

THE PEARL

THEATRE COMPANY

AT NEW YORK CITY CENTER STAGE II

playgoer's supplement
2009/10 season

Charles Dickens'

HARD TIMES

(for these times)



Louisa Gradgrind was trained to shun emotion, imagination, and passion. But faced with a loveless marriage and a life devoid of dreams, Louisa has begun to wonder; has something inside her been maimed? In this whirlwind adaptation of Dickens' saga, the darkest industrial landscape fills with honesty, loyalty, and joy.

TICKET INFORMATION

Performances Begin: February 5, 2010

Opening Night: February 14, 2010

Closing Night: March 28, 2010

Tuesday, Thursday, Friday, and Saturday at 7:30pm
Wednesday, Saturday, and Sunday at 2:30pm

Subscription Services:

212.598.9802

Single tickets:

212.581.1212 or nycitycenter.org

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A Note From the Artistic Director

After a very successful run with Bernard Shaw's *Misalliance*, The Pearl Theatre Company has plunged into an entirely new world, the compelling and character-rich world of Charles Dickens' *Hard Times*.



Adapted for the stage by Stephen Jeffreys, *Hard Times* proved a great audience favorite and Pearl Theatre box office success in 1997. That whirlwind production featured a cast of four playing the twenty-plus roles of the story. The new production expands the show's thrilling potential to a new ensemble of six, including Pearl favorite Robin Leslie Brown – who thus appears in her second Pearl *Hard Times*! In the new cast, Robin is joined by Jolly Abraham, Rachel Botchan, Bradford Cover, T. J. Edwards, and Sean McNall.

A new production will be the result, with a factory setting by a scenic designer making her Pearl debut, Jo Winiarski. Costumes are by Devon Painter and lighting by our resident designer (in that department) Stephen Petrilli. Another new designer for The Pearl, Lindsay Jones, creates the sound for the show. I have worked with all of these remarkably talented and ingeniously creative individuals in theaters here in New York City or around the country and I am very excited by the new ideas and the compelling designs they are bringing to this production.

Charles Dickens wrote his novel in 1854, driven by his strong concerns for social justice and compelled by recent events not only in northwestern England – where the story is set (Lancashire) – but also by a growing utilitarianism taking hold in the new Victorian society while the ill-effects of a capitalism without conscience exploited and oppressed industrial workers. Stephen Jeffreys's adaptation does the remarkable job of distilling and compressing the original material into a compelling stage piece. *Hard Times* argues for the life of the

imagination and the experience of wonder to remain integral to all that is valued in life. It is a stand for the wonders of childhood and the glory of art itself to lift the vision to possibility in life, to fulfillment of human potential and an understanding of the human heart in all its mystery. The stage work of the play itself is a feat of imaginative wonder and to be a success it rests on the boldness of its conception and the rich range of talents that will design and perform it. Finally, it is something of a story within a story, for we meet the ensemble as actors themselves, actors who see to claim the old factory in its run-down state and transform it with the magic of their art, the imaginative wonder of the theatre itself.

It is a great joy to take this leap into the world of Charles Dickens and the *Hard Times* that he himself tagged with a subtitle that reaches into our own times and lives. Dickens wrote *Hard Times...for these times* and it is my great hope that this great story truly does reach through his time to ours, surprising us with its compelling immediacy, delighting us with its richly drawn characters, and thrilling us with its always evocative story.

A handwritten signature in black ink that reads "Jim". The signature is stylized and cursive.

J. R. Sullivan
Artistic Director



Charles Dickens

Greater Than the Sum

By Kate Farrington, Dramaturg

There are those that hold that there is a wisdom of the head and a wisdom of the heart.

-Charles Dickens

He is the father of plucky orphans, virtuous maidens, and delightfully despicable villains. He's the creator of heroes who overcome tragedy to inherit fortunes, of eccentric recluses, downtrodden workers, and the occasional Yuletide spirit. His stories are a whirl of nail-biting action, last-minute rescues, tearful-yet-loving partings, and happily-ever-afters that defy all logic. He is the "Inimitable Boz," the embodiment of Victorian optimism, industry, and above all, sentiment.

And yes, Charles Dickens stands guilty before us—every inch of him the rank sentimentalist he is accused of being. But it isn't entirely his happy endings and "all's well that ends well" plots that keep us coming back for more: if that were the case, *Hard Times* (which some critics have called the only Dickens novel *without* a clearly happy ending) wouldn't have survived. Dickens is much more than the sum of his sentimental parts. In his splendid, sprawling body of work we see—we sense—a man searching for something, a restless spirit roaming far and wide, through rich and poor, town and country, past and present, the here and the hereafter. The search brought him unparalleled fame and fortune, but as much frustration as happiness. Few writers have ever worked so tirelessly, so obsessively, to capture the spirit of their age—and his uncanny ability to tug at the heartstrings is only one aspect of a far greater whole.



Charles Dickens, circa 1850

Charles Dickens was a household name in England at the age of twenty-five and an international icon at thirty. Born in 1812, the diligent son of spendthrift parents, his rise to fame coincided with the start of the Victorian age—his image and art as inextricably linked with the era's ethos as the young queen who lent it her name. His career spanned four decades, more than a dozen novels, an assortment of novellas, essays, short stories, articles, plays, and one public scandal.

He was always on the go; he worked tirelessly when on deadline, planned elaborate parties and theatricals for his friends in his rare free time, championed causes and charities, and gave readings of his works to spellbound audiences. Every new experience was an adventure, from the rigors of weekly publication, to leading the public outcry against workhouses and prisons, to undertaking (and eventually abandoning) married life. His impossibly high expectations of people, places, and causes often left him disappointed in their reality, but he never stopped seeking—sometimes eagerly, sometimes in near desperation—new journeys and new scenes, in life and in art. His restlessness finds its way into many of his characters—often with a good-humored touch of self mockery.

His writing dove into every strata of society and confronted every social ill to be found there, from the desperate plight of lower-class women such as Nancy in *Oliver Twist* to the inefficiencies and cruelties of British justice in *Bleak House*. His was a clarion call to social justice—sometimes slyly humorous, sometimes goaded into passion and fury by the disinterest and inaction he saw around him every day.

In 1853, two seemingly disparate events caught Dick-

In many ways Dickens is ready-made for the stage.

ens' wandering eye: first, news that the union workers of Preston had been locked out of their factories by masters who refused to hear their call for higher wages, and then, hearing that a friend had published a book of "de-magicked" fairy tales for children. By the beginning of the following year he was hard at work on a new book, shorter, faster, and more focused than anything he had written in years, weaving the two threads together into a tale of a factory town where the de-magicking has taken hold for a generation. In doing so he created one of his most memorable stories.

The scene is Coketown. "A town of machinery and tall chimneys," where Sleary's Horse Riding—a traveling circus—brightly colored and utterly out of place in this barren corner of the world, has just rolled into town. But it finds a chilly reception: Coketown is no place for idle fancy.

The town's machinery is set to work on the inhabitants almost from birth. In Mr. Gradgrind's school children are indoctrinated with the power and primacy of Fact: "plant nothing else in your mind and root out everything else." They are heads without hearts and minds without souls. As adults they take their place in the working world as "Hands" under the auspices of factory owners like Josiah Bounderby, who believes his workers are expected to know their place: "a race who would have found

more favor with some people if Providence had seen fit to make them . . . only hands and stomachs."

Heads, minds, hands, stomachs: Dickens itemizes them, all separate, all isolated—just as teacher Gradgrind has isolated the mind from the imagination. When little Sissy Jupe, a child of the Horse Riding troupe, "fancies" flowers, Gradgrind admonishes her. When the worker Stephen Blackpool yearns for a happier life, Bounderby rebukes him for "turtle soup and . . . gold spoon" wonderings—for wanting what is not his to want. We must "never wonder," Gradgrind tells us. Facts, statistics, lists, and "isms"—that is the total sum of their human condition. And the result? *Hard Times* shows us a world fragmented, lifeless. Dissected.

And with no room for circuses.

Never, ever wonder, says Gradgrind. But if we never wonder "what if," are we doomed to know only "what is?" And if our world is all facts and figures, will we ever stand in awe—in "wonder" at what we see? And, most importantly, when we cannot "imagine" ourselves into someone else's life—when we cannot think "what would I do in their place?" do we not kill empathy, that most peculiar and most human of traits?

This is the great tragedy of Dickens' Coketown: that empathy and imagination have been cut away from the human hearts of the town. Gradgrind's students can excel only in those calculations "relative to Number One." The cotton masters and the Hands can reach no common ground because both sides are deaf to the other's needs—and neither can understand Stephen's desire to keep clear of their "muddle." Gradgrind rails comically against flowered carpets, but the day is coming when he must face the possibility that his Factual world has stripped his fellow citizens, his own children, of the thing



Weavers' houses in Victorian England

that makes them human. He has left them nothing but heads, stomachs and hands—and they are, in consequence, much less than the sum of all their parts.

But things are not as bleak as they appear. “I have such ungovernable thoughts that they will wonder” Louisa admits to her brother Tom. Despite being walled in by her father’s “ologies,” Louisa must wonder. Even as she agrees to a loveless but practical marriage to Bounderby, she wonders. As she watches her husband’s thoughtless cruelty toward Stephen Blackpool, she wonders. And when Mr. James Harthouse sidles into her life with words of love she has never heard before, she knows. Something is missing.

And that is perhaps the greatest “wonder” of them all. The heart is not so easily silenced, it appears, and once Louisa’s heart is awakened, her eyes are opened to the world around her—to the plight of the Hands in the industrial town, to the dissipation of her brother and the coarseness of her husband, and to the incomprehensible love that Sissy brings with her from the Horse Riding. There is damage that can’t be undone, but it can be overcome. We are, Dickens is telling us, more than merely our work or our education. Our future can always be greater than our past—if we allow it to be.

In many ways Dickens is ready-made for the stage. Indeed, it was a common theatrical practice to stage his books even *before* they were finished (a practice that drove the author to distraction). Perhaps it is because *Hard Times* is already so streamlined (by Dickensian standards, that is) that it feels so right to hear these words spoken and to see these characters striding across our stage.

Playwright and adapter Stephen Jeffreys has tapped into Dickens’ innate theatricality with incredible insight, finding the crux of the story and compressing it into a complex, complete take on this poignant little tale.

My tattered copies of Dickens’ books attest to how often I return to these stories. But if you asked me, why the dickens, Dickens? I’m not sure I could answer you. There are other books and plays I quote more readily, other characters throughout literature who mean more to me personally than his curious creatures. But if pressed to name my favorite author, I think it might be Charles Dickens—impossibly virtuous maidens, stalwart heroes, and all. He is unique. He is expansive, passionate, flawed, gregarious, meticulous, careless, noble, and supremely cheeky. His art is greater than the sum of its parts, because he will settle for no less than an entire world crammed, bursting, into his pages.



A group of early factory workers.

And in his brief, combustive foray into the world of Coketown, he offers the simplest and most profound defense of the imagination, and of artists everywhere, spoken in the rasping voice of an aging circus performer. “You must have us.” Even in hard times, the imagination must, must, be nourished.

Because if it isn’t—what can we possibly amount to?

Join The Pearl for our exciting Tuesday Talk series!

With each production we offer a chance for the audience to discuss the play after the performance with the actors, director, guest artists and experts.

Join us on **February 16th & March 2nd** to meet the cast and crew and have the opportunity to ask questions about *Hard Times*.

Support The Pearl!

Did you know you can set up an automatic monthly donation to The Pearl?

We earn only 40% of our income through ticket sales, making your contribution vital to continuing our mission. By setting up an automatic monthly payment you can easily ensure great classical theatre for New York City! It can't be done without you.

For more information contact our development department at 212.505.3401 or visit our website at www.pearltheatre.org/support.

Are You a Student?

Students can purchase \$10 tickets to any performance. Tickets are available in person at the City Center box office with a valid student I.D.

Limit 2 tickets per I.D. Subject to availability.

Save the Date...

Wednesday February 17th at 7pm

The Pearl will be hosting a talk about **HARD TIMES** at

The DRAMA BOOK SHOP, Inc.



250 West 40th Street (between 7th and 8th Aves.)

J.R. Sullivan (Director) and Kate Farrington (Dramaturg) will speak about the production and members of the Resident Acting Company will read scenes from the play.

For more information call The Pearl at 212.598.9802 or The Drama Book Shop at 212.944.0595.

Don't Forget...

All evening performances begin at **7:30pm** and matinee performances begin at **2:30pm**.

Doors open 45 minutes prior to the start of the performance.

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Join The Scoundrels

The Scoundrels is a group of young professionals who have banded together to support The Pearl Theatre Company. This group helps to spread the word about The Pearl by hosting fun events, providing financial support, and bringing young professionals together to see great theatre.

For more information visit <http://www.pearltheatre.org/support/scoundrels.php>



Find us on Facebook

About the Company



Jolly Abraham (Sissy, Mrs. Pegler, Mary Stokes, Ensemble) Resident Acting Company member since 2008. Broadway: *Coram Boy* and *Bombay Dreams*. Off-Broadway: *Nathan The Wise*, *The Oedipus Cycle*, *The Constant Couple*, *Hamlet* at The Pearl Theatre Company; *The Grecian Formula* NYC Fringe Festival 2008; *McReele* at Roundabout. Regional: *Scorched* (The Wilma Theatre, Barrymore Nomination); *Vaidehi* (Chauttaqua Theater Company); *News To Me* (Hartbeat Ensemble); *Loves Labours Lost* (the Shakespeare Theatre DC and RSC); and *Pentecost* (Old Globe). Eugene O'Neill Theater Conference and Lincoln Center Directors Lab 2002/2008. TV: "Gossip Girl," "Sex and the City," "Ed," "Law & Order SVU," "Bedford Diaries," "White Collar," and "Nurse Jackie." Film: "Stay" and "Loving Leah." Jolly has a BFA from The North Carolina School of the Arts.



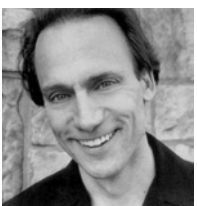
Rachel Botchan (Louisa, Emma Gordon, Mrs. Blackpool, Chairwoman, Ensemble) Resident Acting Company member since 2000. Favorite roles at The Pearl include: Widow Quin in *The Playboy of the Western World*, Jane in *Vieux Carré*, Olivia in *Twelfth Night*, Carrie in *Toys in the Attic*, Ellie Dunn in *Heartbreak House*, Juliet in *Romeo and Juliet*, Anya in *The Cherry Orchard*, and Lady Anne in *Richard III* (for which she received the Bayfield Award), among many others. Other Off-Broadway: *A Klezmer's Tale*, *The Blacksmith's Folly*, and *The Maiden of Ludmir* (originated title role), all with the Folksbiene Yiddish Theatre. Regional: *Orson's Shadow* at Philadelphia Theatre Company (Barrymore Award nomination for Supporting Actress); *You Can't Take It With You* at Milwaukee Repertory Theater; *Private Lives* at Virginia Stage; *King Lear* at Cincinnati Playhouse and The Repertory Theatre of St. Louis; among others. Ms. Botchan is a narrator for Recorded Books. She holds a BFA from NYU Tisch School of the Arts. Ms. Botchan dedicates her performance to the memory of Mina Bern.



Robin Leslie Brown (Mrs. Gradgrind, Rachael, Mrs. Sparsit, Ensemble) Pearl Resident Acting Company member since 1984. Pearl credits feature: Dorine in *Tartuffe*, Gertrude in *Hamlet*, Anna in *Toys in the Attic*, Aline Solness in *The Master Builder*, Nora in *A Doll's House*, Major Barbara, and Titania. Stage-Works/Hudson regional premieres: *The Swan*, *The Laramie Project*, *Dirty Blonde* and *Omnium Gatherum*. Additional credits include: Jennet in *The Lady's Not for Burning*, Kate in *Other People's Money*, GEVA, JRT, EST, HB Playwrights. Brown's one-woman show, *Dorothy Parker: Red Room Blues* accompanies art exhibitions in NYC, Philadelphia, and Stockbridge. Directing Credits: Gallery Players (*Distastefully Yours*, *Candide*), Stageworks/Hudson (*Brutal Imagination*). Recent Film/TV: "Law & Order;" breakout Indy film "Shooting of Johnson Roebling;" ongoing internet comedy series "ManicAttack."



Bradford Cover (Bitzer, Bounderby, Harthouse, Ensemble) Pearl Resident Acting Company member since 1994. Broadway: *A Thousand Clowns*. Off Broadway: *Tartuffe*, *Twelfth Night*, *The Gentleman Dancing Master*, *Arms and the Man*, *Richard II*, *The Forest*, *Misalliance*, *The Beaux Strategem*, *When Ladies Battle*, and *Mrs. Warren's Profession* among many others (The Pearl Theatre Company. Company Member/Trustee). *Return of the Prodigal* (The Mint), *The Man of Destiny* (Project Shaw). Off-Off Broadway: The Lark, The Actor's Company Theatre. Regional: Two River Theater Company, New Jersey Shakespeare Festival, Cleveland Playhouse, Vermont Stage, McCarter Theatre, Philadelphia Theatre Company, Pennsylvania Shakespeare Festival, New London Barn, Berkshire Theatre Festival, St. Michael's Playhouse, Texas Shakespeare Festival. Television: "Law & Order," "All My Children." Training: Denison University. PTPP University of Wisconsin-Milwaukee. bradfordcover.com



T.J. Edwards (Gradgrind, Blackpool, Waiter, Ensemble) Pearl Resident Acting Company member since 2006. At The Pearl Theatre Company Mr. Edwards appeared in a dozen shows previously. He has been seen on Broadway in *King Lear* (Lincoln Center). Regional credits include Arena Stage, Center Stage, Shakespeare Theatre, Wilma Theatre, Denver Center, and many others. Mr. Edwards' film and TV credits include "Maid in Manhattan," "Preaching to the Choir," "The Sopranos," "Oz," "Law & Order," "Kidnapped," and "Criminal Intent." Mr. Edwards was awarded two Helen Hayes Awards for playwriting and three nominations for acting and is a proud member of Actors' Equity Association.

About the Company



Sean McNall (Sleary, Tom, Slackbridge, Ensemble) Pearl Resident Acting Company member since 2003. Mr. McNall has appeared at The Pearl in *Twelfth Night*, *Tartuffe*, *Vieux Carre*, *Hamlet*, *The Importance of Being Earnest*, *The Gentleman Dancing Master*, *Toys in the Attic*, *The Cave Dwellers*, *Widowers' Houses*, *I Have Been Here Before*, *Measure for Measure*, *The Persians*, *The Rivals*, and *The Tempest*, among others. Other New York: *Orson's Shadow* (Barrow Street Theatre), *Julius Caesar* (New York Shakespeare Festival). Regional: McCarter Theatre, Milwaukee Repertory Theatre, Actors Theatre of Louisville, Hudson Valley Shakespeare Festival. Film: *No God, No Master*. Awards: 2008 OBIE Award, Actor's Equity Association Joe A. Callaway Award. Sean is a graduate of The Juilliard School Drama Division.



Dominic Cuskern (u/s Gradgrind, Blackpool, Waiter, Ensemble) Pearl Resident Acting Company member since 2000. Broadway: *Inherit The Wind* (The Royale), National Tour: *Victor/Victoria*. Off-Broadway: created the role of Ganesha, the Hindu god, in Terrence McNally's *A Perfect Ganesh* (Manhattan Theatre Club), *Prelude & Liebestod* (Manhattan Class Company), *Ascendancy* (Rattlestick), *The Constant Couple*, *Hamlet*, *Measure for Measure*, *I Have Been Here Before*, *Double Infidelity*, *The Merchant of Venice*, *The Rivals*, *Daisy Mayme*, *Heartbreak House*, *The Phantom Lady*, *Romeo and Juliet*, *Blithe Spirit*, *The Oresteia*, *The Way of the World*, *Twelfth Night* (The Pearl). Regionally he has appeared in Philadelphia, Hartford, Puerto Rico, and Alaska. He is a board member of The Gallery Players in Park Slope.



Carol Schultz (u/s Mrs. Gradgrind, Rachael, Mrs. Sparsit, Ensemble) Resident Acting Company member since 1997. Many shows at The Pearl, including Mrs. Wire in *Vieux Carre*, Mrs. Malaprop in *The Rivals* (2003 Callaway Award for Classical Performance), and Lady Bracknell in *The Importance of Being Earnest*. Other New York credits include Lincoln Center Theater (*Abe Lincoln in Illinois*), the Minetta Lane (*Marvin's Room*), and CSC. Ms. Schultz has worked extensively in regional theatres across the country, winning the Cincinnati Entertainment Award for Birdie in *The Little Foxes* at the Cincinnati Playhouse; and most recently playing Virginia in *The Clean House* at The Repertory Theatre of St. Louis. Ms. Schultz is also a teaching artist for Lincoln Center Institute.



Gina Seghi (Acting Apprentice) is very excited to be back in New York and working at The Pearl Theatre Company. Her most recent credits include understudy/ensemble work with California Shakespeare Theater in *An Ideal Husband* and Berkeley Repertory Theatre in *Heartbreak House*. She spent several years on tour with both the San Francisco Mime Troupe and the Traveling Lantern Theatre Company, where she performed in a two person Peter Pan for schools throughout the US. Independent Film: "Weekend King" and "The Scene." Ms. Seghi holds a BFA from San Francisco State University. ginasegghi.com



Daniel Wolfe (Acting Apprentice) is an Englishman in New York and delighted to be working with The Pearl Theatre Company. Mr. Wolfe's Favorite theatre roles include: *Cyrano de Bergerac*, *Macbeth*, *Dr. Faustus*, *Edward II* and (Narrator) *The Tell Tale Heart*. Mr. Wolfe is a proud member of The Queens Players, an acting company in Long Island City. www.danielpwolfe.com

Production and Design

J.R. Sullivan (Director) *Hard Times* marks Mr. Sullivan's seventh production with The Pearl, his other productions including *Much Ado About Nothing*, *Widowers' Houses*, *Biography*, *The Importance of Being Earnest*, *Twelfth Night*, and *The Playboy of the Western World*. His work has been seen in theatres throughout the country, including the Oregon Shakespeare Festival, Steppenwolf Theatre, Studio Theatre (D.C.), Milwaukee Repertory Theater, Delaware Theatre Company, The Arden in Philadelphia, and American Players Theatre in Spring Green, Wisconsin. Mr. Sullivan recently completed eight seasons as Associate Artistic Director at the Utah Shakespearean Festival, directing sixteen productions including: *Arsenic and Old Lace*, *Driving Miss Daisy*, *Richard III*, *Hamlet*, *King Lear* and *Henry V*. His acclaimed adaptation of *Pride and Prejudice*, a collaboration with Joseph Hanreddy which premiered at Milwaukee Rep, will be featured in both the Oregon Shakespeare Festival and Utah Shakespearean Festival seasons this year. J. R. Sullivan is the new artistic director of The Pearl Theatre Company, having succeeded founder Shepherd Sobel for the 2009/2010 season.

Jo Winiarski (Scenic Design) Selected Credits: Off Broadway: *Love, Loss, and What I Wore*, *J.A.P. The Jewish American Princess of Comedy*, *I Love You Because*, *A Likely Story*. OFF OFF Broadway: *Stretch* (New Georges), *Gone* (E59E59), Associate Broadway Design: *Rock of Ages*, *Jay Johnson's Two and Only*, *LoveMusik*, *The 25th Annual Putnam County Spelling Bee*. Regional: *The Great American Trailer Park Musical* (National Tour), Geva Theatre, The Utah Shakespearean Festival, Alpine Theater Project, The Hangar. Art Direction: "A Colbert Christmas; The Greatest Gift of All" (Emmy Award Nomination), "The Real World- Brooklyn," "2009 NHL Awards."

Devon Painter (Costume Design) Regional Theatre credits include designs throughout the country, most notably for the Guthrie Theater, Denver Center, Actors Theatre of Louisville, Geva Theatre Center, Kansas City Repertory Theatre, Virginia Stage Company, Folger Theatre, Utah Shakespearean Festival, Contemporary American Theater Festival, Two River Theatre Company, and American Players Theatre. Her most recent design for The Pearl Theatre Company was *The Oedipus Cycle*. Devon's designs were selected for the exhibit, *Curtain Call; Celebrating a Century of Women Designing for Live Performance*. Future projects include a new Jazz musical about Zelda Fitzgerald, *This Side of Paradise*, to perform at the Theatre at St. Clements in April.

Stephen Petrilli (Lighting Design) designed 60+ shows for The Pearl, including *Misalliance*, *The Playboy of the Western World*, *Hamlet*, *Toys in the Attic*, *The Tempest*, *The Phantom Lady*, and *King Lear*. His lighting around NY includes Mos Def at BAM, NAATCO, Noche Flamenca, Pilobolus and Performance Artist Judith Ren-Lay. Stephen has a 7 year old son, Liam, and they have a terrific cat named Chynno.

Lindsay Jones (Sound Design) Off-Broadway: *The Brother/Sister Plays* (Public), *The God Of Hell* (Actors Theatre), *In The Continuum* (Primary Stages), *1001* (Page 73), and many others. Regional: McCarter, South Coast Repertory, Arena Stage, Goodman, Old Globe, Steppenwolf, Guthrie, ACT, Hartford Stage, Chicago Shakespeare, Lookingglass, Yale Repertory, and many others. International productions in Austria, Zimbabwe, South Africa, Scotland and with the Royal Shakespeare Company in Stratford, England. Awards: five Joseph Jeffersons (14 nominations), an Ovation (2 nominations), LA Drama Critics Circle. Film scoring: "Family Practice" for Sony Pictures/ Lifetime Television and "A Note of Triumph" (2006 Academy Award winner, Best Documentary, Short Subject) for HBO Films.

Will Pickens (Asst. Sound Designer) has worked with Lindsay Jones for sixteen years on such projects as Off Broadway: *Red and Brown Water*, *Brother Size and Marcus: the Secret of Sweet* (Public Theatre/ McCarter Theatre), *Through the Night* (Crossroads), *The Glass Cage*, *John Ferguson* (The Mint Theatre), *Something You Did* (Primary Stages), *1001* (Page 73) and Regionally: *Cymbeline*, *Comedy of Errors*, *Macbeth*, and *Richard III* (Chicago Shakespeare Theater), and *House in Hydesville*, *Bad Dates*, and *Urinetown* (Geva Theatre Center). www.willpickens.com

Kate Farrington (Dramaturg) Ms. Farrington received her MFA from Brooklyn College, CUNY. She has worked with many New York theatre companies including MCC, New York Theatre Workshop, The Public, and Vital Theater, and has contributed to Review, the literary journal of the LMDA. She has been The Pearl's Resident Dramaturg since 2006.

Kali Quinn (Movement Coach/Asst. to the Director) has directed, created & performed with Padua Playwrights (Los Angeles), PushPush Theatre (Atlanta), Telluride Repertory, Dell'Arte Company, and at the NY International Clown Festival. Her solo show, VAMPING, about Alzheimer's Disease, has played at PS122, HERE, the Los Angeles Women's Theater Festival, and Williams College. Ms. Quinn has taught theatre, movement, and violin throughout the US and Brazil, is on the Board of the Network of Ensemble Theaters, and is a co-founding artistic director of GUTWorks, a theater and film company (Vermont). Training: MFA in Ensemble-Based Physical Theatre from Dell'Arte School of International Physical Theatre, BA from University of Rochester. www.kaliquinn.com

Production and Design

Stephen Gabis (Dialect Coach) Recent New York Credits: *Brighton Beach Memoirs*, *The Emperor Jones*, *Memphis*, *Guys and Dolls*, *Quartermaine's Terms* (WTF), *Shrek*, *The 39 Steps*, *The Lieutenant of Inishmore*, *Jersey Boys* (all companies), *The Farnsworth Invention*, *Coram Boy*, *Doubt*, *A Doll's House*, *A Day in the Death of Joe Egg*, *Frozen*, *James Joyce's The Dead*. Off B'way: *Biography* (Pearl), *Port Authority*, *Rafta Rafta*, *The Voyage Inheritance*, *Parlour Song*, *Dublin Carol*, *Two Thousand Years*, *Abigail's Party*, *Smelling a Rat*, *Goose-Pimples*, *Ecstasy*. Film: "Salt," "Doubt," "Bernard and Doris," "The Savages," "Across the Universe," "Confessions of a Dangerous Mind," "Boys Don't Cry," "The Notorious Bettie Page."

Lisa Ledwich (Production Stage Manager) comes full circle with this production of *Hard Times*, which was the first show she ever did for The Pearl Theatre Company. Over the past 14 years, some of her favorite shows have been *Hamlet*, *I Have Been Here Before*, *Candida*, *She Stoops to Conquer*, *Angel Street* and, from earlier this season, *The Playboy Of The Western World*. During the summers she has indulged her love of the Bard at Shakespeare on the Sound in Rowayton and Greenwich Connecticut.

Gary Levinson (Production Manager/Technical Director) This is Mr. Levinson's fourth year with The Pearl. He is also an Art Director and Propmaster in Film, TV, and Theatre. Recent credits include: *Moominvalley*, *Iceland Saga*, and *Swedish Stories* environments at Scandinavia House, seven productions with Shakespeare on the Sound, *FireThrows* and *Betrothed* (RipeTime), *Post Mortem* and *Mercy on the Doorstep* (Flea), *Lebensraum* (Kirk), *Unidentified Human Remains* (Lion), *Waverly Gallery* (Promenade), *Collected Stories* and *Mrs. Klein* (Lucille Lortel); "Colin Fitz," "The Turning," "The Dark Half," "Frankenhooker," "Basket Case 2," "The Street," "Wish You Were Here," "Alive from Off-Center," "3M's Most Gifted Wrapper Contest," and far too many commercials, music videos and industrials to mention. He also teaches at Marymount Manhattan College, and is the Producing Director of MoonSoup Productions.

Niki Hernandez-Adams (Costume Shop Manager) is proud to be returning for her second season with The Pearl Theatre Company. Previous costume shop management experience includes; The Williamstown Theatre Festival (2007), The Public Theatre production of *In Darfur* (2008), The Public Theater workshop series (2008), and Assistant Costume Master on The Public Theater's production of *Hamlet* in Central Park (2008).

Buist Bickley (Property Master) is the resident props master at the Westport Country Playhouse in Connecticut. He was the props master on the off-Broadway production of the musical *Rock of Ages* and served as an assistant to the scenic designer on the Broadway transfer. His other NY credits include productions with Packawallop Productions, Keen Company, and New Georges. Mr. Bickley recently worked on the new off-Broadway production of *Love, Loss, and What I Wore* starring Rosie O'Donnell and Tyne Daly.

Kelli Keith (Production Assistant) is very excited to be joining The Pearl Theatre Company for this production of *Hard Times*. Most recently, she was the Assistant Stage Manager for *A Christmas Story* in Orlando, FL. Currently, she is involved as the Production Manager for "Victoria," a short film. Ms. Keith earned a B.S. in Management in 2005 from the University of Central FL and spent the following four years performing at Walt Disney World. She is happy to finally have the opportunity to combine her passion for business and leadership with her love for performing arts.

Emily Davis (Costume Apprentice/Wardrobe Supervisor) is excited to have the opportunity to be an intern with The Pearl Theatre Company! Recently, Ms. Davis has been the costume assistant for The Straw Hat Players out of Moorhead, MN. She graduated from the University of Northern Iowa in December 2008.