

Classic Stage Company and Fiasco Theater
present

Fiasco Theater's PERICLES

Written by
WILLIAM SHAKESPEARE

Directed by
BEN STEINFELD





Classic Stage Company

Jill Rafson, Producing Artistic Director

Amanda Feldman, Managing Director

and

Fiasco Theater

Jessie Austrian, Noah Brody, Ben Steinfeld, Co-Artistic Directors

B.J. Evans, Managing Producer

present

FIASCO THEATER'S PERICLES

written by

WILLIAM SHAKESPEARE

directed by

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with

**JESSIE AUSTRIAN, NOAH BRODY, PAUL L. COFFEY,
ANDY GROTELUESCHEN, DEVIN E. HAQQ, BEN STEINFELD,
PACO TOLSON, TATIANA WECHSLER, EMILY YOUNG**

costume design

ASHLEY ROSE HORTON

lighting design

MEXTLY COUZIN

properties supervisor

SARAH PENCHEFF-MARTIN

music & lyrics

BEN STEINFELD

production stage manager

CHANDALAE NYSWONGER

assistant stage manager

MADISON LANE

production manager

LUNER ECLIPSE PRODUCTIONS

general manager

KATHRYN MCCUMBER

director of development

OLIVER PATTENDEN

press representatives

PRINT SHOP PR

CAST

(in alphabetical order)

Thaisa, Bawd, and others**JESSIE AUSTRIAN**
Antiochus, Pericles, and others.....**NOAH BRODY**
Helicanus, Leonine, and others.....**PAUL L. COFFEY**
Simonedes, Bolt, and others**ANDY GROTELUESCHEN**
Cleon, Pericles, and others.....**DEVIN E. HAQQ**
Gower.....**BEN STEINFELD**
Pericles, Lysimachus, and others.....**PACO TOLSON**
Dionyza, Pericles, and others.....**TATIANA WECHSLER**
Lychorida, Marina, and others..... **EMILY YOUNG**

Fiasco Theater's PERICLES *will be performed with one 10-minute intermission.*

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.

Please silence all electronic devices.

The use of cell phones during the performance is prohibited by New York City law, except for use of closed captioning services.

CLOSED CAPTIONING IS PROVIDED AT ALL PERFORMANCES

To access, connect to CSC's WiFi network.
Then, use your mobile device to go to csc.captions.gt
Username: cscadmin
Password: cscadmin

All performers in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

A NOTE FROM JILL RAFSON

CSC PRODUCING ARTISTIC DIRECTOR

Dear Friend,

As a theater dedicated to the classics, William Shakespeare is an inevitable part of the conversation for us at CSC. There is perhaps no author in the English language more universally accepted as being, well, universal.

The staying power of Shakespeare's works is as much about the quantity and variety as it is about the ability of his plays to hold so many disparate interpretations.

But there are some plays in Shakespeare's oeuvre that don't get reexamined as often. Many of these hail from his late period, which is where we find *Pericles*. While earlier tragic masterpieces forced his heroes to reckon with the costs of their fatal errors or, in the comedies, allowed all to be happily resolved and marked by weddings, the later works combined the two impulses and arguably took a more nuanced approach to how things might turn out for a Shakespearean hero. Forgiveness and second chances suddenly came into play.

In *Pericles*, we see him go beyond a brief and intense period of story and into a more episodic form, covering decades in the life of his hero. He allowed for the possibility of the miraculous in this work, playing with themes of hope, endurance, and reunion. He played with genre, with setting, and with plot in new ways.

Perhaps it is these aspects of *Pericles* that set it apart from much of the Shakespearean canon and that have also made it less frequently performed. It's a complicated play, with high seas, high emotions, and a lot of story to cover. I think it takes an ensemble like Fiasco Theater to untangle it all and show *Pericles*

to us anew. With clarity, humor, imagination, and vibrant music, the brilliant storytellers of Fiasco are themselves a reason to revisit this tale today.

While it may be a less familiar journey to even the most devoted theatergoers among us, I hope that this production will make you wonder why we don't see Pericles more often and that, in your personal canon, you will begin to see this play as being as worthy of attention of so many of its better-known predecessors.

Fondly,



Jill Rafson
Producing Artistic Director

A NOTE FROM BEN STEINFELD

FIASCO THEATER CO- ARTISTIC DIRECTOR &
DIRECTOR OF FIASCO THEATER'S PERICLES

Almost 15 years ago, Fiasco began its work as a company with one of Shakespeare's late romances, *Cymbeline*; and here we are now with *Pericles*, Shakespeare's first foray into the genre. These are stories with epic sweep, wild shifts in tone, eclectic characters and locations, leaps in time, and surprisingly powerful endings. Embracing all of this variety while still creating a legible theatrical container that holds it all together is very challenging, but also extremely rewarding. It's something that I think Fiasco's acting ensemble has been uniquely positioned to pursue from our inception, both as storytellers and as actors.

But much has changed since our early days. We've collaborated with artistic giants. We've shared our productions all over the country. We've taught and trained hundreds of younger actors. We've added wonderful new company members. We've developed new plays and musicals. We've gained partners and children; we've lost parents.

So, for me, this production of *Pericles* (which we developed originally in 2022 through our Without a Net initiative) both honors our past, and celebrates our present. It feels familiar and comfortable in so many ways, and yet it's been full of new experiments, risks, growth, and challenges. We've had the chance to collectively explore our understanding of grief and loss, of parenting, of the ways in which a culture is

affected by its leaders, of what the divine means to us now, of which rituals have meant the most in our lives. I think we've grown as artists working on it. And, as always, we have laughed a ton, and made some nice music together.

This process has been a gift, and has served as both a reminder of why Fiasco started, and a demonstration of why it could matter that we're still here. As for the future, well, if it means more "old songs" with these people in theaters like this, I'll take it.

- Ben Steinfeld

Fiasco Theater
Co-Artistic Director

Director of
Fiasco Theater's *Pericles*





CLASSIC STAGE COMPANY

Classic Stage Company (CSC) is a leading Off-Broadway theater and a home for artists and audiences seeking epic stories intimately told.

OUR MISSION

Classic Stage Company challenges the traditional perception of classic work by exploring and reimagining great stories across the world's repertoire that illuminate our common humanity. As a home for the classics, we collaborate with artists to produce work that is inclusive, relevant and accessible. We believe that theater can both reflect and improve our society by reaching across cultural divides in order to foster shared empathy and understanding.

CORE VALUES

These values represent the core of who CSC is today and the qualities we strive to embody as we continue to evolve as an organization.

Passion & Presence. We deeply believe in the importance of live theater, the necessity of creative expression, and the making of high-quality work through a non-profit model that can benefit our community and spark conversation.

Adaptability. Doing work that reimagines the classics, we reject the notion that either the theatrical canon or our theater is stuck in the past. We value the flexibility to respond to the moment and try new things. We challenge ourselves to be fearless and to act from an ethos of leading rather than following.

Collaboration & Communication. We are at our best when working in deep partnership with all of our constituencies, from staff to board to artists to audiences and beyond. We believe listening is essential. We endeavor to operate with transparency and expect that our community will hold us accountable for our actions both on and off stage.

Openness. All are welcome here. We value mutual respect and operate with a constant curiosity that pushes us to think innovatively. We aspire to take risks and uphold CSC as a place where all can feel heard, supported, and inspired.

FIASCO THEATER

Fiasco Theater is an ensemble theater company based in NYC that offers dynamic, joyful, actor-driven productions, and the highest quality, accessible, affordable training for emerging artists. Fiasco produces annual programming by developing shows through the internal development series, GroundWork, as well as year-round readings and workshops that are open to the public; including the workshop production initiative Without a Net. Additionally they partner with other theaters who present and/or co-produce Fiasco productions. Presenting partner theaters in NYC have included Classic Stage Co, TFANA, New Victory and Roundabout Theatre, where Fiasco serves as the first-ever Company in Residence. The Fiasco Conservatory training program offers emerging artists the chance to train full-time in Fiasco's

joy-based, actor-centered approach to theater-making. Fiasco's Free Training Initiative offers students a primer in Fiasco's rehearsal approach completely free of charge to all. To date the company's award-winning work has been seen by over 200,000 audience members in NYC, including over 12,000 school children, and The New York Times has called Fiasco "a force to reckon with in the American theater."

FIASCO THEATER'S MISSION

Our mission is to offer dynamic, joyful, actor-driven productions, and the highest quality, accessible, affordable training for emerging artists. We create deliberate, text-based experiences with an emphasis on musicality and language, delighting audiences of seasoned theatergoers and newcomers alike.

FIASCO THEATER'S CORE VALUES

We believe in the power of ensemble: Storytelling is an act of collective imagination. When everyone in the room has investment and ownership of what is being made, we can create something that is more dynamic than one person could build on their own. We view

the audience as an important and necessary part of the team – we join together to imagine together. We have a shared leadership structure with three Artistic Directors. Our classes and productions often have co-teachers and co-directors, modeling collaboration and multiple perspectives, inviting ensemble members to bring their holistic selves to the conversation.

We center actors: We strive to create rehearsal processes and educational spaces that put actors at the center of the work, giving them agency and empowering them to pursue growth bravely and safely. We reject the notion that art making or training should ever be equated to suffering.

We pursue joy: Joy is a foundational part of everything we create and teach. Joy is also tangibly linked to our priority of paying artists a living wage and making training affordable for students; it is difficult to pursue this work joyfully if you cannot pay your rent. For an artist to create something meaningful for an audience and sustain a life long term, it is as important to cultivate pleasure as it is to build practical skills and acquire aesthetic techniques.

We create accessible and supportive spaces: We reject an industry culture of discrimination, low-wages, unreasonable time-demands, and lack of support for artists. We prioritize living wages, financial aid, and a humane work schedule. We recognize that our industry systematically oppresses and disadvantages BIPOC artists, teachers, and students, and that Fiasco must do much more to translate these values into concrete antiracist systems in order to better support our BIPOC colleagues. We are beginning a process in January 2021, led by an incredible team of facilitators from Groundwater Arts, to interrogate our implicit and explicit values through a lens of community accountability and decolonization, ensuring that our future is built upon a foundation that is truly equitable in practice.

WHY "FIASCO"?

Legend has it the word "fiasco" was first used to describe commedia dell'arte performances that went horribly (and hilariously) wrong. While we hope to avoid on-stage disasters, we believe that it is only when artists are brave enough to risk a fiasco that there is the possibility of creating

something special. We chose the name Fiasco to remind ourselves to brave the huge leaps in the hopes of discovering huge rewards.

A Culture of Sustainability

Sustainability, meaning both the environmental impact of theater and the experience of the theater-making processes on all individuals involved, is a core value of Fiasco's. Since the company's inception, it has focused on humane and joyful theater-making. Now, we are seeking to live those values more fully—to actively create a Culture of Sustainability: striving to have a lighter impact on the planet, create dynamic and exciting non-profit theater, and support everyone involved in making joyful productions. We know that making theater more humanely, breaking status quos and asking new questions will ultimately make more imaginative and inclusive theater.

Native Land

Fiasco acknowledges that all of our work in New York City takes place on the ancestral and unceded lands of the Lenape people. We honor and acknowledge the indigenous people past and present who have and who continue to steward this land;

as well as those who have been and continue to be displaced from this land. We are currently working to establish and cultivate relationships with Indigenous people of this land so we may listen to them, honor their needs and work to be in the right relationship to the land, water and air where we create work.

Friends of Fiasco

Are you a fan of Fiasco? Are you curious about our artistic process? Would you like to have early access to Fiasco projects and get to know the Fiasco's artists?

Become a friend of Fiasco today and gain access to behind-the-scenes events, curated conversations, and opportunities to mingle and celebrate with fellow Friends of Fiasco and artists!

LEARN MORE

WHO'S WHO



JESSIE AUSTRIAN (Ensemble) (she/her) is an actor, theater-maker, educator & parent who is thrilled to be back at CSC working with such wonderful humans. She is one of Fiasco's founders and co-artistic directors. Previously with Fiasco

& CSC: *Olivia, Twelfth Night*. Other Fiasco shows: *Cymbeline, Into the Woods, Measure for Measure, Two Gentlemen of Verona, Imaginary Invalid, Merrily We Roll Along, The Knight of the Burning Pestle*. Broadway: *The Importance of Being Earnest, Lend Me a Tenor*. She has worked regionally at The Guthrie, Emerson Colonial, Actors Theater of Louisville, Cleveland Playhouse, Trinity Repertory Company, Virginia Stage Company, Folger Theater, McCarter Theater, Old Globe & others. She has directed plays at Playmaker's Rep, Folger Theater, the Old Globe & others. TV/Film: *Mistress America, Unbreakable Kimmy Schmidt, Made in Jersey*. She teaches at Fiasco's Conservatory and NYU's Gallatin School. BA & MFA Brown University. Proudest roles: partner to Noah and mom to Asher and Tabitha.



NOAH BRODY (Ensemble) (he/him) is an actor, director, teacher, and writer, and is co-artistic director of Fiasco Theater. For Fiasco he has directed *Merrily We Roll Along*. He co-directed and acted in Fiasco's productions of *Into*

the Woods and co-directed *The Knight of the Burning Pestle, The Imaginary Invalid, Measure*

for Measure, Twelfth Night, and Cymbeline. He has also appeared in Fiasco's production of *Two Gentlemen of Verona* and co-directed the national tour of Fiasco's production of *Into the Woods*. He co-conceived the musical *Pleasure Never Lies* with Marshall Hugins, received Theater Latté Da's inaugural Next Generation Commission with Jessie Austrian and The Kilbanes and, with Paul Coffey, is co-adapting *Bartleby the Scrivener* for the Old Globe Theater. His greatest joys are being husband to Jessie Austrian and dad of Asher and Tabitha.



PAUL L. COFFEY (Ensemble) (he/him) is an actor, musician and Fiasco Company Member. For Fiasco: *The Knight of the Burning Pestle* (with Red Bull), *Twelfth Night* (with CSC), *Measure for Measure*, *The Two Gentlemen of Verona*, *Into the Woods*, *The Imaginary Invalid*, *Merrily We Roll Along*. Regional: The Old Globe, McCarter Theater, Folger Theater, Actors Theatre of Louisville, Pig Iron Theatre Co., Berkshire Theatre Group, Vineyard Playhouse, Company of Fools, The Theater at Monmouth, Peterborough Players. TV/Film: *Blue Bloods*, *Late Night*, *The Jew of Malta*.



ANDY GROTELUESCHEN (Ensemble) (he/him) is a Fiasco Theater company member. For Fiasco: *Cymbeline/Cloten*, *Cymbeline*, *Prince/Stepsister/Milky White*, *Into the Woods* (Lortel nom), *the Duke*, *Measure for Measure*, *Launce/Duke*, *Two Gentlemen of Verona* (St. Clair Bayfield

Award), Argan, *Imaginary Invalid*, Toby Belch, *Twelfth Night*. Broadway: *Tootsie: the Musical* (Tony nomination), *Cyrano de Bergerac*; *The Sign in Sidney Brustein's Window* Off-Broadway: *Assassins* (CSC), *Tumacho* (Clubbed Thumb), *Taming of the Shrew* (TFANA), *The Odyssey* (Public Works/Delacorte), *Monstrosity* (13P); Regional: Willamstown, McCarter, The Guthrie, Old Globe, Trinity Rep, Yale Rep, Long Wharf, Actors Theatre of Louisville, Folger, Shakespeare DC, American Repertory Theater. TV: *The Gilded Age*, *Lincoln Rhyme: Hunt for the Bone Collector*, *Elementary*, *The Good Wife*, *The Good Cop*, *The Knick*. Film: *Musica*, *Here Today*, *Coin Heist*, *Geezer*, *Still on the Road*, *Tumorhead*.



DEVIN E. HAQQ (Ensemble) (he/him) is a Brooklyn based theatre artist, arts educator, and award-winning filmmaker. He has performed both Off-Broadway and regionally and his films have screened at numerous film festivals around

the world. Devin has directed workshops and staffed as an associate director on productions for such organizations as The Public Theater, The Roundabout Theatre Company, The Folger, Shakespeare's Globe, NYU Tisch School of the Arts, Fiasco, and the National Black Theatre. Regional Theatre: Fiasco Theater's *Measure for Measure* at Actor's Theatre of Louisville, *As You Like It* at Arden Theatre Company. Off-Broadway: Fiasco's *Knight of the Burning Pestle*, *The Winning Side* (World Premiere), *Richard III* and *Macbeth* at Epic Theatre Ensemble; *Knives in Hens* at 59E59 Theaters (NYT Critic's Pick); *Much Ado About Nothing* at NYSX; *All God's Chillun' Got Wings* at

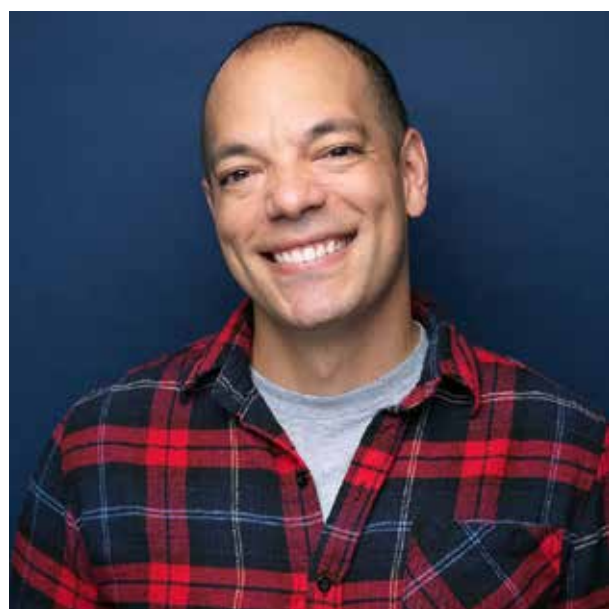
JACK. Broadway Directing Credits: Roundabout's Benefit Reading of *Fallen Angels* (associate director). Other Directing Credits: *Midsummer Night's Dream* at The Folger Theatre (associate director), *Shakespeare: Call & Response* at The Public Theater (assistant director), *Pass Over* at Luna Stage Company, *The Mark* (Best Narrative Short 2021 Atlanta Shortsfest), *Ambition's Debt* (Best Narrative Feature 2017 American Black Film Festival). Additional Credits: Devin is a 2022 NY Emmy Award nominee and a recipient of the Paul Robeson Award-Honorable Mention at the 2018 Newark Black Film Festival.



BEN STEINFELD (Director & Ensemble) (he/him) is an actor, director, teacher, writer, and musician. He is one of Fiasco Theater's Co-Artistic Directors and founders. For Fiasco: *Cymbeline* (TFANA/Barrow St.); *Into the Woods* (McCarter/

Old Globe/Roundabout/Menier Chocolate Factory); *Measure for Measure* (New Victory/Long Wharf); *Two Gentlemen of Verona* (Folger/TFANA); Composer and Music Director, *Imaginary Invalid* (Old Globe); *Twelfth Night* (CSC); *Merrily We Roll Along* (Roundabout); *The Knight of the Burning Pestle* (Lucille Lortel). Broadway: *Bloody Bloody Andrew Jackson*, *Cyrano de Bergerac*. Other Off-Broadway: *One Thousand Nights and One Day* (Prospect), *Bloody Bloody...* (Public Theater). Other Regional: Westport, Williamstown, Trinity Rep, Bread Loaf. TV/Film: *Muhammad Ali's Greatest Fight*, *Callahan*, *The Deuce*, *The Good Wife*, *Law & Order: Criminal Intent*. Ben is writing the book for the new musical, *Diamond Alice* (music & lyrics by Alexander Gemignani), and has written

book, music and lyrics for an adaptation of the children's book, *Twelve Kinds of Ice*. Since 2007, he has been an adjunct professor and artistic associate at NYU's Gallatin School, where he has twice received the Excellence in Teaching Award and co-directed several productions. Ben lives near a lovely canal in New Jersey with his wife, Kate, and son, Leo.

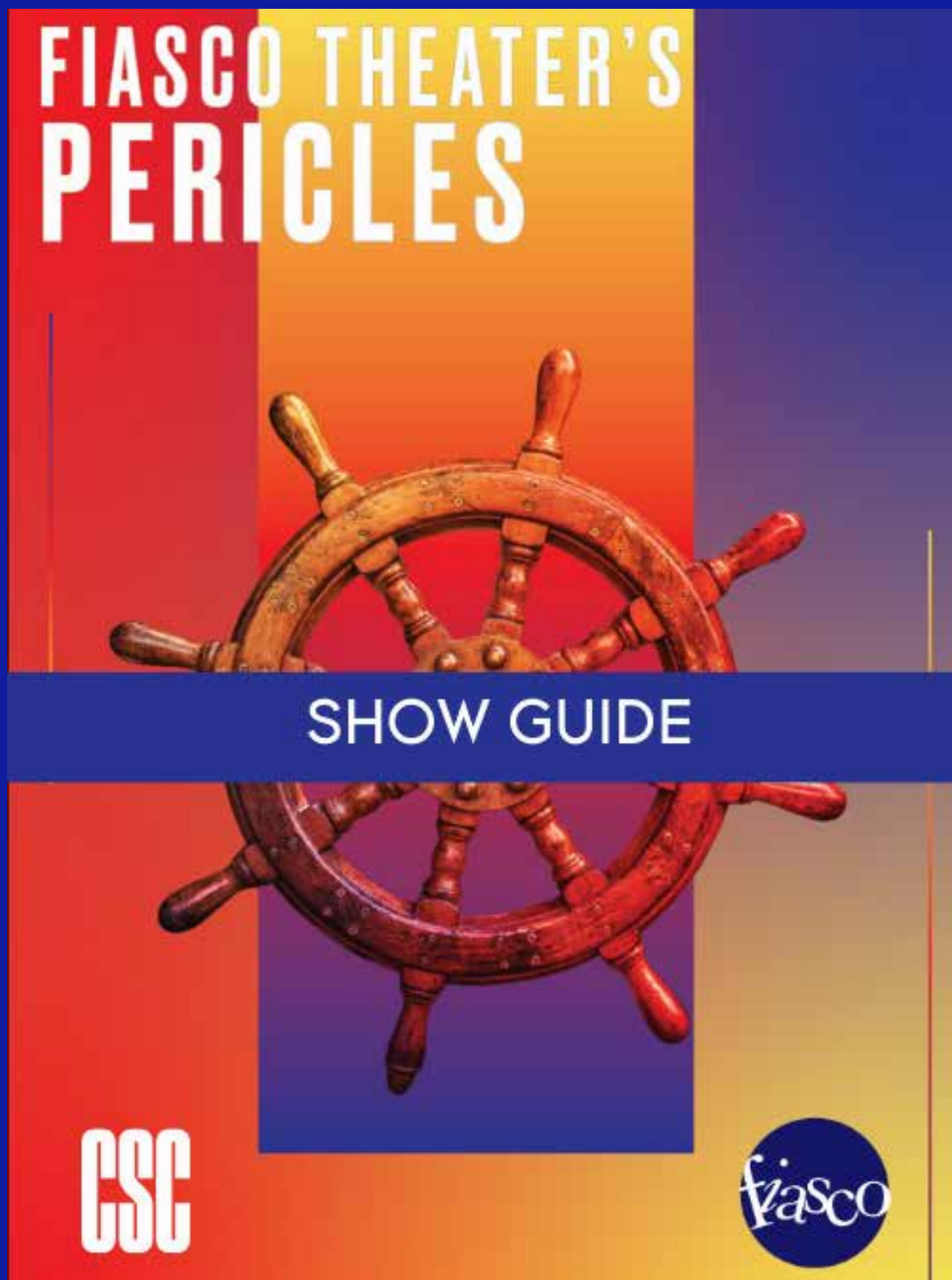


PACO TOLSON (Ensemble) (he/him) With Fiasco: *The Knight of the Burning Pestle* (Red Bull Theatre), *Twelfth Night* (CSC), and *Measure for Measure* (Actor's Theater of Louisville). Off-Broadway: *Poor Yella Rednecks* and *Vietgone*

(Manhattan Theatre Club, Lortel Nom.), *The Unwritten Song* and *End Days* (Ensemble Studio Theatre), *The Children of Vonderly* and *Rescue Me* (Ma-Yi Theater Company), *Soul Samurai* (Ma-Yi and Vampire Cowboys). Regional: *to the yellow house* (La Jolla Playhouse); With South Coast Rep: *Peter and the Starcatcher*, *Vietgone*, and *Poor Yella Rednecks*; With the Oregon Shakespeare Festival: *The Winter's Tale*, and *Vietgone*. Audio Drama: *(There's) No Time for Comedy* (Playwrights Horizons), *The Memory Motel* (Two River Theater), *Witness* (Paramount/Gideon Media), *Out of Sight* (Unknown 9), *Henry V*, *The Tempest*, and *Measure for Measure* (Play On Shakespeare). Film and TV credits include *Billions*, *Law & Order: Organized Crime*, *Law & Order: Criminal Intent*, *Prodigal Son*, *Search Party*, *The Good Fight*, *Madam Secretary*, *Happy!*, *The Code*, and *7 DAY GIG*. Paco is a graduate of Brown University and a member of Ensemble Studio Theatre, Fiasco Theater, and the Actors Center. @pacotolson

THE CSC SHOW GUIDE

Explore the world of *Fiasco Theater's PERICLES* through articles, interviews, and activities!



Inside the CSC Show Guide, a look into how *PERICLES* got made, a show-related timeline of Pericles' journey, and much more!

[READ THE SHOW GUIDE](#)



TATIANA WECHSLER

(Ensemble) is a Brooklyn based actor, singer/songwriter, and creative. CSC debut! Fiasco: *The Knight of the Burning Pestle*, *Pericles*, readings of *Diamond Alice* and *Imogen Says Nothing*. Broadway:

Mr. Saturday Night. Off-Broadway/NYC: *X: Or Betty Shabazz V*, *The Nation*, *Julius Caesar*, *Othello* (The Acting Company), *The Golden Bride* (National Yiddish Theatre Folksbiene). Regional: Penelope in world premiere of *Penelope* (Hudson Valley Shakespeare Festival), first woman to play Curly in Rodgers and Hammerstein's *Oklahoma!*, *Love's Labor's Lost* (Oregon Shakespeare Festival), world premiere of *Love in Hate Nation* (Two River Theatre), *Benny & Joon* (Paper Mill Playhouse), *The Legend of Georgia McBride* (Marin Theatre Company). Film: award-winning short film *Netuser*. Many readings, workshops, and concerts, including solo show *Dusk* at 54 Below. BFA: NYU.

www.tatianawechsler.com @tatiwex



EMILY YOUNG (Ensemble)

(she/her) is an actor, musician, writer, director and educator. She is one of Fiasco Theater's original company members.

For Fiasco: Queen/Belaria, *Cymbeline*, Little Red Riding Hood/Rapunzel, *Into the Woods*,

Isabella/Mistress Overdone, *Measure for Measure*, *Sylvia/Lucetta*, *Two Gentlemen of Verona*, *Toinette*, *Imaginary Invalid*, *Viola*, *Twelfth Night*, *Gussie*, *Merrily We Roll Along*; Broadway: *How I Learned*

to Drive u/s, Bloody Bloody Andrew Jackson; Off-Broadway: *The Servant of Two Masters, Romeo and Juliet*, Colorado Regional: Trinity Repertory Company, Folger Theater, McCarter Theater, Old Globe, North Carolina Shakespeare Festival, Illinois Shakespeare Festival. As a director: *The Knight of the Burning Pestle* with Fiasco *Spring Awakening* at Ohio Northern University. TV/Film: *Living With Yourself, The Knick, God of Love*.

ASHLEY ROSE HORTON (Costume Designer) *Merrily We Roll Along* (Fiasco Theater, co-design), *Mamma Mia!* (Bucks County Playhouse), Disney's *Beauty and the Beast* (Maltz Jupiter Theatre), *How to Live on Earth, Dry Land* (Colt Coeur); *Those Lost Boys* (Ars Nova); *Bitchwitch: The Taking of Vicki Presh* (The Silent Barn); *Til Divorce do us Part* (DR2); *As You Like It* (Giant Squid); Puppetry work with The Jim Henson company and Puppet Kitchen Intl.

MEXTLY COUZIN (Lighting Designer) Recent design credits NYC: *A Good Day to Me Not To You, JOB, Straight Line Crazy, peerless, Tambo & Bones*; Regional: *Das Rheingold* (Seattle Opera); *Merry Wives of Windsor* (The Old Globe); *Incendiary* (Woolly Mammoth); *West Side Story* (Centro de Bellas Artes Puerto Rico); *La Belle et la Bête* (Opera Paralléle). 2023 recipient of The 1/52 Project grant. MFA University of California, San Diego '20. mextlycouzin.com

ASHLEY THAXTON-STEVENSON (Associate Director) (she/her) is a theater maker, educator, and toddler parent delighted to be making her off-Broadway AD debut with *Pericles!* Director: *Everything You Wanted* by Jess Honovich, NYU Steinhardt; *Tokophobia* by Jenn Bokoch, Center at West Park; *Sea Longing* by Nina Ki, Actor's

Theater of Boston/Parsnip Ship. Performer: Shakespeare's *Stars*, New Victory/Spellbound Theatre; *The Stowaway*, CSC/Trusty Sidekick. Educator: NYU Program in Educational Theater, BAX/Brooklyn Arts Exchange, Fiasco Theater. Much love to Ben & Jessie, the very best teachers-turned-collaborators a gal could dream of. BA NYU Gallatin, MFA Brooklyn College. art-s.co

SARAH PENCHEFF-MARTIN (Properties Supervisor) is a NYC-based props, mask, and special effects designer and fabricator. Stage: *King of the Jews* (HERE), *Dance Nation* (Fordham University at Lincoln Center), *Help* (The Shed NYC), *On Blueberry Hill* (59E59/Fish Amble), *Dick Pix/Perfect Teeth* (TheatreLAB), *The Proust Virus* (Dan Furman), *Worldwide Plays Festival* (Writopia Labs), *The Ded Sullivan Show* (EndTimes Productions). Film/TV/New Media: *Mr. Richardson* (Robin Rose Singer), *Mirage* (32nd St. Productions), *Supers* (AqUa MeRcUrY), *Lemmings* (32nd St. Productions). Much love to Brandon for keeping me grounded (and not getting mad when the bathroom is covered in spray paint).

ALI CARUSO (Assistant Costume Designer) Ali graduated from SUNY Purchase with a degree in Costume Design in 2022. She has worked as a stitcher, wardrobe supervisor milliner, and assistant designer for a variety of productions in New York including *Fuente Ovejuna* (TFANA), *Hamlet* (The Public), *American (Tele)visions* (NYTW), and *Fiddler on the Roof* in Yiddish (Folksbiene NYTF). Ali is very grateful to be a part of the *Pericles* production team with so many incredible people!

LAUREN LEE (Assistant Lighting Designer) (she/her) is a New York based lighting designer. Recent design credits include *A Matter of Faith* (The Chain), *A Good Day to Me Not to You* (Assistant, The Connelly), and Barkha Patel's pieces at the Harkness Studio Series (92NY). Lauren holds a BFA in Lighting Design and Technology from the University of North Carolina School of the Arts. @laurenlee.lx

CHANDALAE NYSWONGER (Production Stage Manager) Broadway: *Anastasia*. Off-Broadway: *Merrily We Roll Along* (Roundabout Theatre Company); *Knight of the Burning Pestle* (Red Bull Theatre); *Twelfth Night* (CSC); *53% OF, Somebody's Daughter* (Second Stage); *Jesus Hopped the "A" Train* (Signature Theatre). Regional: *A Christmas Carol, Lost in Yonkers, Cry It Out, Hamlet, Espejos: Clean, Rear Window* (Hartford Stage). *A Doll's House* (Everyman Theatre); National Playwrights Festival (Eugene O'Neill Theater Center); *Private Lives* (Dorset Theatre Festival); *Hair, At Home at the Zoo, The Mystery of Irma Vep, Oklahoma!* (Berkshire Theatre Group); *A Civil War Christmas, Wild With Happy, dance of the holy ghosts* (Center Stage).

MADISON LANE (Assistant Stage Manager) (she/her) is thrilled to be sailing with Fiasco again after working on *Pericles: Without a Net* in 2022. Recent credits include: *Rachel Bloom: Death, Let Me Do My Show* (Lucille Lortel and Orpheum Theatres); *Coco* (Live-to-Film) Concert (North American Tour); *Alison Leiby: Oh God, A Show About Abortion* (Cherry Lane Theatre); *Richard III, King Lear* (New York Classical Theatre); *Love All Alices* (On The Road Rep); *Corsicana* (Playwrights Horizons); *Tartuffe or The Hypocrite, The Misanthrope* (Moliere in the Park); *Wolf Play* (Soho Rep); *Terminus* (New York Theatre Workshop).

Madison creates art because she believes that it has the power to change the world.

LUNER ECLIPSE PRODUCTIONS (Production Manager) Broadway: Ivo Van Hove's *West Side Story*, *Pretty Woman*, *Indecent*, *The Illusionists: Witness The Impossible*. National Tours; *On Beckett*, *The King & I*, *The Illusionists*. Regional: *Becoming Nancy*, *Roman Holiday*. Off-Broadway; Emmett Otter's *Jug-Band Christmas*, *The Unsinkable Molly Brown*, *I Can Get It For You Wholesale*, *JOB*, *On Set With Theda Bara*, *A Commercial Jingle For Regina Comet*, *Imogen Says Nothing*, *Gloria: A Life*, *Accidentally Brave*, *Pericles*, *The Patsy & Native Son*. Chris is the Artistic & Managing Director of Upper Darby Summer Stage. Chris is the producer of *Ranch Water*, an Indie award winning film. Wagner College Alum. For Terrance. @Chris_Luner @LunerEclipseProductions

LIZ HAYES (Vocal Coach) Broadway: *Harry Potter and the Cursed Child* (Resident Voice & Dialect Coach), *Moulin Rouge*, *West Side Story*, *Tootsie*, *The Ferryman*, *Groundhog Day*. Off-Broadway: *Where We Belong* (Public Theater & National Tour), *Amy and the Orphans* (Roundabout), *The Underlying Chris*, *Make Believe* (Second Stage), *This Flat Earth*, *The Profane*, *The Light Years* (Playwrights Horizons), *the way she spoke*, *Nevada Tan* (Audible Theater), *Hamlet* (Waterwell). Regional: McCarter, Woolly Mammoth, The Huntington. With Fiasco Theater: *Merrily We Roll Along* (Dialects: Roundabout) and *Into the Woods* (Performer: Roundabout, McCarter, Old Globe, Menier Chocolate Factory). Faculty: Columbia University MFA Acting.

TAAVON GAMBLE (Movement Consultant) is a New England based artist and resident actor at Trinity Repertory Theatre Company. Direction/

Choreography: *Boulevard of Bold Dreams* (GBSC); *Ain't Misbehavin'* (Peach State Summer Theatre); *Pippin* (Jean's Playhouse); *The Little Mermaid* (Reagle MT). Choreography: *The Prom* (SpeakEasy Stage); *A Christmas Carol* 2019 & 2021 (Trinity Rep); *A Midsummer Night's Dream* (Gamm Theatre); *The Color Purple*, *Hair* (White Plains PAC); *Kiss of the Spider Woman* (Brown University); *West Side Story*, *Chicago*, *Spamalot* (Bigfork Summer Playhouse). Taavon teaches dance in the Brown/Trinity Rep MFA program. Upcoming: *La Cage Aux Folles* (Trinity Rep). @taavongamble

CLASSIC PERSPECTIVES

Join us after select performances for conversations exploring the production's themes, offering behind-the-scenes discussions, and tying the classical stories on stage to real-life experiences.

February
20

after the 7pm performance

Intersectionality & Shakespeare

Engage with a panel of diverse theater makers as we discuss how they interact with Shakespeare's over-400-year-old texts.

March
9

after the 2pm performance

Theater Reinvented! Process Over Product*

Join us for a conversation with theater ensembles who, like Fiasco Theater, employ innovative, ensemble-driven processes to create exciting theater experiences.

*ASL Interpreted performance & talkback

March
14

after the 7pm performance

Breaking the Binary of Classical Text

Explore the cross section of queerness and Shakespeare's text, examining queer influences of the past.

March
20

after the 7pm performance

Behind the Scenes of *Fiasco Theater's Pericles*

Learn more about the production process with an exciting conversation featuring members of the company of Fiasco Theater's Pericles.

Fiasco Theater's PERICLES

Access Initiatives

Classic Stage Company and Fiasco Theater are working to make Pericles accessible to all.

The following performances of Pericles feature various access initiatives to help make theater accessible and welcome to all.

CHILDCARE MATINEES

Sunday, February 18, 2024 at 2pm

Sunday, February 25, 2024 at 2pm

Sunday, March 3, 2024 at 2pm

To support parents and caregivers who may wish to attend, audience members for Pericles can sign up for free childcare during select performances. [Advance sign-up is required, as space is limited.](#) In partnership with Broadway Babysitters and PAAL.

ASL-INTERPRETATION

Saturday, March 9, 2024 at 2pm

For tickets, contact the Box Office directly at boxoffice@classicstage.org or leave a voicemail at 212.677.4210 x10.

SENSORY-FRIENDLY PERFORMANCE

Sunday, March 10, 2024 at 2pm

To request tickets for our sensory-friendly performance, please email us at info@fiascotheater.com. We will follow up with next steps!

OPEN & CLOSED CAPTIONING

Open Captioning

Monday, March 18, 7pm

Tuesday, March 19 at 7pm

Closed Captioning is available at all performances

All performances of Fiasco Theater's Pericles will have close captioning available on any personal smart device, made possible by GlobeTitles. Patrons will be given a URL and access to free WiFi to follow along on their own devices. Additionally, the production will have two open-captioned performances. Closed captions can be turned on or off by the viewer, at their discretion. Open captions are always visible and cannot be turned on or off. The two performances with open captions will have video screens near the stage that will display the text alongside the performance.

STAFF FOR FIASCO THEATER'S PERICLES

Associate Director.....	ASHLEY THAXTON-STEVENSON
Movement Consultant.....	TAAVON GAMBLE
Sound Design Consultant	KIMBERLY S. O'LOUGHLIN
Vocal Coach.....	LIZ HAYES
Fight Captain	NOAH BRODY
Movement Captain.....	TATIANA WECHSLER
Assistant Costume Designer.....	ALI CARUSO
Assistant Lighting Designer	LAUREN LEE
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Caption Operator	KATIE PELENSKY
Caption Operator	RACHEL KAPLOW
Production Photographer.....	AUSTIN RUFFER
Videographer.....	MOTI MARGOLIN

Credits

Scenic Elements created and provided by Andrew Nyberg Lighting
Equipment provided by Production Resource Group
Sound Equipment provided by In & Out

Special Thanks

The Connelly Theater, Josh Luxenberg, Savannah Sanchez

It takes many individuals to create ensemble-based work along its journey. Thank you to the following people for their artistic contributions to Pericles during the Without A Net workshop in 2022: Stephen Beuscher, Tina Chilip, Deilis Curiel, Christina Germaine, Katherine Hutt, Cara McErlean, Derek McLane, Gabriel Neumann, Katie Pelensky, Grace Rush, Robert Thaxton-Stevenson, and Katie Wakeman.

Fiasco also thanks: Neil and Nancy Austrian, Kimberleigh Constanzo, Emma Dickson, Leanne Gadow, Kathy and David Hewitt, Spencer Hewitt, Matthew Kaplan, Darren Ley, Robert and Wendy Macdonald, Sarah McLellan, Ryan Pointer, Jules Talbot, and Martha Tuch.

Fiasco Theater gratefully acknowledges the generous support of The Howard Gilman Foundation, Michael Tuch Foundation, New York State Council on the Arts, SHS Foundation, Actor's Equity Foundation, Lucille Lortel Foundation, The Shubert Foundation, Play On Shakespeare and TDF TAP.

The access initiatives for Fiasco Theater's Pericles are generously sponsored by Thomas M Neff; Fiasco thanks all those who helped make the access initiatives possible, including TDF/TAP, and a grant in honor of Jacqueline Hess, from her daughter, who made closed captioning possible. Special thanks to the TDF Autism Friendly Performances Program for serving as Consultant for the relaxed performance, www.tdf.org/autism

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THE ACTORS AND STAGE MANAGERS EMPLOYED IN
THIS PRODUCTION ARE MEMBERS OF ACTORS' EQUITY
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AND STAGE MANAGERS IN THE UNITED STATES



United Scenic Artists · Local USA 829
of the IATSE represents
the Designers & Scenic Artists
for the American Theatre



The Director and Choreographer are members of
the STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.



The musicians employed in
this production are members of the Associated
Musicians of Greater New York, Local 802
of the American Federation of Musicians.

FIASCO THEATER ADMINISTRATIVE STAFF

Jessie Austrian, Co-Artistic Director

Noah Brody, Co-Artistic Director

Ben Steinfeld, Co-Artistic Director

B.J. Evans, Managing Producer

Kelly Letourneau, Development & Communications Associate

Sarah A. McLellan, (A.D. Hamingson & Associates),

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CSC Summer Acting Intensive

Registration is now open for CSC's Summer Acting Intensives for teen and young adult actors. Learn more and claim your spot now.

[Learn More](#)

NextGen Teen Leadership Program

The NextGen Teen Leadership Program for teen directors, writers, designers, and actors is hosting an informational meeting on Monday, March 11 as part of NYC Teen Arts Week.

[RSVP Today](#)

FIASCO THEATER

Training Initiatives



Spring 2024 Workshops

Operating Your Vehicle of Communication:

Alexander Technique for the Actor with Kathryn Amour

\$200 for both sections or \$125 each

Alexander Technique and the Actor's House Tues 3/5 & Wed 3/6: 11-12:30 PM

Your character lives in your body. We will learn principles of the Alexander technique, and apply those ideas directly to how you build awareness of the "house" your character lives and moves in. On the second day we will add musical instruments or personal props. Come prepared to work on the physicality of a particular role.

Alexander Technique and the Actor's Voice Thurs 3/7 & Fri 3/8: 11-12:30 PM

Your voice must communicate the ideas of the play and the emotional experience of the character. A free, resonant voice depends on an invisible, but learnable inner physical coordination. We will build that awareness while working on your character's monologue.

Deep Dive Clowning and Devising Workshop with Zack Fine

Cost: \$400

Tues 3/5 - Fri 3/8 1-6PM (*Class will end at 4:30PM on Thurs 3/7*)

In this workshop we will uncover what makes YOU uniquely funny, ridiculous, courageous and sublime. Exercises will be geared towards expanding your spontaneity and playfulness and widening the scope of your imagination and creativity. We will flex the muscles of play - bringing more joy and vitality to your life and your work. We will then take those tools and apply them to the creation of original material. This may take the shape of solo acts, duos, etc. If you so choose you will leave the workshop with the seeds of an original work.

Discovering Voice through Breath with Kristin Fulton

Thurs 3/7 5-8 PM

Cost \$75

An introduction for discovering one's voice. This workshop will begin the student's journey to unlocking an essential element of communication by connecting breath, thought and sound. We begin by identifying the unhelpful habits that intrude upon our personal and artistic lives. Then through a series of breathing exercises, we identify areas of tension within the body that inhibit impulse and freedom. Special attention to be paid to the areas of articulation such as the tongue, facial muscles and the jaw. At this point the student will start to develop a sense of awareness to support the introduction of new habits. Continuing through a series of breathing exercises, we begin to find release in said tension areas and allow breath to inform. Finally, with the introduction of a simple piece of text, the students begins to understand the process of integration and what it could mean to allow breath to connect our thoughts, feelings and voice.

For more information, including how to register, visit

www.fiascotheater.com/upcoming-workshops

ANTI-RACISM AT CSC

EDIA COMMITMENT

CSC is committed to being an anti-racist organization, and to inclusivity, equity, and diversity in all areas of the company, onstage and off. CSC recognizes the responsibility we bear to make our theater a place where all artists, audiences, and staff feel supported and at home. Integral to our commitment to EDIA values and an anti-racist culture, we acknowledge that CSC has historically been a predominantly white organization and that we have made missteps. We hold ourselves accountable for any harm we may have caused.

We see the theater as a place where traditions can be challenged, conversations can be pushed forward, minds can be changed, and most importantly, as a place where everyone is accepted.

CSC'S LAND ACKNOWLEDGEMENT

Classic Stage Company acknowledges that our theater is located on the island of Manhattan (originally known as Mannahatta), which is situated on Lenapehoking, the homeland of the Munsee Lenape.

In addition to the Munsee Lenape, we pay respect to all Indigenous Peoples and communities who stewarded this land for generations prior to its occupation. To find out more about Native Land across the world, you can visit Native Land Digital at: native-land.ca.

OUR WORK IN PROCESS

CSC's Equity, Diversity, Inclusion, and Access Committee is made up of an equal group of Governing Board, Associate Board, and staff members. The committee evaluates every level of CSC (policies, procedures, programs, hiring, Board recruitment, casting, productions, etc.) to foster an equitable, inclusive, accessible, and diverse environment as a core value of the company.

As part of this work, CSC commissioned an EDIA Assessment with an outside consultancy, in which staff, Board, and artists were surveyed, and individuals representing different constituencies were interviewed. The EDIA Committee reviewed the key findings, and recommendations were put in place. CSC staff, Board, and Associate Board have participated in anti-racism trainings and will continue to have in-person and online trainings on at least an annual basis.

CSC is continually looking to expand its outreach and make deeper connections with people and organizations within the greater NYC community. If you have ideas on how to further this engagement or would like to partner with CSC, please email our Assistant Box Office & Outreach Manager, Devon Savage, at devon.savage@classicstage.org.

[Learn More](#)

BECOME A PATRON



For more than 55 years, CSC has been committed to reimagining the classics, and our work today remains true to that fundamental idea. The best way to support our mission and enjoy our productions is as a CSC Patron.

In recognition of your annual support, you will enjoy exclusive Patron benefits throughout the year, including access to prime tickets to each production and invitations to special events.

Most importantly, you will be giving back to CSC and supporting our mission to reimagine great stories and produce work that is inclusive, relevant, and accessible.

[Become a Patron](#)

Learn more at classicstage.org/patron
or call 212.677.4210 x18.

PATRON BENEFITS

Please consider making a tax-deductible gift at any level to become a CSC Patron today

THE BARD – \$500+

- Recognition in CSC season digital programs and website
- Invitations to special events and discussions

THE ROMEO – \$1,000+

- 2 complimentary tickets to each production in our season
- Invitations to Patron Night performances and receptions*

THE ORLANDO – \$2,500+

- Invitations for 2 to Opening Night performances and party*
- Access to Discounted Guest Tickets (2 per production)
- Invitations to private readings

THE VIOLA – \$5,000+

- Receive 2 additional complimentary tickets
- Receive cast-signed production poster

THE PROSPERO – \$10,000+

- Access to Discounted Guest Tickets (4 per production)
- An additional 2 VIP tickets to all Opening Nights
- Invitation for 2 to Pre-Show Dinners* with CSC artists/staff

THE TITANIA – \$25,000+

- Invitations to exclusive events*
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***Events and receptions are subject to safety protocols and restrictions**

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As of January 10, 2024



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Members of Classic Stage Company's Producing Artistic Director's Council receive special benefits when attending CSC productions as well as exclusive access to the artistic process and invitations to behind the scenes events and conversations with artists.

The Producing Artistic Director's Council is for CSC's closest supporters whose giving directly supports the vision of our Producing Artistic Director, Jill Rafson.



For more information or to make a gift to join the Producing Artistic Director's Council, please contact Oliver Pattenden, at oliver.pattenden@classicstage.org or **212.677.4210 x24.**

PRODUCING ARTISTIC DIRECTOR'S COUNCIL BENEFITS

\$10,000+

- 4 complimentary tickets to each production in our season, and access to book tickets through our Patron hotline
- Access to discounted guest tickets
- 4 VIP tickets to all Opening Night performances and after-parties
- Invitation for two to exclusive salons with CSC artists and staff
- Opportunity to attend a tech rehearsal, private artist talkbacks, and other behind-the-scenes events
- Invitations to intimate readings
- Annual Producing Artistic Director's Council event with Jill Rafson and CSC artists

\$15,000+

All the benefits above, plus:

- Signed posters
- Invitation to an exclusive reception
- Early access to tickets for CSC special events
- Invitations to private developmental workshops

\$25,000+

All the benefits above, plus:

- Access to First Rehearsal "Meet and Greet" with cast and designers
- One-on-one with Jill Rafson

\$50,000+

All the benefits above, plus:

- Your name listed as a Production Sponsor of a show of your choice on the title page and show posters
- Recognition in all show materials including program, CSC website and social media, press releases, and donor listings

[Join the Producing Artistic Director's Council](#)

CLASSIC REWARDS

Our Classic Rewards partners include restaurants and retail we love in our neighborhood. [Become a CSC Member](#) to access special discounts at these establishments.





1. BOWERY ROAD

[132 4th Avenue](#) (inside The Hyatt Union Square between 12th & 13th Street)

212.432.1324

Enjoy a greenmarket-inspired dish or a craft cocktail in a sophisticated and eclectic dining room or on the outdoor patio.



2. EVERYMAN ESPRESSO

[136 East 13th Street](#)

Enjoy delicious fresh brewed coffee and treats, located in the CSC lobby!



3. GOTHAM

[12 East 12th Street](#) (between University Place and 5th Avenue)

212.380.8660

This newly redesigned West Village classic serves New American plates that dazzle in a dramatic art-filled room.



4. LA PALAPA

[77 Saint Marks Place](#)

212.777.2537

La Palapa focuses on Mexico City tacos and authentic regional Mexican cuisine.



5. LIBRARY OF DISTILLED SPIRITS

[80 East 13th Street](#) (inside The Hyatt Union Square at 4th Avenue)

646.602.9316

Boasting an encyclopedic collection of more than 1,000 bottles from around the world and flavorful bites, this glowing bar and patio is just down the street.



6. LINEN HALL

[101 3rd Avenue](#) (between 12th & 13th Street)
212.228.4490

Great for intimate evenings as well as groups, Linen Hall's elegant and polished decor is the perfect neighborhood spot to unwind after a long day.



7. THE PENNY FARTHING

[103 3rd Avenue](#) (at 13th Street)
212.387.7300

Steps from our theater, The Penny Farthing offers a spacious yet cozy and rustic charm.



8. PLNT BURGER

[139 4th Avenue](#)
646.768.8090

With indulgent, crafted, plant-based burgers and an uplifting dining experience, PLNT BURGER invites you to eat the change you wish to see in the world.



9. YELLOW ROSE

[102 3rd Avenue](#) (at 13th Street)

212.529.8880

Stop in before a show for delicious Tex-Mex, including tacos, tortas, and specialty margaritas.



CO-OP RIDE

The first worker-owned rideshare app, Co-op Ride is on a mission to keep wealth local in our communities for both drivers and riders.

View our most up to date Rewards Partners [on our website.](#)



Classic Stage Company
classicstage.org