

CLASSIC STAGE COMPANY | Jill Rafson, Producing Artistic Director
FIASCO THEATER | Jessie Austrian, Noah Brody, Ben Steinfeld, Co-Artistic Directors
B.J. Evans, Managing Producer

in partnership with
EXPAND THE CANON (Hedgepig Ensemble)

Emily Lyon, Artistic Director, Corri Oster, Managing Director

present

THE BYE BEE BEE



By Susan Glaspell
directed by Jessie Austrian

Monday, April 8th, 2024

Brooklyn Botanic Garden



Living Land Acknowledgement

Brooklyn Botanic Garden occupies part of the unceded homeland of the Lenape people. Colonial settlers and federal policies perpetrated generations of genocide, forced migration, and systemic, violent oppression that pushed the Lenape west and north to rebuild their nations in the areas now known as Oklahoma, Wisconsin, and Ontario. We acknowledge today's Lenape communities, including Lenape people who belong to the Delaware Nation and Delaware Tribe of Indians in Oklahoma; the Stockbridge-Munsee Community in Wisconsin; and the Munsee-Delaware Nation, Moravian of the Thames First Nation, and Delaware of Six Nations in Ontario. Brooklyn Botanic Garden supports their movements to reestablish their visible presence here, in their ancestral lands.

The Lenape people have intimate knowledge of the organisms and systems that make up this land and understand its deep significance that goes beyond any individual or entity. Partnering with the Lenape Center, Brooklyn Botanic Garden is committed to developing this living land acknowledgement and to continue working with them and other regional tribal leaders.

Informed by their knowledge, Brooklyn Botanic Garden aims to expand our understanding and educate ourselves and the public in a way that challenges the dominant colonial worldview of science, botany, and horticulture.



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THE VERGE

By Susan Glaspell
directed by Jessie Austrian

Assistant Director
Ashley Thaxton-Stevenson

***The Verge* is sponsored by Paul Blackman.**

Cast:

CLAIRE ARCHER..... Miriam Silverman
ANTHONY Paco Tolson
TOM EDGEWORTHY Andy Groteleuschen
DICK DEMMING Paul L. Coffey
HARRY ARCHER Noah Brody
HATTIE/ADELAIDE..... Emily Young
ELIZABETH Aubrey Lace Taylor
DR. EMMONS Ben Steinfeld

Stage Directions..... Jessie Austrian

Production Stage Manager
Chandalae Nyswonger

Production Manager
Savanah Sanchez

Dramaturg
Emily Lyon

We wish to express our gratitude to the Performers' Unions:

ACTORS' EQUITY ASSOCIATION
AMERICAN GUILD OF MUSICAL ARTISTS
AMERICAN GUILD OF VARIETY ARTISTS
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through **Theatre Authority, Inc.** for their cooperation in permitting the Artists to appear in this program.



A NOTE FROM CLASSIC STAGE COMPANY, FIASCO THEATER, AND EXPAND THE CANON

Three theaters, one garden, and a solar eclipse: that's what it takes to bring the name Susan Glaspell back from the depths of theatrical history.

We're all here in the beautiful Steinhardt Conservatory of the Brooklyn Botanic Garden tonight to hear an extraordinary group of artists breathe life into a play that has been left to wilt all too long. *The Verge* is all about the natural world and our interactions with it, taking place in a greenhouse ruled by a woman who seeks to find agency and create otherness there that would never be allowed to her elsewhere in society. In this 1921 story, a woman in control of her own environment was a rare breed indeed.

The play itself deserves our attention, which is precisely why *The Verge* was featured on the most recent Expand the Canon list of classic plays by historic women, curated by Hedgepig Ensemble. But these three theaters also came together to bring attention to its author, Susan Glaspell, who was a major figure in her own time but, unlike her male contemporaries, has largely been forgotten by mainstream theater.

She gave Eugene O'Neill one of his earliest stages, won a 1931 Pulitzer Prize for her play *Alison's House*, and influenced major voices that followed her (watch for dramatic flourishes tonight that clearly made an impact on Tennessee Williams). Like so many of her female contemporaries, all of these achievements weren't enough for the gatekeepers of the past to find her worthy of being revived and revisited as a classic.

We are thrilled to throw open those gates now to share the work of this great writer with you and to do so in such a unique setting. On an incredible day like this one, with the natural world at the forefront of our minds, what could be better than to come together in celebration of a play and writer who urged us to view this natural world through a new lens-- indeed through a new form-- and are so overdue in being brought to the front of the line?

This collaboration among Classic Stage Company, Fiasco Theater, Expand the Canon, and Brooklyn Botanic Garden has been a joyful experiment. We thank Paul Blackman for his support of bringing theater out of the theater and into the community. And thank you to everyone for joining us for this special evening.



BIOS



JESSIE AUSTRIAN (she/her) is a theater-maker, educator & parent who lives in Brooklyn. She is one of Fiasco's founders and co-artistic directors. Previously with Fiasco & CSC: *Thaisa/Bawd*, *Pericles*; *Olivia*, *Twelfth Night*. Other Fiasco shows: *Cymbeline*, *Into the Woods*,

Measure for Measure, *Two Gentlemen of Verona*, *Imaginary Invalid*, *Merrily We Roll Along*, *The Knight of the Burning Pestle*. Broadway: *The Importance of Being Earnest*, *Lend Me a Tenor*. She has worked regionally at The Guthrie, Emerson Colonial, Actors Theater of Louisville, Cleveland Playhouse, Trinity Repertory Company, Virginia Stage Company, Folger Theater, McCarter Theater, Old Globe & others. She has directed plays at Playmaker's Rep, Folger Theater, the Old Globe & others. TV/Film: *Mistress America*, *Unbreakable Kimmy Schmidt*, *Made in Jersey*. She teaches at Fiasco's Conservatory and NYU's Gallatin School. BA & MFA Brown University. Proudest roles: partner to Noah and mom to Asher and Tabitha.



NOAH BRODY (he/him) is an actor, director, teacher, and writer, and is co-artistic director of Fiasco Theater. For Fiasco he has directed *Merrily We Roll Along*. He co-directed and acted in Fiasco's productions of *Into the Woods* and co-directed *The Knight of the*

Burning Pestle, *The Imaginary Invalid*, *Measure for Measure*, *Twelfth Night*, and *Cymbeline*. He has also appeared in Fiasco's production of *Two Gentlemen of Verona* and co-directed the national tour of Fiasco's production of *Into the Woods*. He co-conceived the musical *Pleasure Never Lies* with Marshall Hagins, received Theater Latté Da's inaugural Next Generation Commission with Jessie Austrian and The Kilbanes and, with Paul Coffey, is co-adapting *Bartleby the Scrivener* for the Old Globe Theater. His greatest joys are being husband to Jessie Austrian and dad of Asher and Tabitha.



PAUL L. COFFEY (he/him) is an actor, musician and Fiasco Company Member. For Fiasco: *Pericles* (with CSC), *The Knight of the Burning Pestle* (with Red Bull), *Twelfth Night* (with CSC), *Measure for Measure*, *The Two Gentlemen of Verona*, *Into the Woods*, *The*

Imaginary Invalid, *Merrily We Roll Along*. Regional: The Old Globe, McCarter Theater, Folger Theater, Actors Theatre of Louisville, Pig Iron Theatre Co., Berkshire Theatre Group, Vineyard Playhouse, Company of Fools, The Theater at Monmouth, Peterborough Players. TV/Film: *Blue Bloods*, *Late Night*, *The Jew of Malta*.



ANDY GROTELUESCHEN (he/him) is a Fiasco Theater company member. For Fiasco: *Cymbeline/Cloten*, *Cymbeline*, *Prince/Stepsister/Milky White*, *Into the Woods* (Lortel nom), *the Duke*, *Measure for Measure*, *Launce/Duke*, *Two Gentlemen of Verona* (St.

Clair Bayfield Award), *Argan*, *Imaginary Invalid*, *Toby Belch*, *Twelfth Night*. Broadway: *Tootsie: the Musical* (Tony nomination), *Cyrano de Bergerac*; *The Sign in Sidney Brustein's Window*. Off-Broadway: *Assassins* (CSC), *Tumacho* (Clubbed Thumb), *Taming of the Shrew* (TFANA), *The Odyssey* (Public Works/Delacorte), *Monstrosity* (13P); Regional: Willamstown, McCarter, The Guthrie, Old Globe, Trinity Rep, Yale Rep, Long Wharf, Actors Theatre of Louisville, Folger, Shakespeare DC, American Repertory Theater. TV: *The Gilded Age*, *Lincoln Rhyme: Hunt for the Bone Collector*, *Elementary*, *The Good Wife*, *The Good Cop*, *The Knick*. Film: *Musica*, *Here Today*, *Coin Heist*, *Geezer*, *Still on the Road*, *Tumorhead*.



MIRIAM SILVERMAN won the 2023 Tony Award for Best Featured Actress in a Play for her critically-acclaimed performance as "Mavis" in the Broadway production of *The Sign In Sidney Brustein's Window*, opposite Oscar Isaac and Rachel Brosnahan, as well as winning the

2023 Drama Desk Award for the same role at BAM. Other Broadway / Theater includes: *Junk* (Broadway Debut), *Anatomy Of A Suicide* (Atlantic Theater Company), world premiere of Ethan Coen's *A Play Is A Poem* (Mark Taper Forum) & more. TV / Film: *Breaking* with John Boyega and Connie Britton, *Dead Ringers* (Amazon) opposite Rachel Weisz, *The Marvelous Mrs. Maisel* (Amazon), *Fleishman Is In Trouble* (Hulu), *THE BLACKLIST* (NBC), and *Blue Bloods* (CBS). Upcoming feature *Motherland*, opposite Holland Taylor.



BEN STEINFELD (he/him) is an actor, director, teacher, writer, and musician. He is one of Fiasco Theater's Co-Artistic Directors and founders. For Fiasco: *Cymbeline* (TFANA/Barrow St.); *Into the Woods* (McCarter/Old Globe/Roundabout/Menier Chocolate Factory);

Measure for Measure (New Victory/Long Wharf); *Two Gentlemen of Verona* (Folger/TFANA); Composer and Music Director, *Imaginary Invalid* (Old Globe); *Twelfth Night* (CSC); *Merrily We Roll Along* (Roundabout); *The Knight of the Burning Pestle* (Lucille Lortel). Broadway: *Bloody Bloody Andrew Jackson*, *Cyrano de Bergerac*. Other Off-Broadway: *One Thousand Nights and One Day* (Prospect), *Bloody Bloody...*(Public Theater). Other Regional: Westport, Williamstown, Trinity Rep, Bread Loaf. TV/Film: *Muhammad Ali's Greatest Fight*, *Callahan*, *The Deuce*, *The Good Wife*, *Law & Order: Criminal Intent*. Ben is writing the book for the new musical, *Diamond Alice* (music & lyrics by Alexander Gemignani), and has written book, music and lyrics for an adaptation of the children's book, *Twelve Kinds of*



Ice. Since 2007, he has been an adjunct professor and artistic associate at NYU's Gallatin School, where he has twice received the Excellence in Teaching Award and co-directed several productions. Ben lives near a lovely canal in New Jersey with his wife, Kate, and son, Leo.



AUBREY LACE TAYLOR (she/her) is an actor, director and early childhood arts educator. Off-Broadway and Regional credits include: Seattle Rep, 59E59th Theatres, Laughing Stock Theatre Company, The Liberty Theatre Company, New World Stages, MTC, Asylum NYC, Connelly Theater, SoHo Playhouse, 54 Below, TheatreLab, Brass Jar Productions: Drunk Shakespeare, National Black Theatre, and Vineyard Theatre. Film/TV credits include: *Law & Order: Criminal Intent*, *The Deuce*, *Blue Bloods*, *Will* (TNT), *myShakespeare Studio*. Favorite collaborations include PitchHER Productions, Twenty Sided Tavern, No. 11 Productions, NYNeoFuturists, The Tank NYC, True Color Theatres (ATL), and various workshops with BMI. She is a graduate of Circle in the Square Theatre School and has trained with UCB, Fiasco Conservatory, and Edge Studio. @aubreylacetaylor



PACO TOLSON (he/him) With Fiasco: *Pericles* (Classic Stage Company), *The Knight of the Burning Pestle* (Red Bull Theatre), *Twelfth Night* (CSC), and *Measure for Measure* (Actor's Theater of Louisville). Off-Broadway: *Poor Yella Rednecks* and *Vietgone* (Manhattan Theatre Club, Lortel Nom.), *The Unwritten Song* and *End Days* (Ensemble Studio Theatre), *The Children of Vonderly* and *Rescue Me* (Ma-Yi Theater Company), *Soul Samurai* (Ma-Yi and Vampire Cowboys). Regional: *to the yellow house* (La Jolla Playhouse); With South Coast Rep: *Peter and the Starcatcher*, *Vietgone*, and *Poor Yella Rednecks*; With the Oregon Shakespeare Festival: *The Winter's Tale*, and *Vietgone*. Audio Drama: *(There's) No Time for Comedy* (Playwrights Horizons), *The Memory Motel* (Two River Theater), *Witness* (Paramount/Gideon Media), *Out of Sight* (Unknown 9), *Henry V*, *The Tempest*, and *Measure for Measure* (Play On Shakespeare). Film and TV credits include *Billions*, *Law & Order: Organized Crime*, *Law & Order: Criminal Intent*, *Prodigal Son*, *Search Party*, *The Good Fight*, *Madam Secretary*, *Happy!*, *The Code*, and *7 DAY GIG*. Paco is a graduate of Brown University and a member of Ensemble Studio Theatre, Fiasco Theater, and the Actors Center. @pacotolson



EMILY YOUNG (she/her) is an actor, musician, writer, director and educator. She is one of Fiasco Theater's original company members. For Fiasco: *Queen/Belaria*, *Cymbeline*, *Little Red Riding Hood/Rapunzel*, *Into the Woods*, *Isabella/Mistress Overdone*,

Measure for Measure, *Sylvia/Lucetta*, *Two Gentlemen of Verona*, *Toinette*, *Imaginary Invalid*, *Viola*, *Twelfth Night*, *Gussie*, *Merrily We Roll Along*; Broadway: *How I Learned to Drive u/s*, *Bloody Bloody Andrew Jackson*; Off-Broadway: *The Servant of Two Masters*, *Romeo and Juliet*, Colorado Regional: Trinity Repertory Company, Folger Theater, McCarter Theater, Old Globe, North Carolina Shakespeare Festival, Illinois Shakespeare Festival. As a director: *The Knight of the Burning Pestle* with Fiasco; *Spring Awakening* at Ohio Northern University. TV/Film: *Living With Yourself*, *The Knick*, *God of Love*.

CHANDALAE NYSWONGER (Stage Manager) Broadway: *Anastasia*. Off-Broadway: Fiasco Theater's *Pericles*, *Twelfth Night* (Classic Stage Company); *Merrily We Roll Along* (Roundabout Theatre Company); *Knight of the Burning Pestle* (Red Bull Theater); *53% OF, Somebody's Daughter* (Second Stage); *Jesus Hopped the "A" Train* (Signature Theatre). Regional: *A Christmas Carol*, *Lost in Yonkers*, *Cry It Out*, *Hamlet*, *Espejos: Clean*, *Rear Window* (Hartford Stage). *A Doll's House* (Everyman Theatre); National Playwrights Festival (Eugene O'Neill Theater Center); *Private Lives* (Dorset Theatre Festival); *Hair*, *At Home at the Zoo*, *The Mystery of Irma Vep*, *Oklahoma!* (Berkshire Theatre Group); *A Civil War Christmas*, *Wild With Happy*, *dance of the holy ghosts* (Center Stage).

EMILY LYON (Dramaturg) is a director, dramaturg, and artistic director that carves out the humor and authenticity in new and classic texts. As Artistic Director of Hedgepig Ensemble, she leads Expand the Canon – a celebration & call to action to include historic women writers in the classics. As a director, Lyon has directed 8 world premieres, and worked with Hudson Valley Shakespeare Festival, Geva Theatre, The Old Globe, The Folger, Island Shakespeare Festival, University of Michigan, and others. With Hedgepig, she has directed 9 productions, including Hannah Cowley's *A Bold Stroke for a Husband* from the 2020 Expand the Canon list. As a freelance dramaturg, she's helped writers shape 25+ new plays, as well as edited classical texts, including the Expand the Canon plays, the premiere of Kate Hamill's *Sense & Sensibility*, and *The Tempest* for Shakespeare in the Park. More info at expandthecanon.com & EmilyALyon.com.

ASHLEY THAXTON-STEVENSON (Assistant Director) (she/her/hers) is a theater maker, educator, and toddler parent, specializing in new play development, theater for young audiences, and contemporary applications of Shakespeare. With Fiasco: Associate Director, *Pericles*. As Director: *Everything You Wanted* by Jess Honovich, NYU Steinhardt; *Tokophobia* by Jenn Bokoch, Center at



West Park; *Sea Longing* by Nina Ki, Actors' Theater of Boston/Parsnip Ship, *The Living History Project* by Molly Powers Gallagher, New Victory LabWorks. As Dramaturg: *A Midsummer Night's Dream*, *Comedy of Errors*, *Two Noble Kinsmen*, *The Winter's Tale*, and *Romeo & Juliet* with Looking for Shakespeare at NYU. As Performer: *Shakespeare's Stars*, New Victory/Spellbound Theatre; *The Stowaway*, CSC/Trusty Sidekick; *Shakespeare's Lovers*, The Ensemble Theatre Shakespeare Co. As Educator: NYU Program in Educational Theater, BAX/Brooklyn Arts Exchange, Fiasco Theater. BA NYU Gallatin, MFA Brooklyn College. art-s.co

ABOUT SUSAN GLASPELL



SUSAN KEATING GLASPELL (born July 1, 1876, Davenport, Iowa, U.S.—died July 27, 1948, Provincetown, Mass.) was an American dramatist and novelist who, with her husband, George Cram Cook, founded the influential Provincetown Players in 1915.

Glaspell graduated in 1899 from Drake University in Des Moines, Iowa. In college she had published a few short stories in the *Youth's Companion* and had worked as college correspondent for a local newspaper, and on graduating she became a reporter for the *Des Moines Daily News*. In 1901 she returned to her native Davenport to devote herself to writing; her stories, mainly local-colour pieces set in Freeport (Davenport), were soon appearing regularly in such magazines as the *Ladies' Home Journal*, the *American*, and *Harper's*.

In 1909 Glaspell published her first novel, *The Glory of the Conquered*, a romance of little distinction that nonetheless enjoyed some success. After a year in Paris she produced a second novel, *The Visioning* (1911). In 1912 a collection of previously published stories appeared under the title *Lifted Masks*. The following year she married Cook, a longtime friend and the literary and radical son of a wealthy Davenport family. They quickly became central figures in the life of Greenwich Village in New York City. In 1915 she published *Fidelity*, a novel, and together with her husband *Suppressed Desires*, a satirical one-act play on popular Freudianism. These works show a wide stylistic range, from psychological realism to Symbolism and Expressionism.

In 1915, at their summer home in Provincetown on Cape Cod, the couple organized a group of local artists as an amateur theatre group and staged a number of one-act plays in a converted fish warehouse. The next year Eugene O'Neill was introduced to the group, which soon became more formally organized as the Provincetown Players. They



began presenting a winter season of performances at the Playwright's Theatre in Greenwich Village. Glaspell wrote several one-act plays for the group, notably *Trifles* (1916), *Close the Book* (1917), *A Woman's Hour* (1918), and *Tickless Time* (1919), and four full-length plays, including *Bernice* (1919), *Inheritors* (1921), and *The Verge* (1921).

In 1922 Glaspell and Cook established themselves at Delphi, Greece, where he died two years later. Glaspell returned to New York and in 1927 published a biography of her husband entitled *The Road to the Temple*. Subsequently she published *The Comic Artist* (1927), a play on which she collaborated with Norman H. Matson (to whom she was married for a time), and *Alison's House* (1930), a play that was awarded the Pulitzer Prize. Her later novels included *The Fugitive's Return* (1929) and *The Morning Is Near Us* (1939).



CLASSIC STAGE COMPANY

Classic Stage Company (CSC) is a leading Off-Broadway theater and a home for artists and audiences seeking epic stories intimately told.

OUR MISSION

Classic Stage Company challenges the traditional perception of classic work by exploring and reimagining great stories across the world's repertoire that illuminate our common humanity. As a home for the classics, we collaborate with artists to produce work that is inclusive, relevant and accessible. We believe that theater can both reflect and improve our society by reaching across cultural divides in order to foster shared empathy and understanding.

CORE VALUES

These values represent the core of who CSC is today and the qualities we strive to embody as we continue to evolve as an organization.

Passion & Presence. We deeply believe in the importance of live theater, the necessity of creative expression, and the making of high-quality work through a non-profit model that can benefit our community and spark conversation.

Adaptability. Doing work that reimagines the classics, we reject the notion that either the theatrical canon or our theater is stuck in the past. We value the flexibility to respond to the moment and try new things. We challenge ourselves to be fearless and to act from an ethos of leading rather than following.

Collaboration & Communication. We are at our best when working in deep partnership with all of our constituencies, from staff to board to artists



to audiences and beyond. We believe listening is essential. We endeavor to operate with transparency and expect that our community will hold us accountable for our actions both on and off stage.

Openness. All are welcome here. We value mutual respect and operate with a constant curiosity that pushes us to think innovatively. We aspire to take risks and uphold CSC as a place where all can feel heard, supported, and inspired.

CSC ADMINISTRATIVE STAFF

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CSC is the only theater in New York City devoted to producing classic stories, reinterpreted for today's audience. Your support of CSC will help us bring reimagined classics to the stage and to classrooms across the city. Please consider making a donation today by visiting www.classicstage.org/donate



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 I.A.T.S.E. 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.



The musicians employed in this production are members of the Associated Musicians of Greater New York, Local 802 of the American Federation of Musicians.



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FIASCO'S MISSION

Our mission is to offer dynamic, joyful, actor-driven productions, and the highest quality, accessible, affordable training for emerging artists.

We create deliberate, text-based experiences with an emphasis on musicality and language, delighting audiences of seasoned theatergoers and newcomers alike.

ABOUT FIASCO

FIASCO THEATER is an ensemble theater company based in NYC that offers dynamic, joyful, actor-driven productions, and the highest quality, accessible, affordable training for emerging artists. Fiasco produces annual programming by developing shows through the internal development series, GroundWork, as well as year-round readings and workshops that are open to the public; including the workshop production initiative Without a Net. Additionally they partner with other theaters who present and/or co-produce Fiasco productions. Presenting partner theaters in NYC have included Classic Stage Co, TFANA, New Victory and Roundabout Theatre, where Fiasco serves as the first-ever Company in Residence. The Fiasco Conservatory training program offers emerging artists the chance to train full-time in Fiasco's joy-based, actor-centered approach to theater-making. Fiasco's Free Training Initiative offers students a primer in Fiasco's rehearsal approach completely free of charge to all. To date the company's award-winning work has been seen by over 200,000 audience members in NYC, including over 12,000 school children, and The New York Times has called Fiasco "a force to reckon with in the American theater."

FIASCO'S VALUES

We believe in the power of ensemble:

Storytelling is an act of collective imagination. When everyone in the room has investment and ownership of what is being made, we can create something that is more dynamic than one person could build on their own. We view the audience as an important and necessary part of the team - we join together to imagine together. We have a shared leadership structure with three Artistic Directors. Our classes and productions often have co-teachers and co-directors, modeling collaboration and multiple perspectives, inviting ensemble members to bring their holistic selves to the conversation.

We center actors:

We strive to create rehearsal processes and educational spaces that put actors at the center of the work, giving them agency and empowering them to pursue growth bravely and safely. We reject the notion that art making or training should ever be equated to suffering.

We pursue joy:

Joy is a foundational part of everything we create and teach. Joy is also tangibly linked to our priority of paying artists a living wage and making training affordable for students; it is difficult to pursue this work joyfully if you cannot pay your rent. For an artist



to create something meaningful for an audience and sustain a life long term, it is as important to cultivate pleasure as it is to build practical skills and acquire aesthetic techniques.

We create accessible and supportive spaces:

We reject an industry culture of discrimination, low-wages, unreasonable time-demands, and lack of support for artists. We prioritize living wages, financial aid, and a humane work schedule. We recognize that our industry systematically oppresses and disadvantages BIPOC artists, teachers, and students, and that Fiasco must do much more to translate these values into concrete antiracist systems in order to better support our BIPOC colleagues. We are beginning a process in January 2021, led by an incredible team of facilitators from Groundwater Arts, to interrogate our implicit and explicit values through a lens of community accountability and decolonization, ensuring that our future is built upon a foundation that is truly equitable in practice.

WHY “FIASCO”

Legend has it the word “fiasco” was first used to describe commedia dell’arte performances that went horribly (and hilariously) wrong. While we hope to avoid on-stage disasters, we believe that it is only when artists are brave enough to risk a fiasco that there is the possibility of creating something special. We chose the name Fiasco to remind ourselves to brave the huge leaps in the hopes of discovering huge rewards.

A CULTURE OF SUSTAINABILITY

Sustainability, meaning both the environmental impact of theater and the experience of the theater-making processes on all individuals involved, is a core value of Fiasco's. Since the company's inception, it has focused on humane and joyful theater-making. Now, we are seeking to live those values more fully— to actively create a Culture of Sustainability: striving to have a lighter impact on the planet, create dynamic and exciting non-profit theater, and support everyone involved in making joyful productions. We know that making theater more humanely, breaking status quos and asking new questions will ultimately make more imaginative and inclusive theater.

FIASCO’s TRAINING PROGRAMS

Fiasco’s Conservatory offers a cohort of emerging artists and early career professional actors the opportunity to learn from our Artistic Directors, Teaching Artists, and special guests, full time. Fiasco’s Free Training Initiative offers a cohort of professional artists a 3-week, part-time, classical acting intensive, offered completely free of charge. Fiasco also regularly offers training, workshops and classes led by the Artistic Directors and Core Faculty throughout the year.

To learn more about our free and affordable Training Programs please visit www.fiascotheater.com/training



FRIENDS OF FIASCO

Are you a fan of Fiasco? Are you curious about our artistic process? Would you like to have early access to Fiasco projects and get to know the Fiasco's artists?

BECOME A FRIEND OF FIASCO TODAY and gain access to behind-the-scenes events, curated conversations, and opportunities to mingle and celebrate with fellow Friends of Fiasco and artists! Learn more at www.fiascotheater.com/friend

SPECIAL THANKS

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ABOUT EXPAND THE CANON

Both a celebration and a call to action, Expand the Canon demands space in the canon of classics for more diverse women playwrights, many of whom were underproduced or utterly un-produced in their lifetimes. How? Each year, we release a curated list of 9 excellent classic plays by women from 1600–1980, curated by a committee of 30+ professionals and educators. Why Expand the Canon? Because by re-casting the past, we can re-shape the future. So long as the only stories revered as classics are by men, we will continue to prioritize the male lens and point of view culturally. Women’s perspectives will always be secondary. We are intentional about having our lists strive for 50% Global Majority female playwrights; and we hope that in the future, more of these titles will be known, translated, and available. By insisting that excellent works by a diverse group of women playwrights be regarded as classics, we can redefine theatre’s values. And by staging these stories in our communities, we can shift culture.

Sign up at www.expandthecanon.com to learn about the 36 plays currently featured.

ABOUT HEDGEPIG ENSEMBLE THEATRE

Founded in 2012, Hedgepig Ensemble Theatre’s mission is to reimagine the classics, creating a legacy of storytelling with gender equity at its core. To make that mission even more profound and impactful, Hedgepig created Expand the Canon (www.expandthecanon.com) in 2020 as a call to action for theatres to embrace and produce plays by women and non-binary writers as classics. Plays on the Expand the Canon lists have since been seen at major companies like Roundabout Theatre, Repertorio Español, The Classical Theatre of Harlem, Island Shakespeare Festival, The Stratford Festival, and Theatre for a New Audience. The lists have helped shape curricula of universities across the country. Additionally, Hedgepig Ensemble Theatre has grown their research database to 8,000+ historic plays by women and non-binary writers. More information about Hedgepig Ensemble Theatre and Expand the Canon can be found at www.hedepigensemble.org.



HEDGEPIG ENSEMBLE THEATRE STAFF

Emily Lyon
Artistic Director

Corri Oster
Managing Director

Triza Cox
Director of Outreach and Engagement

HEDGEPIG ENSEMBLE THEATRE BOARD

Mary Candler, Chair
Aubrie Fennecken
Nick Gabriel
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EXPAND THE CANON CURATORS

Triza Cox
Gagarin
Kalina Ko
Emily Lyon
Skye Pagon
Mary Cander *past
Shannon Corenthin *past

The future of classics is female.