

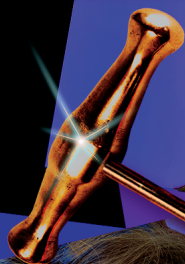
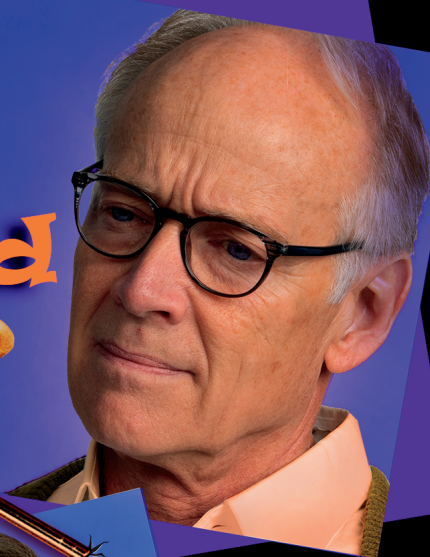
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Edward Albee's

Who's
Afraid



of
Virginia
Woolf?



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Contents

JANUARY 2024

BON VOYAGE! 2

The Edinburgh Festival Fringe is the biggest arts festival in the world, and Playbill wants to help you get there. By Margaret Hall

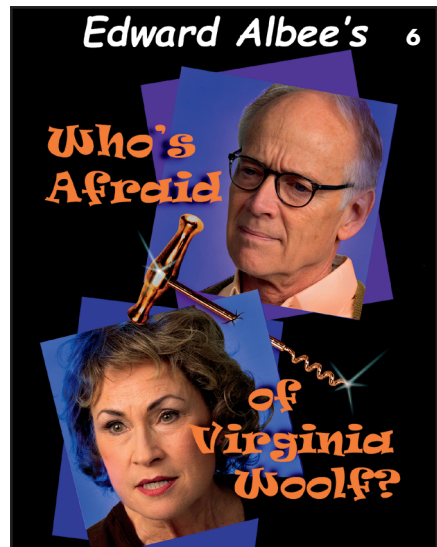
WELCOME 4

THE PROGRAM 6

Including Cast, Who's Who and Credits

BILLDER BLOCKS 20

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Bon Voyage!

The Edinburgh Festival Fringe is the biggest arts festival in the world, and Playbill wants to help you get there.

By Margaret Hall



DAVID MONTIETH-HOBBE



DAVID MONTIETH-HOBBE



ANDREW DOWNIE

The Edinburgh Festival Fringe is the biggest arts festival in the world, featuring the newest and most adventurous works across theatre, musicals, comedy, and even opera. It's a must-visit destination for any arts lover. If you've never been and have always wanted to go, Playbill wants to help you get there.

In 2024, Playbill is launching the inaugural FringeShip, a robust floating hotel that will serve attendees of the Fringe. The FringeShip will be docked August 8–15, 2024, at the nearby port district of Leith, providing accommodations and guidance on what to see and how to make the most of Edinburgh.

The Edinburgh Fringe is absolutely massive. In 2023, more than 3,500 different shows from 67 countries sold over 2.4 million tickets. Those numbers make it one of the most

popular ticketed events in the world!

With room for up to 1,300 guests in private cabins and suites, the FringeShip is the ideal solution to the housing crisis currently plaguing Edinburgh. As the Fringe has grown, finding a place to stay during the festival has become as competitive of a sport as getting tickets to the hottest shows. With the FringeShip, fighting over increasingly limited rentals can be taken off of your to-do list.

The FringeShip is so much more than accommodation, however! Guests on the Playbill FringeShip will enjoy exclusive performances by highly talented Fringe performers in the ship's Palladium theatre and cabaret lounge, access to a roundtrip coach service from Leith to the center of Edinburgh, and a variety of additional amenities onboard the ship—including a

wellness center, gym, two swimming pools, and a top deck open-air lounge with a late-night pizza parlor.

We firmly encourage everyone to partake in Edinburgh's world-class restaurants and bars (and our coach service will be operating late into the night to ensure you have time to grab a pint after an evening show). But for those with stricter schedules or dietary

acts perform on the ship. No more missing that must-see cabaret performer due to a double-booked evening! Playbill is giving them another time slot to show off their skills, exclusively to ship passengers.

For those interested in more of a bespoke Fringe experience, Playbill will also be offering a VIP service that will point you toward some of the best excursions



DAVID MONTIETH-HOISE



DAVID MONTIETH-HOISE



ANDREW DOWNIE

needs, Playbill will always offer breakfast, lunch, and dinner service. A drink package is also available for an additional fee.

A stay on the FringeShip begins at just £179 per day, per person, which is notably less than the average price paid by Fringe attendees for lodging in 2023. With three square meals included on top of the lodging price, the Playbill FringeShip endeavors to make the festival more accessible to overseas travelers who are already shouldering flight costs to visit Scotland.

Once you're on the ship and settled in, Playbill is still here to ease your mind. While spontaneity and artistic risk-taking are encouraged at the Fringe, Playbill's Fringe experts will be available to point you in the direction of some of the festival's most exciting shows. Plus, we will have Fringe

Edinburgh has to offer, from whiskey tastings to sold-out shows. Playbill will also be working closely with local companies in Leith and Edinburgh to create special events for ship guests—so they can learn more about what Scotland has to offer.

Well, what are you waiting for? Rooms are selling fast, so don't miss your chance to join the future of the Fringe on the Playbill FringeShip. To learn more, visit FringeShip.com, or scan the QR code.

The FringeShip is operated by Ambassador Cruise Line, with significant sustainable efforts and carbon offsetting measures in place, in accordance with Leith's climate change protocol.





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AMERICA'S OLDEST THEATRE – PHILADELPHIA'S MOST POPULAR THEATRE COMPANY

WALNUT STREET THEATRE

825 WALNUT STREET • PHILADELPHIA, PA 19107

Dear Theatregoer,

Happy New Year! We are thrilled that you have joined us as we embark on another thrilling year of live performances, and we eagerly anticipate what 2024 has in store for America's Oldest Theatre!

Up next on our Mainstage, we will be commemorating the 100th anniversary of The Marx Brothers' legendary appearance at the Walnut with an uproarious and heartwarming tribute titled *GROUCHO: A LIFE IN REVUE*, celebrating the remarkable 'Kings of Comedy.' Lastly, our season will culminate with the captivating journey of *BEAUTIFUL – THE CAROLE KING MUSICAL*, promising an unforgettable exploration of the life of a music icon.

I am also thrilled to announce the lineup for our 216th season: *JERSEY BOYS*, *ELF THE MUSICAL*, *DRIVING MISS DAISY*, *HAY FEVER*, and *DREAMGIRLS*. Secure the best seats in the house for this dream season by renewing and subscribing today!

Beyond our Mainstage productions, there is a wealth of excitement unfolding within the theatre. This spring, we will be hosting another delightful Walnut Street Theatre for Kids production featuring the beloved *MADAGASCAR JR.*, based on the wildly popular DreamWorks animated film.

Furthermore, our Theatre School will soon commence classes for individuals of all ages during the spring and summer semesters. I encourage you to explore our offerings if you or someone you know is interested in honing their theatrical skills, as many of our Theatre School alumni have gone on to achieve extraordinary careers in the entertainment industry.

Lastly, we are thrilled that our Education Department has resumed in-person Touring Outreach performances this year, in addition to our ongoing Adopt-a-School partnerships. These initiatives bring exciting and imaginative programs directly to schools in the local area, making a positive impact on students, and they would not be possible without supporters like you. Thank you!

For now, sit back, relax, and enjoy Edward Albee's masterpiece *WHO'S AFRAID OF VIRGINIA WOOLF?* We love having you at the theatre and look forward to seeing you again soon!

Sincerely,

Bernard Havard,
President and Producing Artistic Director





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WALNUT STREET THEATRE

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BERNARD HAVARD

President and Producing Artistic Director

January 9 – February 4, 2024

Edward Albee's

WHO'S AFRAID OF VIRGINIA WOOLF?

Set Design

ROMAN TATAROWICZ

Costume Coordinator

NATALIA DE LA TORRE

Lighting Design

RYAN O'GARA

Sound Design

CHRISTOPHER COLUCCI

Wig Design

CLAIRE WAID

Assistant Director

MARY MARTELLO

Director of
Production

SIOBHÁN RUANE

Stage Managers

**MICHELE BEGLEY
ELIZABETH HAROIAN**

Associate

Artistic Director
BRIAN KURTAS

Directed by

BERNARD HAVARD

MARK D. SYLVESTER

Managing Director

Director of
Development

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CAST

(in order of appearance)

Martha.....SUSAN RILEY STEVENS *
George.....GREG WOOD*
Nick.....BRANDON O'ROURKE*
Honey.....ANNA D. BAILEY*

UNDERSTUDIES

PETER HERRICK (George), HEATHER PLANK (Martha),
KATIE SAH (Honey), TOM SCHMITT (Nick)

* The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the theatre union of Professional Actors and Stage Managers in the United States.

The videotaping or other video or audio recording of this production is strictly prohibited.

SETTING:

The living room of a house on the campus of a small New England College. Fall, 1962.

ACT I

Fun and Games

ACT II

Walpurgisnacht

ACT III

The Exorcism

*There will be one 20-minute intermission between Act I and Act II,
and a pause between Act II and Act III.*

Artwork by Roman Tatarowicz

Edward Albee's *Who's Afraid of Virginia Woolf?*

Is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

CAST



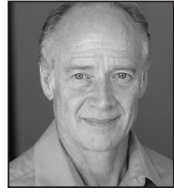
**Anna D.
Bailey**



**Brandon
O'Rourke**



**Susan Riley
Stevens**



**Greg
Wood**

WHO'S WHO

ANNA D. BAILEY (*Honey*) is elated to be performing at WST. This is her third time playing a "Honey" but her first spin in Edward Albee's classic. She received her training from Emory & Henry College and Barter Theatre. Some favorite credits include: *Annie* (Grace); *Matilda* (Miss Honey); *Hank Williams: Lost Highway* (Waitress); *Agnes of God* (Agnes); *Goodnight, Mrs. Puffin* (Pamela) and *Too Many Cooks* (Honey). Anna is also a local Realtor in Berks County and mom to two rambunctious boys. Much love to Preston and family for their never-ending support. Thank you to Bernard, the cast, crew, and staff for this wonderful opportunity.

BRANDON O'ROURKE (*Nick*) Most recently: *A Woman of No Importance* (WST); *Romeo and Juliet* (The Media Theatre); *Peter and the Starcatcher* (WST). However, the highlight of his career was the 2 seconds he spent in a 2008 Minute Rice commercial. While not on stage, Brandon is a creative director, cinematographer and designer for various production houses, brands and foundations including MKBHD, Google, The Obama Foundation & Apple. Love to family, the four-legged ones specifically.

SUSAN RILEY STEVENS (*Martha*) was last seen at the Walnut as Jeanette in *Last of The Red Hot Lovers*. Other WST productions include *Blythe Spirit*; *The Curious Incident of the Dog in the Night-Time*; *Noises Off*; *Fallen Angels*; *God of Carnage*; *A Streetcar Named Desire*. Numerous regional credits include 1812 Productions; Pennsylvania Shakespear Festival; People's Light & Theatre Co; Act 11 Playhouse; Bristol Riverside Theatre; Actors Theatre of

Louisville; Dallas Theatre Center; Yale Rep; Portland Stage Company; Peterborough Players and Asolo Repertory Theatre.

GREG WOOD (*George*) on the Mainstage: *The Best Man*; *The Humans*; *Noises Off*; *The Curious Incident of the Dog in the Night-Time*; *Harvey*, *Private Lives*; *God of Carnage*; *And Then There Were None*; and others. For the past two years on tour with the National Broadway Tour of *To Kill a Mockingbird*. Other somewhat recent credits: *An Iliad* for the Pennsylvania Shakespeare Festival, *A Christmas Carol* and *Skylight* with the McCarter Theatre, *Once* and *Stupid F*cking Bird* at Arden Theatre Company; *Pygmalion* at The Peterborough Players; *How to Write a New Book for the Bible* at People's Light & Theatre Co (company member). Film and TV credits include: *The Sixth Sense*; *Signs*; *The Happening*; *Killing Emmett Young*; *A Gentlemen's Game*; *Blacklist*; *Evil*; *Dr. Death*; *Law & Order*; *Homicide Life on the Streets*; *Ed*; and *Hack*.

EDWARD ALBEE (*Playwright*) was born on March 12, 1928, and began writing plays 30 years later. His plays include *The Zoo Story* (1958); *The American Dream* (1960); *Who's Afraid of Virginia Woolf?* (1961-62, Tony Award); *Tiny Alice* (1964); *A Delicate Balance* (1966, Pulitzer Prize and Tony Award); *All Over* (1971); *Seascape* (1974, Pulitzer Prize); *The Lady From Dubuque* (1977-78); *The Man Who Had Three Arms* (1981); *Finding The Sun* (1982); *Marriage Play* (1986-87); *Three Tall Women* (1991, Pulitzer Prize); *Fragments* (1993); *The Play About The Baby* (1997); *The Goat, or Who Is Sylvia?* (2000, 2002, Tony

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2024



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The beautiful and recently renovated ship will be our floating hotel, docked in the buzzing port district of Leith. Playbill FringeShip will have direct transportation to and from the festival, as well as bringing the life and vibrancy of Edinburgh Festival Fringe on board.

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- Breakfast, lunch, and dinner every day in our many restaurants and lounges, paired with a drink package of your choice
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Clockwise from top left: Musician from The Ambling Band; *Katry and Stella Solve a Murder Mystery*, Photo: Mihaela Bodlovic; Traditional Dancer, Royal Mile; Fringe Festival Crowd, Royal Mile; *Feeling Afraid As If Something Terrible is Going to Happen*, Photo: Mihaela Bodlovic; *Mass Effect*, HIMHERANDIT Productions.



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WHO'S WHO

Award); *Occupant* (2001); *Peter and Jerry: Act 1, Homelife; Act 2, The Zoo Story* (2004), and *Me, Myself and I* (2007).

BERNARD HAVARD (*Director*) It's a great privilege to direct Edward Albee's classic play, *Who's Afraid of Virginia Woolf?*. This explosive comedic play is a stunning portrait of two American marriages and a profound work of art. I am blessed with a magnificent cast and designers with whom I am privileged to collaborate. Love to Judy and Brandon. For information about Bernard's background, directing credits, and bio, kindly refer to the WST website. Walnutstreettheatre.org

ROMAN TATAROWICZ (*Set Design*) Walnut: *Elvis - A Musical Revolution; Cat on a Hot Tin Roof; Rocky the Musical; Blithe Spirit; The Best Man; A Woman of No Importance; The Curious Incident of the Dog in the Night-Time; The Humans; Thurgood; Oleanna; Meteor Shower; Souvenir; Jerry's Girls; The Other Place; Red; I Love a Piano*. Selected Off-B'way: *The Banana Monologues* (Acorn Theatre); *Honky; Roses in December* (Urban Stages); *Mother Courage; The Importance of Being Earnest; Dames at Sea; The Threepenny Opera* (Jean Cocteau Rep.). Many Off-Off-B'way including: *Bee-Luther-Hatchee* (Audelco Award nom). Regional credits: Capital Rep., Merrimack Rep., Queens Theatre in the Park, Florida Studio Theatre, Azuka Theatre, Act II Playhouse, InterAct, Bristol Riverside Theatre, People's Light & Theatre Co, Pennsylvania Shakespeare Festival, Delaware Theatre Company and ETC (Santa Barbara). Member United Scenic Artists Local 829. tatarowicz.com

RYAN O'GARA (*Lighting Design*) Broadway: *Thoughts of a Colored Man*. National Tour: *Million Dollar Quartet - Christmas; Juke Box Hero; A Night with Janis Joplin; Vocalocity and The Little Prince*. Various productions for Cirque du Soleil, Norwegian Cruise Line, Tokyo Disney Sea, New York City Opera, Paper Mill Playhouse, Walnut Street Theatre, Drury Lane - Chicago (2019 Jeff Nomination), TUTS, Baltimore Center Stage, Syracuse Stage, North Carolina Theatre, Bucks County Playhouse, Signature Theatre DC, Laguna Playhouse, New Victory Theatre, Lincoln Center Festival, Capital Repertory Theatre and Bristol Riverside Theatre (2016 Barrymore Award). Associate Lighting Designer for over 25 Broadway productions. O'Gara graduated from NCSA.

CHRISTOPHER COLUCCI (*Sound Design*) Recent work: *Tartuffe* and *Crumbs from the Table of Joy* (Lantern Theater Company); *Noises Off* (Delaware Theater Company) and *Camp Siegfried* (Theatre Exile). Upcoming projects: *The Flatlanders* (1812 Productions/DTC); *The Lehman Trilogy* (Arden Theatre Company); *The Last Yiddish Speaker* (InterAct) and *The Comedy of Errors* (Lantern Theater Company). 2016 Pew Fellowship in the Arts; 8 Barrymore Awards for Outstanding Original Music and Sound Design; Independence Fellowship in the Arts (2012, 2019); MA in Philosophy from Western Kentucky University. BA in Philosophy/Theology from Eastern University. Soundcloud (<https://soundcloud.com/cmsound>); YouTube (<https://tinyurl.com/yd89tm64>); Instagram @christopherm_colucci. Thank you, Bernard Havard, thank you Siobhán Ruane, thank you Adam Orseck, Thank you WST.

CLAIRE WAID (*Wig Design*) Happy to be back designing at the Walnut! Wig design credits include WST: *Legally Blonde: The Musical* and *Civil War Voices*; Rutgers University: *The Moors*. Other work as a wig stylist includes positions at Colorado Shakespeare Festival, Riverside Theatre, Weston Playhouse, and Auburn University. She currently is the in-house Wig and Makeup Coordinator here at the Walnut and hopes to continue collaborating with talented artists in this field!

MARY MARTELLO (*Assistant Director*) has been a regional theatre artist for over 50 years. In Philadelphia she performed at the Walnut, Arden Theatre Company, Lantern Theater Company, Azuka Theatre Company, Act II Playhouse, 1812 Productions, Interact, People's Light & Theatre Co, and the Wilma. Mary has performed with the Philadelphia Orchestra, created several cabarets, won five Barrymore Awards, and is a Lunt-Fontanne Fellow. Mary most recently directed *Macbeth* at The Ritz Theatre. She directed for McCarter Theatre's Summer Shakespeare program under Nagel Jackson's tenure and was an Artist in Residence for the State of New Jersey. She is very grateful to Bernard and the Walnut for this opportunity to expand her repertoire.

MICHELE BEGLEY (*Stage Manager*) is so excited to be returning to WST! She started out here as a Stage Management Apprentice for the main stage under Lori Aghazarian and Angela Cucco Jenkins in the 2017-2018 Season. Since then, she has held a resident position at

WHO'S WHO

the Bristol Riverside Theatre, both as ASM and PSM. Other regional credits include Theater at Monmouth, Penobscot Theatre Company, First Stage, and The Barnstormers Theatre. Special thanks to the cast, crew, apprentices, production, and creative staff who make this show possible. Proud member of AEA. Enjoy the show!

ELIZABETH HAROIAN (Stage Manager) Thrilled to be back with WST for a third season! Select stage management credits: WST: *Elvis - A Musical Revolution*; *Cat on a Hot Tin Roof*; *Cinderella*; *Rocky The Musical*; NYU Tisch: *Further Than the Furthest Thing*; Basil Twist: *Symphonie Fantastique*; ATC: *The Pirate La Dee Da*; NYU Steinhardt: *The Secret Garden*; *Sister Act*; New London Barn Playhouse: *Grease*; Juilliard: *Richard III*. A few years ago, Liz was in Saudi Arabia managing a truly magical show with five international illusionists. She has worked with many academic programs including NYU Tisch, The Juilliard School, NYU Steinhardt, Atlantic, and ART/Harvard. Amid all the chaos remember to have fun!

SIOBHÁN RUANE (Director of Production) This is Siobhán's 11th season at WST. With over 20 years in the business, Siobhán has worked internationally as a Production Manager and Stage Manager. Previously, Siobhán held the faculty position of Stage Management Advisor at Florida State University's School of Theatre. Additional credits include Cirque du Soleil, Norwegian Cruise Line, Cirque Productions, and various regional theatres. Siobhán holds an undergraduate degree from Rutgers University, an MFA from the University of Delaware, and is (proudly!) originally from the Jersey Shore.

BRIAN KURTAS, CSA (Associate Artistic Director) has been associated with WST Street Theatre since 2007. He began his career here as a performer and in the professional apprenticeship program and has since dedicated himself to bringing artists together. He now serves our artists and audiences in the various capacities of casting, directing, programming, and literary management, as his function is to identify the highest quality of artists for our historic theatre. His vision behind unforgettable live experiences and storytelling has become a creative solution from the stage to the screen - He spent 4 seasons as the Executive Producer of Gretna Theatre, has worked on television networks and films including TLC and HGTV, and helped create events and entertainment for brands such as T-Mobile and Walmart while at Live Nation.

Originally from Lancaster, Brian is a proud Temple alum and a member of the Casting Society of America.

MARK D. SYLVESTER (Managing Director) Mark is proud to be celebrating his 30th season at WST. His extensive career has spanned Summer Stock to Broadway as an actor, stage manager, box office treasurer, theatre manager, marketing and public relations director and general manager. After several years working with commercial theatre, he has devoted his career to non-profit theatre companies since 1987. To date, Mark has been associated with more than 500 stage productions. An avid collector of musical theatre recordings, his collection contains over 3,500 cast albums from around the world. Widely regarded as a theatrical marketing expert, Mark lectures and consults with organizations internationally. He has served on several boards including seven years with the National Alliance for Musical Theatre where he now holds the honorary position of Board Emeritus and the Advisory Committee of Samuel French, the international play publisher and licensing company. With Bernard Havard he co-authored the book *Walnut Street Theatre*. Since he joined WST in 1994, it became the most subscribed theatre company in the world.

BERNARD HAVARD (President and Executive Producing/Artistic Director) *Vox Populi* (The Voice of the People) was written on WST Playbills in the 1800s. Whenever WST has strayed from a populist program, the theatre has gone bankrupt. When I came here 42 years ago, we had no programs and no audience. Today we enjoy one of the largest subscription bases of any theatre in the world. So, my thanks to our loyal audience and a warm welcome to newcomers who enjoy and believe in what we do. I admire the artists who dedicated their lives to the theatre and WST, particularly. Our theatre is a non-profit 501-C3 institution, and we rely on contributed income to extend our reach into the community. Last season we reached more than 41,000 students in our city schools. We have 19 esteemed trustees who give their time, wisdom, and contributions to help guide this historical treasure. I came to WST in 1982, and I am as excited now about our future as I was in the beginning. My heartfelt thanks to all who enter this theatre. For my biography, go to About Us on our website at WalnutStreetTheatre.org

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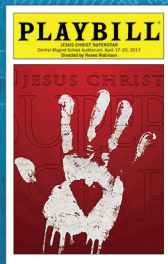
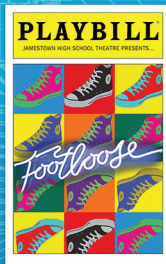
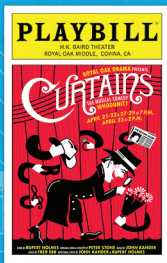
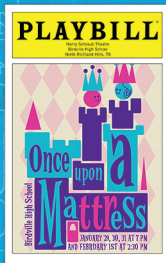
And PLAYBILLder doesn't have to be just for high school productions of *Pippin* and local revivals of *Into the Woods*; it's also the perfect complement to big life events, from birthday parties to weddings and graduations.

"I think that was the biggest surprise when we started this project—that interest would extend well beyond the stage," says Gumbel. "We've seen PLAYBILLders created for galas and benefits, bar mitzvahs, and even funerals. I guess theatrelovers want Playbill there at all of life's big milestones—and we are more than happy to be there for them!"

For more information and to start crafting your own Playbill, visit PLAYBILLDer.com. 

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