss*, *Stranger than Fiction*, *Star Trek: DS9*, *Law & Order*, and *In Memoriam*.

**DEREK SPEEDY\***

FIRST SEASON (Jim, *The Lifespan of a Fact*) is thrilled to be making his Asolo Rep debut! Derek was last seen as Jim in the regional premiere of *Lifespan* at the Gloucester Stage Company opposite Academy Award nominee Lindsay Crouse. He is a recent graduate of Harvard University where he was a four-year cast member of the (in)famous Hasty Pudding Theatricals. Freshman year, he was named one of *Variety's* 110 Students to Watch "who represent the future of film, media and entertainment." Credits include: *Dogfight*, *Assassins*, *Polaroid Stories*, *Into the Woods*, and *Pericles*. Training: Harvard University, Royal Academy of Dramatic Art, Williamstown, and Stagedoor Manor. Thanks to God, always; Mom and Dad; and the entire cast and crew at Asolo Rep!

**TINA STAFFORD\***

FIRST SEASON (Helen Hubbard, *Murder on the Orient Express*; Celeste Fielding, *Into the Breeches!*) is in her first season at Asolo Rep and is excited to collaborate with this wonderful company. She spent two years on the road with the first national tour of the Broadway musical *Once*. Leading roles around the country at Florida Studio Theatre, Cape Playhouse, Shakespeare Theatre of New Jersey, Bucks County Playhouse, Paper Mill Playhouse, Goodspeed Musicals, Cleveland Play House, Cincinnati Playhouse, Westport Country Playhouse, Milwaukee Repertory Theatre, La Jolla Playhouse, Arena Stage, Geva Theatre Center, KC Rep, and the Utah, Texas, and Maine Shakespeare Festivals, among many others. Proud AEA member.

**GREGG WEINER\***

FIRST SEASON (Michel the Conductor, *Murder on the Orient Express*) is thrilled to make his Asolo Rep debut. Some favorite roles include Charlie in *Speed-the-Plow* (Gablestage) and the one-man show *Every Brilliant Thing* (Zoetic Stage) in Miami. Locally, he's appeared at Florida Repertory most recently in *Disgraced* and at American Stage in *Pitman Painters* and *Red*. Gregg is a multiple Carbonell, Silver Palm, Best of New Times, and Theatre Tampa Bay acting honors recipient. TV and Film credits include *War Dogs*, *It's Always Sunny in Philadelphia*, and *Transporter 2*. Gregg's a member of Actors' Equity Association and a New World School of the Arts alumnus. [www.greggweiner.net](http://www.greggweiner.net)

**GENE WEYGANDT\***

FIRST SEASON (John, *The Lifespan of a Fact*) Broadway: *Big*, *Wicked*. Regional: *Something Rotten*, *42nd Street*, *Rock of Ages*, *Annie*, *The Wizard of Oz*, *Xanadu*, *Taming of the Shrew*, *Little Shop of Horrors*, *Me and My Girl*, *The Light in the Piazza*, *Show Boat*. Film: *The Birdcage*, *The Babe*. Television: *Empire*, *Chicago Fire*, *Boss*, *Home Improvement*, *Murphy Brown*, *Cybill*, *Coach*, *Drew Carey*, *Ellen*, *Betrayal*, *The Beast*, *USA High*, *University Hospital*. Mr. Weygandt is the lead vocalist with *SoundTracks of a Generation: The Van Morrison Show*, a commercial voice actor you've heard hundreds of times, a BMW motorcycle enthusiast, and part-time bank robber.

# ACTORS at a Glance

## 19/20 REP SEASON

	Murder on the Orient Express	The Lifespan of a Fact	Into the Breeches!
TRACY MICHELLE ARNOLD*		Emily	
DAVID BREITBARTH*	Monsieur Bouc		
GRANT CHAPMAN*	Hector MacQueen		Stuart Lasker
JILLIAN CICALESSE			June Bennet
DIANA COATES*	Countess Andreyani		Ida Green
CARLA CORVO≠	Ms. Westmacott		
MATT DECARO*	Samuel Ratchett		Ellsworth Snow
JAMES DEVITA*	Hercule Poirot		
JOE FERRARELLI	Marcel, Head Waiter		
JONATHAN GRUNERT	Colonel Arbuthnot		
MICHAEL JUDAH†	Jacques		
HELEN JOO LEE*	Mary Debenham		
MADELEINE MABY*			Maggie Dalton
AMBER McNEW			Grace Richards
CORA MESSER	Daisy Armstrong		
ALEX PELLETIER	Greta Ohlsson		
BRIAN RITCHIE	Mr. Mallowan		
PEGGY ROEDER*	Princess Dragomiroff		Winifred Snow
DEREK SPEEDY*		Jim	
TINA STAFFORD*	Helen Hubbard		Celeste Fielding
GREGG WEINER*	Michel the Conductor		
GENE WEYGANDT*		John	

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

≠ Appears courtesy of Actors' Equity Association † Fight Captain



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Photos by David Matheson



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*(Gifts pledged or received for the 2019-20 Season between October 9, 2019 and December 4, 2019.)*

### PRESENTER

Carol Phillips

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Ruth Kreindler, *Hood*  
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Thank you to these donors who made 60th Anniversary tribute gifts during the 2018-19 Season in honor of a special actor, director, memory or person who shared their love of Asolo Rep.

- Alex and Linda Beavers, in honor of Linda DiGabriele
- Susan and Jim Buck, in honor of Carolyn Michel, a member of the Asolo Rep resident company appearing on stage for 24 seasons
- Patti Lee and Wayne Curtis in honor of Angel Hissom
- Howard Millman, Barbara Redmond and Eb Thomas, thank you for inviting us into your creative circle. Congratulations on your artistic achievements! Love, Shelley and Sy Goldblatt
- Lynn and Timothy Goslee, in honor of Ed and Mary Lou Winnick
- Gigi and Ben Huberman, in honor of Margot and Warren Coville
- To Victor and Howard, I know that if Roy were still with us he would enthusiastically congratulate you for all your hard work and dedication. A much-deserved honor! With sincere admiration, Susan Palmer
- Flori Roberts, in honor of Vic Meyrich and all those who came before
- Antoinette (Penny) Sijatz, in honor of her parents, Mr. and Mrs. Perniciaro
- Ten Eyck and Leslie Swackhamer
- Leon and Marysue Wechsler, too many great memories to choose only one!