

# FLORIDA REPERTORY THEATRE

2014-2015 SEASON



HISTORIC ARCADE THEATRE • FORT MYERS RIVER DISTRICT  
ROBERT CACIOPPO, PRODUCING ARTISTIC DIRECTOR

**PRESENTS**



# SPLIT IN THREE

A WORLD PREMIERE BY **DARYL LISA FAZIO**

SPONSORED BY **BERNE DAVIS • THE GE FOUNDATION • WGCU PUBLIC MEDIA**

STARRING

*ensemble member* **RACHEL BURTTAM\* • ZOLAN HENDERSON\***  
**CHRISTIAN KOLLER • TYLER LAYTON\* • ROBIN LeMON\***

DIRECTED BY  
**JUSTIN ANDERSON**

SET DESIGNER  
**RICHARD CROWELL**  
*ensemble member*

SOUND DESIGNER  
**JOHN KISELICA**

ASST. LIGHTING DESIGNER  
**KENNETH J. MARTIN\*\*\***

LIGHTING DESIGNER  
**TODD O. WREN\*\*\***  
*ensemble member*

PRODUCTION STAGE MANAGER  
**AMY L. MASSARI\***  
*ensemble member*

COSTUME DESIGNER  
**ROBERTA MALCOLM**  
*ensemble member*

ASST. STAGE MANAGERS  
**LILLY BAXLEY**  
**JOSHUA BROWN**

ASST. TO THE DIRECTOR  
**ELISE LORRAINE MILLER**

2014-15 GRAND SEASON SPONSORS



The Fred & Jean Allegretti Foundation • Bruce & Janet Bunch  
Cheryl & David Copham • Gholi & Georgia Darehshori • Ed & Ellie Fox  
John & Marjorie Madden • Sue & Jack Rogers • Arthur Zupko

This entire season sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, and the Florida Council on Arts and Culture. Florida Repertory Theatre is a fully professional non-profit LOA/LORT Theatre company on contract with the Actors' Equity Association that proudly employs members of the national theatrical labor unions. \*Member of Actors' Equity Association. \*\*Member of the Stage Directors and Choreographers Society. \*\*\*Member of United Scenic Artists.

# CAST

(IN ORDER OF APPEARANCE)

Nell Parsons Cobb.....	<b>RACHEL BURTTRAM*†</b>
Nola Parsons.....	<b>TYLER LAYTON*</b>
Clifford Barnhill.....	<b>CHRISTIAN KOLLER</b>
Tucker "Tuck" Tackett.....	<b>ZOLAN HENDERSON*</b>
Penny Tompkins.....	<b>ROBIN LEMON*</b>

## TIME & PLACE

The Mississippi Delta. 1969-1970

### ACT ONE

- Scene 1: October 1969
- Scene 2: October 31, 1969
- Scene 3: Later that night
- Scene 4: December 29, 1969

### ACT TWO

- Scene 1: The next morning
- Scene 2: That evening, outside the motel
- Scene 3: Later that evening
- Scene 4: Later that evening, Tuck's place
- Scene 5: Day of integration, January 2, 1970

**SPLIT IN THREE** will be performed with one 15-minute intermission.

**Understudies:** Courtney Feiman, Mike Magliocca, and Kayla Tomas

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

## ABOUT THE PLAYWRIGHT

**DARYL LISA FAZIO** is a playwright, actor, and freelance graphic designer for Theatre who grew up in Starkville, Mississippi and is now based in Atlanta, Georgia. Her produced full-length plays include *Greyhounds* (off-Broadway; upcoming: Actors Repertory Theatre of Luxembourg), *Georgia Out of My Mind* (Minnesota Fringe Festival), and *Split in Three*. Musicals, all written with composer Aaron McAllister, include *POPart: The Musical* (off-Broadway New York Musical Theatre Festival) and *lift*, which is currently in development. Her latest project, *Freed Spirits*, is a comedy set in a 150-year old cemetery and is a commission for Horizon Theatre Company in Atlanta. Daryl studied Theatre at Northwestern University, got her MFA in Graphic Design from the University of Memphis, and she occasionally has flashbacks to her previous life as a college professor. She's a proud member of the Dramatists Guild and the proud graphic designer for Florida Rep. Thanks to the many theaters, actors, directors and dramaturgs who were a part of this play's hatching over the past eight years. Thanks to Florida Rep for the dream of a team, the trust, the space to create, and taking the risk in the first place. Thanks to Justin for shepherding and growing the play. And thanks to my friends and family for their unwavering support. For Mom. I know you're here. [www.darylplays.com](http://www.darylplays.com) • [www.darylfazio.com](http://www.darylfazio.com)

†Member of Florida Repertory Theatre's *Ensemble of Theatre Artists*.  
See page 23 for the entire ensemble.



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



\*  
The Actors & Stage Manager  
employed in this production  
are members of Actors' Equity  
Association, the Union of  
Professional Actors and Stage  
Managers in the United States.

# SPLIT IN THREE

## PLAYWRIGHT'S NOTE

*Split in Three's* road to get here has been anything but a straight line. It started out, over 15 years ago, as a very different play—a screenplay, actually—about midwestern women traveling to the Mississippi Delta in the 1960s. I got about 40 pages into that and couldn't see it anymore, so I put it away. For years. Then something sparked me to reboot it as this story that hangs onto one character who's an outsider but focuses on two sisters who have toiled in the Delta all their lives.

During the research phase, I devoured writing like *Son of the Rough South* by Karl Fleming (a journalist during the Civil Rights Movement), fiction and photography by Eudora Welty (a famous Mississippi writer who also captured the Delta as a WPA photographer during the depression), *From the Mississippi Delta* (a book and play by Endesha Ida Mae Holland, a black woman from the Delta with an incredible story), and Willie Morris' *Yazoo*, specifically about that last burst of desegregation in 1970s.

But as much as I enjoy research, playwriting for me is about character first—and always a majority female, because I am driven to tell their stories and also give actresses more work. In this case, I wanted to explore lower class, less-educated women because so many I had known as a kid growing up in Mississippi fascinated me with their kindness, their humor, their richly textured experiences and perspectives on the world that, so different from my own, were immediate and direct and, at times, startlingly complex. So I created pasts for my tough ladies, plopped them into the fall of 1969, on the cusp of great internal and external change, and this play was born.

The *Split in Three* you see tonight has changed tremendously over the years. With each reading and workshop, it has gotten more focused and powered by forward momentum. And this glorious year spent with Florida Rep and its gifted, soulful artists—with hours and weeks and months of discussions and readings and rewrites—has seen it realize what play it was meant to be all along.

—Daryl Lisa Fazio

## DIRECTOR'S NOTE

As a director, I am often asked, “Is there a difference between working on a published, produced play or musical versus working on a new one? Do you approach new work in a different way?” Besides the intrinsic value of having access to the playwright—at least in most situations—to field questions concerning clarity and context when working on new plays or musicals, there is no inherent difference in approach, at least for me, in either context. Each story we craft as theatre artists demands a ferocious curiosity about the world of the play, the characters who inhabit that world, and the human event that is transpiring in the face of tension, conflict, and differing points of views and wants. It's a living, breathing process we as artists are privileged to invest in, allowing us to connect with audiences in an accessible way.

There is one question, however, which I pose to myself when choosing to work on a play, and it always produces a different answer. Just two (but very potent) words: **Why now?** It is a simple question and that probes and prods at subjects and situations that can be complicated, uncomfortable, and provocative. And in regards to *Split in Three*, the answer to that question is all too easy to answer: North Charleston, Ferguson, New York City, and countless other cities and townships across this country continue to wrestle with the demons of racial intolerance and misunderstanding.

Daryl's play leans so beautifully into the accountability, moreover the responsibility we all have in how we treat one another, regardless of skin color, religious preference, or socio-economic status. It's a journey fraught with family and community tension yet surprisingly filled with laughter, and one that ultimately ends with hope. And I'm willing to predict that this story will be so deliciously honest in its humanity that you can't help but be challenged and changed for the better.

—Justin Anderson

**SPLIT  
IN THREE**

# DRAMATURGICAL NOTES

## MISSISSIPPI DELTA FACTS

• *SPLIT IN THREE* takes place in the Mississippi Delta, a great fertile crescent located in the northwest section of the state, located between the Mississippi and Yazoo rivers—a significant distance northwest of Jackson. The region is roughly 200 miles north of Mississippi's Gulf coast.



• Though called a delta, it is actually part of an alluvial plain, created by regular flooding over thousands of years. It is comprised of 6,250 square miles and is subject to **disastrous floods**. Mississippi has a humid subtropical climate with long summers and short, mild winters.

• This area of Mississippi was one of the wealthiest cotton-growing areas before the American Civil War due to the slave population and land conditions. Riverfront areas were developed first and railroads were slow to be constructed, so even after the Civil War, most of the land still remained undeveloped. After the Civil War, black and white immigrants flooded the region, and by the end of the 19th century black farmers had achieved land ownership and made up two-thirds of the farming population of Mississippi.



## YAZOO CITY

45 miles north and west of Jackson, the action of *SPLIT IN THREE* takes place in a fictional town that is based on Yazoo City, among other Mississippi communities, and events that took place there in 1969 and 1970 as integration became the law of the land.



## TIME LINE (Civil Rights Events Surrounding the Play)

**1954** – Brown vs. Board of Education ruling overturns Plessy vs. Ferguson (1896), declaring that separate schools are “inherently unequal.”

**1955** – Brown II, Supreme Courts orders the lower federal courts to require desegregation “with all deliberate speed.” (December) Bus Boycott begins in Montgomery, AL when Rosa Parks refused to give her seat to a white man.

**1957** – Nine black students integrate Central High School in Little Rock, Arkansas. More than 1,000 paratroopers and federalized Arkansas National Guard are present.

**1962** – A federal appeals court orders the University of Mississippi to admit James Meredith, and African American Student. On Meredith's first day, a mob of over 2,000 white people riot.

**1964** – (June) James Early Chaney and two white men murdered in Mississippi while working with SNCC. (July) President Johnson signs the Civil Rights Act, a landmark piece of civil rights legislation that outlawed discrimination based on race, color, religion, sex, or

national origin, and outlawed segregation schools, workplaces, and public spaces.

**1965** – (February) Malcolm X assassinated. (March) Selma to Montgomery Marches happen in Alabama; Thousands march 54 miles to protest voting inequality; (August) President Johnson signs landmark Voting Rights Act that protects the rights of ALL citizens to vote. According to the U.S. Department of Justice, the Act is considered to be the most effective piece of civil rights legislation ever enacted in the country (Parts of the law were struck down by the Supreme Court in 2013).

**1967** – Thurgood Marshall becomes first African American Supreme Court Justice.

**1969** – The Supreme Court's ruling in Alexander vs. Holmes Board of Education declares the “all deliberate speed” standard is no longer constitutionally permissible and orders the immediate desegregation of Mississippi schools.

**1970** – January 2, 1970: Mississippi schools must integrate.

# DRAMATURGICAL NOTES

## GLOSSARY OF TERMS

**BROWN VS. BOARD OF EDUCATION:** Historic 1954 Supreme Court decision that overturns Plessy vs. Ferguson and declares that separate schools are “inherently unequal.”

**ALEXANDER VS. HOLMES COUNTY BOARD OF EDUCATION, 1969:** The Supreme Court, after witnessing Mississippi’s defiance to comply with the state-mandated desegregation in 1954, declares the original standard of “all deliberate speed” is no longer constitutionally permissible and orders the immediate desegregation of Mississippi schools.

**STUDENT NON-VIOLENT COORDINATING COMMITTEE (SNCC):** Sprouted from the leaders of the sit-in protests of Greensboro, North Carolina, this committee was founded in April of 1960. SNCC was a fiercely independent group of pro-segregationists who supported the non-violent civil rights. The formation of SNCC brought together hundreds of young civil rights activists throughout the country.

**JAMES EARL CHANEY:** A SNCC member who was one of the volunteers sent into Mississippi in the summer of 1964 to assist in the presidential elections. While working in MS, James and two fellow activists were arrested late one night by deputies and Klan members. The men were beaten, murdered and buried in a dam and were not found for 44 days. The FBI was brought in to investigate.

**EMMETT TILL:** A 14-year old African American boy who allegedly whistled at a white woman while visiting his relatives from Chicago, Illinois. The woman’s husband kidnapped Till, took him to a barn, beat him, and shot him.

**WHITE CITIZEN’S COUNCIL:** Created by WWII veteran, Robert “Tut” Patterson after the Supreme Court’s 1954 Brown vs. Board of Education decision. By 1956, Citizen’s Councils had many

chapters throughout Mississippi and more than 80,000 members. These chapters were headed by prominent local businessmen, professionals, and governing officials whose goals were to use every possible means to lawfully resist desegregation. Councils throughout the South utilized mass mailings, speeches, radio program, and weekly television broadcasts to spread their ideas and opinions. Though the organization denied utilizing violence, or any association with the KKK, they had their own effective means of persuasion, including economic sanctions on citizen activists—both white and black—and labeling activists as communists.

**ORAL CONTRACEPTIVE:** The first birth control pill was called Enovid and was officially approved by the FDA on May 9, 1960. Chicago housed the pharmaceutical company, Skokie’s G.D. Searle & Company, who supported the creation of “the pill.” The medication would not become widely available in the Mississippi Delta until over a decade later.

**BLACK POWER:** A political slogan and a name of various associated ideologies aimed at achieving equality for people of African/Black descent. This movement was especially prominent in the 1960s and 70s, emphasizing racial pride and the creation of black political and cultural institutions. The symbol associated with Black Power is a clenched fist raised into the air.

**BLACK PANTHER PARTY:** A revolutionary Black Nationalist and Socialist organization active in the United States from 1966 until 1982. Originally, the core practice of the Black Panther Party was to monitor the behavior of police officers and challenge police brutality. This organization was quickly labeled as a threat by the FBI’s Director, J. Edgar Hoover, and was then constantly supervised by the Counter Intelligence Program.

## TIME LINE (Important U.S. Historical Events 1945-70)

**1945** – WWII ends on May 8th. FDR dies in office. Harry S. Truman becomes President.

**1949** – China becomes communist and North Atlantic Treaty Organization (NATO) is established.

**1950** – Korean War begins.

**1952** – Eisenhower elected; takes office in 1953.

**1953** – Korean War ends.

**1955** – Vietnam War begins and continues until 1975.

**1957** – Sputnik launches space race.

**1960** – John F. Kennedy elected; takes office in 1961.

**1963** – JFK assassinated. Lyndon Johnson takes office.

**1968** – (April) Martin Luther King, Jr. assassinated in Memphis. (June) RFK assassinated on presidential campaign trail. (Nov.) Richard Nixon elected; takes office in January, 1969.

**1969** – (July) Apollo II lands on the Moon. (August) Hurricane Camille devastates Gulf Coast in MS, LA, and AL. (December) Vietnam Draft Lottery begins.

# CREATIVE TEAM



**RACHEL BURTRAM\*** (Nell) has been a company member since 2002, and has performed in almost 20 plays with the Rep. Additionally, she has played the roles of Company Manager, Front of House Manager, Director of Audience Development,

and Associate Director here at the Rep. Currently, she serves as Production Manager for ArtFest Fort Myers. Favorite roles at the Florida Rep include: *Clybourne Park*, *Miracle on South Division Street*, *August: Osage County*, *Trying*, *Doubt*, *Amy's View* (with Carol Lawrence). Other Regional Theatre credits: Actors Theatre of Louisville & the Humana New Play Festival, Riverside Theatre, The Kitchen Theatre, Hippodrome Theatre, City Equity Theatre, Barnstormers Theatre, Gloucester Stage. NYC credits include: Actors Studio, Vital Theatre Company, NYC International Fringe Festival. TV & Film: *Emma's Fine*, *Burn Notice*, *World Traveler*. National commercials. Rachel is a proud member of Actors' Equity. Thank you to Bob for the chance to be involved with this wonderful production! She is married to actor Brendan Powers. [www.rachelburtram.com](http://www.rachelburtram.com)



**ZOLAN HENDERSON\*** (Tucker) is absolutely thrilled about coming back to Florida Repertory Theatre! He was a resident actor and Company Manager with Florida Rep from 2002–2007. Zolan received a B.F.A. in Theatre at the University

of Southern Mississippi and is from Meridian, MS. He has performed in past Florida Rep productions as Chris in Arthur Miller's *All My Sons*, Noah in *The Rainmaker*, Jack in *The Boys Next Door*, and Paul in *Moon Over Buffalo*. Other Florida theatre productions that he has been involved in include Timmy Cleary in *The Subject was Roses* (Palm Beach Dramaworks), Todd in *Thumbs* (Actors' Playhouse), Bob in *Beau Jest*, George in *All My Sons*, and Eric in *Unnecessary Farce* (Gulfshore Playhouse). Zolan would like to thank Robert Cacioppo and Jason Parrish for their support, encouragement, and the opportunity to come back home to share the boards with some amazing artists. And lastly, a big I love you is in order to Susan, my beautiful wife. This one's for you, dear. Enjoy the show!



**CHRISTIAN KOLLER** (Clifford) is thrilled to be involved with Florida Rep! Christian studies piano, voice, dance, and acting. He is a four-time All State Choir member, and was the First Place Overall winner in the Classical Voice category of the Young

Artists Awards. In the Lee County High School Musical Awards, he won Outstanding Actor in a Lead Role for his portrayal of the Emcee in *Cabaret*. Christian sings with the Fort Myers High School Greenwave Singers and the Fort Myers Symphonic Mastersingers. Florida Rep Conservatory: *Urinetown: The Musical* (Hot Blades Harry), *Legally Blonde* (Niko). Broadway Palm: *A Christmas Carol* (Jonathan, Young Scrooge), *The King and I* (Louis), *Seussical* (Jojo), *The Full Monty* (Nathan). FMHS: *Pippin* (Theo), *Avenue Q* (Rod), *The Last Five Years* (Jamie), *Les Misérables* (Marius), *Cabaret* (Emcee), *Footloose* (Ren). Opera Naples: *I Pagliacci*. Commercial: Publix and The Franklin Shops. Love to family and friends.



**TYLER LAYTON\*** (Nola) moved to Fort Myers six years ago to become an Acting Professor at Florida Gulf Coast University. During her time here she has performed the role of Sarah in Florida Rep's production of *Time Stands Still* and multiple acting

roles at Florida Gulf Coast University. Before teaching, she was a professional actress for over 25 years including seven seasons at The Oregon Shakespeare Festival. Some of her favorite roles there include Callie in *Stop Kiss*, Cressida in *Troilus and Cressida*, Brooke in *Noises Off*, Joan of Arc in *Henry VI part one*, Cherie in *Bus Stop*, and Izzy in *Rabbit Hole*. In her four seasons at The Utah Shakespeare Festival her favorite roles are Celia in *As You Like It*, Dolly in *You Never Can Tell*, Gwendolyn in *The Importance of Being Earnest*, and Mrs. Manningham in *Gaslight*. Other favorite theatres are The Milwaukee Rep, where she played Catherine in *The Foreigner*, Colorado Shakespeare Festival, where she played Isabella in *Measure for Measure*, and Freeport Shakespeare Festival, where she played Olivia in *Twelfth Night*. She also lived for four years in Los Angeles. Some of her television credits include recurring roles on *Ellen*, *Charmed*, and the series lead on USA Network's *Silk Stalkings*. She is moving to Austin, Texas this summer to teach acting at St. Edward's University. She will miss Florida Rep very much and is so grateful to them for making her part of their family.



**ROBIN LeMON\*** (Penny) is thrilled to be working with the Florida Rep family again! Theater: *Marie Antoinette* (Polignac, Mrs. Sauce) at Stages Theatre in Houston, *The Misanthrope* (Eliante) at The Pearl Theater- Lucille Lortel Award nomination

for "Outstanding Revival", *Romeo & Juliet* (Juliet) with The Classical Theater of Harlem where they performed at Florida Rep while on tour, *Twelfth Night*-Shakespeare in the Park (understudy for Audra McDonald as Olivia and Julie White as

# CREATIVE TEAM

Maria) with The Public Theater/Delacorte starring Anne Hathaway. TV: *Law & Order: SVU*, *The Good Wife*, *Person of Interest*, and *Royal Pains*, as well as films and commercials.

**JUSTIN ANDERSON (Director)** is the Associate Artistic Director at Aurora Theatre, an Equity theatre in Lawrenceville, Georgia. His directorial work has earned him both popular and critical praise. Based in Atlanta since 2009, he is marking his Florida Repertory Theatre directing debut with *Split in Three*. Artistic associations include Theatrical Outfit, Synchronicity Theatre, Serenbe Playhouse, and Pinch 'N' Ouch Theatre. While studying directing at Rutgers University, Justin had the privilege to work with Amy Saltz, Pam Berlin, William Carden, and Deborah Headwall. He holds a B.A. in Theatre Arts from Campbell University and is in the final throes of completing his M.A. in Theatre Studies at Regent University. His work has been seen at regional theatres in the Atlanta area including Actor's Express, Alliance Theatre, Aurora Theatre, Dad's Garage Theatre Company, Pinch 'N' Ouch Theatre, Serenbe Playhouse, Stage Door Players, Synchronicity Theatre, Theatrical Outfit, Working Title Playwrights, and 7 Stages Theatre. He recently won a coveted 2013 Suzi Bass Award (Atlanta's Professional Theatre Awards) for "Outstanding Director of a Musical" for *Les Misérables*, produced by Aurora Theatre. Justin is also a faculty member in the Department of Theatre and Performance Studies at Kennesaw State University in Kennesaw, Georgia where he directs and teaches acting. Sincerest thanks to Bob, Jason, Amy and the entire Florida Rep team for the opportunity. For Keefer.  
[www.justinandersononline.com](http://www.justinandersononline.com).

**LILLY BAXLEY (Assistant Stage Manager)** is a recent graduate of Piedmont College where she studied both Performance and Technical theatre with specification in Stage Management. She completed her work at Piedmont with her senior capstone in which she stage managed *Pippin* and created a how-to guide along with lesson plans to help those interested in stage management learn the basics. Lilly spent her summer in Cherokee, North Carolina stage managing *Unto These Hills* with Mountainside Theatre and now joins Florida Rep's 17<sup>th</sup> season working as an assistant stage manager hoping to grow in her craft and continue building a career in stage management.

**JOSHUA BROWN (Assistant Stage Manager)** is a Stage Management Intern at Florida Rep this season. He has recently graduated from Kent State University with a Bachelor's Degree of Fine Arts in Theatre Technology and Design. While there, he worked on shows such as *Pride and Prejudice*, *Plain and Fancy*, and *A Midsummer Night's Dream*. Over the summer he worked at a summer stock theatre in Ohio known as Porthouse Theatre where he helped with shows such as *My Fair Lady*, *Starmites*, and *Oliver!* He is originally from Ohio and is having a wonderful time

working for Florida Rep!

**RICHARD CROWELL<sup>†</sup> (Set Designer)** has been designing scenery and lighting for the stage in various parts of the country for over thirty years. He is delighted to be considered a long-time member of Florida Rep's "Ensemble of Theatre Artists," designing in the Arcade since the inaugural season. *Vanya and Sonia and Masha and Spike*, *Arsenic & Old Lace*, *Tally's Folly*, *Red*, *The Rainmaker*, and *The Last Romance* are among the over twenty-five designs that have been produced at Florida Rep. Richard received his MFA from the stage design training program at Meadows School of the Arts, Southern Methodist University, and his BFA from Memphis State University.

**JOHN KISELICA (Sound Designer)** is a graduate of West Virginia University with a Bachelor of Fine Arts Degree in Lighting and Sound Design. He recently worked on the national tour, *Buddy: The Buddy Holly Musical* as the Master Electrician after a contract with Royal Caribbean International as a Stage Technician. Commercial theatrical work includes installing Prodigy Hoists, an automated rigging system from Electronic Theatre Controls. John spends his summers in Lynchburg, VA as the resident Sound & Lighting Designer with Endstation Theatre Company. He is extremely excited to be here at Florida Rep for his first season.

**ROBERTA MALCOLM<sup>†</sup> (Costume Designer)** is in her eleventh season in residence at Florida Rep and 38<sup>th</sup> year as a costumer. Some past favorite assignments: *Curly McDimple* with Margaret O'Brien, *Florida Follies* personal dresser for Florence Henderson, *The Lennon Play* with John Ritter, *Showboat* national tour with Dean Jones and Cloris Leachman, *Annie* national tour dresser for Conrad John Schuck. Thanks to her family (Sean, Ali, Becca, Jon, Bob, and Fawn) for the constant love and support. Sincere appreciation to Robert Cacioppo, John Martin, the Florida Rep board, staff, and audiences for their continuing commitment to quality in the SWFL arts community.

**KENNETH J. MARTIN<sup>\*\*\*</sup> (Asst. Lighting Designer)** is a Scenic and Lighting Designer and Chair of the Department of Theatre at Coastal Carolina University. Ken has worked in the professional theatre for over 30 years. As a member of United Scenic Artists, his design work has been seen at The Sacramento Theatre Company, Cleveland Ensemble Theatre, Contemporary American Theatre Company, Actor's Summit Theatre, Weathervane Playhouse, Ocean State Theatre Company, Surflight Theatre, Theatre by the Sea, Florida Repertory Theatre, Theatre Rhinoceros, Downstairs Cabaret Theatre, GEVA Theatre, among others. Ken has also designed shows for many colleges and universities including Marquette University, University of Wisconsin-Stevens Point, Coastal Carolina University, Cuyahoga Community College, and Ohio State University. In the academic arena, Ken has served in a variety of

# CREATIVE TEAM

capacities for the United States Institute for Theatre Technology and the Kennedy Center/American College Theatre Festival. Ken has been teaching for 18 years while keeping active in regional professional theatre.

## **AMY L. MASSARI\*** (Production Stage Manager)

is pleased to be returning for her sixth season as Florida Rep's resident stage manager and ensemble member. Amy has been a proud member of Actor's Equity Association for the past 25 years, working in some of the country's finest regional theatres: the Alley Theatre (Houston, TX), the Dallas Theatre Center (Dallas, TX), Stage-West (Springfield, MA), the Pioneer Memorial (Salt Lake City, UT), and the Colorado Shakespeare Festival (Boulder, CO). Among her favorite Florida Rep productions are *Fascinatin' Gershwin*, *Social Security*, *The Fantasticks*, *August: Osage County*, *Sylvia*, and *God of Carnage*. Amy has been happily married to her husband of 17 years, Michael. Michael is a terrific partner and father to their children Jesse Cheyenne and Caleb Dakota.

**ELISE LORRAINE MILLER (Asst. to the Director)** is a recent graduate of Columbus State University with a BFA in Performance and Directing with Teacher Certification. Elise is currently a performance intern at Florida Rep, and can be seen in the Children's Theatre Series: *Journey to Oz* (Player 2 - Wicked Witch) and *The True Story of the Three Little Pigs* (Judge Prudence). She has directed a number of plays at her alma mater, including, *Eleemosynary* and *Independence Day* by Lee Blessing. Previous acting credits include: *The Illusion* (Melibea/Isabelle...), *Seussical: The Musical* (Gertrude McFuzz), *Beggars in the House of Plenty* (Ma/Noreen), and *Amadeus* (Constanze). Elise is very thankful to be assistant directing her first show at Florida Rep alongside such a talented cast and crew. [eliselorlainemiller.com](http://eliselorlainemiller.com)

**TODD O. WREN\*\*\*\* (Lighting Designer)** is delighted to participate in Florida Rep's continued growth. A special thanks goes to you, the audience, for your support. Todd's theatrical credits include: Good Speed Musicals, Arkansas Repertory, Barter Theatre, Tennessee Repertory, John F. Kennedy Center, Coconut Grove Playhouse, Charlotte Repertory, North Carolina Shakespeare Festival, Downtown Cabaret Theatre, Town and Gown Theatre, Casa Manana, and Flatrock Playhouse. Todd is a member of United Scenic Artists, New York Local #829.

## **SPECIAL THANKS**

Amber Bradshaw & Peter Hardy  
(Atlanta's Essential Theatre Festival)  
Riverside Theatre • Naples Players  
Asolo Repertory Theatre  
Ivy Cottage Antiques



**Actors' Equity Association (AEA)** was founded in 1913 as the first of the American Actor unions. Equity's mission is to advance, promote and foster the art of theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit [www.actorsequity.org](http://www.actorsequity.org).



## **Florida Professional Theatres Association (FPTA)**

is a statewide organization of professional theatre companies and theatre professionals interested in the development and promotion of professional theatre throughout Florida. Florida Repertory Theatre is a proud FPTA member theatre.



National  
New Play  
Network

## **The National New Play Network**

is the country's alliance of nonprofit theaters that champions the development, production, and continued life of new plays. The NNPN strives to pioneer, implement, and disseminate ideas and programs that revolutionize the way theaters collaborate to support new plays and playwrights. Florida Repertory Theatre is proud to be an Associate Member of the National New Play Network.



Florida Repertory Theatre is a member of **Theatre Communications Group (TCG)**, the national organization for the American Theatre.



**TWO MEN AND A TRUCK**  
FLORIDA REP'S OFFICIAL PIANO MOVER  
**239.337.3331**

**SPLIT  
IN THREE**