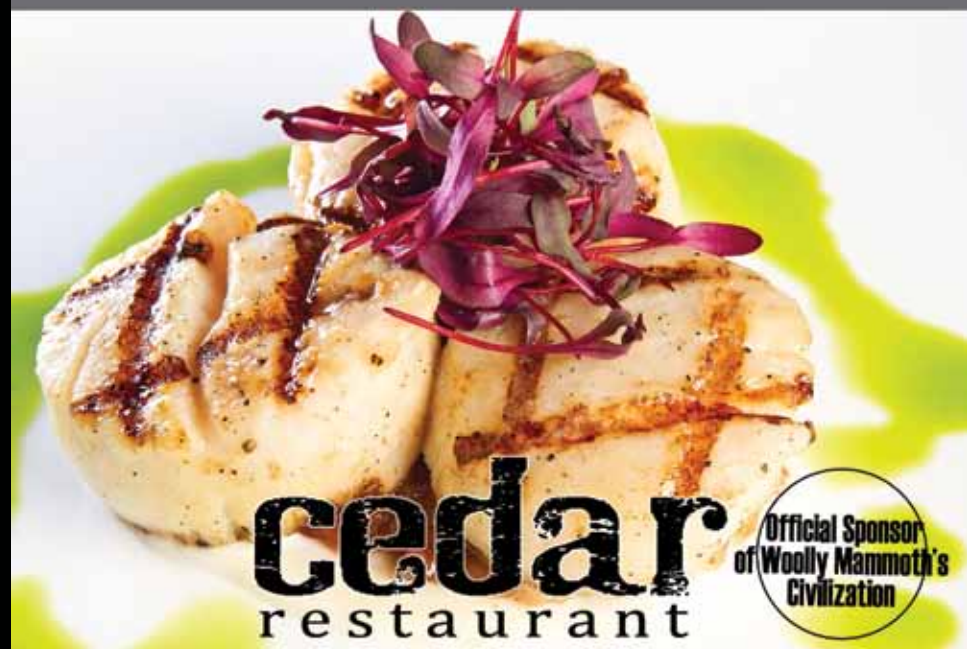


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**CIVILIZATION
(ALL YOU CAN
EAT)**

BY JASON GROTE DIRECTED BY HOWARD SHALWITZ



WELCOME

We continue Woolly's season-long inquiry "Does our civilization have an expiration date?" with Jason Grote's big-thinking capitalist fantasia *Civilization (all you can eat)*.

Many of you will remember Jason's first play at Woolly: the World Premiere of *Maria/Stuart*, a darkly comic riff on Schiller's German Romantic classic *Mary Stuart*, which opened the 2009 -10 season. *Maria/Stuart* was about the downfall of a family, haunted by secrets as well as a soda-guzzling, German chattering shapeshifter, memorably played by Woolly Company member Sarah Marshall. We are thrilled to have Jason back with us (in between his commitments to the new NBC show "Smash"). This time Jason is musing on the downfall of our entire human population—brought low by economic pressures and the other animals who may rise up to take our place.

As I write this, I'm at home and the news is playing on the radio down the hall in the kitchen. By the time you read this note, we will likely know who the Republican nominee for President is going to be; but this morning they are recapping last night's Republican debate in South Carolina and pre-gaming tomorrow's primary. My ears can't help but prick up when I hear Mitt Romney being attacked by Newt Gingrich and Rick Santorum for not releasing his income tax returns and for being "a vulture capitalist" during his time at Bain Capital. You know something's up when Republicans are using capitalism as a line of attack. So, it seems like the right time to be producing *Civilization*, which is asking big, knotty, possibly unanswerable questions about the price we all pay—in ways both visible and invisible—for the system our civilization has devised for allocating resources and organizing society.

I want to invite you to investigate and explore all the various Connectivity initiatives we have developed in association with *Civilization*, including the "Civilization Smack-Down" bracket tournament; a series of post-show conversations featuring speakers like Harold Meyerson, columnist from *The Washington Post*, Karen Dynan, economist for the Brookings Institute, and Adrian Parsons from the Occupy DC Movement; and a few very inventive ways for you to procure free drinks and food during tonight's performance. You can find the schedule and all the details at our website: www.woollymammoth.net.

Thanks for coming to Woolly Mammoth and please enjoy the show.

Most Sincerely,

Jeffrey Herrmann
Managing Director



WHAT MAKES WOOLLY UNIQUE?

For 32 seasons, Woolly Mammoth has built a reputation as "Washington's most daring theatre company" (*The New York Times*) and become one of the most influential new play theatres in the nation. By throwing the full might of our producing power behind risky new work, we've helped launch the careers of major American playwrights including Sarah Ruhl, Nicky Silver, Amy Freed, and Danai Gurira. We maintain our own company of artists, and we frequently collaborate with other companies to expand our skills and our impact. Most importantly, we work in partnership with our audience to try new theatrical innovations and explore their implications in the real world.

Your response—in person or online—helps shape the future of American theatre.

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CIVILIZATION (ALL YOU CAN

EAT)

BY JASON GROTE
DIRECTED BY HOWARD SHALWITZ

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David	Daniel Escobar*+
Jade	Casie Platt*
Karen	Jenna Sokolowski*
Mike	Sean Meehan*
Zoe	Tia James*
Veterinarian	JaBen Early
George Washington	Alice Gibson

* Member, Actors' Equity Association
+ Woolly Company Member

CREDITS

Civilization (all you can eat) was commissioned by Clubbed Thumb, an OBIE award-winning company that commissions, develops, and produces funny, strange, and provocative new plays by living American writers, with funds from the New York State Council on the Arts, Individual Artists Commission. Produced at HERE Arts Center in June 2011 by Clubbed Thumb as part of Summerworks '11.

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PATTERNS EMERGE

by Miriam Weisfeld, Production Dramaturg

At first glance, the parade of characters in Jason Grote’s *Civilization (all you can eat)* appears random. It’s early in the fall of 2008: as George W. Bush’s second term nears its end, Barack Obama and John McCain have accepted their parties’ nominations to replace him. The US government has just taken over Fannie Mae and Freddie Mac; Lehman Brothers, Merrill Lynch, and AIG are on the brink of collapse. However, most of the play’s characters, like the majority of Americans, are too consumed by their personal needs to see the global crisis approaching.

On one hand, our civilization seemed at a high point then: we consumed whatever we pleased, our retirement savings felt secure, and we even imagined a “post-racial society.” On the other hand, most of us maintained our comfortable lifestyles with the help of multiple credit cards; healthcare was expensive, the mortgage industry was shaky, and college tuition had many of us deeply in debt. For some people, life had become a shell game of covering one bill with a loan from another creditor and keeping up appearances. We were living paycheck to paycheck, but still straining toward an American dream of independence and prosperity.

The people and animals who populate Jason Grote’s *Civilization* appear to be random cogs in that capitalist machine. Some elbow for a shot in show-business, and others toil in customer service. One character tries his hand at the corporate lecture circuit: Mike claims that a mathematical theory can predict the complex economic pressures that threaten the success of an organization.

According to chaos theory, Mike promises, systems that initially seem random will eventually reveal patterns. Those patterns—often represented graphically as fractals (see below)—are the key to predicting the future. If we can recognize the patterns in our own behavior and in the rest of the world, we can see disasters coming and successfully avoid them.

Like the fractals in Mike’s slideshow, the characters in *Civilization* eventually reveal patterns. They’re all hungry to achieve success and make some mark on the world. But one by one, they find themselves faced with compromises. The system has been rigged for corruption, and those who aren’t already buried under crippling debt must play humiliating versions of themselves to get ahead. Dignity, fulfillment, and financial stability seem always out of reach. To survive—at least in this American moment—means to sell out.



The vortex in the wake of an airplane



A Mandelbrot Set, which uses math to plot fractals that mimic those in nature

U.S. population... Over the past twenty, twenty-five years, the answer has been increased borrowing... You borrow in order to finance a better lifestyle, but in fact you’re going deeper and deeper into debt.”

The web of causality is not simple, Rajan says, and neither is the solution. He told *Esquire*: “I’m not in the camp that sees a tax hike and redistribution [of wealth] as the answer to every problem, nor am I in the camp that says cut them to the bone, that taxes should never rise and just focus on reform—there’s room for action on both sides, but let’s tackle the deep problem.” Rajan identifies that deep problem as “the mass of people who can’t afford a decent living with a high school education... If we don’t fix this underlying source of income inequality in the U.S., we’re going to have a lot more people falling behind.” *Civilization* reminds us of the moment when the first of us began to falter, but most remained oblivious to the precipice ahead.

Together, the characters in *Civilization* represent a middle class on the cusp of the Great Recession. Like most of us were in 2008, the characters are so consumed by their efforts to put food on the table that they can’t see the global economic disaster straight ahead.

But exactly three years earlier, someone had indeed found a pattern to predict it. At a 2005 Federal Reserve symposium to celebrate Alan Greenspan’s tenure as chairman of the Federal Reserve, Raghuram Rajan caused an uproar. Rajan, a University of Chicago economist and former chief economist for the International Monetary Fund, told his colleagues that Wall Street was headed for a crash of global consequences.

Rajan has now published a book called *Fault Lines: How Hidden Fractures Still Threaten the World Economy*. According to his argument—now commonly respected by economists on both the left and the right—one of the chief causes of the financial crisis was consumption that outpaced our wages. He told NPR’s *Planet Money*: “There has been a stagnation in the wages of a significant part of the

FROM THE PLAYWRIGHT

The early seeds for this play were planted at the Lincoln Center Directors’ Lab. I had been hired to collaborate on an ensemble piece using the Joint Stock method. Developed in Britain in the 1970s, Joint Stock created theater by beginning with methods like interviews and theater games, all around a single subject. These would then become the basis for an original play written by a playwright. Our theme was food. In 2008, the artistic director of Clubbed Thumb, Maria Striar, commissioned me to continue this work. We assembled a very talented group of performers and, using space granted to us by the Lower Manhattan Cultural Council, met for a week in a vacant bank vault across the street from the New York Stock Exchange.

Because all of my playwriting is informed by three-dimensional space, I think the bank vault—hot, stuffy, weird, and located in the epicenter of global capitalism, which happened to be melting down at that precise moment—informed the suffocating feeling of a system that’s teetering on collapse but is nonetheless hegemonic. The play isn’t about the Great Recession per se—the Wall Street collapse was preceded by crises in housing, student and credit card debt that were in full swing even while the economy was “healthy” by most official standards—but it is about the soft handcuffs of modern capitalism.

Ours is a relatively humane system, but it’s also stunningly effective at coercion, in some ways more so than many authoritarian systems. Our choices become circumscribed by the need to achieve success and avoid failure, especially in a winner-take-all economy. We’re all pursuing happiness, but none of us seem to be finding it—or, in the words of the comedian Louis C.K., “everything’s amazing and nobody’s happy.”

Jason Grote



JASON GROTE is a playwright and television writer based in Brooklyn. Previously at Woolly Mammoth: the world premiere of *Maria/Stuart* in 2008, directed by Pam MacKinnon. Other plays include *1001*, *Hamilton Township*, *Darwin’s Challenge*, *Box Americana*, and *This Storm Is What We Call Progress*. He is a writer for the NBC/Dreamworks show “Smash,” produced by Steven Spielberg, and created by Theresa Rebeck, with music by Marc Shaiman and Scott Wittman. Current projects include a commission from ACT/Seattle about Stalin and Shostakovich and a musical adaptation of *1001* with composer Marisa Michelson. His work has been produced and developed with Sundance, Playwrights Horizons, The O’Neill, The Denver Center, Theater Bielefeld (Germany), Clubbed Thumb, The Civilians, The Foundry, Mass MoCA, The Luminato Festival (Canada), The Glej Theater (Slovenia), Salvage Vanguard, HERE, The Contemporary American Theater Festival, CENTERSTAGE, Collaboraction, and elsewhere. He was the 2006 P73 Playwriting Fellow.

FROM THE DIRECTOR

For me, this play comes along at the perfect moment.

Over the past two years, I’ve had four visits to see theatre in Eastern and Central Europe, where directors take strikingly bold approaches to both classics and new work. Each production is a unique theatrical event, not just a story, and watching it is a multi-layered experience. After soaking in this inspiration, I was looking for a challenging, new script that was open-ended enough to let me and my collaborators truly invent.

Jason Grote invokes filmmaker Robert Altman when describing the structure of *Civilization (all you can eat)*. Like “Nashville,” “Short Cuts,” or “Gosford Park,” the play begins with a series of apparently disconnected scenes, and only gradually reveals the web that binds its characters together. Our design for the play accentuates this structure by relying on a series of “parades” that move us from scene to scene, building on Jason’s suggestion to include a number of dance-like episodes as thematic and emotional counterpoints to the action. The process for developing these ideas has been among the fullest in Woolly’s history, involving workshops in New York and Washington, and a whole course with graduate students at Towson University.

Civilization (all you can eat) takes us back to the dawn of the Obama age, but I find it especially timely in relation to the election season that’s now heating up. In a series of vivid character portraits, Jason Grote captures the nation’s mounting anxiety about questions of race, about “making it” in a hostile economic climate, and about the sustainability of capitalism. He invites us to have a big conversation about the search for meaning and happiness in our lives. I look forward to hearing your reactions to this provocative parade of humans, beasts, and the ongoing project we call America.

Howard Shalwitz

CAST



JaBEN EARLY (Veterinarian) is a Washington, DC native and has been performing for local audiences for the last three years. He recently appeared in Arena Stage's production of *Ruined*. He trained at both Morehouse College and Sarah Lawrence where he received his MFA. Amongst his favorite roles are Bigger Thomas in *Native Son* and Aaron the Moor in *Titus Andronicus*. He would like to thank his parents and extended family for their support.



DANIEL ESCOBAR (David) recently appeared at The Open Fist Theatre Company in Los Angeles in *Rock and Roll*, *Room Service*, and *Curse of the Starving Class*, where he is also a company member. When last at Woolly, Daniel was in *She Stoops to Comedy* and *Full Circle*. If you watch television, you might have seen him on episodes of *Whitney*, *Two and a Half Men*, *Weeds*, *Desperate Housewives*, or *Curb Your Enthusiasm*. If you're up late and have a thing for watching straight to cable movies, you might have seen him in *Not Forgotten*, *The Human Contract*, *Sympathy for Delicious* (special Jury Prize at Sundance), *Blow* (the wedding scene, guy with the big afro, yeah, none other), and let us not forget *The Mexican*. No, not me...it's the name of a gun! I'm the one with dyed blonde hair, Raul's the name...perhaps I valeted your car and you just couldn't place the face.



ALICE GIBSON (George Washington) most recently performed as Kitty Bennett in Round House Theatre's 2011 fall production of *Pride and Prejudice*. In 2009 she performed at Woolly Mammoth in *Fever/Dream* as a corporate hipster. Other DC area credits include Flying V Theatre Company: Cuddlebot/Betty Paige in *Science Fiction Double Feature*; 1st Stage Theatre: Loretta in *Featuring Loretta*; and The Inkwell: *The F Word*. She received her BA in Theatre Performance from The University of Maryland College Park.



NAOMI JACOBSON (Carol) has been a company member at Woolly for a very long time. Some Woolly favorites: *The Unmentionables*, *Vigils*, *Kvetch*, *Goodnight Desdemona (Good Morning Juliet)*, *Free Will & Wanton Lust* (all Helen Hayes nominations), *Dead Man's Cell Phone* (premiere), *The Clean House*, *Full Circle*, *Heaven*, *Big Love*, *Psychic Life Of Savages*, *Dead Funny*, and Jason Grote's *Maria/Stuart* (with Sarah Marshall). She's performed on DC stages at Shakespeare Theatre Company, Arena Stage, Ford's Theatre, Folger Theatre, Round House Theatre, Theater J, Wolf Trap Opera, The Kennedy Center; regionally at The Goodman Theatre, Arizona Theatre Company, Milwaukee Rep, Delaware Theatre Company, the Berkshire Theatre Festival, and does voice-overs for NPR and PBS. Naomi is a Lunt Fontanne Fellow and two-time Helen Hayes Award recipient. Next: *God of Carnage* at Signature Theatre directed by Joe Calarco.



TIA JAMES (Zoe) is thrilled and honored to be making her Woolly Mammoth debut! She was last seen at Two River Theater Company: *Much Ado About Nothing*, UglyRhino: *#NYC*, and The Public: *The Winter's Tale*, *The Merchant of Venice*. A Graduate of NYU TISCH: Grad Acting, Tia has gone wonderfully mad from a number of shows: *The Philanderer*, *StrindbergStrindberg*, *Tongue of a Bird*, *Once in a Lifetime*, *Rift*, *Mud River Stone*, and *Hot L Baltimore*. Tia received her BFA from Virginia Commonwealth University. Thank You! Thank You! Thank You!



SARAH MARSHALL (Big Hog) has been a company member at Woolly Mammoth since the early '90s. A few of her notable performances at Woolly include *Dead Monkey*, *Wanted*, *The Clean House*, *Boom*, *Dead Man's Cell Phone*, and *In the Next Room or the vibrator play*. She has performed at many Washington Theatres, most recently at Studio Theatre in *The Golden Dragon*. In May she will perform in *The Taming Of The Shrew* at the Folger Theatre. She teaches acting at Georgetown University.



SEAN MEEHAN (Mike) graduated from the Trinity Repertory Conservatory where he received his MFA in acting. Since that time he has performed in various productions such as *Boo!candy* at Woolly; Here Arts, NYC: *Next!*; Boston Theatre Marathon: *What Strong Fences Make*; The New Group: *Mourning Becomes Electra*; La MaMa E.T.C.: *The G Word: For Those Born Later*; New York Classical Theatre: *Love's Labour's Lost*, *Macbeth*; Rep, Theatre of St. Louis: *The Lieutenant of Inishmore*; Gloucester Stage: *The Widow's Blind Date*; Virginia Stage: *Of Mice and Men*; Milwaukee Repertory Theatre: *Cripple of Inishmaan*; Bread Loaf Theatre: *The Master Builder*; Indiana Repertory Theatre: *Ghosts*; Perishable Theatre: *Zoo Story*; Trinity Repertory Company: *The Beauty Queen of Leenane*, *Othello*, and *A Christmas Carol*. On television he has been seen in *Suits*, *The 2-2*, *The Good Wife*, *Law and Order*, *Law and Order: Criminal Intent*, *As the World Turns*, and has appeared in various commercials and films including *Aunt Louisa*, *The Undying*, *All Good Things*, *The Taking of Pelham 1 2 3*, and *The Avengers*.



CASIE PLATT (Jade) was last seen at Woolly Mammoth in the world premiere of *Current Nobody*. Other credits include Forum Theatre: Harper in *Angels in America*, *dark play or stories for boys*; Signature Theatre: *The Little Dog Laughed*, *The Lieutenant of Inishmore*, *The Sex Habits of American Women*; The Hub Theatre: *Dear Sara Jane*; Ford's Theatre: *Sabrina Fair*; Catalyst Theater: *Crumble...Lay Me Down Justin Timberlake*, *We Are Not These Hands*; Capital Fringe Festival: *Cautionary Tales for Adults and The Many Adventures of Trixie Tickle*s; African Continuum Theatre: *The Gingham Dog*; Imagination Stage: *Perseus Bayou*, *Junie B. in Jingle Bells Batman Smells!*; Didactic Theatre: *The Glory of Living*; Maryland Shakespeare Festival: *Much Ado About Nothing*.



JENNA SOKOLOWSKI (Karen) has appeared at Woolly Mammoth in *Antebellum* and *She Stoops to Comedy*. Other regional credits include Olney Theatre: *The Sound of Music*, *Annie* (Helen Hayes Award Nomination – Outstanding Supporting Actress, Resident Musical), *Fiddler on the Roof*, *Cinderella*; Metro Stage: *Savage in Limbo*; Everyman Theatre: *Pygmalion*, *Candida*; Signature Theatre: *[title of show]*, *Urinetown* (Helen Hayes Award Recipient – Outstanding Supporting Actress, Resident Musical); Round House Theatre: *Eurydice*; The Studio Theatre: *Grey Gardens*, *Ivanov*; Folger Theatre: *Clandestine Marriage*; The Shakespeare Theatre: *The Rivals*. She earned her BFA in Musical Theatre at Syracuse University.



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The set, costume, sound, and lighting designer of this production are represented by United Scenic Artists, Local USA-829 of the IATSE.

PRODUCTION

HOWARD SHALWITZ (Director & Woolly Artistic Director) has been the visionary force behind Woolly Mammoth for 32 seasons, steering the theatre's adventurous play selection, guiding the development and production of dozens of new works, and building a renowned acting company. Under his leadership, Woolly Mammoth has grown from a tiny "alternative" theatre to one of the leading centers for path-breaking theatre in America. Howard received the 2011 Helen Hayes Award for Outstanding Director for *Clybourne Park*, and has received multiple Helen Hayes nominations as both a director and an actor. In recent seasons, he directed the world premieres of *Fever/Dream* and *Big Death and Little Death*, along with *She Stoops to Comedy*, *Measure for Pleasure*, and *The Faculty Room*. He has directed for major New York and regional companies including New York Theatre Workshop, Playwrights Horizons, Arena Stage, Studio Arena, and Milwaukee Rep. He was recognized in 2011 for Distinguished Service to the Humanities by the Humanities Council of Washington DC, received the 2005 Founders Award from the Cultural Alliance of Greater Washington, and was selected by Washingtonian Magazine as a 1999 "Washingtonian of the Year."

DANIEL ETTINGER (Scenic Designer) returns to Woolly Mammoth having most recently designed *Eclipsed*. Other Woolly shows include *Vigils*, *Starving*, *Kiki and Herb*, and *Recent Tragic Events*. Daniel is a Professor of Design for the Towson University Theatre Department, and is the resident scenic designer at Everyman Theatre Company in Baltimore where recent productions include *All My Sons*, *Gem of the Ocean*, *Shipwrecked! An Entertainment*, and *Two Rooms*. In New York, he has designed for such companies as The Roundabout Theatre Company, Manhattan Theatre Club, The Juilliard School, Irish Arts, and The York Theatre Company. He is a member of United Scenic Artists Local 829.

VALERIE ST. PIERRE SMITH (Costume Designer) is an award winning costume designer who grew up thinking she would head into the world of fashion. After realizing fashion takes itself way too seriously, she received her MFA in Theatre Design from San Diego State University. Valerie's client list has grown to include Sea World, San Diego, the Smithsonian Institution's National Museum of the American Indian, Warner Brothers Studio, The Discovery Channel, and a variety of print/editorial projects. Some of her favorite costume design stage credits include Woolly Mammoth: *Antebellum* (including Sarah and her critically acclaimed ketchup colored dress); National Museum of the American Indian: *The Conversion of Ka'ahumanu*; The Kennedy Center/VSA: *The Marionette Effect*; and SDSU: *The Skriker*. Valerie also very actively promotes the need for arts in education and is a proud member of United Scenic Artists Local 829.

COLIN K. BILLS (Lighting Designer) is a Company Member at Woolly, where he most recently designed the set and lighting for *Spoiler Alert: Everybody Dies*. Other lighting designs at Woolly include *A Bright New Boise*, *Boo!candy*, *Oedipus el Rey*, *In the Next Room or the vibrator play*, *Grotesque Playground Injuries*, *Clybourne Park*, *Full Circle*, *Eclipsed*, *Fever/Dream*, *Stunning*, *The Unmentionables*, *Dead Man's Cell Phone*, and *The Clean House*. His designs have been seen at The Berkshire Theater Festival, CENTERSTAGE, Contemporary American Theatre Festival, Didactic Theater, dog & pony dc, Everyman Theatre, Forum Theatre, Imagination Stage, Intiman Theatre, The Kennedy Center, Maryland Stage, Metro Stage, Olney Theatre Center, Portland Center Stage, Round House Theatre, The Smithsonian Institution, Signature Theatre, The Studio Theatre, Synetic Theater, Theatre for the First Amendment, Theater J, Tsunami Theatre, Vermont's Northern Stage, the Washington Revels, and The Williamstown Theatre Festival. Mr. Bills has won three Helen Hayes Awards and has been nominated for that award eleven times. He is a 2009 recipient of a Princess Grace Fellowship in Theater, and is a graduate of Dartmouth College.

VERONIKA VOREL (Sound Designer) is thrilled to return to Woolly Mammoth, where she has previously designed *Full Circle*, *Eclipsed*, and *Fever/Dream*. Other designs include: The Studio Theatre: *Habit of Art*, Theater J: *Religion Thing*, *After the Fall*, *Photograph 51*, *The Odd Couple*, *Something You Did*, *Mikveh*; Ford's Theatre: *Black Pearl Sings!*; Shakespeare Theatre Company: *The Way of the World*; Folger Theatre: *Gaming Table*, *Cyrano de Bergerac*, *Arcadia*, *Henry IV Part One*; as well as plays for Kennedy Center's VSA program, Theatre Alliance, Forum Theatre, and the Hub. Regionally she designed at Kansas City Starlight Theatre: *Xanadu*, *Cinderella*, *The Producers*, and *Anything Goes*; and the Yale Repertory Theatre: *Boleros For the Disenchanted*. Broadway credits include associate sound design for *Master Class* at Manhattan Theatre Club and work on the sound design staff for *West Side Story*. She garnered three Helen Hayes Award nominations for her work in the 2009 season. Training: CalArts, Yale School of Drama.

AARON FISHER (Video Designer) has worked on projection designs for Woolly, including *A Bright New Boise* and *House of Gold*, and has assisted in the projection design for *Full Circle* and *Current Nobody*. His designs have also been seen at Signature Theatre for *Chess*, Impossible Theater Company for *Macbeth*, and Useless Theatre Company for *Perfect Chocolate Milkshake*. Aaron has assisted the projection design of *Passing Strange* at The Studio Theatre 2nd Stage, *La Momia En El Closet* at Gala Hispanic Theatre, and *Aladdin's Luck* at Imagination Stage.

MIRIAM WEISFELD (Dramaturg) is the Director of Artistic Development at Woolly Mammoth, where she was lead producer on the 30th anniversary conference "Who's in your Circle? Theatre, Democracy, and Engagement in the 21st Century." Her other credits include work for New York Theatre Workshop (projects with JoAnne Akalaitis, Ivo van Hove, and Universes); A.R.T. (with Robert Woodruff, Anne Bogart, and Paula Vogel); Two River Theatre/Folger Theatre (with Teller); Steppenwolf Theatre; Actors Theatre of Louisville; Lookingglass Theatre; and NovaStage, Toronto. She has lectured on theatre at Harvard University, MIT, Suffolk University, Northwestern University, the Kennedy Center, and the Moscow Art Theatre School. She holds an MFA in Dramaturgy from the A.R.T./MXAT Institute at Harvard University. Her essays on theatre and life in Moscow will be published in an upcoming anthology by the Moscow Art Theatre.

MARIBETH CHAPRNKA (Production Stage Manager) returns to Woolly Mammoth where she was previously the ASM on *Fever/Dream*. Stage management credits include Round House Theatre: *Pride and Prejudice*, *Fahrenheit 451*, *Hotel Cassiopeia*, *How the Garcia Girls Lost Their Accents* (ASM/SM), *Redshirts*, *The Director: The Third Act of Elia Kazan*, *Jon Spelman's Frankenstein*, *A Prayer for Owen Meany* (ASM); The Kennedy Center: *American Scrapbook*; several productions at Theater J and the Liz Lerman Dance Exchange; Annapolis Opera: *Carmen*; and Summer Opera Theatre Company: *The Impresario*, *Suor Angelica*, *Rigoletto*, *Cendrillon*. Assistant Stage Management credits include the Shakespeare Theatre: *As You Like It*; Pittsburgh Opera: *The Barber of Seville*, *Lucia di Lammermoor*, *Turandot*, *Dialogues of the Carmelites*; and Michigan Opera Theatre: *Madame Butterfly*. She completed a stage management apprenticeship at Round House Theatre and is a graduate of the University of Maryland, College Park.

DIANE COBURN BRUNING (Choreographer) is making her debut with Woolly Mammoth. Her choreographic honors include a Guggenheim Fellowship, fellowships from the NEA, Sundance Film Institute, New York Foundation for the Arts, Meet the Composer, McKnight National Fellowship and a Helen Hayes nomination. She has worked with dance, theatre and opera companies throughout the US and abroad, including Pennsylvania Ballet, Atlanta Ballet, Pacific Northwest Ballet, Boston Ballet, Juilliard Dance Ensemble, Milwaukee Ballet, Joffrey II, Ballet Chicago, Daghda Dance (Ireland), Ballett Magdeburg, Glimmerglass Opera, Pittsburgh Opera, Washington National Opera, and the International Ballet Festival in Colombia. She founded and directed Chamber Dance Project, dancers & musicians, in New York performing new and contemporary repertoire. Diane is a graduate of Butler University, NYU and completed a one-year fellowship at Yale's School of Drama studying lighting with Jennifer Tipton and scenic design with Ming Cho Lee. She is working with WNO and Studio Theatre on new productions this Spring.

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PREPARE FOR WHAT'S NEXT...

Woolly's National New Play Network Producer-in-Residence, Ronee Penoi, talks with puppeteer and co-creator of *Arias with a Twist*, Basil Twist:

RP: Basil, you collaborated with the extraordinary cabaret performer Joey Arias to create the diva-meets-puppetry extravaganza *Arias with a Twist*. How has the history of your respective careers as puppeteer and performance artist made its way into *Arias*?

BT: It feels like it's all there. Joey had seen my work for years and I had seen Joey's work for years and I wanted to create something around him to support what I think is so special about his magic. I never thought we would go so far.

RP: There's a lot of your own family's history and your history in the show, too, right?

BT: Yeah, a few of the puppets belong to my grandfather—he was a big band leader in the 1930's and 40's. They were given to me when I was a child because my grandfather had died before I was born. I had them since I was a kid but I never really used them because they felt like museum pieces or antiques. But Joey, while being wild, also has this real elegance and classiness that was the right fit for those puppets. He has this huge life force. He believed in (the puppets) and he flirted with them, and they became more alive. There was this great synergy between them that was the seed of this show.

RP: Do you think our civilization has an expiration date?

BT: It's always a transition time. As an artist I feel it. I'm working on a version of the *Rite of Spring* right now, because 2013 is the 100th anniversary. I'm looking at what that piece was, and what happened in the art world JUST before the rest of the world completely went bonkers. It's obviously so telling what art and fashion says to us—they speak before we can even articulate it.



ARIAS WITH A

TWIST

BY JOEY ARIAS & BASIL TWIST
DIRECTED BY BASIL TWIST

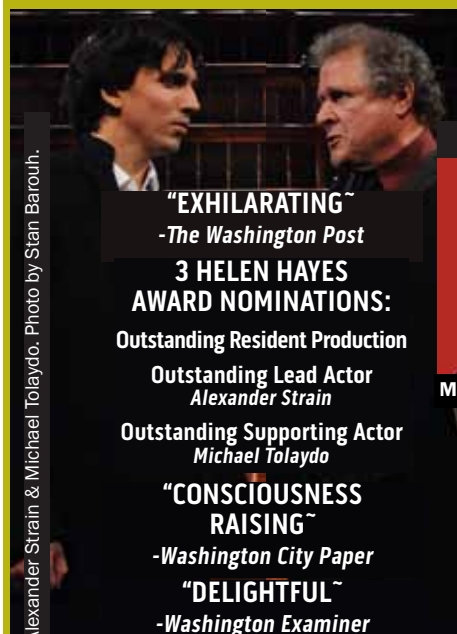
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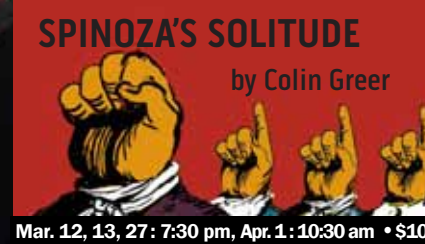
by David Ives - Directed by Jeremy Skidmore

Featuring Alexander Strain, Michael Tolaydo, Lawrence Redmond
Colleen Delany, Emma Jaster, Michael Kramer and Brandon McCoy



Alexander Strain & Michael Tolaydo. Photo by Stan Barouh.

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