

ILLINOIS THEATRE WE MAKE THEATRE MAKERS



LONG LOST
BY DONALD MARGULIES
THE SULLIVAN PROJECT | DANIEL SULLIVAN, DIRECTOR
ILLINOIS THEATRE

Wednesday-Friday, June 8-10, 2016, at 7:30pm
Saturday-Sunday, June 11-12, 2016, at 2pm and 7:30pm
Studio Theatre



BECOMING . . .

There is a saying in theatre: “Actors act. Stars do what stars do.” Implicit in this statement is the idea that “stars” are commodities enriched for attaining a certain status and function within a rather narrow definition, while “actors”—and every artist, one might argue—are continually in a process of becoming.

The artistic process in theatre requires a developing understanding of the human body, spirit, and mind. An artist’s education demands consistent development, metamorphosis, evolution. Indeed, education at its best is a continual process of becoming. At Illinois Theatre, our artists—students, staff, and faculty—are embarked on the exciting journey of becoming human beings.

It is the same for us when we consider which dramatic works to program in a given

season. What kinds of work do our students need to create at this point in their artistic development? Which plays or musicals feed that pedagogical imperative? And how do these works allow, encourage, or (sometimes) confound our ability to understand a bit more about the nature of human becoming? When we leave the theatre, do we feel more closely bound to our neighbors? If we feel alienated by the experience, do we understand why?

It is no accident that this note of welcome to our current season includes a litany of questions. Intellectual, emotional, and spiritual query are at the core of a great education. At Illinois Theatre, “we make theatre makers,” but we also ask foundational questions on our pathways to creation. Along the way, we learn to think more deeply, critically, and analytically.

Questions about the nature of the human condition are never easy to resolve. The challenging road to the answers we seek encourages public discourse to thrive and pushes our performing arts to engage in positive, healthy transformation.

Thank you for joining us at this performance. We hope that you will be stimulated, provoked, and entertained by what you experience here, and we hope to see you again very soon.

Jeffrey Eric Jenkins
Head, Department of Theatre
Producer, Illinois Theatre



PROGRAM

LONG LOST BY DONALD MARGULIES

Daniel Sullivan, director

Illinois Theatre

Wednesday-Friday, June 8-10, 2016, at 7:30pm

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First produced as part of The Sullivan Project at Illinois Theatre, University of Illinois at Urbana-Champaign, June 2016 (Daniel Sullivan, Artistic Director/Jeffrey Eric Jenkins, Producer).

Long Lost was developed with the support of Tennessee Repertory Theatre through its Ingram New Works Fellowship.

Special thanks to Krannert Art Museum

THE SULLIVAN PROJECT is made possible with generous funding from the Swanlund Endowment, the Anda New Works Theatre Production Endowment Fund, the Dasha Epstein New Production Fund, and Friends of Illinois Theatre

LONG LOST

Playwright	Donald Margulies
Director	Daniel Sullivan
Scenic Designer	J. Michael Griggs
Costume Designer	Olga Maslova
Lighting Designer	Robert Perry
Sound Designer	M. Anthony Reimer
Media Designer	John Boesche
Casting	Pat McCorkle, CSA McCorkle Casting Ltd.
Production Stage Manager	Cynthia Kocher*
Technical Director	Adina Lee Weinig
Properties Master	Megan Dietrich

*Member of Actors' Equity Association



CAST

Billy	David Alford*
David	Kelly AuCoin*
Jeremy	Michael Goldsmith*
Molly	Kelly McAndrew*

*Member of Actors' Equity Association



SCENE BREAKDOWN

Place: New York City

ACT I

Scene 1: Office. December. Late afternoon.

Scene 2: Living Room. Later that night.

Scene 3: Outside the St. Regis Hotel. Around the same time.

Scene 4: Living Room. A short time later.

Scene 5: Bedroom. Later still.

Scene 6: Living Room. The middle of the night.

20-minute intermission

ACT II

Scene 7: Living Room. The next morning.

Scene 8: Living Room. That evening.

Scene 9: Atrium. Seven months later.

This production includes the smoking of tobacco products.

This production contains adult content and is intended for mature audiences only.

THE SULLIVAN PROJECT

For nearly 20 years, Illinois Theatre has been fortunate to count among our faculty one of the finest theatre directors of his (or any) generation, Daniel Sullivan. It is fair to say that Swanlund Professor Sullivan himself would demur from such a characterization, but his long record of nurturing new plays to artistic success tells the true story. Over the course of his long career as artistic director for Seattle Repertory Theatre, as a director for resident theatres throughout the United States, and as director of more than 40 Broadway productions, Professor Sullivan has been sought as a key collaborator for such Pulitzer Prize-winning dramatists as Wendy Wasserstein, David Auburn, Donald Margulies, and David Lindsay-Abaire.

The process of new-play development in the United States evolved in the 1970s and 1980s into a type of theatrical subfield wherein playwrights might see their work given readings, receive feedback, and then find themselves moving on to another reading at another institution—if they were lucky. Playwright and director Steven Dietz referred to this process as “developed to death” in an influential 1988 essay for *American Theatre*. The process that Dietz described often trapped new work in a system that subverted the initial creative impulse of the playwright through a process of refinement even though a specific play might never get a full production. A national discussion about the issues that surround the process of reading new work addressed numerous issues, but as late as 2004 Edward Albee, Paula Vogel, Harvey Fierstein, and John Weidman decried

the process during a New York panel for the American Theatre Wing. In 2006, Lisa Timmel, then literary manager of Playwrights Horizons in New York, told a group of aspiring playwrights and directors at a Columbia University event that she would not consider a play that had already had two public readings.

What, then, is the best way forward in new-play development?

At Illinois Theatre, we believe that new work needs to be given fully staged production as early as possible in the development process. With the creation of The Sullivan Project, under the artistic direction of Professor Daniel Sullivan, we are able to help playwrights realize the creative impulse, which underpins their work, in professional productions that bring new plays to life. Away from the high-beam intensity of the big-city media machine, The Sullivan Project provides new work with the resources—human, financial, material—to help the plays soar.

In order to make these dreams of creation a reality, we have received significant support from the Swanlund Endowment, the Anda New Works Theatre Production Endowment Fund, the Dasha Epstein New Production Fund, and Friends of Illinois Theatre. We are delighted that you are with us for this performance to help in this process and we hope you will join us as we continue to build a legacy of high-quality work.

Jeffrey Eric Jenkins
Producer

PROFILES



DAVID ALFORD (Billy) is a native of Adams, Tennessee. In 1994, he was awarded a Fox Fellowship for the foundation of Mockingbird Theatre in Nashville, a professional nonprofit company that he served as artistic director until 2004. From 2004 to 2007, he

served as executive artistic director of Tennessee Repertory Theatre in Nashville.

Screen credits include *The Second Chance* (Sony Pictures), *The Last Castle* (Dreamworks), *A Death in the Family* (PBS/Masterpiece Theatre), *Blue Like Jazz*, and *Stoker* (Warner Bros.). For the last four seasons he has appeared in the recurring role of Bucky Dawes in the ABC Television series *Nashville*. Alford has some 60 professional theatre credits to date. Recent credits include Iago in *Othello* (for Arkansas Shakespeare, which he also directed), Alan in *God of Carnage* and, most recently, the title role in the regional premiere of David Auburn's *The Columnist* (both for Tennessee Rep).

Writing credits include the plays *Spirit: The Authentic Story of the Bell Witch of Tennessee*, produced yearly in his hometown of Adams, Tennessee; an acclaimed stage adaptation of Alan Lightman's *Einstein's Dreams*; and his musical *Smoke*, the story of rebellious tobacco farmers in the early 1900s. Screenwriting credits include *On Music Row* (MTV Networks) and three independent releases: *Prisoner*, *Adrenaline*, and *Deadbox*, in all of which he also appeared.



KELLY AUCOIN (David) has appeared on Broadway in *Julius Caesar* and in numerous off-Broadway venues, including the Manhattan Theatre Club, Signature Theatre (2015 Drama Desk Winner, Best Ensemble), Playwrights Horizons,

Labyrinth, Primary Stages, Cherry Lane, Second Stage, and New Georges. His regional credits include roles at La Jolla Playhouse, Yale Rep, NYSF, and the Oregon Shakespeare Festival. On television, he currently has the recurring roles of Pastor Tim on *The Americans*, Dollar Bill on *Billions*, Gary Stamper on *House of Cards*, and Ben Stalder on *The Blacklist*. Other recent TV appearances include *The Slap*, *Madam Secretary*, *Person of Interest*, *The Good Wife*, *Unforgettable*, *The Following*, and *Elementary*. Film credits include the upcoming *Wizard of Lies* and *Drunk Parents*; *Complete Unknown*, *Burma*, *Julie/Julia*, and *The Kingdom*.



MICHAEL GOLDSMITH

(Jeremy) has appeared onstage in New York in *Tales from Red Vienna* (Manhattan Theatre Club) and in *Final Analysis* (June Havoc Theatre, winner of Outstanding Lead Actor at the Midtown International Theatre Festival).

In regional theatre, he has been seen in *4000 Miles* (Actors Theatre of Louisville), as Romeo in *Romeo and Juliet* (Folger Theatre), and in *Awake and Sing!* and *Now or Later*, both at the

Huntington Theatre. London credits include the Olivier Award-winning production of *Clybourne Park* (West End and Royal Court), *Six Degrees of Separation* (Old Vic), *Brooklyn* (Cock Tavern), and *The Shape of Things* (Courtyard Theatre). Additional credits include the Woody Allen film *Irrational Man*, the television series *Gotham* and *Doctor Who*, and several plays for BBC Radio. He is a graduate of the Royal Conservatoire of Scotland and Interlochen Arts Academy.



KELLY MCANDREW (Molly) will be reprising her role as J.W. Powell in Jacklyn Backhaus' *Men on Boats* at Playwrights Horizons this summer. Her most recent New York theatre roles include *Perfect Arrangement* (Primary Stages), *Men on*

Boats (Clubbed Thumb), *Abundance* (TACT), *Almost, Maine* (Transport Group), and *Good Television* (Atlantic Theater Company). On Broadway, she has appeared as Maggie (the cat) in *Cat on a Hot Tin Roof*. Her off-Broadway credits include *Still Life* (MCC), *The Cataract* (Women's Project Theater), and *Book of Days* (Signature Theatre). Recent regional credits include *Wellesley Girl* (Humana Festival), *The Moors* (Yale Rep), *Grounded* and *Precious Little* (City Theatre), *All in the Timing* (Dorset Theatre Festival), *Other Desert Cities* (The Guthrie), *Good People* (Pittsburgh Public), and *August: Osage County*, *Alive and Well*, *Dividing the Estate*, and *Sight Unseen* (The Old Globe). McAndrew has appeared on television in *Orange is the New Black*, *Smash*, *Law & Order*, *Law & Order: SVU*, and *Gossip Girl*. Her film work includes *When*

the Moon Was Twice as Big (currently in post-production), *Appropriate Behavior* (Sundance 2014), *In the Family* (2011 Independent Spirit Award nominee), and *Everybody's Fine* (with Robert DeNiro).



DANIEL SULLIVAN (Director) is a Swanlund Chair and professor of theatre at the University of Illinois at Urbana-Champaign. He is one of the leading stage directors in the United States, having won the Tony Award for Broadway's *Proof*. Sullivan has received

six other Tony nominations, earned four Drama Desk Award nominations, and was inducted into the American Theater Hall of Fame in 2011. He has served as the artistic director of Seattle Repertory Theatre, where he premiered plays by Herb Gardner, Wendy Wasserstein, Jon Robin Baitz, Neil Simon, Arthur Miller, and many other playwrights. He is the recipient of the Drama League's Hansen Award and the Stage Directors and Choreographers Foundation's "Mr. Abbott" Award for lifetime achievement in the theatre.

His Broadway directing credits include *The Country House*, *The Snow Geese*, *Orphans*, *Glengarry Glen Ross*, *The Columnist*, *Good People*, *The Merchant of Venice*, *Time Stands Still*, *Accent on Youth*, *The Homecoming*, *Prelude to a Kiss*, *Rabbit Hole*, *Julius Caesar*, *Brooklyn Boy*, *Sight Unseen*, *The Sisters Rosensweig*, *Conversations with My Father*, *The Heidi Chronicles*, *A Moon for the Misbegotten*, *The Retreat from Moscow*, *I'm Not Rappaport*, *Morning's at Seven*, and *Ah, Wilderness!*

Off Broadway, Sullivan has directed Margulies' *Dinner With Friends*, as well as *Intimate Apparel*, *Stuff Happens*, *Play Strindberg*, A.R. Gurney's *Scenes from American Life*, four plays by Jon Robin Baitz, four plays by Charlayne Woodard, and over 10 productions for the New York Shakespeare Festival in Central Park, including this summer's *Troilus and Cressida*. For his work on Shakespeare, Sullivan has received the Shakespeare Society's 2016 Shakespeare Medal.



DONALD MARGULIES

(Playwright) won the Pulitzer Prize for Drama for *Dinner with Friends* (which was made into an Emmy Award-nominated film for HBO directed by Norman Jewison) and was a finalist twice before, for *Sight Unseen* and *Collected*

Stories. His many other plays, which include *The Country House*, *Shipwrecked! An Entertainment*, *Brooklyn Boy*, *The Loman Family Picnic*, the Tony Award-nominated *Time Stands Still*, and the Obie Award-winning *The Model Apartment*, have been produced on and off-Broadway and in theatres across the United States and around the world. Margulies has received grants from the National Endowment for the Arts, New York Foundation for the Arts, and the John Simon Guggenheim Memorial Foundation. He was the recipient of the 2000 Madge Evans-Sidney Kingsley Award for outstanding achievement in the theatre by a playwright. In 2005, he was honored by the American Academy of Arts and Letters with an Award in Literature and by the National

Foundation for Jewish Culture with its Award in Literary Arts. He was the 2014 recipient of the PEN/Laura Pels International Foundation for Theater Award for an American Playwright in Mid-Career and the 2015 William Inge Distinguished Achievement in the American Theater Award. His screenplay for *The End of the Tour* was nominated for 2015 Film Independent Spirit and UCLA Scriptor Awards. He is an adjunct professor of English and theater studies at Yale University.

J. MICHAEL GRIGGS (Scenic Designer) is pleased to continue his work on The Sullivan Project, having designed the scenery for David Auburn's *Lost Lake* at Illinois Theatre and for the world premiere at the Manhattan Theatre Club. Other recent designs include *School for Scandal* for the Actors' Shakespeare Project, *Fences* and *Auld Lang Syne* for The Gloucester Stage Company, and 1984 for Illinois Theatre. Selected designs include *Romance*, *No Child*, *No Man's Land*, *How I Learned to Drive*, *Boston Marriage*, and others for the American Repertory Theater; *The Sanctuary Lamp*, *The Well of the Saints*, *The Lonesome West*, *St. Nicholas*, and others for The Sógán Theatre Company; *9 Parts of Desire* and *Adrift in Macao* for The Lyric Stage Company of Boston; as well as productions at SpeakEasy Stage Company, The Publick Theatre, Tir Na Theatre Company, Opera Providence, and New Repertory Theatre. As a designer for WGBH public television, he has designed for many local, national, and international clients, as well as national PBS shows including *Mystery!* and *Fetch! with Ruff Ruffman*. He is a member of United Scenic Artists, Local 829.

OLGA MASLOVA (Costume Designer) has designed costumes and sets for many prominent directors and choreographers in the United States and abroad, including the Bill T. Jones/ Arnie Zane Dance Company, Chris Bayes, Bruce Levitt, Giselle Ty, and Pedro Salazar. Her work has been praised in *The New York Times*, *New Yorker*, *Village Voice*, *Boston Globe*, *The Boston Musical Intelligencer*, and *The Arts Fuse*. Recent highlights include costumes for the world premiere of the opera *The Body Politic*, about a transgender Afghan youth making a new life in the United States. After a successful showing in Boston, the opera was performed at the State Legislative Building in Raleigh, North Carolina, amidst the heat of controversy. Recent works include costumes for *The Shape of Things* by Neil LaBute (Teatro Nacional, Bogota), *Iolanta* and *Boris Godunov* (Cowell Theater, San Francisco); costumes and sets for *Demon* (New Opera, New York City), *Aleko*, and *Mozart and Salieri* (Commonwealth Lyric Opera Company, Boston). Maslova holds an MFA in dramaturgy from Stony Brook University and an MFA in costume and set design from the NYU Tisch School of the Arts. She is an assistant professor of costume design at the University of Illinois at Urbana-Champaign.

ROBERT PERRY (Lighting Designer) This is Perry's second collaboration with director Dan Sullivan, having previously designed David Auburn's *Lost Lake* off-Broadway at Manhattan Theatre Club. Recent designs include *Vanya and Sonia and Masha and Spike* (Arena Stage and Goodman Theatre); *The Invisible Hand* and *Low Down Dirty Blues* (Milwaukee Rep); *All's Well That Ends Well* and *Deathtrap* (Triad Stage); and the upcoming production of *My Fair Lady*

with scenic design and directing by Tony Walton (Encore Musical Theatre Company). Other regional design credits include La Jolla Playhouse, Chicago Shakespeare Theater, Dallas Theater Center, California Shakespeare Theater, Hartford Stage, Philadelphia Theatre Company, McCarter Theatre, Yale Rep, and the Shakespeare Theatre Company in Washington, DC. He received a Drama Desk Award nomination for his design of *The Water Engine* (Atlantic Theater Company). Perry holds an MFA from the Yale School of Drama and is an associate professor at the University of Illinois at Urbana-Champaign. He is a member of United Scenic Artists, Local 829.

M. ANTHONY REIMER (Sound Designer) M. Anthony "Tony" Reimer's award-winning compositions and sound designs have been heard in venues across the country and internationally for over 25 years. He has a bachelor's degree from Ball State University, a master's in computer music and new media from Northern Illinois University, and is pursuing a doctorate in music composition at the University of Illinois at Urbana-Champaign. His passion is designing sound effects and writing music for live theatre, film, video games, and interactive experiences. In addition to an active freelance career in theatrical sound design, Reimer has served as a sound designer and composer on many video projects and as the audio director and composer for the Mutiny Games company. He has also designed and implemented multiple interactive installations and data sonification projects in the Champaign-Urbana area. Currently, Reimer teaches sound design in the UI Department of Theatre. He is also a researcher at the National Center for Supercomputing Applications, where he

works on projects that aid collaboration among artists, including a framework for collaborative development of multi-user virtual worlds, audience interaction technology using mobile devices, and support for telematic performances.

JOHN BOESCHE (Media Designer) has created media and scenic designs for more than 135 professional theatre, opera, and dance productions. *Long Lost* marks his second professional collaboration with Daniel Sullivan. His Broadway credits include *The Glass Menagerie* at Roundabout Theatre, directed by Frank Galati. Off-Broadway credits include *Beyond Glory* at Roundabout Theatre, directed by Robert Falls. Regionally, his work has been seen at Chicago Shakespeare Theater, Geffen Playhouse (Los Angeles), Goodman Theatre (Chicago), Lookingglass Theatre (Chicago), McCarter Theatre (Princeton), Milwaukee Repertory Theater, Shakespeare in the Park (New York City), Remy Bumppo Theatre (Chicago), Seattle Repertory Theatre, Shakespeare at the Folger (Washington, DC), Steppenwolf Theatre (Chicago), Theater On The Square (San Francisco) and Victory Gardens Theater (Chicago), among others. He has designed for dance companies including the Joffrey Ballet Chicago, Cincinnati Ballet, Liz Lerman Dance Exchange (Washington, DC), Lucky Plush Productions (Chicago), and Erica Mott (Chicago). His design work has been recognized with three Joseph Jefferson Awards, a Metro DC Dance Award, and a Los Angeles Drama Critics Circle Award, among others. Boesche is chair of digital media for live performance at the University of Illinois at Urbana-Champaign.

PAT MCCORKLE (CSA), McCorkle Casting Ltd. (Casting) McCorkle's credits encompass more than 50 Broadway productions, including *On the Town*, *Amazing Grace*, *End of the Rainbow*, *The Lieutenant of Inishmore*, *Cat on a Hot Tin Roof*, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *She Loves Me*, and *A Few Good Men*; over 55 off-Broadway shows, including *Clever Little Lies*, *Sheer Madness*, *Tribes*, *Our Town* (Barrow Street), *Freud's Last Session*, *Toxic Avenger*, *Almost Maine*, and *Driving Miss Daisy*; more than 50 feature films, including *Year by the Sea*, *Premium Rush*, *Ghost Town*, *The Thomas Crown Affair*, *Die Hard with a Vengeance*, and *School Ties*; and over 65 projects for television, including *Twisted* (ABC Family), humans for *Sesame Street*, *Californication*, *Max Bickford*, *Chapell's Show*, and *Strangers with Candy*. www.mccorklecasting.com

CYNTHIA KOCHER (Production Stage Manager) is the production stage manager for Krannert Center for the Performing Arts and a member of the Stage Management faculty at the University of Illinois at Urbana-Champaign. Previously, she taught in the BFA Stage Management Program at the University of Miami and served as the associate chair of the Department of Theatre Arts. Her Broadway stage management credits include Regina Taylor's *Drowning Crow*, and August Wilson's *King Hedley II* and *Ma Rainey's Black Bottom*. Regionally, she has worked at theatres such as the Goodman Theatre, McCarter Theatre, Trinity Repertory Company, Seattle Repertory Theatre, Yale Repertory Theatre, Connecticut Repertory, and Westport Playhouse. She has also worked at various opera companies including the Santa Fe Opera, Glimmerglass

Festival, Florida Grand Opera, and the Opera Festival of New Jersey. Kocher holds an MFA from the Yale School of Drama and is a member of the Actors' Equity Association.

ADINA LEE WEINIG (Technical Director) is a first-year MFA candidate in scenic technology. Before coming to the University of Illinois, she was the assistant technical director at Court Theatre in Chicago for five years, where she worked on the world premiere of *The Good Book* by Dennis O'Hare and Lisa Peterson and *Native Son* by Nambi E. Kelley, as well as a new translation by Nicholas Ruddell of *Iphigenia in Aulis* by Euripides. She will be working this summer as technical director for the Chautauqua Theater Company in New York.

MEGAN DIETRICH (Properties Master) is a recent graduate from the Properties Design and Management MFA program at the University of Illinois. Previous productions include *A Midsummer Night's Dream*, *Béatrice et Bénédicte*, *Into the Woods*, *Oh! What A Lovely War!* and *Orpheé aux enfers*. Before coming to graduate school, Dietrich was a co-propmaster for the Chautauqua Theater Company during their 2013 season, the technical intern for the Kitchen Theatre Company in Ithaca, New York, and a props artisan for the Pacific Conservatory of the Performing Arts in Santa Maria, California. She received a Bachelor of Liberal Arts from Whittier College in 2010, where she studied performance and technical theater.

PRODUCTION STAFF

Producer	Jeffrey Eric Jenkins
Production Manager	Cynthia Kocher
Company Manager/Assistant Stage Manager	Cathy Fazio
Assistant Stage Manager	Tina Hermosillo
Assistant Scenic Designer/Paint Charge	Nick Schwartz
Assistant Costume Designer	Nicole Zausmer
Assistant Lighting Designer	Eric Van Tassell
Assistant Sound Designer/Audio Engineer	Luke Parker
Media Programmer	Joseph Burke
Master Electrician	David Krupla
Associate Producer	Cathy Feely
Assistant to the Director	Athanasia Giannetos
Assistant to the Playwright	Jade Heberer
Production Running Crew	Katherine Bokenkamp Lorna Chavez Courtney Coronato Yvon Streacker
Wardrobe Crew Head	Pingwei Li
Wardrobe Crew	Blas Nache Kevin Woodrow