

asolorep
ASOLO REPERTORY THEATRE
PRESENTS



INTIMATE APPAREL

FEBRUARY 28 – APRIL 18

23-24 SEASON

65th
ANNIVERSARY

INTIMATE APPAREL

By **LYNN NOTTAGE**
Directed by **AUSTENE VAN**

Scenic Design **MICHAEL HOOVER** Costume Design **MATHEW J. LEFEBVRE** Lighting Design **ALAN C. EDWARDS** Sound Design **JEFF LOWE BAILEY** Projection Design **MATTHEW T. PARKER**

Hair, Wig, & Makeup Design **MICHELLE HART** Dramaturg **DRAYTON ALEXANDER** Cultural Competency Consultant **DEWANDA SMITH SOEDER** Intimacy Consultant **SUMMER DAWN WALLACE** Voice & Dialect Coach **PATRICIA DELOREY**

Fight Choreographer **MARK ROSE** Chicago Casting **CLAIRE SIMON CASTING** New York Casting **MURNANE CASTING** Resident Casting Director **CÉLINE ROSENTHAL**
CHAD ERIC MURNANE, CSA

Production Stage Manager **NIA SCIARRETTA*** Stage Manager **JACQUELINE SINGLETON*** Assistant Stage Manager **ALEXA BURN***

CO-PRODUCERS

Gerald and Sondra Biller • Annie Esformes and Raul Muñoz • Scott and Candy Greer

Barbara Gross, in loving memory of Norman • Barbara Jacob

The Jewish Federation of Sarasota-Manatee • David and Lucie Lapovsky

Melanie and Sean Natarajan

SPONSORS



CAST

IN ALPHABETICAL ORDER

SASHA ANDREEV*.....MR. MARKS
CURTIS BANNISTER*.....GEORGE
TREZURE B. COLES.....MAYME
ANEISA J. HICKS*.....ESTHER
ADELIN PHELPS*.....MRS. VAN BUREN
REGINA MARIE WILLIAMS*.....MRS. DICKSON

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

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.

UNDERSTUDIES

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

For Mrs. Dickson: ARIEL BLUE; **for Esther:** REBECCA ROSE MIMS; **for Mayme:** ANGELLE MISHON;

for Mr. Marks: JORDAN SAM RICH; **for Mrs. Van Buren:** DANIELLE VIVCHARENKO;

for George: RUEBEN WAKEFIELD

THE SETTING

1905

Lower Manhattan

There will be one fifteen-minute intermission.



Sasha Andreev He/Him

(Mr. Marks) Last seen in *Inherit The Wind* as E.K. Hornbeck, Sasha is delighted to return to Asolo Rep.

Originally from St. Petersburg, Russia, now based in Minneapolis, he has performed off-Broadway, on national tour, and on PBS in the Drama-Desk-winning production of *All is Calm: The Christmas Truce of 1914*. Regional credits include Guthrie Theater, Repertory Theatre of St. Louis, Actors Theatre of Louisville, Theater Latté Da, History Theatre, Mixed Blood Theater, and Walker Art Center. On screen, Sasha has been seen in *Stranger Things* (Netflix), as host of *Curb Appeal* (HGTV) and *Operation Build* (A&E), as a product expert on shopping networks in the U.S., Canada and Australia, and in numerous commercials and films. IG: SashaAndreevNow

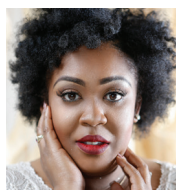


Curtis Bannister

(George) Winner of the Actors Equity Foundation Roger Sturtevant Award: Outstanding Performance

in Musical Theater; Drama League Award nominee: Best Concert Performance; Joseph Jefferson Award (The Jeffs) nominee: Outstanding Performance by a Principal Actor in a Musical. Recently, Curtis has performed in *Big River* (Jim) at Mercury Theater Chicago, *Bernstein's MASS* (Soloist 1, Celebrant u/s) at The Kennedy Center, *The Pajama Game* (Sid) at Theater at the Center, *Ragtime* (Coalhouse), *Candide* (Ragotski) with The Philadelphia Orchestra alongside Bradley Cooper and Carey Mulligan, *The Last Five Years* (Jamie), and debuted the role of Juror 8 in the world premiere musical adaptation of *12 Angry Men* with Theater Latte Da. He is currently the concert partner of Tony and Grammy Award-winner Heather

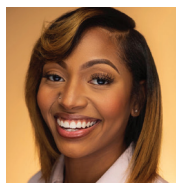
Headley throughout the U.S. and will make his solo concert debut in November 2024 in Washington D.C.. Film and TV credits include his Tribeca Film Festival debut in *The Conductor*, the Apple TV+ Peabody Award-winning series *Dickinson* (Marquis), and NBC's *Chicago Fire* (Reimers). thecurtisbannister.com, IG: @thee_cb, X: theeceb.



Ariel Blue

(u/s Mrs. Dickson) Ariel is an actor, writer and recording artist, and a well-known member of Westcoast

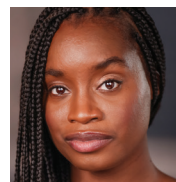
Black Theatre Troupe. She was recently featured in *Motherless* in New York and at WBTT. Ms. Blue was last seen in WBTT's *Joyful, Joyful*. Her stage credits include *Sistas in the Name of Soul*, *The Amen Corner*, *Dreamgirls*, and *Avenue Q*. In her free time, Ariel reads and spends time with her niece and nephew. simplyarielblue.com / IG: @simplyarielblue @arielblue



Trezure B Coles She/Her

(Mayme) Trezure is from Newport News, Virginia. Some works include *Eureka Day* (Asolo Rep), *Stick Fly*,

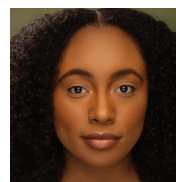
Love's Labour's Lost (FSU Conservatory), *Antony and Cleopatra*, *Eurydice* (TAM), *A Christmas Carol*, *Comedy of Errors* (Virginia Stage Company), *Once on This Island*, *Gem of the Ocean*, *The Color Purple* (NSU Theatre Company). Education includes B.A. in Drama and Theatre at Norfolk State University, 3rd year M.F.A. acting candidate at FSU Asolo Conservatory.



Aneisa J. Hicks She/Her

(Esther) Aneisa is really grateful to be making her Asolo Rep debut. Recent credits include *POTUS* (Steppenwolf

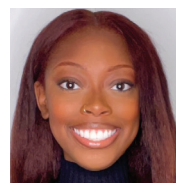
Theatre- u/s Chris), *POTUS* (Hippodrome Theatre- Chris), *the ripple*, *the wave that carried me home* (Goodman Theatre/ Berkeley Repertory Theatre- Helen), *Hurricane Diane* (Theater Wit- Beth), *The Mountaintop* (TheatreSquared- Camae). Aneisa is signed with DDO Artists Agency.



Rebecca Rose Mims She/Her

(u/s Esther) Rebecca is overjoyed to be in Asolo Rep's 2023 – 2024 season. She is currently in her 3rd year

at the FSU/Asolo Conservatory for Actor Training. Her most recent credits include *The Tempest* (Miranda) and *Othello* (Emilia) in *Shakespeare on the Green* at Nebraska Shakespeare. Rose would like to thank her oldest sister, Rachel, for running so that she might fly; and her second older sister, Jessica, for loving her unconditionally.



Angelle Mishon She/Her

(u/s Mayme) Angelle is a first-year student with FSU/Asolo Rep Conservatory. Angelle is from

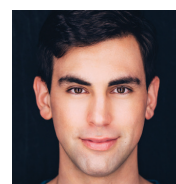
New Orleans and graduated from Louisiana State University with degrees in Performance and International Affairs. Angelle is eager to further explore intersectional identities through performance during her training. She hopes it will allow her freedom to exceed the scope of imitations imposed on identities and bring truth to stage. She has previously worked with Swine Palace (LA) and Williamstown Theatre Festival (MA).



Adelin Phelps She/Her

(Mrs. Van Buren) Adelin is thrilled to be making her Asolo Rep debut! She is currently a Minneapolis-based

stage, film and voice over artist and is excited to expand to more corners of the country. She has worked and created with The Guthrie Theater, The Jungle Theater, Yellow Tree Theater, Theater Latté Da, Transatlantic Love Affair, New Dawn Theatre Company, History Theatre, Park Square Theatre, Girl Friday Productions, Dark & Stormy Productions, and more. Adelin received her B.A. in Theatre Arts from Coe College and studied with The Actors Workout, Guthrie Theater from 2010–2018. Visit adelinphelps.com to learn more.

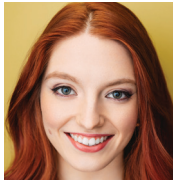


Jordan Sam Rich He/Him

(u/s Mr. Marks) Jordan hails from Atlanta, Georgia and graduated from The University of Michigan's BFA

Acting program. At Asolo Rep, Jordan performed in *Fountain* and *Our Town* (U/S Howie Newsome) and understudied *Hood* (Little John) and *Eureka Day* (Eli). Professional credits: *Pete the Cat* National Tour, *No Villain* at the Public Theater starring Judith Light. Regionally, Jordan performed at Santa Rosa Rep and worked in many capacities at The Eugene O'Neill. For MDZPLBNMJ. @jordy214

THE
CAST
IN ALPHABETICAL ORDER



Danielle Vivcharenko She/Her
(u/s Mrs. Van Buren) Danielle is ecstatic to be back with Asolo Rep while in her final year at the FSU/Asolo Conservatory. Previously at Asolo Rep, Danielle performed in the staged reading of *Fountain* and understudied Lady Anne/Much in *Hood* and Joe Crowell in *Our Town*. In the conservatory season, she was Kimber in *Stick Fly*. She was born and raised in Cleveland, Ohio. All the love to Mom and Dad!
Daniellevivcharenko.com



Rueben Wakefield
(u/s George) Hailing from Chicago, IL, Rueben is ecstatic to be back on the Mertz stage. He was previously an understudy for Asolo Rep's 2021 production of *Our Town* as Professor Willard. A third-year student at the FSU /Asolo Conservatory, he has been in productions of *Sense & Sensibility*, *Stick Fly*, *Love's Labour's Lost*, *Midsummer Night's Dream*. He was recently seen in *Inherit the Wind*.



Regina Marie Williams She/Her
(Mrs. Dickson) Regina originated the title role of Nina Simone in Christina Ham's *Nina Simone: Four Women*, performed at Kenny Leon's *True Colors*, *The Peoples Light*, and at Park Square Theater where it was commissioned. Some of her favorite roles include Prospera in *The Tempest* at Guthrie Theater, Dinah Washington in *Dinah Was* at Penumbra Theater, and Mama Nadi in *Mixed Blood's Ruined*. Her 2023 work includes Clytemnestra in *Iphigenia at Aulis* with Ten Thousand Things Theater, Dolly in *Hello Dolly!* at Theater Latté Da, Gertrude in *Hamlet* and The Narrator in *Into The Woods* at Guthrie Theater. The Minneapolis Star Tribune lauded Williams Artist of the Year. She is delighted to be at Asolo Rep.

THE THEATER LATTÉ DA WORLD PREMIERE PRODUCTION



Twelve Angry Men

A NEW MUSICAL

MAY 8 – JUNE 9

TWELVE ANGRY MEN A NEW MUSICAL

Adapted from the play by REGINALD ROSE
Music and Lyrics by MICHAEL HOLLAND
Book by DAVID SIMPATIO
Directed by PETER ROTHSTEIN
Music Directed by JENNY KIM-GODFREY
Choreographed by KELLI FOSTER WARDER

asolo rep
ASOLO REPERTORY THEATRE

941.351.8000 | asolorep.org

SPONSORS



summer camps

asolorep

June 24-August 9 | Ages 6-14



REGISTRATION
OPEN NOW

941.351.8000 | asolorep.org



THE CREATIVE TEAM

Drayton Alexander He/They

(Dramaturg) Highlights at Asolo Rep include *Cabaret* (transfer to The Old Globe), *Man of La Mancha*, *Chicken and Biscuits*, and workshops of *Stellar Atmospheres* and *Dancing in the Blue Light*. Other dramaturgical highlights include *Spin* at the Edinburgh Fringe Festival (Theatre Weekly Award, Best Solo Performance), Taylor Mac's ball-pit play *The Fre* (world premiere), *Not My Monster* (OBA nomination, Best Family Entertainment), *Syncing Ink*, *Scraps* (world premiere), and *good friday* at The Flea Theater. Drayton was the Co-Artistic Producer of *Serials* for two years and has worked with such theater companies as The Vineyard, The New Group, New Earth Theatre, and Singapore Repertory Theatre. He received an Olwen Wymark award from the Writers' Guild of Great Britain and holds an M.F.A. from NYU Tisch Asia.

Jeff Lowe Bailey

(Sound Designer and Original Composition) Jeff has performed in a wide variety of musical settings as a musician, composer, sound designer, producer, and educator. He has performed with world renowned artists: Craig Taborn, Joey Arias, Joey McIntyre, Eric Gravatt, Karrin Allyson, Doc Severinsen, Minnesota Orchestra, Jonathan Brooke, Geoff Keezer, Andres Prado, Fareed Haque, Charley Drayton, and James Moody. Jeff has composed original music and sound design for: *Raisin In The Sun* (Guthrie Theater), *In The Next Room* (Yellow Tree), *Rule of Thumb* (Park Square), B.A.M's Next Wave Festival, *White Savior* (Sparkhouse), and *Punic Wars* (The Hittite Empire). Jeff is currently Professor of Practice and Director of the Music Production program at Hamline University, which encourages traditional and non-traditional music makers to gain fluency with modern music technology.

Alexa Burn She/Her

(Assistant Stage Manager) Credits include *Clyde's* (ASM) at the Denver Center, *The Royale* (SM) at American Players Theatre, *Bald Sisters* (SM) at San Jose Stage, *The Three Musketeers* (ASM), *Chicken*

and *Biscuits* (ASM), *The Great Leap* (ASM), *Grand Horizons* (ASM), and *Hood* (ASM) at the Asolo Repertory Theatre, *A Leg Up* (ASM) and *Clue* (ASM) at Bristol Riverside, *The Code* (SM) at American Conservatory Theatre SF, *Chess* (SM) and *A Little Night Music* (ASM) at 42nd Street Moon. Alexa was also a stage manager at the Disneyland Resort for many years, working with the Disneyland Band, Dapper Dans, and many more. She is thrilled to be back at Asolo Rep!

Summer Dawn Wallace She/Her

(Intimacy Coordinator) Summer Dawn Wallace is a playmaker: a versatile theatre professional working as producer, director, actor, and educator. Summer is the Producing Artistic Director at Urbanite Theatre, which focuses on new work. She is happy to be returning to Asolo Rep after playing Mrs. Gibbs in *Our Town* in 2022. Regional Credits include: 1st Stage, Vashon Repertory Theatre, Cumberland County Playhouse, Dog Day's Theatre, FSU/Asolo Conservatory for Actor Training, New College of Florida and the list goes on. She is a proud member of AEA and SAG-AFTRA and would like to express her deepest gratitude to the incredible Sarasota patrons and the Asolo Repertory Theatre team.

Patricia Delorey She/Her

(Voice & Dialect Coach) Asolo Rep favorites include: *Knoxville* (world premiere), *Silent Sky*, *Crazy For You*, *Cabaret*, *Sweat*, *The Cake*, *Sweeney Todd*, *Gloria*, *Ragtime*, *Rhinoceros*, *Roe*, *The Elaborate Entrance of Chad Deity*, *The Great Society*, *Josephine* (world premiere), *All The Way*, *West Side Story*, *Sotto Voce*, *Other Desert Cities*, *The Grapes of Wrath*, *Vanya and Sonia and Masha and Spike*, *Clybourne Park*, *The Innocents* (world premiere), *Twelve Angry Men*, *Bonnie & Clyde* (world premiere), *Doubt*, *Equus*. Other credits include *Judith* (world premiere Urbanite Theatre), *Pitmen Painters* (American Stage Theatre), *The Smuggler* (Urbanite Theatre), Studio Six's production of *Plasticine* (The Baryshnikov Arts Center), *Saturday Night Fever* (Royal Caribbean International Cruises), *Stone Cold Dead Serious* (world premiere American

THE CREATIVE TEAM

Repertory Theatre), and *Nocturne* (world premiere American Repertory Theatre).

Alan C. Edwards He/Him

(Lighting Designer) Off-Broadway: *Kill Move Paradise* (National Black Theatre), *Harry Clarke* (Vineyard Theatre, Berkeley Rep); *Twilight: Los Angeles, 1992* (Signature NYC & A.R.T.); *Fires in the Mirror*, *The Hot Wing King*, *Sunset Baby* (Signature NYC); *Twelfth Night* (Classical Theatre of Harlem). Regional: *Sally & Tom* (world prem. by Suzan-Lori Parks at The Guthrie); *Paradise Blue*, *Lights Out: Nat King Cole* (Geffen Playhouse). Dance: *Chasing Magic* and *Where We Dwell* by Ayodele Casel; *In the Same Tongue* by Dianne McIntyre; *Lifted* by Christopher Rudd for American Ballet Theatre. Broadway: Associate to Jennifer Tipton on *The Testament of Mary*. Awards: Lucille Lortel and Audelco Awards, Drama Desk nomination. He is a graduate of Yale School of Drama, where he is also an assistant professor of lighting. alancedwards.com.

Ross Egan

(Managing Director) Ross is the Managing Director at Asolo Repertory Theatre. Ross' arts administration career began in Chicago where he was a co-founder of Jeff-award-winning Refuge Theatre Project. Ross has served as Managing Director at Barter Theatre, the nation's longest-running professional theatre, and as Director of Marketing & Operations at Illinois Shakespeare Festival. Ross holds a B.F.A. in acting from Michigan State University and an MBA from Illinois State University. He lives with his family in Lakewood Ranch and proudly serves as a den leader for the Boy Scouts of America.

Michelle Hart She/Her

(Hair/Wig & Make-up Design) Michelle designs for Asolo Repertory Theatre and FSU/Asolo Conservatory. Other credits: Sarasota Ballet, Palm Beach Drama Works, Free Fall Theatre, Urbanite Theatre, Florida Studio Theatre, West Coast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage and

Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Mary Mara, Heather Robb, Lauren Sweetser, Justin Long, Paul Downs, Douglas Sills, and Nia Hills. Music videos "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain. Film and television: *Lady Of The Manor*, *Paradise, FL*, and *The Real Stephen Blatt*.

Michael Hoover He/Him

(Scenic Design) Michael has previously designed *Ragtime* and *Man of La Mancha* at Asolo Rep. Michael has collaborated on Scenic Designs with Peter Rothstein at Theater Latté Da in Minneapolis over the past 25 years. He has also designed at many other theaters in the Twin Cities, including the Guthrie Theater, Minnesota Opera, Six Points Theater, Park Square Theater, History Theatre, Mixed Blood Theatre, Jungle Theatre, Illusion Theater and Yellow Tree Theatre. Outside of Minnesota, he has designed at the 5th Avenue Theatre (Seattle, WA), Zach Theatre (Austin, TX) and The Naples Players (Naples, FL). Michael is the former Head of Scenic Art at the Guthrie Theater and he is a member of United Scenic Artists Local USA 829.

Mathew J. LeFebvre He/Him

(Costume Design) Mathew has designed costumes for more than 20 productions at the Guthrie Theater, including *The Music Man*, *A Streetcar Named Desire*, *The Importance of Being Earnest*, *Pride and Prejudice*, *Sweeney Todd, 1776*, and *She Loves Me*. Other regional credits include Signature Theatre Company, New York Theatre Workshop, The Seattle Opera, Milwaukee Repertory Theatre, Arizona Theatre Company, The Minnesota Opera, Kansas City Repertory Theatre, Cincinnati Playhouse in the Park, Indiana Rep, Arkansas Rep, The Repertory Theater of St. Louis, Arizona Opera, Opera Montreal, Theatre de la Jeune Lune, and Mixed Blood Theatre. Mathew is a recipient of a 2014-2015 McKnight Theatre Artist

THE CREATIVE TEAM

Fellowship, 2012 TDF-Irene Sharaff Award, and a 2015 Ivey Award. He is a Professor of Costume Design at the University of Minnesota-Twin Cities.

Lynn Nottage

(Playwright) Lynn is a playwright from Brooklyn. Plays include *Sweat* (Pulitzer Prize for Drama, Obie Award, Susan Smith Blackburn Prize, Evening Standard Award; Tony, Drama Desk award nominations); *Ruined* (Pulitzer Prize for Drama, New York Drama Critics Circle, DD, Outer Critics Circle, Lortel, Obie, and Audelco awards for Best Play); *Floyd's* (Guthrie); *Mlima's Tale* (The Public); *By the Way, Meet Vera Stark* (Lilly Award, DD nom); *Fabulation, or The Re-Education of Undine* (Obie Award; DD, Lortel award noms); *Crumbs from the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por'knockers*; and *POOF!*; as well as the book for the musical adaption of *The Secret Life of Bees* (Atlantic). TV: *She's Gotta Have It* (writer/producer). Upcoming: *MJ*, the Michael Jackson musical. PEN/Laura Pels Master Dramatist Award, Doris Duke Artist Award, American Academy of Arts and Letters Award, MacArthur "Genius Grant" Fellowship, a Guggenheim Grant, Lucille Lortel Fellowship, Visiting Research Fellowship at Princeton. Associate professor at Columbia. Member of the Dramatists Guild.

Matthew T. Parker He/Him

(Projection Design) Matthew received his B.F.A. in Theatre Production Design and Technology from Ohio University. He was the resident sound designer at Monomoy Theatre in 1990. 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 others in the 1992 season. Since 1993, Matthew has designed sound for many of Asolo Rep's productions. In addition, he wrote and performed musical scores for *The Count of Monte Cristo* and *Nicholas Nickleby*. Outside the theatre world he has designed and programmed the show control system for Livingston's Amusements Bazooka Ball arena and produced virtual expositions for the National Watercolor Society.

Mark Rose He/Him

(Fight Choreographer) Mark is a NY based fight choreographer, stuntman, actor, and Certified Teacher with the Society of American Fight Directors. Fight Choreography credits: Asolo Rep: *Dial M for Murder*, *Intimate Apparel*, *Crazy for You*, *Cabaret*, *Camelot*, *Into The Breeches*, *Lifespan of a Fact*, *Rhinoceros*, *The Motherf**ker with the Hat*, *Romeo & Juliet*. Trinity Rep: *Sweeney Todd*, *The Good John Proctor*, *Fences*, *Becky Nurse of Salem*, *Tale of Two Cities*, *Sueno*, *A Christmas Carol* (2022). Legoland NY: *The Big Test Stunt Show* (2022). Idlewild & Soak Zone Theme Park: *Frontier Follies Stunt Show* (2018-2019). Sparta NJ Renaissance Faire: *The Kings Tournament* (2017-present), *Misfits of Fortune Pirate Show* (2021-present). You can see more at mark-rose.com or on Instagram: @Mark.Rose.Stunts

Peter Rothstein

(Producing Artistic Director) Peter is the Producing Artistic Director for Asolo Repertory Theatre where he directed *Inherit The Wind*, *Man of La Mancha*, *Sweeney Todd*, and *Ragtime*. He works extensively as a director of theater, musical theater, opera, and new work development. For 25 years Rothstein served as the Founding Artistic Director of Theater Latté Da, a Minneapolis based company dedicated to new and adventurous music-theater. Other collaborations include the Guthrie Theater, Children's Theatre Company, Ten Thousand Things, and Seattle's 5th Avenue, as well as the Minnesota Opera, Boston Lyric Opera, Florida Grand Opera, and Chicago Opera Theater. Rothstein is the creator of *All Is Calm: The Christmas Truce of 1914*, which had its Off-Broadway debut in 2018 receiving the Drama Desk Award for Unique Theatrical Experience and has been seen around the globe airing on PBS. Rothstein served on the board of directors for the National Alliance for Musical Theatre, *Alive and Kickin'*, and the Twin Cities' Ivey Awards. He has been a panelist and evaluator for the Playwrights' Center, the McKnight Foundation, the Minnesota State Arts Board, and the National Alliance for Musical Theatre's Festival

of New Musicals. He holds degrees in music and theater from St. John's University and an M.F.A. in directing from the University of Wisconsin-Madison.

Jacqueline Singleton She/Her

(Stage Manager) Jacki is delighted to be back at Asolo Rep! Previously: *Ken Ludwig's The Three Musketeers*, *Chicken & Biscuits*, *Our Town*, *The Great Leap*, Terrace Season 2020-21, *The Crucible*, *A Doll's House Part 2*, and *Noises Off*. 22 seasons with American Players Theatre (Spring Green, Wisconsin), including recent projects *Anton's Shorts*, *Love's Labour's Lost* and *Oedipus*. Others: *Animal Farm* at Milwaukee Repertory & Baltimore Center Stage, *Outside Mullingar* at the Clarence Brown Theater in Knoxville, TN, three seasons at Forward Theater (Madison, WI), seven seasons at Madison Repertory Theatre, and numerous Chicago theaters including the Goodman Theatre, Writers' Theatre, and Next Theatre.

DeWanda Smith Soeder She/Her

(Cultural Competency Consultant) DeWanda, Cultural Competency Consultant, President of Smith-Soeder Enterprises, LLC. In addition to providing cultural competencies for all Asolo productions, DeWanda is the (IDEA) Specialist for the Asolo supporting organizational culture change and development. Her cultural competency process is based on her research and thesis, "Theatre as a Diversity Intervention". Other cultural competency consulting engagements include: *Hadestown* (Broadway and Tour), *Little Shop of Horrors*, Off-Broadway, Oregon Shakespeare Festival, RCI Productions, LDK Productions, Martians Productions, other regional theaters, playwrights and actors. She holds a M.A. in Psychology, and a B.S. in Health and Human Services. In addition to being a Certified Diversity Professional (CDP), her credentials include: Prosci Certified Change Practitioner, Instruction Design and Development, Human Behavior and Interaction, Emotional Intelligence and Adjunct Professor of Psychology.

Austene Van

(Director) Theatre Direction: Guthrie Theater: *A Raisin in the Sun*, *Skeleton Crew*; New Dawn Theatre: *Crowns*; Yellow Tree Theatre: *The Rats*, *The Wasp's Nest*, *Lady Day at Emerson's Bar & Grill*, *HoliDate*, *In the Next Room*, *Passing Strange*, *Skeleton Crew*, *The Royale*; Ordway: *Annie*, *Blues in the Night*; Ten Thousand Things: *Intimate Apparel*; Park Square Theatre: *Rule of Thumb*, *Gee's Bend*, *Lady Day*; Penumbra Theatre: *Black Nativity*; History Theatre: *Lonely Soldiers*; Stage North: *Ain't MisBehavin'*. Acting Credits: Guthrie Theatre: *Steel Magnolias*, *Familiar*, *Disgraced*, *Trouble in Mind*, *Crowns*, *The Darker Face of the Earth*; McCarter Theatre Center/Milwaukee Repertory Theater: *Disgraced*; Penumbra Theatre: *Weathering*, *Wedding Band*, *The Owl Answers*, *Detroit '67*, *Spunk*, *The Amen Corner*, *Ain't Misbehavin'*, *Dinah Was*, *Blues for an Alabama Sky*, *Seven Guitars*; Theater Latté Da: *Aida*; Indiana Repertory Theatre/Cleveland Play House: *Radio Golf*; Ten Thousand Things: *A Streetcar Named Desire*, *Henry IV*, *Into the Woods*; Jungle Theater: *In the Next Room*; Park Square Theatre: *To Kill a Mockingbird*; Children's Theatre Company: *Shrek*, *Once on This Island*; Ordway: *Singin' in the Rain*; Chanhassen Dinner Theatres: *Hair*. AWARDS: McKnight Theater Artist Fellowship; Ivey Award Founder/Executive Artistic Director at New Dawn Theatre Company; Executive Artistic Director at Yellow Tree Theatre.

Become a Volunteer Usher

Asolo Rep relies on the generosity of hundreds of loyal volunteer ushers who welcome and provide front-of-house services to thousands of patrons all season long.

To learn more about becoming an usher, email House Services Manager Karen Collins at karen_collins@asolo.org.

Asolo Repertory Board of Directors

OFFICERS

Randell Johnson | *President*

Beth Hirsch | *Vice President*

Scott Greer | *Vice President*

Marysue Wechsler | *Vice President*

Charles Wilson | *Treasurer*

Judith Hofmann | *Secretary*

Tom McLaughlin | *General Counsel*

Beverly Bartner

Robert Bartner

Nancy Boxill-Thompson

Terry O. Brackett

Mary Braxton Joseph

Susan C. Buck

Ann J. Charters

Carole Crosby

Ariane Dart

Jaime DiDomenico

Susan Dweck

L'Tanya Evans

Deborah A. Farrington

Kathleen France

Herman Frankel

Teri A. Hansen

Lawrence Haspel

Gary Heard

Nona Macdonald Heaslip

Gigi Huberman

Charlie Huisking

Caryl Barrie Kaplan

Carolyn Keystone

Beverly L. Koski

Ruth Kreindler

Lucie Lapovsky, Ph.D.

Nancy Markle

Enid Marshall

L. Scott Merritt

Melanie Natarajan

Jules Price

William Sandy

Nikki Sedacca

Stephanie L. Shaw

William S. Villafranco

Kirk Voelker

James Wadsworth

Pauline Wamsler

Mary Lou Winnick

Margaret Wise

Gerri J. Yonover

Staff

ARTISTIC

Producing Artistic Director
Peter Rothstein

Managing Director
Ross Egan

General Manager
Corinne Deckard

Assistant General Manager
Crystal McCall

Associate Artistic Director
Céline Rosenthal

Literary Manager
Drayton Alexander

IDEA Specialist
DeWanda Smith-Soeder

Company Manager
Cameron Thorp

Artistic Administrator
Gabi Simon

Executive Assistant
Savannah Heslep

Dramaturgy & Casting Apprentice
Emma Bilderback

Company Management
Apprentice
Katie Beazley

BUSINESS OFFICE
Finance/Human Resources
Director
Ron McDonough

Human Resources Manager
Linda LaCaprucia

Business Associate
Ellen Dudley

Staff Accountant
Kristen Yerger

Systems Administrator
Aron Lamerson

DEVELOPMENT

Director of Development
Sarah Johnson

Assistantships/Endowment
Associate
Angel Hissom

Corporate Partnerships Associate
Molly Maginn

Development Associate,
Data Integrity
Rachel Morris

Development Associate,
Individual Giving
John Anderson

Development Associate of Grants
and Communications
Andrea Buscemi

Special Events Manager
India Marie Paul

EDUCATION & ENGAGEMENT

Muriel O'Neil Education &
Engagement Director
Sara Brunow

Education & Engagement
Coordinator
Elizabeth Guilbert

Community Engagement
Associate
Gaby Rodriguez

MARKETING

Marketing & Communications
Director
Eric Pugh

Associate Director, Marketing &
Communications
Sarah Hedges

Digital & Communication
Specialist
Adriana Muniz

Brand and Design Manager
Sherrie McKinley

Graphic Designer
Joseph LaCrue

PATRON SERVICES

Ticket Services Manager
Mike Jones

Assistant Ticket Services
Manager
Heidi Thomas

House Services Manager
Karen Collins

Front of House Managers
Tom Aposporos

PRODUCTION

Production & Operations Director
Victor Meyrich

Production Manager
Mike Rodgers

Technical Director
Shane Streight

Associate Technical Director
Daniel Solomon Holland

Scene Shop Foreman
Peter MacBeth

Assistant Shop Foreman
Mark Beach

Senior Properties Master
Frank J. Paul

Assistant Properties Master
Adam Spencer

Property Artisan
Bill Fenner

Scenic Charge Artist
Jo Ann Waters-Atkins

Assistant Scenic Artist
Peter Everly

Painters
**Danielle Dygert, JR Lammemand,
Michelle Marcus, Orlando
Sanchez, James Von Hollen**

Scenic Craftsmen
**Bill Atkins, Seth Berry, Jeff Ellis
Taj Mederios, Christian Wadman,
Bryant Warkentine, Garrett
Wilson**

BACKSTAGE CREW

Master Stage Carpenter
Christian Wadman

Master Sound Engineer
Matthew Parker

Audio 1
Sean Robinson

Audio 2
Jeffrey Arnold

Master Electrician
Jojo Glodek

Assistant Master Electrician
Michele Marcus

Head of Wardrobe
Jodi Urias

Wig Assistant
Lisa Dufresne

Theatre Properties Head
Christy Perry

Grips
**Law Jones, Jean-Ronald
Lallemand, Geovi Urias**

Spot Operators
Steve Cooksey, Oliver Vasquez

Dressers
**Karle Murdock, Carmelita Torres,
Manuela Torres**

COSTUME SHOP

Costume Shop Manager
David M. Covach

Assistant Costume Shop Manager
Jordan Jeffers

Resident Hair/Wig and Makeup
Designer
Michelle Hart

Lead Draper
Laine June Marr

Drapers
Jessica Hayes, Skyler Niedziela

Lead Cutter/First Hand
Teresa Consolvo

First Hand
Kris Grooms

Lead Stitcher
Maureen Klein

Stitchers
Meg Carlson, Cassidy Van Brink

Dyer-Crafts Artist
Sarah Cox

STAGE MANAGEMENT

Production Stage Manager
Nia Sciarretta

Stage Managers & Assistant
Stage Managers
**Alexa Burn, Jaclyn Kanter, Kristin
Loughry, Jacqueline Singleton,
Jocelyn Thompson**

Stage Manager Apprentices
**Hanna Hagerty, Peyton Otis,
Bailey Shea**

ADDITIONAL PRODUCTION SUPPORT
Intimate Apparel

New York Casting Assistants
**NICOLE KING
RAYSHAUN SANDLIN**

Stage Management
Apprentice
PEYTON OTIS



A CONVERSATION WITH DIRECTOR
AUSTENE VAN

BY DRAYTON ALEXANDER

Drayton Alexander, Asolo Rep's Literary Manager, recently chatted with Austene Van, who is making her Asolo Rep debut directing *Intimate Apparel*. Van, who runs Yellow Tree Theatre in Minneapolis, reflected on what excites her as a theater maker and what drew her to Nottage's play.

Austene Van: As a director, I love being able to examine a person's agency and independence, so I find Esther's story really fascinating. She doesn't quite fit into her surroundings, she's a unique soul. Think about what was required and expected of women in 1905, and how this lovely, young African American woman – well, young for our time – just has her own mind, her own way, and this incredible strength to resist being funneled into a certain box. Instead, she pursues someone she loves and creates her world. She lives vibrantly, she manifests. That's powerful to me.

Drayton Alexander: When the play starts, Esther is in a difficult place. She's waited a long time to find a husband, and it's not because she lacks options, but because she hasn't found someone that she thinks is worthy of her.

Austene: She has her own ideas of what her life should be, of who she should be, and she's at a point where she's not sure if she made the right choices. I feel like in this play, she's looking through other's eyes for the answers to what's wrong with her vision. And nothing's wrong with it.

Drayton: And in a way, that's a dilemma that many of the people in the play are wrestling with. It's a thread that weaves through characters who are otherwise quite disparate.

Austene: I love the idea that we as human beings have more in common than we do differences. I'm intrigued

by these people who are trying to play a part and almost breaking because of man-made constructs that are like prisons constraining them. You know, Mayme with her dad not wanting her to play a certain kind of music, her not being able to fulfill her dream, her believing that she has to do certain things just to survive as a female, especially as a Black female, in this time. And then the minute there's hope, the minute that there is something that she didn't imagine, her vision opens up: that's an agency.

Drayton: There are moments throughout the play where the characters decide whether to grab for what they want, and with Esther that's literal, because she wants to touch someone who she isn't allowed to touch, which, perhaps surprisingly, makes the play very sensual.

Austene: When I think about how sensual this piece is, it has nothing to do with a skin-to-skin touch, but everything to do with the closeness of spirits and minds and souls. I'm thoughtful about the tension between people before they actually touch – you don't necessarily need physical intimacy to feel, "my heart is beating so fast, I don't know what to do, it's going to jump out of my chest." I want to remind people of when they were first curious about touch and intimacy; you know, that distance before you actually ever touch someone and you're vibrating, there's energy between you two, that's exciting to me.

Drayton: So many of the moments of intimacy we see

in this play are across cultural barriers, with people who are trying to navigate a changing world in which cultures are mixing for perhaps the first time. The world is asking them to see each other in new ways, which is challenging.

Austene: You know, I get a little frustrated sometimes when I hear people say, "I don't see color." Now, I understand what they mean and why they think that's a positive, but we should see it, because it's beautiful. We should see the different colors, and hues, and music, and foods, and traditions, and be able to appreciate them. I like the idea that in Canada, they refer to their society as a mosaic, rather than the melting pot idea of the US. We don't need to all melt together, we can retain our own cultures and ancestries while coming together to create something new.

Drayton: This play is twenty years old and seems to be on its way to becoming an American classic. Why do you think the play is proving to be so enduring?

Austene: It's brilliantly written and it's relevant still. I cry every time I read it because I can relate to almost everyone who's desiring an honest type of love that has trust and communication. A love where you can just be you. We're still fighting for those things today, society is still telling us: you can't love that person, you can't do this, you can't be this, you can't, can't, can't. This play is going to be relevant until we learn that we can love who we want to love.



New York City

A Tapestry of Opportunity

BY DRAYTON ALEXANDER

Intimate Apparel tells the story of Esther Mills, who migrated to New York from North Carolina in 1887, seeking better opportunities. While she had to carve her own path, she was following in the footsteps of thousands who had come before her and would be echoed by millions who came after.

New York City has always been defined by the synergy of immigration and capitalism. Among a handful of cities founded by a corporation, New York began life as a trading outpost for the Dutch West India Company. Established in 1624 on the tip of Manhattan, on land that was the domain of the Lenape people, New Amsterdam's main export was beaver pelts. While the company was Dutch, the first settlers were primarily French Huguenots, and the outpost attracted workers from all over Europe: early accounts mention 18 different languages being spoken in the streets, and New York remains a polyglot city to this day.

1626 saw the arrival of the colony's first Africans, enslaved Angolans who were forced to clear land for white farmers and build the colony's northern defensive wall, which ran along today's Wall Street. Starting in 1644, the Dutch West India Company

offered land on the northern side of the wall to some of the colony's free Africans. The Dutch had a vested interest in this offer – they wanted a buffer between themselves and the Lenape – but the arrangement laid the groundwork for a relatively autonomous Black population when the city expanded past the wall.

As the centuries passed, this original land was whittled away, until by 1905, the remaining parcel still occupied by African Americans was a few blocks in Greenwich Village, south of Washington Square Park, known as Little Africa. Although largely associated with the Black community, records from the 1900's indicate many buildings in the neighborhood housed white families, as well as a number of interracial couples. Little Africa featured the imposing Mount Zion AME church, schools dedicated to educating young Black children, and "Black and Tan" saloons that provided opportunities for interracial socializing.

Having come to New York dreaming of a better life, it is in Little Africa where Esther sews the garments that take her around the city, interacting with others who also came to New York from far-

flung locales. Just across Washington Square Park, ten minutes' walk away, lives her client Mrs. Van Buren, a southerner who married into old New York wealth, while a trolley ride of a few miles takes her to Mr. Marks' shop in the Lower East Side, a growing neighborhood that would have struck many Americans as entirely foreign.

The turn of the 20th Century saw New York City utterly transformed by the arrival of millions of immigrants. During the peak years of 1898 to 1913, the entire world seemingly arrived on Manhattan's doorstep, with most New Yorkers being either immigrants or the children of immigrants. As reporter Edwin Hill chronicled, "Every 4 years, New York adds to itself a city the size of Boston or St. Louis. It is the largest Jewish city in the world, the largest Irish city, one of the largest German cities. It houses more Italians than Rome."

Among these arrivals were millions of Eastern European Jews, fleeing antisemitism in the Russian Empire. They settled around Allen and Delancey Streets in the Lower East Side, a Jewish city unto itself, one where the language of the streets was a mixture of Yiddish and other European tongues.

Nearly every major institution, from the bank to the grocery store to the social club to the neighborhood bookmaker, was Jewish-owned or Jewish-run. Even the owners of the garment factories and department stores where many immigrants worked were Jewish.

The Lower East Side soon became the most densely populated neighborhood in the history of the world, packed with more than 700 people per acre. It was not uncommon for a single three-room apartment to hold a family of 14, plus multiple boarders who rented a patch of ground in a room or a hallway for 8-hour shifts. When they weren't sleeping, these immigrants would be at work or pounding the streets looking for opportunities. Some even turned their small tenements into garment factories or other businesses, endeavors which would help propel New York's rise as the economic powerhouse of the American Century.

These are the threads that run through *Intimate Apparel*, the warp of the entrepreneurial spirit and the weft of the migrant experience, creating a tapestry of the perils and pleasures of forging a new life in the capitalist heart of America.

Sponsor Spotlight

Asolo Rep is grateful to ABC 7, Energy Today, SRQ Media, and Perry's Original Roadside BBQ Catering for their support of *Intimate Apparel*.



ABC 7

For more than 50 years WWSB, ABC7 has been your primary source for news, weather, and information on the Suncoast. Unlike other stations in the Tampa television market, ABC7 is committed to keeping communities here in Sarasota and Manatee County informed on all platforms. ABC7 is proud to serve the Suncoast, and we're proud to be Your Local Station!

Energy Today

Energy Today is a part of the Cool Today family of companies. We are the premier cooling, plumbing, and electrical contractor in Sarasota since 1964. With guaranteed same-day service, we promise to help you get the best from today. We are passionate about growing our business through lifelong relationships with our customers, team members, and community, including amazing community venues like Asolo. Our goal is to deliver the very best and to always take care of people. With thousands of five-star reviews, you can trust us to serve your air conditioning, plumbing, and electrical repair, maintenance, and replacement needs quickly and with ease, so you can focus on the things you enjoy – like the theater!



SRQ Media

Locally owned, SRQ MEDIA is a hyper-local media engagement company committed to exploring the relationship between audiences and storytelling with impact in the Sarasota and the Bradenton Area. Founded by Lisl Liang and Wes Roberts in October of 1997, SRQ MEDIA curates print and digital publications, documentaries and branded content to capture the vibrant stories of the people, places and experiences of the West Coast of Florida. SRQ MEDIA cultivates audiences who are curious about the place in which they live and work, and who want to positively impact their hometown by supporting local restaurants, giving back philanthropically, exploring arts and culture and actively participating in producing a robust regional economy. Our mission is to transform what it means to live and love local.

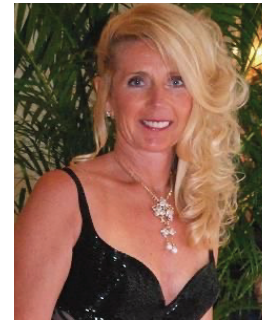
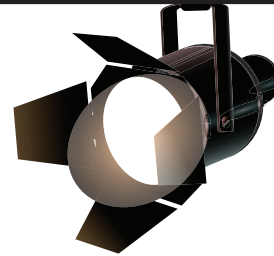


Perry's Original Roadside BBQ Catering

Perry's Original Roadside BBQ was born of years of experience cooking the best pork, beef, and chicken in the south Tampa Bay area. What was previously only available in restaurants is now available to you. Perry is the Legendary Giant of Bar-B-Q with the most renowned sauce South of the Border. He creates the original sauce that has made him a legend in his own right. His famous sauce has attracted common folk as well as celebrities. People have traveled across the United States and Canada for Perry's Original Roadside BBQ.



Donor Spotlight



Elita Krums Kane

Elita is a dedicated supporter of the Sarasota arts community. With a deep appreciation for live performances, especially musicals, Elita has been a loyal subscriber to Asolo Rep for over twenty years. Beyond her love for the theatre, Elita is a devoted advocate for the art scene in Sarasota, firmly believing that local arts are what makes our small town truly exceptional. Her unwavering commitment to our local arts and live theatre makes her a cherished part of the Asolo Rep community. We extend our heartfelt gratitude to Elita – Thank you for your enduring support!

Thank you to our donors for your new and increased gifts.

(Gifts pledged or received for the 2023-2024 season between September 1, 2023 and January 8, 2024).

Season Presenters

Bob and Beverly Bartner
Andrew and Judith Economos
Elita Krums Kane

AES

Andrew and Judith Economos
The Elster Foundation
Edward T. Gardner PH.D. and Liza Gardner
Arnold E. Lenius Rev. Trust
Joanne Olian
O'Neill Family Charitable Trust
Stephen Sanger
Paul and Sharon Steinwachs
Bayne and Jeanie Stevenson
Greg and Belle Stikeleather
Donald and Susan Ullmann
Leon and Marysue Wechsler
Charles O. Wood III and Miriam M. Wood Foundation

Co-Producers

The Granthon Family
Dr. Sidney Katz* and Elaine Keating
Members and Staff of The Meadows Country Club

General Support

Jaime and Julie DiDomenico
Barry and Karen McClure, in honor of Molly Maginn

Corporate

ALSO Youth
CAN Community Health
Canandaigua National Trust Bank
Sage Restaurant
The Schwartzbaum Urfer Group
Morgan Stanley Wealth Management
Women's Club of Cascades Sarasota

Partnership with FSU/Asolo Conservatory

Linda and Norman Idleberg
Carolyn Michel and Howard Millman, in honor of Angel Hissom
Bob and Sharon Reitsch
Nancy and Barry Shapiro
Education and Engagement
Marcia Jean Taub and Peter Swain, in loving memory of Ethel and Ron Taub
Cornelia and Richard Matson

Peter Rothstein Welcome Challenge

Warren and Margot Coville
Legacy Fund
Blair Trippe and David Harding
Dr. Gwen Krivi
Freemajane Wolfson, in loving memory of Blair Wolfson and in honor of Peter Rothstein's first season at Asolo Rep

Director's Society, Ovation

Anonymous
Walton and Deborah Beacham, in honor of Bob and Beverly Bartner
Barbara Howton
Nancy and John Kelly
Ingrid Nutter
Martin D. and Barbara H. Rich Family Charitable Foundation

Director's Society, Bravo

Anonymous (3)
Peggy Allen and Steve Dixon
Georgia and Terry Anderson
Suzanne Batt
Stephen and Jill Bell
Stanley and Donna Ber
George and Susan Brooks
Marcia and Michael Corrigan
Beth Cotner and Jack Alogna
Nanette Crist
Dr. and Mrs. Robert E. Crotoof
Meredythe G. and Clayton C. Daley, Jr. Family Fund

Terry and Barbara Flannery
Ed and Patsy Garno
Roz Goldberg
Werner Gundersheimer
Harry H. Harkins
Linda Z. Klein, in memory of Thomas Klein
Dorothy Lawrence
Patricia Lenke
Ann Z. Leventhal and Jon Newman
Susan and Arthur Luger
Joyce and Jim McAlpine
The Wesley G. McCain, Noreene Storrie, and Malcolm W. S. McCain Family Fund
David and Candice Miller
Vinod and Gail Sahney
Maureen L. Shea
Mr. and Mrs. David Snyder
Mary Stanclift-Hirsch, in loving memory of Ray and Dorothy Stanclift
Virginia Zynda Family Foundation

Angels, Celestial

Anonymous
Sheldon and Ronni Aptekar
George and Deborah Baxter
Ms. Myrna Blume
Steven and Arlene Cohen
Jean and Gregory Farrington
Donald Fosselman
Jules and Carol Green
Mr. and Mrs. Frazer Hilder
Susan and Pavel Hillel
Ms. Terry Kees and Mr. Terrence Defibaugh
Mel and Diane Kestner
Wayne Langlois
Paul and Susan Levine
Evie and Allen Lichter
James McLane
Michael and Janice Novello
Marilyn Pinsky
Honey and Marty Schwartz
Jackie and John Thompson
Ms. Diane Ziemke

Angels, Attendant

Ann and Stephen Bragg
Douglas and Janine Cohen
Nancy Eisenstat
Mr. Thomas A. Esposito
Mr. Bill Forester
Helen and John Habbert
Chris D. Johns
Drs. David and Pearila Namerow

Angels, Spirit

Sumner and Donna Baum
Dr. Brenda Brown
Cynthia and Michael Charles
Ann R. Friedman
Robert Gould
Dawn and Tim Jackson
Marlene Kitchell
James A. Martin
Perrin and Tim Matheis
Reckker and Ruehl
Pamela Reiter
Richard Reston
Eileen Rosenzweig
Stephanie Sonnabend
Marilyn S. Weinstein
Judy and Alan Wertheimer
David Willis

Give A Gift for Our 65th

(Gifts received between December 29, 2023 and January 8, 2024).
Dr. and Mrs. Louis Chaykin
Mrs. Harriette Krasnoff
Gary and Kat Heard
Rainer Mimberg
Paul J. Pasinski
Marie Watts, in loving memory of Frank Watts

**in memoriam*



DIAL M FOR MURDER

DIAL M FOR MURDER
Adapted by **JEFFREY HATCHER**
From the original by **FREDERICK KNOTT**
Directed by **CÉLINE ROSENTHAL**

MARCH 20–APRIL 25

asolo rep
ASOLO REPERTORY THEATRE

941.351.8000 | asolorep.org



THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION AND DISTRIBUTING RECORDINGS OR STREAMS IN ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF THE AUTHOR(S)'S RIGHTS AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW. FOR MORE INFORMATION, PLEASE VISIT:

[HTTPS://CONCORDTHEATRICALS.COM/RESOURCES/PROTECTING-ARTISTS](https://concordtheatricals.com/resources/protecting-artists)

AFFILIATIONS

Asolo Repertory Theatre is a constituent of the Theatre Communications Group (TCG), the national service organization for theatres. Asolo Rep is a member of the League of Resident Theatres (LORT), the national association of non-profit professional theatres; Florida Professional Theatre Association (FPTA); the Arts and Cultural Alliance of Sarasota County; and the Manatee County Cultural Alliance.

UNION CREDITS

Asolo Rep operates under an agreement between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; the Stage Directors and Choreographers Society; and the United Scenic Artists Local USA-829, IATSE Local 412 of the International Alliance of Theatrical Stage Employees and Moving Pictures Machine Operators of the United States and Canada.

Asolo Rep programs do not discriminate on the basis of race, color, national origin, sex, religion, sexual orientation, handicap or age in accordance with federal law.

