

ELEVATOR REPAIR SERVICE

EVERYONE'S FINE

with Virginia Woolf



ABRONS ARTS CENTER

A CONVERSATION BETWEEN JOHN COLLINS AND KATE SCELSA

Kate Scelsa: So, John!

John Collins: Kate, you've worked as a company member with ERS for about sixteen years now... And it turns out that you were doing stealth research for all these years on what would be perfect parts to write for some of our actors.

KS: This is going to sound very sentimental, but writing this play has really felt like a love letter to this company. So it's that, combined with my very deep love for Edward Albee's play and specifically for the character of Martha.

JC: And it's exciting for me because I'm getting to work with one of my favorite novelists, who wrote one of my favorite books of the past couple of years.

KS: Thank you for that plug.

JC: It also fits in really nicely with the shows you've worked on with us, taking another work of great American literature as a jumping off point. And looking at the parts you've played in ERS shows, there have been a lot of Marthas in your life.

KS: I've always been very interested in whether or not embodying that kind of female rage could be seen as sympathetic. Even powerful. Or if those women just become the shrew. Which means their rage can be dismissed.

JC: Well you take Martha, who's an extreme character...

KS: She doesn't care what anyone thinks of her. But what are the consequences of that attitude? For most of Albee's play we see Martha as this incredible feminist character, in that she and her husband are on equal footing, and that's what makes it so fascinating to watch, and fun to play. But in the end of Albee's play Martha is defeated—by the idea of motherhood. That never really rang true for me.

JC: Here we are going through a moment in history when we especially need to be challenging an outdated narrative of, "A woman can't be powerful and angry." And when a woman whose theatrical anger inspires us so much is defeated, either because of or in spite of that power... Why can't her power be the thing that makes her soar to triumph?

KS: Exactly. We love her for being too much, but then we punish her for it.

JC: So you have written simultaneously a reverent homage to this character and a challenge to Albee's play. But there is a lot of love for Edward Albee here.

KS: If he didn't get so much right, there wouldn't be any point in even having a conversation about it. But it's the so much that he got right that makes me want to engage with the places where I feel he let me down.

JC: When you create a powerful character like that, you have power as a writer.

KS: That's right.

JC: And that's where we start with "Everyone's Fine."

KS: Martha must be avenged.

JC: Yes. She must be avenged.

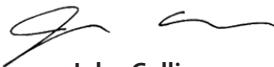
A NOTE FROM ELEVATOR REPAIR SERVICE

Elevator Repair Service's 2017-18 season began with a new take on *Measure for Measure* and concludes with an even newer take on George and Martha. In between we've taken Hemingway to New Zealand and celebrated the year with a fabulous rooftop gala in Tribeca. Life continues to move very fast for this company as we prepare for next season. Mind-bogglingly, it will be our 28th.

Next season will once again be a mixture of old and new, of looking back at past successes and hard work on future challenges. As 2018-19 begins, we will be back to the most exciting and difficult part of what we do: making new work. We will spend the first months of the season finding a new experiment for the ensemble, one that will become our next full-length work.

We'll also return to the show that changed everything for us, *Gatz*. With tours to Abu Dhabi and beyond and a special limited New York engagement at NYU Skirball Center in January 2019, *Gatz* will once again take audiences on a marathon ride through *The Great Gatsby*.

We're so grateful to have you along as audience and supporters. You don't just make it possible for us to make our work, you are the reason we make it. We look forward to seeing you again soon.



John Collins
Artistic Director



Ariana Smart Truman
Producing Director

JOHN COLLINS, Artistic Director
ARIANA SMART TRUMAN, Producing Director

ELEVATOR REPAIR SERVICE

presents

EVERYONE'S FINE *with Virginia Woolf*

By **KATE SCELSA**
for **ELEVATOR REPAIR SERVICE**

with **LINDSAY HOCKADAY, MIKE IVESON,**
VIN KNIGHT, APRIL MATTHIS, ANNIE MCNAMARA

Scenic Design **LOUISA THOMPSON**

Costume Design **KAYE VOYCE**

Lighting Design **RYAN SEELIG**

Sound Design **BEN WILLIAMS**

Properties Design **AMANDA VILLALOBOS**

Stage Manager **MAURINA LIOCE**

Assistant Stage Manager **ELIZABETH EMANUEL**

Production Manager **LIZ NIELSEN**

Technical Director **AARON AMODT**

Director of Development **MARILYN HAINES**

Finance Manager **LUCY MALLETT**

Associate Producer **LINDSAY HOCKADAY**

Producer **ARIANA SMART TRUMAN**

Directed by **JOHN COLLINS**

This work was commissioned by the Virginia B. Toulmin Foundation and developed in part at the Access Theater Residency Program, and is generously supported by The Lehoczky Escobar Family, and Lee and Fritz Michel.

COMPANY

George Washington VIN KNIGHT
Martha Washington ANNIE MCNAMARA
Nick Sloane MIKE IVESON
Honey Sloane APRIL MATTHIS
Carmilla, PhD Candidate LINDSAY HOCKADAY

Performance time is approximately one hour and 15 minutes.

WHO'S WHO

LINDSAY HOCKADAY (Carmilla, PhD Candidate) With ERS: as performer: GATZ (2012); SHUFFLE; FONDLY, COLLETTE RICHLAND; THE SELECT (THE SUN ALSO RISES) (tours); MEASURE FOR MEASURE. She performs with Sibyl Kempson's 7 Daughters of Eve Theater & Performance Company. ERS Associate Producer and Director of Education Programs.

MIKE IVESON (Nick Sloane) With ERS: GATZ; THE SELECT (THE SUN ALSO RISES); ARGUENDO; THE SOUND AND THE FURY; FONDLY, COLLETTE RICHLAND; MEASURE FOR MEASURE. Other selected credits: PLENTY (Public Theater); the Obie-winning A BEAUTIFUL DAY IN NOVEMBER ON THE GREATEST OF THE GREAT LAKES (New Georges); THE WORLD MY MAMA RAISED (Clubbed Thumb); HOW TO GET INTO BUILDINGS (New Georges); CRIME OR EMERGENCY (PS122); and in his self-penned musicals SORRY ROBOT (New Ohio) and THE TEAR DRINKERS (The Kitchen). TV: "Orange Is the New Black." mikeiveson.com

VIN KNIGHT (George Washington) With ERS: MEASURE FOR MEASURE; ARGUENDO; FONDLY, COLLETTE RICHLAND; SHUFFLE; THE SELECT (THE SUN ALSO RISES); THE SOUND AND THE FURY; NO GREAT SOCIETY and GATZ. Other stage credits include THE MUSIC MAN (Sharon Playhouse), SPAM (JACK), OUR MAN IN HAVANA (Portland Stage), CAT ON A HOT TIN ROOF (2013 Broadway revival), MARIE ANTOINETTE (ART and Yale Rep), THE TEMPERAMENTALS (Barrow Group) and U.S. DRAG (Clubbed Thumb). Film and TV credits include "Unbreakable Kimmy Schmidt," "Succession," "Bull," "The Blacklist," "Homeland," "Younger" and Robot Stories. He is a graduate of Yale University.

APRIL MATTHIS (Honey Sloane) With ERS: THE SOUND AND THE FURY; FONDLY, COLLETTE RICHLAND; MEASURE FOR MEASURE. Off-Broadway: SIGNATURE

PLAYS/ FUNNYHOUSE OF A NEGRO (Signature Theater); ANTLIA PNEUMATICA; IOWA (Playwrights Horizons); THE INSURGENTS (Labyrinth); ON THE LEVEE (LCT3); LEAR (Soho Rep); MELANCHOLY PLAY (13P); THE SUGAR HOUSE (Ma-Yi); ANNA BELLA EEMA (New Georges). Regional: LITTLE BUNNY FOO FOO (Actors Theatre of Louisville); A STREETCAR NAMED DESIRE (Yale Rep); Ralph Lemon's SCAFFOLD ROOM (Walker Art Center), Humana Festival. Film/TV: Wendell and the Lemon; Black Card (YouTube); "Instinct" (CBS). Ruth Maleczek Award, Obie Award for Sustained Excellence of Performance.

ANNIE MCNAMARA (Martha Washington) With ERS: GATZ and THE SOUND AND THE FURY. Selected theater: IOWA (Playwrights Horizons, Lortel Nomination); WE'RE GONNA BE OKAY (Humana/ATL); MAP OF VIRTUE (13P); THAT PRETTY PRETTY (Rattlestick); RAPTURE, BLISTER, BURN (Huntington). Film & TV: Blue Jasmine, "Orange is the New Black," "The Knick," "Mozart in the Jungle." With Clubbed Thumb, where she is an affiliated artist: THE WORLD MY MAMA RAISED; TOMB OF KING TOT; 41-DERFUL; LAY ME DOWN, JUSTIN TIMBERLAKE; U.S. DRAG.

KATE SCELSA (Playwright) has been a member of ERS since 2002. With ERS as a performer: GATZ; THE SOUND AND THE FURY; SHUFFLE; THE SELECT (THE SUN ALSO RISES). Kate's novel "Fans of the Impossible Life" was an Indie Next pick, received a starred review in Publishers Weekly, and has been published in nine languages. Her work for theater has been seen at Dixon Place, The SoHo Playhouse, BAX, and The Bushwick Starr. New Georges Audrey Resident, Lambda Literary LGBTQ Writers in Schools author, and songwriter with her band The Witch Ones. As always, for Amanda, Mom and Dad.

WHO'S WHO

JOHN COLLINS (Director) founded Elevator Repair Service in 1991. Since then, he has directed or co-directed all of the company's productions. John is the recipient of a Doris Duke Artist Award, a Guggenheim Fellowship in Drama and Performance Art and a United States Artists Donnelley Fellowship. John received the Lucille Lortel Award for Outstanding Director and the Elliot Norton Award for Outstanding Director for ERS' production of GATZ. John was born in North Carolina and raised in Georgia. He holds a combined degree in English Literature and Theater Studies from Yale.

AARON AMODT (Technical Director) With ERS: THE SELECT (THE SUN ALSO RISES) (tour); FONDLY, COLLETTE RICHLAND. NYC: OHELLO (NYTW); HADESTOWN (NYTW); LAZARUS (NYTW); BELLOMANIA (New Vic). Tours: A BILLION NIGHTS ON EARTH (Lucidity Suitcase Intercontinental); RINGLING BROTHERS AND BARNUM AND BAILEY CIRCUS. Outside of theater Aaron collects personal ephemera and makes ghost photographs.

ELIZABETH EMANUEL (Assistant Stage Manager) is an AEA stage manager and assistant stage manager. Selected credits include THIS IS THE COLOR DESCRIBED BY THE TIME (New Georges/Lily Whitsitt); TANIA IN THE GETAWAY VAN (The Pool Plays); XANDER XYST, DRAGON: 1 (Ars Nova's ANT Fest); DUST CAN'T KILL ME; PEACE, LOVE AND CUPCAKES (NYMF); INDEPENDENCE (Alchemical Theater Laboratory); IT TAKES A VILLAGE (Three Hares). elizabethlemanuel.com

MAURINA LIOCE (Stage Manager) With ERS: THE SOUND AND THE FURY; ARGUENDO; THE SELECT (THE SUN ALSO RISES) (tours); FONDLY, COLLETTE RICHLAND; MEASURE FOR MEASURE. NYC: Stage Management for Jim Findlay, David Byrne, Half Straddle, Sibyl Kempson's 7 Daughters of Eve Theater & Performance Company, Andrew Ondrejaack, Mike Iveson, Erin Markey, Suzanne Bocanegra, Young Jean Lee's Theater Company and Adrienne Truscott. She joined Elevator Repair Service in January 2014.

LIZ NIELSEN (Production Manager) This is Liz's first show with ERS. She is currently working with Object Collection on their international tour of IT'S ALL TRUE and is the production manager for HB Studio. Other NY credits include productions with Mason Holdings, Minor Theater, Clubbed Thumb, Soho Rep, Bushwick Starr, and Half Straddle.

RYAN SEELIG (Lighting Designer) With ERS: MEASURE FOR MEASURE (co-design). Select lighting design credits include: THE REHEARSAL ARTIST (Michelle Ellsworth); CLYTIGATION: STATE OF EXCEPTION (Michelle Ellsworth); THEY THEMSELVES AND SCHMERM (Becca Blackwell); GONER: A VOID (Ondine Geary); THE B-SIDES (The Wooster Group); THE TOWN HALL AFFAIR (co-design, The Wooster Group); LIFE DOES NOT LIVE (James Sprang); KENTUCKY (EST) and LOSING TOM PECINKA (MGF). Seelig is also Michelle Ellsworth's Production Manager and Lighting Supervisor for The Wooster Group. www.ryanseelig.com

LOUISA THOMPSON (Set Designer) is a designer and a creator of theatrical work for young audiences. With ERS: GATZ. As Lead Artist she created WASHETERIA, a site-specific all-age event. Other Off-Broadway: [SIC]; BLASTED (Obie and Hewes awards) at Soho Repertory Theatre. NY credits: Signature Theatre, The Play Company, Target Margin Theater, Clubbed Thumb, Rattlestick Playwrights Theater, Theatreworks USA, Playwrights Horizons, The Foundry Theater Company. Regional credits: Berkeley Repertory Theatre, The Kirk Douglas Theater, Arden Theatre, Bard Summerscape, The McCarter Theatre, The Papermill Playhouse, La Jolla Playhouse, The Children's Theatre Company of Minneapolis. Yale School of Drama (MFA), Rhode Island School of Design (BFA), Associate Professor in the Hunter College Department of Theatre.

ARIANA SMART TRUMAN (Producer) has worked with ERS in various capacities since 2003, and on staff since 2006; as the Producing Director she produces all the company's work - most recently MEASURE FOR MEASURE at The Public Theater. She has collaborated with many of downtown's finest performing artists, ensembles and institutions including Mike Iveson, Yehuda Duenyas, Collapsible Giraffe, Radiohole, The Wooster Group, HERE Arts Center and Soho Rep. For ART/NY she teaches workshops on touring theater, and in 1996 with Kate Valk she co-founded The Wooster Group's Summer Institute, a free performance workshop for NYC youth, which she directs.

AMANDA VILLALOBOS (Properties Designer) With ERS: MEASURE FOR MEASURE and FONDLY, COLLETTE RICHLAND. Broadway design: AMELIE, A NEW MUSICAL. Off-Broadway design includes: HAND TO GOD (Berkeley Rep) and GHOST RINGS (Half Straddle). Other Design & Performance credits include: THE PEE-WEE HERMAN

WHO'S WHO

SHOW on Broadway, "Late Night" with Seth Meyers and LET US NOW PRAISE SUSAN SONTAG. She also works in collaboration with artist Becca Blackwell and is a member of 7 Daughters of Eve Theater & Performance Company and the band The Witch Ones. www.avpuppets.com

KAYE VOYCE (Costume Designer) With ERS: MEASURE FOR MEASURE. Broadway: SIGNIFICANT OTHER; THE REAL THING; THE REALISTIC JONESES; SHINING CITY. Recent Off-Broadway: HAMLET (The Public Theater); A HOME AT THE ZOO; THE ANTIPODES; SIGNATURE PLAYS; THE WAYSIDE MOTOR INN (Signature Theatre); MOURNING BECOMES ELECTRA (Target Margin Theater); REVOLT. SHE SAID. REVOLT AGAIN (Soho Rep); AFTER THE BLAST; THE MYSTERY OF LOVE & SEX; 4000 MILES (Lincoln Center Theater). Other recent: Richard Maxwell's PARADISO; THE EVENING, PARTS I AND II; ISOLDE and NEUTRAL HERO. Trisha Brown's final dances: TOSS and ROGUES.

BEN WILLIAMS (Sound Designer) With ERS: FONDLY, COLLETTE RICHLAND; THE SELECT (THE SUN ALSO RISES); GATZ; ARGUENDO; THE SOUND AND THE FURY; SHUFFLE; NO GREAT SOCIETY. New York: MIND ON HEAVEN (creator, performer); THIS IS THE COLOR (Lily Whitsitt); RAW BACON FROM POLAND (Christina Masciotti); THE TERRIFYING (Julia Jarcho and minor theater); WHEN A PRIEST MARRIES A WITCH (Suzanne Bocanegra). Awards for sound design: Obie, Lucille Lortel, LADCC. www.benwilliamsdotcom.com

ELEVATOR REPAIR SERVICE Elevator Repair Service is a New York City-based company that creates original works for live theater with an ongoing ensemble. Founded in 1991, ERS has authored an extensive body of work that includes 19 original theatrical productions. ERS recently concluded a sold-out run at The Public Theater of their MEASURE FOR MEASURE. The company's best-known work, GATZ (2006) is a word-for-word enactment of "The Great Gatsby" set in a mysterious low-rent office and presented in an eight-hour performance. It returns to New York for a limited run at NYU Skirball January 2019. ERS has received numerous awards and distinctions including an OBIE for Sustained Excellence; The Foundation for Contemporary Arts Theater Grant; the Theatre Communications Group's Peter Zeisler Memorial Award for Outstanding Achievement; Elliot Norton Awards for Outstanding Visiting Production, Outstanding Actor, and Outstanding Director; and Lucille Lortel Awards for Alternative Theatrical Experience, Outstanding Director and Outstanding Design. Artistic Director

John Collins received a 2011 US Artists Fellowship, a 2010 Guggenheim Fellowship and a 2014 Doris Duke Performing Artist Award. ERS ensemble members have received OBIEs for Sound Design and Sustained Excellence in Performance and Lighting Design.

ABRONS ARTS CENTER is a home for contemporary interdisciplinary arts in Manhattan's Lower East Side neighborhood. A core program of the Henry Street Settlement, Abrons believes that access to the arts is essential to a free and healthy society. Through performance presentations, exhibitions, education programs and residencies, Abrons mobilizes communities with the transformative power of art. Abrons Arts Center values freedom of expression and creativity, ever striving to provide creative communities with a space that celebrates diversity of thought and experience. Abrons aims to be an anti-oppressive home to people from all backgrounds and does not discriminate on the basis of race, national or ethnic origin, citizen status, ancestry, age, religion, disability, sex or gender identity. As definitions of expression and inclusion evolve, Abrons is committed to continually revising this statement in collaboration with our communities.

INDIGENOUS LAND ACKNOWLEDGMENT

**Nulelntàmuhëna èli paèkw Lenapehoking
Kulawsihëmo ènta ahpìèkw.
Nooleelundamuneen eeli payeekw
Lunaapeewahkiing. Wulaawsiikw neeli apiiyeekw.
We are glad because you people came
to Lenapehoking. Live well when you are here.**

Abrons Arts Center is situated on the Lenape island of Manhahtaan (Mannahatta) in Lenapehoking, the Lenape homeland. We pay respect to Lenape peoples, past, present, and future and their continuing presence in the homeland and throughout the Lenape diaspora. We offer our care and gratitude to the land, water and air of Lenapehoking, and are committed to resisting colonialism and imbalance with Mother Earth through the support of Indigenous-led programming and Indigenous artistic practices.

Thank you to the Lenape Center and Emily Johnson for their partnership in developing Abrons Arts Center's Indigenous Land Acknowledgment.

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Special Thanks from the Playwright: Freddie and Vin Scelsa, Alexander C. Sanger, Khaliah Williams, Ajani McMullen-Williams, Laura von Holt, Kate Jacobs, Scott Shepherd, Julian Fleisher and Geoffrey Jackson Scott.

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THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION ARE MEMBERS OF ACTORS' EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES.



The Director is a member of the STAGE DIRECTRS AND CHOREOGRAPHERS SOCIETY, a national technical labor union.



The Designers at this Theatre
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United Scenic Artists, Local 829 of the IATSE is the union representing scenic, costume, lighting, sound and projection designers in Live Performance.



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*Contributed to the development of
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