

**THEATRE FOR A NEW AUDIENCE & THE PUBLIC THEATER**

*present*

**WALLACE SHAWN-ANDRÉ GREGORY PROJECT**

The  
Designated  
Mourner

Grasses of  
a Thousand  
Colors

Milton Glaser

**THE WALLACE SHAWN-ANDRÉ GREGORY PROJECT 360°**

A VIEWFINDER: *Facts and Perspectives on the Plays, the Collaboration, and the Productions*

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The Wallace Shawn-André Gregory Project  
is a co-production between



and

**THE**  
**PUBLIC.**

## **Notes**

This Viewfinder will be periodically updated with additional information. Last updated October 2013.

## **Credits**

"Form and Style" and "The Trouble With Nature: Shawn's Worlds of Privilege" written by guest contributor Elyssa Jakim, who holds a BA Magna Cum Laude from Harvard University in Visual and Environmental Studies (Film and Performance Art Theory), with a minor in English literature and a citation in French. She has written extensively on film settings under the tutelage of Marjorie Garber, studied boudoirs in Paris and the Loire, created video/audio art, and trained in acting with Wynn Handman.

*The Wallace Shawn-André Gregory 360°* Compiled by: Carie Donnelson and Elyssa Jakim | Edited by: Carie Donnelson and Katie Miller | Literary Advisor: Jonathan Kalb | Adobe InDesign Specialist: Luis Gutierrez | Designed by: Milton Glaser, Inc. | Copyright 2013 by Theatre for a New Audience. All rights reserved. With the exception of classroom use by teachers and individual personal use, no part of this study guide may be reproduced in any form or by any means, electronic or mechanical, including photocopying or recording, or by an information storage and retrieval system, without permission in writing from the publishers. Some materials published herein are written especially for our guide. Others are reprinted by permission of their publishers.



Milton Glaser

# THE PLAYS OVERVIEWS AND CHARACTERS

A co-production with The Public Theater, The Wallace Shawn-André Gregory Project is a celebration of a remarkable theatrical collaboration. Wallace Shawn is one of America's most significant playwrights, long overdue for a major retrospective. André Gregory, his *My Dinner with André* co-star, has been directing Shawn's plays for 40 years, and as part of this retrospective, he directs Shawn's two most recent plays: the first New York revival of the acclaimed masterwork *The Designated Mourner*, and the American premiere of the profoundly provocative *Grasses of a Thousand Colors*. *The Wallace Shawn-André Gregory Project 360°* is intended to provide perspectives and contextual information on these plays, the collaboration between André Gregory and Wallace Shawn, and the productions.

*The Designated Mourner* is a monologue-triptych in which three artist-intellectuals describe their experiences as their once-liberal country sinks into totalitarianism. A famous poet-intellectual, his daughter, and her husband—people made of very different moral fiber despite their shared highbrow background—observe the subtle and flagrant transformations to everyday life, public affairs and personal relationships as their government brutally cracks down on anyone suspected of subversion.

*Grasses of a Thousand Colors* is a disturbing and anomalously beautiful play that touches on almost every imaginable form of sexual expression while spinning a dystopian fantasy about ecological disaster. Ben, the play's central character, is a doctor who believes he has solved world hunger when he figures out how to rejigger the metabolisms of animals to tolerate eating their own kind. He ends up ruining the global ecosystem. Yet *Grasses* is no mere social drama. Instead of exclusively dwelling on social disaster, it also explores the riotous sexual imaginations of Ben, his wife and his lovers.

## Characters

### *The Designated Mourner*

JACK

JUDY

HOWARD

Jack is older than Judy.

Howard is older than Jack.

### *Grasses of a Thousand Colors*

THE MEMOIRIST (Ben), around sixty-five?

CERISE, around fifty?

ROBIN, around forty-five?

ROSE, around twenty-five?

## THE PLAYS FORM AND STYLE

Shawn's form and style defy conventions of an Aristotelian theater. The plays are comprised of a series of monologues delivered to the audience. In both *The Designated Mourner* and *Grasses of a Thousand Colors*, the characters recount the crumbling or death of a particular kind of society in the past tense. The action of the plays unfolds in the length of a story, in winding sentences that bathe—perhaps at times assault—audience members with words. The result of these past-tense monologues is the erasure of plot, which subsequently leads to an erasure of character. Instead of fully formed characters hatched at the beginning of the play, the actors embody something closer to 'present beings,' people living in the moment of relaying a memory or impression, present only from word to word. They are shells of people, sketches or outlines of individuals, each given an approximate age and a few defining characteristics. Jack, the main narrator in *The Designated Mourner*, tells the audience he can be "[summed] up in about ten words: a former student of English literature who—who—who went downhill from there!" (13). In *Grasses of a Thousand Colors*, Ben is simply called "The Memoirist" or "He." He is defined as a man, a scientist, a writer "around sixty-five? [sic]" years of age, and of a privileged status. As each of the characters speaks, their individual details are filled in with words. But there is also space for the presence of the actor to fill in with him or herself. "Why am I struggling every day to learn my lines, to once again impersonate this awful character...this terrible character whose particular characteristics are impossible to remember?" Jack wonders (*Mourner* 37).

The past-tense narrative recounted by such hazily-defined characteristics creates a singular experience for the audience. A Shawn play can last several hours, with characters speaking several paragraphs or pages of text at a time. Audience members are left always to ponder, meditate on, and reflect upon what has just been said. Instead of the passive viewing experience of a naturalistic play where the audience is asked to watch and listen, here they are asked to listen and judge, and perhaps to incorporate what is heard into their sense of self. Shawn also pushes the characters—and by proxy, the audience—into difficult, taboo areas of human nature. A major way that he accomplishes this is through his characteristic comedic style, which might be described as satirical deadpan (delivering absurd or bizarre statements in a monotone or a matter of fact way). In Shawn's case, rather than uninflected, characters are blithe and animated; they display genuine sweetness and charm even as they are describing horrific events or notions, naively displaying that they lack a conscience. The moral problem for the audience is that in being so earnest, the characters do have real charm. In an interview with *The Paris Review*, Shawn explained part of his intent in writing *The Fever*, which taps into this troubling duality of sweetness and cruelty:



Young couple by Peter Paul Rubens, c. 1632; Amsterdam's Historisch Museum, Amsterdam

## THE PLAYS FORM AND STYLE

I was trying to explain to all the nice people out there how it could be possible that from our own point of view we're so nice, and we're so lovable, and we're so cute, and so sensitive, and yet from the point of view of people who are weak and powerless we are an implacable, vicious enemy.

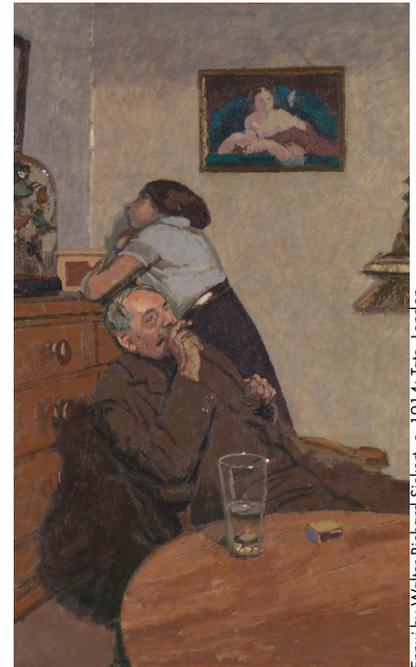
By displaying the disposition of the characters to be nice, charming, and bright and also their obliviousness to the sufferings of others, Shawn shows the audience its own blind spots and suggests that the cheery complacency of those who live comfortably (of Shawn himself and of us, the comfortably sat audience) can be vicious.

The characters—who, the plays suggest, share their privileged status with the theatre-going audience—practice denial of the self and of society in myriad ways, as not to do so would presumably upset the comfortable lives which they live. Jack in *The Designated Mourner* denies the violence of a repressive regime; Ben in *Grasses of a Thousand Colors* denies the destruction of the planet and human race. His privileged protagonists refuse to look at their neighbors, and they refuse to swallow certain cruel aspects of humanity. In so doing, they cut themselves off from various realities—from their bodies, from nature (and their own inner nature), from other human beings—and they do real harm. The result of these misaligned natural forces is the development of a dangerous self-adoration, repulsive superiority, and perverse morality. Instead of judging themselves for their inconsistencies, Shawn's monologues present these inconsistencies to the audience, and let them judge. Of course, as the characters stand in for all of us, the privileged theatergoer is forced to reckon with his/her own behavior, and he/she might be left feeling queasy.

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Emuri by Walter Richard Sickert, c. 1914; Tate, London

## THE PLAYS THE TROUBLE WITH NATURE: SHAWN'S WORLDS OF PRIVILEGE

*Interpretations of the plays of Wallace Shawn can vary widely depending on the reader, the listener, or the watcher. The following article, written by Elyssa Jakim, contains textual analysis based on the plays as Shawn wrote them. It is intended as an introduction to the themes evident in the texts of each play, rather than an authoritative examination of the plays.*

*Special note: The following article contains plot spoilers.*

In *The Designated Mourner* and *Grasses of a Thousand Colors*, Wallace Shawn creates two universes in which privileged characters—self-absorbed, self-involved, and self-deluded—enjoy feeling superior to others. They live lives of relative comfort and ease, and they relish that comfort. Shawn's male protagonists (played by Shawn in both plays) are kings of their own making, weaving webs of self-deception. In *The Designated Mourner*, an unwillingness to recognize the cruelty of a terrible regime and a turning away from the richness of literature results in an existential loss of selfhood, whereby the protagonist Jack becomes a head without a heart. In *Grasses of a Thousand Colors*, man's troubled relationship with nature manifests in problems of consumption and digestion: insatiable hunger and sexuality which undermine the main narrator's (Ben) humanity. The perverse morality of privilege often leads Shawn's men to the extremely dark parts of human nature.

The narrative of *The Designated Mourner* is set in a non-existent totalitarian society under a repressive regime that has a president for life. Its three characters—Jack, Judy, and Howard—speak directly to the audience, while barely acknowledging or interacting with one another. The play immediately sets up two kinds of people, noted by Jack as “that wonderful pair of neatly matching phrases ‘highbrow’ and ‘lowbrow’” (*The Designated Mourner* 11). He later defines the two types:

A “highbrow” was a person who liked the finer things—you know, saving the Rembrandt from the burning building, rather than the baby or the fried chicken or whatever—while a “lowbrow” was someone who you might say liked to take the easy way in the cultural sphere—oh, the funny papers, pinups—you know, cheap entertainment (12).

Jack notes that both terms had been “coined” by a newspaper columnist, making this seem like an official pronouncement. The more he describes the world around him, the more it becomes clear that Jack is a paradigmatic figure whose comfort, whims, and self-love blinds him from life's cruel realities and has, in essence, divorced him from his own heart. He is presented as the opposite of Howard and Judy, whose ghostly presences seem to both contradict and support Jack's narrative. Complicating the matter, while Jack proclaims himself a lowbrow, it is clear that he, Howard, and Judy are all highbrows. At the play's opening, Jack announces that he is the “designated mourner,”

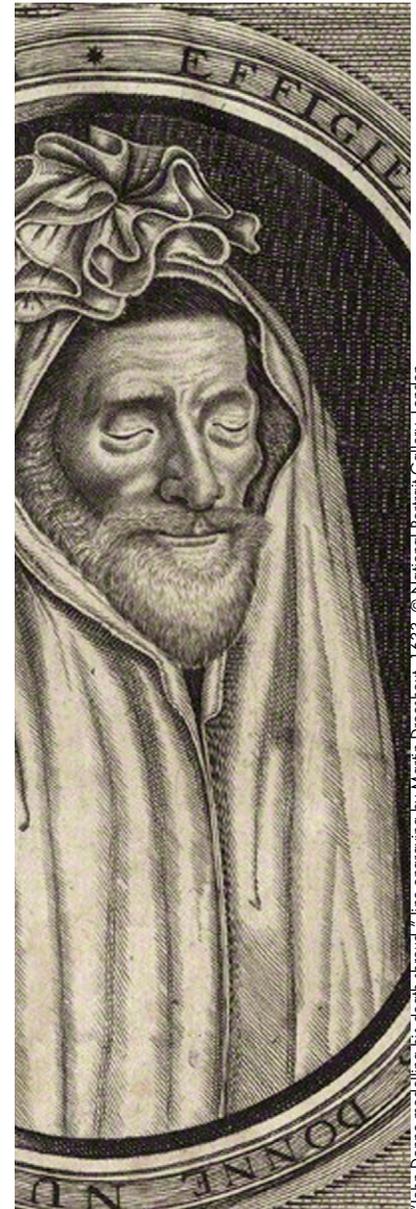


Self-Portrait by Rembrandt van Rijn, ca. 1628; Rijksmuseum, Amsterdam

which he defines for us as being the person who mourns the passing of a group of people in line with an old tribal custom. Jack is the last to have known the kind of people who would have been able to read and enjoy the poetry of John Donne. He tells the story of his marriage to Judy, whose father, Howard, was a professor and political dissident. All three characters and the people they describe are narcissistically obsessed with their own tastes. Howard is smug and pretentious, but he is haunted by an article he wrote in his youth about welcoming a beautiful “dirt-eater” into his home. (“Dirt-eater” is Shawn’s tongue-in-cheek name for the oppressed group of poor people suffering in their country). Howard and Jack both use laughter as a defense mechanism, laughing shrilly and sharply at the expense of others and/or themselves. When Judy describes visiting an orphanage, she cannot help but get swept away by the beauty of the orange trees that were there. Since they are relayed rather than shown these encounters, the audience experiences the same comfortable distance and denial as the characters, forcing them to become characters themselves, entangled in the obsessive, judgmental musings, complicit in the play’s horrors.

On the other hand, the difference between Jack and Howard and Judy, the self-defined lowbrow and the highbrows, is vast. It’s a difference between activity and inactivity, between doing and thinking. Howard is a political writer; he has created something that is a threat to the new regime. Judy is capable of asking questions such as “[W]hat about the idea of a better world?” (33). He and Judy seem to promote a revolution, or at least an uprising against the governmental tyranny. Real events occur to them that penetrate their bodies and spirits. Jack’s journey, on the other hand, is not of the body but of the mind. When things go sour with Judy and Howard, a rock is thrown through their window. Jack escapes, for he simply cannot take real-life danger or threat. He denies it is happening, and abruptly leaves Judy. Instead of looking at the real conflict, he seems to prefer to undergo an internal conflict. The divorce from social or moral obligation to his wife, the divorce from any kind of “unpleasantness,” breeds existential crisis, perhaps a back-handed kind of guilt returning to haunt him. But the whole of his action is really just talking to himself, something that occurs in his grey hotel room. It doesn’t move.

In designating himself as a mourner, Jack blends two stories. While he is purportedly here to explain the executions of his wife and father-in-law (and also a whole class of people), he perversely focuses on his own trivial psychic journey, leaving Judy and Howard to talk of their own journeys. Towards the end of his journey, Jack comes to the earth-shattering realization that he is “really...a lowbrow at heart” (47). Armed with his new self-declared status, rather than mourn, he celebrates. He feels invincible. He discovers he can treat formerly



“John Donne modelling his death shroud,” line engraving by Martin Droeshou, 1633, © National Portrait Gallery, London.

## THE PLAYS THE TROUBLE WITH NATURE: SHAWN'S WORLDS OF PRIVILEGE

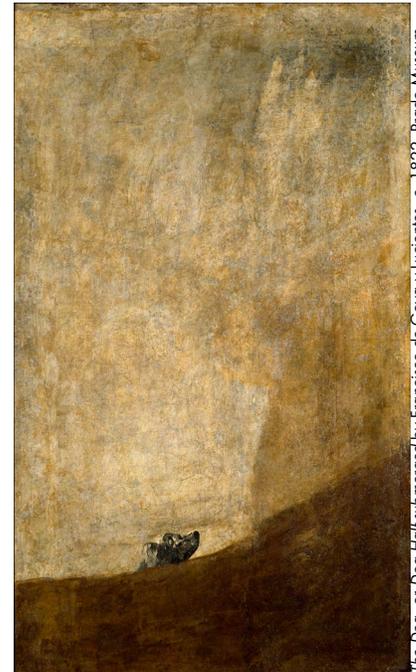
treasured books with irreverence. He lets go of all of his standards. Yet in the process, Jack embraces a rather empty, arbitrary life. He describes his reaction to a magazine that features an actor kissing his co-star:

He's a liar, he's lying, he's lying in one of these pictures at least. But now as I thought about it, I suddenly thought, Wait a minute, no he's *not* lying. He's *not* lying...that actor wasn't lying, I'm the one who's lying when I keep on insisting that I *am* the same person I was this morning... What's *that* all about? And why do I do it? What is the point? (37)

For all his spinning of wheels, the life of comfort that Jack swims in—and seems to delight in—also renders him powerless, a non-entity who seeks to go to parties, eat food like mashed potatoes and ice cream, put his feet up, read the newspaper, masturbate. Ultimately, it also renders him bored. Jack's act of passing from highbrow to lowbrow, the passage of which earns him his self-proclaimed designated mourner title, accomplishes virtually nothing, except to turn him into a shell of a person, a head with the body cut off.

As the designated mourner, Jack both mourns and celebrates. He mourns the loss of his former people, the highbrows, and as his former self. He celebrates the birth of his new self, the lowbrow who delights in easy, self-absorbed acts. By immersing himself in “lowbrow” culture, in a media that is pervasive and violent, that contains threats and whispers of human torture, that upholds the status quo, Jack finds a life that is easy, but he is not a human being responsible to other human beings. In his essay entitled “Morality,” Shawn writes, “the temptation is great to be easy on ourselves...If we live from day to day without self-examination, we remain unaware of the dangers we may pose to ourselves and the world. But if we look into the mirror, we just might observe a rapacious face” (*Essays* 38). Despite the harsh critique of his protagonist, with *The Designated Mourner*, Shawn also shows his belief that what can actually be redeeming for a person, even for a person of privilege, is to read great literature.

The logic and plot of *Grasses of a Thousand Colors* reflects the absurdity in which the privileged characters find themselves. Shawn creates a dream world, culling parts of fairy tales for his story and weaving video interludes and imagery into the narrative. In this world, rampant sexuality, arbitrariness, the animal kingdom, the grotesque, the absurd, and vomit reign supreme. The play, although not futuristic, takes place sometime in a future society, and the main narrator, Ben, explains that he discovered the cure to the food scarcity crisis that the planet was experiencing. Unfortunately, this cure has been detrimental to all living beings, for it makes food indigestible, and eventually, humans (and animals) die slow, painful deaths. The story of the play spans about



The Dog, or Dog Hall-submerged by Francisco de Goya y Lucientes, c. 1822, Prado Museum, Madrid

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twenty years, from shortly after Ben's invention to the demise of most living beings. After Ben's invention, he no longer has to work for money, so he goes on a journey to fulfill his sexual urges.

As in *The Designated Mourner*, *Grasses of a Thousand Colors* begins with a direct address to the audience. The main narrator greets them and explains that he will be reading from his memoir. More openly pretentious than *Mourner's Jack*, Ben begins it by brightly declaring his privilege: "I'm a lucky person...I was born lucky. And to call a person 'lucky' means, really, that good things sort of rush towards that person... [granting] special privileges that other people don't have" (*Grasses of a Thousand Colors* 8). Ben wears his privilege like a badge of honor. He explains that the secret to his status and entitlement lies in the fact that his mother's "family was fairly well off, and...that I myself was reasonably clever, or at least not stupid" (10). Ben admits that the secret to his luck or his privilege has nothing to do with being exceptional. Like *Mourner's Jack*, Ben is oblivious to the world around him. He laughs heartily when a young writer suggests that his generation caused the problems people have today and speaks of his extreme boredom. At the end of the play, Ben is coaxed to sleep in a cozy meadow, skipping over some of the vomiting, because, as he describes, he is lucky.

Ben's existential poverty of privilege is manifested through glorification of sex and the phallus. In fact, Ben tells us that his penis is really the only thing that interests him and he attributes to it a kind of mystical or great power. Robin, the lover with whom he has his first affair, tells us about Ben's penis:

...There were no answers in there. It didn't speak it didn't talk. No answers at all. He wanted it to speak, to really tell him what he needed to know, as if the sperm spilling out of it could be thought or feeling, an idea, happiness, some service to humanity, completion, love. But the sperm was only sperm (50).

A prisoner of its own laws, Ben's penis—and by extension, Ben—lacks any feeling of loyalty to his lovers. So Ben obsessively, maniacally pursues all manner of perverse sexual relationships. Ben, however, is not the only sexual being in the play. He has three main lovers whom we meet: Cerise, Ben's catlike first wife, appears in the flesh and also in video memories; Robin, Ben's manic and manipulative lover, who will do anything to keep his affections until she discovers that Ben is having an affair with a cat; and the innocent, naïve Rose whose business card is embossed with a picture of her vagina. Allegiances between lovers flip-flop in this dream-like play, which sounds at times like the writing of the Marquis de Sade.

The world of privilege from which Ben comes is seemingly one of



Detail, *A Cat Stealing Fish* by Giuseppe Recco, c. 1650; The Metropolitan Museum of Art, New York

## THE PLAYS THE TROUBLE WITH NATURE: SHAWN'S WORLDS OF PRIVILEGE

repression and neglect, one in which rich foods cover up a lack of real love and nourishment. Ben talks of his early childhood dinners, which were “funereal” and awful:

The sobbing always stifled inside us—inside every one of us. How it took all our strength to smother the sobbing, like smothering an animal, the unburyable corpse not quite rotting inside us as we ate our dessert, our cake, our ice cream, occasionally prepared with strawberry sauce (15).

In refusing to believe that they are animal, the people of Ben’s class smother their inner nature, burying it with food like a mother who continues to feed a crying baby because she doesn’t know how to comfort it. Instead sobbing, Ben and his equals laugh at people around them, as when Mrs. Hopper’s thighs are scalded, and when they switch his father’s beer for urine (15). Because of a lack of nourishment, Ben and the other characters indulge in compulsive behavior, particularly compulsive sexual behavior, akin to binge eating.

Though Ben’s sexual behavior is disturbing—he seems almost sociopathic at times in his journey to consume all the women in his sight—the play leaves us with the hope that perhaps sex can redeem us. In many ways, *Grasses* calls for humans to be in touch with our natural selves, to be in touch with nature. It is simultaneously a tongue-in-cheek and a genuine celebration of sex. Shawn writes, “...perhaps it would be a good thing if people saw themselves as a part of nature, connected to the environment in which they live. Sex can be a very humbling, equalizing force. It’s often been noted that naked people do not wear medals, and weapons are forbidden inside the pleasure garden” (167). In *Grasses*, Ben tells us “Naked on the bed, we forgot all the things we’d decided we were and said we were—we started again. I wasn’t the person I’d always pretended to be—I was hardly a particular person at all.” The equality of nakedness, the loss of a self, an ego, the narcissist gone to bed holds real beauty, and even Shawn’s beautiful title, *Grasses of a Thousand Colors*, invokes a celebration of nature. “Those whose allegiance is given to sex at a certain moment withdraw their loyalty temporarily from other powers. It’s a symbol of the possibility that we might all defect for one reason or another from the obedient columns in which we march,” Shawn tells us (*Essays* 167).

The Protagonists in both *Mourner* and *Grasses* display vile, compulsive behavior of privileged people who are cut off from both nature and their inner natures. But in each play, Shawn allows for the possibility that both Jack and Ben can find redemption in the natural world, whether through “the sweet, ever-changing caress of an early morning breeze” (*Mourner* 65), in a “pleasant mossy spot” (*Grasses* 88), or even in the natural act of death. Both of the characters can find a way to re-stitch their heads to



Respicere finem by Jacopo Ligozzi, c. 1595; National Gallery of Canada, Ottawa

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their hearts, through the celebration of art and humanity. The problems of privilege that are presented are sticky, but Shawn presents them in a way that is nuanced and subtle, always with a light, wicked humor. Theatergoers are presented with characters—or present beings—that show them, like mirrors, some of their inconsistencies and cruelties. This, above all, is what Shawn's plays seem to communicate: a social message whose theatre always invites audiences to deeply consider their political and social state. Further, audiences consider their place as human beings in a world where the media bombards them with images of cruelty, within in a body-obsessed society that is ruining the planet. Both *The Designated Mourner* and *Grasses of a Thousand Colors* seem to summon a Brechtian theatre of political action, though, of course, in a style completely Shawn's own. Or perhaps if not action, certainly reflection.

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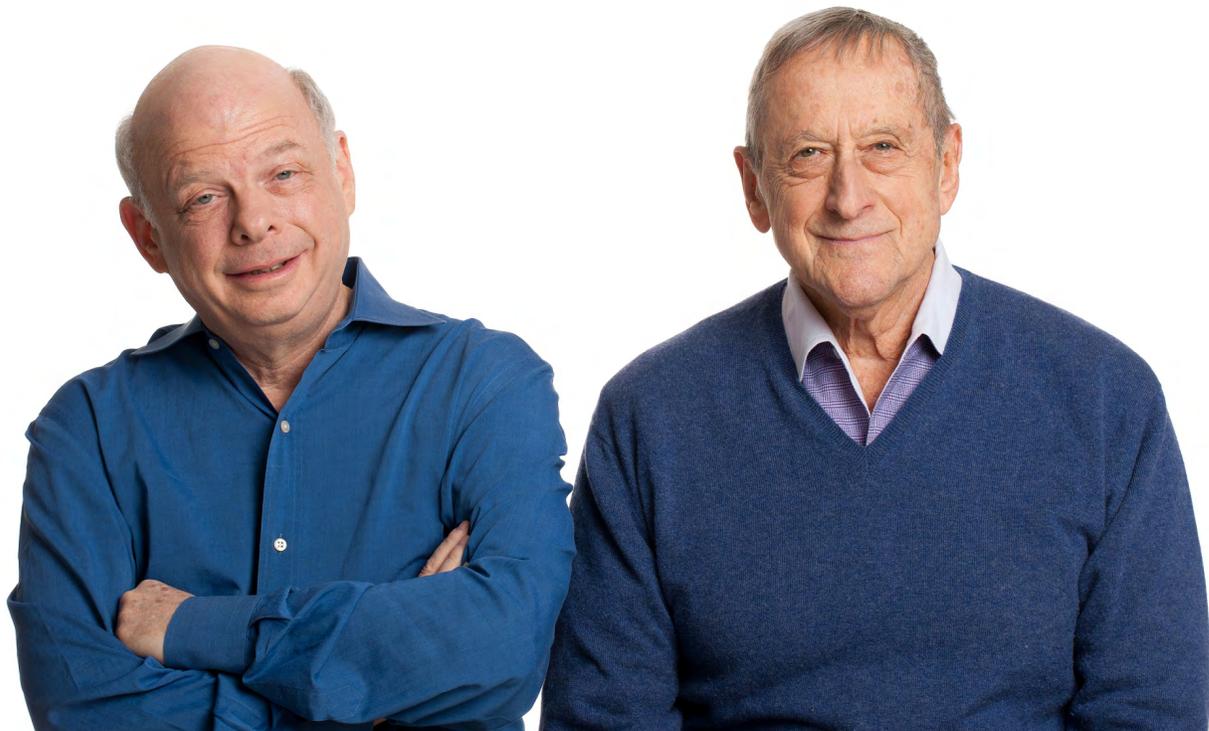


Vignette Study for 'Kosciusko', for Campbell's 'Poetical Works' from 'Watercolours Related to The Poetical Works of Thomas Campbell' by Joseph Mallord William Turner, c. 1835-6; Tate, London

## THE COLLABORATION ANDRÉ GREGORY AND WALLACE SHAWN

André Gregory and Wallace Shawn are masters of long-time collaboration. They met in 1970 when Gregory had produced his celebrated stage adaptation of *Alice in Wonderland* with his company The Manhattan Project (featuring *Mourner's* Larry Pine, and the designs of Eugene Lee, production designer for both plays in the Wallace Shawn-André Gregory Project). The more established Gregory gave Shawn his first chance as a playwright, directing his first major play *Our Late Night* at the Public Theater in 1975. Shortly afterwards, Gregory decided to leave the theatre and the United States. His journey is chronicled in the groundbreaking *My Dinner with André* (1981), directed by Louis Malle. For this film, Gregory and Shawn met over several months, recording countless conversations that Shawn then shaped into the script.

Thus began a series of projects with famously long rehearsal processes featuring actors who work with the pair again and again. Gregory and Shawn rehearsed Chekhov's *Uncle Vanya* for three years, also captured by Louis Malle in their second film *Vanya on 42nd Street*. Their 2000 *Designated Mourner*, rehearsed for nine months over a period of three years, has been produced several times. It was reprised in 2002 for recording by NPR, performed as a reading at Wallace Shawn Season at the Royal Court London in 2009, and performed again in the current co-production. *Grasses of a Thousand Colors* was also first produced and directed by Gregory in 2009 for Wallace Shawn Season at the Royal Court. Their next film, *Fear of Falling*, is the product of fourteen years of rehearsing Shawn's adaptation of Ibsen's *The Master Builder*. In an interview with the *New York Times* after the 2000 premiere of *Mourner*, Deborah Eisenberg explained that long rehearsal processes allow you to "layer things up...so that you have a psychological history as the character, like that of a real person." In addition to layers of memories for the characters and fictions that are created with long-term rehearsal and repetition, Gregory pointed out that this also creates layers of real-life personal interactions: "When you work this long...there's always the secret history of the company that is a subtext—all we've been through together. The audience senses that subtext, which is our lives together." And what a rich, complex, fruitful history in which the audience is immersed.



Wallace Shawn and André Gregory, photo by Joseph Moran

# THE COLLABORATION A TIMELINE

*Collaborations between men like Andre Gregory and Wallace Shawn are not easily documented, as their achievements often breathe in the space of process rather than product. Shawn and Gregory—and the actors and artists, including designer Eugene Lee, with whom they collaborate—live with their plays for years, defying the ephemeral nature of theatre, creating a series of theatrical moments that play with form, text, audience, history, time, space, and human relationships. The following timeline delineates the major publicly offered works that have resulted from their singular friendship.*

- 1975     *Our Late Night*  
Play by Wallace Shawn  
Directed by Andre Gregory Joseph Papp's New York Shakespeare Festival/The Public Theater, New York
- 1981     *My Dinner with André*  
Screenplay by André Gregory and Wallace Shawn  
Directed by Louis Malle  
Saga Productions and the Andre Company
- 1994     *Vanya on 42nd Street*  
Play by Anton Chekhov  
Translated by David Mamet  
Screenplay by André Gregory  
Film directed by Louis Malle  
Play directed by André Gregory  
Production design by Eugene Lee  
Channel Four Films, Mayfair Entertainment, and The Vanya Company
- 2000     *The Designated Mourner*  
Play by Wallace Shawn  
Directed by André Gregory  
Scenic design by Eugene Lee  
Presented by Celeste Bartos and Scott Rudin at 21 South William Street, New York  
*Note: First produced in 1996 at the Royal National Theatre, London, directed by David Hare. Hare also directed the film version in 1997.*
- 2009     *Grasses of a Thousand Colors*  
Play by Wallace Shawn  
Directed by André Gregory  
Scenic design by Eugene Lee  
Royal Court Theatre, London
- 2011-13   *The Master Builder*  
Play by Henrik Ibsen  
Translated and adapted by Wallace Shawn  
Directed by André Gregory  
*Note: Private open rehearsals*
- Fear of Falling*  
Play by Henrik Ibsen  
Translated and adapted by Wallace Shawn  
Film directed by Jonathan Demme  
Play directed by Andre Gregory  
Production design by Eugene Lee  
Ibsen Project  
*Note: In post-production*

## THE PRODUCTIONS *THE DESIGNATED MOURNER* CAST AND CREATIVE TEAM

### **DEBORAH EISENBERG (Judy)**

Played Judy in André Gregory's 2001 production of *The Designated Mourner* in New York City and Vienna. *The Collected Stories of Deborah Eisenberg*, published by Picador USA, won the 2011 PEN/Faulkner Award.

### **LARRY PINE (Howard)**

Broadway: *The Royal Family*, *The Seagull*, *End of the World*, Roy Cohn in *Angels in America*, *Bus Stop*. Select Off-Broadway: ... *Death of Walt Disney*, *Top Secret*, *Beast*, *Secret Order*, *Stuff Happens*, *An Enemy of the People*, *The Designated Mourner*, *Uncle Vanya*. Select film: *Moonrise Kingdom*, *Arbitrage*, *Vicky Cristina Barcelona*, *Particles of Truth*, *Maid in Manhattan*, *The Royal Tenenbaums*, *Sunday* (Sundance Grand Prize winner), *Vanya on 42nd Street*. TV: "House of Cards," "Homeland," "Blue Bloods," "The Good Wife."

### **WALLACE SHAWN (Playwright/Jack)**

Is also the author of *Grasses of a Thousand Colors*. The first of his plays ever to be performed was *Our Late Night*, which André Gregory directed at The Public Theater in 1975. With Mr. Gregory, Shawn also wrote and performed in the film *My Dinner With André*. Shawn wrote the libretto for Allen Shawn's opera, *The Music Teacher*, which Tom Cairns directed for The New Group and which is available on Bridge Records. Also at The New Group, Scott Elliott directed Shawn's plays *Marie and Bruce*, *Aunt Dan and Lemon* and *The Fever*. *The Designated Mourner* was done at the National Theatre in London, directed by David Hare, and *Grasses of a Thousand Colors* was done at the Royal Court in London, directed by Mr. Gregory. *Aunt Dan and Lemon* and *Marie and Bruce* were done at The Public, directed, respectively, by Max Stafford-Clark and Wilford Leach. Shawn's plays are published by TCG Books and Grove Press, and his book *Essays* is published by Haymarket.

### **ANDRÉ GREGORY (Director)**

Is one of the original creators of the regional theatre movement and the Off-Broadway movement in New York. His production of *Alice in Wonderland* played in New York for seven years, toured the US, Europe and the Mideast, and was made into a book in collaboration with Richard Avedon. His production of Wallace Shawn's *Our Late Night* was presented at The Public Theater and Gregory and Shawn went on to create *My Dinner With André*, directed by Louis Malle in 1981. Gregory, Shawn and Malle then collaborated on *Vanya on 42nd Street*. In 2000, Gregory directed Wallace Shawn's play *The Designated Mourner*. As an actor, Gregory performed in *The Last Temptation of Christ* (Martin Scorsese), *The Mosquito Coast* (Peter Weir) and *Celebrity* (Woody Allen), among many other films. Gregory's most recent production of *Endgame* was performed in a Donald Judd bunker in the middle of the Marfa, Texas, desert in 2005. In 2009 he directed Wallace Shawn's *Grasses of a Thousand Colors* at the Royal Court Theatre in London. Gregory's life and work is the subject of a new film by Cindy Kleine, titled *Before and After Dinner*. The film is currently in theatrical release in the US. Gregory has just collaborated with Jonathan Demme and Wallace Shawn on a film adaptation of his stage production of Ibsen's *Master Builder* adapted by Wallace Shawn. It is titled *Fear of Falling*.



Larry Pine and Deborah Eisenberg in *The Designated Mourner*, directed by André Gregory; photo by Joan Marcus

## THE PRODUCTIONS *THE DESIGNATED MOURNER* CAST AND CREATIVE TEAM

### **EUGENE LEE (Scenic Design)**

Holds B.F.A. degrees from Art Institute of Chicago and Carnegie Mellon, an M.F.A. from Yale School of Drama and three honorary doctorates. He has been the production designer at "Saturday Night Live" since 1974. He has received the Tony Award, American Theatre Wing's Design Award, Outer Critics Circle Award, Drama Desk Award, Lucille Lortel Award, Elliot Norton Award for Sustained Achievement and Pell Award, and is an inductee of the Theater Hall of Fame. He is currently represented on Broadway by the musical *Wicked* and Off-Broadway by *My Name is Asher Lev*. Recent work at The Public Theater includes *The Ruby Sunrise*, *Drunk Enough to Say I Love You?*, *The Book of Grace* and *Compulsion*.

### **DONNA GRANATA (Costume Design)**

Has collaborated with André Gregory and Wallace Shawn over the past 14 years on productions of *The Designated Mourner* (NYC, Vienna); *Grasses of a Thousand Colors* (Royal Court Theatre, London) and *Master Builder* (NYC). Recent theatre work includes Tommy Tune's *Project 54* and *Steps in Time*. Opera: *The Makropulos Case* (Metropolitan Opera/Elijah Moshinsky). Film: *Fear of Falling* (Jonathan Demme, based on André Gregory and Wallace Shawn's *Master Builder*). M.F.A. graduate of Columbia University. Recipient of the Emmy, Costume Designers Guild, Clio, Drama-Logue and Joseph Jefferson awards.

### **JENNIFER TIPTON (Lighting Design)**

Recent dance: Paul Taylor's *The Uncommitted*, Alexei Ratmansky's *Shostakovich Trilogy* (American Ballet Theatre). Recent theatre: *In a Year With 13 Moons* (Yale Repertory Theatre), *The Testament of Mary* (Broadway). Recent opera: *L'elisir d'amore* (Metropolitan), *Elektra* (Lyric Opera of Chicago). Tipton teaches lighting at the Yale School of Drama. Recipient of the Dorothy and Lillian Gish Prize (2001) and the Jerome Robbins Prize (2003). In 2008, Tipton became a United States Artist "Gracie" Fellow and a MacArthur Fellow.

### **BRUCE ODLAND (Original Music/Sound Design)**

Recent film: Cindy Kleine's *André Gregory, Before and After Dinner*; David Davidson's *HANS RICHTER; Everything Turns-Everything Revolves*. Recent performance/installation: *O+A, urban space urban sound* (ACHT BRÜCKEN/Musik für Köln 2013); *O+A, Sonic Vista* (permanent installation for Frankfurt Greenbelt); *The Green*, co-directed with Laurie Anderson (Basel, Switzerland). Recent theatre: André Gregory/Wallace Shawn's *Master Builder*, Wooster Group and Royal Shakespeare's *Troilus and Cressida*. Recipient of the Prix Ars Electronica, AAM Golden Muse and Helen Hayes Award.

### **TERRI K. KOHLER (Production Stage Manager)**

The Public: *In Darfur*, *Paris Commune*. New York: *The Caucasian Chalk Circle*, *The School for Lies*, *The Forest* (CSC); *Belleville*, *The Black Eyed* (NYTW); *We are Proud ...*, *Orange*, *Hat & Grace* (Soho Rep); *In the Footprint* (The Civilians); *Orpheus X* (Theatre for a New Audience); *Killers and Other Family* (Rattlestick); *Garden of Earthly Delights* (Two Step); *Don Juan in Prague* (BAM). Regional: *Romeo and Juliet* (Shakespeare on the Sound); *Wild Swans* (American Repertory Theater/The Young Vic); *Quixote* (Stillpoint Productions); *Oedipus*, *A Midsummer Night's Dream*, *La Dispute*, *The Sound of a Voice* (A.R.T.).



Wallace Shawn in *The Designated Mourner*, directed by André Gregory; photo by Joan Marcus

## THE PRODUCTIONS *THE DESIGNATED MOURNER* CAST AND CREATIVE TEAM

### **THEATRE FOR A NEW AUDIENCE (Co-producer)**

Founded in 1979 by Jeffrey Horowitz, Theatre for a New Audience is a modern classical theatre that produces Shakespeare alongside other major authors in a dialogue that spans centuries. This season, we are producing Shakespeare, Samuel Beckett, Franz Kafka and Wallace Shawn. The Theatre promotes the ongoing training of artists through the Actors and Directors Project, led by Cicely Berry, C.B.E., Director of Voice, Royal Shakespeare Company, and Andrew Wade. The company's productions and affiliated artists have been honored with prestigious awards and nominations, including Drama Desk, Lortel, Obie and Tony. The Theatre's production of the *The Green Bird* by Carlo Gozzi and directed by Julie Taymor opened Off-Broadway, toured to La Jolla Playhouse, and later moved to Broadway. In 2001, the Theatre became the first American company to be invited to bring a production of Shakespeare to the RSC. *Cymbeline* directed by Bartlett Sher opened at the RSC's Other Place, November 2001. In January 2006, the Theatre's production of *Souls of Naples* starring John Turturro toured to Naples, Italy, and in March 2007 we returned to the RSC with *The Merchant of Venice* starring F. Murray Abraham and directed by Darko Tresnjak. The Theatre created and runs the largest in-depth program for introducing Shakespeare in the NYC public schools. 123,000 young people ages 10-18 have been served since 1984. In partnership with the City of New York, Theatre for a New Audience is building its first home in the Downtown Brooklyn Cultural District. It opens November 2013 with *A Midsummer Night's Dream* directed by Julie Taymor. [www.tfana.org](http://www.tfana.org)

### **THE PUBLIC THEATER (Co-producer)**

Is the only theater in New York that produces Shakespeare and the classics, musicals, contemporary and experimental pieces in equal measure. The Public continues the work of its visionary founder, Joe Papp, by acting as an advocate for the theater as an essential cultural force, and leading and framing dialogue on some of the most important issues of our day. Creating theater for one of the largest and most diverse audience bases in New York City for nearly 60 years, today the Company engages audiences in a variety of venues including Joe's Pub; the Delacorte Theater in Central Park, home to the beloved free Shakespeare in the Park; the Mobile Unit, which tours Shakespearean productions for underserved audiences throughout New York City's five boroughs. The Public's wide range of programming includes free Shakespeare in the Park, the bedrock of the Company's dedication to making theater accessible to all; new and experimental stagings at The Public at Astor Place; and a range of artist and audience development initiatives including its Public Forum series, which brings together theater artists and professionals from a variety of disciplines for discussions that shed light on social issues explored in Public productions. The Public Theater receives annual support from the New York City Department of Cultural Affairs. The LuEsther T. Mertz Charitable Trust provides leadership support for Public Theater's year-round activities. [www.publictheater.org](http://www.publictheater.org)



Wallace Shawn, Larry Pine, and Deborah Eisenberg in *The Designated Mourner*, directed by André Gregory; photo by Joan Marcus

## THE PRODUCTIONS *GRASSES OF A THOUSAND COLORS* CAST AND CREATIVE TEAM

### **JULIE HAGERTY (Cerise)**

Select film: Abrahams and Zucker's *Airplane!*, Albert Brooks' *Lost in America*, Rob Reiner's *The Story of Us*, Woody Allen's *A Midsummer Night's Sex Comedy*. Robert Altman's *Beyond Therapy*, Frank Oz's *What About Bob?*, Peter Bogdanovich's *Noises Off*, Oliver Stone's *U-Turn*. Stage credits: *Raised in Captivity* (Critics Award), John Guare's *The House of Blue Leaves* (Theatre World Award), *Morning's at Seven*, *The Odd Couple*, *Three Men on a Horse*, *A Cheever Evening*, *Wild Life*. Recent credits: *The Master Builder*, *Fear of Falling* (with Wallace Shawn, Andre Gregory and dir. Jonathan Demme).

### **EMILY CASS McDONNELL (Rose; Robin Alternate)**

has collaborated with Wally Shawn and Andre Gregory including *Grasses of a Thousand Colors* (originated the role of Rose; Royal Court), *Master Builder* (Kaya; dir. Jonathan Demme). Other credits: *True West* (Actors Theatre of Louisville; dir. Adam Rapp), Richard Maxwell's *Ode to tire Kneeling Man*, *Des Moines*, *Shoppers Carried by Escalators Into the Flames*, *Cagelove*. *American Sligo* (dir. Adam Rapp), *Aunt Dan and Lemon* (The New Group), *Indoor/Outdoor* (DR2), The Wooster Group's *North Atlantic*. Film/TV: *Marie and Bruce*, "Mildred Pierce."

### **KRISTINA MUELLER (Rose Understudy).**

New York theatre credits: *A Midsummer Night's Dream* (Starveling), *Duct Tape* (Silver Hands), *The Land of Little Horses* (Dot, dir. by John Gould Rubin). Regional: *Romeo and Juliet* (Nurse, Seven Stages Shakespeare Co.). Film: *Adam's Pineapple* (Official Selection at the Short Film Corner at Cannes Film Festival), *Wet Behind the Ears* (Winner, NYC Audience Award at Soho International Film Festival). Education: NYU Tisch, Stella Adler. [k-mueller.com](http://k-mueller.com)

### **WALLACE SHAWN (Playwright/Jack)**

Is also the author of *The Designated Mourner*. The first of his plays ever to be performed was *Our Late Night*, which André Gregory directed at The Public Theater in 1975. With Mr. Gregory, Shawn also wrote and performed in the film *My Dinner With André*. Shawn wrote the libretto for Allen Shawn's opera, *The Music Teacher*, which Tom Cairns directed for The New Group and which is available on Bridge Records. Also at The New Group, Scott Elliott directed Shawn's plays *Marie and Bruce*, *Aunt Dan and Lemon* and *The Fever*. *The Designated Mourner* was done at the National Theatre in London, directed by David Hare, and *Grasses of a Thousand Colors* was done at the Royal Court in London, directed by Mr. Gregory. *Aunt Dan and Lemon* and *Marie and Bruce* were done at The Public, directed, respectively, by Max Stafford-Clark and Wilford Leach. Shawn's plays are published by TCG Books and Grove Press, and his book *Essays* is published by Haymarket.

### **JENNIFER TILLY (Robin)**

originated the role of Robin in the London production of *Grasses of a Thousand Colors*. Other plays: *Don't Dress for Dinner* and *The Women at the Roundabout*, and *One Shoe Off* for Second Stage (Theatre World Award). TV: "Out of Practice," "Key West" and "Family Guy." Films include *Bullets Over Broadway* (Oscar nomination), *Liar, Liar, Bound*, *Let It Ride*, *Tidelands*, *Bride of Chucky*, *The Getaway*, *The Cat's Meow*, *Monsters Inc.*, and many more.



Wallace Shawn and Julie Hagerty in *Grasses of a Thousand Colors*, directed by André Gregory; photo by Joan Marcus

**ANDRÉ GREGORY (Director)**

Is one of the original creators of the regional theatre movement and the Off-Broadway movement in New York. His production of *Alice in Wonderland* played in New York for seven years, toured the US, Europe and the Mideast, and was made into a book in collaboration with Richard Avedon. His production of Wallace Shawn's *Our Late Night* was presented at The Public Theater and Gregory and Shawn went on to create *My Dinner With André*, directed by Louis Malle in 1981. Gregory, Shawn and Malle then collaborated on *Vanya on 42nd Street*. In 2000, Gregory directed Wallace Shawn's play *The Designated Mourner*. As an actor, Gregory performed in *The Last Temptation of Christ* (Martin Scorsese), *The Mosquito Coast* (Peter Weir) and *Celebrity* (Woody Allen), among many other films. Gregory's most recent production of *Endgame* was performed in a Donald Judd bunker in the middle of the Marfa, Texas, desert in 2005. In 2009 he directed Wallace Shawn's *Grasses of a Thousand Colors* at the Royal Court Theatre in London. Gregory's life and work is the subject of a new film by Cindy Kleine, titled *Before and After Dinner*. The film is currently in theatrical release in the US. Gregory has just collaborated with Jonathan Demme and Wallace Shawn on a film adaptation of his stage production of Ibsen's *Master Builder* adapted by Wallace Shawn. It is titled *Fear of Falling*.



Wallace Shawn in *Grasses of a Thousand Colors*, directed by André Gregory; photo by Joan Marcus

**EUGENE LEE (Scenic Designer)**

The Public: *The Ruby Sunrise*, *Drunk Enough To Say I Love You?*, *The Book of Grace*, *Compulsion*, *The Designated Mourner*. Broadway: *Wicked*. Education : B.F.A. degrees from Art Institute of Chicago and Carnegie Mellon, M.F.A. from Yale School of Drama, three honorary doctorates. Production designer at "Saturday Night Live" since 1974. Awards: Tony Award. American Theatre Wing's Design Award, Outer Critics Circle Award, Drama Desk Award. Lucille Lortel Award, Elliot Norton Award for Sustained Achievement, Pell Awards, Emmy Award and inductee of the New York Theatre Hall of Fame.

**DONNA GRANATA (Costume Designer)**

Has collaborated with André Gregory and Wallace Shawn over the past 14 years on productions of *The Designated Mourner* (NYC, Vienna); *Grasses of a Thousand Colors* (Royal Court Theatre, London) and *Master Builder* (NYC). Recent theatre work includes Tommy Tune's *Project 54* and *Steps in Time*. Opera: *The Makropulos Case* (Metropolitan Opera/Elijah Moshinsky). Film: *Fear of Falling* (Jonathan Demme, based on André Gregory and Wallace Shawn's *Master Builder*). M.F.A. graduate of Columbia University. Recipient of the Emmy, Costume Designers Guild, Clio, Drama-Logue and Joseph Jefferson awards.

**HOWARD HARRISON (Lighting Designer)**

*Mamma Mia!* (London, Broadway, worldwide); *Relatively Speaking*, *Viva Forever!*, *Loserville*, *Abigail's Party*, *Backbeat*, *Guys and Dolls*, *Ragtime*, *Donkey's Years*, *Heroes* (West End); *The Pajama Game*, *Neville 's Island* (Chichester); *Mary Poppins* (Broadway and London); *Anna Christie* (Donmar Warehouse); *Earthquakes in London* (National Theatre); *Macbeth* (West End and Broadway); *Rock 'n' Roll* (Royal Court Theatre, West End, Broadway); *Creditors*. Awards: Olivier Award for Best Lighting Designer in 2008, nominated twice for Tony Awards, for his work on *Mary Poppins* and *Macbeth*.

**BRUCE ODLAND (Original Music/Sound Design)**

The Public: *The Designated Mourner*. Recent film: Cindy Kleine’s *André Gregory: Before and After Dinner*; David Davidson’s *Hans Richter: Everything Turns, Everything Revolves*. Recent performance/installation: *O+A, urban space urban sound* (ACHT BRÜCKEN/Musik für Köln 2013); *O+A, Sonic Vista* (permanent installation for Frankfurt Greenbelt); *The Green*, co-directed with Laurie Anderson (Basel, Switzerland). Recent theatre: *André Gregory/Wallace Shawn’s Master Builder*, Wooster Group and Royal Shakespeare’s *Troilus and Cressida*. Recipient of the Prix Ars Electronica, AAM Golden Muse and Helen Hayes Award.

**BILL MORRISON (Video Design)**

Films: *Decasia, The Miners’ Hymns* and the forthcoming *The Great Flood* are available from Icarus Films. Recent theatre and performance: *Rite of Spring* (filmmaker, Philadelphia Orchestra. 2013), *The Shooting Gallery* (director, BAM Next Wave, 2012). Awards: Guggenheim, Alpert Award, L.A. Film Critics Award, NEA Creativity Grant, Creative Capital, Foundation for Contemporary Art, two Bessies and an Obie Award. [billmorrisonfilm.com](http://billmorrisonfilm.com)

**RICK SORDELET (Fight Director)**

Fifty-seven Broadway shows including *The Lion King, Beauty and the Beast* and *The Scottsboro Boys*. Fifty-three first class productions worldwide including *Ben Hur Live* in Rome and European Tour. Stunt Coordinator for “Guiding Light” for 12 years and “One Life to Live.” Teaches at Yale School of Drama. Awards: Edith Oliver Award for Sustained Excellence from the Lucille Lortel Foundation, Jeff Award for Best Fight Direction for *Romeo and Juliet* at Chicago Shakespeare Theater. Author of *Buried Treasure* and *Excalibur*.

**JENNIFER RAE MOORE (Production Stage Manager)**

The Public: *Romeo and Juliet* gala (Delacorte). Broadway: *The Bridges of Madison County* (upcoming), *Golden Boy, Women on the Verge of a Nervous Breakdown, The Coast of Utopia*. Off-Broadway: *Blood and Gifts, A Minister’s Wife, Bernarda Alba, Belle Epoque*, Lincoln Center Theater; various productions at New York Theatre Workshop, Vineyard Theatre, Signature Theatre Company, Manhattan Theatre Club, Theatre for a New Audience and Primary Stages. Regional: nine seasons at Chautauqua Theater Company, *Stone Cold Dead Serious, Nocturne*, American Repertory Theater, *Cymbeline*, Shakespeare Theatre.



Jennifer Tilly in *Grasses of a Thousand Colors*, directed by André Gregory; photo by Joan Marcus

## THE PRODUCTIONS *GRASSES OF A THOUSAND COLORS* CAST AND CREATIVE TEAM

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Wallace Shawn, Julie Hagerty, Emily Cass McDonnell, and Jennifer Tilly in *Grasses of a Thousand Colors*, directed by André Gregory; photo by Joan Marcus

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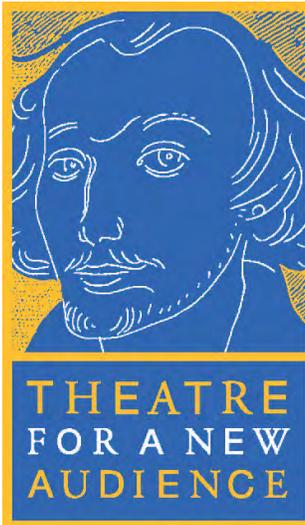
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Wallace Shawn in *Grasses of a Thousand Colors*, directed by André Gregory; photo by Joan Marcus

## ABOUT THEATRE FOR A NEW AUDIENCE



### STAFF

*Founding Artistic Director* Jeffrey Horowitz  
*Managing Director* Dorothy Ryan  
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*Development Intern* Kathrine Weber  
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Ching-Hui Chen  
*Humanities Intern* Cristine N. Brooks

### About Theatre for a New Audience

Founded in 1979 by Jeffrey Horowitz, the mission of Theatre for a New Audience is to develop and vitalize the performance and study of Shakespeare and classic drama. Theatre for a New Audience produces for audiences Off-Broadway and has also toured nationally, internationally and to Broadway. We are guided in our work by five core values: a reverence for language, a spirit of adventure, a commitment to diversity, a dedication to learning, and a spirit of service. These values inform what we do with artists, how we interact with audiences, and how we manage our organization.

### Theatre for a New Audience Education Programs

Theatre for a New Audience is an award-winning company recognized for artistic excellence. Our education programs introduce students to Shakespeare and other classics with the same artistic integrity that we apply to our productions. Through our unique and exciting methodology, students engage in hands-on learning that involves all aspects of literacy set in the context of theatre education. Our residencies are structured to address City and State Learning Standards both in English Language Arts and the Arts, the New York City DOE's Curriculum Blueprint for Teaching and Learning in Theater, and the Common Core Learning Standards for English Language Arts. Begun in 1984, our programs have served over 125,000 students, ages 9 through 18, in New York City Public Schools city-wide.

### A New Home in Brooklyn: Theatre for a New Audience's Polonsky Shakespeare Center

After 33 seasons of award-winning and internationally-acclaimed productions, Theatre for a New Audience's Polonsky Shakespeare Center is now open in the Downtown Brooklyn Cultural District.

Designed by celebrated architect Hugh Hardy, the Theatre's Polonsky Shakespeare Center is the first theatre in New York designed and built expressly for classic drama since Lincoln Center's Vivian Beaumont in the 1960s. The 27,500 square-foot facility is a unique performance space in New York. The 299-seat Samuel H. Scripps Mainstage, inspired by the Cottesloe at London's National Theatre, combines an Elizabethan courtyard theatre with modern theatre technology that allows the stage and seating to be arranged in seven configurations. The new facility also includes the Theodore C. Rogers Studio (a 50-seat rehearsal/performance studio), and theatrical support spaces. The City of New York-developed Arts Plaza, designed by landscape architect Ken Smith, creates a natural gathering place around the building. In addition, Polonsky Shakespeare Center is also one of the few sustainable (green) theatres in the country, with an anticipated LEED-NC Silver rating from the United States Green Building Council.

Now with a home of its own, Theatre for a New Audience is contributing to the continued renaissance of Downtown Brooklyn. In addition to its season of plays, the Theatre is expanding its education and humanities offerings to include lectures and activities for families, as well as seminars, workshops, and other activities for artists, scholars, and families. When not in use by the Theatre, its new facility will be available for rental, bringing much needed affordable performing and rehearsal space to the community.

### BOARD OF DIRECTORS

*Chairman:* Henry Christensen III  
*President:* Jeffrey Horowitz  
*Vice President and Secretary:*  
Dorothy Ryan

#### Members:

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Even with capacity audiences, box office and other earned income account for only 30% of the Theatre's operating budget. The Theatre expresses its deepest thanks to the following Foundations, Corporations Government Agencies and Individuals for their generous support of the Theatre's Humanities, Education, and Outreach programs.



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Theatre for a New Audience's Humanities programming receives support from the National Endowment for the Humanities (NEH). Any views, findings, conclusions or recommendations expressed in these programs do not necessarily represent those of the National Endowment for the Humanities.

A Challenge Grant from the NEH is being matched 3:1 to create a \$1.7 million Humanities endowment fund to support these programs in perpetuity. Leading matching gifts to the NEH grant were provided by Joan and Robert Arnow, Norman and Elaine Brodsky, The Durst Organization, Perry and Marty Granoff, Stephanie and Tim Ingrassia, John J. Kerr & Nora Wren Kerr, Litowitz Foundation, Inc., Robert and Wendy MacDonald, Sandy and Stephen Perl binder, The Prospect Hill Foundation, Inc., and Theodore C. Rogers, and from purchasers in the Theatre's Seat for Shakespeare Campaign.

For more information on naming a seat or making a gift to the NEH match, please contact James Lynes, Capital Campaign Director, at 212-229-2819 x29, or by email at [jlynes@tfana.org](mailto:jlynes@tfana.org).



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