Welcome to the opening of our 42nd SEASON
Dear Park Square Patron,

This year at Park Square Theatre is about “Getting Together.”

Our 2016-2017 Season launches with a pair of comedies – each a little masterpiece in its own off-center realm. Consider this an invitation for us all to convene as community for some shared fun.

America’s – and our world’s – current political/social environment, like theatre itself, thrives on conflict. While we might learn from a good fight, far too often we become obsessed or overwhelmed by what divides us.

This theatre, and this season in particular, is devoted to discovering and celebrating what unites us – what pulls us together. To uncover what we can hold in common. Sometimes it's a group laugh at a really dumb joke. Sometimes it’s a moment of unexpected empathy – the breath-stopping recognition that can expand our minds or swell our hearts.

Thank you, truly, for coming together here – for this performance, in the same room as the gifted artists who can’t wait to share their delight in our common, if all-too-vulnerable, humanity.

Let’s do it again soon!

Yours,

Richard Cook, Artistic Director
651.767.8482 | cook@parksquaretheatre.org

C. Michael-jon Pease, Executive Director, CFRE
651.767.8497 | pease@parksquaretheatre.org

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Cliton can’t tell a lie, and his master Dorante can’t tell the truth. Dorante is in hot pursuit of one woman, but thinks she is another which leads to amazing mix-ups and breathtakingly intricate lies. Sharp and saucy modern language in rhyming couplets adds zest to this sparkling urbane romance. Wickedly witty fun!

PLAYWRIGHT

DAVID IVES is perhaps best known for his evening of one-act plays, All in the Timing (he has been included in the “Best Short Plays” series seven times), and for his drama Venus in Fur, which was nominated for a Tony Award for Best Play. His plays include New Jerusalem: The Interrogation of Baruch de Spinoza, The School for Lies (adapted from Molière’s The Misanthrope), The Liar (adapted from Corneille), Time Flies and Is He Dead? (adapted from Mark Twain). He has also translated Feydeau’s A Flea in Her Ear and Yasmina Reza’s A Spanish Play. He is a former Guggenheim Fellow in playwriting and a graduate of Yale School of Drama.

—excerpted from dramatists.com (Dramatists Play Service, Inc.)
The Liar

By David Ives, adapted from Le Menteur by Pierre Corneille

Director ................................................. Doug Scholz-Carlson
Composer/Musician ............................. Don Livingston
Scenic Designer ................................... Eli Schlatter
Costume Designer ................................ Rebecca Bernstein
Lighting Designer ................................. Michael P. Kittel
Wig Designer ......................................... Sara Huebschen
Properties Designer .............................. Abbee Warmboe
Stage Manager ................................. Jamie J. Kranz*

CAST

Dorante ................................................. Shá Cage*
Sabine/Isabelle .................................... Shanan Custer
Cliton ..................................................... Zach Curtis*
Clarice ................................................... India Gurley
Geronte ................................................... Rex Isom Jr.
Alcippe ................................................... JuCoby Johnson
Philiste ................................................... Michael Ooms
Lucrece ................................................ Sara Richardson*

PLACE AND TIME: Paris, spring of 1643
PERFORMANCE TIME: The performance will run approximately
2 hours, 15 minutes, including one 20-minute intermission.

World Premiere Produced by Shakespeare Theatre Company Washington, DC.
Artistic Director Michael Kahn and Managing Director Chris Jennings, April 12, 2012.

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

In nearly every theatre history textbook, most of the chapter on seventeenth-century France is dedicated to two phenomena: the fracas that followed the debut of Pierre Corneille’s *The Cid* in 1637 (six years before *The Liar*) and the dominance of Molière’s comedies three decades later. Textbook authors discuss the development of dramaturgical guidelines derived from Greek tragedies, and they laud Molière’s social satires and innovative adaptations of Roman comedies. These developments were critical to the early modern foundation of French drama, but those textbooks provide only a partial view of classical French theatre and culture. David Ives provides another.

Molière’s best-known plays are comedies of manners that use enhanced commedia dell’arte archetypes to lampoon the hypocrisy and pretensions of obsessed aspirants in society. In *The School for Wives*, a lecher is cuckolded by his teenage wife. In *Tartuffe*, a religious zealot is exposed as a fraud. Thirty years before Molière rose to prominence, the “Quarrel of the Cid” erupted. Corneille’s pseudo-tragedy centers on a pair of lovers whose engagement is troubled by a family feud; Chimène agrees to marry the title character merely hours after he has killed her father. The premiere was a smash, but detractors charged the play violated the dramatic unities so near and dear to neoclassicists: plays must have a single plot and take place in one location and within one day. Critics argued that the actions of *The Cid* could not plausibly take place within twenty-four hours—namely, that Chimène would so quickly agree to marry her father’s killer. The implausibility, then, strained her morality. Essays were published; rejoinders followed. Salons got rowdy; personal umbrage was taken. In textbooks, the squabble is the essence of neoclassical French drama, and they would have you believe it was the most dominant event of the era.

Corneille’s play was influential, but don’t let the theatre history textbooks fool you: general audiences had little interest in neoclassical tenets. For theatremakers and consumers, the culture of playgoing was often more of an attraction than the productions themselves. This was the era when going to the theatre to see and be seen began in earnest. Audiences were drawn to a culture that provided them their own version of TMZ. After Molière produced the premiere of the up-and-coming tragedian Jean Racine, Racine took his next play to a rival theatre—and a year later took Molière’s star actress with him. Racine’s foes wrote plays that accused him of rape. Molière’s foes wrote plays that accused him of incest—a rumor so successful it took more than four hundred years for biographers to set the record straight. (No, Molière did not marry his daughter.) *The Liar* is nothing so biographical or barbed, but the play’s playfulness, its social friction, and its personal indulgence accurately depict the culture that produced it. Ives’s ebullient and irreverent rendition is a happy reminder that textbooks do not have the final bon mot.

Matt DiCintio holds a PhD in Drama from Tufts. He works at Boston University and teaches at Emerson College.
SHÁ CAGE*

Dorante

Park Square Mary T. and Lizzy K. Representative Theatre

Ten Thousand Things: Henry IV; Penumbra Theatre: Ballad of Emmett Till; Guthrie Theatre: Clybourne Park; Mixed Blood Theatre: Ruined; Frank Theatre: Venus, F**king A Film New Neighbors, Cry About a Nickel, Drop Dead Gorgeous, Radio, Midnight, Joe’s Somebody, Factotum Awards/Other Regional Emmy; Ivey Award; McKnight Fellowship; Distinguished Fox/TGC Fellowship; Named one of the Leading Artists of her generation by Insight; Named a Changemaker by Women’s Press; City Pages Best Solo Performer (Frank Theatre: Grounded); Star Tribune 2014 Mover and Maker; Mpls St. Paul Magazine Power Couple of the Year 2015 (with artistic partner EG Bailey) Upcoming Projects Co-curating a film festival in Sweden (October); Intermedia Arts: a work in progress of her solo work Say Her Name (Nov 29); touring her show U/G/L/Y in 2017 (nationally and abroad).

INDIA GURLEY

Clarice

Park Square Debut

Representative Theatre

Hudson Valley Shakespeare: A Midsummer Night’s Dream; Victory Gardens Theater: The House That Will Not Stand; Milwaukee Repertory Theater: The Color Purple; Guthrie Theater: Abe Lincoln and Uncle Tom in the White House; Ten Thousand Things: Measure for Measure Training B.A., Acting, University of Minnesota/Guthrie Theater Actor Training Program Upcoming Projects The Hypocrites (Chicago): Wit

SHANAN CUSTER

Sabine/Isabelle

Park Square Calendar Girls; 2 Sugars, Room for Cream; Dead Man’s Cell Phone

Representative Theatre

Interact Theater: Hell is Empty and ALL the Devils are Here; Casting Spells Productions: Frankie and Johnny in the Clair De Lune; Workhaus Collective: The Mill; Theatre Pro Rata: Emilie: Le Marquis du Châtelet Defends Her Life Tonight; 2016 MN Fringe Festival: Sometimes There’s Wine Training M.A., Theater History, Theory and Criticism, University of Maryland, College Park Awards/Other Ivey Award 2013 (Ensemble, 2 Sugars, Room for Cream) Upcoming Projects Park Square: Theatre Pro Rata (at Park Square): Up: The Man in the Flying Chair

ZACH CURTIS*

Cliton

Park Square As Actor: Romeo and Juliet, Johnny Baseball, Of Mice and Men, Fortinbras, Harvey; As Director: Laughter on the 23rd Floor

Representative Theatre

Guthrie Theater: Born Yesterday; Walking Shadow Theatre Company: The Whale; Theater Latté Da: The Full Monty; Great River Shakespeare Festival: Julius Caesar, As You Like It; Torch Theatre: Boeing Boeing, Paul Bunyan Playhouse Monty Python’s Spamalot TV/Film Theater People (web series) Training B.A., Theater Arts and English, Augsburg College; Graduate of the National Shakespeare Conservatory Program Awards/Other Best Actor in the Twin Cities (City Pages 2015); Paul Bunyan Playhouse: Artistic Director 2006-2015; Fifty Foot Penguin Theater: Artistic Director 1998-2006 Upcoming Projects Lyric Arts: Director, Always...Patsy Cline; Springer Opera House (Columbus GA): Of Mice and Men

REX ISOM JR.

Geronte

Park Square Debut

Representative Theatre

Stevie Ray’s Improv Cabaret Show; New Native Theatre: The Meeting; Penumbra Theatre: Black Eagles; History Theatre: To Kill a Mockingbird; Brave New Workshop: Jesse Goes to Hollywood; Guthrie Theater: The Darker Face of the Earth Film Public Domain, Thin Ice Training B.S., Theatre Arts, University of Wisconsin-La Crosse Awards/Other Most Outstanding Creative Programming Award, 2009 & 2011, CTV15, Roseville, MN Upcoming Projects History Theatre: The Highwaymen
CAST - The Liar

JUCOBY JOHNSON
Alcippe
Park Square Debut
Representative Theatre Ten Thousand Things: Dear World; Mu Performing Arts: You for Me for You; New Epic Theater: The Normal Heart; Great River Shakespeare Festival: As You Like It Training B.F.A., Acting, University of Minnesota/Guthrie Theater Actor Training Program Upcoming Projects Ten Thousand Things: Pericles; Theater Latté Da: Six Degrees of Separation

MICHAEL OOMS
Philiste
Park Square Debut
Representative Theatre Classical Actors Ensemble: Doctor Faustus; Savage Umbrella: These Are the Men; Swandive: Five Flights; Pioneer Place: Tuesdays with Maurie; Gonzo Group Theatre: Long Day’s Journey into Night; NightPath: Our Town Film Mighty Ducks; Mighty Ducks 2 Training Classical Actors Ensemble: Company Member; Gonzo Group Theatre: Founding Company Member Upcoming Projects Savage Umbrella: The Awakening

SARA RICHARDSON*
Lucrece
Park Square Debut
Representative Theatre Jungle Theater: The Night Alive; Mu Performing Arts: You for Me for You; Pillsbury House Theatre: Buzzer; Torch Theater: Boeing Boeing; Theatre Novi Most: Rehearsing Failure; Gremlin Theatre/Provincetown Tennessee Williams Theater Festival: A Lovely Sunday for Creve Coeur Film Rough Tender; Per Bianca (Cannes shorts 2011) Training École Jacques Lecoq Other Sara-Richardson.com

*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.

ARTISTIC STAFF

DOUG SCHOLZ-CARLSON
Director
Park Square As Director: The Snow Queen, Johnny Baseball, As Fight Choreographer: Romeo and Juliet, Othello, The Odyssey, Oliver Twist Representative Theatre As Director: Minnesota Opera: La Fanciulla del West; Portland Opera: Lucia di Lammermoor; Great River Shakespeare Festival: As You Like It, Romeo and Juliet, Macbeth; Madison Opera: The Barber of Seville; As Fight Choreographer: Great River Shakespeare Festival: Hamlet; New York City Opera: The Capulets and the Montagues; Minnesota Opera: The Shining, Silent Night Training M.F.A., Professional Actor Training Program, University of Washington; B.A., St. Olaf College Awards 2014 Ivey Award for General Excellence: Nautilus Music Theater, Ordinary Days Other Artistic Director, Great River Shakespeare Festival

Anthony Scornavacco Fine Art & Antiques
In the Historic Hamm Building 23 West 6th Street AnthonyScornavacco.com

Anthony Scornavacco Fine Art & Antiques
In the Historic Hamm Building 23 West 6th Street AnthonyScornavacco.com
REBECCA BERNSTEIN  Costume Designer
Park Square The Snow Queen Representative Theatre Great River Shakespeare Festival: Julius Caesar; RedBird Theatre: Buried Child; MN Opera/Project Opera: Memory Boy; Theater Aspen: You’re a Good Man, Charlie Brown; The Cherry Lane Theatre: Dutchman; St. Luke’s Theatre: The Rise of Dorothy Hale Training M.F.A., Costume Design, NYU/Tisch School of the Arts

MICHAEL P. KITTEL  Lighting Designer
Park Square Over 120 productions (as Resident Lighting Designer) including Great Expectations, The Color Purple, Red, Ragtime, Grey Gardens, Democracy, To Kill a Mockingbird, Rock ‘n’ Roll Representative Theatre Ordway, Frank Theatre, Stages Theatre Company, Steppingstone Theatre, Mu Performing Arts, Bloomington Civic Theatre TV/Film tpt: The St. Olaf Christmas Festival Training University of Wisconsin-River Falls Awards Ivey Award for The Pillowman (Frank Theatre); Lavender Magazine 2008 & 2009 Best Lighting Design

JAMIE J. KRANZ*  Stage Manager

ABBEE WARMBOE  Properties Designer
Park Square Calendar Girls, Great Expectations, The Language Archive, The Color Purple, The House on Mango Street, The Red Box, Cyrano Representative Theatre Mixed Blood Theatre: Charm; Theater Latté Da: Gypsy; Mu Performing Arts: You For Me For You; Yellow Tree Theatre: Violet; Theatre Pro Rata: Knight of the Burning Pestle; Mu Performing Arts (at Park Square): tot: The Untold, Yet Spectacular Story of (a Filipino) Hulk Hogan Training B.A., Theatre, Film Studies, St. Olaf College Awards 2015 Ivey Award Recognition in Production Design for Crime and Punishment Upcoming Projects Theater Latté Da: Ragtime; Mixed Blood Theatre: Barbecue

ELI SCHLATTER  Scenic Designer

DON LIVINGSTON  Composer/Musician
Park Square Debut Representative Theatre As a rehearsal accompanist or pit orchestra: Oklahoma! L’il Abner, Anything Goes, Godspell, Quitters, Little Shop of Horrors, South Pacific, La Traviata (Verdi), The Merry Wives of Windsor (Nicolai), Les Heures Espanol, Così fan tutte and Die Zauberflote (Mozart), La Boheme and Madame Butterfly (Puccini), Faust (Gounod), Albert Herring (Britten) Training DM, Jacobs School of Music, Indiana University
Here are the schools we’ve partnered with in the past year. Do you know a student or alumni?

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Meet Bob and Jennifer and their new neighbors, John and Pony, two suburban couples who have even more in common than their identical homes and their shared last names. As their relationships begin to irrevocably intertwine, the Joneses must decide between their idyllic fantasies and their imperfect realities.

PLAYWRIGHT

WILL ENO is a Residency Five Fellow at Signature Theatre in New York, which presented Title and Deed in 2012 and The Open House in 2014. Following an acclaimed run at Yale Repertory Theatre, his play The Realistic Joneses was on Broadway in 2014 directed by Sam Gold and starring Toni Collette, Michael C. Hall, Tracy Letts, and Marisa Tomei. The Realistic Joneses won a Drama Desk Award, was named USA Today’s “Best Play on Broadway,” topped The Guardian’s “Best of” list, won the 2014 Obie Award, the Lortel Award for Outstanding Play, and was included in both Time Out New York and Time Magazine’s Top 10 Plays of the Year. Title and Deed was on The New York Times and The New Yorker Magazine’s Top 10 Plays of 2012. His play Gnit, a loving but aggressive adaptation of Peer Gynt, premiered at the Actor’s Theatre of Louisville in 2013. Middletown, winner of the Horton Foote Award, premiered at the Vineyard Theatre and subsequently at Steppenwolf Theater and many other American theatres and universities. His internationally heralded play Thom Pain (based on nothing) was a finalist for the 2015 Pulitzer Prize and has been translated into more than a dozen languages. He was recently awarded the PEN/Laura Pels International Foundation Award. His plays are published by Samuel French, TCG, Dramatist Play Service, and playscripts, in the U.S., and Oberon Books in London.
The Realistic JONESES

By William Eno

Director & Scenic Designer ................. Joel Sass†
Sound Designer .................................... C Andrew Mayer
Costume Designer ............................... Cole Bylander
Lighting Designer ............................... Michael P. Kittel
Properties Designer ............................ Abbee Warmboe
Stage Manager ................................. Laura Topham*

CAST

Bob .................................................... JC Cutler*
Pony .................................................. Jane Froiland
John ................................................... Eric “Pogi” Sumangil*
Jennifer ............................................. Angela Timberman*

SETTING: One of these little towns near the mountains

PERFORMANCE TIME: The performance will run approximately 90 minutes (no intermission).

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“The Realistic Joneses” is presented by special arrangement with SAMUEL FRENCH, INC.
Original Broadway Production Produced by Jeffrey Richards, Jerry Frankel, Jam Theatricals, Stacey Mindich, Susan Gallin, Marry Lu Roffe, Andy Sandberg, Scott M. Delman, William Berlind, Calola Productions, CandyWendyJami
Production, Amy Danis & Mark Johanes, Finn Moellenberg Productions, Angelina Diordellisi, Jay Franke, Gesso Productions, Grimaldi Astrachan, Hello Entertainment, Meg Herman, Mara Smigel Rutte Productions, KM-R&D, Will Trice In association with Yale Repertory Theatre. “The Realistic Joneses” was commissioned by and premiered at Yale Repertory Theatre James Bundy, Artistic Director; Victoria Nolan, Managing Director

†Member of the Stage Directors and Choreographers Society, a national theatrical labor union.
*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Park Square Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.
Some things are not really ours to decide,” observes Thom Pain at the beginning of Will Eno’s 2004 Thom Pain (based on nothing). “The shape of our face, say, or whether we’re forgiven or how tall we are. Where to die and when.” After a pause, he adds, “I’ll wait for the laughter to die down.” The play is a rambling and sometimes abusive monologue delivered by a man in an existential quandary, a man who has seen too much suffering in his young life, from a bee sting and a dead pet to a failed love affair. And it’s very funny. The play led The New York Times to dub Eno “the Samuel Beckett for the Jon Stewart generation.” Eno shares with Beckett a keen interest in loss, confusion, and the ways in which solitude affect one’s identity. But Eno has a particular fascination that can make his work more open than his avant-garde forebear, and that fascination is with us.

In a recent profile, The Guardian wrote of the playwright, “Eno specializes in the connections of the unconnected, the apologetic murmurings of the disengaged, those who have suppressed their humanity to survive.” Much of Eno’s playwriting consists of worlds and people on the verge of decay, struggling to make connections. The Open House seems a traditional work of living room realism, in which a tyrannical Father rules his family, who apparently share only a love for their missing dog. By the end, however, it’s clear that only great transformation can save the family. The Flu Season, billed as a “reluctant” love story, is a sort of play-within-a-play that follows the relationships between patients and doctors in mental health facility, but our trusty narrators turn out to be not so trusty after all. In Title and Deed, “Man” grapples with his past in another country and tries, without much success, to understand where he is now. In Middletown, the secret lives of small-town residents come to light when a newcomer comes to town. Unlike Beckett’s plays, for instance, or the naturalistic plays Eno riffs on with The Open House, these works offer audiences the opportunities to enter the worlds for ourselves, to share the burden of disorientation, to ease the suffering, if only a bit. The Realistic Joneses may seem Eno’s most naturalistic play, with props, costumes, scenery, and language that seem lifted from daily life. But, as Eno suggests with his title, the couple’s shared surname, and the play’s deep silences, there’s just enough room for us to get in.

Perhaps the audience’s role in Eno’s plays is best represented by The Bully Composition, a short work in which a photographer and his assistant attempt to restage the 1898 photograph of Roosevelt and the Rough Riders after the Battle of San Juan Hill. Before the picture can be taken, the photographer enters a trance in which he returns to the battle as a soldier. At the end, the team manages to take the picture, of us, the audience, and the famous photograph appears on stage. The implication is that it is of us: we, too, have gone back to battle. It may seem a bleak invitation that Eno offers us – to enter skewed worlds and spend time with often very skewed characters. The effect of Thom Pain’s observation is that there are some things that are ours to decide; the effect of Eno’s work is that we decide to do them together.

Matt DiCintio holds a PhD in Drama from Tufts. He works at Boston University and teaches at Emerson College.
The Realistic Joneses - CAST

JC CUTLER*  
Bob  
Park Square Cyrano, Red, The Odyssey, Democracy, Copenhagen, Born Yesterday Representative

Theatre Guthrie Theater: A Christmas Carol; Guthrie Theatre/Berkeley Repertory Theatre/Tricycle Theatre (London): Tiny Kushner; Jungle Theater: Shining City; La Jolla Playhouse: The Deception; Florida Stage: Pavilion; Mixed Blood Theatre: Pajama Game TV/Film North Country, Ishtar, All My Children; various commercial and voice work Training B.A., Carleton College; The Juilliard Theatre School (four-year diploma) Awards Friars Foundation Award; Suria and Michel St. Denis award

JANE FROILAND  
Pony  
Park Square Of Mice and Men, To Kill a Mockingbird, Rock n Roll Representative Theatre

Mixed Blood Theatre: An Octoroon; Children’s Theatre Company: 20,000 Leagues Under the Sea; Gremlin Theatre: Rocket to the Moon; Ten Thousand Things: Doubt; Jungle Theater: Who’s Afraid of Virginia Woolf? Walking Shadow Theatre Company: Compleat Female Stage Beauty TV/Film Documentary Now!, IFC Network; Theater People (web series) Training B.A., Theatre University of Minnesota Awards/Other 2014 Best Actress in a Drama, Lavender Magazine; 2011 Ivey Award for Outstanding Overall Production for Doubt; 2012 Ivey Award for Outstanding Overall Production for Compleat Female Stage Beauty

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CAST - The Realistic Joneses

ERIC “POGI” SUMANGIL*
John
Park Square Debut
Representative Theatre
Mu Performing Arts:
tot: The Untold Yet Spectacular Story of (a Filipino) Hulk Hogan; La Jolla Playhouse: The Seven; Children’s Theatre Company: The Monkey King; Chanhassen Dinner Theatres: Altar Boyz; Mixed Blood Theatre: Bill of (W)rights; Frank Theatre: The Cradle Will Rock Training B.A., Communication; B.A. Asian Studies, St. John’s University; The Actors Workshop Awards/Others Many Voices Fellow 2009-’10, ’10-’11, Playwrights’ Center; 2002 Fil-Minnesotan Association Excellence in the Arts Award Upcoming Projects Jungle Theater: The Oldest Boy

ANGELA TIMBERMAN*
Jennifer
Park Square Sons of the Prophet, The Sisters Rosensweig, Painting Churches, Good People Representative Theatre Guthrie Theater, Jungle Theater, Children’s Theatre Company, Chanhassen Dinner Theatres, History Theatre, Illusion Theater, Ordway Center for the Performing Arts

JOEL SASS†
Director and Scenic Designer
Park Square (as Director) Great Expectations; (as Director/Designer) Good People, Oliver Twist, Triumph of Love, Dirty Blonde, The Mystery of Irma Vep; (as Scenic Designer) To Kill a Mockingbird, The Odyssey, Gee’s Bend, A Tale of Two Cities Representative Theatre Jungle Theater: The Night Alive; Guthrie Theater: The 39 Steps; Arizona Theatre Company: Vanya, Sonia, Masha & Spike; Oregon Shakespeare Festival: The Heart of Robin Hood; California Shakespeare Theatre: Macbeth; History Theatre: Courting Harry Training B.A., Theatre, University of Wisconsin, Green Bay; Resident Assistant Director 1990-93, Theatre de la Jeune Lune Awards/Other Ivey Awards: Something is Nothing, Mary’s Wedding and Last of the Boys; McKnight Theater Artist Fellowship; Alan Schneider Director Award, City Pages 2002 & 2008 Best Director; City Pages 2010 & 2013 Best Designer; Co-founder and Artistic Director, Mary Worth Theatre Company (1994-2003)

COLE BYLANDER Costume Designer
Park Square Debut Representative Theatre Penumbra Theatre: Sunset Baby; Interact Theatre: Ship of Fools; Theatre Pro Rata: Lie of the Mind; Gremlin Theatre: Hz2O; Theatre Novi Most: Rehearsing Failure; History Theatre: Courting Harry TV/Film Wilson (Costume Coordinator) Training MFA, Theatrical Design, University of Minnesota

MICHAEL P. KITTEL Lighting Designer
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† The Director is a member of the STAGE DIRECTORS and CHOREographers SOCIETY, a national theatrical labor union.

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River Falls Awards Ivey Award for The Pillowman (Frank Theatre); Lavender Magazine 2008 & 2009 Best Lighting Design

C ANDREW MAYER Sound Designer
Park Square Great Expectations, Jacob Marley’s Christmas Carol, The Language Archive, The Other Place, The Color Purple, 4000 Miles, Behind the Eye, Johnny Baseball, Red, Oliver Twist, The Odyssey, Opus, Sherlock Holmes and the Case of the Jersey Lily Representative Theatre American Conservatory Theater, Jungle Theater, History Theatre, Guthrie Theater, Minnesota Opera, Philadelphia Opera, Pillsbury House Theatre, Mixed Blood Theatre, MN Jewish Theatre Co., Playwrights’ Center, numerous others Awards 59E59 New York City: 2009 Audelco Award for Pure Confidence; 2008-09 Playwrights’ Center McKnight Theatre Artist Fellow

LAURA TOPHAM* Stage Manager

ABBEE WARMBOE Properties Designer
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Proscenium Stage seats 348. Andy Boss Thrust Stage seats 203. The Historic Hamm Building is smoke-free. Latecomers are seated at the discretion of the House Manager. Restrooms and water fountains on main floor and lower level. Cameras/audio/video equipment and laser pointers prohibited.

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**Nina Simone: Four Women**  Feb 7–26, 2017
*The Star Tribune* praises Regina Williams’ stunning performance as the musical legend Nina Simone.

Choose from 14 shows on two stages!

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- **The Liar**  
  Sept 9 – Oct 2, 2016  Comedy
- **The House on Mango Street**  
  Oct 21 & 22, 2016  Memoir
- **The Soul of Gershwin: The Musical Journey of an American Klezmer**  
  Dec 2 – 31, 2016  Musical
- **Flower Drum Song**  
  Jan 20 – Feb 19, 2017  Musical
- **The (curious case of the) Watson Intelligence**  
  April 7 – 30, 2017  Comedy/Drama
- **Amy’s View**  
  May 12 – June 4, 2017  Drama
- **Might as Well Be Dead: A Nero Wolfe Mystery**  
  Jun 16 – Jul 30, 2017  Mystery

**ANDY BOSS THRUST STAGE:**

- **The Realistic Joneses**  
  Sept 23 – Oct 16, 2016  Comedy/Drama
- **A Raisin in the Sun**  
  Oct 28 – Nov 20, 2016  Drama
- **Big Money**  
  Jan 12 – 28, 2017  Drama/Comedy
  Presented by Sandbox Theatre
- **Nina Simone: Four Women**  
  Feb 7 – 26, 2017  Play with Music
- **Macbeth**  
  Mar 17 – Apr 9, 2017  Tragedy
- **Up: The Man in the Flying Chair**  
  May 24 – Jun 11, 2017  Comedy/Drama  Presented by Theatre Pro Rata
- **Idiot’s Delight**  

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