

# THE PEARL THEATRE COMPANY

AT NEW YORK CITY CENTER STAGE II

playgoer's supplement  
2009/10 season

## MISALLIANCE



*Seriously Funny.*

Bernard Shaw's sparkling comedy of the dangerous joys of sex, love, marriage, and children. Love (or something) is in the air and word-play is the weapon of choice in this peculiar and giddy game of courtship.

### TICKET INFORMATION

Performances Begin: December 4, 2009

Opening Night: December 13, 2009

Closing Night: January 24, 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](http://nycitycenter.org)

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## A Note From the Artistic Director

Bernard Shaw's "seriously funny" *Misalliance* is next up for The Pearl and already the witty talk of Mr. Shaw's characters is bouncing about our rehearsal room with buoyant force. It is a joy for us to bring this Shavian delight to you as the second show of the Pearl's 26<sup>th</sup> Season.



Five members of The Pearl's Resident Acting Company are featured in a work that Shaw prefaced (for as you may know, the playwright published extended essays on just about all of his plays) with trenchant observations on parents and their children. Dan Daily returns to The Pearl in the role of Mr. Tarleton, whose underwear company has made him a fortune. As a country squire he now spends most of his time lecturing children, friends, and even a sudden intruder, on just what reading matter they ought to undertake if they should desire to improve their minds. Robin Leslie Brown makes her first appearance of the season as his patient and practical wife, and they are joined by three other Pearl stalwarts: Bradford Cover as son Johnny Tartleton, Dominic Cuskern as family friend Lord Summerhays, and Sean McNall, a would-be assassin who of course proves to be much more talkative than lethal. This talented corps is joined by Lee Stark, fresh from her role as Pegeen Mike in *The Playboy*, as high-spirited Hypatia Tarleton, Steven Boyer as her suitor Bentley Summerhays, Michael Brusasco as errant aviator Joey Percival, and Erika Rolsfrud as the dynamic acrobat who upends the entire household, Lina Szczepanowska (a name whose pronunciation is fully covered in the play!).

Director Jeff Steitzer makes his Pearl debut staging the show, with a setting by Bill Clarke and costumes by Liz Covey. Jane Shaw will design the sound and Stephen Petrilli is back as well, handling our lighting.

Our move to midtown and City Center Stage II has gone very well and we are excited with the prospect of Shaw's Tarleton family settling in for an early winter run on West 55<sup>th</sup> Street. I look forward to welcoming you to the theatre as always, and on behalf of the entire company, we thank you for your support.



J. R. Sullivan

J. R. Sullivan directed The Pearl Theatre Company's recent production of *The Playboy of the Western World* along with *Much Ado About Nothing* (2002), *Widowers' Houses* (2005), *Biography* (2007), *The Importance of Being Earnest* (2008), and *Twelfth Night* (2009). He was named the company's new Artistic Director in March of 2009.

### Noteable Quoteables... by Bernard Shaw

**"I often quote myself. It adds spice to my conversation."**

**"When a thing is funny, search it carefully for a hidden truth."**

**"Americans adore me and will go on adoring me until I say something nice about them."**



# Shaw's Edwardian Elegy: Life Under Glass

By Kate Farrington, Dramaturg

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*Act I: The house is in Surrey, on the slope of Hindhead; and Johnny, reclining, novel in hand, in a swinging chair . . . is enshrined in a spacious half hemisphere of glass which forms a pavilion commanding the garden, and, beyond it, a barren but lovely landscape of hill profile with fir trees, commons of bracken and gorse, and wonderful cloud pictures. The glass pavilion . . . comes into a big hall with tiled flooring, which suggests that the proprietor's notion of domestic luxury is founded on the lounges of week-end hotels.*

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A view of Hindhead from Gibbet Hill, 1908

The Tarleton family, of “Tarleton’s Underwear,” has it good. Risen from humble origins (in the not-too-distant past) to swell the ranks of the *nouveau riche*, they own a fine house in picturesque Hindhead. Their children can move in the highest social circles, and their vast fortune allows John Tarleton, the boisterous patriarch of this little clan, to bankroll his most eclectic whims, from endowing libraries to purchasing portable Turkish baths. And he’s certainly having fun: the Tarleton home is a whirlwind of words with father John at its center—debating, discussing and dissecting any subject that comes into his head with anyone who’ll sit still to listen.

But his daughter Hypatia is heartily sick of it all. After years of stuffy social gatherings and endless “cackle cackle cackle,” she’d jolly well like some action. Tarleton delights in his daughter’s discontent, proud to have raised such a spirited young woman: “She’s not satisfied. Restless. Wants things to happen. Wants adventures to drop out of the sky.” But since Hypatia’s adventure *ex machina* has failed to appear she’s resigned herself to marry the aristocratic but immature Bentley Summerhays: “I’m fond of him; and he never bores me; and I see that he’s very clever; but I’m not what you call gone about him.” Bentley, it seems, will have to do.

Until, that is, an “aeroplane” actually does drop out of the sky, grazing the roof of the glass pavilion,

and crashing into the greenhouse beyond. Two people emerge from the wreckage: Lina, a captivating female acrobat, and Joey, a strapping young gentleman who (Hypatia can’t help but notice) is far more interesting than Bentley. Mr. Tarleton gleefully invites them to stay to dinner—with no notion of what chaos he’s unleashing in his house.

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*. . . An appalling crash of breaking glass is heard. Everybody shrieks . . .*

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“Smash it,” Lord Summerhays advises a fuming Johnny Tarleton, handing him a piece of crockery on which to vent his anger. Joey Percival, the pilot of the ill-fated aeroplane, enters the scene with an apology: “I’ve knocked your vinery [greenhouse] into a cocked hat. You don’t mind, do you?” **Misalliance** rings merrily with the sound of things breaking—from glass and china, to social niceties, to the occasional heart. And the Tarleton’s glass pavilion, poised between the solid safety of the house and the wild expanses beyond, forms a perfect setting for Shaw’s cheerful din of destruction—in a room that the playwright implies could stand a little smashing itself.

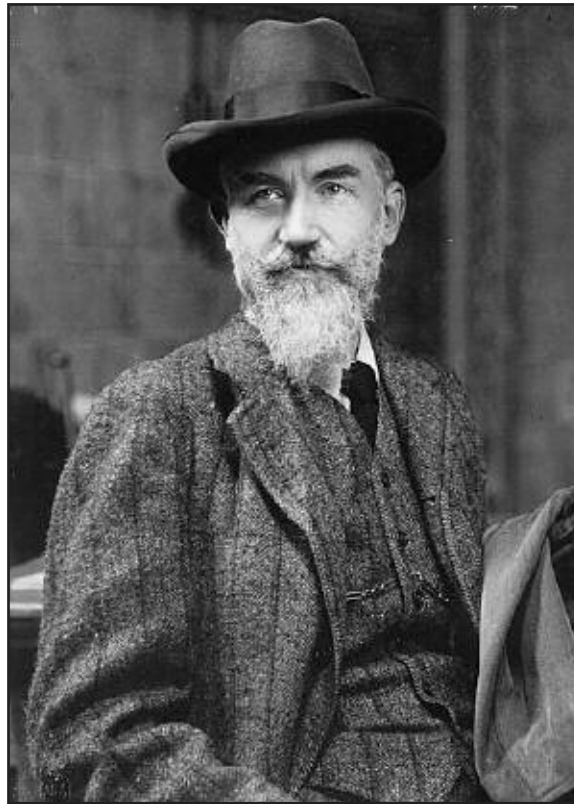
Mr. Bernard Shaw (who loathed the “George” and never used it) had a particular interest in smashing society’s expectations. He was the bull in everyone’s china shop, mischievously imploding assumptions about love and marriage, parents and

children, politics and religion, class and culture. In his sprawling career he was a music and theatre critic, a powerful public speaker, a political activist, socialist, novelist, playwright, journalist, teetotaler, and vocal vegetarian. And in 1910 he was in the mood to break free—from theatrical tradition, outdated social structures, and too many years of Victorian vainglory and pomp. It was time to rattle some windows.

And Edwardian England ought to have offered the perfect chance to break free. For England's social vanguard, "new" was the watchword of the day. A new century had dawned and with it came automobiles clattering down old cow paths and telephone wires sprouting up overnight. It was an era that proclaimed a New Fiction, New Journalism, New Drama, New Art, New Art Criticism...and a New Woman. One journalist joked that London was moving so fast it seemed to be suffering from "a morbid fear of being out of date."

But even as the Edwardian movers and shakers dabbled in their brave new world, much of society clung to the Victorian morals and mores that had governed the nation for more than half a century. After all, why change them? Britain was still a leader in industry, the wealthy upper class still held much of the nation's political power, and the British flag still flew over a quarter of the world. The day's sun still never set on the British Empire—though it was a little later in the day than anyone was willing to admit.

Yet, in hindsight, the age has an air of in-betweenness. Lytton Strachey referred to it derogatorily as "the Glass Case Age," resting on the laurels of the previous century's accomplishments, content in its wealth and social standing, and still pleased with British power abroad. There was a danger of re-trenchment, of not pushing forward to embrace all



George Bernard Shaw in 1909

the possibilities of the dawning age.

Shaw couldn't have that.

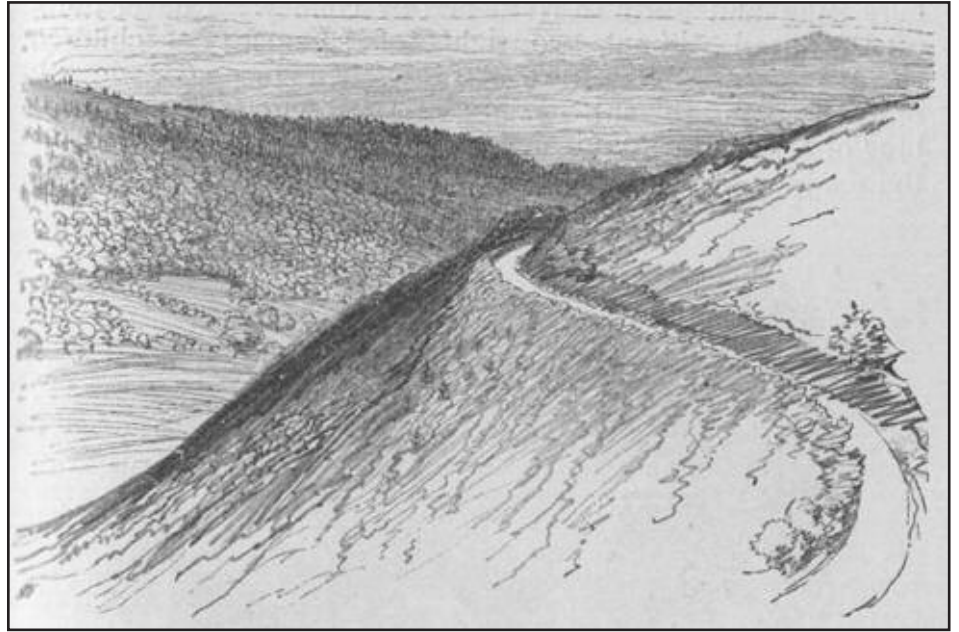
"I used to think this was the sort of thing that happened in other families," John Tarleton moans. All it took was one crashed aeroplane for his world to be turned on its ear. Like so many of England's leisure class, he has spent years trying on ideas as often as he changes clothes. But now, with Hypatia running down hills in pursuit of her "handsome young man," he is brought face to face with what his talk of social change might mean . . . and the reality might be more than he can

handle. For if greenhouses can be smashed to smithereens by all this new-fangledness, can glass pavilions—and carefully planned lives—be far behind? Perhaps it's no longer possible to view the world from the calm remove of the pavilion. Perhaps it's time to jump in, feet first.

For Shaw, *Misalliance* was a jump of a different sort. His career as a playwright had been patchy so far—some fine successes, some impressive defeats. And while his ideas, characters and themes were novel, his theatrical forms (comically subversive as they were) were very much based in the well-made plays and melodramas of his youth and young adulthood. Now he was ready to rid himself of the old conventions. The result was a play in which all the "plot" happened safely offstage and all the ideas sat front and center. For the man who based a career around his ability to talk, it was the ultimate challenge. "I can do silver bullets," Lina the acrobat declares, sneering at jugglers who waste their time on hat stands and lanterns: bullets are "really hard." Shaw the playwright juggles ideas—just as insubstantial: just as hard to control.

Critics threw up their hands in exasperation. This was not a play. It might be amusing, it might be engaging, it might even be important—but was it

drama? The theatre management was no doubt secretly relieved when, after only eleven performances, the death of King Edward VII forced all theatres to close. In another generation *Misalliance* would be understood for what it was: a new dramatic form, poised between the genteel drawing room comedies of the 19<sup>th</sup> century and the absurdist romps of the 20<sup>th</sup>. But in 1910—before The Great War irrevocably shattered the fragile gentility of the Edwardian ethos—the world was not yet ready.



The Devil's Punch Bowl, from Gibbet Hill  
From *Highways and Byways In Surrey*, Illustrations by Hugh Thomson 1909

What, then, comes after the breaking glass? What comes after hurling yourself down a hill at break-neck speed? For some in the Tarleton household the reaction is one of uncertainty and fear. But for Hypatia (and obviously for Shaw) the answer is to keep charging forward, to embrace change, creativity, unconventionality, innovation, growth—and yes, the kind of adventures that drop down out of the sky.

Bernard Shaw's head must have been an interesting "greenhouse" in itself. Born in 1856 and living until 1950, in his long life he shared the world stage with Charles Dickens and Jack Kerouac, with Henrik Ibsen and Tennessee Williams, with Queen Victoria and a general named Eisenhower. And somewhere in the middle of it all, in a strange "in between" place where corsets and aeroplanes co-existed in harmony, Shaw dreamed plays of a dawning age where anything might happen...but where people remained marvelously, comically, human.



Hindhead, Beacon Hotel 1907

## 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 **December 15th & 29th**  
to meet the cast and crew and have the opportunity to ask questions about *Misalliance*.

## SUPPORT THE PEARL

### **DONATE ONLINE**

We are pleased to announce

### **The Shepard Sobel & Joanne Camp Founders Fund**

The Fund honors the extraordinary vision of our founders and enables us to continue to pursue artistic excellence, sustain our ability to produce great plays, and maintain a multifaceted troupe of actors.

Support The Founders Fund today or consider joining The Pearl's Patron Program for a more in-depth relationship with our artists and company.

For more information go to [www.pearltheatre.org/support](http://www.pearltheatre.org/support) or call our Development Department at 212.505.3401.

## Don't Forget...

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

Stage II is located on the east side of the lower lobby at **NEW YORK CITY CENTER**. Enter the building through the doors closest to 7th Avenue. Subscriber tickets are held with The Pearl's Audience Services representative at the entrance to Stage II.

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

## 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.

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The Ambassador tickets program is an exclusive benefit of being a Pearl subscriber. If you enjoy the show tell a friend and pass on the savings. For more information call our Subscriber hotline at 212.598.9802.

## Audience Services

### SUBSCRIPTIONS

- **Subscriber Hotline:**  
212.598.9802

Subscriptions are not available for purchase through New York City Center.

### SINGLE TICKETS



- **By Phone:**

CityTix®: 212.581.1212

Operators are available 11am to 8pm every day.

- **Online:**

[nycitycenter.org](http://nycitycenter.org)

- **In Person:**

New York City Center box office located at 131 West 55th Street (between 6th and 7th Avenues)

Monday to Saturday noon to 8pm,  
Sunday noon to 7:30pm.

## 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>



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# About the Artists



**Steven Boyer (Bentley Summerhays)** Broadway: *I'm Not Rappaport*; Off-Broadway: *Richard III* (CSC), *Marathon 2009: Little Duck*, *Thicker Than Water 2008: Co-Op The Musical, Both* (EST), *Oliver Twist* (TFANA), *Jollyship the Whiz-Bang* (Ars Nova), *A Touch of the Poet* (Friendly Fire), *I Heart Kant* (Committee Theater), *The Mooncalf* (Abingdon Theater), *Which Wolf is Which* (Partial Comfort), *Audio/Video* (Drama League); Regional: Productions at Hartford Stage, A.R.T., Berkeley Rep, Capitol Rep, Coconut Grove, the Humana Festival, McCarter Theatre, Ford's Theatre, Papermill, Shakespeare Santa Cruz. Film/TV: "Ed," "Law & Order," "Did You Hear About the Morgans?" BFA: Juilliard. Steven is also a standup comedian and comedy writer who has performed all over the country.



**Robin Leslie Brown (Mrs. Tarleton)** 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. StageWorks/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"; internet comedy series "ManicAttack."



**Michael Brusasco (Joey Percival)** is delighted to be back at The Pearl after appearing as Philly Cullen in *The Playboy of the Western World*. Credits include: *Private Lives*, *Comedy of Errors*, *Cyrano de Bergerac*, *Taming of the Shrew*, *The Tempest*, *The Mousetrap*, *Antony and Cleopatra*, *Romeo and Juliet* (Utah Shakespearean Festival), *Titus Andronicus* (Shakespeare Theatre Company), *Of Monsters and Prodigies* (Lincoln Center Festival), *The Beard of Avon* (American Conservatory Theatre), *Much Ado About Nothing* (Berkeley Repertory Theatre), *Romeo and Juliet* (Pioneer Theatre Company), *Di Esperienza* (Plan B Theatre), *The Winter's Tale*, *Midsummer Night's Dream* (Great River Shakespeare), and three seasons at the California Shakespeare Theatre.



**Bradford Cover (Johnny Tarleton, u/s Mr. Tarleton)** 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 and Order," "All My Children." Training: Denison University. PTPP University of Wisconsin-Milwaukee. [bradfordcover.com](http://bradfordcover.com)



**Dominic Cuskern (Lord Summerhays)** 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.



**Dan Daily (Mr. Tarleton)** Pearl Resident Acting Company member since 1998. The Pearl Theatre Company: Solness in *The Master Builder*, Richard in *Richard III*, Rough in *Angel Street*, Ormund in *I Have Been Here Before*, Don Diego in *The Gentleman Dancing Master*, Lopachin in *The Cherry Orchard*, and Falstaff in *The Merry Wives of Windsor*. NY: *The Dining Room* (Keen Company - Drama Desk award), *Sin: A Cardinal Deposed* (The New Group - OBIE award), *Getting In* (Ensemble Studio Theatre). Film: "Duplicity," "Seabiscuit," "Blood and Wine." TV: "Law & Order," "Boardwalk Empire," "Ed." Mr. Daily teaches and directs at the American Musical and Dramatic Academy.

## About the Artists



**Sean McNall (Gunner)** 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.



**Erika Rolfsrud (Lina Szczepanowska)** is excited to be making her debut at The Pearl. Her Broadway credits include *Exit The King*, *The Coast of Utopia*, and *Rabbit Hole*. Her Off-Broadway credits include *The Glory of Living*, *How I Learned to Drive*, *Love's Fire*, *Trout Stanley* and *O, Pioneers!*. Regionally, Ms. Rolfsrud's performed at the Old Globe Theatre, Wilma Theater, Arizona Theatre Company, ACT Theatre, Hartford Theaterworks, Two River Theater Company, Ford's Theatre and many Shakespearean Festivals. Ms. Rolfsrud was featured in the film "Alone," and has been seen on "Law & Order," "All My Children" and "Third Watch." MFA: USD/Old Globe Theatre.



**Lee Stark (Hypatia Tarleton, u/s Lina Szczepanowska)** is delighted to continue this season at The Pearl after making her New York debut in *The Playboy of the Western World*. Chicago and regional credits include *Talking Pictures* (The Goodman Theatre), *The Crucible* (Steppenwolf), Sarah Ruhl's *Eurydice* (Victory Gardens), *Short Shakespeare: Romeo and Juliet* (Chicago Shakespeare Theater), *Scenes from the Big Picture* (Seanachí Theatre Company), *Pride and Prejudice* and *The Cherry Orchard* (Milwaukee Repertory Theater). Independent film: "The Kari Files" and "A Man's Image." Ms. Stark holds a BA in Theatre from Northwestern University.



**Jolly Abraham (u/s Hypatia Tarleton)** Pearl 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), *Vaidehi* (Chautauqua Theatre Company), *News To Me* (Hartbeat Ensemble), *Loves Labours Lost* (The Shakespeare Theatre DC and RSC), and *Pentecost* (Old Globe). Eugene O'Neill Theatre Conference and Lincoln Center Directors Lab 2002/2008. TV: "Gossip Girl," "Sex and the City," "Ed," "Law and Order SVU," and "Bedford Diaries." Film: "Stay" and "Loving Leah."

Jolly has a BFA from The North Carolina School of the Arts.



**T.J. Edwards (u/s Gunner & Summerhays)** 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 and 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.

# Production and Design

**Jeff Steitzer (Director)** is pleased to be making his New York directorial debut with *The Pearl*. Over the past 35 years, he has directed over 150 professional productions in theaters across the country, including the Goodman Theatre, Actors Theatre of Louisville, Seattle Rep., Cleveland Play House, Oregon Shakespeare Festival, Berkeley Rep., Arizona Theatre Company and more. Mr. Steitzer is also a busy actor whose credits include the Broadway productions of *Inherit The Wind* and *Mary Poppins*; Film and TV, including Jody Foster's new film, "The Cleveland Show," "Law & Order," and the CBS TV show, "The Fugitive;" and Voiceovers for countless commercials and Computer games, most notably all 3 HALO GAMES for Microsoft's Xbox.

**Bill Clarke (Scenic Designer)** designed *A Walk in the Woods* on Broadway; his Off-Broadway work includes the currently running *So Help Me God!* (Lortel), *Eccentricities of a Nightingale* (TACT), *The Daughter-in-Law* (Mint Theater)—both on the *NY Times* 10 Best List—*Secret Order* (59E59), *June Moon* (Drama Dep't), Ann Magnuson's *You Could be Home Now* (NYSF), and Keith Reddin's *The Innocents' Crusade* (MTC). Regional credits include Seattle Rep, Old Globe, Alley, Milwaukee Rep, Huntington, McCarter and A.R.T. He is a graduate of the Yale School of Drama and a recipient of the Hollywood Drama-Logue Award, San Diego Theater Critics' Circle Award and an IRNE (New England) Award.

**Liz Covey (Costume Designer)** Recent designs include *Jekyll and Hyde* for Cincinnati Playhouse/The Repertory Theatre of St. Louis, *Night Must Fall* and *The Millionairess* for Olney Theatre Center. For *The Pearl: Twelfth Night, The Constant Couple, Biography, Widower's Houses, Double Inconstancy, Heartbreak House* and *The Phantom Lady*. Upcoming projects include *Betrayal* for Capital Rep and *The Diary of Anne Frank* for The Repertory Theatre of St. Louis. Her work has been seen at most major regional theatres including A.C.T., Alabama Shakespeare Festival, Merrimack Rep, Studio Arena, Hartford Stage, McCarter Theatre, Actors Theatre of Louisville, Denver Center, Pittsburgh Public, Walnut Street, Seattle Rep, Paper Mill Playhouse, Milwaukee Rep, Colorado Shakespeare Festival and Opera Theatre of St. Louis.

**Stephen Petrilli (Lighting Designer)** designed 60+ shows for *The Pearl*, including *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.

**Jane Shaw (Sound Designer)** *The Pearl*: Sixteen productions including *Vieux Carré, Gentleman Dancing Master, Cave Dwellers*. Recently: *So Help Me God!, The Widowing of Mrs. Holroyd* (The Mint – Lucille Lortel nomination), *Hamlet* (Theater for a New Audience), *Another Side of the Island* with Olympia Dukakis, *Angela's Mixtape* (New Georges), *Comme Toujours Here I Stand* (Big Dance Theater). Other collaborators include New York Theater Workshop, National Asian American Theater Company, Ripetime, David Dorfman Dance, Susan Marshall and Company, Urban Stages and the Queen's Company. NEA/TCG Career Development Program, Meet the Composer, Yale School of Drama. Member of USA 829.

**Rod Kinter (Fight Director)** Mr. Kinter is pleased to be doing his third show with *The Pearl Theatre Company* after having recently worked on *The Playboy of the Western World*. He is also currently fight directing *Don Giovanni* at New York City Opera, and *Last Life* for The Brick Theater's Inaugural Fight Fest. Other recent credits include two seasons as Fight Director at The Utah Shakespearean Festival, *Romeo and Juliet* at The American Repertory Theater and Off-Broadway productions of *Fatal Attraction: A Greek Tragedy* and *The Jaded Assassin*. Rod has been the Resident Fight Director for New York City Opera since 1995 and has worked on over 40 productions and revivals.

**Lillian Clements (Properties Master)** *Misalliance* marks Ms. Clements' second show with *The Pearl Theatre Company*, following *The Playboy of the Western World*. Previous credits include properties construction and scenic assistance on *Winter WonderLights* (Washington Irving's Sunnyside), co-scenic design on *Better Not Touch That* (Lift Studio), properties master on *Widow's* (59E59). She also does freelance painting and properties construction in and around the city.

**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.

# Production and Design

**Dale Smallwood (Stage Manager)** Stage management credits include over 25 productions with The Pearl Theatre Company including last seasons *Vieux Carré* and *Twelfth Night*. Other productions include *Stage Door* (The New School), *A Memory Play* (The WorkShop Theater Company), *Miss Julie* (Adobe Theater Company), *Patriot Acts*, *Unnatural Acts* (Urban Rock Project); *Agamemnon* (La Mama); and *Home* (The Melting Pot Theatre Company), *Duck Crossing*, *Any Other Name*, *Madison*, *Rabbit Hole*, *Humbug* among others (Premiere Stages), *Master Class*, *High Spirits*, *A Noon Day Sun*, *Kiss the Bride*, *Carnivals of Desire* and *Barnum* (TheatreFest), *Elephant Sighs* (The Forum Theater) and *The Tempest* (Shakespeare on the Sound).

**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).

**Cody Renard Richard (Production Assistant)** is elated to be working on *Misalliance* with The Pearl Theatre Company. Mr. Richard recently made his New York debut with *The Last Smoker in America* (NYMF.) Regional credits include productions with The Repertory Theatre of St. Louis, Alley Theatre, STAGES ST. LOUIS and Hope Summer Repertory Theatre. He is currently pursuing a BFA in Stage Management from Webster Conservatory, which he will receive in May 2010. Favorite university credits include *Cabaret*, *Jacques Brel*, and *Angels in America*. This spring Mr. Richard will stage manage *The Wedding Singer* at Webster Conservatory, as well as beginning an internship with The Muny in St. Louis.

**Jessica Karalis (Costume Apprentice/Wardrobe Supervisor)** Ms. Karalis is excited to be working again for The Pearl Theatre Company, where she previously handled wardrobe for *The Importance of Being Ernest*. Ms. Karalis is a graduate from SUNY Purchase with a degree in Costume Technology. Ms. Karalis has assisted, draped, and handled wardrobe for a number of SUNY productions including *The Coronation of Poppea* and *Gianni Schicchi*. She is thrilled to be starting her career with The Pearl Theatre.