

Untitled Theater Company No. 61 presents



Written and Directed by Edward Einhorn

Performers:

Newsman, Doctor, others: Craig Anderson
Alexander: Len Rella*
Laura Wedick, Sophie, others: Yvonne Roen*
Jane: Alyssa Simon*
Edward: Max Wolkowitz*
Rose, Sally, others: Ann Marie Yoo
David: Maxwell Zener*

These Actors are appearing courtesy of Actors' Equity Association. An Equity Approved Showcase.

Production Team:

Choreographer: Patrice Miller
Set Designer: Mike Mroch
Costume Designer: Ramona Ponce
Lighting Designer : Federico Restrepo
Music Director: Richard Philbin
Stage Manager: Berit Johnson
Production Assistants: Lyndsay Borko, Jessica Campbell, Lauren Jiang, Ellis Stump
Music/Lyrics by Alexander S. Wiener, arranged by Henry Akona and Richard Philbin.
Developed with Ensemble Studio Theater, as part of a Sloane Grant for work with a scientific theme.

Run Time: 80 minutes, no intermission



SUBLET SERIES @HERE

2019–20 SEASON

#HERE

@HEREARTS

Welcome!

Thank you for coming to *Doctors Jane and Alexander*, a SubletSeries@HERE presentation. This program provides artists with discounted space and equipment, as well as technical support.

HERE also supports the work of artists at all stages in their careers through our HERE Artist Residency Program (HARP), which develops and produces the work of our 10-13 resident artists, and Visiting Artist presentations for adult and family audiences. Please check out our other performances and events at HERE.org.

Like all the work at HERE, this SubletSeries presentation was curated based on the strength and uniqueness of the artist's vision.

We hope to see you HERE again soon.

Best,



KRISTIN MARTING

Founding Artistic Director

COMING SOON

HERE RAW / Resident Artist Works

FEB 23–MAR 1

HERE SUPPORT

HERE is extremely grateful for the support and encouragement of an important group of Foundations, Corporations, Government Agencies, Elected Officials, and dedicated individuals. We would not be HERE without them.

GOVERNMENT SUPPORT

HERE'S programming is made possible with Public Funds from: National Endowment for the Arts; New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature; New York City Department of Cultural Affairs in partnership with the City Council, Office of the Mayor of New York, and Speaker Corey Johnson; The Office of Manhattan Borough President Gale Brewer; and New York State Assembly Member Deborah J. Glick. We are extremely grateful for the support and advocacy of all of our dedicated elected officials: Senator Charles E. Schumer, Senator Kirsten R. Gillibrand, Representative Jerrold L. Nadler, Governor Andrew M. Cuomo, Mayor Bill de Blasio, Manhattan Borough President Gale Brewer, Council Member Jimmy Van Bramer and the Cultural Affairs Committee of the City Council, and State Senator Brad M. Hoylman.

PRIVATE AND CORPORATE SUPPORT PROVIDED BY

Alliance of Resident Theatres/ New York, Axe-Houghton Foundation, Booth Ferris Foundation, Edison Properties, Fund for the City of New York, Howard Gilman Foundation, Jerome Foundation, Inc., Jim Henson Foundation, Joseph and Joan Cullman, Foundation for the Arts, Leon Levy Foundation, mediaThe Foundation, Mental Insight Foundation, Mertz Gilmore Foundation, New York Foundation for the Arts, Select Equity Group, Inc., The Andrew W. Mellon Foundation, The Barbara Bell Cumming Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation, The Scherman Foundation, The Schubert Foundation, Venturous Theater Fund of the Tides Foundation, Virginia B. Toulmin Foundation

HERE, in partnership with Resident Playwright Taylor Mac, is a participant in the Mellon Foundation's National Playwright Residency Program administered in partnership with HowlRound. HERE is a proud member of the Hudson Sq Connection & Lower Manhattan Arts League & The National Opera America Center & TCG.

WRITER'S NOTE / HISTORY OF THE PLAY

I began writing this play in 2005.

My mother had recently had a stroke, and I started interviewing her in the vague idea that I would write a play about my grandfather. It was also just a way to pass the time with her and find a subject of conversation that engaged/distracted us both.

But as it happened, I needed to write a fifteen-minute play for a 24-hour play festival. So I took the transcripts and shaped them into a play of sorts. Onstage, the transcripts seemed to have real power. So I decided to expand the work into a formal one-act, that my friend Ian W. Hill directed in NEUROfest, a festival about neurological conditions (my mother, post-stroke, was the qualifying element for that festival). That was also when Alyssa Simon first became involved. It was 2006.

From there, it received a Sloan Grant from Ensemble Studio Theater, which helped me develop it into a full show. And then that show was given a developmental production at the Festival of Jewish Theater and Ideas. And the play was further developed in a reading by the SciArt Center.

And then I put it aside for a while. I was involved in a number of other projects, and juggling them was difficult. I thought about it often, however, and I have always wanted to come back to it. So here it is. In its finished form, if I can manage to leave it alone. It's now a bit of a period play, because the main action is still set in 2005.

But it is here, in large part, because of the many artists who helped me develop it: Gyda Arber, Timothy Babcock, Fred Backus, John Blaylock, David Brown, Peter Bean Brown, Jorge Cordova, Talaura Harms, Ian W. Hill, Miriam Hyfler, Meredith Kaunitz, Lisa Kron, Jason Liebman, Josh Mertz, Nancy Nagrant, Jeff Nash, Patrick Pizzolorusso, Alex Roe, Alyson Leigh Rosenfeld, Andrew Rothkin, Ken Simon, Scott Simpson, and Sandy York.

And of course I am thankful to the many people who helped me with the research, most of whom are here on the stage. Unseen also is my cousin Elizabeth Midlarsky, who gave a terrific interview that was once in the play but now is not. And the many aides who have helped my mother through the years, all represented by the character I call "Rose." Most are not from this country originally. We who are caretakers are so dependent on their kindness.

Most of all, I am thankful to my mother, who wrote many of the best lines in this play. I just transcribed them. And edited a little...

Much has changed since I first began writing. I have changed, my family has changed. I believe the distance from that time has helped, especially in seeing myself as a character. My mother is unfortunately too deep in dementia at this point to understand the play is being performed. But she saw and appreciated the early versions, and even called out a correction from her seat.

Thank you all, and to all who supported the development in other ways. It wouldn't be here without you.

OUR FUNDERS

Director's Circle (\$5,000+): Jane Einhorn, The Morris & Alma Schapiro Fund, Stage & Johana Presence **Producer's Circle (\$2,500+):** David & LeAnne Einhorn, James Simon **Sustaining Members (\$1,000+):** Exxon Corporation, Khedouri Ezair, Gary Johnson **Contributing Members (\$250+):** Rebecca Arcaro, Chris Chappell, Ryan Harvey & Christine Kwak **Supporters (\$100):** Ronald Barta, Jeremy Goldman & Valerie Wald, David Hanson, Stephen & Nancy Jusick, Manus & Elizabeth Midlarsky, Arnold Mittleman **Friends (\$50+):** Anonymous, Fred & Marilyn Barre, Yvonne & JD Dallam, Robert Erickson, Lisa Goldin Robinowicz, James Jordan, Paul Kazalski, Avis Lai & Keith Tsang, Edward & Marion Martin, Eric Mueller, Norman & Naomi Patz, Alyssa Simon, Joseph Sturkey, Stephen Tihor, Ruth Waverly

ABOUT THE ARTISTS



Craig Anderson (Newsman, Doctor, others) is extremely pleased to be performing again with UTC61, an artistic home in NYC for over 10 years. Previous shows with UTC61 include *The Resistible Rise of J.R. Brinkley*, *The Iron Heel*, *Cabaret in Captivity*, and both the concert and fully-staged productions of *Velvet Oratorio*. He also worked with Edward in the stage production and film of *The Last Cyclist*, the film version of which is starting to appear in festivals in the U.S. and abroad. Other local productions include the world premiere of *Painted Alice*, a site-specific musical in the Plaxall Gallery in Long Island City, Stephano in *The Tempest* for Dysfunctional Theater, Judge Brack in *Hedda Gabler* for Love Creek, and many others.

Jessica Campbell (Production Assistant) is excited to be working with UTC61 for the first time. Currently, she is a student at CUNY Brooklyn College, where she will graduate in May with a Bachelor of Arts in theatre. Through her time with Brooklyn College, she has worked as a Dresser, Wardrobe Supervisor and Assistant Costume Designer in the school's productions of *The Lesser Magoo*, *Gloria*, and *Sweat*, respectively. Over this past summer, she worked as an Assistant Costume Designer at the Public Theatre, through Brooklyn College's *Bring a Weasel and a Pint of Your Own Blood Festival*. Currently, she is working once more as an Assistant Costume Designer on Brooklyn College's production of *Tick, Tick... Boom!* She would like to thank Edward for the wonderful opportunity and the entire cast and crew for this amazing experience and allowing her to be apart of it.

Edward Einhorn (Writer/Director) is the Artistic Director of Untitled Theater Company No. 61. His plays have been performed in New York venues such as La MaMa, ART New York Theatres, The New Ohio, 3LD Art & Technology Center, Judson Church, St. Ann's Warehouse, the Walter Bruno Theater at Lincoln Center, and the Bohemian National Hall. Outside of New York, his work has been done at Peckham Asylum Chapel (London), Wigmore Hall (London), Milton Court at the Barbican (London), Forth Worth Opera (Fort Worth, Texas), Sacred Fools (Los Angeles), and the Czech Embassy (Washington, DC). His last play at HERE, *The Marriage of Alice B. Toklas by Gertrude Stein*, received a Critic's Pick from The New York Times. That play will next be shown this May - June, Off-West End at the Jermyn Street Theatre in London. Einhorn received a Masters in Opera Writing from the Guildhall School of Music and Drama in London. He has received no doctorate of any kind.

Lauren Jiang (Production Assistant) is marking her second production with Untitled Theatre Co. #61, having previously participated in the fall's *Performance for One*. Prior to moving to NYC this past August, Lauren directed musicals for youth in the San Francisco Bay Area, including *Hairspray* and a rendition of *Madagascar Jr.* She has also hosted TV and YouTube programs specializing in Korean pop music. Currently, Lauren sings as an Alto in the MasterVoices choir and studies hip-hop dance.

Berit Johnson (Stage Manager) has been working in Indie Theater in NYC since 1996 as a stage manager and prop designer. They are a member of UTC61, and co-director of Gemini CollisionWorks with their partner, Ian W. Hill. They are also the showrunner and head writer for GCW's sci-fi audio sitcom, *Life with Althaar*, which is available wherever podcasts are streamed.

Patrice Miller (Choreographer) is a director-choreographer best known for their interdisciplinary theater and performance making. with UTC61: *City of Glass*, *The Pig*, or *Vaclav Havel's Hunt for a Pig*, *Money Lab*, and more! Directed *In the Pines* (AUSTRAL, Buenos Aires); *This Joint is Jumpin* (The Other Palace, London); *The Testament of Josh* (Brian Boone/The Brick); *Funny Stories* (James Judd/Crown & Anchor, Provincetown), *Mad Jenny's Love und Greed* (Jenny Lee Mitchell/Pangea); *Please Google Ukraine* (Exponential Festival/JACK), *The David Mamet Talkbacks* (JACK), amongst many others. Installation work includes work for The Brooklyn Museum, Prelude/CUNY Grad Center, and SUNY Stonybrook (IPA); Steve Valk & Michael Klein's *Excavation: Martha Graham Company* (COIL); couture performances for NYC Fashionweek 08+09. Patrice is also an enthusiastic cat lady, lazy witch, and a feminist heckler.

Mike Mroch (Set Designer) is a New York based designer and director. Select design credits: *Hurricane Sleep* (The Box Collective/IATI), *Mary Stuart* (Hedgepig Ensemble Theatre), *Unsex Me Here: Tragedy of Macbeth* (Oblivious Volcano), *Romeo & Juliet* (Smith Street Stage), *The Maids*, *Measure for Measure* (The Seeing Place Theater), *After Miss Julie* (2016 Joseph Jefferson Award Nomination), *Miss Marx*, *Charles Ives Take Me Home* (Strawdog Theatre), *We're Gonna Die* (Haven Theater, Steppenwolf 1700 Theater), *The Word progress on my Mother's Lips* (Trap Door Theatre). Upcoming: *Echoes in the Garden* (American Bard). Select directing credits: *20,000 Leagues Under the Sea* (World Premiere - Strawdog Theatre), *Wingman* (Winner - Best Show), *Tenants*, *Advances* (World Premiere - Short Play Festival), *Starbucks at the End of the* (WEFest). mikemroch.com

Richard Philbin (Music Direction, Orchestration) is a freelance musician who specializes in film/musical theatre composition, jazz, and woodwind performance and is currently composing music for a new musical (SherwoodTheMusical.com). Degrees: Master of Music in Jazz Composition - Manhattan School of Music, Bachelor of Music in Jazz Studies - USC Thornton School of Music.

Ramona Ponce (Costume Designer) started her career at the Ridiculous Theatrical Company and now works on OOB theatre, opera, dance and special projects of many kinds. Has a residency at LaGuardia Performing Arts Center. Also likes making party dresses and ballgowns for both women and men. Has rhinestones on the soles of her shoes. Google her for more.



Len Rella (Alexander) is a native New Yorker, AEA member and AMDA graduate. His theatrics encompass an assortment of local, touring and regional productions ranging from classical to musical comedy. Selected NYC Premieres: *With a Little Help . . . it's John Belushi* (Theatre 80), *Marlowe's Fate* (Theatre Row), *The Good, The Bad and the Fabulous* (Hudson Guild Theater), *Backyard/Desert* (TADA! Theater), *You Love That I'm Not Your Wife* (Players Theatre), & *Bad Evidence* (The Cell Theatre). For the camera, he has performed in a variety of projects including a lead role in the Academy Award-winning short, *The Composer*. He is utterly delighted to be making his UTC61 debut!

Federico Restrepo (Lighting Designer) is happy to be designing lights for Untitled Theater Company No. 61 for the first time with this production. Recent light designs include: *Near to the Wild Heart* and *Rechnitz* by New Stage Theatre, *A Christmas Carol*, *Oy! Hanukkah*, *Merry Kwanzaa* by Czechoslovak-American Marionette Theatre, *Home* by Evolve Puppetry as well as the repertory plot for all productions in the La MaMa Puppet Festival. Restrepo has been awarded multiple NYSCA Individual Artists Grants for light design 2012, 2014, and 2020. He is a resident choreographer, director, puppet and light designer of La MaMa as well as the Producing Director for the La MaMa Puppet Festival. He is the Artistic Director of Loco7 Dance Puppet Theatre Company. With Loco7 he has created over eighteen original productions, acting as creator, director and designer. In addition Restrepo is a teaching artist, teaching puppet, mask design and construction to adults, children and seniors. For more:

loco7.org



Yvonne Roen (Laura Wedick, Sophie, others) is proud to join UTC61 once again for *Doctors Jane and Alexander*. Previous UTC61 productions include: *Performance for One*, *Neurology of the Soul*, *The Iron Heel*, *Money Lab*, *The Velvet Oratorio*, *Pangs of the Messiah*, *Do Androids Dream of Electric Sheep*, *Rudolph II*, *Hiroshima: Crucible of Light*, and *Golem Stories*. She has travelled the country performing in classical and modern works, performing in 28 states, as well as abroad.

yvonneroan.com



Alyssa Simon (Jane) is honored to reprise her role in *Drs. Jane and Alexander*. Thank you, Edward for the opportunity and your wonderful play. Previous work with UTC61 includes *The Marriage Of Alice B. Toklas By Gertrude Stein* (Alice), a NYT Critic's Pick, also at HERE in 2017. She looks forward to reprising the part when the play opens in London at the Jerymn Theatre, May 20th-June 20th. She is also a company member of Gemini CollisionWorks, creator of the sci-fi comedy podcast *Life With Althaar* (Lt. Frall) available wherever you download media.

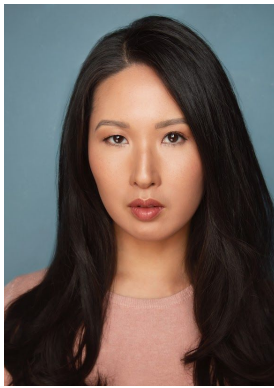
alyssasimon.com

Ellis Stump (Production Assistant) is an internationally award-winning writer-director, full-time screenwriter, and frequent resident playwright (Prague Performing Arts Academy, Czechia 2019; Wallace Stegner House, Canada 2020), exploring mental health, survivorship, and growth. She's earned full-length productions (*The Only Coffee Shop in the City* and *Sacred Trauma*) by NY Theater Festival/Hudson Guild, Penn

State Theatre (BA 2019), and Tempest Prod., among various publications, fellowships, creative research grants, and 1st in Vaclav Havel Foundation Playwriting Competition, et al. From rural Lancaster PA, she now resides in Brooklyn, cliché as heck, performs stand-up and academic lectures, doodles, and travels excessively. Gratitude to UTC61 for the heartwarming welcome and Edward for his mentorship navigating this shtick! @ellis_liketheisland/
ellisstump.wixsite.com/ellisstump

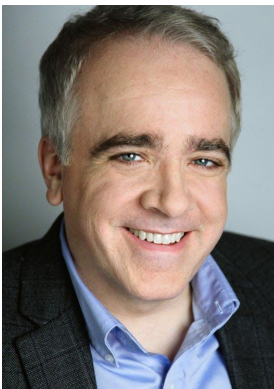


Max Wolkowitz (Edward) is excited to be working with UTC61 again after last appearing as Nadav in their production of *Pangs of the Messiah*. Theater credits include N.Y./Regional: *Indecent* (Arena Stage); *The Chosen* (Long Wharf); *Assisted Loving* (Capital Rep); *Love, Sex & Death in the Amazon* (Collider Theater); *My Name Is Asher Lev* (Penguin Rep); *Ivanov* (Trinity Rep); *Indian Summer* (Brown/Trinity Playwrights Rep); *The 25th...Spelling Bee* (The Secret Theatre). Brown/Trinity: *In The Next Room* (Dr. Givings; WISE Foundation Emerging Artist of the Year Award); *The Tooth of Crime* (Crow); *Twelfth Night* (Sir Andrew); *Much Ado About Nothing* (Borachio); *In The Blood* (Trouble/Doctor). TV: *FBI* (CBS Television). BA: Bennington. MFA: Brown/Trinity. Member of The Actors Center.



Ann Marie Yoo (Rose, Sally, others) was born and raised in New York and is the definition of a stereotype: Carnegie Hall performing, Ivy League engineering, figure skating Korean American. She loves performing and getting to express herself in ways she maybe usually cannot! If she has down time, she and her husband love to travel to new places or stuff their faces while watching good (and bad) TV. You can regularly catch her doing something stupid -oops- comedic! monthly at UCBT's Maude Night (sketch comedy). Credits include *Edgar Allan Poe* at St. Luke's Theatre, *#US* at American Theatre of Actors, *AzN PoP!* at Joe's Pub (theater); FOX's *Gotham*, FOX's *NFL Sunday with Rob Riggle*, TBS's *Full Frontal with Samantha Bee* (TV); Comedy Central, *Betches*, *Scary Mommy*,

Above Average (web). Ann Marie is very excited and grateful to make her debut with UTC61 at HERE! Special thanks to Edward for this wonderful opportunity and her husband Larry for his forced help with self-tapes and line read-thrus at all hours of the night. @annmarieyoo



Maxwell Zener (David) UTC61: *The Memo*, *Linguish*, *Golem Stories*, *Unauthorized Magic in Oz*, *24/7 Festival*. NYC: *Daylight Precision* (Theater for the New City), *Raft of the Medusa* (Secret Theater), *Caesar and Cleopatra*, *Lower Depths*, *Time to Burn*, *The Importance of Being Earnest* (Resonance Ensemble). Regional: *As You Like It*, *The Madwoman of Chaillot* (Williamstown), *Here to Stay* (Signature Theatre), *Rounding Third* (Millbrook Playhouse), *The Nerd* (Maryland Travelling Rep). TV: *The Marvelous Mrs Maisel*, *Boardwalk Empire*, *One Life to Live*. Film: *Power(less)*, *Shooting Script*, *Jim*. He has narrated over 60 audiobooks, including Edward Einhorn's *Paradox in Oz*. Enough thanks cannot be given to Emy and to Lucy, nor to John Anthony and the Second Studio. maxwellzener.com

ABOUT UNTITLED THEATER COMPANY NO. 61

Scientific, political, philosophical, and above all theatrical. Celebrating our 25th anniversary season. To sign up to our mailing list or donate, please visit untitledtheater.com. Upcoming events are listed at the end of the playbill.

SPECIAL EVENTS

Sunday, January 26: Open Art Gallery after the 6pm show. Come onstage and take a closer look at Jane Einhorn's art!

Friday, January 31: Post show discussion with Dr. Steven Macknik (neuroscientist and correspondent for Scientific American)

Saturday, February 1: Post show discussion with Dr. Susana Martinez-Condi (Director, Laboratory of Integrative Neuroscience)

Wednesday, February 5: Post show discussion with Dr. Pablo Rubinstein, stem cell pioneer and former colleague of Alexander S. Wiener

Wednesday, February 12, 6:30pm: Public reading of a new play by Edward Einhorn: *The Shylock and the Shakespearians*



The audience makes all the difference!

This production is registered with the New York Innovative Theatre Awards, new awards specifically for Off-Off-Broadway theatre, and your vote will make a big difference.

Vote for this show at
www.nyitawards.com

New York Innovative Theatre Awards, celebrating Off-Off-Broadway