

Main
Street
Theater
presents

PERMANENT



COLLECTION

by THOMAS GIBBONS

Feb 11 - Mar 5, 2023

Main
Street
Theater

47TH SEASON

MAINSTREETTHEATER.COM | 713-524-6706

The Oldest Boy

BY SARAH RUHL | APRIL 1 - 23, 2023

THE BEST OF EVERYTHING

ADAPTED BY JULIE KRAMER | MAY 20 - JUNE 18, 2023
BASED ON THE BOOK BY RONA JAFFE

PRESENT LAUGHTER

BY NOËL COWARD | JULY 15 - AUG 13, 2023

Tickets on sale now!

Permanent Collection

By **Thomas Gibbons**

Director

Andrew Ruthven

with

Dwight Clark

Shannon Emerick*

David Harlan

Michele Harrell*

Steven J. Scott

Krystal Uchem

Set Design **Liz Freese**

Costume Design **Macy Lyne**

Lighting Design **John Smetak**

Sound Design **Jacob C. Sanchez**

Properties Design **Rodney Walsworth**

Production Stage Manager **Debs Ramser***

Assistant Director **Sloane Teagle**

Assistant Lighting Designer **Tatyanna Rodriguez**

Produced by special arrangement with Playscripts, Inc.
(www.playscripts.com)

Originally produced by InterAct Theatre Company in
association with the National New Play Network.

GRAND GUARANTOR
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**The Cullen Trust for the
Performing Arts**



Rebecca Greene Udden
Executive Artistic Director

Andrew Ruthven
MainStage Associate Artistic Director

THE CAST

Sterling North	Steven J. Scott
Ella Franklin	Michele Harrell*
Paul Barrow	Dwight Clark
Kanika Weaver	Krystal Uchem
Gillian Crane	Shannon Emerick*
Alfred Morris	David Harlan

**Appearing through an Agreement between this theatre, Main Street Theater, and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

Setting: The present. The Morris Foundation, situated in a suburb of a large Northeastern city.

Performed in two acts with one 15 minute intermission.

If you must exit the theater before intermission, please do so as quickly and quietly as possible. Re-admission to the theatre will occur at the sole discretion of the house manager, in the nearest available seats. Re-admittance during the act is not guaranteed.

The videotaping or audio recording of this performance by any means is strictly prohibited.

ELECTRONIC DEVICE POLICY

Please turn off your cell phone, beeper, or any electronic device that might make noise during the performance. If you use your cell phone during an intermission, please be sure that your phone is turned off before you re-enter the theater. Any cell phone use during the performance is disruptive to the audience and the actors, including the reading and sending of text messages.

***Special thanks** Adrianna Teodoru, Liz Lacy, Galveston College, Misty Flores, Andrew Edmonson, MFAH and Rienzi, The Printing Museum, Seán Patrick Judge, Pin Lim / Forest Photography, Copy.com*

PRODUCTION STAFF

Production Crew	Dru Bowman, Sarah O. Dugain, Star Hinson, Karla Martinez
Wardrobe Assistant	Amanda Adwers
Scenic Crew	Boone Lacy, Shane Manning, Reese Morris
Graphic Design	Philip Hays
COVID Safety Manager	Andrew Ruthven

The costumes for this production are provided in part by the Costume Connection of Houston.

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Main Street Theater (MST) was founded in 1975 to provide stimulating opportunities for Houstonians of all ages to engage with the performing arts while providing meaningful and challenging professional work for Houston theater artists. MST is a fully professional theater with three programs: MainStage, Theater for Youth, and Education Department. Main Street Theater is a member of Theatre Communications Group (TCG), the national service organization for not-for-profit theaters, of Theatre for Young Audiences/USA (formerly ASSITEJ), the world theatre network of theatre for children and young people, and a founding member of Houston Arts Partners. Our MainStage operates under Actors' Equity Association Small Professional Theater contract. Main Street Theater is funded in part by a grant from the Texas Commission on the Arts.

PART OF THE ART



Special opportunities for each of the MainStage productions to help you connect with the work at MST in new ways.

Sunday, February 19: Join us for a post-show discussion with Misty Flores, Assistant Curator, Rienzi, The Museum of Fine Arts Houston. Even if you're not seeing the production on this date, you're welcome to join us.

Sunday, February 26: Join us for a post-show discussion with the director, assistant director, and cast. Even if you're not seeing the production on this date, you're welcome to join us. Plan to arrive at the theater around 5pm.

A MESSAGE FROM THE EXECUTIVE ARTISTIC DIRECTOR

REBECCA GREENE UDDEN

A number of years ago – shortly after Thomas Gibbons wrote this play — I joined a learning circle through the American Leadership Forum to study Racism. It was a year-long program, meeting once a month for reading and conversation with members from all racial groups. When the course was finished, a number of us wanted to continue examining this topic, meeting once a month to this day. Over the years our conversation has become more focused – although, to our regret, we have found no clear answers. The one constant has been the recognition that the other person has a point of view that is valid and meaningful to them. Acknowledging this is an act of grace. Ignoring it leads to the situation the characters in *Permanent Collection* face. As you watch this performance, if you are a person of empathy, you will find yourself in agreement with one character only to have that opinion reversed in the next beat. Twenty years has not changed the conversation except to make us more aware of how sensitive and how necessary it is. I hope you will find this play as provocative and as chastening as I do.

ABOUT THE PLAYWRIGHT THOMAS GIBBONS

Scan this QR code for digital access to our lobby display!



Thomas Gibbons is playwright-in-residence at InterAct Theatre in Philadelphia, which has produced eight of his plays: *Pretending to America*, *6221*, *Axis Sally*, *Black Russian*, *Bee-luther-hatchee*, *Permanent Collection*, *A House With No Walls*, and *Silverhill*. His plays have been seen at the National Playwrights Conference at the Eugene O'Neill Theatre Center, off-off-Broadway at Blue Heron Theatre, Mixed Blood Theatre, Northlight Theatre, Actors Express, Florida Stage, Unicorn Theatre, Repertory Theatre of St. Louis, Arizona Theatre Company, Center Stage, New Repertory Theatre, Aurora Theatre, Roundhouse Theatre

and many others. He is the recipient of seven playwriting fellowships from the Pennsylvania Council on the Arts, a Roger L. Stevens Award from the Fund for New American Plays, a Barrie and Bernice Stavis Playwriting Award, an NAACP Theatre Award, two Barrymore Awards for outstanding new play, and a Pew Fellowship in the Arts. *Permanent Collection* was the pilot selection of the National New Play Network's Continued Life of New Plays Fund, and *A House With No Walls* was a subsequent selection.

ABOUT THE PLAY PARALLELS TO THE BARNES FOUNDATION

Inspired by events at the Barnes Foundation, one of the world's greatest collections of impressionist, post-impressionist & modern art, Thomas Gibbons explored the impact of race and racial equity on society through his play, *Permanent Collection*.

Permanent Collection made its world premiere in Philadelphia at InterAct Theatre Company in the fall of 2003. Around this same time the Barnes Foundation was still mired in controversy: a prolonged, public and legal battle that started from a 1995 lawsuit. The Friends of the Barnes Foundation, a citizens' group dedicated to protecting the permanent collection, sued then-president Richard Glanton for slander after he accused them of racism when they opposed plans to build a parking lot at the Foundation's suburban location in Merion. This is one of many real-world parallels Gibbons uses in this play.

The eccentric founding director of the Barnes, art collector Albert C. Barnes, is mirrored most closely in Gibbons' character Alfred Morris. Barnes was known for being paternalistic and hot-tempered, and he engaged in a number of public rows with employees, art critics, and museums.

Mr. Barnes had deep respect for African-Americans, and in his will left his foundation to be administered by Lincoln University, a traditionally black college. He was an advocate for public art but only allowed a select few to see his collection. As a self-made man, Barnes despised phonies and snobs.

Barnes' collection included: 181 Renoirs, 69 Cezannes, 59 Matisses, 46 Picassos, 16 Modiglianis and 7 Van Goghs. Barnes' trust stipulated curious specifications for his displays that insisted "the paintings be hung densely amid medieval relics, African art and modernist furniture." Further, "nothing from the collection should be lent, sold or moved on the walls and remain exactly as it was" in the original Merion location. He also forbade "any society functions, tea parties, dinners, banquets, dances, musicales or similar affairs" where the art would be exhibited. The trust also stipulated that the Barnes Foundation would remain educational, with the collection to be open to the public only a few days a week.

WHO'S WHO



Dwight Clark (Paul Barrow) Main Street Theater: *Mother of the Maid*, *The Hard Problem*, *The Book of Will*, *Design for Living*, *The Countess*, *The Last Night of Ballyhoo*, *The*

Chemistry of Change, *Serious Money*, *The Lucky Chance*, *Tainted Blood*; Classical Theatre Company: *The Marriage of Figaro*, *Mrs. Warren's Profession*; Stages: *The Man Who Shot Liberty Valance*, *Veronica's Room*, *Panto Cinderella*, *The Unseen*, *The Dead Guy*, *Bright Ideas*, *Elizabeth Rex*, *Betty's Summer Vacation*; Houston Shakespeare Festival: *Measure for Measure*, *King John*, *Romeo and Juliet*; Alley Theatre: *Angels in America*, *Three Tall Women*; Theater LaB Houston: *The Sum of Us*; Ashland Street Theatre: *Snakebit*. Education: North Carolina School of the Arts.



Shannon Emerick* (Gillian Crane) Main Street Theater: *Mother of the Maid*, *Men on Boats*, *The Revolutionists* (at MST in 2016 and Prague Shakespeare Company in 2017),

Silent Sky, *The Real Thing* (2013), *Richard III* (Prague Shakespeare Company), *The Coast of Utopia: Shipwreck & Salvage*, *Breakfast at Eight* (World Premiere), *Arcadia* (2010 & 1996), *Design for Living*, *Poor Richard*, *Wondergirl* (World Premiere), *Beyond the Fringe*, *Comic Potential*, *In the Garden of Live Flowers*, *Theophilus North*, *The Member of the Wedding*, *The Miser*, *An Ideal Husband*; Equity Festival: *Every Brilliant Thing*; A.D. Players: *Miss Maude* (World Premiere, dir. Sheldon Epps); Off-Broadway: Young Playwrights Festivals 2001 & 2002 at the Cherry Lane Theatre: *Parts They Call Deep*

(by Lauren Gunderson), *Trade*, *Nursery*, *Gorgeous Raptors*; Other NY credits include Kings County Shakespeare: *Hamlet*; HERE: *The Cherry Orchard*; Expanded Arts: *Oedipus Rex* and others; Classical Theatre Company (Houston): *Candida*; Stages Repertory Theatre (Houston): *The Mineola Twins*, *The Pitchfork Disney*; Public Theatre (ME): *Proof*, *Moonshine*; Clarence Brown Theatre (TN): *Arcadia*. B.A., Yale University, Theatre Studies and English. Proud member of Actors' Equity since 1998.



David Harlan (Alfred Morris) Main Street Theater: *The Real Inspector Hound*, *Darwin In Malibu*, *Wolf Hall* and *Bring Up the Bodies* (First American Productions), *The*

Coast of Utopia, *But Not Goodbye*, *Present Laughter*, *Translations*, *The Wonder (A Woman Keeps a Secret)*, *Red Scare On Sunset*, *Our Country's Good*, *Be My Guest*, and many more. Texas Repertory Theater: *Inspecting Carol*, *The Foreigner*; Unity Theatre: *Deathtrap*, *You Never Can Tell*; Bayou City Concert Musicals: *Bells Are Ringing*, *Finian's Rainbow*, *Pal Joey*; dos chicas theatre commune: *No Exit*, *Out At Sea*, *Play For Germs*, *Line*, *Murderer* (dir.), *R.U.R.* (dir.), *Father Ted* (wr./dir.), *Titus Andronicus* (dir.), *The Nylon Tunnel* (wr./dir.), and *FROGS!* (wr./dir.); Theater LaB Houston, Stages, The Great Caruso, Strand Street Theater, The Jewish Community Center, The Actor's Workshop, Express Theater and others.



Michele Harrell*
(Ella Franklin) Main Street Theater: *Mother of the Maid*; A.D. Players: *Guess Who's Coming to Dinner*; Queensbury: *Breaking Out of Sunset Place*; The

Ensemble Theatre: *Front Porch Society, Jimmy, Sassy Mamas*; Alley Theatre All New Festival: *Tender Mercies*; Theatre/Theater: *The Motor Trade, Daddy's Dyin' Who's Got the Will*; The Missing Piece Theater: *Steel Magnolias*; Zephyr Theatre: *Daughters of the Lonestar State, Lovers and Other Strangers*; Inner City Cultural Center: *Woman from the Town, The Shadow Box*; Mojo Ensemble: *Is You Is or Is You Ain't?* Numerous television and film credits. Education: B.A., Brown University; M.A. University of Southern California. Member of Actors' Equity Association.



Steven J. Scott
(Sterling North) Main Street Theater: *The Watsons Go to Birmingham - 1963, Bud, Not Buddy, The Reluctant Dragon, Night and Day*; Kennedy Center for

the Performing Arts: *Fences*; Alley Theatre: *Jitney, You Can't Take It with You*; Ensemble Theatre: *I, Too, Am America, Plenty of Time*; Hobby Center: *Parade, When Harlem Was in Vogue*; Stages: *The Toys Take over Christmas*; Auditorium Theatre: *The Guardian*; Encore Theatre: *Of Mice and Men*; National Tour: *Set It Off Live*. Film/TV: ABC, ABC3, Disney Asia, Starz, Amazon Prime: *The Wannabes*; DreamWorks, HBO, CBS, Nickelodeon, Disney, Starz, Amazon, Netflix. Numerous directing, teaching, and coaching credits. Education: Prairie View A&M University. Mr. Scott is also the new Outreach and

Education Coordinator for The Ensemble Theatre.



Krystal Uchem
(Kanika Weaver) Main Street Theater: (Actor) *A Little House Christmas* (2021), (Costume Design) *Trouble in Mind, A Little House Christmas, The*

Watsons Go to Birmingham - 1963; A.D. Players: *It's a Wonderful Life*; The Ensemble Theatre: *Love & Southern Discomfort, School Girls, or the African Mean Girls Play, Pretty Fire*; Houston Grand Opera: *Salome*; Dirt Dogs Theatre Co: *Twilight: Los Angeles, 1992*; Fade to Black Play Festival: *Busted, Hey Best Friend, Escaping Inward*; Firecracker Productions: *Pipeline, Pedigree*; Express Children's Theatre: *Rhyme and Reason*; Montgomery County Shakespeare Festival: *Measure for Measure*; The Company Onstage: *Tales of a Fourth Grade Nothing, Parallel Leighzaverses*. Film / TV: *An Education* (Dir. Kody N. Feliz), *All in the Family* (Dir. Holland Malone). Education: B.F.A., University of Houston, Theatre.

Andrew Ruthven (Director) Main Street Theater: (Director) *Dog Act, The Weir, Daddy Long Legs; The Revolutionists, Red Hot Patriot, Working, The Musical Adventures of Flat Stanley, Putting It Together, A Year with Frog and Toad, Into the Woods, Close Up Space, It's Only Life, A Catered Affair, A Number, The Pie Dialogues* (World Premiere), (Assistant Director) *Caroline, or Change, Nine*, (Actor) *Mr. Pim Passes By, Urinetown, An Empty Plate in the Café du Grand Boeuf, Comic Potential, Seussical, Oh, Boy!, Lady in the Dark, The Trust, Hay Fever, The Mask of Moriarty, The Merchant of Venice, A Year with Frog and Toad*, Texas Repertory Theater: (Actor) *Company*; Unity Theatre: (Director) *Now & Then, Daddy Long Legs,*

WHO'S WHO (continued)

The Fantasticks, (Actor) *Camelot*; Theater LaB Houston: (Actor) *Passion, Assassins*; Queensbury Theatre: (Director) *Man of La Mancha*. Education: M.F.A., University of Houston; B.A., University of Texas at Austin.

Liz Freese (Set Design) Main Street Theater: (Set Design) *Cinderella, Mother of the Maid, Junie B's Essential Survival Guide to School, The Hard Problem, You're a Good Man, Charlie Brown, Relatively Speaking, The Weir, Goosebumps: The Musical, Curious George: The Golden Meatball, Hello, Mrs. Piggle-Wiggle, A Charlie Brown Christmas, Click, Clack, Moo: Cows That Type* (2017), *Enemies, The Last Wife, The Wizard of Oz, Bunnica, Wolf Hall* and *Bring Up the Bodies* (First American Productions), *Silent Sky, Goodnight Moon, The Magician's Nephew, Madeline's Christmas, Breakfast at Eight* (World Premiere), *Arcadia, Charlie and the Chocolate Factory, Afternoon of the Elves, Sideways Stories from Wayside School, Bud, Not Buddy, The Watsons Go to Birmingham – 1963, The Pie Dialogues* (World Premiere), and many more. Extensive local designs for Houston Grand Opera, Stages Repertory Theatre, Unity Theatre, Ensemble Theatre, Classical Theatre Company, Texas Repertory Theatre, Sam Houston State University, Rice University Opera, and HCC Southwest. International design credits include Dnepropetrovsk State Opera and Ballet Theatre (Ukraine), Chelsea Theatre (London), Judi Dench Theatre (London), Bridewell Theatre (London). M.F.A., University of Missouri Kansas City.

Macy Lyne (Costume Design) Macy Lyne is a Houston based freelance costume designer and stylist. Main Street Theater: *The Real Inspector Hound, Mother of the Maid, The Secretary, Daddy Long Legs, Men On Boats, The Last Wife, Native Gardens, The Revolutionists, Love and Information*; Other Texas theatre

company designs include: *Street Scene, Department of Wonder, Happy Days, Black Super Hero Magic Mama, The Book of Grace, The Bartered Bride, Emmeline, Wilderness, Kaiser Von Atlantis, La Clemenza di Tito, Giulio Cesare, Agripinna, Loving Clara Schumann, Honky Tonk Laundry, Curse of the Starving Class, Candide, Rhinoceros, The Barber of Seville, The Ghost Sonata, Five Course Love, A Christmas Carol, Henry V* for Catastrophic Theatre, TexARTS, 4th Wall Theatre Company, San Jacinto College, Stages, The Ensemble Theatre and many others. She also enjoys traveling and has designed for Utah Musical Theatre and Utah State University in Utah, and Santa Fe University of Art and Design in Santa Fe, New Mexico among others. Opera companies include: Tulsa Opera, Ars Lyrica, Moore's School of Music at University of Houston, The Houston Grand Opera, The Shepherd School of Music: Rice University, and Mercury Chamber Orchestra. Film/ Television credits: Music Video: *Hannah Herrera Fall Apart*; Feature Film: *Be Not Afraid*; Web Series: *Penny Power, ZomBFF* (promo shoot) www.maclayne.com

Tatyanna Rodriguez (Assistant Lighting Designer) Main Street Theater: (Debut); (Assistant Light Designer) 4th Wall Theatre: *The Sound Inside*; (Scenic Designer) Thunderclap Productions: *Simprov*. Education: A.A. Lone Star College, Visual and Performing Arts; B.F.A. candidate, University of Houston, Theatre Production.

Jacob C. Sanchez (Sound Design) Main Street Theater: (Sound Design) *The Real Inspector Hound, Darwin In Malibu, The Hard Problem, Copenhagen*, (Set Design) *Aunt Julia and the Scriptwriter*, (Actor) *Mother of the Maid*, (Production Assistant) *Wolf Hall, Bring Up the Bodies, The Revolutionists, Working, 1946* (World Premiere), *Love and Information*, (Sound Engineer) *La Fille du Laitier* at MST:

Macbeth Muet, Prague Shakespeare Company at MST and in India: *An Iliad*, *Much Ado About Nothing*; Tardigrade Theater Company: *Purple*, *A Dragon's Tale*; Doorman Actors Lab: *Mud*; Noir Dame Productions: *Over Here Over There*, *War of the Worlds*; Lone Star College Montgomery: *A Year with Frog and Toad*; San Jacinto College South: *The Grey Zone*, *Wonder of the World*, *Woyzeck*, *Cabaret*. Education: San Jacinto College South.

John Smetak (Lighting Design) Main Street Theater: *Mother of the Maid*, *Elliot*, *A Soldier's Fugue*, *Men on Boats*, *Relatively Speaking*, *Copenhagen*, *Into the Woods*, *A Catered Affair*, *A Number/Machinal*, *Master Class*, *The Pie Dialogues*, *The Light in the Piazza*, *Caroline*, or *Change*, *Anna in the Tropics*, *Homebody/Kabul*, *Intimate Apparel*, *The Secret Garden*, *Pardon My English*, *Margin for Error*, *On the Razzle*, *Somebody's Sons*, *The Little Foxes*, *Over the River and Through the Woods*, *June Moon*, *Eating Crow*; (Stage Manager) *Ouroboros*, *Wondergirl*, *The Weir*, *The Laws of Storms*; Stages Repertory Theatre: *Honky Tonk Laundry*, *Who's Holiday*, *The Ultimate Christmas Show*, *Who Am I This Time*, *Girls Night Out*, *Gideon's Knot*, *Wittenberg*, *Mistakes Were Made*, *Yankee Tavern*, *Panto Pinocchio*, *The Man from Nebraska*, *A Picasso*, *Panto Cinderella*, *Lady*, *The Unseen*, *Amy's View*, *Baby*, *Castro's Beard*; Catastrophic Theatre: *Buried Child*, *Waiting for Godot*, *Endgame*; Classical Theatre Company: *Candida*; Stage Supervisor for Lighting & Projections at Miller Outdoor Theatre. ETCP Entertainment Electrician. B.A., University of Houston, Theatre.

Sloane Teagle (Assistant Director) Main Street Theater: (Actor) *Last Stop on Market Street*, *Dragons Love Tacos*, *Don't Let the Pigeon Drive the Bus!* *The Musical!*, *Junie B.'s Essential Survival Guide to School*, *Dr. Seuss's The Cat in the Hat*; Fade to Black Play Reading Festival: (Director) *Darth & Luke*; Moore Vision

Entertainment: (Director) *Godspell*, (Actor) *Godspell*; The Octarine Accord: (Assistant Director) *Uncle Eb*; Pearl Theater: (Actor) *Failure: A Love Story*; Divadlo Continuo: (Actor) *What's Left Behind*; Accademia dell'Arte: (Actor) *The Trojan Women*; Texas State University: (Actor) *Pretty Fire*, *Of a Needle, Somebody Called*; Broadway Bound: (Actor) *Cabaret*, *Once on This Island*, *The Wiz*. Education: M.F.A., Mississippi University for Women, Physical Theatre; B.F.A., Texas State University, Theatre. Artistic Inclusion and Community Engagement Director at Main Street Theater.

Rodney Walsworth (Properties Design) Over 110 productions at Main Street Theater as actor, director, set designer, properties designer, sound designer including *Enemies* and *Wolf Hall / Bring Up the Bodies* (First American Productions); Stages: Resident Properties Master, 2 ½ seasons; other Houston acting work includes Ensemble Theatre, Theater LaB Houston, Talento Bilingüe de Houston, Stages; B&B Productions at Jump Start Theatre (San Antonio): *The Laramie Project* (Globe Award, Lead Actor – Drama). Resident Properties Master, Main Street Theater.

Debs Ramser* (Production Stage Manager) Main Street Theater: *Aunt Julia and the Scriptwriter*, *Mother of the Maid*, *The Book of Will*, *Copenhagen*, *Silent Sky*, *Into the Woods* (2014 and 1994), *Arcadia* (2010 and 1996), *Homebody/Kabul*, *Chekhov in Yalta*, *Burn This*, among many others; Alley Theatre: *What-A-Christmas!* (world premiere), various productions for Alley All New Festival 2018, 2019, 2020; Theatre Under the Stars, four seasons, including: *All Shook Up*, *How To Succeed...*, *In The Heights*, *Pippin*, *Mary Poppins*, Tommy Tune Awards; Prague Shakespeare Company, four seasons, including: *Macbeth*, *Henry V*, *Richard III*, *King Lear*, *As You Like It*, *Into the Woods*; Houston Shakespeare

WHO'S WHO (continued)

Festival, ten seasons; Stages Theatre, seven seasons; additional productions at Gilbert & Sullivan Society Houston, A.D. Players, Queensbury Theatre, 4th Wall Theatre, Classical Theatre Company, Unity Theatre, Skylight Music Theatre (Milwaukee), Opera Vista, Houston Grand Opera, Houston Ballet; numerous concerts and benefits. Education: B.A., Rice University. Proud member of Equity since 1996.

Rebecca Greene Udden (Executive Artistic Director) Main Street Theater: (Director) *Mother of the Maid, Darwin in Malibu, Elliot, a Soldier's Fugue, The Hard Problem, The Book of Will, Hecuba and The Trojan Women, Troilus and Cressida, An Iliad* and *Twelfth Night* with Prague Shakespeare Company (MST collaborations), *Holes, Enemies, Wolf Hall* and *Bring Up the Bodies* (First American Productions), *Silent Sky, Peace in Our Time, Heartbreak House, The Real Thing* (1986 & 2013), *The Coast of Utopia, The Year of Magical Thinking, The Heidi Chronicles* (2010 & 1992), *Arcadia* (2010 & 1996), *The House of the Spirits* (English-language premiere), *Caroline, or Change, An Empty Plate in the Café du Grand Boeuf, The Rice* (World Premiere), and many more; (Actor) *Private Lives* (2019), *Memory House, Richard III* (with Prague Shakespeare Company), *The Last Night of Ballyhoo, Third, The Busy World Is Hushed, Somebody's Sons, The Sisters Rosensweig, Hapgood, Hamlet*, and more; (Costume Design) numerous productions; Prague Shakespeare Company: (Director) *Twelfth Night*. Catastrophic Theatre: Advisory Board. Wordsmyth Theater Company: Advisory Board. Member, American Leadership Forum Class XVI.



Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 45,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

For more information, visit www.actorsequity.org

Main Street Theater's Fellowship Program is a paid artistic leadership development program for early-career BIPOC individuals. Applicants will submit a resume and portfolio and three candidates will be selected. The selected fellows will be assigned to a production either with the MainStage or Theater for Youth programs in their area of interest (Directing, Design, or Stage Management) while being given access to additional professional development opportunities within the Main Street Theater organization.

For more details, please email steagle@mainstreettheater.com

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*In the early days of Main Street Theater, the "Flying Man", taken from a poster design for T.S. Eliot's *The Elder Statesman*, served as an icon of our theater. The figure represents the company's desire to break "out of the ordinary," and embodies our gratitude for your generosity!*

Current membership into the Flying Man Society is based on an annual contribution of \$1,000 or more.

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