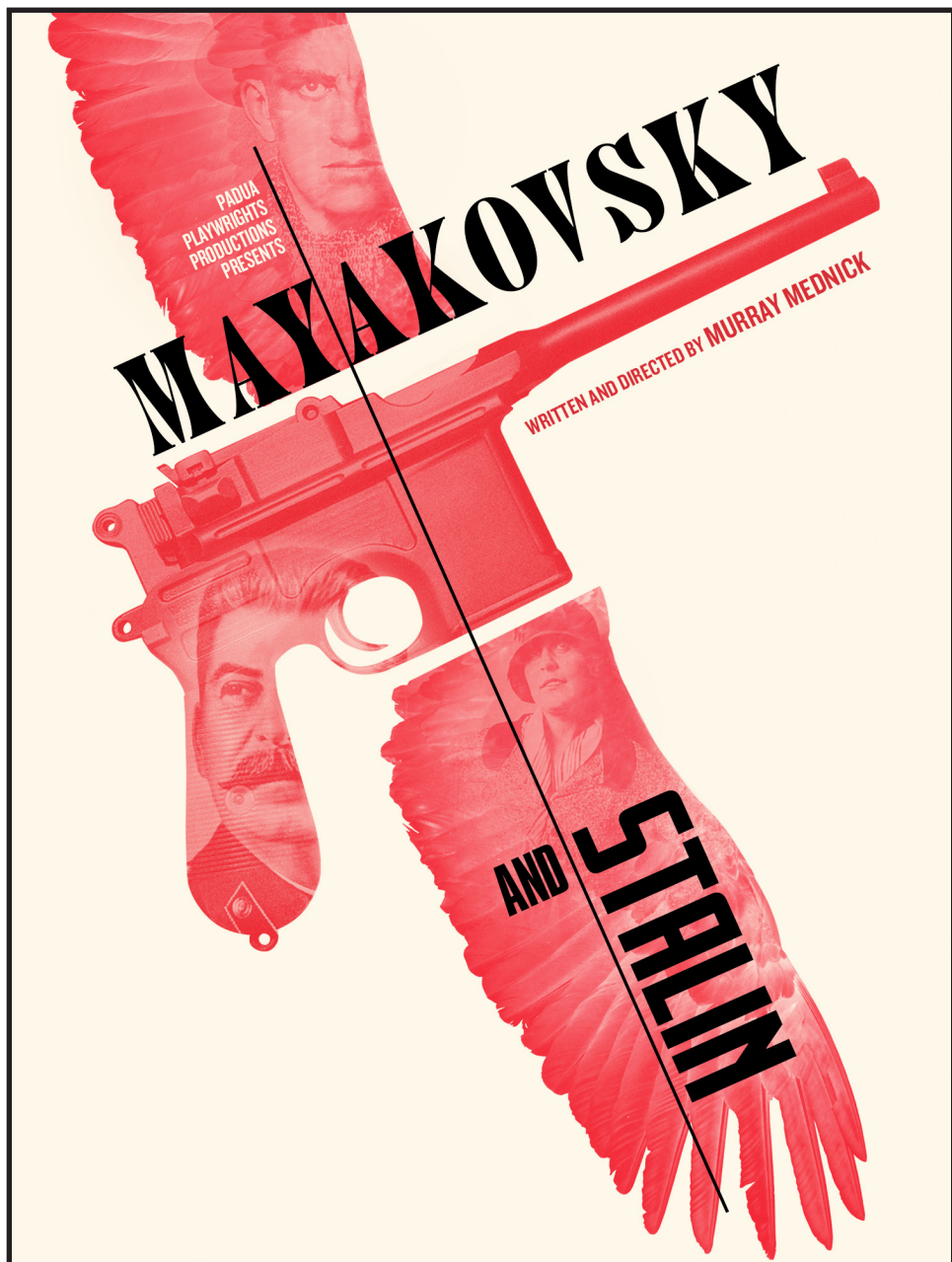


STAGELIGHT



The Cherry Lane Theatre

CHERRY LANE THEATRE
UNDER THE DIRECTION OF ANGELINA FIORELLISI
38 COMMERCE ST, NEW YORK, NY 10014

PADUA PLAYWRIGHTS
Presents
THE EAST COAST PREMIERE

MAYAKOVSKY
AND
STALIN

STARRING
MICHELLE AZAR* JENNIFER CANNON* DANIEL DORR MAX FAUGNO
ANDY HIRSCH* LAURA LIGUORI* ALEXIS STERLING MAURY STERLING

PRODUCED BY
RACQUEL LEHRMAN, THEATRE PLANNERS

SCENIC & PROJECTION DESIGN
HANA S. KIM

LIGHTING DESIGN
PABLO SANTIAGO

SOUND DESIGN & ORIGINAL MUSIC
JOHN ZALEWSKI

COSTUME DESIGN
SHON LEBLANC

CASTING DIRECTOR
MICHAEL DONOVAN, CSA

ORIGINAL CASTING
RAUL CLAYTON STAGGS

PUBLICITY
LUCY POLLAK PUBLIC RELATIONS
JT PUBLIC RELATIONS

STAGE MANAGER
DANNY CRISP*

WRITTEN AND DIRECTED BY
MURRAY MEDNICK

Mayakovsky and Stalin received its world premiere production at The Lounge Theatre in Los Angeles on July 21st, 2018.

Mayakovsky and Stalin is not a production of Cherry Lane Alternative.

Cherry Lane Alternative is a not-for-profit corporation.

Revenue derived from the rental of the theatre is used to further the work of the Cherry Lane Alternative.

A Note on the Play

In *Mayakovsky and Stalin* Mednick directs his attention toward the revolutionary era in Russia, a time that resonates powerfully with the countercultural 1960s, which shaped the playwright's sensibility. Mayakovsky, the wild-eyed Cossack poet, reluctantly embraces Lenin's revolution only to become a martyr to it. And we see the vanguard betray itself as Stalin, the "man of steel," mercilessly enacts his vision for a new world. This is a play about power and possibility, idealistic exuberance colliding against human mendacity and confusion.

If Mednick's Mayakovsky echoes the transgressive exuberance of his *Villon*, his Stalin points back toward the murderous generalissimo of his play *Dictator* (1998). Stalin has learned he can shape history by killing anyone who gets in the way. In truth, as his doomed wife Nadja points out, Stalin simply loves to terrify and dominate—the ideals of communism are merely the means history has placed within reach. Mayakovsky, meanwhile, is driven to despair by the much more difficult task of locating a true poetic line. Decrying the idiocy of bloodthirsty commissars and puppet-like bureaucrats, he suffers the terrors of the poetic gift.

These interwoven strands make *Mayakovsky and Stalin* a sustained meditation on the autocratic power of the leader versus that of the artist. Women stand off to the side, ridiculing the vanity of both engagements. Amplifying themes and clarifying connections, the Chorus, meanwhile, speaks in Mednick's voice, ad-libbing wry asides and colorful blow-by-blow commentary. As in all of Mednick's plays, the rhythms of the dialogue carries everything along, the diamond-sharp language faceted with nuance.

As death casts its shadow, Mednick locates hard-eyed compassion for his fellow poet. The play is stunning at its close, the playwright's mastery allowing him to tap deep feeling and to stop, if only for a moment, the rushing-on of time and the nightmare of history. As men with big, stupid ideas afflict us once again, how nice to be able to pause and take a breath, perhaps even catch a glimpse of the "whole moment" Mayakovsky wanted most of all to actualize. Mednick has, finally, assembled a stunning cast—all of the performers rise to the demands of the text, and ride that magic carpet—and he directs them with a firm hand. New York theatre is in for a treat.

Guy Zimmerman
Artistic Director
Padua Playwrights

HISTORICAL NOTES

Vladimir Vladimirovich Mayakovsky (July 19, 1893 – April 14, 1930) was a Russian Soviet poet, playwright, artist and actor who was a revolutionary force in 20th century Russian literature. His early poems established him as one of the more original poets to come out of the Russian Futurist movement, rejecting traditional poetry in favor of formal experimentation. Mayakovsky produced a large and diverse body of work during the course of his career: he wrote poems, wrote and directed plays, appeared in films, edited the art journal LEF, and created agitprop posters in support of the Communist Party during the Russian Civil War. Though Mayakovsky's work regularly demonstrated ideological and patriotic support for the ideology of the Communist Party and a strong admiration of Vladimir Lenin, Mayakovsky's relationship with the Soviet state was complex and often tumultuous. He often found himself engaged in confrontation with the increasing involvement of the Soviet State in cultural censorship and the development of the State doctrine of Socialist realism. Works that contained criticism or satire of aspects of the Soviet system, such as the poem "Talking With the Taxman About Poetry" (1926), and the plays *The Bedbug* (1929) and *The Bathhouse* (1929), were met with scorn by the Soviet state and literary establishment. In 1930, Mayakovsky committed suicide. Even after death, his relationship with the Soviet state remained unsteady. Though Mayakovsky had previously been harshly criticized by Soviet governmental bodies like the Russian Association of Proletarian Writers, Joseph Stalin posthumously declared Mayakovsky "the best and the most talented poet of our Soviet epoch."

Lilya Yuryevna Brik (Nov. 11, 1891 – Aug. 4, 1978) was a Russian actress, writer and socialite connected to many leading figures in the Russian avant-garde between 1914 and 1930. She was known as the beloved (muse) of Vladimir Mayakovsky. She was married for a long time to the poet, editor and literary critic Osip Brik (1888–1945), and she was the older sister of the French-Russian writer Elsa Triolet (1896–1970). Pablo Neruda called Lilya "muse of the Russian avant-garde." Her name was frequently abbreviated by her contemporaries as "Л.Ю." or "Л.Ю.Б." which are the first letters of the Russian word "любовь" lyubov, or "love." There were attempts to present her as a greedy and manipulative femme fatale, but those who knew her noted her altruism and intelligence. She helped many aspiring talents and was acquainted with many leading figures of Russian and international culture, such as Sergei Eisenstein, Lev Kuleshov, Boris Pasternak, Vsevolod Meyerhold, Kazimir Malevich, Sergei Paradjanov, Maya Plisetskaya, Rodion Shchedrin, Andrei Voznesensky, Yves St. Laurent and Pablo Picasso. It was Lilya who, in the mid-1930s, famously addressed Stalin with a personal letter that prompted Stalin's posthumous declaration declaring Mayakovsky "the best and most talented" and changed the way the poet's legacy has been treated since in the USSR.

Joseph Stalin (Dec. 18, 1878 – Mar. 5, 1953) was the dictator of the Union of Soviet Socialist Republics (USSR) from 1929 to 1953. Under Stalin, the Soviet Union was transformed from a peasant society into an industrial and military superpower. However, he ruled by terror, and millions of his own citizens died during his brutal reign. Born into poverty, Stalin became involved in revolutionary politics, as well as criminal activities, as a young man. After Bolshevik leader Vladimir Lenin died in 1924, Stalin outmaneuvered his rivals for control of the party. Once in power, he collectivized farming and had potential enemies executed or sent to forced labor camps. Stalin aligned with the United States and Britain in World War II (1939-1945) but afterward engaged in an increasingly tense relationship with the West known as the Cold War (1946-1991). After his death, the Soviets initiated a de-Stalinization process.

Nadezhda ("Nadya") Alliluyeva Stalin (Sept. 22, 1901 – Nov. 9, 1932) was the youngest child of Russian revolutionary Sergei Alliluyev, a railway worker who sheltered Stalin after one of his escapes from Siberian exile during 1911. When staying in St Petersburg (later Petrograd), Stalin often lodged with the Alliluyev family. The couple married in 1919, when Nadya was 18 and Stalin was already a 40-year-old widower. Nadya found life in the Kremlin suffocating. Her husband, whom she once saw as the archetypal Soviet "new man," turned out to be a quarrelsome bore, often drunk and flirtatious with his colleague's wives. According to her close friend, Polina Zhemchuzhina, the marriage was strained, and the two argued frequently. On Nov. 9, 1932, after a public spat with Stalin at a party dinner, enraged at the government's collectivization policies on the peasantry, Nadezhda shot herself in her bedroom. The official announcement was that she died from appendicitis.

Who's Who in the Cast

THE COMPANY

(In Alphabetical Order)

| | |
|------------------|-----------|
| MICHELLE AZAR* | MASHA |
| JENNIFER CANNON* | NADYA |
| DANIEL DORR | MAYAKOSKY |
| MAX FAUGNO | CHORUS |
| ANDY HIRSCH* | OSIP |
| LAURA LIGUORI* | LILUYA |
| ALEXIS STERLING | ELSA |
| MAURY STERLING | STALIN |

THERE WILL BE A 10 MINUTE INTERMISSION

PLEASE NOTE TODAY'S PERFORMANCE WILL INCLUDE THE USE OF SIMULATED GUNSHOTS



MICHELLE AZAR*



JENNIFER CANNON*



DANIEL DORR



MAX FAUGNO



ANDY HIRSCH*



LAURA LIGUORI*



ALEXIS STERLING



MAURY STERLING

MICHELLE AZAR* (*Masha*) Michelle Azar holds a BFA in Drama and an MA in Drama Therapy, both from NYU. LA Theatre: originated roles of Constance Lilly in *Bronco Billy The Musical* (Skylight Theatre) and Melinda in *My Barking Dog* (Boston Court) Stage Raw award; Bella in *Lost In Yonkers* and Berthe in *Boeing, Boeing* (La Mirada Theatre). Selected TV/ Film: Recurring roles on "How To Get Away With Murder", "Dig" and "Aquarius", "The Magicians", "Bones", "Criminal Minds", "Community", "Mystery Girls", and "Enlightened" plus the soon to be released film *Senior Moment* with William Shatner and Christopher Lloyd. Her solo show, *From Baghdad To Brooklyn* premiered in the United Solo Festival on Theatre Row and continues to tour around the country. Full bio at michelleazar.com. Thx Michael Donovan and KMR!

JENNIFER CANNON* (*Nadya*) B.A. Rollins College FL, Masters of Music, S. Illinois Uni. THEATRE: Betsy/Lindsay *Clybourne Park* (Laguna Playhouse, dir: Matt August),

Henrietta Leavitt *Silent Sky* (Int. City Theater), Ida Horowicz *Farragut North* (Odyssey Theatre), Rose *The Secret Garden* (3D Theatricals) Other: Abigail Williams *Abigail/1702*, Lenny *Crimes of the Heart*, Eliza Doolittle *My Fair Lady*, Baby Jane *Jerry Springer: the Opera*, Juliet *Romeo & Juliet*, Titania *Midsummer*. Film: Sarah Lulu, Helen A *Killer Inside*, Lola *Lost*. Jennifer performed and choreographed with Tony nominated director, Gabriel Barre in *Sweeney Todd* at Casa Manana Theatre, starring Norm Lewis. Jennifer is a dancer, improv artist and stilt walker. Grateful for Michael Donovan, Richie Ferris, Theatre Planners, Murray Mednick, & this amazing cast of comrades in art. Equity Rep: Ashley Wible, KMR Talent Agency. [@iamjennifercannon](http://imdb.me/iamjennifercannon)

DANIEL DORR (*Mayakovsky*) Daniel is seemingly at a loss for words that he gets to revisit this role and be making his NYC debut here at the Cherry Lane. Most recently seen in the West Coast Premiere of Joe Gilford's *Finks* directed by

*THESE ACTORS AND STAGE MANAGER(S) ARE APPEARING COURTESY OF ACTOR'S EQUITY ASSOCIATION.

Who's Who in the Cast

Michael Pressman (Rogue Machine) and the first iteration of *Mayakovsky* and *Stalin*. Other theater credits include, Meghan Brown's *The Kill-or-Dies*, *Viral* by Mac Rogers at Bootleg Theater, *Romeo in Romeo & Juliet* at the Hollywood Fringe. With the Antaeus Theatre Company in *As You Like It*, *The Crucible*, and *Macbeth*. Film/TV: Mike Mills' *20th Century Women*, *FURY* with Brad Pitt, *StartUp* on Crackle TV and *Counterpart* for STARZ. Upcoming: *Bill and Ted Face the Music*. Proud graduate of the American Academy of Dramatic Arts. For my parents.

MAX FAUGNO (Chorus) Max Faugno is a graduate of NYU's Tisch school. He is thrilled to be working with Murray Mednick again. Select theatre (NY): *Troilus and Cressida*, *The Beautiful People* (Queens Theater in the Park), *Tongues* (BRIC Arts), *Accident* (LaMaMa etc), *Cheap Thrills* (HERE Arts) Theatre (LA): *Nightmare's Audition* and *The Fool and the Red Queen* (With Murray Mednick 2016), *The 99c Only Show* (Calendar Girl and SAME-O), *The Brothers Karamazov* (LADCC award), *Golden Prospects* (LA Weekly nom.) Film/TV: *The Royal Tenenbaums*, "Malcolm In The Middle"; Upcoming: *Platinum Loop*, *Quail Hollow*, *Silent River*. Max is also a screenwriter. He would like to thank Miriam, Martin, Teddy, David, Sarah and Olivia.

ANDY HIRSCH* (Osip) Andy is pleased to make his NYC debut at Cherry Lane. Favorite stage: world premiere *The Speed of Darkness* with Stephen Lang (Goodman Theatre, Chicago); Bobby Kennedy in *Apollo* (Portland Center Stage); Abbie Hoffman in *The Chicago Conspiracy Trial* (Odyssey Theatre); *Judgment at Nuremberg* with Katharine Ross; *Moonchildren* (Edinburgh Festival); *MilkMilkLemonade* (Rogue Machine) and Lee Harvey Oswald in *Sunny Afternoon* (Gangbusters). Andy just wrapped filming a recurring role in the new John C. Reilly HBO pilot directed by Adam McKay. Other favorite TV: series regular "The Fanelli Boys" with Christopher Meloni; recurring "90210" and "G-Spot;" Emmy-nominated mini-series "In a Child's Name;" "Thanksgiving Day" as Mary Tyler Moore's son; "Big Love;" "Curb Your Enthusiasm".... Film includes starring with Eric Stoltz in the award-winning W.W.II film *Fort McCoy*, with Gary Cole in *The Chicago 8* and playing Eddie Fisher in *Liz & Dick*. V.O. includes playing Justin Timberlake in "Celebrity Deathmatch" and Snap for Rice Krispies.

LAURA LIGUORI* (Lilya) Laura Liguori originated the role of Lilya in the 2018 Los Angeles premiere production of *Mayakovsky* and *Stalin* at the Lounge Theatre in Hollywood. This February (2020), Liguori is slated to play "Betty" in a revival of Murray Mednick's American Theatre Critics Association Best New Play cited *Joe and Betty* in Los Angeles. Previous theater credits include the world premiere of Tania Wisbar's critically-acclaimed *World War II* play, *The Red Dress*, in which she portrayed a famous German actress at odds with the Nazi regime; the role of "Marilyn Monroe" in *Marilyn, Madness, and Me*; and the leading role of "Laura" in all six of Mednick's *The Gary Plays*, which were workshopped over the course of two years prior to a full production of the entire sextet by Open Fist Theatre Company. She can currently be seen in the title role of the award-winning film, *Hollywood Girl: The Peg Entwistle Story*, available on Amazon Prime. TV credits include "The Boogie Dilemma" (Amazon), "Suburgatory", "Ugly Betty", "Weeds" and "Growing Up Fisher". She was classically trained at the Oxford School of Drama in Oxford England and Loyola Marymount University in Los Angeles. "I have had the privilege of working with Murray Mednick since 2006. His friendship, his talent, his love and dedication to the theatre is my inspiration. With utmost respect and gratitude, I humbly dedicate my performance to him."

ALEXIS STERLING (Elsa) Alexis Boozer Sterling attended Stanford University (BA, Drama; Evelyn M. Draper Prize for Performance), where her production work and research included interdepartmental studies (Political Science) of theatre as a tool for social change. Her work as a performer and production manager spans 20 years of theatre, film and digital productions, including tours to the SF Fringe, Edinburgh Fringe (*No Exit*, *Death and the Maiden*), Teatr.doc (Moscow, Russia); the Emmy-winning series "Emma Approved"; originating the role of Elsa in the Los Angeles premiere of *Mayakovsky* and *Stalin*. Also with Theatre Planners: *All My Sons*. In LA: *Burn This*, *Spike Heels*, *The Blame of Love*. In SF: *No Exit*, *Hamlet*, *Who's Afraid of Virginia Woolf?* A creative producer with Door Flies Open, Alexis develops, directs and produces content with unique and critical viewpoints. She is a member of SAG-AFTRA and the DGA. She lives in Los Angeles with her husband, Maury Sterling. They are expecting their first little comrade in early 2020. www.dfcreates.com

MAURY STERLING (Stalin) Theater: *The Joy Wheel*, *A Gambler's Guide to Dying*, *All My Sons*, *The Unbeatable Harold* (all at the Ruskin Group Theater); *Fedunn* (also by Murray Mednick); *Measure for Measure* at A Noise Within; *J.B.*, *Modigliani*, *Crazy Drunk*, *The Madman and the Nun*, *Out at Sea* with Buffalo Nights Theater Co., of which he is a founding member. He received a B.A. in Theater from UCLA, and has studied at A.C.T. and Circle in the Square. Film/TV credits include: "Homeland", "Girlfriends' Guide to Divorce", "Extant", "Masters of Sex", "NCIS: New Orleans", *Coherence*, *Veronica Mars*, *Smokin' Aces*, and numerous others. Maury is thrilled to get to work with Murray for a second time. He lives in Los Angeles with his wife Alexis Sterling and a coterie of pets.

MURRAY MEDNICK (Playwright/Director) is a pioneer of the Off and Off-Off Broadway movements in the '60s and '70s and was playwright-in-residence for Theater Genesis. He wrote such groundbreaking works as *The Hawk* (NY), *The Hunter* (NY), *Sand* (NY), *Are You Looking* (NY), *Scar* (LA; starring Ed Harris), *Coyote Cycle* (LA) and *The Deer Kill* (NY) (1970 OBIE Award for Outstanding Play), and was the founder/artistic director of the Padua Hills Playwrights Workshop/Festival in Los Angeles from 1978 to 1995. Murray is the recipient of two Rockefeller Foundation grants and a Guggenheim Fellowship, an American Theatre Critics Association Best New Play citation (for *Joe and Betty*), a Career Achievement Award from the LA Weekly, an Ovation Lifetime Achievement Award for Outstanding Contributions to Los Angeles Theater from the LA Stage Alliance, a Local Hero Award from Backstage West, and the Los Angeles Drama Critics Circle's Margaret Harford Award for Sustained Excellence in Theater. "As Murray Mednick experiments with language... he is emblematic of a Los Angeles dramatic tradition in much the same way that Clifford Odets is identifiable with Gotham or David Mamet with Chicago," wrote Bob Verini in *Variety*. Mednick's most recent production of his play, *Villon* was nominated for "Best New Play" by the Stage Raw committee in 2015. In 2017, Open Fist Theatre Company produced Murray Mednick's *The Gary Plays* (six plays) which premiered in May-June at the Atwater Theatre in Los Angeles, California. *The Gary Plays* were nominated for four 2017 Ovation Awards. Produced in conjunction with Padua Playwrights, *Mayakovsky* and *Stalin* is Mednick's latest play.

RACQUEL LEHRMAN, THEATRE PLANNERS (Producer) Racquel is the founder and managing director of Theatre Planners, her own bi-coastal theatre production firm which has been serving the New York and Los Angeles theatre scene for over fifteen years. She graduated from NYU-Tisch School of the Arts and lived in NY for many years producing theatre.

Who's Who in the Cast

Theatre Planners has since developed into a very busy and successful outlet for actors, writers, producers and theatre companies. Doing everything from producing, consulting, marketing and more, Racquel loves to make productions a reality and help to keep the theatre scene in LA alive and strong. Racquel is also the owner of The Lounge Theatres and The Lounge on Melrose, and manages The Zephyr Theatre. To learn more about Racquel and Theatre Planners, go to www.theatreplanners.com

HANA S. KIM (*Scenic/Projection Design*) Regional—American Conservatory Theater: *Great Leap* (dir. Lisa Peterson), *Sweat* (dir. Loretta Greco); Public Theater: *Eve's Song* (dir. Jo Bonney); Baltimore Center Stage: *Fun Home*, *The Christians* (all dir. Hana Sharif); South Coast Rep: *Little Black Shadows* (dir. May Adrales). Opera—LA Opera: *Wonderful Town* (dir. David Lee); New York City Opera and Long Beach Opera: *Fallujah* (dir. Andreas Mitsek). Video Art Installation—Oxy Arts: *Rustle and Cry*; Annenberg Space of Photography: *Pearls of the Planet*; Baryshnikov Arts Center in NY: *Emille*. Awards—Richard E. Sherwood Awards, Princess Grace Award in Theater Design, Helen Hayes Award, Theater Bay Area Critics Circle Award, StageScene LA Award, Stage Raw Award. For more, www.hananow.com or @hana.s.kim

PABLO SANTIAGO (*Lighting Design*) is originally from Mexico and the winner of the Richard Sherwood Award 2017 and Stage Raw Award in 2015, and multiple Ovation Award nominee. Recent highlights include: Pulitzer Winner *prism* (Sao Paulo, LAO, Prototype Festival), *Macbeth* and *Mother Road* (Oregon Shakespeare Festival) and *Cold Mountain* (MAW), *Place* (BAM-LA PHIL-Beth Morrison Projects), *Proving Up* and *The Wreck* (ONE Festival/Opera Omaha and Miller Theater); *Valley of The Heart* and *Zoot Suit* (Mark Taper Forum); *Schoenberg In Hollywood*, *Threeppenny Opera* (Boston Lyric Opera); *Destiny of Desire* (Oregon Shakespeare Festival, Goodman Theatre, Arena Stage); *Ne Quittez Pas: A Reimagined La Voix Humaine* (OperaPhila/Ot8 Festival); *War of the Worlds* (Los Angeles Philharmonic and The Industry); *Breaking the Waves* (OperaPhila and Prototype Festival); *Pelleas et Melisande* (Cincinnati Symphony Orchestra); *Flight, Pagliacci* (Opera Omaha); *Boris Godunov*, *On The Town*, *Das Klagende Lied* (San Francisco Symphony); *Skeleton Crew* and *The Cake* (Geffen Playhouse).

JOHN ZALEWSKI (*Sound Design/Original Music*) feels privileged to be back working on Murray Mednick's oeuvre with Theatre Planners. He's designed sound for many of Mednick's recent productions including *Clownshow* for Bruno and all nine of *The Gary Plays* in various iterations including the anthology, alongside other projects with Padua Playwrights. He's worked at the Goodman, the Guthrie, Portland Center Stage, South Coast Repertory, Humana Festival, Perseverance Theatre, Alliance Theatre, Disney Hall, Geffen, Center Theater Group, Broad Stage, Wallis Annenberg, Rattlestick and with companies in Los Angeles including Boston Court, Evidence Room, Antaeus, Padua Playwrights, Actors' Gang and Latino Theater Company amongst others. Awards include seven LA Stage Alliance Ovation Awards, seven LA Weekly Awards, three Los Angeles Drama Critics Circle Awards, and ten Backstage Garlands. Recent work includes *Destiny of Desire* and *Macbeth* at Oregon Shakespeare Festival 2018 and 2019; *Belleville* at Pasadena Playhouse; *Oliverio* at Lewis Family Playhouse. Upcoming: *Hold These Truths* at San Diego Rep; *Silent Sky* at Perseverance Theater; *The Father* at Pasadena Playhouse and the *Destiny of Desire* tour at Cincinnati Playhouse in the Park, Milwaukee Rep and Guthrie in 2020. John teaches Sound Design at Occidental College in California.

SHON LEBLANC (*Costume Design*) Shon celebrates 33 years designing costumes in California and across the country. He

has designed shows for The Fountain Theatre, The Colony Theatre, 3D Theatricals, Odyssey, Matrix, Theatre 40, Hudson, NoHo Arts, The El Portal, Open Fist Theatre Co, Civic Light Opera of South Bay Cities, Ogunquit Playhouse (ME), Sierra Madre Playhouse, The Rubicon, Actors Co-Op, Greenway Court, and Kentucky Shakespeare (KY) just to name a few. He's designed the costumes for the national tours of *I Love Lucy*, *Live on Stage*. He recently designed *Showboat* at Kentucky Opera, and returned to Ash Lawn Opera for a 5th season, designing *South Pacific*. Most recently he designed *The Man Who Came to Dinner* here at Actors Co-Op. Shon has taught costume design for the Academy of Art in SF, and is an award-winning costume designer with multiple Ovation, Drama Critics Circle, LA Weekly and Garland awards and nominations. He is the owner of The Costume House, located in North Hollywood, California where the costumes for tonight's show were created.

MICHAEL DONOVAN, CSA (*Casting Director*) Michael is the recipient of 8 Artios awards, presented by the Casting Society of America for Outstanding Achievement in casting. He has cast shows produced at the Ahmanson Theatre, Hollywood Bowl, Pasadena Playhouse, the Kirk Douglas Theatre, Walt Disney Concert Hall, the Geffen Playhouse, International City Theatre, La Jolla Playhouse, the Getty Villa, the Ricardo Montalban Theatre, the Theatre at Boston Court, the 24th St. Theatre, San Francisco Symphony, Arizona Theatre Company, both the Palazzo Theatre and Paris Theatre in Las Vegas, the Kentucky Shakespeare Festival and more. His credits also include numerous films, over 1,000 commercials, and multiple TV series. Michael, who also teaches at UCLA, is President of the Foundation for New American Musicals, and serves on the Board for Camp Bravo.

RAUL CLAYTON STAGGS (*Original Casting*) Raul is a freelance casting director. Recent credits include: *Safe Harbor* for Lower Depth Theatre Ensemble; *The Direction Home* for Theatre Planners; *Las Mujeres del Mar*, *The End of Beauty*, *Southernmost* and *I Go Somewhere Else* for Playwrights' Arena; *Never is Now*, *America Adjacent*, and *Rotterdam* for The Skylight; *Katy Cruel* for Overture Industries; *Paderewski in America* for Ghost Road Theatre; *Bliss for Moving Arts*; and *Evangeline: Queen of Make-Believe* for About Productions. Raul is a 2018 Recipient of Playwrights' Arena's Lee Melville Award for Outstanding Contribution to the Los Angeles Theatre Community.

CAROLINA ORTIZ HERRERA (*Associate Lighting Design*) Carolina Ortiz Herrera is a Mexican-born and New York-based Lighting Designer for opera, dance, and theater. Regional: *All's Well That Ends Well* (Oregon Shakespeare Festival); *American Mariachi* (Arizona Theater Company) Seven Guitars (Yale Repertory Theatre). Other theater: *Yellowman*, nominated for Best Lighting Design at Audelco's Awards (Billie Holiday Theatre); *Titus Andronicus*, *Some Bodies Travel*, *Women Beware Women*, *The Skin of Our Teeth*, and *The Troublesome Reign of King John* (University Theatre). Opera: *The Silent Lyre* (Lighthen Theatre); *Trouble in Tahiti* (New Jersey University); and *The Cunning Little Vixen* (Opera Theatre of Yale). Carolina has also assisted notable lighting designers including Jennifer Tipton, Duane Schuler, Pablo Santiago, and Jiyoun Chang at institutions such as Broadway: Golden Theatre, the Santa Fe Opera, San Francisco Symphony, The Public, BAM, NYT Workshop, LTC3 Lincoln Center, and the Atlantic Theatre Company. Education: MFA, Yale School of Drama. www.carolinaortiz.com

MISHA RILEY, THEATRE PLANNERS (*Assistant Producer*) Originally from Northern California, Misha holds a B.A. in Theater from the UCLA School of Theater, Film and Television. At UCLA Misha specialized in both Theater Studies and Acting. He was also chosen to participate in UCLA's inaugural

Who's Who in the Cast

Professional Theater Practicum course, hosted in tandem with The Geffen Playhouse. Misha has worked on over thirty productions with Theatre Planners and is thrilled to bring *Mayakovsky and Stalin* to the Cherry Lane Theatre. To learn more about Theatre Planners, go to www.theatreplanners.com

DANNY CRISP* (*Stage Manager*) Danny is a Los Angeles based Equity stage manager, specializing in dance and experimental theatre. He is a frequent collaborator with several companies, including LA Contemporary Dance Co, Theatre Dybbuk, and the American Musical and Dramatic Academy (AMDA) – LA Campus. Highlights include: *Frankenstein* (Wallis Annenberg Center for the Performing Arts, upcoming); *Shooting Star: A Revealing New Musical* (Hudson Theatre); *The Collective Memory Project* and *moon&* (Ford Amphitheatre); *Hell Prepared and lost tribes* (Theatre Dybbuk); *Adaptation* (Auckland, NZ Tempo Dance Festival); *The Last Vig* (Zephyr Theatre) starring Oscar-nominee Burt Young; and the US premiere of Mark Ravenhill's *Pool (No Water)*. Proud member of Actor's Equity Association. www.danielcrisp.com

CHERRY LANE THEATRE (*History*) Complementing our historical Mainstage, Cherry Lane Studio was inaugurated in September of 1998 and serves as a creative birthing room for new American plays. Cherry Lane Alternative Founder, Angelina Fiordellisi, created the 60-seat black box theater, inspired by her mentor and friend José Quintero and designed by Samuel Anderson Architects. The seating was upgraded and made retractable in 2006 with a generous grant provided by New York City Council Speaker Christine Quinn. Prior to its present incarnation, the 1,200-square-foot space housed a restaurant in the 1950s that was built and managed by the Carrood family, who once owned and operated the entire block. The yard behind their building at 44 Commerce Street served as an outdoor eating area for the restaurant during spring and summer, and the Cherry Lane boiler once served all the properties on this stretch of Commerce Street. The Cherry Lane restaurant, which had a floor dotted with gold-plated fleurs-de-lis, also served as a late-night gay club in the 60s and 70s. The Cherry Lane Studio is a safe haven for the development of new plays. David Adjmi, Nastaran Ahmadi, Sheila Callaghan, Katori Hall, Rajiv Joseph, Jiehae Park, Lisa Ramirez, Winter Miller, Beau Willimon, and numerous others have all developed new ideas and plays at the CLT Studio. Our mission is to build a community to support the playwriting process and nurture emerging playwrights in order to secure the future of American drama.

ANGELINA FIORELLISI (*Executive Director*) Proprietor of Cherry Lane Theatre since 1996, Fiordellisi has served over 3,700 artists and countless non-profit theater companies. She founded Cherry Lane Alternative in 1997, creating a number of new play development programs, including the Obie Award-winning Mentor Project which she co-founded with Edward Albee, Charles Fuller, A.R. Gurney, Tony Kushner, Wendy Wasserstein, Michael Weller and Susann Brinkley. She has produced over 100 plays at Cherry Lane. As Co-Producer on Broadway, she won the Tony, Drama Desk, Outer Critics Circle, and Drama League Awards for *Edward Albee's Who's Afraid of Virginia Woolf?*, and a Drama Desk Award for *The Realistic Joneses* by Will Eno. Acting Credits include Broadway, Off-Broadway, National Tours, Regional Theaters, Film, and Television. Professional training: Jose Quintero, Sanford Meisner, Stella Adler.

our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

All the biographies contained within the "Who's Who" section of this program have all been provided by the production. Any opinions or ideas expressed are not necessarily that of *StageLight Magazine*.

STAFF

| | |
|-----------------------------|----------------------------------|
| ASSOCIATE CASTING DIRECTOR | RICHIE FERRIS, CSA |
| ASSOCIATE LIGHTING DESIGNER | CAROLINA ORTIZ HERRERA |
| ASSISTANT PRODUCER | MISHA RILEY, THEATRE PLANNERS |
| GRAPHIC DESIGNER | GEORGE MCWILLIAMS |
| SCENIC BUILD | MICHAEL RINALDI, SHOPDOG STUDIOS |
| MASTER ELECTRICIAN | MO EPS |
| VIDEO TECHNICIAN | ERIN TEACHMAN |
| SOCIAL MEDIA | CEEBB BAILEY |
| PRESS PHOTOGRAPHER | RUSS ROWLAND |

STAFF FOR CHERRY LANE THEATRE

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| EXECUTIVE DIRECTOR | ANGELINA FIORELLISI |
| FINANCIAL DIRECTOR | JOYCE DENICOLA-FRIEDMAN |
| MANAGING AGENT | LUCILLE LORTEL THEATRE FOUNDATION |
| ALTERNATIVE ARTISTIC DIRECTOR | SERI LAWRENCE |
| OPERATIONS MANAGER | ALEXANDRA SCORDATO |
| FACILITY MANAGER | VERRETH WILSON |
| HOUSE MANAGERS | MARY GERLOF SHANNON MCDERMOTT OLIVIA YOUNT |
| BOX OFFICE | PIA CINCOTTI |
| ARCHITECT | SAMUEL ANDERSON |
| ACCOUNTING | FRIEDMAN & LAROSA BUSINESS MGMT |
| INSURANCE | MIKE KARL, KEY INSURANCE |
| LEGAL | ROBERT LAROSA |
| PRESS REPRESENTATIVE | SAM RUDY MEDIA RELATIONS |

For theater bookings please contact Nancy Hurvitz, Lucille Lortel Theatre Foundation at nhurvitz@lortel.org

There is no smoking anywhere in this theatre or in the theatre complex, including lobby and restrooms.

WARNING

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theatre, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and violations may render the offender liable for money damages.

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency please do not run—WALK TO THAT EXIT.

Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performances and intermissions. This violates a city ordinance and is punishable by law.

FIRE COMMISSIONER



ACTORS' EQUITY ASSOCIATION (AEA), founded in 1913, represents more than 50,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of