

Forewords

An Introduction to the World of the Play

Grief is a funny thing. Gil's boyfriend has left him, his acting career isn't exactly taking off, and his mother just passed away. He's not taking it all very well....

AUNT GLO. You're in GRIEF! GRIEF! I saw that on that Dr. Medical something. That woman wrote about it. Lizabeth...Cuba...Gooding! The stages of grief! You got, stage one and two! Denial mixed in with a little anger.

In her 1969 book *On Death and Dying*, Elisabeth Kübler-Ross introduced the theory of the five stages of grief. Often applied not just to the dying, but to anyone going through a life-threatening or life-altering event, these stages are denial, anger, bargaining, depression, and acceptance.

In *Wild with Happy*, Gil faces the recent loss of his mother at a time when he already feels alone and rejected—both by work and by his former lover. To top it all off, he must also deal with the presence of his Aunt Glo, who copes with her own grief by clinging to the funeral rites of their community.

But Glo isn't far off in her assessment of Gil's state. Despite all evidence to the contrary—and his insistence that he's fine—Gil has detached himself, in a phase of **denial** and isolation, from family and the traditions that Aunt Glo wants for his mother.

Resisting the consoling efforts of a sensitive funeral director and his outrageous best friend, Gil can't repress the memory of the times he should have been there for his mother as she faced her fate. In an attempt at avoidance, and denying his need to grieve, he rushes back to his familiar—albeit floundering—life in New York.

In his haste to deal with his loss and move on, Gil lashes out in **anger**. He refuses to see what good religion ever did for his mother. He fights against Glo's demand for a big memorial. He blames his mother for what he considers her naively childlike belief in magic, wonder, and hope.

Gil may think he's had the last word, but as Kübler-Ross warns, there are still more stages left on the road to **acceptance**.

AUNT GLO. Strange you laughing like that.

GIL. I feel like I am having an out-of-body experience.

AUNT GLO. Mmm hmm. I don't know what stage that is.

5 STAGES
of GRIEF:

DENIAL
ANGER
BARGAINING
DEPRESSION
ACCEPTANCE

CAST

TABLE OF CONTENTS

May 28–Jun 29, 2014

- 2 The Setting
- 3 Meet the Playwright
- 4 Leaning into Grief
- 6 Cinderella as Inspiration
- 9 Bios: The Cast
- 10 Bios: The Artistic Team
- 12 Bios: The Staff
- 13 Q&A with Kwame and Stephen
- 15 Audience Services
- 19 Supporting the Annual Fund
- 25 Preview: 2014/15 Season
- 26 Center Stage Celebrates
- 28 Staff

Wild with Happy

By Colman Domingo
Directed by Jeremy B. Cohen

THE CAST

(in order of appearance)

Forrest McClendon*	Gil
James Ijames*	Terry, Church Nurse
Chivas Michael*	Mo, Elder Bovane
Stephanie Berry*	Adelaide, Aunt Glo
Laura Smith*	Stage Manager
Caitlin Powers*	Assistant Stage Manager

* Member of Actors' Equity Association

THE ARTISTIC TEAM

Jeremy B. Cohen	Director
Tony Cisek	Scenic Designer
Alejo Vietti	Costume Designer
Robert Wierzel	Lighting Designer
Robert Kaplowitz	Sound Designer and Additional Music
Jeff Sugg	Projection Designer
Catherine María Rodríguez	Production Dramaturg
Pat McCorkle	Casting Director

There will be no intermission.

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IN CASE OF EMERGENCY 410.986.4080** (during performances).

World Premiere production by

The Public Theater (Oskar Eustis, Artistic Director; Patrick Willingham, Executive Director)
Wild with Happy was developed, in part, with the assistance of The Sundance Institute Theatre Laboratory.
Wild with Happy was also developed at TheatreWorks, Palo Alto, CA
as part of their New Works Festival (Robert Kelly, Artistic Director; Phil Santora, Managing Director).



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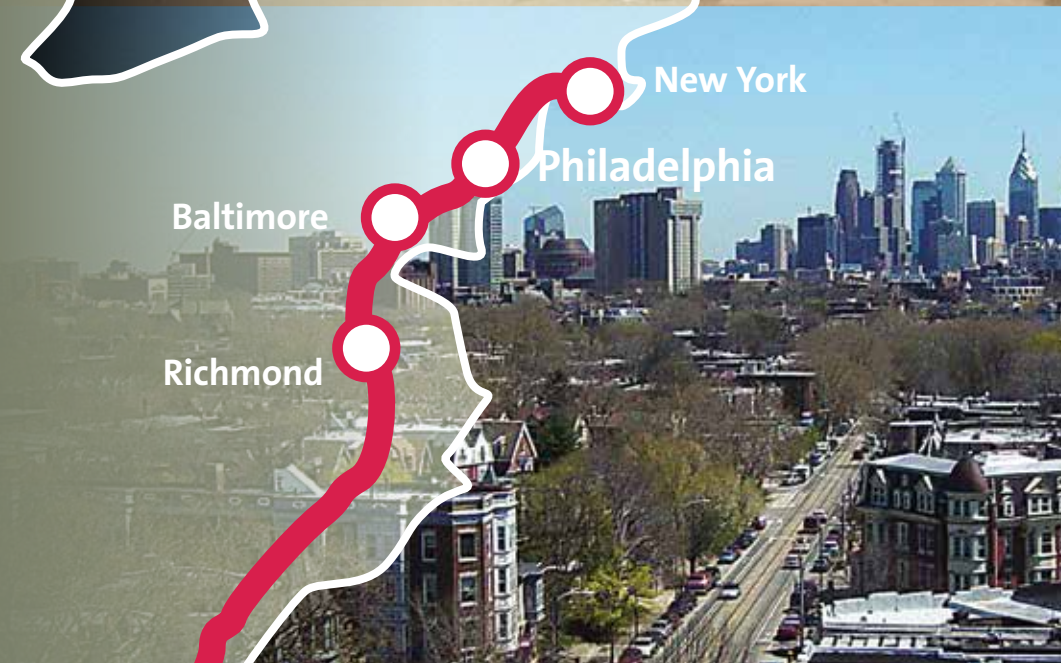
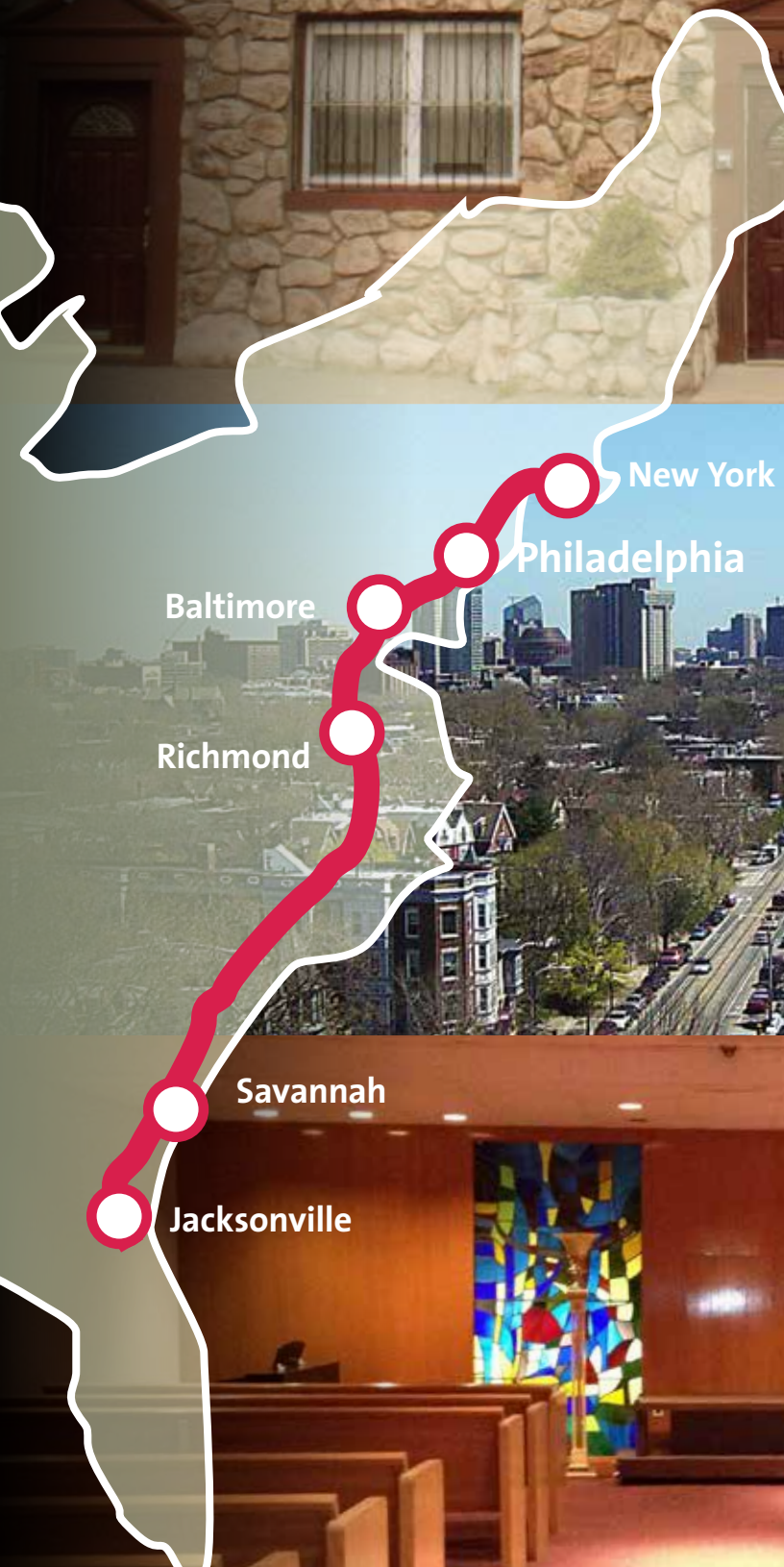
SETTING

TIME AND PLACE



TIME:
The Present

PLACE:
Philadelphia
& on the Road



MEET

THE PLAYWRIGHT



PLAYWRIGHT COLMAN DOMINGO

Colman Domingo is an award-winning actor, playwright, and director known for his work on stage, television, and film. The proud son of Clarence and Edith Bowles, Domingo was born and raised in Philadelphia, where he completed a degree in journalism at Temple University and where the journey of *Wild with Happy* begins.

To pen *Wild with Happy*, Domingo drew inspiration from a trip to Disney World, from his mother's passing, and from the experiences of close friends. The play is a celebratory satire about love, loss, and faith. Reflecting on *Wild* and his work as a playwright, Domingo shared, "I'm trying to take you to a place in your dreams. Other playwrights can write about the troubles in the world and the politics of the world. I want to focus on magic and taking your breath away."

As a playwright, Domingo showcases a range of influences, from magical realism to Shakespeare and Ionesco. His plays, in which he frequently acts, have enjoyed productions and critical success across the United States and internationally. Domingo is currently under commission from American Conservatory Theater, Berkeley Repertory Theater Underground, the off-Broadway Inner Voices series, and People's Light and Theater Company. He has been awarded residencies at Sundance Theater Lab, Yaddo, and Banff Playwrights Colony (Canada).

Domingo has starred on Broadway (including *The Scottsboro Boys* with Forrest McClendon, seen in this production as Gil), television, and in film. In addition to his artistic credits, Domingo also serves as an educator. He is on the faculty of The National Theater Institute at the Eugene O'Neill Theater Center and has taught, guest lectured, and mentored at various institutions, including the Savannah College of Art and Design, The New York Writers Institute, Temple University, The Art Institute of San Francisco, and Community College of Philadelphia (The Center for Male Engagement).

When asked what fairy tale character he would be if given the choice, Domingo laughed, "This sounds so silly, but I would be Dopey from *Snow White and the Seven Dwarfs*. He's marching to his own drum. I don't know if he's really aware of the story in many ways. But I think he's an innocent. He may be a little off—but very sweet and earnest."





Playwright Colman Domingo on
Grief, Healing, and Cinderella Stories

Leaning into GRIEF

Interview by Catherine María Rodríguez,
Production Dramaturg

Catherine María Rodríguez: I've heard you say that in your own healing process, after losing your mother, you "leaned into grief." What do you mean by that?

Colman Domingo: No one ever knows unless you lose a parent and you hear those words that your mother's gone...and I know a sound came out of me that I've never heard before, and I never will hear again, hopefully. But it was an animal sound. It was that deep. It was howling for, I don't know, the Alpha and the Omega. I have no idea. But once you feel that, you think you're devastated and you'll never be the same. I really didn't know who I was anymore. All of a sudden I'm an orphan. A dear friend said to me "Let it wash over you. Don't fight it." I took that advice. I didn't try to hold it in. I was raw. It hurts, and you have to allow it to happen.

Was *Wild with Happy* a part of that healing process for you?

I think so. I wrote another play, *A Boy and His Soul*, which was more of that process of picking up the pieces. *Wild with Happy* was more of an examination of grief, and a satire. Really looking at all the absurdities that surround death. You know, like the idea that one minute she's your mother, the next someone is calling her "the body." No one prepares you for any of this. I remember when we were at the funeral home, one of

my dearest friends shows up late. He has a baby in his arms—no one still knows who the baby was. He runs up, puts the baby down with someone, and comes up. For my brothers and sisters and me, it's this precious moment, the last time we're gonna see mom's face. And all of a sudden, my friend sticks his face in. I'm like "What the—what are you doing?!" So not everyone is really equipped to handle grief. But they love you, and they're doing their best. And that's the thing, I think, especially around death: everyone is doing their best with what they can.

This is a new play woven from personal stories, but it also borrows from—and winks at—a very old and universal tale: it's a Cinderella story.

Wild with Happy is a lot of gathered stories. For me, honestly, this story is not about me: this is your story. It's all of our story. It started to become that fairy tale. I already had this protagonist, and I already knew that he lost his mother, so it's kind of a happy accident that these two thematically and structurally make sense. With all the research I was doing, I was looking at deconstructing these characters, to heighten everything a bit. We're able to examine human conflict and very deep things like grief if there's a little satire attached to it.

Satire is, I think, very honest. Maybe it's my point of view as a playwright. I'm not the child of August Wilson; I think I'm more of the child of Nicky Silver, of Ionesco. There's something about lifting our experience up so that it doesn't just live in realism; I think that we live in magical realism as well. Also, this state of grief, for me, is odd. Just like a fairy tale, it's surreal. I think it's fun that the audience puts it together that they've been living in a fairy tale the whole time. There's always that moment [in fairy tales] where they're like, "Oh... I already had the power, I had it inside of me all along." But no matter what, you can't deny it—if you are a princess, you're going to be a princess, you know?

This is the first production in which you're not playing the character of Gil. What's changed for you in that time? And how is it to just watch?


It's great. I think I'm able to clarify the thoughts even more. I see even more objectively how tough a play this is—it's really hard to do. Where I am with [the play] now, I am very proud that it's out into the world and that it's for another actor to experience. I get to just watch and be delighted by the way I'm hearing lines. I'm a playwright who will change something based on what the actor is doing. I can actually help give you words, or just change something because I think it makes more sense coming out of your mouth this way. I'm all for it.

What sparked you to write *Wild with Happy*?

Two events. One, I was inspired by the loss of my own mother, and the losses of many of my friends and their mothers. I was interested in what people do when they're grieving to cover

things up, to fill a void. Two, I was also inspired by faith and belief. Anika, my best friend, took me to Disney World. (She gave me the title of the play, because she actually said, "Look at these people! Everybody's just wild with happy.") That place really takes everyone back to their childhood to believe in magic again. I wanted to take a character and take everything away from him and then challenge him to believe again. Because my own personal belief is that you've got to believe in something in order to live. You gotta have some faith, some hope; if you don't, you're a walking corpse.

Who is *Wild* for? And what are you looking to leave your audiences with?

I honestly think that *Wild* is for everyone, but especially for the cynics in the world. For those people who have seen everything, but somewhere in their most private moments they want to believe again. I want to be breathless in the theater, I do. I want everyone shoulder to shoulder, laughing together, crying together, saying, "Oh my God, that's my story, too." I want to come and be taken away somewhere with everyone else. I really hope that young people come to see this show, as well as people who've seen everything, maybe a bit more jaded. That's my audience. The more jaded, the better. Because I have a challenge for you: I'd like for you to just relax your arms, open up your heart again. That's the power of theater and what we can do. To just lift us, maybe to lift us to possibility again, and to hope. 



In search of my mother's garden, I found my own.

—Alice Walker

A dream is a wish your heart makes
When you're fast asleep.
In dreams you lose your heartaches:
Whatever you wish for, you keep.

—Walt Disney's Cinderella

Sometimes crying or laughing are the only options left, and laughing feels better right now.

—Veronica Roth, *Divergent*



There was once a rich man whose wife lay sick, and when she felt her end drawing near she called to her daughter to come near her bed, and said, "Dear child, be pious and good, and God will always take care of you, and I will look down upon you from heaven, and will be with you." And then she closed her eyes and expired. The maiden went every day to her mother's grave and wept, and was always pious and good. When the winter came the snow covered the grave with a white covering, and when the sun came in the early spring [it] melted it away.

[...] and to Cinderella, her father gave [a] hazel-twig. She thanked him, and went to her mother's grave, and planted this twig there, weeping so bitterly that the tears fell upon it and watered it, and it flourished and became a fine tree. Cinderella went to see it three times a day, and wept and prayed, and each time a white bird rose up from the tree, and if she uttered any wish the bird brought her whatever she had wished for.

—Cinderella, Jacob and Wilhem Grimm



The display of grief makes more demands than grief itself. How few men are sad in their own company.

—Seneca

It's all right to cry
Crying gets the sad out of you
It's all right to cry
It might make you feel better.

—Free To Be You and Me



You're in GRIEF! The stages of grief!

You got, stage one and two! Denial, mixed with a little anger. It's something. People must know when it's their time.

—Aunt Glo, *Wild with Happy*

From a conversation with Professor Jack Zipes:

There's something very natural that Cinderella represents, this story represents: that natural love, deep love that binds mother and child together.

The key is a turning point, when the protagonist (whether male or female) shows true grief. It is at that point that other people come to the aid of the person who's crying or weeping. You don't find that type of grieving—or protecting of the child—in other tale types.

...

If you show true sorrow in a fairy tale, that can show your integrity, your loyalty, your faith; and it will be heard—not by, say, God or anything like that, but other people—good people, or sometimes animals, who then come to the rescue of the protagonist who has suffered a loss or is being misjudged or treated unkindly.




For *Wild with Happy*, playwright Colman Domingo drew from many inspirations, including his own fractured take on the traditional Cinderella story. For some insight on grief and loss in fairy tales generally, and the very special role of the mother in Cinderella, production dramaturg Catherine María Rodríguez turned to Jack Zipes—one of the world's foremost experts on folk and fairy tales, and Professor Emeritus of German and Cultural Studies at the University of Minnesota. Here are a few of his thoughts.

Don't be ashamed to weep; 'tis right to grieve. Tears are only water, and flowers, trees, and fruit cannot grow without water. But there must be sunlight also. A wounded heart will heal in time, and when it does, the memory and love of our lost ones is sealed inside to comfort us.

—Brian Jacques, *Taggerung*

These tales were told to give people hope that you could work through sorrow, that you could work through loss, that you could work through injustice.

...

The tales tend to be counter-tales to the reality in which the tellers or writers are living. We could even say that today. **We're living in a really perverse world. And why do we tell tales and go to see movies that have these fairy tale motifs? There is hope; we can see that things could be different. The fairy tales offer alternatives to the perverse world.** That notion in Cinderella and many other tales that you can work through sorrow, loss, and injustice is **really crucial for understanding what the fairy tales are all about;** they're very serious. 



Center Stage staff and guests gather to greet the cast and crew of *Wild with Happy*, a tradition the Theater enjoys at the first rehearsal of every show. After welcoming remarks and introductions, the Artistic Team gives presentations of their work and vision, offering the staff deeper insight into the play. Staff and guests are then invited to observe the first reading.

Clockwise from top left: Scenic Designer Tony Cisek; Director Jeremy Cohen and Stephanie Berry; Forrest McClendon and Cohen; James Ijames; Colman Domingo and Cohen; *seated from left:* McClendon, Cohen, Berry; *standing:* Robert Kaplowitz, Domingo, Chivas Michael.



Stephanie Berry*—*Adelaide/Aunt Glo*. Center Stage: *Gleam*. **Broadway & Off Broadway**—credits include her one-woman show, *The Shaneequa Chronicles: The Making of a*

Black Woman in New York (Obie Award, two Audelco Awards); Classical Theatre of Harlem: *Henry V* (King of France/Hostess); Woodie King's New Federal Theatre: *Cool Blues*; National Black Theatre: *Macbeth*; National Black Theatre Festival: *Iced-Out, Shackled and Chained*. **Regional**—Denver Center Theatre: *Gee's Bend*; Studio Theatre: *Marcus and the Secret of Sweet*; Milwaukee Rep: *Trouble in Mind, Gem of the Ocean*; Mark Taper Forum: *Distracted*; Philadelphia Theatre Company: *Intimate Apparel*; Delaware Theatre: *Spunk*; Portland Center Stage: *King Lear*; Oberlin: *Hamlet*; Arden Theatre Company: *Fences* (Barrymore Award Nomination). **Film/TV**—*The Delivery Man, Invasion, No Reservations, Finding Forrester, Blue Bloods, Louie*, all of the *Law & Order* programs, among numerous others. **Awards**—Recognized as "Making a Difference" local hero of PS 123 in Harlem; 2010 recipient of the TCG/Fox Foundation Resident Actor Fellowship as a Distinguished Artist. **Other Professional**—Founding member of Blackberry Productions Theater Company, a Harlem-based organization that develops new works and brings theater to underserved populations throughout New York. Ms. Berry is a veteran actor, writer, and teaching artist and has been recognized as a pioneer in the field of Arts in Education.



James Ijames*—*Terry (and others)*. Center Stage: debut. **Regional**—Arden Theatre: *Empty Plate at the Cafe du Grand Beouf, James and the Giant Peach, Romeo and Juliet, Superior Donuts*

(Barrymore Award, Supporting Actor), *The Whipping Man, Endgame, Three Sisters*; People's Light and Theatre: *One Flew Over the Cuckoo's Nest, Gossamer,*

Shipwrecked; Wilma Theatre: *Angels in America Part 1 and 2* (Barrymore Award, Supporting Actor); Philadelphia Theatre Company: *Grey Gardens, Ruined*; Mauckingbird Theatre: *The Threshing Floor, The Importance of Being Earnest*; InterAct Theatre: *We Are Proud To Present...*

Education—BA in Drama Morehouse College, MFA in Acting Temple University. 2011 F. Otto Haas Award for an Emerging Philadelphia Artist recipient. **Professional**—Assistant Professor of Theatre, Villanova University. James is thrilled to be making his Center Stage debut in this production of *Wild with Happy*.



Forrest McClendon*—*Gil*. Center Stage: debut. **Broadway/London**—*The Scottsboro Boys* (Tony Award nomination). **Off Broadway**—Vineyard Theatre: *The Scottsboro Boys*; New Federal

Theatre: *James Baldwin: A Soul on Fire*. **Other New York**—Theater at St. Clements: *Mandela: A New Musical* (Thembi). **Regional**—Guthrie/Philadelphia Theatre Company: *The Scottsboro Boys* (Barrymore Award); North Carolina Shakespeare Festival: *Romeo and Juliet* (Friar Lawrence); Philadelphia Shakespeare Theatre: *Othello* (title role); Lantern Theater Company: *Julius Caesar* (title role); Zach Scott Theatre: *The America Play* (B. Iden Payne and Central Texas Critics Table Awards); Westport Playhouse: *A Christmas Carol* (Christmas Past); Two River Theater: *Jacques Brel Is Alive... and Living in Paris* (Man #1); Walnut Street Theatre: *The Maids* (Claire); Wilma Theatre: *The Threepenny Opera* (Street Singer); 11th Hour Theatre Company: *Avenue X* (Barrymore Award). **Education**—University of Connecticut. **Professional** Adjunct Professor, Brind School of Theater, University of the Arts; Artist-in-Residence, Boyer College of Music & Dance, Temple University. **Awards**—2014 Lunt-Fontanne Fellowship; Mid-Atlantic Arts Foundation Fellowship/ Interdisciplinary New Performance Forms. www.forrestmclendon.com



Chivas Michael*—*Mo (and others)*. Center Stage: debut. **Off Broadway**—The Public Theater/Royal Shakespeare Co/GableStage: *Antony & Cleopatra*; Classic Stage Co: *Romeo & Juliet*;

BAM: *Brooklyn Omnibus* (Song Cycle, soloist); Lincoln Center: *The Broadway Problem*; NYTW: *Sliding into the Beast*. **Regional**—Guthrie Theater: *Servant of Two Masters*; Yale Rep/Berkeley Rep: *A Doctor in Spite of Himself*; Shakespeare on the Sound: *Much Ado About Nothing, A Midsummer Night's Dream*; Williamstown Theatre Festival: *A Funny Thing...; Tulane Shakespeare Festival: Hamlet*; Porthouse Theatre: *Oklahoma!*; Mahogany Theatre: *I Am a Man, Once on This Island, Flyin' West, A Chorus Line*. **Film**—*Fish: The True Story of a Boy in a Men's Prison*. **University**—New York University: *The Winter's Tale, Our Lady of 12th St., Kalakkuta Show, Rocket to the Moon, Gem of the Ocean, A Month in the Country, A Raisin in the Sun*; Dillard University: *The Wiz, El Haj Milik*. **Education**—MFA, NYU Graduate Acting Program.

Colman Domingo is an award-winning actor, playwright, and director. He is the author of *Wild with Happy* (2013 Audelco Awards for Best Production and Best Playwright), *A Boy and His Soul* (2010 Lucille Lortel Award Best Solo Show and GLAAD Media Award for Best Production on or off Broadway), *Up Jumped Springtime*, and the short plays *Mission of a Saint* and *Redemption of a Sinner*. He is currently under commission from The American Conservatory Theater, Off Broadway's Inner Voices Series, and People's Light and Theater Company. His plays have been produced at The Public Theater, The Vineyard Theater, Theatreworks, The Tricycle Theater (London), Brisbane Powerhouse (Australia), Lincoln Center Director's Lab, Theater Rhinoceros, Thick Description Theater, and The Philadelphia Theater Company. He has received residencies from Sundance, Banff Playwrights Colony, and Yaddo.

Mr. Domingo, as an actor, has starred on Broadway in *Passing Strange*, *Chicago*, *Well*, and *The Scottsboro Boys* and has co-starred in films such as *Lee Daniel's The Butler*, Steven Spielberg's *Lincoln*, Spike Lee's *Red Hook Summer*, *Passing Strange*, *Miracle at St. Ana*, *King of the Bingo Game*, *Hairbrained*, and *Newlyweeds* among many others. The acting work of Mr. Domingo has been honored with Olivier, Tony, Drama Desk, Drama League, Audelco, and What's on Stage (London) nominations as well as winning the Obie, Connecticut Critics Circle, and Bay Area Theater Critics Circle. www.colmandomingo.com

Jeremy Cohen—*Director*—is the Artistic Director of the Playwrights' Center. Center Stage: US premiere of Kwame Kwei-Armah's *Let There Be Love w/ Avery Brooks*. **Regional/NYC**—Associate Artistic Director/Director of New Play Development at Hartford Stage (2003-10) directing credits included *Snow Falling on Cedars*, *The Adventures of Tom Sawyer*, *Mistakes Were Made*, *The Scene* (with George Street Playhouse), *Mahalia: A Gospel Musical*, *I Am My Own Wife*, *Frankie and Johnny in the Clair de Lune*, *Bad Dates*, *A Christmas Carol*. Cohen recently directed a new Off Broadway musical *My Mother Has*

Four Noses by singer-songwriter Jonatha Brooke (The Duke on 42nd St.), and the world premiere of Aditi Kapil's *Brahman/i* (Mixed Blood). **Other Regional**—Credits include world premieres of Theresa Rebeck's *The Novelist* (Dorset Theatre); *Smart Cookie* (Alliance); Adam Rapp's *Ghosts in the Cottonwoods* (Victory Gardens); Scott McPherson's *Scraped* (Bailiwick); *The Idiot Box* (Naked Eye Theatre Company, Open Fist Theatre). **Other**—US premiere of *Mom's the Word* (Metropolis Theatre/Royal George); East Coast premiere of *Closet Land* (NY Performance Works); and the Midwest premiere of *Shopping and F***ing* (Bailiwick); *The Scene*, *Bad Dates*, and *Trip to Bountiful* (Alley Theatre); the four-city tour of *The Adventures of Tom Sawyer* (Actor's Theatre of Louisville, Rep Theatre of St. Louis, Kansas City Rep, New Victory Theatre); *Hannah and Martin* (Theater J); *Nickel and Dimed* (Steppenwolf); *The Unexpected Man* (Adirondack Theatre). Founding Artistic Director of Naked Eye Theatre Company in Chicago, where he has developed/directed 20 plays, including world premieres of Jamie Pachino's *Waving Goodbye* (Steppenwolf) and Timothy Mason's *Cannibals* and Midwest premieres of Adam Rapp's *Nocturne* and Naomi Wallace's *One Flea Spare* (Goodman).

Workshops/Development—*Seminar* (NYSF), *Brahman/i* (LaJolla Playhouse), *Some of the People, All of the Time* (Pasadena Playhouse), *Good on Paper* (Denver Center), *Lost Boy Found in Whole Foods* (New Harmony), *The Radiant Abyss* (Woolly Mammoth), plays by Adam Bock, Michael Elyanow, Barbara Field, Basil Kreimendahl, Dan O'Brien, Hana Sharif, Mat Smart, and Victoria Stewart. **Awards**—numerous awards and nominations, including Jeff, Helen Hayes, After Dark. **Other Professional**—Director and part of the Directing Faculty at the O'Neill Playwright's Conference/National Theatre Institute, recipient of an NEA/TCG Directors Fellowship, and a Northwestern University award for his play *12 Volt Heart*.

Tony Cisek—*Scenic Designer*. Center Stage: debut. **Off Broadway**—Roundabout: *Beyond Glory*; New York Theatre Workshop: *columbinus*. **Regional**—Ford's Theatre, Arena

Stage, Goodman Theatre, Guthrie Theater, Cincinnati Playhouse, Portland Center Stage, Milwaukee Rep, Cleveland Play House, South Coast Rep, Folger, Woolly Mammoth, Round House, Indiana Rep, Syracuse Stage, Geva Theatre Center, Actors Theatre of Louisville, Intiman Theatre, Two River Theatre, Virginia Stage, Delaware Theatre Company, Theatre Alliance, Theater J, GALA, Signature, Berkshire Theatre Festival, Alabama Shakespeare Festival, Shakespeare & Company, The Kennedy Center. **Education**—New York University Tisch School of the Arts. **Awards**—four Helen Hayes Awards, Washington; four Drammy Awards, Portland; Barrymore nomination, Philadelphia. www.tonycisek.com.

Alejo Vietti—*Costume Designer*. Center Stage: debut. **Broadway**—*Beautiful: The Carole King Musical*. **Other New York**—credits include works for Manhattan Theatre Club, Primary Stages, MCC, Radio City Music Hall Rockettes, Irish Rep, The New Group, Rattlestick, Cherry Lane, Soho Rep, Club Thumbed, and Estudio Ensemble, among others. **Selected Regional**—Alley Theatre (over 20 productions), Hartford Stage Company, Old Globe Theatre, St. Louis Rep, Signature Theatre in Virginia, Philadelphia Theatre Company, Williamstown Theatre Festival, Guthrie Theater, Pasadena Playhouse, Cincinnati Playhouse, Paper Mill Playhouse, Ford's Theatre in DC, Long Wharf, Pittsburgh Public, Pasadena Playhouse, NY Stage and Film, Arizona Theatre Company, and 5th Ave Seattle, among others. **Opera**—New York City Opera, Lyric Opera of Chicago, Minnesota Opera, Wolf Trapp Opera, Opera Santa Barbara. **Ballet**—Donesk Opera (Ukraine) and Colorado Ballet. **Awards**—Recipient of the 2010 TDF Irene Sharaff Young Master Award.

Robert Wierzel—*Lighting Designer*. Center Stage: *Into the Woods*, *Who's Afraid of Virginia Woolf?*, *A Little Night Music*, *Day of Absence*, *Open Admissions*. **Broadway**—*Lady Day at Emerson's Bar & Grill*; *Fela!*, musical directed and choreographed by Bill T. Jones. **Off Broadway**—NYSF/Public, Signature, MCC, Roundabout, Playwrights Horizons, Mostly Mozart Festival, BAM, Lincoln

Center Festival, Gotham Chamber Opera. **Regional**—includes Arena Stage, A.C.T., San Francisco, Shakespeare (DC), Chicago Shakespeare, Hartford Stage, Long Wharf, Goodman, Yale Rep, Guthrie, Mark Taper, Berkeley Rep. **Opera**—NYCO, Glimmerglass, Paris Opera (Garnier), Tokyo, Toronto, Boston, San Diego, SFO, HGO, Omaha, Washington National, Seattle, Virginia, Chicago Lyric, Chicago Opera Theatre, Montreal, Vancouver, Minnesota, FGO, Portland. **Dance**—numerous collaborations (27 years) with the Bill T. Jones/Arnie Zane Dance Co., Doug Varrone, Donna Uchizono, Sean Curran, Liz Gerring, Andrea Miller, Lyon Opera Ballet. **Awards**—Tony Nomination, *Fela!*, Obie (Special Citation), Bessie (Dance and Performance), American Theatre Wing. **Professional**—Adjunct Instructor, NYU/TISCH. **Education**—University of South Florida, Yale.

Robert Kaplowitz—*Sound Design and Additional Music*. **Center Stage**: debut. **Broadway**—Bill T. Jones' *Fela* (Tony Award for Best Sound Design); Roundabout: *An Almost Holy Picture*. **Other NYC**—the Public/NYSF: John Beluso's *The Poor Itch*, Lemon Anderson's *County Of Kings*, Neil LaBute's *Wrecks*, others. NYTW: Lucidity Suitcase's *Red Eye to Havre de Grace*, Kia Corthron's *Light, Raise the Roof*; MTC: Abbey Spallin's *Pumpgirl*, Chloe Moss's *This Wide Night* (Naked Angels); SoHo Rep: Adam Bock's *The Thugs*; Playwrights Horizons: *A Small Fire*; Second Stage, LAByrinth, LCT3, MCC, Primary Stages, The Vineyard, and many 99-seat theaters south of 14th St. **Philadelphia**—PlayPenn, Arden, Interact, Wilma, PTC, PLTC, Azuka, Lantern, Walnut Street. **Regional**—O'Neill Theater Conference, Sundance, Guthrie, Alley, DTC. **Installation**—Lincoln Center Library Museum. **Upcoming**—Pig Iron's *Live Faster*, the Public's *Fortress of Solitude*, Tuomonan & Cromie's *Lautrec Project*. **Education**—Lecturer in Sound Design, Princeton. As always, for N&K.

Jeff Sugg—*Projection Designer*, is a Brooklyn-based designer and multi-award winner. **Center Stage**: debut. **Broadway**—*Macbeth* (LCT), *A Time to Kill*, *Bring It On*, *Magic/Bird*, *33 Variations*. **Off-Broadway**—*An Octoroon*, *Last Five Years*, *This Clement*

World, Tribes, Slug Bearers of Kayrol Island, *The Accidental Trilogy*. **Regional**—Dallas Theatre Center: *Fortress of Solitude*; Alley: *Elephant Man*; *The Mountaintop*; Arena: *The Mountaintop*; Shakespeare Theater: *As You Like It*. He has also worked with Cynthia Hopkins, Laurie Anderson, and The Wooster Group. **Awards**—a Lortel, an Obie, a Bessie, and two Hewes Awards.

Laura Smith*—*Stage Manager*. Center Stage: Resident Stage Manager: *Twelfth Night*; *Stones in His Pockets*; *dance of the holy ghosts*; *Clybourne Park*; *Beneatha's Place*; *Bus Stop*; *An Enemy of the People*; *The Whipping Man*; *Gleam*; *The Rivals*; *Snow Falling on Cedars*; *Cyrano*; *Working it Out*; *Fabulation or, The Re-Education of Undine*; *Who's Afraid of Virginia Woolf*; *Joe Turner's Come and Gone*. **Regional**—Everyman: *Pygmalion*, *Shipwrecked*, *The Exonerated*, *Rabbit Hole*, *Doubt*, *Gem of the Ocean*, *And a Nightingale Sang*, *The School for Scandal*, *A Number, Someone Who'll Watch Over Me*, *Yellowman*; Woolly Mammoth: *Gruesome Playground Injuries*, *House of Gold*, *The Unmentionables*, *Vigils*, *After Ashley*; Folger: *Measure for Measure*, *The Comedy of Errors* (ASM); Olney Theatre: *Stuff Happens*; Theater Alliance: *Headman's Holiday*, *Pangea [sic]*, Catalyst: *Cloud 9*, Longacre Lea: *Man with Bags*.

Caitlin Powers*—*Associate Stage Manager*. Center Stage: Assistant Stage Manager for *Twelfth Night*, *The Whipping Man*, *A Skull in Connemara*, *American Buffalo*; Associate Production Manager 2012–14. **Regional**—Contemporary American Theater Festival: Assistant Stage Manager for *Captors*, *In a Forest, Dark and Deep*, *Race, We Are Here*. Arts Emerson: *The Color of Rose* (World Premiere). Fringe NYC 2009: *Muffin Man: The Musical*.

Catherine Maria Rodríguez—*Production Dramaturg*—is a New Orleans native, who made her Center Stage debut with *dance of the holy ghosts*. She has been named a 2014 Leadership Institute Fellow by the National Association of Latino Arts and Cultures (NALAC). Catherine is the dramaturg and archivist for *Un Encuentro*: Theater from the Borderlands, a

new transnational collaboration between Borderlands Theater (Tucson) and El Círculo Teatral (Mexico City). Notable past credits include production dramaturgy for *Stones in His Pockets* at Center Stage; The NOLA Project with the New Orleans Museum of Art; assisting on two National New Play Network rolling world premieres; administrative and producing work at Steppenwolf; and performance studies research at Northwestern. Catherine holds a BFA in Dramaturgy and a BA in Hispanic Studies from Carnegie Mellon. In 2013, she received the LMDA & Kennedy Center Regional Student Dramaturgy Award and debuted as a Dramaturgy Panelist at the Association for Theatre in Higher Education national conference. *Saludos a todos* and *laissez les bons temps rouler!*

Pat McCorkle—*Casting Director*. Center Stage: *Twelfth Night*, *A Civil War Christmas*, *Animal Crackers*, *The Mountaintop*, *Bus Stop*, *Gleam*. Pat McCorkle (C.S.A.) is currently casting several Broadway productions including *Amazing Grace* and *Long Days Journey into Night* with Jessica Lange. **Broadway** cast highlights include *End of the Rainbow*, *The Lieutenant Of Inishmore*, *The Glass Menagerie*, *Cat on a Hot Tin Roof*, *One Flew Over The Cuckoo's Nest*, *Amadeus*, *She Loves Me*, *Blood Brothers*, *A Few Good Men*, and recent New York premiers of *Our Town*, *Tribes*, *Almost Maine*, *Becoming Dr. Ruth*, *Lady Day*, and *Driving Miss Daisy*. **Film** credits include *Junction*, *Premium Rush*, *Ghost Town*, *Secret Window*, *Basic*, *Tony and Tina's Wedding*, *The Thomas Crown Affair*, *The 13th Warrior*, *Madeline*, *Die Hard with a Vengeance*, *School Ties*, etc. **Television**—*Saint George* (George Lopez show), *Twisted* (ABC Family), humans for *Sesame Street*, *Californication* (Emmy nomination), *Hack* (CBS), *Max Bickford* (CBS), *Strangers with Candy*, *Barbershop*, *Chapelle's Show*, among others.