

NOV. 26 – DEC. 18, 2022

THE WANDERERS

**BY
ANNA
ZIEGLER**

**DIRECTED BY
COLETTE
ROBERT**



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JANUARY 21 – FEBRUARY 12, 2023

Playwright Heidi Schreck earned her college tuition and developed a deep love of the Constitution by winning debate competitions around the country as a teenager. All grown-up, her hilarious and optimistic new play reimagines how this living document served four different generations of women and what it will mean for the future of America.

WHAT THE CONSTITUTION MEANS TO ME

BY
**HEIDI
SCHRECK**

DIRECTED BY
**MARC
MASTERTSON**

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**CITY
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FROM THE CO-ARTISTIC DIRECTORS

Welcome to City Theatre's second production of our 48th season!

As an organization, we hold a joyful collective responsibility to serve our audiences. The word audience itself implies a communal experience that is also singularly unique. As the artistic team selects content for our season, we aim to find stories that enlighten our understanding of cultures and identities that differ from our own. Our hope is that as we are educated and entertained, so are our audiences and eventually our communities.

Our plays this season reflect upon legacy, faith, love, family, and desires. Somehow Anna Ziegler has intricately placed these themes and more inside *The Wanderers*. She provides a glimpse into the costs of choosing our desires, our needs and ourselves over tradition. If her name sounds familiar that is because you are recalling Anna's gripping play *The Last Match* which City Theatre presented in 2016. As one of America's most sought-after storytellers, Anna's *The Wanderers* will receive a well-deserved off-Broadway debut in 2023! But feel free to brag to others that you saw it at City Theatre first.

A year ago, as our team collectively read *The Wanderers*, we uniformly experienced the power of Anna's words that could be felt from the page. In our industry, the written word is the catalyst for creation. Yet, as humans we know words have undue, long-lasting power. And as a society, we understand especially that words of hate travel at lightning speed with ripple effects which span generations. We cannot ignore that our city has experienced firsthand how anti-Semitism can easily morph into violence. While *The Wanderers* does not contain discrimination of this kind, it is important in this moment to share a Jewish story that has the potential to counteract these trying times by remembering that we are not defined as much by our tragedies as we are by our triumphs.

City Theatre hopes to create a space of anti-oppression, inclusivity and both physical and psychological safety. This work requires tolerance and understanding our differences through civility and sharing our stories. We extend deep gratitude to our community partners who have assisted us on this journey **The University of Pittsburgh's Jewish Studies Department, Dainy Bernstein, Nancy Zionts, and Bend the Arc**. They have guided and supplemented this work on our stage with authenticity and heart. We hope you take time to explore these organizations and their services.

Once again, thank you for choosing City Theatre! We look forward to seeing you again in the new year!


Marc Masterson


Clare Drobot


Monteze Freeland

**CITY
THEATRE**

THE WANDERERS

3

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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.

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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.

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CLARE DROBOT, and
MONTEZE FREELAND
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**CITY
THEATRE**

JAMES McNEEL
Managing Director

PRESENTS

THE WANDERERS

WRITTEN BY
ANNA ZIEGLER

DIRECTED BY
COLETTE ROBERT⁺

CAST

Sarah Goeke*

Nick Lehane*

Moira Quigley*

Jed Resnick*

Allison Strickland*

Anne Mundell**
Scenic Designer

Mindy Eshelman
Costume Designer

Natalie Robin**
Lighting Designer

Jeff Sherwood
Sound Designer

Patti Kelly*
Production Stage Manager

Clare Drobot
Dramaturg

November 26 through December 18, 2022

Performed without an intermission. Run Time: Approx 90 minutes

* Member of Actors' Equity Association ** Member of United Scenic Artists
+ Member of Stage Directors and Choreographers Society

THE WANDERERS was originally developed and produced by The Old Globe Barry Edelstein,
Artistic Director Michael G. Murphy, Managing Director

THE WANDERERS is produced by special arrangement with ROUNABOUT THEATRE COMPANY,
and THE GERSH AGENCY, 41 Madison Avenue, 29th Floor, New York, NY 10010

Never underestimate
the power of a
great performance.

We are proud to support City Theatre and the mission of providing an artistic home of contemporary plays and the ideas that engage and challenge diverse audiences.

UPMC
LIFE CHANGING MEDICINE

UPMC HEALTH PLAN

CHARACTERS

CAST

Julia

Schmuli

Esther

Abe

Sophie

Sarah Goeke*

Nick Lehane*

Moira Quigley*

Jed Resnick*

Allison Strickland*

Setting: New York City, Time: 1973-1982 and 2015-2017



ANNA ZIEGLER (Playwright) has written the plays *Actually* (produced at Manhattan Theatre Club, Williamstown Theatre Festival, Geffen Playhouse, London's Trafalgar Studios and more; L.A. Ovation Award winner for Playwriting for an Original Play), the widely produced *Photograph 51* (directed on the West End by Michael Grandage and starring Nicole Kidman; WhatsOnStage Award for Best New Play; Chicago Tribune's #1 play of 2019 and a "Best of the Year" play in The Washington Post and UK's The Telegraph), *Boy* (Outer Critics Circle John Gassner Award nominee), *The Wanderers* (upcoming at The Roundabout, City Theatre and The Ernst Deutsch Theatre (Hamburg); previously produced at The Old Globe; Theater J; Gesher Theater (Israel); Craig Noel Award winner for Outstanding New Play), *The Last Match* (Roundabout Theatre Company; The Old Globe; Writers' Theatre; City Theatre), and *A Delicate Ship* (New York Times Critic's Pick). She holds commissions from, among others, Roundabout Theatre Company, Second Stage Theatre and Grove/Whitman. Oberon/Bloomsbury Books has published a collection of her work entitled *Anna Ziegler: Plays One*; a new collection, *Plays Two*, is forthcoming. Recent: *Photograph 51* at Melbourne Theatre Company and Ensemble Theatre (Sydney); *The Great Moment* at Seattle Rep (world premiere); *Antigones* at the O'Neill Playwrights Conference; *The Janeiad* at Cape Cod Theatre Project and Ojai Playwrights Conference. She is developing television and movie projects with Paramount, Defiant by Nature and Leviathan Productions. *Photograph 51* is available on Audible and in Bloomsbury's Modern Classics series. More at annabziegler.net



COLETTE ROBERT (Director) is a director and playwright from Los Angeles, based in New York. Her directing credits include *Weathering* (Penumbra Theatre), *Egress* (Salt Lake Acting Company), *Solo Plays* (Williamstown Theatre Festival), *STEW* (Page 73, Pulitzer Finalist), and *Behind the Sheet* (Ensemble Studio Theatre, NYT Critics Pick). Upcoming: *Crumbs from the Table of Joy* (Keen Company). Colette's play *The Harriet Holland Social Club presents the 84th Annual Star-Burst Cotillion in the Grand Ballroom of the Renaissance Hotel* received a grant from New York City's Women's Film, TV, and Theatre Fund for a production in 2023 (co-produced by New Georges and The Movement Theatre Company). She is a member of Ensemble Studio Theatre, a New Georges affiliated artist, and an adjunct lecturer at NYU (Dramatic Writing). M.A., RADA and King's College, London. B.A., Yale University. Member, SDC. coletterobert.com

Dramaturgical Context

by Clare Drobot

Anna Ziegler's *The Wanderers* is a poetic exploration of two families living on opposite ends of the spectrum of Jewish experience. In the play, we meet a secular couple and a Hasidic husband and wife embarking on an arranged marriage. As Ziegler explains "*The Wanderers* takes on the notion of arranged marriage and questions whether the love that grows out of an arrangement is qualitatively different from other kinds of love."

Characters Esther and Schmuli are members of the Satmar Jewish community in Williamsburg, Brooklyn. Satmar Jews are a sect of Hasidic Judaism, a revivalist movement that originated in Eastern Europe, in present day Ukraine, in the late 18th Century. Derived from the Hebrew word for pious, Hasidic practice centers around the following of a charismatic leader (known as a Rebbe or Tsaddik) and the concept of finding direct experience of the divine through ecstatic prayer, song, dance and other daily activities as opposed to through the study of liturgical texts. The Satmar sect's roots can be traced to the small Hungarian town of Satmar (sometimes referred to as Satu Mare) and the early 19th Century teachings of Tsaddik Moses Teitelbaum. Four generations later, Rebbe Joel Teitelbaum, Moses' descendant arrived in New York City in 1947 determined to carry on the Satmar legacy. Joel had survived internment in the Kolozsvár Ghetto and Bergen Belsen before being saved by a Jewish organized transport to Switzerland. He spent a short time in Palestine, but Teitelbaum was staunchly anti-Zionist and quickly went about rebuilding his congregation in New York. He was wildly successful, drawing other Hasidic followers already in the states to the sect. In the present day, the Satmars comprise one of the largest

Hasidic groups in the world with large communities in New York, Israel and around the globe.

The Satmar community is tightknit and wary of the outside world. Daily life is informed by strict religious teachings that govern everything from worship to education, gender roles, and marriage. In many ways, the insular nature of Satmar life can be linked to the legacy of Holocaust; the community's marked rejection of the secular world and any perceived assimilation is a protective measure against future persecution. All of this history is present from the very beginning of Esther and Schmuli's marriage.

In Abe and Sophie we find a relationship on the opposite end of the gamut. Thiers is a marriage of choice and both spouses have a complex relationship to religion. However, the intricacies of their union are also shaped by a myriad of cultural influences. Slowly the play begins to find the parallels between these two

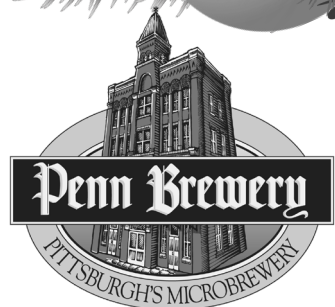
starkly different approaches to family and legacy. Perhaps across the gulf of time and tradition, our understanding of love is universally informed by an elaborate patchwork of identity, culture, and personal experiences.



Photo 24756065 / Nataliya Pylayeva | Dreamstime.com

All I want for Christmas
is my two...

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WHO'S WHO



SARAH GOEKE (Julia) originally from Missouri, is an actor/writer living in NYC. She's genuinely delighted to be back at City Theatre! Recent roles include: Understudy for Denise/Leslie/Vicky/PJ in *53% Of* at Second Stage Theatre in NYC, Offstage Swing for Desiree/Countess in *A Little Night Music* at Barrington Theatre, Lena Decker in *Inherent Resolve* at the Genesis Festival, Jessie in *Cry It Out* at City Theatre, and Cynthia Weil in the 1st Nat' Bway Tour of *Beautiful the Carole King Musical*. She's also recently been seen on Last Week Tonight with John Oliver and City on Fire. sarahgoeke.com



NICK LEHANE (Schmuli) is a Brooklyn based, Pittsburgh raised actor, theater maker and puppet artist. Pittsburgh Theater: *The Cherry Orchard*; *The Electric Baby*; *When The Rain Stops Falling* (Quantum Theatre); *One Flew Over The Cuckoos Nest* (barebones productions). Original work: *Fly Away*, a co-creation with Derek Fordjour (Petzel Gallery, Art Basel 2021); *Chimpanzee* (HERE Arts Center, The Barbican Centre). With PigPen Theatre Company: puppet design for *The Tale of Despereaux* (The Old Globe, Berkley Rep) and *The Phantom Folktales* (Virgin Voyages); performer in *The Old Man and The Old Moon*. Select performance credits: *This is Our Youth* (Broadway); *Fidelis* (The Public Theater); *The Electric Baby* (Two River Theater); Robin

Frohardt's *The Plastic Bag Store* and *The Pigeoning* (HERE Arts Center, international tour); *Petrushka* (Giants Are Small, New York Philharmonic, Barbican Centre); Doug Fitch's *El retablo de Maese Pedro* (American Symphony Orchestra, Bard SummerScape) and "Lore" (Amazon).



MOIRA QUIGLEY (Esther) is thrilled to be back in the midst of the magic at City Theatre (*The Revolutionists*, four seasons of *Momentum*, Young Playwrights Festival). Other local credits include: Quantum Theatre (*Plano*, *The Cherry Orchard*, *10 for 21*), Hatch Arts Collective (*Gloria*), off the WALL productions (*The Carols*), and more. As an educator she has worked with extraordinary students across the city, exploring storytelling and collaboration with Pittsburgh Public Theater's Creative Dramatics and Bricolage's Midnight Radio Education Program. It's later. I love you.



JED RESNICK (Abe) is thrilled to be making his City Theatre Company debut. He originated the role of Mack in Jackie Sibblie's Drury's Pulitzer Prize-winning play *Fairview* at Soho Rep. Broadway/National Tours: *Avenue Q* (Princeton/Rod u.s.), *Rent* (Mark). Regional: Berkeley Rep (*Fairview*), Actors Theatre of Louisville (*The Last Five Years*), Weston Playhouse (*Pregnancy Pact*), Peterborough Players (*The Seagull*), Williamstown Theatre Festival. Off-Broadway: TFANA, NYMF, Ars Nova, New World Stages. TV/Film: "Dear Edward" on Apple TV+, *She's Marrying Steve*. Brown University alum.

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WHO'S WHO



ALLISON STRICKLAND (Sophie) is a performer and visual artist. Born in Los Angeles, and raised in Seattle, she received training in programming at The Royal Academy of Dramatic Art in London. Previous credits include: *The Piano Lesson* (Syracuse Stage/Seattle Rep), *Antony & Cleopatra/A Midsummer Night's Dream* (Seattle Shakespeare Company), *The Walworth Farce* (New Century Theatre), *Black Comedy* (Strawberry Theatre Workshop), *Play On! Shakespeare Festival* (OSF/Classic Stage Company). Her interdisciplinary work in the arts is largely focused on the bridge between Spirit and Matter. Her visual work is held in private collections across the US. She lives in Brooklyn, New York. For more info please visit allisonstrickland.co

MINDY ESHELMAN (Costume Designer) Los Angeles based throughout most of her career, Mindy has designed for film and television throughout the United States and internationally. She began working in indie projects with directors Abel Ferrara and Quentin Tarantino and then designed such films as *OFFICE SPACE*, *WHERE THE HEART IS*, and most recently *DEAR ZOE*. She has collaborated in many genres of television and cable, designing with directors George Clooney, Todd Field, Mike Judge and Bob Rafelson among others. Her work appears in hundreds of commercials including award-winning campaigns for ADIDAS (Ali vs Laila) and VOLKSWAGEN (The Force). COCA-COLA, AUDI, NIKE, VISA, APPLE, NBA are a few of her many clients. She has designed locally for Quantum Theater, Attack Theater, and others. Mindy is an Associate Professor of Costume Design at Carnegie Mellon University focusing on film, costume history and unconventional fabrications. She is grateful for the opportunity to be a part of this beautiful story



LISA ANN GOLDSMITH (Dialect Coach) is thrilled to be working with City Theatre on this beautiful play! Lisa Ann was most recently the Dialect Coach for Pittsburgh CLO's *Kinky Boots*, and their past and upcoming *A Musical Christmas Carol* (and her 12th year as Mrs. Cratchit.) Other dialect coaching credits include the Emmy award-winning Amazon TV series *After Forever*, *Brighton Beach Memoirs* (Human Race Theatre), *The Mikado* (River Rep), *The London Cuckolds* (Primary Stages NYC), and many more. Lisa Ann has appeared as an actor with numerous theatres across the country, and is the co-host of the award-winning podcast *The Bardcast: It's Shakespeare, You Dick!* (2021 New York Shakespeare Awards) with listeners in 6 out of 7 continents!



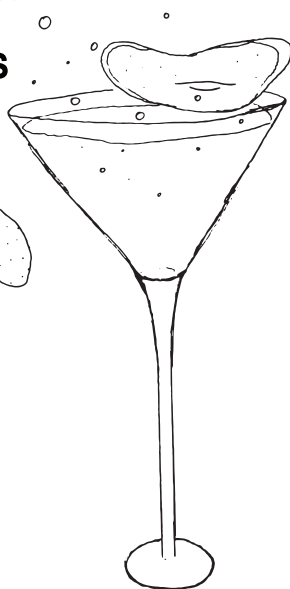
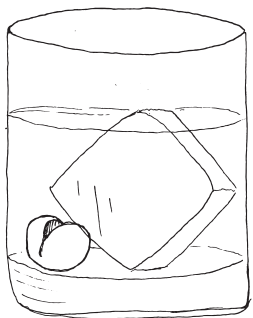
PATTI KELLY (Production Stage Manager) is thrilled to return to City Theatre for her 35th season! Having been with the company for over half of its lifetime, some of Patti's favorite shows at City Theatre include *The Old Man and the Old Moon*, *The Royale*, *Hand to God*, *The 39 Steps*, *Marcus; or 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.

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ANNE MUNDELL (Scenic Designer) is pleased to return to City Theatre, where her previous productions at include: *Cry it Out*, *The Revolutionists*, *Ironbound*, *Outside Mullingar*, *Grounded*, *Hope and Gravity*, *POPI*, *Precious Little*, *When January Feels Like Summer*, *Talking Heads*, *Inventing Van Gogh*, *Blackbird*, *Cryptogram*, *Masterclass* and *Fires in the Mirror*. Other Pittsburgh work includes Pittsburgh, Public Theater, Pittsburgh CLO, Pittsburgh Symphony, Opera Theater of Pittsburgh, Pittsburgh Irish and Classical, Carnegie Museum of Art, Pittsburgh Playhouse, Quantum Theater, Pittsburgh Children's Museum, Carnegie Science Center, and Pittsburgh Musical Theater. Outside Pittsburgh, Anne has designed scenery for many projects throughout the United States and has recently been dabbling in projection design. Her design work includes theater, museum exhibition, installation and fine arts, parade floats, industrial design, opera, symphony, and dance. Anne is also Professor of Scenic Design at Carnegie Mellon University, where she has just finished a term as Interim Head and served for ten-years as Area Chair of Design. Teaching recognition includes, The Ryan Award (top teaching award at CMU), The Hornbostle Award (top teaching award in the College of Fine Arts), named one of Pittsburgh's top eight professors by *Pittsburgh Magazine*. Professional awards include: The Frankle Award for Contribution to the Arts, numerous "Best of Pittsburgh" and the Carbonell Award. She has ongoing collaborations with the Robotics Institute at CMU and was Founder and Director of Growing Theater Outreach. Anne holds an AB from Kenyon College, an MFA from Brandeis University and recently earned certificates in Inquiry Driven Leadership from MIT's Sloan School of Management and Strategic Change Management from Northwestern's Kellogg School of Management.

NATALIE ROBIN (Lighting Designer) (she/her) is a Philadelphia-based lighting designer, educator and organizer who believes that design is dramaturgy and is interested in how the generative text for work can be found in movement as much as in language. She loves musicals. Natalie is the Program Director of Theater Design & Technology in the Ira Brind School of Theater Arts at the University of the Arts. She has many longtime artistic homes, and one of the longest is Target Margin Theater, of which she is an Associate Artist. Natalie serves as the Secretary/Treasurer of the Eastern Region of United Scenic Artists /IATSE Local 829. She is currently part of the NYS AFL-CIO/Cornell Workers' Institute Union Leadership Institute, Class of 2022. BA: Columbia. MFA: NYU/Tisch. Member: United Scenic Artists IATSE Local USA 829. www.natalierobinlighting.com

JEFF SHERWOOD (Sound Designer) (he/him) is an award-winning Korean American sound designer and composer. Most recently he was the Resident Sound Designer for the National Playwrights Conference at the Eugene O'Neill Theater Center, and has also worked Off-Broadway including with The Public Theater, The New Group, Signature Theatre, Manhattan Theatre Club, Roundabout Theatre Company, and others. Recent sound design credits include: *Jersey Boys* (Theatre Aspen); *Bridges of Madison County* (Axelrod PAC); *The Amish Project* (PlayMakers Repertory Company); *Emily Dickinson* (PowerOut NYC); *Mother Russia*, *Jump* (Chautauqua Theater Company); *Cabaret*, *The Music Man* (Cape Playhouse); *Take the Car* (Williamstown Theatre Festival PTP). Sherwood is also an Assistant Professor of Sound at Michigan Tech University. He is an active member of the Theatrical Sound Designers and Composers Association (TSDCA), and the United States Institute for Theatre Technology (USITT). MFA: Purdue University, BFA: Oklahoma City University. www.SherwoodSound.com



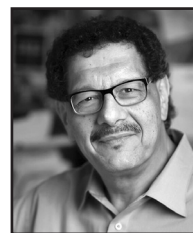
A round of applause for City Theatre. And everyone in your audience.

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.



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WHO'S WHO



TONY FERRIERI (Director of Production / 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 Schwalb Excellence in the Arts Award. Features in *Live Design* and *Stage Directions*, and over 570 scenic designs. Recent designs include; *Clyde's* and *Downstairs* for City Theatre. Other recent designs include: *Misery*, *True*

West, *One Flew Over the Cuckoo's Nest*, and *A Streetcar Named Desire* for barebones; *Feeding the Dragon* for Hartford Stage and Primary Stages; *Carousel* and *Clue* for Lincoln Park Performing Arts Center; *The Book of Merman* for CLO Cabaret; *Uncle Tom's Cabin* for Pittsburgh Playhouse Conservatory; *Miss Julie*, *Clarissa & John* for Pittsburgh Playwrights Theatre Company; *The Current War* for Quantum Theatre; *Scared of Sarah* for Off the Wall; *Tell it to the Marines* for The International Poetry Forum and *You Say Tomato I say Shut Up* for Dana Phil Playhouse Productions. Other credits include designs for Bricolage, Jewish Theatre of Pittsburgh, Carnivale Theatrics, Pittsburgh Irish & Classical Theatre, Emelin Theatre, Northlight Theatre, Madison Rep, Theatreworks, 1812 Productions Playhouse Rep, Tuesday Musical Club, and Unseam'd.



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 premieres 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.

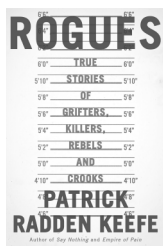


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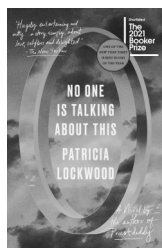
2022/23

Patrick Radden Keefe DEC 12, 2022



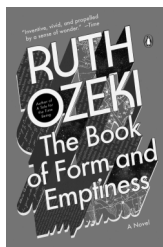
Author photo: Philip Montgomery

Patricia Lockwood FEB 20, 2023



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Ruth Ozeki MAR 13, 2023



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Joy Harjo MAR 27, 2023



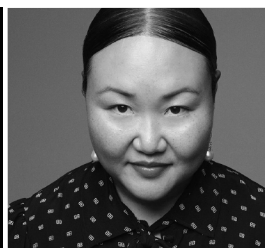
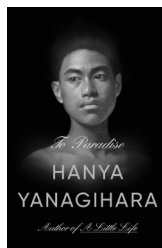
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Hanif Abdurraqib APR 17, 2023



Author photo: Kate Sweeney

Hanya Yanagihara MAY 8, 2023



Author photo: Amanda Demme

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WHO'S WHO



MARC MASTERSON (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, Adam Bock, 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.



MONTEZE FREELAND (Co-Artistic Director) is a multidisciplinary artist and one of the three co-artistic directors of City Theatre Company. A graduate of Point Park University, Mr. Freeland has made a career as an actor, director, playwright, teaching artist and producer. Select directing credits include *Clyde's*, *The Garbologists*, *Santaland Diaries*, and *Claws Out: A Holiday Drag Musical* (City Theatre), *In the Heat of the Night*, *Miss Julie*, *Clarissa and John*, *Fences* and *King Hedley II* (Pittsburgh Playwrights Theatre Company), *I Know Why the Caged Bird Sings* (Prime Stage) and readings of *Trouble in Mind* and Mark Clayton Souther's

The Coffin Maker (Pittsburgh Public Theatre). Select acting credits include roles in *Paradise Blue* and *Wild With Happy* (City Theatre) Audrey II in *Little Shop of Horrors*, *A Few Good Men*, *Sweat* and *Hamlet* (Pittsburgh Public), *King Lear* (Quantum), *Dreamgirls* (PMT), *A Christmas Story* (Bricolage), *Aida* and *South Pacific* (CLO) *East Texas Hot Links* and *The Piano Lesson* (Pittsburgh Playwrights). In 2017 he was named the *Post Gazette's* Performer of the Year and *City Paper's* 2021 Person of the Year in Theatre.

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WHO'S WHO



CLARE DROBOT (Dramaturg/Co-Artistic Director) currently serves as one of the Co-Artistic Directors of City Theatre along with Monteze Freeland and Marc Masterson. She joined the staff at City in 2015 as the Director of New Play Development moving to Associate Artistic Director in March 2020. A dramaturg, playwright, and producer Clare has worked in various capacities at Premiere Stages at Kean University, Laura Stanczyk Casting, Williamstown Theatre Festival, The McCarter Theatre, The BE Company, Play Penn, and New Dramatists. Her work as a writer has been seen in Ars Nova's ANT FEST and the New Hazlett Theatre's CSA Series among others. She serves on the boards of the National New Play Network and Brew House Association and is a graduate of Leadership Pittsburgh (Class XXXVIII). She holds a BA in Creative Writing and a BFA in Music Composition from Carnegie Mellon University and is a member of LMDA.

PAT MCCORKLE, CSA & MCCORKLE CASTING LTD continues to strive for inclusivity and social awareness during its 35 year history in casting and is pleased to be associated with City Theatre Company. Broadway: Over 50 productions including, *On The Town*, *Amazing Grace*, *End of the Rainbow*, *A Few Good Men*. etc. Off-Broadway: Over 60 productions, including *Tribes*, *Our Town*, *Driving Miss Daisy*. Regional Theatre: Guthrie, Barrington Stage, George Street Playhouse, CATF, and hundreds of regional theatres throughout the country. Feature films: Currently casting six films for theatrical release. Previous project highlights: "Premium Rush," "Ghost Town," "The Thomas Crown Affair," "Die Hard with a Vengeance," etc. Television: two new films for Hallmark, "Twisted," Humans for "Sesame Street" "Californication," (Emmy Nomination), "Chappelle's Show," "Strangers with Candy etc. (mccorklecasting.com)

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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.



Actors marked with * and the Stage Manager in this production are members of Actors' Equity Association, the union of professional Actors and Stage Managers in the United States



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.



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 - October 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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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

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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.



The Massaro family in The Joseph & Carol Massaro Memorial Plaza. Photo credit: Kristi Jan Hoover

DONOR RECOGNITION

FUNDER SPOTLIGHT: THE DONALD & SYLVIA ROBINSON FAMILY FOUNDATION

Donald Robinson (1925 - 2017)

Sylvia Robinson (1929 - 2018)

The lives and legacy of Donald and Sylvia Robinson continue on through their namesake foundation, The Donald & Sylvia Robinson Family Foundation. Now led by their children and grandchildren, the Foundation has recently made a significant multi-year grant to City Theatre, making it the lead funder behind the organization's education programming: the Young Playwrights Contest and Young Playwrights Festival.

Married for 69 years, Sylvia and Donald shared a life-long interest in the arts, with Sylvia even appearing on stage in the City Theatre New Works Festival and Jewish Community productions, and the foundation supports a wide range of organizations in Pittsburgh as well as Israel.

Over the next five years, City Theatre will continue to expand and grow its reach and impact in the lives of middle and high school students throughout Western Pennsylvania due to this extraordinary gift of support. Later this spring, we look forward to a permanent recognition of The Donald and Sylvia Robinson Family Foundation as we re-name our Main Stage theatre stairwell in Sylvia's honor.

LAND ACKNOWLEDGMENT

City Theatre would like to acknowledge that our buildings reside in Dionde:gâ, the Seneca language name for the Pittsburgh region. We work and create art on the unceded, ancestral lands of many Indigenous peoples including the Seneca Nation, members of the Haudenosaunee (hoe-dee-no-SHOW-nee) Confederacy (also referred to by the French as the Iroquois Confederacy). The Confederacy was comprised of the Mohawks, Oneidas, Onondagas, Cayugas, and Senecas and formed to unite the five nations and create a peaceful means of decision making. The Seneca's jurisdiction over the area also saw the region as home to the Lenape (also referred to as the Delaware), the Shawnee, and others. As recently as the 1960s, one-third of the Seneca's tribal lands were taken by the U.S. government to create the Kinzua Dam northeast of the city.

The region's history also stretches back further to the prehistoric cultures the Adena people, who were followed by the Hopewell, then the Monongahela and Osage.

City Theatre also recognizes its participation in and benefit from the systemic exclusion of Black, Latinx, Asian, Middle Eastern and all People of Color. We specifically recognize and acknowledge the treatment of the enslaved Africans and their descendants in the Pittsburgh community. We honor them by committing to creating an anti-racist space for the creation and enjoyment of theater.

We are mindful that our work here is possible because the land and lives of people native to this place were stolen. Generation upon generation (past, present, and future) of indigenous people here and all over the world are respectful stewards of the earth and its resources. Through this acknowledgement, I invite you to join me in paying respect to the elders both past and present.

We encourage you to visit the Council of Three Rivers American Indian Center to learn more and support their work: <http://www.cotraic.org/>



PHOTO CREDIT: KRISTIJAN HOOVER

THANK YOU, TONY FERRIERI, FOR YOUR 43 EXTRAORDINARY YEARS OF SERVICE AS OUR DIRECTOR OF PRODUCTION AND RESIDENT SCENIC DESIGNER.

ON BEHALF OF THE COUNTLESS COLLEAGUES, ARTISTS, AND AUDIENCES WHO HAVE BENEFITED FROM YOUR TALENT, EXCELLENCE, AND LEADERSHIP, CONGRATULATIONS ON YOUR RETIREMENT!

—THE CITY THEATRE BOARD & STAFF



WHY GIVE



Julianne Avolio performs in *An Untitled New Play* by Justin Timberlake, created by Matt Schatz, which enjoyed its world premiere at City Theatre in a co-production with Pittsburgh CLO in 2021. This production, twice-delayed due to the pandemic, was a culmination of four years of development in partnership between two local legacy arts organizations which resulted in rave reviews and a national audience.

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.

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THEATRE CO

FRANKENSTEIN

Directed by Liam Macik
November 4 - 13, 2022

THE LION, THE WITCH,

AND THE
WARDROBE

Directed by Wayne Brinda
March 3-12, 2023

THE
39
STEPS

Directed by Scott Calhoon
May 5-14, 2023



Harriet Tubman
and The Underground Railroad

Directed by Linda Haston
January 20-29, 2023



THE BOXCAR
CHILDREN

Directed by Laura Wurzell
June 16-25, 2023

Performances are at the
New Hazlett Center for
Performing Arts

6 Allegheny Square East on Pittsburgh's
North Side



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www.primestage.com



AN INVITATION TO PARTICIPATE

**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.

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On Saturday, October 1, City Theatre hosted its annual **New Play Circle Brunch** celebrating its major donors and funders.

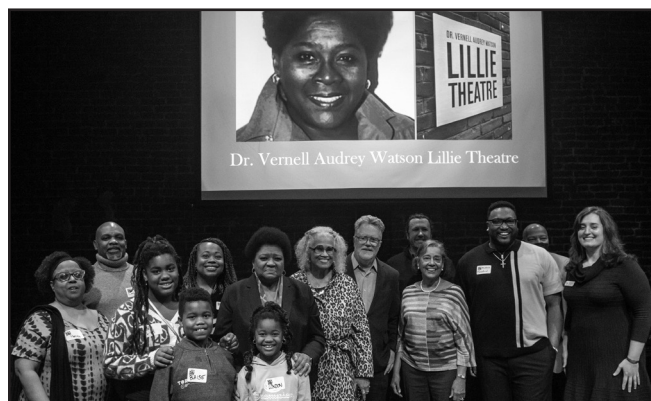
The event featured a special recognition ceremony which celebrated the **naming of the Dr. Vernell Audrey Watson Lillie Theatre**; the unveiling of **a new mural by artist Marlana Adele Vassar** (supported by the Allegheny Regional Asset District) located the back of the Chosky Production Center; the creation of the **Sylvia M. Robinson New Play Stairway**; and the presentation of the **Robert M. Frankel Awards** to City Theatre scenic artist **Leah Blackwood** and board member **Nancy D. Washington**.



The Robinson Family with Director of Education Katie Trupiano and Co-Artistic Director Monteze Freeland. City Theatre's Young Playwrights Festival recently received the largest one-time gift in the program's history from the Donald and Sylvia Robinson Family Foundation.



2022 Robert M. Frankel Awardees Leah Blackwood and Nancy D. Washington with State Representative Dan Frankel.



Friends and family of Dr. Vernell Audrey Watson Lillie.

VISIT CITY

SEASON SUBSCRIPTIONS

Enhance your City Theatre experience and take advantage of discounted ticket prices by becoming a subscriber. Choose 3 and flex options are available to best fit your interests and schedule. To subscribe, visit the Box Office, call 412.431.2489, or order online at CityTheatreCompany.org.

GROUP SALES

Save when you bring friends! Groups of 10 or more are eligible for significant discounts. In addition, we are happy to help you plan your event or party. For more information, contact Audrey at 412.431.4400 x227.

RUSH TICKETS

Persons under 30 years of age may reserve \$20 advance tickets, excluding Friday 8pm and Saturday 5:30pm performances. For these excluded show times, \$20 student tickets may be purchased at the Box Office beginning two hours prior to show time. Seniors age 62 and older may also take advantage of rush tickets, \$24 each. All discounted/rush tickets are subject to availability.

TICKET VALUES

Tickets prices vary by date and demand. In addition, pay-what-you-want performances are offered for each production. Call the box office for dates.

PARKING

City Theatre provides safe, convenient parking for \$10 via lot access at 1317 Bingham St, across from the theatre entrance. Parking is subject to availability. On-street parking meters are monitored until midnight on Friday and Saturday. Visit www.pittsburghparking.com for more information.

LATE SEATING POLICY

Our theatres are very intimate. Out of respect for both the actors and audience, late arrivals will be seated only at the discretion of house management. Consider arriving early to enjoy a beverage in the Gordon Lounge or to visit South Side's many eclectic shops and restaurants.

ELECTRONIC DEVICES

Please turn off all electronic devices. Ringing or vibrating cell phones, pagers, and watches disrupt the performance and interfere with the theatre's sound equipment. **No photography or video recording permitted during the performance.**



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
Clare Drobot
Monteze Freeland
Katie Trupiano

Co-Artistic Directors

Director of Education & Accessibility

ADMINISTRATIVE

James McNeel
Sara Green Williams
Dianne Duursma, CFRE
Beth Geatches
Nikki Battestilli
Joel Ambrose

Managing Director
Director of Finance
Director of Development
Development Associate
Marketing Director
Director of Ticketing & Patron Services
Ticketing Manager
Box Office Associate & Company Manager
Box Office Associate
Box Office Associate
Patron Services Manager
House Manager
House Manager
House Manager
House Manager
House Manager
House Manager
House Manager
House Manager
Facilities & Parking Manager

Audrey Fennell
Rachael Ellis

Tasha Matthews
Amara Walls
Makaila Moulden
Nell Blackford
Amelia Heastings
Hazy Jordan
Maddie Kocur
Emma Morganstein
Burke Rhodes
Noah Welter
Dustin Medvid

PRODUCTION

Tony Ferrieri
Rachel D'Amboise
Patti Kelly

Director of Production & Resident Scenic Designer
Production Manager
Resident Production Stage Manager
Technical Director
Associate Technical Director
Shop Foreman
Carpenter
Properties Manager
Lead Scenic Artist
Costume Shop Manager
Costume Shop Assistant
Sound & Media Engineer
Master Electrician & Light Board Programmer

John Brucker
Sam Karas
Emma Cummings
Sydney Dobbs
Alexx Jacobs
Leah Blackwood
Madison Michalko
Jaime Ericson
Brad Peterson
Greg Messmer

FOR THIS PRODUCTION

Emma Pollet
Hope Debelius
Lauren Connolly
Mars Delamater
Nicole White
Aaron Tarnow
Mars Delamater
Nancy Zions
Danny Bernstein
Lisa Ann Goldsmith
Emily Landis-Dunham

Assistant Costume Designer
Assistant Lighting Designer
Production Assistant
Production Assistant
Electrician
Electrician
Costume Shop Assistant
Consultant
Consultant
Dialect Coach
Carpenter

CONSULTANTS

Landesberg Design
Clayton Slater Design
Human Habits

Graphic Design
Program Design
Website Development & Video
Photographer
Talent & Equity Director

Kristi Jan Hoover
Fatima Bunafoor
Diaz Inclusion Consulting

EDIA Consultants

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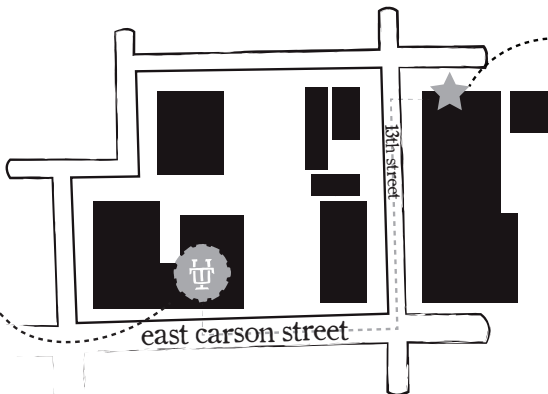
brunch • lunch • dinner



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