

Director's Notes

In the mid-seventies, I was nominated for a Tony Award for directing the Broadway premiere of a new play by John Hopkins, *Find Your Way Home*. As luck would have it, another "Moon" play, Eugene O'Neil's *A Moon for the Misbegotten*, won the Tony Award that year in the Director category and I was pissed. How could the Tony committee assume that directing a play previously produced hundreds of times, a critically heralded piece of well-established dramatic literature, was remotely akin to directing an unknown, untested premiere of a new play?

The assumption is absurd.

Every moment prior to the first production of a new play like *A Moon to Dance By* is rife with uncertainty: questions as to whether scenes, speeches, even words within sentences convey the "right" feeling or meaning. Who knows... the playwright... hopefully, but not surely? Playwrights, often writing at their best from deep and unpredictable sources, using their "fragile sense of certainty," drawing on their intuitive feel for the "how" and "why" of what they write, are vulnerable to these doubts in the extreme. And, as you can imagine, at the end of this long and often lonely journey, playwrights cling to the hope that their play will be understood, appreciated, bring recognition and some financial reward.

Now the rest of us, producers, directors, actors, set designers, lighting designers, costume designers, sound designers, stage managers and stage crews enter the picture, who along with the playwright, are committed to making these untried plays succeed; something akin to a dog-sled expedition to the South Pole for the first time.

That being said, here we are together with our indispensable audience witnessing the birth, if you will, of a new play. As the director, I hope you now understand my being pissed at having the production of a revival compared to the production of a premiere. I also hope you realize the excitement and danger intrinsic in staging new, untried plays, and how adventurous is the theatre that does them. Finally, how doing new plays is vital to the future of theatre by enticing talented writers to work in the dramatic form.

We hope tonight you enjoy our efforts, get a sense of the fun we've had bringing *A Moon to Dance By* to this stage and continue to support the Pittsburgh Playhouse by telling all your friends to buy tickets.

– Ed Sherin

Notes from the Playwright

It sounds like an angst-ridden spot on “The Dr. Phil Show,” or the enticing plot for an episode of “Desperate Housewives,” or perhaps a sordid segment on “The Jerry Springer Show.” A wife of a prominent, respected university professor – the mother of three young children – suddenly, and seemingly heartlessly, abandons her family to run off with a younger man she barely knows. More shockingly, the man is one of her husband’s students. And not content to hide her improprieties, she flaunts her affair to the world and advises housewives who are discontent with married life to follow her example.

This is Frieda, the German-born wife of Professor Ernest Weekley. The year is 1912. England – and particularly its women – is still being smothered by Victorian conventions. And the student that she runs off with and eventually marries is David Herbert Lawrence, soon to become the infamous, celebrated writer, D.H. Lawrence, the author of the scorching *LADY CHATTERLY’S LOVER*, *SONS AND LOVERS*, and *THE RAINBOW*.

Initially, I had intended to write a play about Lawrence and Frieda and their turbulent romance and marriage but decided the story had been dramatized before, notably in the film, *THE PRIEST OF LOVE*. There wasn’t much left to add to that. And, too, there were countless biographies, plus even an account by Frieda herself called, *NOT I, BUT THE WIND*.

But throughout my extensive research, I kept coming back to intriguing footnotes in biographies of Frieda’s life. After Lawrence died, Frieda continued living at their modest ranch near Taos, New Mexico, with Angelo, her Italian lover who was fifteen years her junior.

In 1939 – five years after Lawrence’s death – Frieda was visited by her son, Monty, whom she had abandoned twenty-seven years before. Now he was a married man with children of his own. The footnotes stated he had stayed only four days and then returned to England. I was curious. What had transpired between mother and son during that brief visit? Monty had been twelve years old when his mother ran off with her beloved “Lorenzo,” as Frieda romantically referred to Lawrence. He had been estranged from his mother, only encountering her briefly and intermittently over the ensuing years. His two younger sisters, Barbara (Barby) and Else, had reconciled with their mother. But he remained loyal to his father – sympathetic to the anger and hurt caused by being shamed by this unfaithful wife and mother – and, by all accounts, Monty apparently despised his mother with all his heart.

And yet, there must have been questions Monty wanted to have answered, regrets that needed to be confronted, and emptiness in his heart that had to be filled. Did Monty get what he came for during his brief visit? Did he inflict revengeful wrath upon his mother? Did he cleanse himself of any hatred? Did he discover anything about himself that would alter the remainder of his life or have an impact on his own wife and children? And what of Frieda? Had she been able to convince her son why she left her children to run off and never to return? Would there ever be a reasonable explanation for her action? This is what I attempted to visualize... and I suppose, fantasize. No record was made of what transpired during those four days in July. But in reading letters between Monty and Angelo and Frieda that were written subsequent to the visit and in trying to sense the unspoken feelings between the lines, I feel I have resolved some of these unanswered questions for myself and, of course I hope, for the audience.

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**POINT PARK UNIVERSITY'S
PROFESSIONAL THEATRE COMPANY**

**Ronald Allan-Lindblom, Artistic Director
Earl Hughes, Producing Director**

p r e s e n t s

A Moon to Dance By

By
THOM THOMAS

Directed by
EDWIN SHERIN

With
JANE ALEXANDER, ROBERT CUCCIOLI & GARETH SAXE

Set Design
STEPHANIE MAYER-STALEY

Costume Design
HOPE HANAFIN

Lighting Design
ANDREW DAVID
OSTROWSKI

Sound Design
STEVE SHAPIRO

Original Music
SIMON CUMMINGS

Production Stage Manager
ALICIA DEMARA*

Production Manager
KIM MARTIN

February 6 - 22, 2009

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Cast

Frieda Lawrence Jane Alexander*
Monty Weekley Gareth Saxe*
Angelo Ravagli Robert Cuccioli*

Setting

The D. H. Lawrence Kiowa Ranch near Taos, New Mexico

Time

July, 1939

There will be one 15-minute intermission.

The Playwright wishes to thank:

Janis Purins, Edgar Lansbury, Xavier Koller, Helen Lee Henderson,
Salome Jens, Casey Childs, Scott Lefeber, Jerry Wade, Ron Lindblom

Casting by Stuart Howard, Amy Schechter and Paul Hardt.

*An early version of this play was premiered by
The New Harmony Theatre, New Harmony, Indiana.*

Rehearsed at the New 42nd Street Studios.



*Members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

The taking of any pictures and the use of recording devices of any kind is strictly prohibited.

Photos courtesy of Drew Yenchak.



Jane Alexander* (Frieda Lawrence) Jane Alexander's distinguished acting career includes her Tony Award-winning performance in *The Great White Hope* directed by Ed Sherin (her husband) and Tony-nominated roles in *Honour*, *The Sisters Rosensweig*, *The Visit*, *First Monday In October*, *Find Your Way Home*, and *6 Rms Riv Vu*, all on Broadway. Jane appeared on Broadway and on London's West End in *Shadowlands* opposite Nigel Hawthorn and has performed in Germany as well. Overall, Ms. Alexander has appeared in over 100 stage roles throughout her career. Jane recently shot 3 films: *Gigantic* with Paul Dano and Zoey

Deschanel; *The Unborn*, the David Goyer horror film; and *Terminator: Salvation* directed by McG with Christian Bale. Ms. Alexander, a four-time Oscar nominee for the films *Testament*, *Kramer vs. Kramer*, *All The President's Men*, and *The Great White Hope*, has appeared in over 50 screen roles in her illustrious career. Most recently, Jane has been seen in *Feast of Love*, *Fur*, *The Ring*, *Sunshine State* and HBO's drama series *Tell Me You Love Me*. Ms. Alexander received the Emmy Award for outstanding supporting actress for HBO's film *Warm Springs* and another Emmy for the film *Playing For Time*. Ms. Alexander was chairman of the National Endowment for the Arts under President Clinton and is the author of "Command Performance: An Actress in the Theater of Politics," documenting her tenure. She continues in public service as a Commissioner of New York State Parks.



Robert Cuccioli* (Angelo Ravagli) most recently performed the role of Lockhart in *The Seafarer* at George Street Theatre in NJ. Broadway Credits include: *Jekyll & Hyde* (1997 Tony Award Nomination, Drama Desk and Outer Critics Circle Awards), Javert in *Les Miserables* (Broadway Debut). Off-Broadway: *Jacques Brel Is Alive And Well And Living In Paris*, *Temporary Help*, *Enter The Guardsman*, *And The World Goes 'Round* (1991 Outer Critics Circle Award); *Gigi*, *The Rothschilds*. Tour: *Jekyll & Hyde* (Chicago's Joseph Jefferson Award); *Camelot* w/ Richard Harris (U.S. and Canada). Regional: Pittsburgh CLO (*Pajama*

Game, *Bells Are Ringing*, *Guys & Dolls*, *Funny Girl*); The Shakespeare Theatre of DC (*Lorenzaccio*, 2006 Helen Hayes Award Nomination, *Hamlet*); The Shakespeare Theatre of NJ (*Amadeus*, *Julius Caesar*, *Macbeth*, *Antony & Cleopatra*, *Carnival*, *Enter The Guardsman*); Papermill Playhouse (*Guys & Dolls*, *The Sound of Music*, *Funny Girl*, *Oklahoma*, *Lend Me A Tenor*, *Jesus Christ Superstar*); McCarter Theatre (*Fiction*, *The School For Scandal*); The Guthrie (*Antony & Cleopatra*). Television: *Sliders*, *Baywatch*, *The Guiding Light*. Film: *Woody Allen's Celebrity*, and the independent film *The Stranger*. He is featured on the original cast recordings of *Jekyll & Hyde* (Atlantic), *And The World Goes 'Round* (RCA Victor), *Jacques Brel is Alive and Well and Living in Paris* (Ghostlight Records), and *The New Picasso* (Black Forest Productions).



Gareth Saxe* (Monty Weekley) most recently played Joey in the Broadway revival of *The Homecoming*. This summer, Gareth played Agent Ray Suran in the upcoming movie of *Public Enemies* directed by Michael Mann. Gareth's off-Broadway credits include: *Richard III* and *The Winter's Tale* (NYSF/The Public); Kenneth Dowey to Frances Sternhagen's Ms. Dowey in J.M. Barrie's *Echoes of the War* and Luther in the Drama Desk-nominated *The Daughter-in-Law* by D.H. Lawrence (Mint Theater); Bert in the world premiere of *The Wax* (Playwrights Horizons); Tom Prior in *Outward Bound* (Keen Company). Regionally his roles have included:

Henry VIII in *A Man For All Seasons* (Berkshire Theater Festival); Bernie in *Sexual Perversity in Chicago* directed by Peter Reigert (American Conservatory Theatre); Faulkland in *The Rivals* directed by Nicholas Martin (The Huntington); Jack in *The Importance of Being Ernest* and Valmont in *Dangerous Liaisons* (Shakespeare Theater of New Jersey). On *Law & Order: SVU*, Gareth recently appeared as a deranged "Graphic Novelist." Gareth is a proud graduate of NYU's M.F.A. program and member of Actors Equity.

Production Bios

Ronald Allan-Lindblom

Artistic Director, Pittsburgh Playhouse

Dean, Point Park University Conservatory of Performing Arts (COPA)

In addition to producing, directing, and acting in over 500 theatre productions on three continents, Mr. Lindblom has produced international dance events and is published in Joan Schliach's *The Art of Production*. He has directed internationally at drama festivals in Shanghai, Edinburgh and Hong Kong. Other directing credits include *Merlin* by Tankred Dorst, recipient of 10 DramaLogue Critics Awards including Best Director and Best Production; *Living After Midnight* (DramaLogue Critics Award for Best Director); *The Boys of Summer* (DramaLogue Critics Special Mention); and the American premiere of *Night Rehearsal*. Mr. Lindblom has worked with Josef Svoboda of the prestigious Laterna Magika Theatre in Prague, and acted the lead role in the American premiere of Laterna Magika's *The Black Monk*. He co-founded California Repertory Company, the professional company at California State University, Long Beach, in 1989, and served as its Associate Artistic Producing Director until 1998. He has served as Artistic Director of Stage West Theatre in San Luis Obispo, California and the Collective Artists Theatre in Boston, Massachusetts. Mr. Lindblom is the founder of The REP, Point Park University's professional theatre company.

Thom Thomas (Playwright) Theatre: Thom's first produced play, *The Interview*, was presented at the Pittsburgh Playhouse, directed by and starring Jose Ferrer. After several regional productions with a cast including film star Keir Dullea, the play opened off-Broadway receiving critical praise. Other off-Broadway plays include *Approaching Zero* at LaMaMa, *I Always Liked Alice Faye* at the Off Center Theatre, and *Without Apologies* at the Hudson Guild Theatre, where it was directed by Edgar Lansbury. *The Ball Game*, a black comedy, premiered at Playwright's Horizons in New York before moving to London for a lengthy run at the prestigious fringe theatre, The Open Space. His *Set in Motion* had its West Coast premiere at Lonny Chapman's

Group Repertory Theatre in Hollywood receiving five ADA award nominations for excellence. Both *Without Apologies* and *The Interview* have been published by Samuel French, Inc. Television: *Hill Street Blues*, *Hotel*, *A Year in the Life*, *Tales of The Gold Monkey*, *Nightmares*, *Mr. President*, *Private Sessions* (starring Mike Farrell, Maureen Stapleton, and Kelly McGillis) and *Race* (HBO feature). Film: *Vanished* (to be filmed in 2009), *A Loving Gentleman* (in development at Fox Searchlight), *Mr. Vertigo* (in development at Miramax), *A Question of Sex* (in development with Accappella Pictures) and *The Other Woman* in development with director Marc Forster (*Quantum of Solace*). Thom is a graduate of Carnegie Mellon University where he studied playwriting with Arthur Wilmurt. He was an Associate Playwright/Director for the legendary William Ball at the American Conservatory Theatre in San Francisco, Artistic Director and Head of the Drama Department at the Pittsburgh Playhouse, Co-Producer and Artistic Director at the Odd Chair Playhouse in Bethel Park, Artistic Director of the Pittsburgh Civic Light Opera, an Associate Member of the Playwright Unit at the acclaimed Circle Repertory Theatre in New York, Artist in Residence at The Young Vic in London under the direction of Laurence Olivier, and is currently a member of the Playwright/Directing Unit of the Actor's Studio in Hollywood. He is presently co-writing, with novelist Iris Rainer Dart, the libretto for a stage musical version of her popular film and novel, *Beaches*. Thom lives in Los Angeles and is a member of The Dramatists Guild, The Writer's Guild of America, The Academy of Television Arts and Sciences, and has been a recipient of the National Endowment for the Arts.

Edwin Sherin (Director), a graduate of Brown University, began his professional career in theatre in 1956 as an actor and through the years appeared in five Broadway plays, in a dozen roles for the American and New York Shakespeare Festivals, in regional theaters across the country and over 75 filmed and live television dramas. He began his directing career on Broadway with *The Great White Hope* which won the Pulitzer, the Tony and the Drama Critics Award. Among his other Broadway credits are *Rex*, *Sweet Bird of Youth*, *The Visit*, *Of Mice and Men*, *An Evening with Richard Nixon and Friends...*, *First Monday in October*, *6 Rms Riv Vu*, *Find Your Way Home*, *Eccentricities of a Nightingale*, *Do You Turn Somersaults*, and *Prymate*. He has directed several plays off-Broadway: *Deirdre of the Sorrows*, *Baba Goya (Nourish the Beast)*, *Look at Any Man*, *Joan of Lorraine and the New York State Council of the Arts sponsored Mister Roberts*. He directed the award-winning London production of *Streetcar Named Desire* and *Così Fan Tutti* for the New York City Opera Company. Among his 57 credits in regional repertory theater, his most memorable were *The Great White Hope* at the Arena Stage (the first play to ever transfer to Broadway from a regional theatre), *Glory Hallelujah* at the American Conservatory Theatre, *Semmelweis* at Brigham Young University and most recently his adaptation of Ibsen's *Ghosts* at The Shakespeare Theatre, Washington, D.C. He served as Artistic Director for the Hartman Theater, Stamford, Connecticut; Associate Producing Director, Arena Stage, Washington, D.C.; Director, Theatre School, Boston University and Artist-in-Residence, Florida State University. He has given master classes in theatre and/or film at Columbia University, Bennington College, SMU, FSU, Brown University, University of the Atlantic, Sarah Lawrence College and the Oklahoma Arts Institute. He has directed feature films, television movies and hour-long episodic dramas. He left the long-running series *Law and Order* where for nearly a decade he was Executive Producer to primarily return to theatre and teaching. His most recent television episodes were the NBC series *Medium* and *The Black Donnellys*. His most diverse role, to date, is as Creative Director for the planning stages of the Great Apes and Bonobos exhibit at the world renowned Indianapolis Zoo which is due to open on Memorial Day 2013. He currently serves on the board of the Directors Guild of America where he is also a trustee of the pension and health plans, and is a member of the Society of Stage Directors and Choreographers, where he served as vice president for many years. His other affiliations include Actors Equity

Association, the Screen Actors Guild and The American Federation of Television and Radio Artists. He is a fellow of the College of Fellows of the American Theatre. His career has been recognized by an Emmy Award, a Tony nomination, New England Theatre Award, N.Y. Drama Critics Award, Drama Desk Award, Outer Circle Award, L.A. Drama Circle Award, London Evening Standard Award, Theatre World Award, The Producers Guild of America Award, The Golden Reel Award, The Robert Aldridge Award, the CIBA Award, The Image Award and The Crystal Apple for distinguished service to The City of New York. He is married to the actress and activist, Jane Alexander and has three sons. His claim to immortality is assured with the recent addition of twin boys, Mac Geoffrey and Finn Moses to his four other grandchildren, Hazel Ray, Isabelle Moon, Evan and Vita.

Stephanie Mayer-Staley (Set Designer), originally a German native, received her artistic training in Art Education at the University in Eichstaett, Germany; Studio Art at the St. Cloud University in Minnesota; and Technical Theater: Set and Lighting Design at the California State University in Long Beach. Mrs. Mayer-Staley's work ranges from set and lighting design to installation, land art, painting, photography and stone masonry. Living "between two worlds," Mrs. Mayer-Staley's art reflects her desire for cross-cultural understanding. Her art has been produced, displayed and honored in the USA as well as in Germany. In Pittsburgh, her latest installation art was a group project that won 1st prize at the "Olympic Theater Installation" at the Mattress Factory in 2007. Stephanie works nationally and internationally as a freelance set and lighting designer. Recent theatrical design projects in Pittsburgh: *Assassins* (Point Park's Conservatory Theatre Company), *Pinocchio* (Playhouse Jr.), *The Chicken Snake* and *Mother Courage and her Children* (Playhouse REP), *Hedda Gabler and Endgame* (PICT), and *The Collected Works of Billy the Kid* and *After Mrs. Rochester* (Quantum Theatre). Since 2001, Stephanie has served as Head of Design for the Conservatory of Performing Arts of Point Park University.

Hope Hanafin (Costume Designer) is pleased to return to the stage after a 20-year absence. Her television design work has been recognized with five Costume Designer Guild nominations, one win and two Emmy nominations, including "Warm Springs" with Jane Alexander. Recipient of the Women in Film career achievement award, Hope also serves as vice president of the 750 member Costumes Designers Guild. Her most recent film *500 Hundred Days of Summer* premiered at the Sundance festival this month.

Andrew David Ostrowski (Lighting Designer) is honored to be part of this production. He recently designed a production of *The Seafarer* for City Theatre. This past fall, he was busy with a world premiere of *Long Story Short* at City Theatre and then transferred to TheatreWorks in Palo Alto. Andy was the lighting director for an international tour of Gershwin's opera *Porgy and Bess* which played all over Western Europe. His design for a PICT production of *Faith Healer* toured 15 cities in Ireland. His work for SRU Dance Theater was presented in Lyon, France. In September of 2005, he designed a production of *Born Yesterday* in Vasteras, Sweden. He has designed productions for Club Med in the Dominican Republic and the Spol eto Festival USA. He has designed for North Shore Music Theatre, Virginia Stage, Arden Theater, Dallas Summer Musicals, Theater of the Stars in Atlanta, as well as others. Andy lives in Pittsburgh and has designed collectively over 120 productions for Pittsburgh Opera, Pittsburgh Public Theater, Pittsburgh Civic Light Opera, City Theater, Playhouse Repertory Company, Pittsburgh Irish and Classical, Opera Theater of Pittsburgh, and many more. His work on *Grand Hotel* for the Playhouse Conservatory seven years ago earned him a national merit award from the American College Theater Festival at the Kennedy Center. He would like to thank his family and friends for their ongoing support.

Steve Shapiro (Sound Designer) has been designing sound in the South Florida area for the past 19 years, winning four Carbonnel Awards for Best Sound Design. Previously, he spent 16 years as Resident Sound Designer at Miami's famous Coconut Grove Playhouse, where he designed over 85 productions. He currently handles the sound engineering for the national tour of *Menopause, The Musical*. Other credits include tour monitor engineer for Pia Zadora and The Ramones; Sound Designer for the Conservatory of Performing Arts at Point Park University's Mentor Program in Pittsburgh; Sound Design for the Russian language premiere of *The Skin of Our Teeth* in Novosibirsk, Russia; Sound Engineer for the South American tour of *Phantom of the Opera*; and composing and performing the musical score for Alan Ginsburg's only play, *Plutonian Ode*.

Simon Cummings (Original Music) received his B.F.A. in Cello Performance in May 2008. While studying at CMU, he served as co-principal cellist of the Carnegie Mellon Philharmonic and was the two-time recipient of both the Wilkins Cello Scholarship and the Tuesday Musical Club Scholarship. Simon also performs and composes extensively as a member of the Pittsburgh-based cello rock band, Cellofourte. An active performer and composer of classical music, Simon has written scores for numerous plays and chamber groups, and has performed in concert halls such as The Kennedy Center, Severance Hall in Cleveland, and onstage with Cellofourte and the Pittsburgh Symphony Orchestra at Heinz Hall.

Jeannine Foster-McKelvia (Assistant to the Director) has been performing for many years. Her acting credits include: Miss Emma in the touring production of *Lesson Before Dying* for the Ensemble Theatre in Houston, Texas; Dr. Claire Reid in *Relativity, Jelly's Last Jam, Ashes to Africa*, and *Keepers of the Dream* for Kuntu Repertory Theatre; *American Menu, The Dance on Widows Row* and *Jar the Floor* for New Horizon Theatre; *The Ride Down Mount Morgan* at Pittsburgh Jewish Theatre; *Steele Magnolias* for Proudly Presents Productions; City Theatre's 2001 and 2005 Young Playwrights Festival; *Christmas is Comin' Uptown* and *The Bridge Club* for Pittsburgh Playwrights Theatre and *Virgin Rock* for the 2003 Pittsburgh New Works Festival for which she received the Donna Award for Best Supporting Actress. Directing credits include *A Dolls House* for Downstage Theatre at Sarah Lawrence College, 2007 production of *Christmas is Comin' Uptown* for African American Council on the Arts(AACTA), *A Question of Taste* (2007), *The Kitchen* (2006) and *Twenty Questions* (2005) for Theatre Festival in Black and White at Pittsburgh Playwrights Theatre, where she was the recipient of the festivals Best Director honors in 2006 and 2007; *Sylvia* for the Duquesne University Red Masquer's, and *The Meeting* for Duquesne University's Black Student Association Black History Month Celebration. Jeannine has taught theatre arts in Pittsburgh Public Schools after school programs, The Providence Family Center and Houston, Texas Public Schools as part of the Ensemble Theatre's education outreach program. Jeannine holds a B.A. in Journalism and Theatre Arts from Duquesne University and is currently an M.F.A. candidate at Sarah Lawrence College in Bronxville, NY .

Alicia DeMara (Production Stage Manager) is an alumna of Point Park University and is thrilled to be back for her second season at The REP. Past credits include *The Goat, Death of a Salesman, Eastburn Avenue, The Vertical Hour, The Chicken Snake, Ah, Wilderness!, Hard Times, LaBete, Hamlet* and *The Three Penny Opera*. Over the years she has worked on over a dozen productions for The Pittsburgh Irish & Classical Theatre. Some favorites: *King Lear, The Lieutenant of Inishmore, Endgame, Beckett Festival, The Pillowman, Henry, Henry IV* and *Travesties*. She has also worked at City Theatre since 2003 as Production Assistant, Sound Board Operator and Stage Manager. As Production Manager/ Stage Manager for barebones productions she has worked on *Take Me Out, The Grey Zone, Frozen, The Glory of Living* and *This is Our Youth*. Among her favorite productions she has stage-managed: *The Missionary Position* (City Theatre), *Weightless* and *Wild*

Signs (Bricolage) and *Jesus Christ Superstar (PMT)*.

Ruth Zang (Stage Manager, NYC) is thrilled to be working with the Pittsburgh Playhouse for the first time since her graduation from Point Park University in 2006 (B.F.A. Stage Management). Some of her most recent credits include working as a production assistant on Broadway's *Cry-Baby The Musical*. Regional: *Kiss Me, Kate* at Paper Mill Playhouse, several shows at Westchester Broadway Theatre, and the 2005 Summer Season at Pittsburgh Civic Light Opera. Favorite Playhouse credits include: *The Birthday Party*, *Contact*, *Anything Goes*, *On the Town*, *City of Angels*, *Nine*, and *My One and Only*. Thanks to her friends, especially Jerry, Josh, and Alison, for their loyalty and dependability. Many, many thanks and love her family, especially Mom and Dad, for their unending love and support! Proud member of AEA.

Sophie Quist-Natter (Assistant Stage Manager) is thrilled to be working on her first REP show at the Pittsburgh Playhouse. In recent years, she has been involved in several productions, three of which - *The Fantasticks*, *Once on this Island*, and *Holiday Memories* - she has stage-managed. At Point Park University, she was the assistant stage manager for *Can-Can* last semester. She is currently pursuing a B.F.A. in stage management. She would like to thank Kim Martin for this fantastic opportunity, Ruth Zang for her guidance and encouragement and the fabulous cast and crew!

Katie Rogers (Assistant Stage Manager) is a sophomore stage management student at Point Park University and is thrilled to be a part of this show! Previous Point Park credits include *The Gift of the Pirate Queen (SM)*, *Alice in Wonderland (ASM)*, *Thou Shalt Not (ASM)*, and *A Year with Frog and Toad*. This past summer, Katie was the production stage manager for Mt. Gretna Playhouse's 2008 summer season: *Man in Black*, *Shenandoah*, and *The King and I*.

Kim Martin (Production Manager) has been associated with the Pittsburgh Playhouse since her start as a student in 1983. Upon graduation in 1987, Kim remained at Point Park University to work in the Conservatory of Dance and Music where she assisted in the implementation of a number of programs. She left Point Park to become the Assistant to the Publisher at *In Pittsburgh Newsweekly, Inc.*, and in the following year, Ms. Martin was appointed the first Executive Director of Pennsylvania Presenters. She then returned to the Playhouse in 1999 as Production Stage Manager for The REP. This will be her tenth season with the Pittsburgh Playhouse as well as adjunct faculty at the University. In addition, this will be her 18th season with her husband Philip, 11th season with their sweet Malle and 5th with their precious Elsie Jane.

Earl Hughes (Producing Director) is in his fourth year with the Playhouse. Prior to Point Park, Earl was Associate Producer of the Coconut Grove Playhouse in Miami where he did over 100 productions with six moving to Broadway (*An Evening with Jerry Herman*, *The Gathering*, *The Sunshine Boys*, *Say Goodnight Gracie*, *I'm Not Rappaport*, *Urban Cowboy*). Prior to Miami, he was on the road with *The Ann-Margret Show* as her Production Stage Manager and the Associate Producer to her husband, Roger Smith, culminating with Ann-Margret at Radio City. Earl also toured as the Production Supervisor for *The Shirley MacLaine Show* ending up on Broadway with Shirley MacLaine at the Palace. He started his professional career in NYC with Circle Repertory Company working with five-time Tony nominated director Marshall W. Mason and Pulitzer Prize playwright Landford Wilson, ending with *The Fifth of July*. In his 35 year career, some of the favorite performing artists that Earl has worked with are Jack Klugman, Tony Randall, Jimmy Buffet, Bea Arthur, Jerry Herman, Kathleen Turner, Julie Harris, Hal Holbrook, William Hurt, Jeff Daniels, Judd Hirsch, Eli Wallach, Frank Gorshen and Yolandi Hughes.

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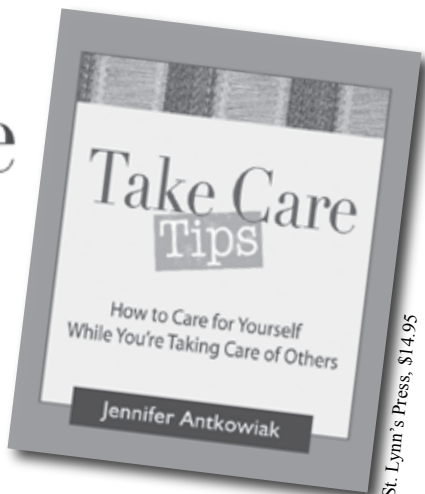
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Coordinator, COPA 250 & Music Education
Coordinator of Private Voice
Administrative Assistant to the Chair, Theatre
Administrative Assistant to the Chair, Dance
Administrative Assistant to the Directors
Administrative Assistant

Robin Walsh
Shirley Tannenbaum
Chris Wood
Jack Allison
Stephanie Mayer-Staley
Bridget Connors
Sandy Ball
Rochelle Z. Klein
Sandra Greciano
Catherine Groetzing
Barbara Houston
Leslie Teitsort
Sally Wise

Point Park Community School of Performing Arts

School Director
Administrative Assistant

Michael Shahan
Lesa Guzzo

KDKA
NEWSRADIO
1020

**INTRODUCING
OUR NEW LINEUP**

**KDKA
MORNING NEWS
5-9 AM**

**THE INSIDE STORY
WITH MARTY GRIFFIN
9 AM TO NOON**

**THE
FRED HONSBERGER
SHOW
NOON - 3PM**

KDKA
NEWSRADIO
1020

**KDKA
AFTERNOON NEWS
3-6 PM**

**PINTEK TONIGHT
WITH MIKE PINTEK
6-10 PM**

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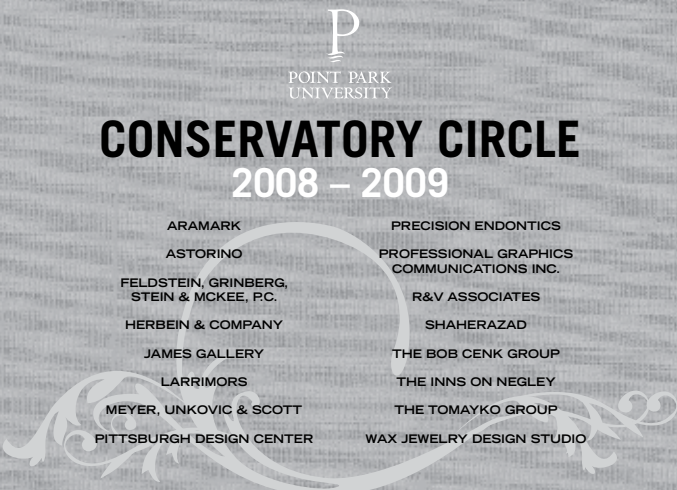
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