TONY-NOMINATED PLAY
FROM A PULITZER-WINNING PLAYWRIGHT

SEPT 24–OCT 16, 2022

CLYDE’S

BY
LYNN
NOTTAGE

DIRECTED BY
MONTEZE
FREELAND

CITY THEATRE
Welcome Back!

It’s a thrill to kick off City Theatre’s 2022-2023 season and invite audiences to our South Side campus one again. As we continue rebuilding from the effects of the on-going COVID pandemic, we are so grateful to our patrons for their continued support. In this moment, it feels imperative that this season’s work uplift the joy of gathering together in community. Theatre provides a vital space for exploring new worlds and encountering perspectives outside our own. In the months to come, we look forward to five main stage productions, the theatre’s annual Young Playwrights Festival, the return of a certain Sister, and a collaboration with local and national partners celebrating the legacy of Civil Rights Activist Fannie Lou Hamer. The journeys we will take audiences on this year are all intergenerational; they explore legacy, faith, love, family, and the intricate relationship of individual and collective desires.

Lynn Nottage’s Clyde’s delves into those themes head on. The City Theatre production marks one of the first regional stagings since the play’s acclaimed run on Broadway. Set in Reading, PA, Clyde’s continues to explore a slice of life in Rust Belt America, building on the work Nottage began in her Pulitzer Prize-winning play Sweat. Each of the characters we encounter in this truck stop kitchen are formerly incarcerated individuals. Co-mingled with their search for the perfect sandwich, the play invites us to share in their re-entry journeys. Through the theatre’s City Connects program, we are proud to highlight two community partners Community Kitchen Pittsburgh and Amachi Pittsburgh whose work supports families and individuals experiencing that journey in Pittsburgh.

We can’t wait to share Clyde’s and the rest of our 48th season with you. Thank you for joining us in community and embarking on a season of theatrical adventures.

Marc Masterson  Clare Drobot  Monteze Freeland

UP NEXT AT CITY THEATRE

NOV. 26 – DEC. 18, 2022

Newly acquainted Orthodox Jews, Esther and Schmuli, have entered into an arranged marriage. Author Abe and movie star Julia have entered into a secret, flirtatious correspondence without their spouses’ knowledge. Swiveling between 1970s and present day, The Wanderers is a funny and mysterious new drama that puts a magnifying glass on the complications of love across generations and what it means to be happy.

THE WANDERERS

BY

ANNA ZIEGLER

DIRECTED BY

COLETTE ROBERT
City Theatre is deeply grateful to the following community of volunteers who support City Theatre’s mission, programming, and artists by donating their time, wisdom, financial resources, and public advocacy. The work we do would not be possible without their ongoing leadership and support.

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In 2018, by resolution of the board of the directors, City Theatre created an Honorary Board to recognize the extraordinary service of previous volunteers and leaders who have been instrumental to the organization’s continued growth and success.

In Memoriam

Thomas Hollander
Clyde B. Jones, III
Gerri Kay, in memoriam
Roslyn Litman, in memoriam
David E. Massaro
Beth W. Newbold
Dee Jay Oshry
Leonard Perfido
David L. Porges
Jeffrey Solomon
Iris Amper Walker
Marjorie Walker
Let’s see where your imagination takes you today.

The arts make us think, make us feel, and make us wonder. And being able to support the City Theatre Company today makes us proud.

pnc.com

September 24 through October 16, 2022
Performed without an intermission.

* Member of Actors’ Equity Association ** Member of United Scenic Artists

World Premiere by the Guthrie Theater.

Originally commissioned by Joe Dowling and produced by Joseph Haj, Artistic Directors

Broadway Premiere Produced by Second Stage Theatre, New York, 2021

Carole Rothman, Artistic Director, Khady Kamara, Executive Director
CHARACTERS

CAST

Jason
Patrick Cannon

Montellous
Khalil Kain

Clyde
Latonia Phipps

Rafael
Jerreme Rodriguez

Letitia
Saige Smith

Setting: A truck stop sandwich shop in Berks County, PA

LYNN NOTTAGE (Playwright) is the first woman in history to win two Pulitzer Prizes for Drama. Her plays have been produced widely in the United States and throughout the world. Recent work includes the libretto for the opera Intimate Apparel (LCT), the libretto for the musical MJ (Broadway), Clyde’s (Broadway, 2ST), and co-curating the performance installation The Watering Hole (Signature Theater). Other work includes the musical adaptation of The Secret Life of Bees (Atlantic); Milima’s Tale; Sweat (Pulitzer Prize, Obie, Evening Standard Award, Susan Smith Blackburn Prize); By the Way, Meet Vera Stark (Lilly Award); Ruined (Pulitzer Prize, Obie, Lortel, NY Drama Critics’ Circle, AUDELCO, Drama Desk and OCC awards); Intimate Apparel (American Theatre Critics and NY Drama Critics’ Circle). TV: Writer/Producer of She’s Gotta Have It (Netflix), Consulting Producer on Dickinson (Apple TV+). Awards: PEN/Laura Pels Master Dramatist Award, Doris Duke Artist Award, American Academy of Arts and Letters Award, MacArthur “Genius Grant” Fellowship. She is an Associate Professor at Columbia University School of the Arts, and is a member of the Dramatists Guild.

MONTEZE FREELAND (Director and Co-Artistic Director) is a multidisciplinary artist from Baltimore, MD whose talents include acting, directing, writing, producing and teaching. Monteze is the current Co-Artistic Director of City Theatre Company and was named City Paper’s Person of the Year for Theatre in 2021, in addition to being named the Performer of the Year in 2017 by the Post-Gazette. Select directing credits include: The Santaland Diaries, The Young playwrights Festival ‘17 & ‘21, Claws Out: A Holiday Drag Musical (City Theatre Company); King Hedley II & Fences (Co-Director with Mark Clayton Southers); Savior Samuel, Miss Julie, Clarissa and John, Christmas Star and Poe’s Last Night (Pittsburgh Playwrights Theatre Company); I Know Why The Caged Bird Sings (Prime Stage Theater); Hairspray, Shrek, The Addams Family; and Freaky Friday (CLO Summer Academy); readings of Trouble in Mind and The Coffin Maker (Pittsburgh Public Theater). Many thanks to the incredible cast, design team and City staff.
A Lesson on Leaving the Pain in the Pan

By Dramaturg Richard McBride

As we look in on Clyde’s Restaurant, we are offered in return a close up look at the backbone of America. When playwright Lynn Nottage started the process of writing her Pulitzer Prize-winning play Sweat, she began with Reading, Pa, and Berks County. Nottage continued this theme with Clyde’s. In an interview with journalist Annette John Hall of Keystone Crossroads, Nottage said, “Reading really touched my heart when I first started going because I found a city that is quite beautiful. It has this incredible architecture and a tremendous spirit. I found that this was the place I wanted to get to know.”

It is to our benefit as an audience that Nottage makes us feel the same way about the staff in the kitchen at Clyde’s Restaurant. Set in a truck stop sandwich shop, Clyde’s takes us on a journey of reentry, recovery, and resistance. The characters that make up the kitchen staff are all previously incarcerated individuals. Rafael, Tish, Jason, and Montrellous carry the sort of humility that makes empathy easy. Clyde’s presents a unique opportunity to see past an individual’s mistakes and past transgressions in order to connect with and see who they really are. With Clyde’s, Nottage gives us a front row seat into the hearts, minds, and even stomachs of these incredibly complex characters on their quest for the perfect bite. We learn that the perfect bite represents balance, it represents joy, and, most importantly, hope. Often hope is the only pillar previously incarcerated individuals have to rely on. To be free from the walls of prison yet bound by the stigma of what prison “makes you”, I would imagine is an unfathomable conundrum. Formerly incarcerated individuals face numerous psychological battles like stigma, isolation, depression, and other mental health struggles. But they also deal with more tangible issues like isolation, homelessness, job discrimination, recidivism, and overall instability. Further, what happens when a person whose morals are, at bare minimum questionable, provides a place to those who have no place at all?

Head Chef and Spiritual Sensi to the younger members of the kitchen crew, Montrellous, helps to usher in one of the strongest themes of the piece overall. Clyde’s is a not so gentle reminder that we are a summation of our own experiences, not our mistakes. Montrellous issues a constant reminder for the kitchen gang to “leave the pain in the pan”, drop the baggage at the door and live in the moment. This is a clear challenge to both the characters and the audience.

It is no longer up to us as an audience or a society to place these characters in our own moral limbo, they have all stood trial already. As you enter the theatre to take in this incredible piece of work, I implore you to leave your own pain in the pan and taste every ingredient this play serves up.
PATRICK CANNON (Jason) is a theater and filmmaker based in Pittsburgh, PA. His film projects, Submit It To Festivals, Mulligan, and We Are Nowhere have been Official Selections in five Academy-Award Qualifying Film Festivals. Last year, City Theatre commissioned and produced Patrick’s short play, To Make Bread Out of Toast, as part of their production of Homegrown Stories 2. He has worked with theater companies throughout the country including City Theatre, Pittsburgh Public Theater, Pittsburgh CLO, Pittsburgh Playhouse, Front Porch Theatricals, Boomerang Theater Company, Bricolage, Drury Lane Theatre, Steppenwolf Theatre Garage Rep, The Barnstormers, Strange Tree Group, Mountain Playhouse, and Cape May Stage. Cannon most recently appeared on stage in Pittsburgh Public Theater’s productions of Sweat (Jason) and Little Shop of Horrors (The Dentist). He holds a BA in Theater from Columbia College Chicago and a MFA in Screenwriting and Playwriting from Point Park University. Patrick currently serves as the Artistic Director of Little Lake Theatre Company.

SAIGE SMITH (Letitia) is so grateful to be making her City Theatre Mainstage debut! You may have seen her in City Theatre’s virtual production of Homegrown Stories 2 (Captain Kimber, Nat). Previous credits include: Sister Act (Ensemble), Puffs (Leanne), Kinky Boots (Pat), A Musical Christmas Carol (Fan/Alice), Beyond the Moon (Mae Jemison) with Pittsburgh CLO, As You Like It (Celia), A Midsummer Night’s Dream (Hermia/Starveling) with PICT Classic Theatre, and Welcome to Moonside (Dawn) with Vigilance Theater. She’d like to thank her family, friends, cast, crew, and production team for the support during this wonderful experience!

LATONIA PHIPPS (Clyde) is a writer and actress who hails from Brooklyn, NY. Her credits include: Jocelyn Bioh’s The African Mean Girl Play (The Hangar Theater), Measure for Measure (The Public Theater), Dominique Morrisseau’s Autumn Harvest, (Lincoln Center), Katori Hall’s Children of Killers, ( Castillo Theater). She has also worked with acclaimed theaters such as, Theater Row, Signature Theater, Arena Stages,The Negro Ensemble & The Cherry Lane Theater. Phipps has made her mark as a writer with her tour-de-force one woman show, Fishing In Brooklyn, and is currently working on her first film titled, “A Calling.” Thank you to God and The City Theatre Company for this amazing opportunity.

KHALIL KAIN (Montellous) is a 30 year veteran actor best known for his turn as “Raheem” in the urban classic film Juice. For six seasons Khalil graced televisions across the country as Darnell on the sitcom Girlfriends. Other films like Love Jones and For Colored Girls allowed Khalil to shine on the silver screen again. Clyde’s is a return engagement of sorts, because Khalil performed in City Theatre’s marvelous production of Pipeline in 2018. Khalil’s play Lambs to Slaughter just had a successful three week run at the Cherry Lane Theatre in New York City closing in July. So fresh off that run Khalil is happy to be back in Pittsburgh to get blessed by Lynn Nottage and the amazing company here at City Theatre.
WHO'S WHO

JERREME RODRIGUEZ (Rafael) in-person City Theatre Debut. Last seen in CLO’s Kinky Boots, A Chorus Line and Sister Act. In Chicago he played Fernando/ Narrator in Teatro Vista’s Somewhere Over The Border. Other Pittsburgh credits: Le Beau in As You Like It (PICT), Juan in Plano, William Kemmler in The Current War and Looking for Violeta (Quantum Theater), Bob Cratchit in CLO’s A Musical Christmas Carol, Summer Under the Stars on Hienz Field with Pittsburgh CLO in A Broadway Musical Celebration and The Wizard of Oz, Sweet (Pittsburgh Public), he originated the role of Kenny in The Double Threat Trio, and Paco in Miss Abigail’s Guide. (CLO Cabaret), Elder Braithwait in Book of Merman, Lucian in Wig Out! (Pittsburgh Rep.), Luke in Dance Nation (Barebones) and several shows with Pittsburgh Musical Theater. He originated the roles of Mikael/Raina in I Like To Be Here (Theater 167), and was Greg in the national tour of A Chorus Line.

TONY FERRIERI (Director of Production and Resident Scenic Designer) Awards and milestones include: 43 years with City Theatre, The Carol R. Brown Creative Achievement Award for Established Artist, New Works Festival Lifetime Achievement Award, “Designer of the Year” by Pittsburgh City Paper and Pittsburgh Post-Gazette, “Frankel Award,” “Fred Kelly Award for Outstanding Achievement,” “Harry Schwab Excellence in the Arts Award,” features in Live Design and Stage Directions, and nearly 550 designs. Recent CTC designs include: Downstairs, The Santaland Diaries, One Night in Miami, The Roommate, Pipeline, and Citizens Market. Other recent designs include: Feeding the Dragon for Hartford Stage in CT and Primary Stages at The Cherry Lane in NYC; Clue, Miracle on 34th Street, Sweeney Todd, Big Fish, Mary Poppins, and The Little Mermaid for Lincoln Park Performing Arts Center; The Book of Merman, Double Threat Trio, Perfect Wedding, for CLO Cabaret; The Current War, King Lear, Violetta, The Master Builder, The Winter’s Tale for Quantum Theatre; True West, One Flew Over the Cuckoo’s Nest, A Streetcar Named Desire for barebones; Scared of Sarah and A Feminine Ending for Off the Wall; and You Say Tomato I Say Shut Up! for Dana Phil Playhouse Productions. Other credits include designs for Bricolage, Jewish Theatre of Pittsburgh, Carrnivale Theatrics, Pittsburgh Irish & Classical Theatre, Emelin Theatre, Northlight Theatre, Madison Rep, TheatreWorks, 1812 Productions, Playhouse Rep, Tuesday Musical Club, and Unseam’d.

PATTI KELLY (Production Stage Manager) is thrilled to return to City Theatre for her 35th season! Having been with the company for over half of its lifetime, some of Patti’s favorite shows at City Theatre include The Old Man and the Old Moon, The Royale, Hand to God, The 39 Steps, Marcus; or The Secret of Sweet, Hedwig and the Angry Inch, Compleat Female Stage Beauty, Gross Indecency: The Three Trials of Oscar Wilde, Molly Sweeney, The Baltimore Waltz, and Our Country’s Good. Other credits include Hedwig and the Angry Inch at Hartford Stage, Hysteria for Pittsburgh Public Theater; Richard II, The Tempest, Othello, As You Like It, Horse of a Different Color, Romeo and Juliet, and Macbeth for Three Rivers Shakespeare Festival; and over 30 plays for the Carnegie Mellon Showcase of New Plays. Patti is a recipient of the Fred Kelly Award for Outstanding Achievement in Theatre and is a proud member of Actors’ Equity.

Traditional High Tea
2nd Sunday of Every Month

Traditional High Tea consists of assorted scenes with spreads, assorted tea sandwiches and mini sandwiches, savory bites, assorted salads, bite-sized desserts, assorted teas with honey, sugar cubes, lemon and milk.

Seating is limited. Call 412.886.7400 to reserve your spot.

Fabled Table

ClYde’S
WHO'S WHO

RICHARD McBRIDE (Dramaturg) is thrilled to be a part of Clyde’s crew! Richard was last seen on stage for a staged reading of *Keyword: Wander* by Clare Drobot. Richard is so excited to share this wonderful piece of work under the direction of the incredible Monteze Freeland. He’s also excited for you all to savor this delectable piece of work!

KJ GILMER (Costume Design) is ecstatic to be back at City Theatre. Her previous designs are *The Royale* and *Cafe Puttanescs*. A selection of her costume design credits include St. Michael’s Playhouse of Vermont, Pittsburgh Opera, Quantum Theatre of Pittsburgh, Philadelphia Shakespeare Festival, Walnut Street Theatre, Arden Theatre Company, Everyman Theatre Company of Baltimore. She is a lecturer in Costume Design at the University of Pittsburgh. Ms. Gilmer is the designer and creator of the moving costume installation masterpiece, Say Her Name Memorial Gown. This gown serves as remembrance of the names of Black women, girls and femmes missing from the narrative as victims of police murder and anti-Black violence. www.shngown.com.

JASON LYNCH (Lighting Designer) is a Chicago-based lighting designer for theatre, dance, opera, and other live performance art and makes his City Theatre Company debut with this production. Recent Chicago credits include work with Chicago Shakespeare Theater, Definition Theatre, Goodman Theatre, Northlight Theatre, Shattered Globe Theatre, Steppenwolf Theatre Company, TimeLine Theatre Company, Victory Gardens Theater, Windy City Playhouse, among others. Regional credits include work with Alley Theatre, Alliance Theatre, American Players Theatre, Arkansas Repertory Theatre, Audible Theatre/Minetta Lane Theatre in NYC, Baltimore Center Stage, City Theatre Company, Dallas Theater Center, Denver Center for the Performing Arts, Long Wharf Theatre, Oregon Shakespeare Festival, Pennsylvania Shakespeare Festival, Repertory Theatre of St. Louis, Seattle Repertory Theater, and TheatreSquared. He is honored to have his recent work on the Goodman Theatre’s real-time, online ‘Live’ series (*The Sound Inside, Ohio State Murders,* and *I Hate It Here*) and an immersive 360° production of *The Wild Party* at the Denver Center for the Performing Arts featured in American Theatre Magazine. Jason was also the recipient of the 2019 Michael Maggio Emerging Designer Award which recognizes emerging theatrical designers within the Chicago area. He is a proud member of The Association for Lighting Production and Design and is represented by The Gersh Agency. jasondlynch.com

CASTING, PAT McCORKIE, (C.S.A.), KATJA ZAROINSKI, (C.S.A.), McCorkle Casting, Ltd. has handled hundreds of projects in film, television and theater. Founded in 1979 by Pat McCorkle, the company has earned a reputation for energy, creativity, and the keen ability to translate a director’s vision into reality. Having cast everything from Hollywood mega-productions to small regional theaters, McCorkle and her staff have developed a vast talent network extending from working stage actors to superstars. The company has also developed a name for bold and unexpected ideas and for the discovery of new talent. Several of McCorkle’s cast members have garnered SAG, ACE, Tony, and Emmy awards/nominations. A few highlights of McCorkle’s track record include an Emmy nomination for “Californication”, Linda Hunt’s Oscar-winning role in *The Year of Living Dangerously*; the pool of undiscovered young actors – Ben Affleck, Matt Damon, Brendan Fraser, and Chris O’Donnell – selected for Stanley Jaffe’s School Ties; and a long list of people who were “tagged” by McCorkle early in their careers, including Holly Hunter, Samuel L. Jackson, Skeet Ulrich, and Calista Flockhart.
A round of applause for City Theatre.
And everyone in your audience.

Theater illuminates the human experience. It connects us to each other, brings us closer, and reminds us of the incredible heights we’re capable of reaching. So from all of us at Huntington, a big thank you to City Theatre for reminding us how brightly we all can shine.
James McNeel (Managing Director) joined City Theatre as its Managing Director in January 2015 and has overseen the organization through a period of extraordinary change and transformation, while becoming a trusted and recognized leader in the arts management field both locally and nationally. He came to Pittsburgh after four seasons in the same role at the Contemporary American Theater Festival in Shepherdstown, West Virginia, where he was integral in the development and production of 20 new plays (including 10 world premiers and four commissions). Previously, he served as Literature Specialist at the National Endowment for the Arts, focusing on grants to nonprofit presses, magazines, and literary organizations, as well as awards to individual poets, writers, and literary translators. While at the NEA he also worked on the development of such national initiatives as Operation Homecoming, Shakespeare in American Communities, Poetry Out Loud, and the National Book Festival. In 2005, James moved to New York City where he was General Manager and project consultant for the arts management firm, The Center for Creative Resources. At the Center, he worked with numerous individual artists and arts organization in all facets of institutional development and was a team leader in the feasibility study, opening, and first year management and operation of The Times Center, owned by The New York Times Company and designed by Renzo Piano. In addition, he was Director of Development and Marketing at the historic Cherry Lane Theatre, located in Greenwich Village. James holds a B.A. degree from Shepherd University and studied Arts Management in the Master of Arts program at American University. He currently serves on the boards and/or committees of the South Side Chamber of Commerce; National New Play Network (finance); Greater Pittsburgh Arts Council (advocacy); and the League of Resident Theaters (LORT), the largest association of its kind in the country. He chairs a consortium of over 25 different venues and organizations, organized by GPAC, that has met monthly in response to Covid-19.

MARC MASTERSO (Co-Artistic Director) has been a leader in the American Theatre for over 35 years with a demonstrated track record of artistic accomplishment, civic engagement, and organizational development. He previously served as Artistic Director of City Theatre for 20 years and helped to build the organization and its current facilities on the South Side. In a distinguished career he has commissioned and developed over 100 world premieres including Pulitzer finalists, Broadway and Off-Broadway successes and notable works in the American theatre canon including A Doll’s House, Part 2 by Lucas Hnath, The Parisian Woman by Beau Willimon, Vietgone by Qui Nguyen, Mr. Wolf by Rajiv Joseph and Office Hour by Julia Cho. More than 50% of the new plays he has produced were written by women. Previously, he served as Artistic Director of South Coast Repertory in California where he conceived and launched two major initiatives for diverse voices in the American theatre, the CrossRoads commissioning program and the Dialogos bi-lingual site-specific project. He served for 11 years as artistic director of Actors Theatre of Louisville where he produced more than 200 productions and the Humana Festival of New American Plays. Plays directed at the Humana Festival include works by Charles Mee, Wendell Berry, Craig Wright, Eric Coble, Gina Gionfriddo, Melanie Marnich, and Rick Dresser. Recent directing credits include Shakespeare in Love, All the Way, Going to a Place where you Already Are, Zealot, Death of a Salesman, Eurydice and Elemeno Pea at SCR; Cry It Out at Dorset Theatre Festival; Hand to God at the Alliance Theatre, Byhalia, Mississippi by Evan Linder at the Contemporary American Theatre Festival; As You Like It for the Houston Shakespeare Festival; and The Kite Runner at Actors Theatre of Louisville and the Cleveland Play House. He is thrilled to back home in Pittsburgh with many friends and some of the best audiences in the world.
ACKNOWLEDGEMENTS

SPECIAL THANKS

City Theatre’s Vision, Mission, Core Values

Mission:
To provide an artistic home for the development and production of contemporary plays that engage and challenge a diverse audience.

Vision:
To be the finest mid-sized theater in America.

Core Values:
Community | Collaboration | Equity, Diversity, Inclusion & Accessibility | Creativity

City Theatre receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

The Allegheny Regional Asset District, a county agency created to support and finance regional assets, including libraries, parks, cultural groups, sports, and civic facilities, and to distribute tax relief to the 128 municipalities of Allegheny County.

City Theatre is a constituent of Theatre Communications Group (TCG), the national organization for the American theatre. City Theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional Actors and Stage Managers in the United States.

DONOR RECOGNITION

Each season, we go on a journey. You take a chance on plays you’ve never seen before, often by playwrights you might not know. Our pledge to you is that we scour the country for the very best work possible—plays that speak truthfully, passionately, and urgently (and, of course, entertainingly) about the here and now. New plays are risky, but they’re filled with the excitement of the unknown, too. City Theatre is deeply grateful to our community for helping to sustain our theatre year after year. Donors acknowledged here made gifts between July 1, 2021 - August 31, 2022. Every effort has been made to accurately record and acknowledge all donors. If your name is listed incorrectly, please contact Dianne Duursma at 412.431.4400 ext. 278 or dduursma@citytheatrecompany.

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Norbert J. Connors, Jr. & Janet Rogala
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Catherine & Deepak Wadhwan
Francis M. Vitale

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Opening Night Reception
Underwritten by the Scott K. Noxon Family Foundation
Allegro Hearth Bakery
Community Kitchen

Larry Finizio and Team at Breadworks
Janoski’s Farm and Greenhouse
Mara Sarraino and friends at Giant Eagle
James and friends at Carson Street Deli

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The scenic, costume, lighting, and sound designers in LORT Theatres are represented by the United Scenic Artists, Local USA-829 of the IATSE.

The Director is a member of the Stage Directors and Choreographers Society, Inc., an independent national labor union.

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City Theatre’s Vision, Mission, Core Values

Mission:
To provide an artistic home for the development and production of contemporary plays that engage and challenge a diverse audience.

Vision:
To be the finest mid-sized theater in America.

Core Values:
Community | Collaboration | Equity, Diversity, Inclusion & Accessibility | Creativity

City Theatre receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

The Allegheny Regional Asset District, a county agency created to support and finance regional assets, including libraries, parks, cultural groups, sports, and civic facilities, and to distribute tax relief to the 128 municipalities of Allegheny County.

The scenic, costume, lighting, and sound designers in LORT Theatres are represented by the United Scenic Artists, Local USA-829 of the IATSE.

The Director is a member of the Stage Directors and Choreographers Society, Inc., an independent national labor union.

City Theatre is a constituent of Theatre Communications Group (TCG), the national organization for the American theatre. City Theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional Actors and Stage Managers in the United States.
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The Richard King Mellon Foundation
The Shubert Foundation
U.S. Small Business Administration (SVOG Program)

DIAMOND ($50,000-$99,999)
The Benter Foundation
The Philip Chosky Charitable and Educational Foundation
DDI
The Grable Foundation
Pennsylvania Department of Education
James M. and Lucy K. Schoonmaker Foundation
UPMC/UPMC Health Plan
Hilda M. Willis Foundation

GOLD ($10,000-$19,999)
Byham Family Charitable Foundation
Giant Eagle Foundation
National New Play Network
Pennsylvania Council on the Arts
PNC Financial Services Group
The Tides Foundation (Venturous Theatre Fund)

PLATINUM ($20,000-$49,999)
Anonymous
The Buhl Foundation - Frick Educational Fund
The Jack Buncher Foundation
FlySpace Productions
The Huntington National Bank
K&L Gates LLP National Endowment for the Arts (Grants for Arts Projects)
Pennsylvania Department of Education

SILVER ($2,500-$9,999)
Fabled Table Catering
Human Habits
Landesberg Design
Penn Brewery
Pittsburgh Community Broadcasting
W. J. Patterson Charitable Foundation
Wigle Whiskey

BRONZE (UP TO $2,499)
1 Hood Media
Actor’s Equity Foundation
Americans For The Arts
Carmella’s Plates and Pints
The Cheesecake Factory
Greater Pittsburgh Arts Council (GPAC)
Highmark Blue Cross Blue Shield
La Palapa - Mexican Restaurant, Bar and Catering
LeMont
Pittsburgh Community Development (SVOG Program)
Streets on Carson/Streets on the Fly

Clyde’s Community Partner:
Community Kitchen Pittsburgh uses food as the foundation to change lives and strengthen communities by providing culinary training and opening career pathways to individuals who experience barriers to employment. https://www.ckpgh.org/

Amachi Pittsburgh raises awareness and delivers services to give children a fighting chance in Allegheny County—when the community is knowledgeable about the challenges that they face, children have the support they need to thrive. This awareness creates policy-level change so that youth are unburdened from a system that has made them more vulnerable to the criminal justice system. https://amachi.pgh.org/

Literacy Pittsburgh (Season Partner) offers free educational programs for adults and families in Allegheny County and Beaver County. Each year, they help nearly 5,000 people in the Greater Pittsburgh area improve their reading, writing, math, English language, digital literacy, and workplace skills.
CITY THEATRE’S MASSARO FAMILY PLAZA

In 2021, City Theatre honored Pittsburgh’s Massaro Family by naming the public space located in front of the new Philip Chosky Production Center after the family’s late patriarch and matriarch: Joseph, Jr. and Carol.

City Theatre and the Massaro Family have a long-history, going back to 1990 when the family’s construction company served as general contractor for the renovation of our then new home on the South Side. Later, the Massaro Corporation served in the same capacity for the conversion of the old Walter Long Manufacturing Company property into our 6,000 square foot production center, which opened in 2020.

Joseph and Carol had four children (including David Massaro, who served as City Theatre’s board president from 2013-2015) and 15 grandchildren and great-grandchildren.

City Theatre is proud to showcase this long-standing partnership with The Joseph & Carol Massaro Memorial Plaza at 1315 Bingham Street and we are deeply grateful for the family’s many years of support.
For 47 years, City Theatre has remained one of the most beloved, impactful, and dynamic cultural organizations in Pittsburgh. From its nationally-recognized programming of contemporary plays to its work in the schools and community, City Theatre continues to reinvent itself. The largest performing arts organization located outside of the Cultural District, City Theatre is notable for both the excellence of its artists and art as well as an audience and donor base inspired by thoughtful and thought-provoking new work.

So why give?

New plays exist without the safety net of tradition. New plays are risky by their nature, but essential for a vibrant, diverse, and ever-evolving art-form. During these challenging times, your support helps ensure City Theatre’s recovery from the pandemic AND is a critical investment in preserving the future of the theater field and its artists.
By walking through our doors, we invite you to join our community. You are welcome here.

Part of our mission is to challenge and engage a diverse audience.

Feel free to laugh. To cry. To react honestly.

This is live theater. Our artists are living and breathing right in front of you — they need your reactions, not your distractions.

Bring your full self, but please ensure your actions do not harm other audience members.

Please be an audience member that joins with others, that has compassion for the experiences of others.

We’re in the same space. At the same time. This is community.

2020 taught us that community is a privilege.

2020 also reinforced that we need to do better. Historically, theater has a culture of exclusivity.

Part of our anti-racism work at City Theatre is to break down barriers that limit access to art.

We ask you to join us in this imperative work.

We invite you to get to know our core values and to read our organizational code of conduct.

We want to hold ourselves accountable. If you have a negative experience in our space, we want to know. There are multiple ways to call us in. You can:

• Speak to a house manager
• Or any employee present with a City Theatre name tag
• Email the staff EDIA committee at comment@citytheatrecompany.org

We’re here. We’re listening. Let’s build a better community together.
City Theatre is committed to providing an environment that is inclusive and welcoming to all patrons. Please identify any special seating needs to our Box Office staff when reserving your tickets in advance by calling 412-431.CITY (2489).

Wheelchair accessible seating is available in both the Mainstage and Hamburg Studio Theatres.

Selected performances of each production feature open captioning, audio description, and pre-show introductory workshops for those who are hearing impaired, blind, or have low vision. In addition, select productions will include an American Sign Language Interpreted performance. Performance dates are available online or by contacting the Box Office.

Assistive listening devices are available. Please see the House Manager for details.

Programs are available in both Braille and large print. Please see the House Manager for details.
# CITY THEATRE STAFF

## ARTISTIC
- Marc Masterson  Co-Artistic Directors
- Clare Drobot
- Monteze Freeland
- Katie Trupiano
- Michelle Iglesias

## ADMINISTRATIVE
- James McNeel Managing Director
- Sara Green Williams Director of Finance
- Dianne Duursma, CFRE Director of Development
- Beth Geatches Marketing Director
- Nikki Battestilli Director of Ticketing & Patron Services
- Joel Ambrose Ticketing Manager
- Audrey Fennell Box Office Associate
- Ian Denham Box Office Associate
- Tasha Matthews Box Office Associate & Company Manager
- Rachael Ellis Box Office Associate
- Joel Ambrose Box Office Associate
- Madeline Moulden House Manager
- Hazy Jordan House Manager
- Maddie Kocur House Manager
- Emma Morganstein House Manager
- Noah Welter House Manager
- Dustin Medvid Facilities & Parking Manager

## PRODUCTION
- Tony Ferrieri Director of Production & Resident Scenic Designer
- Rachel D’Amboise Production Manager
- Patti Kelly Resident Production Manager
- John Brucker Technical Director
- Sam Karas Associate Technical Director

### For This Production
- Monteze Freeland Director
- Richard McBride Dramaturg
- KJ Gilmer Costume Design
- Jason Lynch Lighting Design
- Twi McCallum Sound Design
- Tomé Cousin Intimacy Coordinator
- Samuel G.C. Muñoz Fight Choreographer
- Noah Glaister Assistant Scenic Designer
- Lauren Connolly Production Assistant
- Mars DeLamater Costume Shop Manager
- Emily Landis Prop Assistant
- Kellee VanMaren Audio Describer

## CONSULTANTS
- Landesberg Design Graphic Design
- Clayton Slater Design Program Design
- Human Habits Website Development & Video
- Kristi Jan Hoover Photographer
- Fatima Bunafar Talent & Equity Director
- Diaz Inclusion Consulting EDIA Consultants

## “2020 People of the Year (Theater)” – City Paper

## FIERCE ADVOCATE
Always fighting for our clients’ best interests – in the courtroom or around the negotiating table.
The URBAN TAP

brunch • lunch • dinner

PRESENT THIS AD AFTER THE SHOW

&

RECEIVE 10% OFF DRINKS

Located one block from the City Theatre on 12th & Carson