

THE PUBLIC THEATER

OSKAR EUSTIS
ARTISTIC DIRECTOR

PATRICK WILLINGHAM
EXECUTIVE DIRECTOR

And

ELEVATOR REPAIR SERVICE

JOHN COLLINS
ARTISTIC DIRECTOR

HANNA NOVAK
PRODUCING DIRECTOR

Present



Created and performed by **ELEVATOR REPAIR SERVICE**
Text: **THE GREAT GATSBY** by **F. SCOTT FITZGERALD**
Directed by **JOHN COLLINS**

Featuring **LAURENA ALLAN, FRANK BOYD, JIM FLETCHER, ROSS FLETCHER, MAGGIE HOFFMAN, MIKE IVESON, VIN KNIGHT, ANNIE MCNAMARA, SCOTT SHEPHERD, PETE SIMPSON, SUSIE SOKOL, TORY VAZQUEZ,** and **BEN JALOSA WILLIAMS**

Original Set Design **LOUISA THOMPSON**
Costume Design **COLLEEN WERTHMANN**
Lighting Design **MARK BARTON**
Sound Design **BEN JALOSA WILLIAMS**
Sound System Designer and Engineer **JASON SEBASTIAN**
Associate Director **STEVE BODOW**
Production Stage Manager **MAURINA LIOCE**
Producer for ERS **HANNA NOVAK**
Line Producer for The Public **EMMA MC SHARRY**
Company Manager for ERS **BECKY HERMENZE**
Company Manager for The Public **HEATHER FICHTHORN**
Production Manager for ERS **DAVE NELSON**
Production Manager for The Public **ALIYAH SALL**

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Resident Director
SAHEEM ALI

Associate Artistic Director /
Director of Cultural Transformation
ALEXA SMITH

Director of Producing
and Artistic Planning
CHIARA KLEIN

General Manager
JEREMY ADAMS

Directors of Casting
HEIDI GRIFFITHS,
JORDAN THALER

Director of Production
PETER DEAN

Gatz was commissioned in part by the **WALKER ARTS CENTER** (Minneapolis, MN).
THE LUESTHER T. MERTZ LEGACY TRUST provides leadership support for The Public Theater's year-round activities.

**ELEVATOR
REPAIR
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THE

COMPANY

Nick.....	SCOTT SHEPHERD
Jay.....	JIM FLETCHER
Lucille.....	MAGGIE HOFFMAN
Jordan.....	SUSIE SOKOL
Daisy.....	TORY VAZQUEZ
Tom.....	PETE SIMPSON
George.....	FRANK BOYD
Myrtle.....	LAURENA ALLAN
Catherine.....	ANNIE McNAMARA
Chester.....	VIN KNIGHT
Michaelis.....	BEN JALOSA WILLIAMS
Ewing.....	MIKE IVESON
Henry C. Gatz.....	ROSS FLETCHER
Stage Manager.....	JACK GANGULY

NOTES ON THE ENSEMBLE

The role of Ewing was created by Ethan Lipton, George by Aaron Landsman, Lucille by Kate Scelsa and Tom by Bob Cucuzza. The *Gatz* ensemble has also included Lindsay Hockaday, Sarah Hughes, Rob Johanson, Sibyl Kempson, April Matthis, Gavin Price, Greig Sargeant, Kristen Sieh, Lucy Taylor, Matt Tierney and Gary Wilmes. Additional company members who contributed to *Gatz*: Aaron Amodt, Paul Boocock, Sue Dennis, Rinne Groff, Marilyn Haines, James Hannaham, Liz Nielsen, Leah Rudick, Dans Maree Sheehan, Jay Smith, James Urbaniak, BD White and Daya Wolterstorff.

Ariana Smart Truman served as company manager, stage manager and then producer of *Gatz* from 2006 to 2020.

RUNNING TIME

SECTION I: 2 hours

15-MINUTE INTERMISSION

SECTION II: 1 hour and 10 minutes

DINNER BREAK

90-MINUTE DINNER BREAK

SECTION III: 1 hour and 25 minutes

15-MINUTE INTERMISSION

SECTION IV: 1 hour and 25 minutes



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

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A NOTE

FROM OSKAR EUSTIS

Dear Friends,

In many ways, *GATZ* was the first choice I made when I came to The Public Theater. I finished my contract negotiations in December of 2004 and began work in January of 2005, while I was still living in Providence, Rhode Island. In the first weeks of January, I drove in to see the first edition of the Under the Radar Festival, Mark Russell's wonderful gathering that I then invited to the Public Theater where we happily worked together for a couple of decades.

As part of the Festival that year, I saw an "underground" showing of the second half of *GATZ* at The Performing Garage on Wooster Street. Elevator Repair Service was still in the midst of working out the rights with the Fitzgerald estate, as at that time *The Great Gatsby* was still under copyright; it isn't anymore, which is why you are seeing this explosion of *Gatsby* adaptations around the country.

The production was thrilling, even in its early, incomplete form. Talking to John Collins afterwards, I told him he must bring it to The Public. It was the start of a relationship that has seen ERS become an ongoing part of The Public's family, and to *GATZ* making multiple sold-out appearances at the Public.

Now it is returning to The Public for the final time; John has said it will likely not be performed in New York City again after this.

Every time I see *GATZ* (and I have seen it at least seven times, despite its length), I float out of the theater, exhilarated and joyous, under the illusion that *Gatsby* is the greatest American novel. Within a couple of days, I return to earth and remember *Moby Dick*, but the exhilaration lasts longer. Why is this? It is certainly true that *The Great Gatsby* is a very great novel, and it is wonderful to encounter it again, but that can't fully explain the power of *GATZ*.

Because *GATZ* unleashes not only the power of the novel, but the power of the theater. The simple but powerful setting that Elevator Repair Service has created serves as a deep counterpoint to Jay Gatsby's American Dream. The unique and brilliant acting of the troupe, narrative and dramatic at the same time, brings complex performance riches to the text; the act of hearing the text in a theater, surrounded by other audience members, transforms the fundamentally private act of reading into a deep communal experience. *GATZ* combines the virtues of great literature and great theater, and the result is breathtaking.

Thanks to John Collins and the whole Elevator Repair Service company for blessing The Public with this masterpiece, for the final run in NYC.

OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER

WHO'S WHO IN THE CAST

LAURENA ALLAN (*Myrtle*) has appeared in every performance of *Gatz* since its run at The Wooster Group in 2004. With ERS: *Fondly, Collette Richland; Seagull*. Other credits: *The Sasquatch Rituals* by Sibyl Kempson; *House* by Richard Maxwell; *Hello School* by Christina Masciotti; *The Fabulous Johnny Cash Show, Gravel's Spine, Bicker* (Ontological); *Laguna Beach* (HERE); *Laurena's Pancake Party*. Film: *Blue Jasmine, Silent Love of the Fish*. Executive producer: *Whereabouts Unknown* by Mojo Nixon. Mom of Dexter (Julia's love). Wife of Bullethead.

FRANK BOYD (*George*). Off-Broadway: *Gatz* (The Public); *Is This a Room* (The Vineyard); *The Select (The Sun Also Rises)* (New York Theater Workshop). Boyd wrote and performed *The Holler Sessions* which toured nationally, including a run at The Guthrie. Regional: *Straight White Men* (CTG, Kirk Douglas Theater), *Red Speedo* (Studio Theatre), *A View From the Bridge* (Seattle Rep). TV: "FBI" (CBS), "Blue Bloods" (CBS), "Z Nation" (SyFy). Boyd grew up in Michigan and went to NYU.

JIM FLETCHER (*Jay*) is a founding member of NYC Players theatre company with Richard Maxwell. In the past year, Fletcher appeared in *Symphony of Rats* (The Wooster Group) and in Nile Harris' production *minor b* at The Shed, as well as in New Red Order's *The World's Unfair*. Fletcher is very glad to join his father, Ross, onstage again in *Gatz*.

ROSS FLETCHER (*Henry C. Gatz*). Dr. Ross Fletcher is the chief of staff emeritus of

Washington, D.C.'s VA Medical Center. He has played the role of Henry C. Gatz since 2005.

MAGGIE HOFFMAN (*Lucille*) is a founder of the avant-punk ensemble Radiohole. In addition to 25 years of collaborative performance with Radiohole, Hoffman has appeared with ERS in *Ulysses; Seagull; Measure for Measure; The Sound and The Fury; Fondly, Collette Richland; The Select; and Arguendo*. Upcoming: *Suppose Beautiful Madeline Harvey* by Richard Foreman at La MaMa.

MIKE IVESON (*Ewing*). The Public: *Arguendo, Plenty, Measure for Measure, The Sound and the Fury* and the original Off-Broadway run of *Gatz*. Broadway: *What the Constitution Means to Me*. Recent NYC theatre: *The Select (The Sun Also Rises)* and *Fondly, Collette Richland* (NYTW); *Everyone's Fine With Virginia Woolf* (Abrons); *The World My Mama Raised* (Clubbed Thumb); Sarah Michelson's *May 2018* (Performance Space). Regional: *Elian* (Miami New Drama); tours to the Guthrie, the Kennedy Center, and more with ... *Constitution... Film and TV: West Side Story; Alone Together; Hi, Friends!; "Tulsa King"; "Orange Is the New Black."*

VIN KNIGHT (*Chester*). The Public: *Measure for Measure, Arguendo, The Sound and the Fury*. ERS: *Ulysses; Seagull; Everyone's Fine With Virginia Woolf; Fondly, Collette Richland; Shuffle; The Select (The Sun Also Rises); No Great Society*. Broadway: *Cat on a Hot Tin Roof*. Off-Broadway: *To My Girls* (Second Stage). Regional: *Marie Antoinette* (A.R.T. and Yale Rep). TV: "Last

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WHO'S WHO IN THE CAST

Week Tonight With John Oliver," "And Just Like That," "Inventing Anna," "Search Party," "Orange Is the New Black," "Unbreakable Kimmy Schmidt," "Succession," "Bull," "The Blacklist" and "Homeland."

ANNIE McNAMARA (*Catherine*). Broadway: *Slave Play* (Tony nomination for Best Featured Actress in a Play). Selected theatre credits: *Slave Play* (West End, NYTW); *Iowa* (Playwrights, Lortel nomination for Outstanding Featured Actress in a Musical); *We're Gonna Be Okay* (Actors Theatre); *Rapture, Blister, Burn* (Huntington). ERS: *Gatz*, *Everyone's Fine With Virginia Woolf*, *The Sound and the Fury*. Clubbed Thumb Affiliated Artist. TV/film: *Blue Jasmine*, "Orange Is the New Black," "Mozart in the Jungle," "The Good Fight," "Severance," "Hello Tomorrow!"

SCOTT SHEPHERD (*Nick*) has worked with both ERS and The Wooster Group since the late 20th century. ERS: *Gatz* (Obie Award) and *Measure for Measure* (both at The Public), *Ulysses*, *Cab Legs*, others. Wooster Group: *Hamlet* (at The Public); *Poor Theater* (Obie, Bessie Awards); *To You, The Birdie!*; others. Off-Broadway: *The Village Bike*; *Blood Knot*. TV/film: *Killers of the Flower Moon*, *Bridge of Spies*, *El Camino*, "The Last of Us," "True Detective," "The Young Pope," others.

PETE SIMPSON (*Tom*) has collaborated with ERS since 2009. Credits include *The Wind and the Rain* (Vineyard Theater/En Garde Arts); *Is This a Room* (Broadway, Vineyard Theater); *Infinite Life* (Atlantic

Theater in NYC/National Theatre in London); *Straight White Men* (Young Jean Lee/The Public); *Blue Man Group* (NYC/international). Select TV: "Gotham," "Law & Order." Film: *Marriage Story*, *Lincoln in the Bardo*. Awards: 2017 Obie Award, ND/Charles Bowden Award.

SUSIE SOKOL (*Jordan*) is a second-grade teacher at St. Ann's School in Brooklyn where she has taught since 1996. She began performing with ERS in 1992. She has also worked with theatre artists Katherine Profeta, Sibyl Kempson and Tina Satter.

TORY VAZQUEZ (*Daisy*). Most recent: *La Casa de Bernarda Alba* and *Field of Mars* (New York City Players, dir. Richard Maxwell). With ERS: *Gatz*, *The Sound and the Fury*, *Total Fictional Lie*, *Cab Legs*. With NYCP: *Caveman*, *Isolde*, *People Without History*, *Das Madchen*. Other recent: *10th Avenue* by Dick Walsh (Listowel Arts Center, Ireland) and Koltes' *In the Solitude of the Cotton Fields* (FIAF).

BEN JALOSA WILLIAMS (*Michaelis/Sound Design*) is an actor and sound designer. He produces and curates "category: other," an award-winning platform for experimental audio. Collaborators include minor theater, Christina Masciotti, Suzanne Bocanegra and many others. Awards for sound design: Obie, Lortel, Los Angeles Drama Critics Circle and Third Coast International Audio Festival's inaugural Audio Unbound Award (for *Songs of Speculation*, co-produced with Jillian Walker). Benwilliamsdotcom.com

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WHO'S WHO IN THE CAST

MARK BARTON (*Lighting Design*). ERS: *Gatz*; *The Sound and the Fury*; *The Select*; *Fondly*, *Colette Richland*; *Arguendo*; *Measure for Measure*. The Public: *Soft Power*, *Hamlet*, *Titus Andronicus*. Other NYC: Playwrights Horizons, Signature Theatre, TFANA, Roundabout, Soho Rep, many others. Obie, Hewes, Lortel awards.

STEVE BODOW (*Associate Director*) is an ERS co-founder, board member and, with John Collins, was artistic director of the company in 1996-2004, co-directing pieces including *Language Instruction*, *Total Fictional Lie*, *Cab Legs* and *Room Tone*. Former executive producer/showrunner for "Patriot Act with Hasan Minhaj" and "The Daily Show" (with both Jon Stewart and Trevor Noah), winning a combined 14 Emmys. Also produced or developed shows at NBC, Showtime, HBO and others; journalist, podcaster, media and political advisor.

JOHN COLLINS (*Director*) founded Elevator Repair Service in 1991. Since then, he has directed or co-directed all of the company's productions while also serving as the company's artistic director. ERS productions directed by Collins include *Cab Legs*, *Room Tone*, *The Select (The Sun Also Rises)*, *The Sound and the Fury*, *Arguendo*, *Measure for Measure*, *Seagull*, *Ulysses* and numerous others. He is the recipient of a Guggenheim Fellowship, a United States Artists Fellowship and a Doris Duke Performing Artist Award.

JACK GANGULY (*Stage Manager*). The Public and ERS: *Baldwin and Buckley at Cambridge*. ERS: *Ulysses* (Fisher Center at Bard). Broadway: *Our Town*, *The Outsiders*. Off-Broadway: *Monsoon Wedding* (St. Ann's Warehouse); *The Connector* (MCC); *The Far Country*, *I'm Revolting*, *Cornelia Street* (Atlantic Theater Company); *Public Obscenities* (Soho Rep); *Breaking the Story* (Second Stage). Regional: *Fiddler on the Roof* (Paper Mill Playhouse). Education: NYU Tisch. Jack is honored to be part of the iconic legacy of *Gatz*. Love to Mom, Priya and Lalo.

BECKY HERMENZE (*Company Manager*). ERS: *Ulysses* (Fisher Center at Bard, tours); *Seagull* (workshop); *Gatz* (NYU Skirball Center). Off-Broadway: *Snatch Adams...* (Soho Rep/The Bushwick Starr); *Is This a Room* (The Vineyard). Various projects with Radiohole, Tina Satter/Half Straddle and others. She is the producer and host of the "Veep" rewatch podcast "Madam Vice President." IG: @beckywthekhair

MAURINA LIOCE (*Production Stage Manager*). ERS: *The Sound and the Fury*; *Arguendo*; *The Select (The Sun Also Rises)* (tours); *Fondly*, *Collette Richland*; *Measure for Measure*; *Everyone's Fine With Virginia Woolf*; *Baldwin and Buckley at Cambridge*; *Seagull*; *Ulysses*. NYC: stage management for Half Straddle, Adrienne Truscott, Alex Tatarsky, Becca Blackwell, Neal Medlyn, Bang on a Can, Jim Findlay, David Byrne, Sibyl Kempson, Andrew Ondrejcek, Mike Iveson, Erin Markey, Suzanne Bocanegra and Young Jean Lee.

DAVE NELSON (*Production Manager*) is honored to be asked to help with this project and work with ERS again. Currently working as the assistant production manager for the performing arts at MASS MoCA. Other production manager credits include Elevator Repair Service, Soho Rep, The Vineyard Theatre, Naked Angels and Sundance Theater Labs. He received his BA in theatre arts from the University of North Texas and currently resides in the Berkshires in Western Massachusetts with his wife and two dogs.

HANNA NOVAK (*Producer*). The Public and ERS: *Baldwin and Buckley at Cambridge*. ERS: *Fondly*, *Colette Richland*; *Gatz* (tours); *Seagull*; *Ulysses*; others. In addition to serving as ERS' producing director, Novak is a playwright and director. Her plays have been performed at/developed with Clubbed Thumb, Ensemble Studio Theater, The Hearth and the Performing Garage. She's a New Georges affiliated artist and member of EST/Youngblood. Novak has worked with ERS since 2015. MFA in playwriting: Hunter College.

WHO'S WHO IN THE CAST

JASON SEBASTIAN (*Sound Engineer*). The Public and ERS: *Gatz*, *Arguendo*, *Measure for Measure*, *Baldwin and Buckley at Cambridge*. ERS: *The Select (The Sun Also Rises)*, *The Seagull*, *Ulysses*. Some NY venues: St. Ann's Warehouse, PS 122, 3LD, NYLA, Skirball Center, New York Theater Workshop. Some NY companies: Young Jean Lee, MV Works, Tara O'Con, Radiohole, Banana Bag and Bodice. Teaching: College Conservatory of Music (Cincinnati), Miami University (Oxford, OH), Xavier University (Cincinnati).

LOUISA THOMPSON (*Original Scenic Design*) is a professional set designer and artist. Louisa received the 2019 Obie Award for Sustained Excellence as a set designer and a 2018 Lucille Lortell Award for her set design of *In the Blood* at Signature Theatre. Her commitment to creating new work for young audiences led to the creation of *Washeteria* with Soho Rep and a 2018 New Victory LabWorks residency. She is a professor in the Hunter College department of theatre.

COLLEEN WERTHMANN (*Costume Design*) is an original member of ERS who's performed in and/or designed many of ERS' shows. She is also a veteran Off-Broadway, TV and film actor, as well as an Emmy-nominated comedy writer ("The Daily Show," "The Nightly Show"). She mentors and leads writing workshops with Writers Guild Initiative, 52nd Street Project and Sundance Episodic Lab. IG: @colleenwerthmann

F. SCOTT FITZGERALD (*Text*). Selected works: *This Side of Paradise* (1920), *Flappers and Philosophers* (1921), *Tales of the Jazz Age* (1922), *The Beautiful and Damned* (1922), *The Great Gatsby* (1925), *Tender Is the Night* (1934), *Taps at Reveille* (1935), *The Last Tycoon* (1942).

ELEVATOR REPAIR SERVICE (ERS) is a New York City-based company that creates original works for live theatre with an ongoing ensemble. The company's shows are created from a wide range of texts that include found transcripts of trials and debates, literature,

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WHO'S WHO IN THE CAST

classical dramas and new plays. Founded in 1991, ERS has created an extensive body of work that includes upwards of 20 original pieces. These have earned the company a loyal following and made it one of New York's most highly acclaimed experimental theatre companies. ERS has received numerous awards and distinctions, including Lortel Awards, a Bessie Award and an Obie Award for Sustained Excellence, as well as a Guggenheim Fellowship and Doris Duke Performing Artist Award for Artistic Director John Collins.

THE PUBLIC continues the work of its visionary founder Joe Papp as a civic institution engaging, both on stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theatres, The Public has long operated on the principles that theatre is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Lab, Public Works, Public Shakespeare Initiative and Joe's Pub. Since premiering *Hair* in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musicals *Hamilton* by Lin-Manuel Miranda, *Suffs* by Shaina Taub and *Hell's Kitchen* by Alicia Keys and Kristoffer Diaz. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 64 Tony Awards, 194 Obie Awards, 62 Drama Desk Awards, 61 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 65 AUDELCO Awards, 6 Antonyo Awards and 6 Pulitzer Prizes.

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

STAFF FOR GATZ

Associate Company Manager	Autumn Knight
Assistant Production Manager	Jessica Nekritz
Tech Production Assistant	Joanie Tripodi-Kaminsky
Production Audio Supervisor	Emma Wilk Solomon
Production Audio	Alec Harris
A2	Melissa Valencia
Sub A2	G. Alan Busch Jr.
Audio Crew	Kwamina Biney, Patrick Calhoun, Joseph Codella, Stephen Curry, Jonathan Edwards, Jennie Gorn, Andrew Hienz, Alex Loving, Shanaya Perkins, Noah Phillips, Kasey Price, Nata E. Price, Katie Reif, Marques Rhoden, Alejandro Suquisupa, Farid Vargas
Wardrobe Supervisor	Max Kelly
Wardrobe Sub	Helisoa Randriamanana
Production Electrician	Juan Lara Valentini
Head Electrician	Hayes Wolfe
Lighting Programmer	Megan Mahoney
Light Board Operator	Hayes Wolfe
Electricians	Erin Bulman, Darcy Burke, Andrew Canaan, Juan Coronado, Shane Crowley, Parker Damm, Ethan Feil, Olivia Grasso, Jay Greenberg, Miller Koppang, Terysa Malootian, Megan Mahoney, Alyssa Paulo, Jesus Santiago
Assistant Technical Director	Carson Bishop
Charge Artist	Hugh Morris-Stan
Scenery Construction & Load-in Crew	Jacob Cange, KJ Diaz, Nicholas Fleming, Callie Harris, Beckett Mullen, Rory Schall, Cliona Smith, Justin Tristain
Deck Carpenter	Joshua Straker

SPECIAL THANKS

Sound equipment provided by Masque Sound.

ELEVATOR REPAIR SERVICE STAFF

Artistic Director	John Collins
Producing Director	Hanna Novak
Development Manager	Quincy Confoy
Associate Artistic Director/ Stage Manager	Maurina Lioce
Graphic Designer	Maggie Hoffman
Financial Management Services	Arts FMS

ELEVATOR REPAIR SERVICE BOARD OF DIRECTORS
 Bill Stasiulatis (Chair), Kenneth B. Cera (Vice-Chair), Zoe E. Rotter (Vice-Chair), Lucy Mallett (Treasurer), John Collins (President), Arthur Aufses, Clay Ballard, Steve Bodow, Doug Curtis, Susan Eddy, David Gilbert, John Kim, Fritz Michel, Greig Sargeant, Ira Simmonds, Anne Stringfield, Robert A. Wilson, Jr.

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Executive Director	Patrick Willingham
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Associate Artistic Director/ Director of Cultural Transformation	Alexa Smith
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 Composer in Residence..... Jeanine Tesori
 Resident Artists.... Tarell Alvin McCraney, Daniel Sullivan,
 Shaina Taub, Emma Went
 Director of Voice Andrew Wade
 Voice Associate..... Julie Congress
 Shakespeare Scholars in Residence James Shapiro,
 Ayanna Thompson

PRODUCING

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 Associate Line Producers... Emma McSharry, Citlali Pizarro
 Artistic Planning Manager Cody Johnson
 Senior Company Manager Heather Fitchthorn
 Company Manager..... Grace Chariya
 Assistant Company Manager Autumn Knight
 Producing Fellow,
 Miranda Family Fellowship..... Daphne Adamson

CASTING

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 Associate Director of
 New Work Development Jack Phillips Moore
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 New Work Development Fellow,
 Miranda Family Fellowship..... Hannah Kiernan
 Resident Artist, The Apothetae Residency...Gregg Mozgala
 Tow Playwright in Residency..... Else C. Went
 Emerging Writers Group Karina Billini, Tomas Endter,
 Humaira Iqbal, Jesse Jae Hoon, Celeste Jennings,
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 Jordi Coats, Tanner Williams
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 David Andrako, Kelly Cook, Lawrence Sumulong,
 Sachyn Mital, Yekaterina Gyadu
 Joe's Pub Vanguard Resident Margaret Cho
 Joe's Pub Working Group Ellen Winter, Esraa Warda,
 Firas Zreik, Queen Esther

PRODUCTION

Director of Production..... Peter Dean
 Senior Production Manager..... Jon Grenay
 Production Managers... Cristina Ayón-Viesca, Aliyah Sall
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 Assistant Production Manager..... Jessica Nekritz
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 Lead Logistics Technician Robert Vesce
 Logistics Technician..... Martin Rios

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 Assistant Technical Directors Carson Bishop,
 Fiona Malone, Carrie First
 Charge Artist..... Hugh Morris-Stan
 Scenery Shop Manager James Sater
 Scene Shop Foreperson Allison Spanyer
 Lead Show Carpenter..... Luis Torres
 Costume Director..... Vanessa Watters
 Associate Costume Director Melinda Basaca
 Draper Marie Stair
 First Hand..... Audrey Pallmejer
 Assistant Costumes Manager Jasmine Canjura
 Props Supervisor..... Rebecca David
 Assistant Props Supervisor..... Corinne Gologursky
 Audio & Lighting Supervisor Alex Brandt
 Assistant Audio Supervisors Ollie Ward, Emma Wilk
 Music Manager/Audio Shop Foreperson Sean Kraft
 Audio Office Administrator Carrie Miller Freeman
 Associate Lighting Supervisor..... Colin JB
 Assistant Lighting Supervisors Liz Andrews,
 Juan Lara Valentini
 Props Supervisor..... Rebecca David
 Assistant Props Supervisor Corinne Gologursky
 Video Supervisor Ido Levran
 Production Management Fellow,
 Miranda Family Fellowship..... Hillary Rosario

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 Anthony Vaughn Merchant, Dahlia Lopez Ramsay
 Teaching Fellows Esperanza Rosales Balcárcel,
 Chazz Bruce, Alexa Echevarria, Angel Universe

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 Mobile Unit Fellow, Brooklyn College... Mckensi Scy Pascall

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 Salomon Lerner, Connor Mullen,
 Guirlande Marsha Pierre, Melissa Salguero

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 Development Finance Strategy
 & Operations Analyst..... Taylor Logan

Manager, Institutional Partnerships..... Gabriel Lozada
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A NOTE

FROM THE DIRECTOR

Thank you for coming to see this encore of GATZ in New York City. These performances follow an incredible run that began in a little garage in Williamsburg in 2004, proceeded to a secret set of “open rehearsals” in a Manhattan garage, and went on to circle the globe. ERS has had the enormous privilege of presenting this unlikely show in cities as far flung as Singapore and Sydney and across the US, including its American premiere at The Walker Art Center in Minneapolis in 2006.

But New York is ERS’s home, and GATZ’s home in New York (aside from a special 2-week stint at NYU Skirball in 2019) has been The Public Theater. From the moment Oskar Eustis finished watching an early incarnation at The Performing Garage in 2005, he and The Public have been this show’s champions. For five years, Oskar fought hard to help us get the rights to perform the novel in New York. When we finally got the go-ahead, The Public took great care to see that the show got the support and the audience it deserved. And it did—so much so that we had to bring it back the very next season for another packed run. And now we are tremendously grateful to return once again—this time to celebrate the novel’s upcoming 100th birthday.

GATZ transformed Elevator Repair Service—it introduced a scrappy off-off-Broadway company to the world and gave us an opportunity to grow as an organization and as an ensemble, bringing in many artists who have been with us since. Over the past two decades, more than 50 ERS artists helped perform, design, and produce the show. **The success of GATZ was a revelation for us and opened our minds to the theatrical potential of literature,** leading us to other projects that have become important parts of our body of work, like *The Sound and the Fury* and *The Select (The Sun Also Rises)*.

This past summer, almost exactly 20 years after an audience caught its first glimpse of GATZ, we premiered *Ulysses*—our latest foray into 20th Century literature— at The Fisher Center at Bard. It’s our head-on collision with James Joyce’s immense, delirious, and perplexing masterpiece. Keep an eye out for that show’s NYC premiere, coming soon.

But for today, please enjoy the entirety of F. Scott Fitzgerald’s great gem of a novel.

JOHN COLLINS
ARTISTIC DIRECTOR OF ERS

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GATZ was commissioned in part by the Walker Art Center (Minneapolis, MN), where it received its official U.S. premiere.

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SCREEN STEALERS



Moana 2
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Ariana Grande and
Cynthia Erivo in
Wicked
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THE THEATRE LOVERS' GUIDE TO FILM AND TELEVISION THIS MONTH

It's almost time to gather with our loved ones for the first of many holiday dinners. And what better thing to do after a big meal than watching one of these films led by and created by theatre folks?

On November 8, Netflix will release its screen adaptation of August Wilson's *The Piano Lesson*. This new film reunites the cast of the 2022 Broadway revival, including Samuel L. Jackson, John David Washington, Ray Fisher, and Michael Potts. The film also stars Skylar Aleece Smith, Danielle Deadwyler, Corey Hawkins (of *Topdog/Underdog*), with a cameo from Erykah Badu. It is directed by Washington's brother Malcolm Washington, who helped adapt the screenplay with Virgil Williams. *The Piano Lesson* follows a Black family living in 1936 who must decide whether or not to sell their heirloom piano to buy the land on which their ancestors were enslaved. The film will be released in select theatres November 8 and will be available to stream November 22.

The most anticipated release in November is the long-awaited *Wicked* film, based on the Broadway musical. This first part, of a two-part film, releases November 22 in theatres. It stars Tony winner Cynthia Erivo as Elphaba and pop star/former theatre kid Ariana Grande as Glinda, along with Olivier winner Jonathan Bailey as Fiyero, *SpongeBob SquarePants* star Ethan Slater as Boq, Emmy winner Peter Dinklage as Dr. Dillamond, Oscar winner Michelle Yeoh as Madame Morrible, Jeff Goldblum as

The Wizard, Keala Settle as Miss Coddle, and newcomer Marissa Bode as Nessarose, the first wheelchair-using actor in the musical's history to take on the role. With a reported running time of 2 hours and 40 minutes ending with "Defying Gravity," if your favorite part of *Wicked* was the Shiz portion, you're in luck.

That's not the only movie musical being released this month! Also on November 22, Netflix will release *Spellbound* onto its streaming platform. This new animated musical features songs by Broadway legend Alan Menken and Glenn Slater. The film follows a young girl named Ellian (voiced by *Romeo + Juliet*'s Rachel Zegler, see page 20) who must go on a quest to break a spell that's turned her parents into monsters. The film also features Nicole Kidman, Javier Bardem, John Lithgow, Jenifer Lewis, Nathan Lane, and Tituss Burgess.

The third movie musical being released this month is *Moana 2* from Disney (not to be confused with the upcoming live adaptation of the first *Moana* film). Three years after the events of the first film, Moana must once again journey out to the ocean to heal an ancient island that's held under a curse. Auli'i Cravalho (of *Cabaret*, see page 16) returns to voice Moana, as well as Dwayne Johnson as Maui. Nicole Scherzinger (of *Sunset Boulevard*) also voices Moana's mother. The film features music by Grammy winners Abigail Barlow and Emily Bear (of *The Unofficial Bridgerton Musical*). *Moana 2* will be released in theatres November 27.