You Better Sit Down: TALES FROM MY PARENTS' DIVORCE

Written by Jennifer R. Morris, Matthew Maher, Caitlin Miller, Robbie Collier Sublett, Anne Kauffman, Janice Paran
Directed by Anne Kauffman

THE CIVILIANS. INVESTIGATIVE THEATER

the flea
THE FLEA THEATER AND THE CIVILIANS PRESENT

THE NEW YORK PREMIERE OF

YOU BETTER SIT DOWN: TALES FROM MY PARENTS’ DIVORCE

WRITTEN BY ANNE KAUFFMAN, MATTHEW MAHER, CAITLIN MILLER, JENNIFER R. MORRIS, JANICE PARAN, ROBBIE COLLIER SUBLETT

CONCEIVED BY JENNIFER R. MORRIS

DIRECTED BY ANNE KAUFFMAN

FEATURING: MATTHEW MAHER, CAITLIN MILLER, JENNIFER R. MORRIS, ROBBIE COLLIER SUBLETT

SET DESIGN BY MIMI LIEN  LIGHTING DESIGN BY BEN STANTON

SOUND DESIGN BY LEAH GELPE  COSTUME DESIGN BY SARAH BEERS

PROJECTION DESIGN BY CAITE HEVNER  STAGE MANAGER MEGAN SCHWARZ DICKERT

The World Premiere of Tales from My Parents’ Divorce was originally presented by Williamstown Theatre Festival on August, 17th, 2011
YOU BETTER SIT DOWN: TALES FROM MY PARENTS’ DIVORCE

CAST

(IN ORDER OF APPEARANCE)

Mary Anne.....................................................................................................Caitlin Miller
Janet...........................................................................................................Robbie Collier Sublett
Beverly.......................................................................................................Jennifer R. Morris
John, Frinde..............................................................................................Matthew Maher

YOU BETTER SIT DOWN: TALES FROM MY PARENTS’ DIVORCE WILL BE PERFORMED WITHOUT AN INTERMISSION.

CREATIVE TEAM

Written by...................................................................Jennifer R. Morris, Matthew Maher,
Caitlin Miller, Robbie Collier Sublett,
Anne Kauffman, and Janice Paran

Conceived by..........................................................................................Jennifer R. Morris

Director.....................................................................................................Anne Kauffman

Set Design.........................................................................................................Mimi Lien
Lighting Design..............................................................................................Ben Stanton
Sound Design...................................................................................................Leah Gelpe
Costume Design.............................................................................................Sarah Beers
Projection Design.........................................................................................Caite Hevner

Production Stage Manager..........................................................Megan Schwarz Dickert
Assistant Stage Manager............................................................Danielle Teague-Daniels
Graphic Designer...........................................................................................Jaime Vallés
Associate Set Designer.................................................................................Caite Hevner
Associate Lighting Designer............................................................Alejandro Fajardo
Associate Sound Designer............................................................................Arshan Gailus
Props...............................................................................................................Kate Foster
Light Board Operator/Wardrobe......................................................Elana McKelahan

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. www.actorsequity.org

The Designers at this Theatre are Represented by United Scenic Artists Local USA 829 of the International Alliance of Theatrical Stage Employees

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YOU BETTER SIT DOWN: TALES FROM MY PARENTS’ DIVORCE

FLEA STAFF

Artistic Director.................................................................Jim Simpson
Producing Director..........................................................Carol Ostrow
Managing Director..........................................................Beth Dembrow
Technical Director........................................................Liz Blessing
Development Manager..................................................Penn Genthner
Marketing & Membership Manager.................................Christopher Massimine
Company Manager........................................................Sarah Wansley
Assistant Technical Director...........................................Kyle Crose
Graphic Designer............................................................David Prittie
Costume Manager............................................................Holly Chou
Theater, Technical & Production Consultant.....................Kyle Chepulis
Accountant.......................................................................Joel Faden & Company, Inc.
Attorney............................................................................Paul, Weiss, Rifkind, Wharton & Garrison LP/Carol Kaplan
Development Consultant..............................................Rachel Colbert
Press Representative......................................................Ron Lasko/Spin Cycle

THE CIVILIANS STAFF

Artistic Director.............................................................Steven Cosson
Managing Director.......................................................Marion Friedman Young
Director of Development................................................Sarah Benvenuti
Associate Artistic Director...............................................Ian Daniel
Development and Communications Associate................Rosalind Grush
Bookkeeper......................................................................Rachel Jablin
R&D Group Coordinator................................................Annah Feinberg
Literary Associate..........................................................EllaRose Chary
Artistic Intern..................................................................James Stull
Arts Management Intern................................................Rory Pelsue


You Better Sit Down: Tales from My Parents’ Divorce has been developed with support from the Doris Duke Charitable Foundation/EmcArts Innovation Lab, the Axe-Houghton Foundation and many generous individuals as well as partnerships with Park Pictures and WNYC. You Better Sit Down was originally rehearsed in New York at New Georges’ workspace, The Room.
THE CAST

MATTHEW MAHER (John, Frinde, Co-writer): Matthew Maher: New York credits include School For Lies (CSC) Orange Hat and Grace, Molly’s Dream and Lear (Soho Rep) Richard III (The Public), Coriolanus (TFANA) The World Over (Playwrights Horizons), Have You Seen Steve Steven? (13P), The Small and One Hundred Aspects Of The Moon (Clubbed Thumb), The Race of the Ark Tattoo, (Foundry Theater, Obie Award), and others. Associate Artist of the Civilians. Regional credits include the Williamstown Theater Festival, New York Stage and Film, Berkeley Rep, American Repertory Theater, McCarter Theater Center and others. Film: It’s Kind Of A Funny Story, The Killer Inside Me, Gone Baby Gone, Jersey Girl, Dogma, Bringing Out The Dead, Vulgar and The Third Wheel. TV: The Unusuals, John From Cincinnati, Bored To Death, The Jury, Deadline, and all three Law and Order shows.


JENNIFER R. MORRIS (BEVERLY, Co-writer) New York: Canard, Canard, Goose; Nobody’s Lunch; The Ladies; Gone Missing, [sic]. Regional: Actors Theater of Louisville, La Jolla Playhouse, NY Stage & Film. TV: Law & Order, ER, Profiler. Wrote and hosted shows on TV Food Network and WE. She is co-founder of Giant Telephone, a digital media production company, which has created shows for ABC/Disney, Fremantle Media, and FX. Film: Tiffany (producer, upcoming) MENTOR (producer, upcoming). Founding member of the Obie award-winning company, The Civilians. Education: MFA., University of California, San Diego.

ROBBIE COLLIER SUBLETT (JANET, Co-writer) Broadway: Other Desert Cities (Lincoln Center). Off-Broadway/NY: The Wii Plays (Ars Nova); Perfect Harmony (Theatre Row); Zayd Dohrn’s Long Way Go Down; Adventures in Reality with Michael Friedman (American Songbook at Lincoln Center); Gone Missing (Barrow Street); Mabou Mines’ FINN; The Taking of Miss Janie (New Federal); Twelfth Night (Theatre Row). Regional: You Better Sit Down (Williamstown & ArtsEmerson); This Beautiful City (Colorado College); Amadeus (Chicago Shakes); The Cherry Orchard and Life of Galileo (NJ Shakes). Film: I Don’t Know How She Does It; White Irish Drinkers; Hachi: A Dog’s Tale; Mystery Team; Lifelines. TV: Speed Racer: The Next Generation; Casper’s Scare School. The Civilians: Associate Artist. NYU: BFA-Stella Adler.
THE CREATIVE TEAM

ANNE KAUFFMAN (Director, Co-Writer) Off Broadway: *This Wide Night* (Lucille Lortel Nomination for Direction), *Dot, Stunning, Sixty Miles to Silver Lake, God’s Ear, Have You Seen Steve Steven, The Thugs* (Obie award), *Loyal Opposition, Hang Ten, The Ladies*. Regional: Actors Theater of Louisville, Wilma Theater, Arden Theater, Yale Repertory Theater, American Repertory Theater, Woolly Mammoth Theater, Shotgun Players, Encore Theater Awards: Barrymore Award for Best Direction and Best Overall Production for *Becky Shaw*, Big Easy Award for Best Direction for *Children’s Hour*, Alan Schneider Award, Lilly Award.

JANICE PARAN (Dramaturg, Co-writer) New Jersey-based dramaturg and an Artistic Associate of the Sundance Institute Theatre Program. Broadway: *Having Our Say, Anna in the Tropics*. Off Broadway: *Motherhood Out Loud*. Regional: *The Devil at Noon* (Actors Theatre of Louisville), *The Trinity River Plays* (Dallas Theater Center and Goodman Theatre), *An Iliad* (Seattle Rep), *The Good Negro* (Dallas Theater Center), 14 seasons as resident dramaturg at McCarter Theatre Center, including premieres by Nilo Cruz, Christopher Durang, Steven Dietz, Beth Henley, Emily Mann, Dael Orlandersmith, Polly Pen, Regina Taylor and Stephen Wadsworth. Additional: Civilians Associate Artist; artistic advisor, Weston Playhouse Theatre Company. Education: MFA, Catholic University and Yale School of Drama; Faculty, Princeton University’s Program in Theater.


BEN STANTON (Lighting Designer) Off Broadway (selected): Angels In America (Signature Theater); The Whipping Man (Lortel Award & Drama Desk Nomination for Best Lighting Design, Manhattan Theatre Club), Coraline (MCC Theater); Why Torture Is Wrong, and The People Who Love Them (The Public Theater); Dream of the Burning Boy (Roundabout Underground); The Coward (LCT3); After the Revolution (Playwrights Horizons); The Bachelorette (Second Stage Theater), Metal Children (The Vineyard Theater); The New York Theater Workshop; The Atlantic Theater; Primary Stages; The Kitchen; Daryl Roth Theater; Edge Theater; The Rattlestick Theater; The StageFARM. Regional: The Mark Taper Forum, Long Wharf Theater, La Jolla Playhouse, The Old Globe, Dallas Theater Center, South Coast Rep, Huntington Theater, Philadelphia Theatre Co., The McCarter Theater, Intiman Theater, Paper Mill Playhouse, Westport Country Playhouse, Hartford Stage, Actors Theater of Louisville, Cincinnati Playhouse, St. Louis Rep. Chautauqua Theater Co, Bay Street Theater, New York Stage and Film. Tours: Sufjan Stevens Age Of Adz European Tour.

ALEJANDRO FAJARDO (Associate Lighting Designer) Assistant Lighting Designer for Assistance (Playwrights Horizons), Outside People (The Vineyard), The Magic Flute (Teatro del Lago, Chile), She Stoops to Conquer (Williamstown). Master Electrician and Lighting Assistant for Williamstown Theatre Festival. BFA Theater Design and Technology University of Cincinnati, College Conservatory of Music.

MEGAN SCHWARZ DICKERT (Production Stage Manager) Most recently: A Map of Virtue with 13P and Tribes at Barrow Street Theater (sub.) Other New York credits: Lincoln Center Theater, Vineyard Theatre, the Builders Association, New Georges, Clubbed Thumb, SPF, FringeNYC. Regional: Williamstown, New York Stage & Film, Long Wharf, Hartford Stage, Actors Theatre of Louisville (five Humana Festivals), Trinity Rep, Adirondack Theatre Festival, Big Apple Circus, Capital Rep, and the Idaho, North Carolina, Utah, and Nebraska Shakespeare Festivals. Upcoming: Takarazuka!!! with Clubbed Thumb. Megan is an advanced open water scuba diver and has run three marathons (Amsterdam in ‘06 and NYC in ’08 and ’10.)

Danielle Teague-Daniels (Assistant Stage Manager) Broadway: Production Assistant for Irving Berlin’s White Christmas (Also National Tour) Off-B’way: Veiled: a fairytale (the claque) Spy Garbo (3LD), Alternative Methods (Capital Fringe Festival), Paradox of the Urban Cliché (LAbryinth Theater Company) Angela’s Mixtape, God’s Ear (Vineyard and New Georges), Save the World (Roundtable Ensemble), The Green Girl, The Gabriels (SPF) Walls (NY Fringe Festival) The Learned Ladies, The Greeks, Her Majesty the King. Regional: BATCH: An American Bachelor/ette Party Spectacle, Nine Parts of Desire, Tuna Christmas, Dracula, Uncle Sam Satiric Spectacular, Ten to Grow On, Moot the Messenger (Actors Theatre Of Louisville), Gee’s Bend (Hartford Stage) Bello is Back, Dream Big and Dance On (Big Apple Circus) Education: Brooklyn College. Proud member of AEA.

The Civilians. Founded in 2001 by Steven Cosson, The Civilians is an investigative theater company, creating new work from the creative exploration of real life. Working with a dynamic combination of journalism and art, The Civilians creates theatrical events that promote an inquisitive curiosity about the world and an engagement with the most vital questions of the present. The Civilians has created twelve original works that have been produced Off Broadway and in over 40 cities nationally and internationally, at theaters such as The Public Theater, Center Theatre Group, La Jolla Playhouse, A.R.T., HBO’s US Comedy Festival, Actors Theatre of Louisville’s Humana Festival, London’s Soho Theatre, and the Edinburgh Festival Fringe (Fringe First Award, 2006). In addition to this project, The Civilians are deeply involved in their work on The Great Immensity about the environmental crisis and climate change supported by the National Science Foundation. www.thecivilians.org

Actors’ Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org
THE CIVILIANS STAFF

Steve Cosson (Artistic Director) is a writer and director, the founding Artistic Director of The Civilians, and a free-lance director, directing new plays, musicals and classics. Recent credits: A Devil at Noon by Anne Washburn, Humana Festival and O’Neill Conference; Bus Stop, Kansas City Rep. With The Civilians: writer/director In The Footprint (Top 10 of 2010 NY Times, Time Out, New Yorker); co-writer and director of This Beautiful City, Humana Festival, Vineyard Theatre (Drama Desk, Drama-League, Lortel Nominations), Center Theatre Group, and Studio Theatre. (Helen Hayes Nominations); writer/director of The Great Immensity (upcoming premiere Kansas City, Rep, developed with Princeton Atelier, The Public Theater, Manhattan Theatre Club); co-writer/director of Paris Commune (The Public Theater, La Jolla Playhouse, upcoming BAM Next Wave); writer/director of the long-running hit Gone Missing which toured for several years throughout the U.S. and the U.K. culminating in a seven-month Off Broadway run at Barrow Street Theater (New York Times’ Top 10 of 2007 list.) Writer/director (I Am) Nobody’s Lunch, (A.R.T., Edinburgh Fringe First Award, London’s Soho Theatre, US Tour); director of The Civilians’ first show Canard, Canard, Goose?. Additional productions of Civilians work at Actors Theatre of Louisville, HBO’s Aspen Comedy Festival, MoMA, London’s Gate Theatre, Arts Emerson, and many others. Other directing highlights include Michael Friedman: Adventures in Reality (Lincoln Center Theatre); U.S. premiere of Martin Crimp’s Attempts on Her Life (Soho Rep); world premiere of Peter Morris’ ‘Square Root of Minus One (Market Theatre); Anne Washburn’s ‘Communist Dracula Pageant (Soho Rep); Peter Morris’ Marge (Soho Rep); Elise Thoron and Jill Sobule’s Prozak and the Platypus (Hartford Stage); The Time of Your Life (Williamstown); The Importance of Being Earnest (ACT); Serious Money, Guys and Dolls, (both at CMU); U.S. premiere of Sarah Kane’s ‘Phaedra’s Love (Intersection); Tommy Smith’s Air Conditioning (O’Neill Conference); Mat Smart’s 13th of Paris (New Harmony); and Measure for Measure (SF Drama-Logue Award); Presently commissioned by Manhattan Theatre Club, Center Theatre Group (Pretty Filthy by Michael Friedman and Bess Wohl), and developing a new musical with the Goodman Theatre by Jose Rivera and the Colombian music group Aterciopelados. Steven won an Obie in 2004 for the work of The Civilians. He has been a Fulbright Scholar in Colombia, a MacDowell Fellow, twice participated in the Sundance Theatre Lab, and Resident Director at New Dramatists. His plays have been published by Oberon Books in the UK, Dramatists Play Service, and an anthology published by Playscripts Inc. He holds an MFA in directing from UC San Diego and a BA from Dartmouth College.

Marion Friedman Young (Managing Director) joined The Civilians in 2008 after six years as a production stage manager. She has worked at regional and New York theaters including Center Theatre Group, the Goodman Theater, Seattle Repertory Theatre, Yale Repertory Theatre, Playwrights Horizons, The Play Company and The Atlantic Theater Company. Much of her stage management career was devoted to the work of August Wilson, including his final play Radio Golf, which was produced at eight theaters nation-wide, including the Cort Theatre on Broadway. She also helped to coordinate and stage manager August Wilson’s Twentieth Century at the Kennedy Center, in which all ten plays of the cycle were presented in a five week festival. Marion has also worked in the development departments of the Manhattan Theater Club and Jacob’s Pillow Dance Festival. She has been a panelist at the Theatre Communications Group Fall Forum and the Association of Science and Technology Centers. She is a graduate of Princeton University and the Yale School of Drama.

Ian Daniel (Associate Artistic Director) is The Civilians’ Associate Artist Director and is also an independent curator and writer in New York. He has curated exhibits and interdisciplinary art events at Storefront Bushwick, Exit Art, Eyebeam and The Waterpod Project all in NY. Daniel has worked for The Kitchen, Culturehall, and TODAY on NBC.

Sarah Benvenuti (Development Director) earned her B.M in Music Education from Mercyhurst University and M.A. in Arts Management from Carnegie Mellon University. She was the Director of Future Tenant Art Space in Pittsburgh, Special Events Manager at Arena Stage in D.C., and Managing Director of Curious Theatre Company in Denver. She has participated in the Arts Leadership Institute of the New York Arts and Business Council and Impact Denver of the Denver Metro Chamber, and is currently an Emerging Leaders of New York Arts Fellow. Sarah has sat on various panels concerning arts management, real estate, emerging leadership, and creative partnership, and works with individual artists to help them raise funds directly for their art. She is thrilled to be part of The Civilians as their Director of Development.

Rosalind Grush (Development and Communications Associate, The Civilians) has been a proud full-time staff member of The Civilians since the beginning of 2010. She has also worked with PearlDamour, Rotozaza, Wolf 359, Sinking Ship Productions, and invisible theatre in various administrative capacities. She graduated from Columbia University with a B.A. in English. Rosalind aspires to one day get a corgi, even though she recently gave away her turtle.
Jim Simpson (Artistic Director) is the Founder and Artistic Director of The Flea Theater (2004 Drama Desk cited for Downtown Adventurous Theater). Two-time OBIE-award winner, 2002 National Board of Review Excellence in Filmmaking, and cited for artistic leadership in Downtown New York by the Lower Manhattan Cultural Council in 2002. Jim has directed over 70 works for the theater and has also directed for film and television. Venues include nine seasons at the Williamstown Theater Festival, Alley Theater, Hartford Stage, Yale Rep, Actor’s Theater of Louisville, Eisenhower Theater at the Kennedy Center, Lincoln Center, Playwrights Horizons, EST, CSC, MCC, the London International Theater Festival and the Melbourne Fringe Festival. Jim was a child actor in his hometown of Honolulu, as a teenager worked with Jerzy Grotowski in Poland, and holds degrees from Boston University School for the Arts and the Yale Drama School. Most recently, Jim directed A. R. Gurney’s Crazy Mary at Playwrights Horizons, Will Eno’s Oh, The Humanity…, the revival of Peter Handke’s Offending The Audience, Addison’s CATO, Thomas Bradshaw’s Dawn, Gurney’s A Light Lunch and Office Hours, Will Eno’s UNUM as part of The Flea’s The Great Recession, Jonathan Reynolds’ Girls in Trouble, Bathsheba Doran’s Parents’ Evening & Steven Banks’ Looking at Christmas.

Carol Ostrow (Producing Director) joined Jim Simpson at the helm of The Flea in 2001 & The Guys marked her return to Off-Off-Broadway. She was the OBIE-award winning Producing Director of the Classic Stage Company, where she produced The Merchant of Venice, directed by Jim Simpson, the world premiere of Ezra Pound’s Elektra, directed by Carey Perloff as well as the acclaimed 30th anniversary production of Pinter’s The Birthday Party; among others. She was the founder and original Producing Director of The Powerhouse Theater at Vassar, now in its 24th season. In between, she has also been an adjunct professor of theater at Vassar College, Chatham College and McGill University. For The Flea, Carol has produced A.R. Gurney’s O Jerusalem, Mrs. Farnsworth, Screen Play, Post Mortem, A Light Lunch and Office Hours, Elizabeth Swados’ JABU and the Swados/Erin Courtney collaboration Kaspar Hauser, Will Eno’s Oh, The Humanity and other exclaimations, Mac Wellman’s Cellophane and Two September, Roger Rosenblatt’s Ashley Montana Goes Ashore in the Caicos… and The Oldsmobiles; Adam Rapp’s Bingo with The Indians, Itamar Moses’ Love/ Stories (or But You Will Get Used to It), Beau Willimon’s Lower Ninth, Thomas Bradshaw’s Dawn, Polly Draper’s Getting Into Heaven, Len Jenkin’s Like I Say and Margo Veil, Talking Band’s The Parrot, the holiday extravaganza ‘Twas the Night Before, short plays by Christopher Durang, among others, the recent Flea commission, The Great Recession, an evening of short plays by Thomas Bradshaw, Sheila Callaghan, Erin Courtney, Will Eno, Itamar Moses and Adam Rapp, Jonathan Reynolds’ Girls in Trouble, Bathsheba Doran’s Parents’ Evening, and Steven Banks’ Looking at Christmas. She is also behind the numerous dance and music programs presented at The Flea. Carol is a graduate of Vassar College and the Yale Drama School. She is a board member of LAVA, an acrobatic dance collective, serves on the President’s Advisory Council of Vassar College and the Board of Advisors of the Yale Drama School, and is one of the newest trustees to one of the oldest congregations in New York City, Central Synagogue. Married and the mother of four incredible young adults, she and her family count Pittsburgh, London, Montreal and now New York City once again as home.

Beth Dembrow (Managing Director) has been with The Flea since 2007, working on all mainstage and downstairs productions including Los Angeles by Julian Sheppard, Oh, The Humanity and other exclaimations by Will Eno, Lower Ninth by Beau Willimon, Kaspar Hauser by Liz Swados & Erin Courtney, Love/Stories (or But You Will Get Used to It) by Itamar Moses, The Great Recession, an evening of short plays by Thomas Bradshaw, Sheila Callaghan, Erin Courtney, Will Eno, Itamar Moses and Adam Rapp, Girls in Trouble by Jonathan Reynolds, Parents’ Evening by Bathsheba Doran. Prior to The Flea, she spent two and half years at Lincoln Center Theater where she worked on all mainstage and second stage productions, including the Tony-Award winning productions, The Light in the Piazza and Tom Stoppard’s The Coast of Utopia. Other management experiences with Snug Harbor Productions (Steven Chaikelson and Brannon Wiles) include: Elaine Stritch at Liberty (Broadway); Harlem Song, Salmon Rushdie’s Midnight’s Children (Apollo Theater); Private Jokes, Public Places; The Tricky Part (Off and Off-off Broadway). Beth holds a BA from Cornell University and an MFA in Theater Management and Producing from Columbia University.
Liz Blessing (Technical Director) Liz is happy to have found a home at The Flea Theater. Before coming to the Flea she was the Draftsperson for I. Weiss, creating construction drawings for rigging system installation on Broadway and beyond. Previous to that she was an Engineering Assistant for City Theatrical, Inc, where she helped test the W-DMX system. Liz has a BS from The College of William and Mary.

Penn Genthner (Development Manager) joined the staff of The Flea Theater after over five years at the Pasadena Playhouse in Southern California, where he held the titles of Grants Manager, Tour Coordinator, and Archivist. In these various roles, he helped the company secure major state and institutional funding and deepen public knowledge about its rich and under-celebrated history. As the Playhouse’s historian, Penn was frequently invited to speak about theater history for various clubs and community organizations, including serving as a guest lecturer at Occidental College. He has worked around the country as Development Consultant to the LA-based Furious Theatre Company and Nom de Guerre Theatre Guild, as well as at Minnesota’s Guthrie Theatre and the Park Playhouse in Columbus, OH. He has served on the Board of Directors of the Pasadena Playhouse Alumni & Associates and the New York non-profit Caring Cameras. He graduated from Bennington College in 2005 with a BA in Theater.

Chris Massimine (Marketing & Membership Manager) is an award-winning producer who’s been involved in the management and marketing of productions ranging from festivals through Broadway. He’s worked with Roundabout Theatre Company, The Dramatists Guild of America, LAByrinth Theater Company, Charlotte Wilcox Company, NIKO Companies, Personal Space Theatrics, The Margaret Cho Show, Theater Resources Unlimited, Origin Theatre Company, and WPPAC. His marketing consultant work in mainstream entertainment has led to successful promotional campaigns for musical artists including Jason Mraz, Amy Winehouse, Jenny Lewis and with companies such as Viacom and GE. Every morning he eats Wheaties, the breakfast of champions.

Sarah Wansley (Company Manager) recently directed an ensemble for #serials@theflea. As a Directing and Producing Assistant at the McCarter Theatre, Sarah assisted such inspiring directors as Tina Landau, Emily Mann and Roger Rees, and directed a ten-minute play as part of McCarter’s Youth Ink festival. She is also the founding Artistic Director of Aporia Theater. With Aporia, Sarah has directed and produced Follow Me Down at The Flea, The Disappearance of Jonah in the DC Fringe Festival, Bare Naked Drama at the Cherry Pit and Jimmy’s No. 43, and No Exit at the Cherry Lane Studio. Sarah graduated summa cum laude from Columbia University with a BA in English Lit and is a member of the 2011 Lincoln Center Directors Lab.

Kyle Crose (Assistant Technical Director) has worked as the Technical Director for the St Louis Ballet, and has installed theatrical lighting systems, fly systems, sound, and curtain systems all over the Kansas City area. He was technical director of three spaces in New Orleans with the Jefferson Performing Arts Society. This is his first permanent position in in NYC and he is proud to be working with such a talented crew. In his spare time Kyle likes to run, not from anything in particular but for reasonably long distances and at reasonably high speeds. Kyle is still an active freelancer and also a strong believer in shameless self promotion, so if you need any technical theatre work done, don’t hesitate to e-mail me!
WHAT IS THE FLEA?

The Flea is our theater: two small, unique performance spaces, located here at 41 White Street in Tribeca. The Flea regularly presents diverse, cutting-edge, and multi-disciplinary work, and has rapidly become a vital part of the city’s cultural landscape. A state-of-the-art performance facility, The Flea has presented over 100 plays, 50 dance events, and 50 concerts since its founding sixteen years ago.

With talent, dedication, and a black belt in shoestring budgeting, we have reached our fifteenth season. Founded in 1996 by a group of acclaimed downtown theater artists, the award-winning Flea Theater was originally formed out of the purely artistic impulse to create “a joyful hell in a small space.” We quickly became a downtown beacon for creative artists of every discipline, and soon a more formal mission was born: to raise the standards of Off-Off-Broadway for artists and audiences alike. Comfortable seats and decent dressing rooms became as much a part of our mission as talented artists and big ideas.

Now, in 2012, with a special achievement Drama Desk Award, an Otto, and two OBIE Awards to our credit, The Flea continues to embody the spirit of adventure and experiment that has defined Off-Off-Broadway since its inception. Part playground, part laboratory, and part training ground, we are home to emerging artists developing their ideas, mid-career artists solidifying their identities, and established artists going in new directions. With the continued participation of our founders and an ever-growing community of diverse and talented artists, our aim is to keep New York theater vital and to represent the wide range of what is possible Off-Off-Broadway.

WHO & WHAT ARE THE BATS?

The Bats are our young resident company. Each year, over a thousand young actors audition for a place in this unique company. The Bats perform in long runs of challenging classics and new plays. Not a school, but a repertory company, The Bats also work to support all of the visiting artists at The Flea.

WHAT IS OFF-OFF-BROADWAY?

Dating back almost fifty years, Off-Off-Broadway is distinguished by a spirit of adventure. It is where established artists go to take risks that the commercial arena does not allow, and it is where young, aspiring writers, directors, and performers learn their craft, develop their talents and begin their professional careers. Non-institutional and resolutely non-commercial, Off-Off-Broadway is as eclectic and varied as the city of New York. While other cities enjoy alternative theater and performance, none have communities as large and vital as New York’s Off-Off-Broadway. Welcome and enjoy!

Visit www.theflea.org for videos, photos, and information on all things Flea! Find “The Flea Theater” on Facebook, Twitter & YouTube
THE BOARD OF DIRECTORS

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The Flea Circus Campaign

Fifteen years ago The Flea’s founders undertook an artistic experiment, renting an old TriBeCa factory in the wilds of Lower Manhattan and opening the doors to the most iconoclastic and talented artists they could find. Since then The Flea has evolved into an award-winning theater known for presenting the very best of Off-Off-Broadway theater, music and dance.

We have also become an emblem for the resilience of Lower Manhattan, drawing more than 150,000 people to the area since the 9/11 attacks. To continue in that leadership role, we recently purchased a site nearby that is soon to become our permanent new home. Our goal is to continue producing our own intimate and exhilarating work while providing stability to dozens of other artists and performance groups. We are grateful to the following for their lead gifts to the project:

$1,000,000 +
Anonymous
City of New York, Manhattan Borough President’s Office, at the request of Scott Stringer
Empire State Development Corporation, at the request of Governor George E. Pataki
The Lower Manhattan Development Corporation
NYC Executive Funds

$500,000 – $999,999
Paul J. Elston & Frances Beinecke
Michael Graff & Carol Ostrow
A. R. & Molly Gurney
New York City Council, at the request of Jimmy Van Bramer

$250,000 – $499,999
Anonymous
Douglas Liebafsky & Wendy Gimbel

$100,000 – $249,999
Kyle Chepulis
Davis Weinstock & Elizabeth Hawes
International Creative Management, Inc.
David Prittie

$50,000 – $99,999
Walter N. Howley
Lower Manhattan Cultural Council
Liam Neeson & Natasha Richardson

$25,000 – $49,999
Jim & Suzy Cameron
Marilyn & Jeffrey Katzenberg
Kathleen Kennedy & Frank Marshall

Under $1,000
Alliance of Resident Theatres/New York
Denise Aspland
Benjamin S. Gurney & Anne Baskowski
Peter & Panda Coley
Mary & Gordon Gould
Christopher Bumcrot & Evelyn R. Gurney

For more information on our Capital Project, please contact Carol Ostrow, (212) 226-0051 x104
THE FLEA I.P.’S

In June of 2009, we established a new initiative called The Flea I.P.s. The Flea Theater represents a wide range of theatrical possibilities and our Flea I.P.s are the people who make these possibilities a reality. Comprised of our most loyal supporters, our Flea I.P.s participate in exclusive events that provide insider access, including private talk-backs and intimate dinners with the artists that call us home—just to name a few of the perks.

The Flea I.P.s have committed their support for three full years, generously pledging $5,000 each year.

Psssst! Interested? We’d love to welcome you to The Flea I.P.’s, too! Please contact Penn Genthner at 212.226.0051 x 110 or penng@theflea.org for more information.

The Flea proudly salutes our founding Flea I.P. members & thanks them for their unwavering support:

- Catherine Adler
- Frances Beinecke
- John Beinecke
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List as of March 29, 2012
The Flea Theater presents

THE NEW PLAY FESTIVAL

April 20 - May 27

The New Play Festival, Flea’s exciting new downtown festival, is set to stage three World Premieres: *The Electric Lighthouse* by Ed Hime, directed by Kristan Seemel; *A Letter from Omdurman* by Jeffrey M. Jones, directed by Page Burkholder, and *The Wundelsteipen (And Other Difficult Roles for Young People)* by Nick Jones, directed by Thomas Costello. The New Play Series will run in repertory at The Flea’s Downstairs Theater. Times vary, with a complete performance schedule at [www.theflea.org](http://www.theflea.org). Tickets are $20, but you may purchase a double-hitter for two of the three shows at $30, and all three with a triple play for $45. Mimosa Matinees, Saturday and Sundays noon performances, are $10 and include a complimentary Mimosa with ticket purchase.

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