TRADEMARK THEATER PRESENTS

THE BOY & ROBIN HOOD

MAY 24 - JUNE 11 × RITZ THEATER

TICKETS AVAILABLE AT TRADEMARKTHEATER.ORG
**Who are you here to connect with today?** Is it your spouse, other family members, friends? Or perhaps, you’re here to satisfy and explore your own soul?

Again and again, you tell us that theatre is an important connection point for you *(and yours!)*. The conversations you have in the car on the way home, or afterwards at Meritage, Vieux Carré or Great Waters bring you closer together.

**The artists on stage bring their own rich life experiences to this story of how families do (and don’t) connect with each other.** They’ve worked hard to help us experience the full range of human emotion found in the script. A show like this can really enlarge our emotional capacity and make us more present in our daily lives.

Thank you so much for choosing Park Square Theatre and this play as one of your connection points. Your time, attention and *(for many of you)*, your tax-deductible contributions are vital to making this work possible.

We hope you have a great time today and are as moved as we are by this play’s final moments. Here’s to a great conversation on the way home!

Gratefully,

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**OUR MISSION** is to enrich our community by producing and presenting exceptional live theatre that touches the heart, engages the mind and delights the spirit.

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Richard Cook, Artistic Director  
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**Amy’s View**

By David Hare

**Director** ............................................................ Gary Gisselman**
**Scenic Designer** ............................................... Joseph Stanley
**Costume Designer** ........................................... Aaron Chvatal
**Wig Designer** ................................................... Andrea Moriarity
**Lighting Designer** ............................................ Michael P. Kittel
**Properties Designer** ......................................... Robert “Bobbie” Smith
**Dialect Coach** .................................................. Keely Wolter
**Stage Manager** ................................................. Nate Stanger*
**Assistant Stage Manager** ................................. Samantha Diekman

**CAST**

Dominic Tyghe ...................................................... Gabriel Murphy
Amy Thomas ........................................................... Tracey Maloney*
Evelyn Thomas ..................................................... Cathleen Fuller*
Esme Allen ........................................................... Linda Kelsey*
Frank Oddie ............................................................ Nathaniel Fuller*
Toby Cole ............................................................. James Rodriguez
Understudy for Toby Cole .............................. Daniel Sakamoto-Wengel

On May 12 & 13 the role of Toby Cole will be performed by the understudy.

**TIME PERIOD** - Between 1979 and 1995

**SETTING** - Near Pangbourne and in London

**PERFORMANCE TIME** - The performance will run approximately 2 hours, 30 minutes, including one 20-minute intermission.

Produced by special arrangement with Samuel French, Inc.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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Park Square Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.

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Amy’s View premiered in 1997 and is set in various years between 1979 and 1995. Yet there are eerie parallels between those decades ago and our current moment. Sir David Hare is considered the artistic heir of John Osborne, author of the volatile Look Back in Anger (1956) and an “Angry Young Man,” the designation given to a band of mid-century working-class writers who excoriated postwar British policies. At the dawn of our own republic, the Founding Fathers proudly drew distinctions between the class-riven Mother Country and the new United States, a more perfect union populated by we the people.

However, movements in the last decade have troubled the posture that we are a classless nation (#teaparty and/or #taxday). Amy’s View is not just a window onto the past; the challenges faced by Amy, Esme, Dominic, and Frank echo those we continue to confront. The financial fiasco detailed in the play recalls Bernie Madoff’s treachery and the subprime horrors chronicled in The Big Short (if not your bank statements). In contrast, Esme and Dominic’s feuds over the vying relevance of theatre and television (that “awful, gaudy vitality”) may seem myopic and indulgent—artists discussing art with no real implications. Sure, the theatre is regularly declared dead, until Hair, Angels in America, Rent, and Hamilton (among others) married the stage to the moment. And now that the fervor surrounding Hamilton has begun to die down, the theatre will “die” again until it talks to us. (Oh, but it does.) But Sir Hare is skilled in giving us people instead of mouthpieces, and people come from places.

I write this on the ninetieth day of Trump’s administration, and those who watch the news will have, by the time of this reading, been inundated and/or saturated with the breathless coverage, analysis, and punditry of the 100-day marker. (Sorry to bring it up again.) What is success? Characters in Amy’s View indict one another as elitists (charges by some of the President’s proponents) and panderers (charges by some of the President’s critics). The arguments made by Hare’s characters about the impact of the performing arts are ripe for discussion, yet the play demonstrates that the clash between populism and elitism is personal and visceral. How and why do we get to be us? The play’s tragic final-act revelation is an intentional surprise. It highlights the tension between the conviction that love conquers all and the reality that all can feel unconquerable. At the end of the play, Hare puts us, the audience, into the audience, facing characters-playing-characters who are stripped down and raw. The end of the play insists that, no, the theatre is not dead (as you well know). It also insists that we remember we are living now, with each other and with a new generation. And that’s more vital than gaudy.

—Matt DiCintio

Matt DiCintio holds a PhD in Drama from Tufts. He works at Boston University and teaches at Emerson College.
TRACEY MALONEY*
Amy Thomas
Park Square Stick Fly, American Family Representative Theatre
Guthrie Theater: Othello, Tribes, God of Carnage; Ten Thousand Things: Vasa Lisa, Othello; Pillsbury House Theatre: The Children, The Pride, Blackbird; Jungle Theater: Honour, Bus Stop; Torch Theater: Dancing at Lughnasa; Co-Founder of Thirst Theater
TV/Film Cedar Rapids, The Straight Story, Justice, Stay Then Go Training B.F.A., Theater Performance, Miami University; Actors Theatre of Louisville apprentice Accolades Member of Ivey award-winning productions including Death of a Salesman (Guthrie), Othello (Ten Thousand Things), Sez She (Illusion Theater)

NATHANIEL FULLER*
Frank Oddie
Park Square Democracy Representative Theatre
Guthrie Theater: King Lear; Yellow Tree Theatre: The Women in Black; History Theatre: Courting Harry; Mixed Blood Theatre: Agnes Under the Big Top; Chanhassen Dinner Theatres: Camelot; Cricket Theatre: The Constant Wife TV/Film After the Reality, An Eye for an Eye Training B.A., English, Dartmouth College

LINDA KELSEY*
Esme Allen
Park Square Calendar Girls, The Other Place, 4000 Miles, Mary T. and Lizzy K., Doubt, Dead Man’s Cell Phone, Frozen, The Belle of Amherst Representative Theatre Minnesota Jewish Theatre Company: The Tale of the Allergist’s Wife; Guthrie Theater: The Tempest, When We Are Married; Torch Theater: Dangerous Liaisons; Mixed Blood Theatre: Agnes Under the Big Top TV/Film (series regular) Lou Grant, Sessions (HBO), Day by Day; (mini-series) Eleanor and Franklin; (guest starring) MASH, The Mary Tyler Moore Show, Streets of San Francisco, Barnaby Jones Training B.A. and McKnight Fellowship in Acting, University of Minnesota Accolades Five Emmy Nominations: Lou Grant; Two Golden Globe Nominations: Lou Grant; Cable Ace nomination: Sessions

CAST

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. Actors’ Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity’s mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For information, visit www.actorsequity.org.
CAST

**GABRIEL MURPHY**
Dominic Tyghe
*Park Square* 4000 Miles, Wonderlust Productions’ Six Characters in Search of an Author Representative Theatre

**JAMES RODRÍGUEZ**
Toby Cole
*Park Square* Ragtime, Of Mice and Men Representative Theatre

**DANIEL SAKAMOTO-WENGEL**
Understudy, Toby Cole
*Park Square* Flower Drum Song a co-production with Mu Performing Arts Representative Theatre

**AARON CHVATAL**
Costume Designer
*Park Square* Murder for Two, 4000 Miles Representative Theatre

**JACOB M. DAVIS**
Sound Designer
*Park Square* Flower Drum Song, The Soul of Gershwin, Love Person, Nina Simone: Four Women Representative Theatre

**GARY GISSELMAN**
Director
*Park Square* 4000 Miles, Ragtime, Pacific Overtures, The Fantasticks Representative Theatre

**GABRIEL MURPHY**
Director
Park Square: 4000 Miles, Ragtime, Pacific Overtures, The Fantasticks Representative Theatre

**JAMES RODRÍGUEZ**
Toby Cole
*Park Square* Ragtime, Of Mice and Men Representative Theatre

**DANIEL SAKAMOTO-WENGEL**
Understudy, Toby Cole
*Park Square* Flower Drum Song a co-production with Mu Performing Arts

**AARON CHVATAL**
Costume Designer
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Macbeth, The Language Archive, Sons of the Prophet
Representative Theatre
Mixed
Blood Theatre, Children’s Theatre Company, Stages Theatre Company, Mu Performing Arts, Pillsbury House Theatre, Frank Theatre
Training
B.A., Theatre, Indiana University; M.F.A., Scenography, University of Minnesota
Accolades
Ivey Award for Scenic Design, 2010
Upcoming Projects
Jungle Theater: Fly By Night; Mu Daiko Drumming Festival

MICHAEL P. KITTEL  Lighting Designer
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Representative Theatre
Ordway, Frank Theatre, Stages Theatre Company, Steppingstone Theatre, Mu Performing Arts, Bloomington Civic Theatre
Training
University of Wisconsin-River Falls
Accolades
Ivey Award for The Pillowman (Frank Theatre); Lavender Magazine Best Lighting Design 2008 & 2009

ANDREA MORIARITY  Wig Designer
Park Square
The Color Purple
Representative Theatre
Guthrie Theater: Little House on the Prairie, A Christmas Carol, South Pacific, The Bluest Eye; Minnesota Opera: Wuthering Heights; History Theatre: Lady With All the Answers; Jungle Theater: The Night Alive; Theater Latté Da: Six Degrees of Separation, All is Calm, Ragtime, Lullaby, Sweeney Todd; Artistry: The Secret Garden, Blithe Spirit Training
M.F.A., Theater Design and Production (Wig and Makeup Specialty), University of Cincinnati, College Conservatory of Music

ROBERT “BOBBIE” SMITH  Properties Designer
Park Square
Debut Representative Theatre

NATE STANGER*  Stage Manager
Park Square
Romeo and Juliet (Assistant Stage Manager)
Representative Theatre
B.A., Theatre Arts, University of Minnesota
Upcoming Projects
Ordway; Jesus Christ Superstar; Children’s Theatre Company: Abominables, How the Grinch Stole Christmas

KEELY WOLTER  Dialect Coach
Park Square
Calendar Girls
Representative Theatre
Jungle Theater: Lone Star Spirits, Le Switch, Constellations; Old Log Theater: Savannah Sipping Society, Million Dollar Quartet; Theater Latté Da: Six Degrees of Separation, All is Calm, Ragtime, Lullaby, Sweeney Todd; Artistry: The Secret Garden, Blithe Spirit Training
M.A., Voice Studies, Royal Central School of Speech and Drama; B.A., Theatre Performance, Viterbo University
Upcoming Projects
Jungle Theater: Miss Bennet

Production Staff & Crew
Assistant Stage Manager: Samantha Diekman
Run Crew: Kyla Moloney
Sound Operator: Aaron Newman
Wardrobe: Mary Farrell
Production Director: Rob Jensen
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Park Square Theatre
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