

**THE RESISTIBLE RISE OF
ARTURO UI**

CSC



Classic Stage Company
JOHN DOYLE, Artistic Director
TONI MARIE DAVIS, Chief Operating Officer/GM
presents

THE RESISTIBLE RISE OF ARTURO UI

BY **BERTOLT BRECHT**

TRANSLATED BY **GEORGE TABORI**

with

GEORGE ABUD, EDDIE COOPER, ELIZABETH A. DAVIS, RAÚL ESPARZA,
CHRISTOPHER GURR, OMOZÉ IDEHENRE, MAHIRA KAKKAR, THOM SESMA

Costume Design

ANN HOULD-WARD

Lighting Design

**JANE COX
TESS JAMES**

Sound Design

MATT STINE

Associate Scenic Design

DAVID L. ARSENAULT

Associate Costume Design

AMY PRICE

Associate Sound Design

AJ SURASKY-YASASI

Casting

**TELSEY + COMPANY
ADAM CALDWELL, CSA
WILLIAM CANTLER, CSA
KARYN CASL, CSA**

Press Representative

BLAKE ZIDELL AND ASSOCIATES

Production Stage Manager

BERNITA ROBINSON

Assistant Stage Manager

JESSICA FLEISCHMAN

DIRECTED AND DESIGNED BY
JOHN DOYLE

Cast

in alphabetical order

Clark / Ragg.....	GEORGE ABUD
Roma.....	EDDIE COOPER
Giri.....	ELIZABETH A. DAVIS
Arturo Ui.....	RAÚL ESPARZA
Dogsborough / Dullfeet.....	CHRISTOPHER GURR
O'Casey / Betty Dullfeet.....	OMOZÉ IDEHENRE
Flake / Dockdaisy.....	MAHIRA KAKKAR
Givola.....	THOM SESMA

All other roles are played by members of the company.

There will be one 10-minute intermission.

All performers in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers, and watches. The use of cell phones in the theater is prohibited by New York City law.

Whos Who



GEORGE ABUD (Clark / Ragg) is a proud Arab-American actor. CSC: *Nathan The Wise* (opposite F. Murray Abraham), *Peer Gynt* (opposite Gabriel Ebert), *Allegro* (dir. John Doyle). Broadway: *The Band's Visit* starring Katrina Lenk & Tony Shalhoub (OBC Recording), *The Visit* starring Chita Rivera & Roger Rees (OBC Recording). Off-Broadway: *The Band's Visit* (Atlantic Theater Company, dir. David Cromer). International: *The New Prince* with Barbara Walsh, Marc Kudisch & Paulo Szot (Dutch National Opera, Amsterdam). Regional: Puck in *A Midsummer Night's Dream* (Geva Theatre Center), *Fiddler on the Roof* (Human Race Theatre). Please consider joining George in supporting these incredible organizations: anera.org, sams-usa.net, maketheroadny.org.



EDDIE COOPER (Roma) Atlantic Theater Company: *This Ain't No Disco* (The D.A.). Bucks County Playhouse: *The New World* (Miles Standish). Encores! Off Center: *Assassins*; *God Bless You, Mr. Rosewater* (Jerome); and *Little Shop of Horrors* (Audrey II). Two Rivers: All-male *A Funny Thing Happened* (Domina). TV: "Delco Proper," "Forever," "Mozart In The Jungle," recurring on Cinemax's "Banshee" as Fat Au and HBO's Emmy nominated "The Night Of." Proud graduate of LaGuardia High School & Ithaca College. Big thanks to my family, and the team at Boals, Winnett & Associates, and Ivy Rock Management. @MrEddieCooper

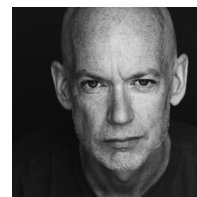


ELIZABETH A. DAVIS (Giri) CSC: *The Caucasian Chalk Circle*, *Allegro* (Drama Desk nom.; dir. John Doyle). Broadway: *Once* (Tony Award nom.; dir. John Tiffany). Select Off-Broadway: *My Name's Not Indian*

Joe (Book, Music, Lyrics; Director Don Scardino), *King Lear*, *Zorba!* (City Center Encores), *Four Last Things* (American Globe Theatre), *Dust Can't Kill Me* (NYMF Award; Dir. Srda Vasiljevic), *39 Steps* (New World Stages). Select Regional: *Rain* (The Old Globe), *The Devil's Disciple*, *The Misanthrope* (STNJ), *Once* (American Repertory Theatre), *A Streetcar Named Desire* (The Cleveland Playhouse). Film: *Wisdom Tooth*, *Trauma Is A Time Machine*, *Blur Circle*. TV: "L&O SVU," "Blue Bloods," "Jim Gaffigan Show," "Fringe." BFA, MFA.



RAÚL ESPARZA (Arturo Ui) is a Cuban-American actor, who has received Tony nominations for his performances in Broadway productions of *Taboo*, *Company*, Harold Pinter's *The Homecoming*, and David Mamet's *Speed The Plow*. Other Broadway credits include the revival of *The Rocky Horror Show* and the musical *Chitty Chitty Bang Bang*. He recently served as an actor and creative consultant for Vassar and New York Stage and Film's second Main Stage Powerhouse production of *The Waves*, a musical adaptation of the novel by Virginia Woolf. He is known for his roles in TV series such as "Law & Order: Special Victims Unit," "Hannibal," "Bojack Horseman," and "The Path," and in film as a voice artist in the Oscar-nominated Twentieth Century Fox animated feature *Ferdinand*, as well as the 2010 horror thriller, *My Soul to Take*.



CHRISTOPHER GURR (Dogsborough / Dullfeet) Broadway: *Cats* (dir. Trevor Nunn, chor. Andy Blankenbuehler), *Tuck Everlasting*, *Kinky Boots*, *Amazing Grace*, and *All The Way* with Bryan Cranston. National Tours: *Memphis* (dir.

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Christopher Ashley), *Monty Python's Spamalot* (dir. Mike Nichols). Regional: *The Sting* (Paper Mill), *Titanic* (Pittsburgh CLO), *Copenhagen, 1776, Twelve Angry Men* (Geva), *Tommy, Oklahoma!* (Berkshire Theatre Festival), *The Lion in Winter* (Indiana Rep), *The Drowsy Chaperone* (Human Race). Television: "Madame Secretary." Guest Artist/Educator at the Oregon Shakespeare Festival, Webster University, St. Louis, and Geva Theatre, Rochester, NY. Proud union member: Actors' Equity, SAG/AFTRA, and Stage Directors & Choreographers Society. ChristopherGurr.com



OMOZÉ IDEHENRE (O'Casey / Betty Dullfeet) *Her Portmanteau* (Boston Court Theater), *Good Grief* (Kirk Douglas), *Runboyrun* (Magic Theatre), *Gem of the Ocean, The Convert, Seven Guitars* (Marin Theatre Company), *The Comedy of Errors* and *Richard III* (Oregon Shakespeare Festival), *The Winter's Tale, Spunk, Macbeth* (California Shakespeare Company), *Clybourne Park, Marcus; or the Secret of Sweet, The Caucasian Chalk Circle, Scorched, A Doll's House, and A Midsummer Night's Dream* (American Conservatory Theater). Film: *On the Road*. Education: MFA, The American Conservatory Theater and The Groundlings.



MAHIRA KAKKAR (Flake / Dockdaisy) was born in Kolkata, India. Selected theater: *Henry VI, The Winter's Tale* (TFANA), *The Importance of Being Earnest* (Two River), *Monsoon Wedding* with Mira Nair, *Miss Witherspoon*, and *Vanya, Sonia...* with Christopher Durang, *Clive* with Ethan Hawke. Film/TV: *Hank and Asha* (Slamdance favorite, Best Actress Napa Film Festival,

Best Actress Wild Rose Film Festival), *Hechki, Bite Me*, "Friends From College," "Law and Order," "Louie," "Odd Mom Out," "Blacklist," "Blue Bloods," "The Big C." Training: Juilliard. Website: mahirakakkar.com



THOM SESMA (Givola) CSC: *Pacific Overtures* (Lortel nom., Featured Actor, Musical). Broadway/National Tours: *The Times They Are-A Changin', The Lion King, Miss Saigon, Titanic, Man of La Mancha* (2002 revival), *Face Value, Search and Destroy, Nick & Nora*. Off-Broadway: *Sweeney Todd* (Barrow Street Theatre), *Discord* (Primary Stages), *Awake and Sing!* (NAATCO/Public Theatre), *Othello* (Public Theatre/NYSF), *Cymbeline* (NYSF). Regional: McCarter Theatre, Yale Rep, Arena Stage, Centre Stage, Old Globe, Cincinnati Playhouse, Signature Theatre, Pasadena Playhouse and more. Recent television: "Instinct," "The Good Wife," "Madam Secretary," "Person of Interest," "Jessica Jones," "Gotham." thomsesma.com

BERTOLT BRECHT. (Playwright) Born in Bavaria, 1898. At 24, his cutting-edge *Drums in the Night* won him Expressionist recognition. His quickly written *Threepenny Opera* was Germany's greatest hit of the 1920s. Revolutionary in form for 1928 Berlin – non-operatic, anti-highbrow musical theater – and cynically satirical, it irritated the Nazis; Brecht left Germany with his family in 1933. He continued to write in Scandinavia (e.g. *Mother Courage*) until the Nazi invasion. In California, along with some work for Hollywood he wrote *The Caucasian Chalk Circle* and *Galileo*, produced in L.A. in 1947. The House Un-American Activities Committee interrogated him that same year; he left the U.S. the following day. He established the Berliner Ensemble in 1949

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in East Berlin, opening *Mother Courage* with his wife Helene Weigel; its 1954 tour to Paris brought him recognition as Europe's most important director, a year before his untimely illness and death.

GEORGE TABORI, Gyorgy Tabori, (Translator) Hungarian-born writer and theatre director (born May 24, 1914 - died July 23, 2007), crafted plays, novels, and screenplays, many of which explored Germany's relationship with the Jewish people. Tabori left Hungary in the mid-1930s and settled in London. He relocated to the U.S. in 1947, wrote screenplays, notably for *I Confess* (1953), and became acquainted with Bertolt Brecht, whose plays he translated. In the early 1960s he compiled the stage anthology *Brecht on Brecht*. Tabori moved to West Berlin and thereafter wrote and directed for the Berliner Ensemble and other German and Austrian theatres.

JOHN DOYLE (Director and Scenic Designer) CSC: *Passion, Allegro, Peer Gynt, Dead Poets Society, Pacific Overtures* (Drama Desk nom. Best Musical Revival), *As You Like It, Fire and Air, Carmen Jones*. Broadway: *Sweeney Todd* (Tony and Drama Desk Awards for Best Director of a Musical), *Company* (Tony Award for Best Musical Revival), *A Catered Affair* (Drama League Award for Best Musical Production), *The Visit* (Tony nom. for Best Musical), *The Color Purple* (Tony Award for Best Musical Revival, Drama Desk Award for Best Director of a Musical). Off-Broadway: *Wings* (Second Stage Theatre); *Road Show* (Public Theater); *Where's Charley?*, *Irma La Douce* (Encores!). Regional: *Kiss Me, Kate* (Stratford Festival); *The Caucasian Chalk Circle* (ACT); *Merrily We Roll Along, The Three Sisters* (Cincinnati Playhouse in the Park); *Ten Cents a Dance* (Williamstown); *The Exorcist* (L.A.). In the U.K., John Doyle has been artistic director of four regional theaters. U.K. includes:

The Gondoliers, Mack and Mabel (West End); *A Midsummer Night's Dream* (Regent's Park); *Oklahoma!* (Chichester); *Amadeus* (Wilton's Musical Hall). Opera includes: *Madama Butterfly* (Grange Park), *Lucia di Lammermoor* (Houston/La Fenice/Sydney Opera House), *Peter Grimes* (Metropolitan Opera), *The Rise and Fall of the City of Mahogany* (LA Opera). Film: "Main Street." John Doyle is Artistic Director of CSC.

ANN HOULD-WARD (Costume Designer) CSC: *Passion, Allegro, Peer Gynt, Dead Poets Society, Pacific Overtures, As You Like It, Fire and Air, Carmen Jones*. Select Broadway: *The Color Purple, The Visit, The People in the Picture, A Free Man of Color* (Drama Desk nom.), *A Catered Affair* (Drama Desk nom.), *Beauty and the Beast* (Tony Award), *Into the Woods* (Tony and Drama Desk noms), *Falsettos, Sunday in the Park With George* (Tony and Drama Desk noms), *Saint Joan, Little Me*. Other Off-Broadway: *Notes from the Field, The Blue Flower, Russian Transport, Road Show, Lobster Alice, Cymbeline*. Ms. Hould-Ward's work can be seen in over 35 international companies of *Beauty and the Beast*, and her other designs are featured in shows all over the world. More than 100 regional theater credits. Recipient of the Fashion Institute of Technology's Patricia Zipprodt Award.

JANE COX (Lighting Designer) CSC: *Pacific Overtures, Peer Gynt, Allegro, Passion, Winter's Tale, Fire and Air*. Broadway: *Jitney* (Tony nom.); *Amelie; The Color Purple* (Drama Desk nom.); *Machinal* (Tony and Drama Desk nom.); *All the Way; Come Back, Little Sheba; Picnic*. Jane is a member of the Monica Bill Barnes Dance Company, has a long collaboration with the Oregon Shakespeare Festival, and is the director of the theater program at Princeton University.

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TESS JAMES (Lighting Designer) is a freelance Lighting Designer and Associate based in New York. Her recent projects as a designer include *Roe* at Asolo Rep and as an associate designer include *Soft Power* at The Curran Theatre and The Public Theatre's *Othello*. Throughout her career she has worked with an array of amazing intuitions including BAM, New York City Center and the Sydney Opera House. She is currently an artist in residence at Princeton University.

MATT STINE (Sound Designer)

CSC: *The Liar, Dead Poets Society, Nathan The Wise, Mother Courage And Her Children*. Other Broadway and Off-Broadway credits include: *Sweeney Todd* (Barrow Street Theatre), *A Christmas Carol* (Music Producer, McCarter Theater), *The Clearing* (59E59), *The Black Crook* (Abrons Art Center), *Misery* (Music Producer, Broadway), *The Tempest* (Music Producer, Delacorte Theater), *Love's Labour's Lost* (Music Supervisor, Delacorte Theater). 27sound.com

DAVID L. ARSENAULT (Associate Scenic Design) CSC as designer: *Peer Gynt*. CSC as Associate: *Fire and Air, Twelfth Night, As You Like It, Pacific Overtures, Allegro*, and *Passion*. Broadway (Associate): *The Color Purple* (also London and National Tour), *Les Liaisons Dangereuses, King Charles III*, and *Constellations*. Regional: Kennedy Center, Bay Street Theatre, Geva Theatre, Hangar Theatre, Kitchen Theatre Company, Gulfshore Playhouse, Northern Stage, Dorset Theatre Festival, and Weston Playhouse among others. International: English Theatre Berlin. Member: USA 829. Education: Ithaca College. www.DavidArsenaultDesign.com

AMY PRICE (Associate Costume Designer) CSC: *Carmen Jones*. Broadway associate/assistant credits include: *Time and the*

Conways, Sunset Boulevard, Fun Home, Noises Off, School of Rock, Motown the Musical; Off-Broadway: *Pride and Prejudice* (HVSF & Primary Stages), *Do I Hear a Waltz, Wild Party* (Encores).

AJ SURASKY-YSASI (Associate Sound Designer) is a New York-based Sound Designer. CSC: *Fire & Air*. Other recent credits include: *Worse Than Tigers* (New Ohio Theater), *Bengal Tiger At The Baghdad Zoo* (Brooklyn College), *East O' West O'* (ANT Fest), *Belleville* (Brooklyn College). Recent Assistant/Associate Design credits: *The Hard Problem* (Lincoln Center Theater), Haruki Murakami's *Sleep* (Ripe Time), *In the Blood* (Signature Theater), *Sweeney Todd* (Barrow Street Theatre), *The Low Road* (Public Theater). AJ has his BFA from Carnegie Mellon.

ELIZABETH FRINO (Properties Supervisor) is a props master, props artisan, scenic artist and set designer working at theaters on and Off-Broadway. She has worked as a prop master for Maine State Music Theater, Cherry Lane Theatre and The Kitchen Theater Company. She has worked as the Assistant Prop Supervisor on shows at the Vivian Beaumont Theater, The Public Theater, Lincoln Center Theater and Roundabout Theater Co.

BERNITA ROBINSON (Production Stage Manager) is very happy to return to CSC with this wonderful production. Previous CSC Productions: PSM for *Carmen Jones*. Broadway credits include *Ragtime* (original), *Thurgood*, *Man of La Mancha* (revival), *A Moon for the Misbegotten* (revival), *Aida, Beauty and the Beast*, among others. Regional theatre credits include Alabama Shakespeare, Pioneer Theater, Kansas City Rep and Casa Manana – productions of *Ring of Fire, A Few Good Men, Evita* and the world premiere of *Roof of*

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the World. Off-Broadway productions at Signature, Playwrights Horizons, Primary Stages, among others. Member of AEA National Council.

JESSICA FLEISCHMAN (Assistant Stage Manager) is excited to return to Classic Stage Company after working on *Fire and Air* this past winter! National Tours: *Jersey Boys* (2nd Nat'l). Off-Broadway: *Jersey Boys* (New World Stages), *Little Rock* (Sheen Center), *King Liz*, *The Other Thing* (2ST), *Red Eye of Love* (Amas Musical Theatre), *Normativity* (NYMF). Regional: *Where Storms Are Born* (Williamstown Theatre Festival). Opera: *Piramo e Tisbe* (LOTNY). Jessica is a proud graduate of Penn State University. www.Jessica-Fleischman.com

TELSEY + COMPANY (Casting). Broadway/Tours: *Network*, *The Cher Show*, *The Prom*, *American Son*, *Torch Song*, *Pretty Woman*, *My Fair Lady*, *Mean Girls*, *Frozen*, *Once on This Island*, *Anastasia*, *Come From Away*, *Waitress*, *Hamilton*, *Kinky Boots*, *Wicked*, *Hello, Dolly!*, *Charlie and the Chocolate Factory*, *On Your Feet!*. Off-Broadway: Atlantic Theater Company, MCC Theater, St. Ann's Warehouse, Second Stage Theater. Film: *Mary Poppins Returns*, *Ben Is Back*, *The Greatest Showman*, *Miss Sloane*, *Into the Woods*, *Margin Call*, *Rachel Getting Married*. TV: "Murphy Brown," "This Is Us," "House of Cards," "Divorce," "NCIS: New Orleans," "One Day at a Time," "Atypical," "Jesus Christ Superstar Live in Concert," commercials. www.telseyandco.com

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CSC is committed to re-imagining classic stories for contemporary audiences. The company has been a home for New York's finest established and emerging artists to grapple with the great works of the world's repertory that speak directly to the issues of today. CSC serves an average of 35,000 audience members annually, including more than 4,000 students through its nationally recognized education programs. Productions have been cited repeatedly by all the major Off-Broadway theater awards including the Obie, Drama Desk, Outer Critics Circle, Drama League, and the Lucille Lortel Award for Outstanding Body of Work.

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"It is easy to blame it on Hitler...[but] the evil has a deeper source." – Aimé Césaire, poet.

In 1933, Adolf Hitler and the Nazi Party came into power, eventually launching the West into a second World War and the deaths of more than sixty million people. It was an event that changed the course of the world and whose effects still reverberate today. In 1941, German playwright, poet, and theorist, Bertolt Brecht wrote *The Resistible Rise of Arturo Ui* in response to Hitler's rise to power. The play is a parable in which Brecht demonstrates, through satire and high drama, how mundane irrationality can lead to an inhumane and barbaric government.

Bertolt Brecht was born in Augsburg, Germany in 1898 as Eugen Berthold Friedrich Brecht. Some of Brecht's most formative years were during World War I, a distinctively violent time, though farce dominating German theater seemed to be a bigger influence. Being heavily exposed to farce, Brecht wanted to use comedy in his own work. He used humor as a weapon in his writing; it became a tool of transgression and means of survival in horrifying times, in his words, "humor is a feeling of distance." He believed using comedy would awaken the consciousness of the masses by demonstrating that there could be pleasure and joy in changing the world.

He rejected empathy as his theatrical aesthetic strategy, which was widely accepted as the core to Western theater practices. He did not want audiences to find moments of identification with his characters but instead wanted current political situations to become visible in his work so the audience could critique their situations and be motivated to alter them.

Brecht escaped Germany with his family in 1933 after The Reichstag was burned down. Effectively in exile, they lived in Scandinavia from 1933 to 1941 while they waited for US visas so they could escape the Nazis. For a while, Brecht did not write much about Nazis, but in 1935, while still in Scandinavia, he decided to start responding directly to Hitler's reign in his work. Brecht's exile in Scandinavia, although a period of extreme isolation, ended up being a time of unplanned creativity.

The Resistible Rise of Arturo Ui was written at the very end of Brecht's Scandinavian years, right before he escaped to America. In the play, Brecht doubly displaces the events of Hitler's rise to power, first by placing it in an American gangster setting and secondly by writing his dialogue in verse reminiscent

of William Shakespeare. Brecht wrote, "Again struck by the idea i [sic] once had in new york [sic] of writing a gangster play that would reach certain events familiar to us all. (*the gangster play we know*.)" On March 10th, 1941 he wrote of the play, "Of course it will have to be written in the grand style." Although mirroring the events of Hitler's Germany, the play would be set in the American gangster world of The Great Depression and the characters would speak in high poetic drama. This reflects the similarities Brecht saw in the bloodshed and violence present from Elizabethan drama, Roman history, Chicago gangs and Nazism – his work converges all of these worlds, insisting the terror caused by Hitler was not an isolated incident. It is evident he wanted to create resonances across time and place.

Brecht had always imagined *Arturo Ui* for the American stage and explicitly did not write it for a German audience. While he wrote in German, he did so with the knowledge that it would need to be translated to English, writing to a friend that it "Ought really to stand a chance on the US stage." Brecht's interest in American culture, audiences, and vaudeville style certainly influenced the work. He was particularly fascinated with the American gangster world, reading many crime stories and watching American gangster movies. Brecht used what he knew from movies and gangster lore to ridicule the Nazis. Also on his mind while writing the play was *The Great Dictator*. Brecht heavily admired Charlie Chaplin so the film's parody of Hitler certainly served as an inspiration for the satire in *Arturo Ui*. The farce that influenced him from an early age proved a useful tool for responding to the horrific events plaguing his world.

After writing *The Resistible Rise of Arturo Ui*, Brecht was exiled in America from 1941 to 1947. He lived in America for a long time, yet only gained recognition and popularity after he left the country. He was not considered the major dramatist we know him as today until the 1960s and 70s. *Arturo Ui* debuted on Broadway in 1963 starring Christopher Plummer and played the Great White Way again in 1969. Though it has received attention much more delayed than Brecht intended, *The Resistible Rise of Arturo Ui* still proves urgent today, well beyond Hitler.

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Donald Francis Donovan & Jennifer Lake
The Doylies
Louise Firestone
Joan Fox
Jacquelyn Grimm
Steven L. Holley & John W. Hamilton IV
Jujamcyn Theaters
John Kander
Riki Kane Larimer
Hal Luftig & Dr. Stewart Adelson

Barbara & Alan D. Marks
Debra Mayer & Joseph Frumkin
Edwin Maynard & Robin Dahlberg
Elizabeth Newell
Maeve O'Connor
Nicola Port
Peter Quick
The Rockwell Group
Benjamin & Donna Rosen
Daryl Roth
Evan Sacks
Christine Steiner
Therese Steiner
Gail Stone & Matt Fishbein
Mr. James Sulat & Ms. Susan Keyes
Emma Taylor
Roslyn Tom and Mark E. Mason
The Baruch/Frankel/Routh/Viertel Group
Barry & Fran Weissler
Tom Wells & Lee Tannen

*Updated as of October 30, 2018

Staff for The Resistible Rise of Arturo Ui

Abigail Jean-Baptise, **Assistant to the Director**
Elizabeth Frino, **Props Supervisor**
J. Griffith Brown, **Technical Director**
Victoria Miller, **Production Electrician**
Lauren Krohn, **Production Audio**

Jonah Camiel, **Moving Light Programmer**
Sarah Dixey, **Wardrobe Supervisor**
Whitaker Gardner, **Board Operator**
Nicole Jablonski, **Costume Production Assistant**
Tristan Nash, **Videographer**

Casting:

**Bernard Telsey CSA, William Cantler CSA, David Vaccari CSA,
Bethany Knox CSA, Craig Burns CSA, Tiffany Little Canfield CSA,
Rachel Hoffman CSA, Patrick Goodwin CSA, Karyn Casl CSA,
Kristina Bramhall, Adam Caldwell CSA, Josh Einsohn CSA,
Rachel Nadler, Rachel Minow, Rikki Gimelstob, Rachel Dill CSA,
Ryan Bernard Tymensky CSA, Rebecca Scholl CSA, Scott Galina,
Madison Sylvester, Lauren Harris, Laura Wade,
Ally Kiley, Rose Bochner, Kristian Charbonier,
Destiny Lilly, Leigh Ann Smith,
Lily Schneider, Meghan Ryan, Yoonji Jang**

Credits:

Scenic items fabricated by Brian Coleman Scenery. Scenic painting by Infinite Scenic, LLC. Carpentry & Electrics services provided by The Lighting Syndicate. Lighting Equipment from Hayden Production Services, Inc. Audio Equipment from Five OHM Productions. Costume distressing by Hochi Asiatico. Weapons provided by The Specialists, Ltd.

GSC Administrative Staff

John Doyle, **Artistic Director**

Toni Marie Davis, **Chief Operating Officer/GM**

Archer Brinkley, **Digital Marketing Assistant**

Gina Cimmelli, **Director of Audience Services**

Michael Gurdo, **Production and Facilities Manager**

Brendan McNamara, **Assistant General Manager**

Michael Mullen, **Education Coordinator**

Cassandra Nwokah, **Executive Assistant**

Oliver Pattenden, **Director of Development**

Megan Sover, **Company Manager**

Box Office Associates

Emily Murphy, Clarisse Van Kote

House Managers

Emily Murphy, Zainab Musa,

Cassandra Nwokah, Carrie Pieper,

Patrick Truhler

Special Services

Schall & Ashenfab, CPAs, LLC, **Auditor**

Joan Marcus, **Company Photographer**

Robert Goldberg, Yorke Construction, **Construction**

Advance NYC, **Development Consultant**

Design Army, **Graphic and Web Design**

C&S International Insurance Brokers, Inc., **Insurance**

Turner P. Smith, **Legal Counsel**

OvationTix, **Ticket Services**

Openbox9, **Website Development**



THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION ARE MEMBERS OF ACTORS' EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES



United Scenic Artists • Local USA 829
of the IATSE represents
the Designers & Scenic Artists
for the American Theatre



The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

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