

THE PEARL

THEATRE COMPANY

AT NEW YORK CITY CENTER STAGE II

playgoer's supplement
2009/10 season

THE PLAYBOY OF THE WESTERN WORLD



J. M. Synge's eccentric, high-spirited comedy celebrates the grand poetry and reckless abandon of the Irish imagination, taking us to a hardscrabble corner of the world where murderers speak in earthy music, the underdog rules on high, feisty females are eager to be won, and it's the tale well told that wins the day.

TICKET INFORMATION

Performances Begin: October 2, 2009

Opening Night: October 11, 2009

Closing Night: November 22, 2009

Tuesday, Thursday, Friday, and Saturday at 7:30pm

Wednesday, Saturday, and Sunday at 2:30pm

To arrange subscription tickets,
please call 212.598.9802.

To purchase single tickets,
please call 212.581.1212
or visit nycitycenter.org.

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A Note From the Artistic Director

The beginning of a journey is very often charged with high hopes. With so much that is new about The Pearl Theatre Company this season, there is the energy of great expectations in everything we do these days. And the days themselves are galloping right now, racing to the opening of the new Pearl season and the new production of *The Playboy of the Western World*. This great play, one that had a strong hand in energizing the changing new theatre of the early twentieth century, begins previews at the New York City Center Stage II on October 2 and opens on October 11. It's the right play at the right time for a great company of actors, and it is my greatest hope that you will find it rightly matched to your best hopes.



This production of *The Playboy* marks the beginning of my new post as Shepard Sobel's successor as artistic director of The Pearl Theatre Company. I have good reason to hold high hopes of my own these days, and it derives from you, The Pearl Theatre Company audience. Devoted to the work of this company, dedicated to The Pearl's own dedication to classic theatre performed by a resident acting company, The Pearl audience is a classic in and of itself for its loyalty, discernment, enthusiasm, and faith. Season after season, for twenty five years, The Pearl's audience joined with The Pearl staff, the resident acting company, and the governing boards of trustees, to steadily build this unique company into the New York City gem it most surely is.

I am very enthused about the work that the actors are doing in rehearsals for *The Playboy*, excitement that is matched by my enthusiasm for the work that the designers are creating, transforming sketch pad ideas into "the western world" of Ireland's County Mayo. And as we presently con-

tinue the work at our new home, New York City Center Stage II, moving *The Playboy* ever closer to its opening, we have found far more than congenial hosts in the City Center staff; we have found a generously gracious hospitality in their heartening support. It all adds up to high hopes for our prospects: the greatness of this play, the strength of our acting company, the newness of the season and the nearness of your arrival. I look forward to welcoming you throughout the year as together we create this new beginning and you experience The Pearl's 26th Season with the wild and lyrical *Playboy*, that seriously funny *Misalliance*, Charles Dickens's *Hard Times*, and the modern American classic *The Subject Was Roses*.

A handwritten signature in dark ink that reads "J. R. Sullivan". The signature is fluid and cursive.

J. R. Sullivan

J. R. Sullivan directed The Pearl Theatre Company productions of *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 this year.



Costume renderings for the characters of Pagen Mike (left), Jimmy Farrell and Philly Cullen (above) by designer Rachel Laritz.

Grounded

by Kate Farrington

Hercules once battled a giant named Antaeus.

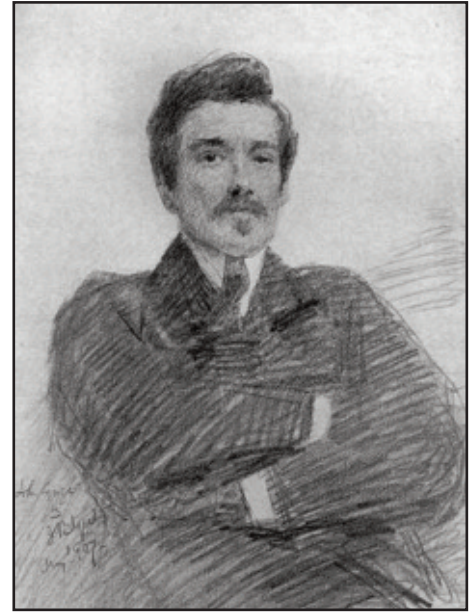
Antaeus liked to boast of his phenomenal strength and delighted in challenging passers-by to violent wrestling matches. His opponents never lived to tell the tale. Naturally, when mighty Hercules came across chest-thumping Antaeus in his travels, he couldn't pass up the challenge. Again and again he threw Antaeus down. Again and again the giant jumped to his feet refreshed and stronger than before. At last Hercules understood—Antaeus' power came from the earth itself. Each time he touched the ground, he arose renewed. Seizing Antaeus, Hercules heaved him high into the air and began to squeeze. Separated from the earth, the giant's struggles slowed, and then stopped. Thus endeth the tale of Antaeus.

You might be wondering how we get from Antaeus' dramatic demise in the hills of ancient Greece to the story of Christy Mahon slinking into a public house on the craggy coast of Ireland. But from the moment we at The Pearl began delving into *The Playboy of the Western World*, the image of a being whose strength comes from outside himself—from the very ground he stands on—kept springing to mind. It seemed an apt symbol for a play and playwright who draw voice and strength from deep within the particular parcel of earth known as Ireland.

John Millington Synge's fate as a wanderer came as a surprise. His comfortable Anglo-Irish family intended him to become a Protestant minister. Instead, he rambled across the Continent, going where interests led him: studying music in Germany, French literature at the Sorbonne, dabbling in comparisons of ancient Greek and Celtic cultures. He met (and briefly joined) Maud Gonne and W.B. Yeats in their international fight for Irish independence. He published scholarly essays, penned a morose novella on the troubled life of the artist, and produced a few mediocre poems.

Synge was a thoughtful writer, but in those early

years there was nothing particularly original about his voice or style. For a decade he doggedly studied Irish language, history, and literature, but produced little that was peculiarly Irish, or peculiarly...him. His work was a mix of stock images that never quite dug beneath the topsoil of his themes. He lacked poetic nourishment.



John Millington Synge

He found it in the seemingly unlikeliest of places.

It began as an academic exercise. In 1898, Synge decided to expand his study of the Irish language, a language he had never encountered outside the classroom. Over the course of several years he traveled to the ever-dwindling strongholds of spoken Irish: the Aran Islands, the coast of Mayo, and the shadowy glens of Wicklow. He was enchanted by the poetry and humor of the brisk, idiomatic Irish speech he met there, but also by the Hiberno-English—English as interpreted by Irish speakers—which offered a musical mix of English words and Irish grammar that caught his imagination.

And it wasn't just the language that entranced him; the people who spoke it were a revelation all their own. He lived side by side with Irish peasants, hearing of "troubles" brought on by landlords or bad harvests, roaring at their hilarious, hyperbolic accounts of local heroes—often madmen, drunkards, and lawbreakers—and their half-pagan, half-Christian accounts of ghostly apparitions seen on lonely roads. He found in the local culture an improbable blend of humor, recklessness, hospitality, maliciousness, and passion. He had gone to study Irish. He found Ireland.



Photo by John Millington Synge

And Ireland, it seemed, was just what Synge needed to bring him, quite literally, down to earth. His classical education now peppered with gritty reality, formal essays gave way to evocative accounts of his travels across Ireland. He wrote of walking through the still, black night and coming suddenly upon a town, the life of its people pouring out of the windows with the light. He wrote of funerals and festivals, and found beauty in the mundane; local women, dressed in red and washing clothes in the surf, were transformed into red-plumed sea birds in his writing. He wrote of Ireland that “one is forced to believe in a sympathy between man and nature.” For Synge the beautiful, treacherous shores and the people who inhabited them were inseparable from each other.

Above all, he wrote the Irish as storytellers—and for Synge there was only one creative form which could portray that aspect of his country. He had tinkered with playwriting before, but a growing friendship with W.B. Yeats finally pulled Synge into the theatrical world for good and all in 1903 with the presentation of *In the Shadow of the Glen*. He followed it with *Riders to the Sea* and *The Well of the Saints*—plays infused with the vitality, both comic and tragic, he had found in ancient myths and at the firesides of fishermen and farmers. In 1907 he offered the Dublin audience the play that would prove his comic masterpiece, *The Playboy of the Western World*.

In a cold autumn night, the light shines out of the windows of a lonely public house

where Margaret Flaherty (Pegeen as she is known) laments the lack of daring men in Ireland in these latter days, and complains that there’s no one left in the world worthy of the name of hero.

On cue, in staggers Christopher Mahon, travel-stained and nearly “destroyed walking.” At first “Christy” shrinks from telling the locals what has him abroad in such a state, but with a little coaxing, the denizens of the pub persuade him to reveal the terrible truth: he has murdered his father and has been on the road for ten days for fear of the law.

A pause, and then: “There’s a daring fellow,” one man exclaims. They welcome him with glee, for he must be a fine, brazen man to commit the deed. Pegeen in particular, seems keen on Christy staying with them. By morning, the entire town has heard of the fearless man who slew his Da, and, to his amazement (and delight), timid Christy finds himself declared a hero.

But another traveler is fast approaching the village—one who may spell the end of Christy’s good fortune and force the villagers to face the truth that “there’s a great difference between a gallous story and a dirty deed.”

The Dublin public lost no time in condemning Synge’s own story as a dirty deed. In a time of intense and growing nationalism (the same nationalism that would lead, less than a decade later, to the Easter Rising), how dare this outsider, this Protestant-born member of the landlord class,

Photo by John Millington Synge



pass judgment on that sacred figure, the Irish peasant? The peasant was the moral compass of Ireland, the noble remnant of a past that stretched to antiquity. The peasantry most certainly did not embrace murderers or let their daughters fawn over tramps taken in off the road. And above all, how dare Synge make it all so *funny*?

By the end of the first performance, the actors could not be heard over the shouts, boos, and whistles of the audience. By the third performance W.B. Yeats was onstage shouting back and bringing in policemen to arrest the rowdiest offenders. “I don’t care a rap how the people take it,” Synge huffed. He had not set out to write propaganda for the Irish nationalists, nor to offer a “slice of life” portrayal of the peasantry—he had set out to write a comedy, and the people whose stories and foibles he knew best were the Irish.

Where Synge saw poetry and courage in the Irish heart he also saw barbarous violence, folly, and an idolization of lawlessness that could erupt into bloodshed and murder all too easily. “Parts of it are extravagant comedy,” he wrote in one paper, “still a great deal that is in it, and a great deal more that is behind it, is perfectly serious . . . That is often the case, I think, with comedy.” Christy’s gift of the gab and imagination belong to the Irish men and women Synge had met—and so do his faults.

More than any other writer of the “Celtic Twilight” Synge grounded his characters in the sensual world. They breathe sea air thick with salt, and run barefoot among craggy mountains. Christy speaks of the “love-light” of knowledge in Pegeen’s eyes, but that love is firmly rooted in the dream of the two of them stretched out in the warm sun “making mighty kisses with our wetted mouths.” Synge’s strength as a poet is inseparable from the physical.

As is Christy’s. His first, halting confession of patricide slowly morphs into a gripping tale of battle in his father’s “sloping stony” field with “the sun . . . shining green on my face.” He woos Pegeen like a bard of old Ireland—discovering vast reservoirs of poetry within himself, and offering her his “poacher’s love” with as much flourish and confidence as if he offered her great palaces instead of

lonely mountains. And he doesn’t look to distant lands or past glory for inspiration—his words rise up from the “whity mud, and red mud, and turf, and fine sands of the sea.”

This Irish Antaeus (you knew we’d get back to him) draws poetic strength from the soil beneath his feet and the people who hungrily drink in his words. Their belief in his greatness creates and sustains it—at least for a time.

Synge, like all great playwrights, had a “poacher’s love” for the land and people he wrote about. He picked the stories and characters that fit his needs, tangled images from her pagan past and Christian present, and commandeered the rhythms and cadences of Irish to create a distinctive stage poetry that has inspired playwrights from Sean O’Casey to Martin McDonough. This giant of Irish letters grew great only when he drew his strength from the earth beneath his feet.

After a quarter of a century—with twenty-five theatrical seasons under *our* feet—The Pearl has received that rarest and most challenging of gifts, the chance to revisit our identity. We perform *The Playboy* in our new home at City Center Stage II. Our director is The Pearl’s own new Artistic Director J. R. Sullivan. What better play to inaugurate the adventure of the next quarter-century than a work that looks at the world from the ground up, that celebrates language in its most theatrical form, not as a tool of description or rhetoric, but of creation—as the fertile earth from which we draw our strength.

**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, and guest artists and experts.

Join us on **October 13th and 27th** to meet the cast of *The Playboy* and The Pearl’s new Artistic Director, J.R. Sullivan.

SUPPORT THE PEARL

DONATE ONLINE

Help keep classical theatre alive and relevant by making a tax-deductible contribution today. Your support goes directly toward funding our Arts-in-Education programs, the ongoing training of our Resident Acting Company, and the many artists behind-the-scenes who make our plays possible.

Consider Joining The Pearl's Patron Program for a more in-depth relationship to our artists and company.

For more information go to www.pearltheatre.org/support or call our Development department at 212.505.3401.

Have you seen our new Website?

This past summer The Pearl launched its new website. Visit www.pearltheatre.org to see profiles on your favorite members of the Resident Acting Company, view pictures from past and up coming productions, and read the new Pearl Theatre blog!

Join our e-mail list...

Go to www.pearltheatre.org to sign up for our email list. Each month we'll send 2-3 emails with information regarding current and up coming productions, news about the company, and special offers for other local theatres.

We keep your information private and secure. We will never trade, sell, or share your email address.



Don't Forget...

The Pearl's performance times have changed this season. All evening performances begin at **7:30pm** and matinee performances begin at **2:30pm**.

Also, we are no longer performing at Theatre 80 in the East Village. All four productions this season will be performed at **NEW YORK CITY CENTER STAGE II**, which is located on West 55th Street, between 6th and 7th Avenues.

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

Audience Services

Subscriptions

AUDIENCE SERVICES HOTLINE:
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Subscriptions are not available for purchase through New York City Center.

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Operators are available 11am to 8pm every day.

ONLINE:
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.



Q. How do I get to Stage II at City Center?

A. New York City Center is on West 55th Street, between 6th and 7th Avenues. For Stage II, enter under the City Center awning that has our sign on it.



About the Artists



Ellen Adair (Sara Tansey, u/s Pegeen Mike) is thrilled to be having her Off-Broadway/New York premiere, having just moved here in April. Regional: Pioneer Theater: *The Yellow Leaf* (world premiere); Baltimore Centerstage: *'Tis Pity She's a Whore*; Folger: *1 Henry IV*; American Shakespeare Center: *Merchant of Venice*, *Taming of the Shrew*, *Henry V*; Huntington Theatre Company: *Rabbit Hole*, *Carol Mulroney*; Lyric/Boston: *Arms and the Man*; Publick Theatre/Boston: *Arcadia*, *Comedy of Errors*, *Beard of Avon*. TV/Film: "As the World Turns," "Brotherhood" (Showtime), and four historical films for PBS. She won awards in Boston as Eliza in *Pygmalion* and Nora in *A Doll's House* and was nominated as Thomasina in *Arcadia*.

www.ellenadair.com

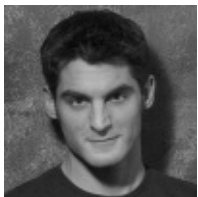


Stephanie Bratnick (Susan Brady, u/s Sara Tansey) New York credits include: *Ivanov* (The Miscreant Theatre Company), *Nathan the Wise* and *Twelfth Night* (u/s, The Pearl Theatre Company), *Times 365:24:7* (Bone Orchard), *Shannon in Ambient Light* (Push Productions). Regional credits include: *Cherry Orchard* (Steppenwolf Theater Company), and *Murder on the Nile* (Emelin Theatre). Teaching artist for Theatre Development Fund and Henry Street Settlement. BFA in Acting from The Theatre School at DePaul University (formerly, The Goodman School of Drama).



Rachel Botchan (Widow Quin) Resident Acting Company member since 2000. Favorite roles at The Pearl include: 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.



Michael Brusasco (Philly Cullen, u/s Shawn Keough) is honored to be making his Pearl Theatre debut. 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), *Happy Sunshine Kung Fu Flower* (Ars Nova), *The Beard of Avon* (American Conservatory Theater), *Much Ado About Nothing* (Berkeley Repertory Theatre), *Romeo and Juliet* (Pioneer Theater Company), *Di Esperienza* (Plan B Theatre), *The Winter's Tale*, *Midsummer Night's Dream* (Great River Shakespeare), and three seasons at the

California Shakespeare Theater.



Bradford Cover (Michael James) Resident Acting Company member since 2006. 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). *Return of the Prodigal* (The Mint) *The Man of Destiny* (Project Shaw), *The Lark*, *The Actor's Company Theatre*. Regional: Two Rivers Theater, 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. www.bradfordcover.com



Dominic Cuskern (Jimmy Farrell, u/s Old Mahon) 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), *Tibet Does Not Exist* (Tribeca Performing Arts Center), *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.

About the Artists



Julie Ferrell (Honor Blake, u/s Susan Brady) is excited to join The Pearl once again after appearing as Filpote in *Tartuffe* last season. Past favorites include: The Flea Theater, Pennsylvania Shakespeare Festival, Provincetown Playhouse (NYU), Foolish Theatre Company, Lookingglass Theatre Company (Chicago), and Red Moon Theater. Julie is a graduate of Northwestern University and a proud new member of Actor's Equity Association.



Joe Kady (Old Mahon) Mr. Kady played Tom in the 2009 NYFringe Festival favorite *Abraham Lincoln's Big Gay Dance Party* at HERE Arts Center. Productions at La Mama include *Deep Cut*, and *Autumn*. National tours include *Freedom Bound* and *Welcome Home*. Regional theatre credits include Milwaukee Repertory Theater, Skylight Opera, Stage West in Springfield, MA, The Monomoy Theatre on Cape Cod, San Francisco Shakespeare Festival, New American Theater, The San Francisco Playhouse, CATCO, Marin Theatre and Northern Stage. Mr. Kady performed 12 seasons of Shaw Festivals with Milwaukee Chamber Theatre including Burgess in *Candida*, Tarleton in *Misalliance*, and Nelson in *Rat in the Skull*. Joe is a 30 year member of Actor's Equity.



Sean McNall (Christy Mahon) Resident Acting Company member since 2003. Mr. McNall has appeared at The Pearl in *Twelfth Night*, *Tartuffe*, *Vieux Carré*, *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 Theater, 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.



Ryan G. Metzger (Shawn Keough/us Christy Mahon) After understudying with The Pearl on a number of productions, Ryan is thrilled to be making his Pearl Theatre debut. Off-Off: Gaveston (*Edward II*), Ryan Carter (*The File on Ryan Carter*), Filander (*Apathy: The Gen X Musical*), Derek Tanner (*The Closet Contender*), Aloysius (*Onionheads*), Malcolm (*Macbeth*). Regional: Frank-n-Furter (*The Rocky Horror Show*), Algernon (*The Importance of Being Earnest*), Wang (Tony Kushner's *The Good Person of Szechuan*) and Hamlet (*Hamlet*). Film: "Eulogy for a Vampire," "The End of Something," "Ursula's Rose," "Jacksonville." TV: "Breaking Vegas." BFA: NDSU. Ryan is also the vocalist for the Brooklyn-based band, ASPIRE.

www.RyanMetzger.com



Lee Stark (Pegeen Mike) is delighted to make her New York debut with The Pearl. Chicago credits include *Talking Pictures* (The Goodman Theatre), *The Crucible* (Steppenwolf), Sarah Ruhl's *Eurydice* (Victory Gardens), *Short Shakespeare: Romeo and Juliet* (Chicago Shakespeare Theater), and *Scenes from the Big Picture* (Seanachí Theatre Company). Regional theater: Elizabeth Bennet in *Pride and Prejudice* and *The Cherry Orchard* at Milwaukee Repertory Theater. Independent film: "The Kari Files" and "A Man's Image." Ms. Stark holds a BA in Theatre from Northwestern University.



Robin Leslie Brown (u/s Widow Quin) 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 NYC, Philadelphia, and Stockbridge. Director at The Gallery Players: *Distastefully Yours*; T. J. Edwards' adaptation of *Candide*. Recent Film/TV: "Law & Order;" breakout indie film, "Shooting of Johnson Roebing;" internet comedy series, "ManicAttack."



T.J. Edwards (u/s Michael James) 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 Theater, 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

J.R. Sullivan (Director) *Playboy of the Western World* marks Mr. Sullivan's first production as Artistic Director of The Pearl Theatre Company. Previous Pearl credits include *Twelfth Night* (2009), *The Importance of Being Earnest* (2008), *Biography* (2007), *Widowers' Houses* (2004) and *Much Ado About Nothing* (2002). His work has been seen in theatres throughout the country, including the Oregon Shakespeare Festival, Steppenwolf Theatre, Studio Theatre (D.C.), Milwaukee Rep, and American Players. Mr. Sullivan recently completed eight seasons as Associate Artistic Director at the Utah Shakespearean Festival, directing many productions including: *Arsenic and Old Lace*, *Driving Miss Daisy*, *Richard III*, *Hamlet*, *King Lear* and *Henry V*. His acclaimed adaptation of *Pride and Prejudice*, which premiered at Milwaukee Rep, will be performed at Oregon Shakespeare Festival and Utah Shakespearean Festival in 2010.

Harry Feiner (Scenic Designer) Mr. Feiner is a set and lighting designer, and scenic artist. 17 shows for The Pearl. Designs for Missouri Rep, Olney Theatre, Studio Arena, Pittsburgh Public, McCarter, Capital Rep, Delaware Theatre, Two River Theater, GEVA, George Street Playhouse, Syracuse Stage, Theatre Virginia, Peoples' Light, Philadelphia Drama Guild, Actors' Studio. Designs for the Colorado, Alabama, New Jersey and North Carolina Shakespeare Festivals. Dance designs: North Carolina Dance Theatre and School of the Arts, and Rioult Dance. Opera: Central City Opera, Boston Lyric, Lake George Opera, Pennsylvania Opera Theater, Syracuse Opera, Chataqua, Fort Worth, Orchestra of St. Luke's and Manhattan School of Music. Professor of Theatre, Queens College.

Rachel Laritz (Costume Designer) Ms. Laritz is honored to be designing for The Pearl for the first time. Based out of Chicago, some recent designs include: *Wait Until Dark* (Court Theatre); *Old Times*, *The Voyage Inheritance*, and *Philadelphia Story* (Remy Bumppo); *Po Boy Tango* and *Better Late* (Northlight). Other regional credits include: *I Just Stopped by to See the Man*, *Glengarry Glen Ross*, *Seascape*, *Frozen*, *Half Life*, *Bad Dates*, *The Clean House*, and *The Goat* (Milwaukee Rep); *The Tragedy of Carmen* (Skylight Opera). Other professional credits include: "Law & Order," Garsington Opera (London), and Jeff Award nominations for best costume design in 2008 and 2009.

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. Mr. Petrilli has a 6 year old son, Liam.

M.L. Dogg (Sound Designer) M.L. Dogg has designed for such companies as Second Stage Theatre, Amphibian Productions, The Living Room For Artists Inc., 13P, Two River Theater Co., Berkeley Repertory Theatre, The Roundabout Theatre, Working Theater, Ars Nova, The New York Theatre Workshop, Playwrights Horizons, NYU/Tisch School Of the Arts, Epic Theatre Ensemble, Stillpoint Productions, The Women's Project, The Thursday Problem, Theatre B, The Depot Theatre, Classic Stage Company, Wash And Fold Productions, Shakespeare and Company, Monster(less) Actors Inc., and The Actors Theatre Of Louisville. Awards: Outstanding Sound Design, 2005 FringeNYC Festival, *Go-Go Kitty, GO!*; Drama Desk nominee, 2002, *Cressida Among the Greeks*.

Rod Kinter (Fight Director) Mr. Kinter is pleased to be doing his second show with The Pearl Theatre Company after having done *Twelfth Night* last season. 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.

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.

Lisa Ledwich (Stage Manager) *The Playboy of the Western World* is Ms. Ledwich's 23rd production at The Pearl Theatre Company. Most recently, she stage managed *Tartuffe* and *Nathan the Wise*. Other favorite shows include *Hamlet*, *The Cave Dwellers*, *I Have Been Here Before*, *She Stoops to Conquer*, *Angel Street*, *Candida*, and *Hard Times* – which she is thrilled to be doing again later this season. In the summers she has indulged her Bard fixation at Shakespeare on the Sound in Rowayton and Greenwich, CT. This past summer Ms. Ledwich spent her 10th season there, doing *A Midsummer Night's Dream*.

Production and Design

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, *Fire Throws* 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).

Stephanie Larson (Production Assistant) Ms. Larson recently graduated from the University of Minnesota Duluth. Favorite productions include *Much Ado About Nothing*, *Dear Finder* and *Handing Down the Names*. Next for Ms. Larson will be *Whisper House* at The Old Globe.

Jessica Karalis (Costume Apprentice/Wardrobe Supervisor) Ms. Karalis is excited to be working again for The Pearl Theatre Company, where she previously worked 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.