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MARCH 2 – 24, 2019

TAMARA TUNIE and LAURIE KLATSCHER in

THE ROOMMATE

BY JEN SILVERMAN

DIRECTED BY REGINALD L. DOUGLAS

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FROM THE ARTISTIC DIRECTOR

What makes a distinctive theatrical voice? Jen Silverman's plays vary widely in terms of character, subject, and style, but they all share a unique world view. With a vivid theatrical imagination, she explores and celebrates people on the fringe and her stories are just enough off-center to keep us guessing. In all of her plays, she pushes just beyond the normal boundaries of decorum and with a wry sense of humor asks questions about how far we are all willing to go to preserve our sense of self.

Actors have distinctive voices too. *The Roommate* presents two vibrant roles for women of a certain age- all too rare in our current theatrical literature. Tamara Tunie and Laurie Klatscher are working together on stage again for the second time since college. While we are excited to host the reunion, the real thrill is seeing two artists in their prime apply their unique qualities to these roles in order to bring two vibrant characters to life in sharp contrast to one another. We are thrilled with the opportunity to share their remarkable talents with you.

Each production at City Theatre is a complex creation by a team of artists in all of the theatrical disciplines. If we do our job well, you aren't thinking about what makes each of the contributors unique. We want you to get lost in the moment-to-moment flow of events. But on the drive home it may be worth considering the individual elements of all the theatre artists that contribute to the story and make each production a unique experience. These exemplary voices are what make our art form so intriguing.



Marc Masterson

P.S.: I want to hear from you. Please share your experience with me at mmasterson@citytheatrecompany.org

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THE ROOMMATE

BY

JEN SILVERMAN

STARRING

TAMARA TUNIE*
LAURIE KLATSCHER*

Tony Ferrieri **
Scenic Design

Gina Cercone
Costume Design

Andrew David Ostrowski **
Lighting Design

Elizabeth Atkinson
Sound Design

Clare Drobot
Dramaturg

Patti Kelly *
Production Stage Manager

DIRECTED BY REGINALD L. DOUGLAS ~

March 2 – 24, 2019

***The Roommate* is presented with no intermission**

* Members of Actors' Equity Association

** Member of United Scenic Artists

~ Members of Stage Directors and Choreographers Society

**Special Underwriting for *The Roommate* Generously Provided By
Nancy & John Traina and Laura Penrod Kronk**

The Roommate is presented by special arrangement with SAMUEL FRENCH, INC.

The Roommate was produced by Williamstown Theatre Festival in July 2017 Mandy Greenfield, Artistic Director.


World premiere in the 2015 Humana Festival of New American Plays at ACTORS THEATRE OF LOUISVILLE.

The Roommate was developed in part with assistance from SPACE on Ryder Farm (www.spaceonryderfarm.com)

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CHARACTERS

CAST

Sharon

Tamara Tunie

Robyn

Laurie Klatscher

Setting: Now. Summer. A big old house in Iowa City.

There will be no intermission.



JEN SILVERMAN (Playwright) Jen Silverman's work includes *THE MOORS* (Yale Repertory Theatre premiere, The Playwrights Realm NYC premiere), *THE ROOMMATE* (Actors Theatre of Louisville premiere, Williamstown Theatre Festival, Steppenwolf), *COLLECTIVE RAGE: A PLAY IN 5 BETTIES* (Woolly Mammoth US premiere, Southwark Playhouse UK premiere), and *DANGEROUS HOUSE* (InterAct Theatre premiere, upcoming at Williamstown Theatre Festival, winner of a Steinberg Citation.) Jen is a member of New Dramatists, an affiliated artist with

The Playwrights Center in Minneapolis and SPACE on Ryder Farm, and has developed work with the O'Neill, New York Theatre Workshop, Playpenn, The Ground Floor Residency at Berkeley Rep, and the Royal Court in London among other places. She's a two-time MacDowell Fellow, and recipient of a New York Foundation for the Arts grant, the Helen Merrill Award, an LMCC Fellowship, and the Yale Drama Series Award. She was the 2016-2017 Playwrights of New York (PoNY) Fellow at the Lark. Jen has a two-book deal with Random House for a collection of interlinked stories (*THE ISLAND DWELLERS*, forthcoming May 1) and a novel. Education: Brown, Iowa Playwrights Workshop, Juilliard. More info: jensilverman.com

A Peek Inside the Playwright's Mind

Trading emails from afar with the team at City, Jen Silverman, the author of *The Roommate*, shared a few thoughts on her writing process and inspiration for the

show. The play, which received its world premiere at the Humana Festival of New American Plays, is just one of the many projects Silverman is juggling. In addition to playwriting, she is also working on a novel and writes for Netflix's *Tales of the City*.

What inspires your humor and excites you in comedy?

I find myself drawn to very dark humor. I think the world is most often an unpredictable and heart-breaking place, and the one gift we have been given in all of this – as a species – is the ability to laugh at ourselves. I'm interested in stories about transformation, change, about the kind of courage or desperation it takes to completely reinvent your life.

What draws you to playwriting and theater as a medium?

Writing plays is a practice in rigorous truth-telling and dangerous questioning. In the “real world” there are so many incentives to avoid asking questions whose answers will make you uncomfortable, or substitute convenience for truth. The confluence of containment, intimacy, and community makes it possible to ask an audience to go to these places with you in a theatre.

This play is a wonderful subversion of realism and a traditional unit set comedy, what inspired that exploration?

I'd never written a true two-hander [a cast of two actors] before, nor had I ever written a play that masqueraded as American realism (unit-set, etc.) I was interested to explore and then subvert that particular set of conventions. As a consequence, *The Roommate* exists in a liminal space, where it makes use of the conventions of American realism without staying true to them all the way. What it stays true to, I hope, are the exigencies of character: what we need, what kindles or awakens inside us when that need is met, how our growing desire fuels our growing ability to perform actions we wouldn't think we were capable of. A lot of my plays are about people who are either succeeding or failing at pursuing a different vision of themselves or their lives. In this way *The Roommate* is in direct conversation with plays that are stylistically very different, like the absurdist comedy *Collective Rage: A Play In 5 Betties* (Woolly Mammoth, MCC), or the absurdist gothic *The Moors* (Yale Rep, Playwrights Realm).

Robyn and Sharon initially appear as polar opposites and come to profoundly influence one and other, what informed your crafting of each character?

I think we all reach moments in our lives where we feel trapped by the accumulated decisions we've made, by the things we've become accustomed to.

*playwright,
nomad,
jellyfish-
wrangler*

*photo by
Dane Laffrey*



We may not even be aware that we're unhappy – we're just mired in the status quo. Sharon's status quo is her loneliness and her feeling of being invisible; similarly, Robyn has been moving through the world as a lone wolf of sorts, although in much different circumstances. The two of them create a combustible energy together – they can imagine themselves differently, because they create a new space of imagining together. Once you can see a new life for yourself, the natural next step is to reach for it.

The play offers two incredible, three dimensional roles for older actresses—something we rarely see on stage. What would you like to see more of in roles for women?

I think there are so few nuanced images of women in our society. Older women of course, which prompted me to write this specific play, but younger women too, in a different way – the Madonna / Whore dichotomy is alive and well in 2019. I think there are deeply-rooted reasons for this: there's a deep-seated cultural fear or unease around female sexuality, female leadership, female complexity. Stories about women have, for so long, taken a back seat to stories about men. A lot of artists and writers are working to change that now, but we have a long way to go. So, whether we're talking about TV, film, or theatre, I am looking above all for nuance and complexity in female roles.

You've had the chance to see multiple iterations of the play, what has surprised you in the differences between productions and the actresses who have inhabited these ladies?

Overall, *The Roommate* has had a long life now without me – I don't get to see most (or even many) of the productions that it's having around the US and overseas. And there's something I enjoy about knowing that it is on its own in the world. People will see in it what they need – whether or not it's the thing I needed – and for that reason, it will have many completely different lives.

— Interview by Clare Drobot, Director of New Play Development

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WHO'S WHO



TAMARA TUNIE (Sharon) Tamara Tunie is a proud Pittsburgher, and delighted to be returning to CITY THEATRE. Born at McKeesport Hospital in Allegheny County, Pennsylvania, Ms. Tunie grew up in Homestead, only a few blocks from The United States Steel Corporation; originally the Homestead Steel Works. Homestead Steel was acquired by Andrew Carnegie in 1883, thus becoming a part of the Carnegie Steel Company. In 1901, Carnegie Steel was purchased along with Federal Steel Company and National Steel Company to form US Steel. Ms. Tunie likes to say she was **"forged by the fire"** of this blue-collar city, which instilled in her a work ethic

and sense of dedication to community that she applies to all that she does. Graduating with honors from Steel Valley High School, she then was selected to enter Carnegie-Mellon University's School of Fine Arts in the Musical Theater Program. After a rigorous four years, with her BFA in Musical Theater in hand, she headed to New York to pursue her dreams. Ms. Tunie was very proud to star in *Fences* in "August Wilson's 20th Century Cycle" at the Kennedy Center, in Washington, D.C., and also to produce Mr. Wilson's Tony-nominated *Radio Golf* on Broadway. Her other credits include: **Obie Award** *Familial*. **Berkshire Theatre Award** *American Son*.

Broadway: *Julius Caesar*, *Dreamgirls*, *Oh, Kay!*, *Lena Horne: The Lady and Her Music*. **Off-Broadway:** *BUILDING THE WALL*, *The Library* (Public Theater), *Troilus and Cressida* (Delacourt), *Sheba*, *Loose Knit*. **Regional:** *Cat on a Hot Tin Roof*, *Les Liaisons Dangereuse*, *Tartuffe*, *Antony and Cleopatra*, *All's Well That Ends Well*, *Two Gents*.

Film: *Flight*, *Snake Eyes*, *The Devil's Advocate*, *Wall Street*, *City Hall*, *Eve's Bayou*, *Caveman's Valentine*, *Fall to Rise*, *Bad Vegan*. **Television:** "DIETLAND," "Black Earth Rising," "Law & Order: SVU," "The Red Road," "Better Call Saul," "Blue Bloods," "Elementary," "Billions," "24," "Alpha House," "The Good Wife," "Zoo," "Survivor's Remorse," "As the World Turns," etc. **Producer:** *Spring Awakening* (Tony Award), *Magic/Bird*, and *Frog Kiss* (VSC). *The Dutchman* (Cherry Lane Theater). **Director:** *SEE YOU IN SEPTEMBER*, *JAZZLAND*. With all of her success, Ms. Tunie has **NEVER** forgotten her Pittsburgh roots, and continues to have a close relationship with Carnegie-Mellon, serves on the Advisory Board of The Center for Military Medical Research, and will be joining the board of directors of City Theatre in the fall of 2019. She is a rabid STEELERS fan.



Laurie Klatscher (Robyn) This marks Ms. Klatscher's 13th show at City, and her second show this year with Tamara Tunie (*The Tempest*, PPT). Other City credits include: *Tribes* (co-production Philadelphia Theatre Co); and premieres of *Precious Little*, (2011 PPG Performer of the Year), *Compleat Female Stage Beauty* and *Red Herring*. Other world premieres: *Quantum: Inside Passage*, *Chickens in the Yard*, *Electric Baby* and *Dogface* (Festival de Otoño, Madrid). Playhouse REP: "Endless Lawns," "Lost Boy Found in Whole Foods". Recent TV: Emelye, the elder high priestess on "Outsiders" (22 episodes) and the web series "[Blank] my life."



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WHO'S WHO



REGINALD L. DOUGLAS (Director/Artistic Producer) joined the staff of City Theatre in March 2015. At City, Reginald line-produces, helps curate, and directs in the theater's six-show season and new play development activities; builds artistic initiatives and partnerships; and represents City on the Board of the National New Play Network. Previous City credits include this season's production of *Pipeline* by Dominique Morisseau, the world premiere of Cori Thomas' *Citizens Market*, Colman Domingo's *Wild with Happy*, and the Young Playwrights Festival.

Additionally, Reginald has directed extensively throughout the country, including

work at Eugene O'Neill Center, TheaterWorks Hartford, CATF, Weston Playhouse, Theatre Squared, Playwrights Center, Kennedy Center, Pittsburgh CLO, McCarter, Florida Rep, Luna Stage, Harlem Stage, Wild Project, Signature Center, Drama League, The Lark, and many others. He has developed and directed new work by many acclaimed writers including Dominique Morisseau, Cori Thomas, Angelica Chéri, Nikkole Salter, Amy Evans, Zakiyah Alexander & Imani Uzuri, Matt Schatz, Chisa Hutchinson, Tearrance Arvelle Chisholm, Josh Wilder, Harrison David Rivers, Korde Arrington Tuttle, Craig "muMs" Grant, Jessica Dickey, Laura Brienza, Kevin R. Free, and several others. Reginald has received fellowships from New York Theatre Workshop and the Lark; was a member of the Actors Studio's Playwrights & Directors Unit; and has assistant directed on Broadway, Off-Broadway, and regionally. Reginald regularly serves on the selection committees for local and national fellowships and grants; has spoken at several national conferences and festivals; and is a guest lecturer at the O'Neill's National Theatre Institute. He is a proud graduate of Georgetown University and member of SDC. reginalddouglas.com



TONY FERRIERI (Scenic Designer/Director of Production) Awards and milestones include: nearly 40 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 nearly 550 designs. Recent CTC designs include: *Citizens Market*, *A Funny Thing Happened On the Way to the Gynecologic Oncology Unit at Memorial Sloan-Kettering Cancer Center of New York City*, *Feeding the*

Dragon, *Hand to God*, *Sex With Strangers*, *Sister's Easter Catechism*, *Sunset Baby*, *The Night Alive*, *Elemeno Pea*, and the world premieres of *Mr. Joy* and *Smart Blonde*. Other recent designs include: *Feeding the Dragon* for Hartford Stage in CT and Primary Stages at The Cherry Lane in NYC; *Sweeney Todd*, *Big Fish*, *Mary Poppins*, *Shrek*, *The Phantom of the Opera*, and *The Little Mermaid* for Lincoln Park Performing Arts Center; *Perfect Wedding*, *Pump Boys and Dinettes*, *The Toxic Avenger*, *The 39 Steps* and *First Date* for CLO Cabaret; *Uncle Tom's Cabin* for The Pittsburgh Playhouse Conservatory; *Miss Julie*, *Clarissa & John*, *The Piano Lesson*, *Dulcy* and *Fences* for Pittsburgh Playwrights Theatre Company; *The Master Builder*, *The Winter's Tale* for Quantum Theatre; *One Flew Over the Cuckoo's Nest*, *A Streetcar Named Desire* for barebones; *Scared of Sarah* and *A Feminine Ending* 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. Tony wishes to express his gratitude and appreciation to all those who make our productions possible.

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WHO'S WHO

GINA CERCONO (Costume Designer) is a Costume Designer who hails from Pittsburgh, PA. Gina received her BFA in Costume Design from Boston University and will complete her MFA in Costume Design at Carnegie Mellon University this May. She has worked with companies in Pittsburgh, New York City, and Boston, including, but not limited to, the Boston Center for American Performance, Boston University, Carnegie Mellon University, PMI Films, Fifth Floor Theatre Co, TomTom Theatre Company, La Luna Productions, Parsons-Meares Ltd, NBC International, Smuggler Inc, and Camelot Communications. She is thrilled to be joining City Theatre for this production of *The Roommate*!

ANDREW DAVID OSTROWSKI (Lighting Design) Recent work includes *Lobby Hero* for Barebones, *Madame Butterfly* for Pittsburgh Opera, and the *Gala opening* of the new Pittsburgh Playhouse. Andy has worked Internationally in 13 different countries. Nationally his work has been represented in Dallas, Atlanta, Chicago, Boston, New York, Philadelphia, Tampa, and other cities. Andy has designed over 80 productions for City Theatre. He has also designed for every professional company here in town. He has been an adjunct instructor for Point Park University for the last 20 years. His local designs total close to 300. For more info please go to tfpld.com

ELIZABETH ATKINSON (Sound Designer/Composer) is delighted to be coming home again to design at City Theatre. Liz was Resident Sound Designer at City Theatre for 13 years, but is currently a resident of Philadelphia. Her freelance career includes regional theatre credits at The Wilma Theatre, The Arden Theatre Company, InterAct Theatre, Walnut Street Theatre, Yale Repertory Theatre, Hartford Stage, Quantum Theatre, and Pittsburgh Irish and Classical Theatre. She is a faculty member at Swarthmore College, and previously at Point Park University and Carnegie Mellon University. Liz has also had the honor of exhibiting at the 2007, 2011 and 2015 Prague Quadrennials.



CLARE DROBOT (Dramaturg / Director of New Play Development)

joined City Theatre as the Director of New Play Development in March 2015. Prior to that, she was the resident dramaturg/producing associate at Premiere Stages, the professional theatre in residence at Kean University. She also served as a literary associate for Passage Theatre in Trenton and ran the reading series Untitled at Happy Ending in New York City. Clare has worked in various capacities at Williamstown Theatre Festival, The McCarter Theatre, The BE Company, Laura Stanczyk Casting, and New Dramatists. She has helped to develop works by

Dominique Morisseau, James McManus, Chisa Hutchinson, Noah Haidle, Anna Ziegler, Carla Ching, and Keith Reddin among others. Her work as a writer has been seen at venues including Ars Nova's ANT FEST, and developed by The Hangar Theatre, Luna Stage, and Passage Theatre. Clare co-chaired the 2016/17 Pittsburgh Emerging Arts Leaders steering committee and her work was featured alongside composer Nathan Zoob as part of the New Hazlett Theatre's 17/18 CSA Series. She is a Carnegie Mellon graduate with degrees in music composition and creative writing, and a member of LMMA and the WGA.

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WHO'S WHO



PATTI KELLY (Production Stage Manager) is happy to return to City Theatre for another season and thrilled to be working with Marc Masterson again. 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.



MARC MASTERSON (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; *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.

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JAMES McNEEL (Managing Director) joined City Theatre as its Managing Director in January 2015. 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 degree from Shepherd University and studied Arts Management at American University. He is currently a board member of the South Side Chamber of Commerce and is on the national board of the League of Resident Theaters (LORT), the largest theatre association of its kind in the United States.

NATIONAL NEW PLAY NETWORK (NNPN) is the country's alliance of non-profit professional theaters dedicated to the development, production, and continued life of new plays. Since its founding in 1998, NNPN has supported more than 250 productions nationwide through its innovative National New Play Network Rolling World Premiere program, which provides playwright and production support for new works at its Member theaters. Additional programs - its annual National Conference, National Showcase of New Plays, and MFA Playwrights Workshop; the NNPN Annual and Smith Prize commissions; its residencies for playwrights, producers and directors; and the organization's member accessed Collaboration, Festival, and Travel banks and online information sessions - have helped cement the Network's position as a vital force in the new play landscape. NNPN also strives to pioneer, implement, and disseminate ideas and programs that revolutionize the way theaters collaborate to support new plays and playwrights. Its most recent project, the New Play Exchange, is changing the way playwrights share their work and others discover it by providing immediate access to information on more than 17,700 new plays by living writers. NNPN's 30 Core and 80 Associate Members - along with the more than 250 affiliated artists who are its alumni, the thousands of artists and artisans employed annually by its member theaters, and the hundreds of thousands of audience members who see its supported works each year - are creating the new American theater. nnpn.org | newplayexchange.org

ACKNOWLEDGEMENTS

SPECIAL THANKS

ACHIEVA

Zachary Beattie-Brown

Sam Berner

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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.



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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



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Photo Credit: Joshua Franzos

Congratulations Tony Ferrieri, on 40 years of excellence at City Theatre!

The Roommate marks an impressive 235th design for City Theatre's longtime Director of Production and Resident Scenic Designer.

Tony was also honored this year with the Carol R. Brown Creative Achievement Award for Established Artists and will have his second design in the last year Off-Broadway this spring.

Thanks for making us look so good!

-The City Theatre Staff and Board

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Please check with your company's personnel department to find out if your employer offers a matching gift program.

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Car Max

Chevron

Citizens Financial Group

Coca-Cola

Delta

Disney

Dominion Foundation

Eaton Corporation

EQT

ExxonMobil

Federated Department

Stores

Ford Foundation

GAP Corporation

General Electric (GE)

GlaxoSmithKline

Google

Hewlett-Packard (HP)

Highmark Blue Cross Blue Shield

H.J. Heinz Company

The Home Depot

Houghton-Mifflin

IBM Corporation

John Hancock Mutual Life

Insurance Company

Johnson & Johnson

JP Morgan

MBIA

McKesson Corporation

Merck

Microsoft

PepsiCo

Pfizer, Inc.

Pittsburgh Valve & Fitting

PNC

PPG Industries, Inc.

Soros Fund Management

Starbucks

State Farm

Verizon

Waste Management

To Snap or Not to Snap?

Policy about photography at City Theatre

Audience Members may take photos in the theater before and after the performance. Absolutely no photography or video recording is permitted during the show. If you post photos on social media or elsewhere, credit the production designers:

Tony Ferrieri, Scenic Design

Andrew David Ostrowski, Lighting Design

Elizabeth Atkinson, Sound Design

Gina Cercone, Costume Design

city connects

City Connects fosters relationships with community organizations based on shared values, connecting art and advocacy through engaged partnerships.



The 2018-19 Season Partners



STRONG WOMEN
STRONG GIRLS
PITTSBURGH



ALL for ALL



LITERACY
PITTSBURGH

ABOUT OUR PARTNERS:

ACHIEVA

supports and empowers people
with disabilities and their families.

STRONG WOMEN, STRONG GIRLS

empowers girls to imagine a broader future through a curriculum grounded on female role models delivered by college women mentors, who are themselves mentored by professional women.

ALL FOR ALL

Connecting people, organizations, and communities to actions that build a welcoming and inclusive region for all.

LITERACY PITTSBURGH

helps create better lives through learning.
Literacy Pittsburgh is the largest provider of adult basic education in Allegheny and Beaver Counties.

DONOR RECOGNITION

IN HONOR OF IRIS AMPER WALKER'S SPECIAL BIRTHDAY

Given By

Phyllis M. Baskin
Judge Manny & Ilene Smith
Dodi Walker Gross &
Daniel Edelstone, MD

Hans Jonas
Barbara T. Miller
Jan Grimes Ripper & Doug Ripper
Cynthia Tuterá

IN HONOR OF NORBERT CONNORS

Given By

Anonymous
Barbara & David Greenberg

IN HONOR OF TONY FERRIERI

Given By

Anonymous
Jamini Vincent Davies
Jane & Bud Kahn
Jan Grimes Ripper & Doug Ripper

IN HONOR OF CAROLYN GOLDBERG'S - 100TH BIRTHDAY

Given By

Iris Amper Walker

IN HONOR OF BETH W. NEWBOLD

Given By

Jenny Ewing Allen

IN HONOR OF MARC MASTERSON

Given By

Anonymous
Robin & Sally Kaye

IN HONOR OF JENNA WILKIN'S SPECIAL BIRTHDAY

Given By

Marta & Philip Wilkin

IN HONOR OF 50TH WEDDING ANNIVERSARY BARB & JIM MOYER

Given By

Maggie & Elmer Allbee
Sarah Allbee
Jan Grimes Ripper & Doug Ripper
Patricia & Glenn Russell

IN HONOR OF 50TH WEDDING ANNIVERSARY ARLENE & RICHARD WEISMAN

Given By

Iris Amper Walker

THE MARRIAGE OF TRINITY KRONK & AUSTIN SAMSON

Given By

Iris Amper Walker

IN HONOR OF DR. DAVID R. SACCO

Given By

Ruth Sacco & Dr. Russell Sacco

IN MEMORY OF ROMEO BUCCILLE

Given By

Jan Grimes Ripper & Doug Ripper

IN MEMORY OF THOMAS WASHINGTON MASTERSON, III

Given By

Anonymous
Jan Grimes Ripper & Doug Ripper
Iris Amper Walker

IN MEMORY OF GEORGIANNE LAZER MAC MILLER

Given By

Iris Amper Walker

IN MEMORY OF THOMAS J. PHILLIS

Given By

Shirley G. Phillis

IN MEMORY OF JO ANN SCHLOTTERER

Given By

Kathy Marks

DONOR RECOGNITION

THE IRIS AMPER WALKER FUND

Established by Dodi Walker Gross and Brian J. Gross in honor of their mother and grandmother, Iris Amper Walker, in 2016, The Fund's purpose is to distribute gifts annually on or near Iris Amper Walker's birthday (July 31). These funds are to be utilized by City Theatre to purchase a tool, office item, technology, or piece of equipment that will make work performed by City Theatre staff easier, more efficient, and/or improved in some way.

Donors to the Iris Amper Walker Fund as of February 8, 2019

Anonymous
Phyllis Baskin
Brian Jeffrey Gross
Dodi Walker Gross &
Daniel Edelstone
The Ceisler Family
Dianne & Ron Duursma
Hans Jonas
Jane & Bud Kahn

Joan Bluestone Landorf
Georgian & Sally Lazer
Sheila & Thomas Lieber
James McNeel
Jan Grimes Ripper &
Doug Ripper
Regina & Stuart Shapiro
Cynthia Tutera
Iris Amper Walker

Purchased to date:

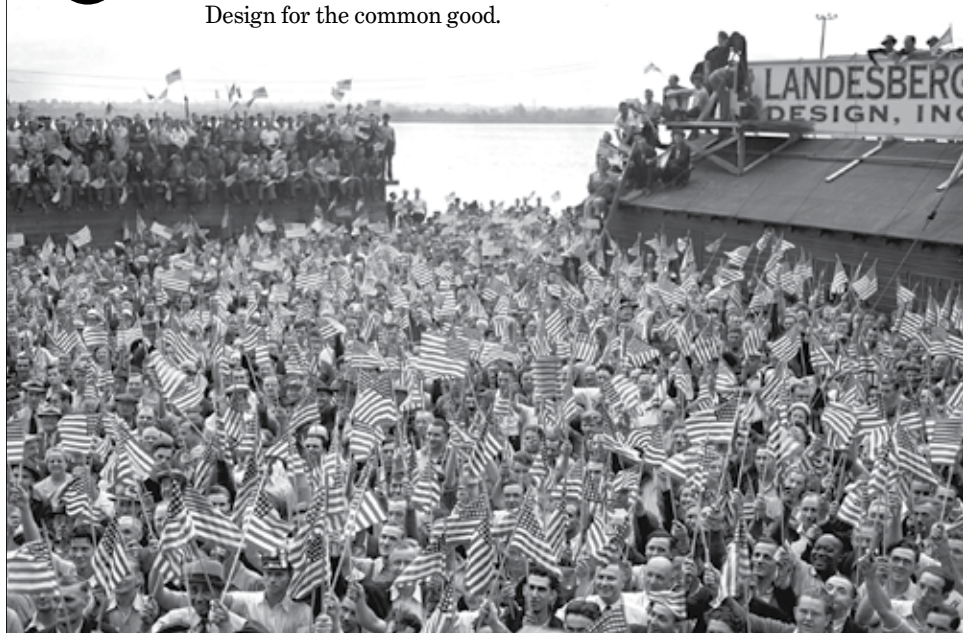
- Projector for Presentations
- Safe for Box Office
- Digital Camera for Marketing
- iPad for Staff and Patron use
- Hoists for Production
- Bar/Concession Equipment
- Conference Room Furniture
- 3D Printer



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DONOR BENEFITS



Chris Larkin performing in *Nomad Motel* by Carla Ching, which received both a workshop and its world premiere at City Theatre last season. After its debut on our Main Stage here in Pittsburgh in May 2018, the play will receive productions at theaters in Atlanta and Kansas City before making its Off-Broadway debut at the prestigious Atlantic Theater Company in New York City this spring. Photo by Kristi Jan Hoover.

WHY GIVE?

New plays are risky, but essential. New plays capture the tenor of society and tell the unique stories of contemporary life. And City Theatre continues to be a national leader in shaping the field. But ticket sales account for less than 30% of our annual budget – the rest comes from a generous network of community contributors. We rely on **the support of these donors** so that artists have the opportunity to create freely and boldly. *Nomad Motel* will forever be known as having its world premiere in Pittsburgh and **you make this possible**. From the earliest readings to stunning world premieres, our patrons and artists together develop the future of the American theater. **Please consider making a tax-deductible contribution today.**

Contact Dianne Duursma at 412.431.4400 x278

or dduursma@citytheatrecompany.org

Or visit CityTheatreCompany.org and click on “Support City”

DONOR BENEFITS

Become a donor today! Join the circle of influential theatre lovers whose donations help us build sets, design costumes, house actors, and commission new plays by writers at the forefront of the industry.

FRIENDS (UP TO \$99)

- Acknowledgement in the playbill and on the website.

FRONT ROW (\$100-\$499)

All of the above benefits, plus:

- Advance notice of City Theatre events and performances.
- Invitation for two (2) persons to attend one (1) first rehearsal.

SPOTLIGHT (\$500-\$999)

All of the above benefits, plus:

- Invitation for two (2) persons to attend two (2) first rehearsals.

CENTER STAGE (\$1,000-\$2,999)

All of the above benefits, plus:

- Private tour of the theatre for two (2) with the Director of New Plays.

NEW PLAY CIRCLE (\$3,000-\$4,999)

All of the above benefits, plus:

- Complimentary parking at the theatre.
- Invitation to Annual Brunch (First Sunday in June).
- Attend two (2) private rehearsals.

DIRECTORS CIRCLE (\$5,000-\$9,999)

All of the above benefits, plus:

- Attend three (3) private rehearsals.
- Coffee with the Artistic Producer.
- Private backstage tour with (2) friends with the Artistic Producer.

PLAYWRIGHTS CIRCLE (\$10,000-\$14,999)

All of the above benefits, plus:

- Attend four (4) private rehearsals.
- Coffee with Managing Director.
- Private backstage tour with (4) friends with the Managing Director.

CITY THEATRE CIRCLE (\$15,000+)

All of above benefits, plus:

- Attend six (6) private rehearsals.
- Attend six (6) private rehearsals.
- Autographed cast poster of the World Premiere production(s).
- Lunch with the Artistic Director.
- Private backstage tour with six (6) friends with the Artistic Director.



MobileCause provides mobile and online fundraising solutions for a new generation of donors with end-to-end digital fundraising software that is easy, fast, flexible and built exclusively for nonprofits. **Text Roommate to 41444** to participate and support *your* theatre!



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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 Joel Ambrose at 412.431.4400 x286.

RUSH TICKETS

Persons under 30 years of age may reserve \$15 advance tickets, excluding Friday 8pm and Saturday 5:30pm performances. For these excluded show times, \$15 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 \$9 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.**

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.

STAFF

ARTISTIC

Marc Masterson	Artistic Director
Reginald L. Douglas	Artistic Producer
Clare Drobot	Director of New Play Development
Kristen Link	Director of Education & Accessibility
Katie Trupiano	Education & Accessibility Manager
Gillian Kim	Audience & Community Engagement Coordinator
Anne Amundson	Literary Intern
Emma McIntosh	Literary Intern
John DeSantis	Education & Access Intern

ADMINISTRATIVE

James McNeel	Managing Director
Natalie Hatcher	General Manager
Dianne Duursma, CFRE	Development Officer - Community Giving
Ryan Ferreebee	Development Officer - Institutional Funding
Lauren Cornwell	Development Intern
Jan Grimes Ripper	Director of Finance
Iris Walker	Volunteer Assistant to the Director of Finance
Nikki Battestilli	Marketing Director
Ryan Looke	Interim Company Manager/ House Manager
Joel Ambrose	Director of Ticketing & Patron Services
Kate Abel	Box Office Associate
Dante Horvath	Box Office Associate
Rachelmae Pulliam	Box Office Associate
Abigail Sarnacki	Box Office Associate
Jenna Wilkin	Patron Services Manager
Jena Grgurich	House Manager
Caitlin Leasure	House Manager
Devan Mercurio	House Manager/ Box Office Associate
Maggie Sulka	House Manager

PRODUCTION

Tony Ferrieri	Director of Production & Resident Scenic Designer
Rachel D'Amboise	Production Manager
Paul Ford	Technical Director
Patti Kelly	Resident Production Stage Manager
Madison Hack	Costume Shop Manager
Brad Peterson	Sound Engineer & Media Technician
Greg Messmer	Master Electrician & Light Board Programmer
Harbour Edney	Lighting & Sound Assistant
Louise Phetteplace	Properties Master
Leah Blackwood	Scenic Artist
David Maslow	Associate Technical Director
John Michael Brucker	Scene Shop Foreman
Andrew Homyak	Scene Shop Carpenter & Production Technician

FOR THIS PRODUCTION

Alexx Jacobs	Properties Master Assistant and Scenic Charge Assistant
Amelia Benson	Costume Shop Assistant
Jean-Luc Raimond	Costume Design Assistant
Hank Bullington	Production Technician
Brad Keller	Production Technician
Nicole White	Stage Electrician
Josie Cohen	Stage Electrician
Kevin McConville	Assistant Stage Manager
Max Pavel	Production Technician
Mitchell McDermott	Production Technician
Maxwell Seel	Production Technician
Pat Andrews	Production Volunteer
Bob Follette	Production Volunteer
Cassandra Hicks	Production Volunteer
Amber Holder	Directing Intern

CONSULTANTS

Landesberg Design	Website, Poster & Program Cover Design
Clayton Slater Design	Program Design
Human Habits	Website Development & Video
Kristi Jan Hoover	Photographer
Matt Michalko	Marketing Video Design



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DON'T.

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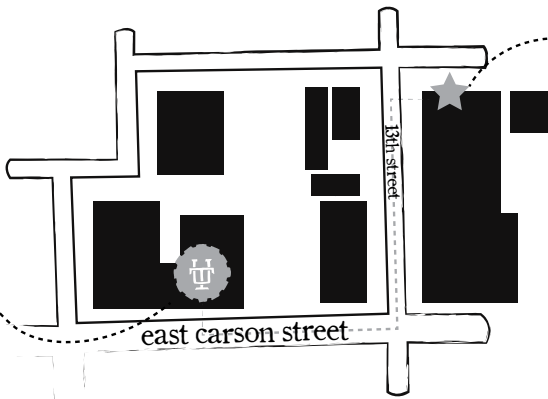


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