Welcome to KCRep

2019 • 2020 SEASON

26 KCRp's 2019/20 Season

27 Next at KCRep:

FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE/ WHEN THE RAINBOW IS ENUF

28 Thank Yous ~

2019 Gala: The Cast Party

You may take photographs inside the theatre before and after performances and during intermission only. If you post a photo of the set on social media, please add the following credits to your post:

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Please note that videotaping, photography or other video or audio recording of and during this production is strictly prohibited.

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Cover photo: Don Ipock

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KCrep.org
Seven African American women traverse class, gender, sexuality, and geography in a choreo-poem that weaves word and dance into "a joyous celebration" to "be savored and treasured" (The New York Times).

FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF

WITTEN BY NTOZAKE SHANGE
DIRECTED BY KHANISHA FOSTER
OCT 18 - NOV 10
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The professional theatre in residence at UMKC in association with UMKC Theatre

TICKETS ON SALE NOW starting at $35!
On May 10, 2019, over 400 theatre fans celebrated the power theatre has to transform lives at KCRep’s annual gala. Our heartfelt thanks goes to the following lead sponsors, and all attendees, who helped raise over $670,000 in support of life-changing youth education initiatives and world class theatre for Kansas City!

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Now **YOU** can play a key role in the future of American theatre by taking your place as a member of KCRep’s Planned Giving Society.

The Society is comprised of donors who have made special provisions for KCRep’s future through a bequest, trust, or other deferred gift.

By making a planned gift to KCRep now, you ensure that our theatre will enjoy a vibrant future and remain a vital force for many generations of theatergoers to come.
CAT ON A HOT TIN ROOF

BY

TENNESSEE WILLIAMS

DIRECTED BY

LISA ROTHE

SCENIC DESIGN
LEE SAVAGE

COSTUME DESIGN
THERESA SQUIRE

LIGHTING DESIGN
CECILIA DURBIN

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CAT ON A HOT TIN ROOF is presented by special arrangement with SAMUEL FRENCH, INC, a Concord Theatricals Company, on behalf of the University of the South, Sewanee, Tennessee.

* Denotes Members of Actors’ Equity Association, the Union of Professional Actors & Stage Managers in the United States.
CAST

In Alphabetical Order

Reverend Tooker
Mae
Dixie
Doctor Baugh
Brick
Gooper
Trixie
Big Mama
Big Daddy
Maggie
Buster
Sookey

DAMRON RUSSEL ARMSTRONG*
AMY ELIZABETH ATTAWAY*
LOUISA BARTLETT
DANNY COX*
NATHAN DARROW*
DARREN KENNEDY*
LAINEY McMANAMY
MERLE MOORES*
PAUL VINCENT O’CONNOR*
VANESSA SEVERO*
BENJAMIN STOKER
IRIS WOOSLEY

*Denotes Members of Actors’ Equity Association, the Union of Professional Actors & Stage Managers in the United States.

CAT ON A HOT TIN ROOF will be performed with TWO 10-MINUTE INTERMISSIONS.

ADDITIONAL SUPPORT PROVIDED BY

William T. Kemper Fund for Classic Theatre
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Financial assistance for this project has been provided by the Missouri Arts Council, a state agency. This project is supported in part by an award from the National Endowment for the Arts.

Thank You!

FROM THE INTERIM ARTISTIC DIRECTOR

Welcome back KCRep friends and supporters,

It is with a humble heart that I thank you and the incredible company of people that I’ve been fortunate enough to work with for the extraordinary support and loyalty that you’ve shown me these past 14 months. We are all very proud and excited to share with you the fruits of our labor during this transitional time at KCRep and look forward to ushering in a new era of continued artistic excellence with the announcement of our new Artistic Director.

So, what can you expect from a season curated by an interim Artistic Director? A commitment to producing excellent material on a world-class scale with the best Kansas City talent and extraordinary national guest artists. This includes a classic drama written by a Pulitzer Prize-winning playwright; a celebrated farce never before produced by our company; a five-time TONY Award-winning musical; a robust selection of new work by exceptional local and national playwrights in our Monday Night Playwright Series; a pair of world premieres destined for future productions in our OriginKC New Works Festival; and a new version of the holiday favorite, A Christmas Carol, which faithfully honors Dickens’ novella with all of the beautiful music and production traditions that make it a long-standing patron favorite.

We begin this season with a classic drama written by a Pulitzer Prize-winning playwright. I was first introduced to the playwright Tennessee Williams in high-school when I checked out a four-volume set of his plays at the school library in search of acting material. By the time I was finished, the pages were so full of notes and highlights that I never returned them. I paid the lost book fine and took them with me to college where I used them any time I was asked to direct a scene, find a monologue, research a play or talk about a favorite author. I am simply mystified by the depth of thought and complexity of character that Tennessee uses to weave together a story that possesses symbolism, dramatic style, and a myriad of themes in a way that is both relatable to his audience and continues to be captivating for us now.

In 1956, Time magazine published a letter from Williams who had written in response to a published comment about Cat on a Hot Tin Roof:

“Cat is the most highly, intensely moral work that I have produced, and that is what gives it power. It is an outcry of fury from start to finish, against those falsities in life that provide a good fertilizer for corruption. What it says, in essence, through the character of Big Daddy, is this: when your time comes to die, do you want to die in a hotbed of lies or on a cold stone of truth?”

We understand how precious your time is, and we want to honor every minute you choose to spend with us with a fun, moving and thought-provoking experience.

Enjoy the show!

Thank you!

Jason Chanos
Born Thomas Lanier Williams in Columbus, Mississippi, in 1911, the future playwright Tennessee Williams enjoyed an idyllic childhood with his older sister Rose in the small Southern towns where his grandfather, Reverend Walter Dakin, served as rector of Episcopal churches. His mother Edwina had married a traveling salesman, Cornelius Coffin Williams. His African American nurse Ozzie left a powerful imprint during those years with her imaginative storytelling.

The Southern idyll ended in 1918 when C. C. Williams moved his family to a cramped apartment in St. Louis. Tom and Rose were mocked by schoolmates for their Southern accents, but Tom found escape at the silent movies and by banging out horror stories on the typewriter his mother gave him. As a teen he won prizes and publication in magazines.

Tom Williams studied at the University of Missouri in Columbia and Washington University in St. Louis, and finally graduated from the University of Iowa in 1938. During those Depression years, he also worked in a shoe factory and saw a few of his plays performed by community theatre groups. Then he moved to New Orleans and adopted his professional name, Tennessee Williams.

Upon winning a contest with a group of one-acts under the title American Blues, Williams moved to New York City. The Theatre Guild’s production of his full-length Battle of Angels (1940) failed, but Williams revised it into the 1957 play Orpheus Descending and the 1960 film The Fugitive Kind. His breakthrough came with The Glass Menagerie (1945); it won major awards and remains one of the most beloved of American plays. Other outstanding plays include A Streetcar Named Desire (1947), The Rose Tattoo (1949), Camino Real (1953), Cat on a Hot Tin Roof (1955), Sweet Bird of Youth (1959), The Night of the Iguana (1960), and Vieux Carré (1977). Williams died in New York on February 25, 1983.
today’s world? Could the clinic’s report on Big Daddy’s cancer nowadays be ethically withheld from him?

Cat on a Hot Tin Roof is not about cancer or homosexuality, but it does touch on social attitudes toward such subjects. Social issues may have changed in the nearly 65 years since the play’s premiere, but the way we talk about touchy subjects, then and now, can generate intense emotions.

The compelling family dynamics – husband and wife, father and son, rival brothers, self-seeking in-laws – drive the action in Cat on a Hot Tin Roof. Lurking like spectres behind the action are unseen figures from the past: Brick’s friend Skipper and Jack Straw and Peter Ochello, two men who owned the plantation before Big Daddy Pollitt and shared the bedroom now used by Brick and Maggie. Like the words that name taboo subjects, those characters do not appear in the play but they are nevertheless present in everyone’s consciousness. As Maggie observes, “silence about a thing just magnifies it. It grows and festers in silence, becomes malignant...."

Words may be left unspoken for many reasons besides squeamishness about sensitive subjects. Big Daddy asks, “Why is it so damn hard for people to talk?” Brick accuses his father of talking in circles and not saying anything meaningful to him. Struggling to express his love, Big Daddy can only say he “always did have some kind of real feeling” for Brick. But they finally do have “that real true talk” and it exposes the pain each of them carries. Their verbal showdown is the catalyst for changes we see in Act 3 in both Brick and Big Daddy.

Spoken words convey themes more directly than the unspoken ones. It is worth noticing what words get frequent repetition: truth and true, lies and liars and lyin’, mendacity, drinking, death and dyin’, life and alive. Maggie the Cat — called “cat” because metaphorically she has the will power to stand the heat of the hot tin roof and fight for the love she is determined to have — is the most alive of the characters. Ironically, she tells the first lie in the play (Brick’s “not dressed yet”) as well as the crucial lie that counteracts death with life. Big Daddy’s gargantuan appetites make him a life force, but he uses the words “death” and “dyin’” more than anyone.

The repetitions, the rhythms, the sound values attain an almost musical quality. Tennessee Williams
In this play, Williams abandoned his characteristic cinematic succession of scenes in favor of the tightest possible dramatic structure: stage time is real time. Although the play is divided into three acts, the action is continuous. It’s a dramatic effect as old as classical Greek tragedy: the smaller the box in which the dramatic action is compressed, the more forceful the emotional impact when the lid is blown off at the climax.

It’s remarkable also that within that stark simplicity of his dramatic structure, Williams calls for a “poetically haunted” quality, not entirely tied down to realism. Beyond his use of poetry in words, Williams excelled at a Chekhovian poetry of theatrical effects. Outside the bed-sitting room, the “fair summer sky … fades into dusk and night.” The sounds of croquet on the lawn below, the telephone in the corridor that rings at the most inopportune moments, the sound and light of the birthday fireworks, the rumble of distant thunder, and more – all are used to underscore or in counterpoint to the interplay of human emotions.

Tennessee Williams often wrote of how people are isolated in their separate skins and how difficult it can be to reach out of one’s comfort zone to make contact with another human being. Despite the difficulties, it’s important to try, and the way to do that begins with words.

Felicia Londré is University of Missouri Curators’ Distinguished Professor of Theatre Emerita and Dean Emerita of The College of Fellows of the American Theatre. From 1978 to 2001 she was Missouri Repertory Theatre’s resident dramaturg, and she is Honorary Co-Founder of Heart of America Shakespeare Festival.

Ben Gazarra as Brick in the original Broadway production of CAT ON A HOT TIN ROOF (1955)

Photo: Carl Van Vechten 12 May 1955

was a master of poetry in prose. To read aloud a line like Big Daddy’s response to the clinic’s report is to hear the poet’s art: “Better? Hell! I can breathe!—All of my life I been like a doubled up fist… -- Poundin’, smashin’, drivin’! — now I’m going to loosen these doubled up hands and touch things easy with them.” The long vowels in “breathe” and “easy” frame the pounding of the short vowels between; even the punctuation is brilliant.

The writer’s skill that is evident in that line permeates Cat on a Hot Tin Roof as a whole. This is technically the most proficient of all of Williams’s great works.
DAMRON RUSSEL ARMSTRONG
(Reverend Tooher) KCRep: Antigone, Two Trains Running, Raisin in the Sun. New York: The Cradle Will Rock (Theatre 2020). Regional: Children of Eden (Papermill Playhouse, NJ); Dreamgirls (New Hampshire), The Full Monty (Showplace, FL). Local: New Theatre, The Coterie, Unicorn Theatre, Theatre for Young America and the Living Room. Mr. Armstrong is the Artistic Director of Black Repertory Theatre Kansas City. brtkc.org. AEA member

AMY ELIZABETH ATTAWAY
(Mae) KCRep: What Would Crazy Horse Do? Local: The Revolutionists, Project Down (Unicorn Theatre); Photograph St, M. Butterfly (Metropolitan Ensemble Theatre); I’m Not Rappaport, Hamlet, Rosen- crantz and Guildenstern Are Dead (Kansas City Actors Theatre), The Grave, Justice in the Emmers, Equus, …Some Girls, Fool For Love (The Living Room Theatre); Hair, Sonid Sindis (Mind’s Eye Theatre), Flowers in the Wardrobe (Wim Productions); The Ballad of Lefty and Crabbe (KC Fringe Festival). Regional: Fies from the Porn Kitchen (Card Table Productions/Lawrence Arts Center, Lawrence); The Nervous Set Concert (Lawrence Arts Center). International: Bedtime Solos (Central Standard Theatre, Edinburgh Fringe Festival). Film: META (Web Series). Education: The University of Kansas. AEA Member

LOUISA BARTLETT
(Dixie) KCRep: debut. Local: The Wizard of Oz (Shawnee Mission Theatre in the Park); Newsies (Shawnee Mission North High School). Training: Voice (Krisi Tucker); Dance (Miller Marley School of Dance and Voice and Performance with the Miller Marley troupe). Louisa is an award-winning competitive team dancer, acro- dance soloist, and is in the 5th grade at Mill Creek Elementary School.

DANNY COX
(Dr. Baugh) KCRep/Missouri Repertory Theatre: A Christmas Carol. Regional: Santa Monica Civic Theatre, Mule Barn. Local: Little Shop of Horrors (American Heartland Theatre), The Coterie, Theatre for Young America, The Folly Theatre, Dinner Playhouse, Inc. Representative shows: The Exonerated, Lumber Jacks in Love, King Lear, Ain’t Misbehavin’, Little Elf. Mr. Cox is a well-known musician and folk singer, having played college campuses and venues from The Troubadour in Los Angeles to Carnegie Hall in New York City in the past 60 years. AEA Member

NATHAN DARROW
(Brick) KCRep: To Kill A Mockingbird. New York: Summer and Smoke (SCS/Transport Group); Richard III (Old Vic/BAM). Regional: A Number (People’s Light); Five Mile Lake (McGarter Center Theatre); Ajax (ART); Death of a Salesman (Weston Playhouse). Local: Hamlet (Heart of America Shakespeare Festival); Who’s Afraid of Virginia Woolf? (Kansas City Actors Theatre). Film/Television includes: House of Cards, Billions, Gotham, The Wizard of Lies, Preacher, Godless, Bull, Blue Bloods, Blindspot, The Blacklist, Quan- tico. Education: BS, University of Evansville; MFA, New York University. Member of The Actors Center. AEA Member

DARREN KENNEDY
(cooper) KCRep: debut. Local: Much Ado About Nothing, Hamlet, Merchant of Venice (Heart of America Shakespeare Festival), The Lieutenant of Inishmore, Mauritius, Green Whales, The Muthers**her With the Hot, Water by the Spoonful, How to Steal a Picasso (Unicorn Theatre); Perfect Wedding and I’ll Be Back before midnight (American Heartland Theatre); Sea Marks (Kansas City Actors Theatre). TV: CSI, General Hospital, Just Shoot Me, Gilmore Girls. Film: On Sight, Treehouse, Trust Fund, Junior Detective Agency. AEA Member

LAINEY McMANAMY
(Trixie) KCRep: A Christmas Carol (Tiny Tim) (Ignorance, 2019). Local: Beauty and the Beast, JR, Wizard of Oz, Bye Bye Birdie, Mary Poppins (Camellot Academy); Ciner- dera, Wing It, Noble Gnarble (JEM Productions). Education: 3rd grade; Visitastion School, Dance at Miller Marley.

MERLE MOORES
(big Mama) KCRep: August: Osage County, Death of a Salesman, Diary of Anne Frank, Hamlet, A Christmas Carol, The Fantasticks, The Seagull, Romeo and Juliet. Local: Other Desert Cities, Angels In America Parts 1 and 2, Faith Healer, A Perfect Ganesh, An American Daughter (Unicorn Theatre); Long Day’s Journey Into Night, Morning’s At Seven, A Lie of the Mind (Kansas City Actors Theatre); Richard III, Julius Caesar; A Midsummer Night’s Dream (Heart of America Shakespeare Festival); Steel Magnolias, Father of the Bride, Sheer Madness (New Theatre). A Lie in Winter, The Little Foxes, Blythe Spirit (American Heartland Theatre). Regional: Witness for the Prosecution, Lead me a Tenor (Arrow Rock Lyceum Theatre); Private Lives, Luv (Omaha Fire- house Theatre); Playboy of the Western World (Omaha Repertory Theatre). TV/Film: Ang Lee’s Ride with the Devil, I Love You to Death: The Laura Block Story (NBC mini-series). AEA Member

PAUL VINCENT O’CONNOR

VANESSA SEVERO
(Maggie) KCRep: Fright, A Self Portrait (Playwrights’ Froda), Sex with Strangers; Vanya Sonia Moscha and Spike, August: Osage County, Cabaret, Roof of The World, Lot’s Wife, A Christmas Story: The Musical, A Christmas Carol. Local: Desdemona, Rosencrantz and Guili- denstern Are Dead, Death And The Maiden, Blithe Spirit, Taking Sides, and Hamlet (The Kansas City Actors Theatre); The Revolutionists, Venus In Fur, Men on Boats, Motherf**her with the Hat, The Clean House (Unicorn Theatre); Much Ado About Nothing, Twelfth Night (Heart of America Shakespeare speare Festival); The Miracle Worker (The Coterie); Annapurna, Black Bird, Burn This (The Living Room Theatre); Black Pearl Sings!, West Side Story (Spinning Tree Theatre). Ms. Severo is the recipient of the 11th Round of the Fox Foundation Resident Actor Fellowships, 2017. AEA Member

BENJAMIN STOKER
(Buster) KCRep: debut. Local: The Ballad of Lefty & Crabbe (The Living Room Theatre); It’s A Wonderful Life (Peter Bailey, TheatreSquared); Romeo and Juliet, Much Ado About Nothing, A Midsummer Night’s Dream (Camp Shakespeare, Heart of American Shakespeare Festival). Ben is a fourth grade at Crossroads Elementary School, Quality Hill Academy and studies piano and music theory at the UMKC Community Music and Dance Academy. Awards: H. Lynn and Emily White Schol- arship in Pre-Collegiate Music Performance (UMKC Community Music and Dance Academy); named one of the Top Ten Performers in UMKC’s 2018 Spring Festival; first place winner in the University of Missouri’s Creating Original Music Project com- petition in 2019.

IRIS WOOLLSEY
(Sookey) KCRep: Letters from Freedom Summer. Local: The Wolves (Unicorn Theatre); Along the Line (Visithank), The Tempest, Women, Dog Sees God: Confessions of a Teenage Blockhead, Об Beautiful (UMKC Theatre); Phèdre, Subject to Change (UMKC Theatre). Upcoming: The Moors (UMKC Theatre). Education: BA, University of Missouri-Kansas City, exp. May 2020. Instagram: @hiwoolley.

CREATIVE TEAM

TENNESSEE WILLIAMS
(Playwright) Tennessee Williams (1911-1983) explores passion with daring honesty and forged a poetic theatre of raw psychological insight that shattered convention- al proprieties and transformed the American stage. The autobiographical The Glass Menagerie brought what Mr. Williams called “the catastro- phe of success,” a success capped by A Streetcar Named Desire, one of the most influential works of modern American literature. An extraordi- nary series of masterpieces followed, including Vieux Carre, Sweet Bird of Youth, The Rose Tattoo, Orpheus Descending, and the classic Cat on a Hot Tin Roof.

LISA ROTH
(Director) KCRep: debut. Directing: Hold These Truths (Guthrie Theatre-Works)/Silicon Valley, Barrington Stage, Play- ers Repertory Theatre, A.C.T., Epic Theatre Company, Sheen Center, Chautauqua Theatre); Wild Abandon (Irish Rep); Amber Waves (Indiana Repe-
CAT ON A HOT TIN ROOF

The Brass Teapot for Magnolia Pictures, A Note of Triumph: The Golden Age of Norman Corwin (2006 Academy Award Winner, Best Documentary Short Subject) for HBO Films. Awards: seven Joseph Jefferson Awards and 24 nominations; two Ovation Awards and three nominations; LA Critics Circle Award; Craig Noel Award; multiple nominations for Drama Desk, Barrymore, Helen Hayes and IRNE, among many others. Founding member of the Theatrical Sound Designers and Composers Association (TSDCA) and The Collaborator Party. lindsayjones.com

AMY O’CONNOR (Assistant Director) KCRep: Pride and Prejudice (Assistant Director). Directing: Gulp (The Omniverses); Waiting for Lefty (Heartland Labor Forum). Co-directing: The Withheld (The Collective, Kansas City). Selected Acting Credits: The Effect, Stupid F**king Bird (KU Theatre); The 24 Hour Plays on a HOT TIN ROOF as Viola (First Stage); Much About Nothing (Heart of America Shakespeare Festival); Pride and Prejudice, Sense and Sensibility (Livermore Shakespeare Festival); Antony and Cleopatra (KCR Rep OriginalsKC Festival). Dialect Coach: Viper (Terra Firma); One Man Two Guvnors (KU Theatre); Belfast Girls (Hishtank Theatre). Fight Choreography: She Kills Monsters, Spring Awakening (KU Theatre); As You Like It (asst. for LSF). Intimacy Choreography: Where the Streets Have Vipers (Terra Firma). Upcoming Directing: Wicked Creatures (Confluence Theatre).


SCOTT STACKHOUSE (Dialect Coach) KCRep: Pride and Prejudice, The Curious Incident of the Dog in the Night-Time, The Last Days of Summer, A Christmas Carol. Local Dialect Coach: Dracula (Kansas City Actors Theatre); Becoming Martin, We Shall Not Be Moved (The Coterie); Men on Boats: Priscilla Queen of the Desert, Epiphanies (Uncorn Theatre). Other Local: The Tempest, Seven Guitars, A Midsummer Night’s Dream (Director, UMCK). Acting: Much Ado About Nothing (Benedick, Richard III (Richard), Private Eyes (Adrian), A Streetcar Named Desire, Picnic (Howard), A Midsummer Night’s Dream (Bottom). Directing: Macbeth, True West, A Devil Inside, A Comedy of Errors, Lysistrata, Noises Off, and the Midwest premiere of The Atomic View Motel. Education: MFA, University of California Los Angeles. Mr. Stackhouse has worked nationally as a vocal coach and fight choreographer and is currently the Assistant Professor of Voice for the MFA Acting Program, UMCK.

JOHN WILSON (fight choreographer) KCRep: Pride and Prejudice, Of Mice and Men, Last Days of Summer, Fiddler on the Roof, Of The World, Romeo and Juliet, Angels in America Parts I and II, Bus Stop, A Flea in Her Ear, Cabaret: August: Osage County, Death of a Salesman, American Buffalo. Local: The White Theatre, American Heartland Theatre, Unicorn Theatre and The Living Room. Acting credits: Heart of America Shakespeare Festival, Unicorn Theatre, Metropolitan Ensemble Theatre and American Heartland Theatre. Mr. Wilson is also a Professor of Theatre and currently serves as both the Head of the Division of Theatre and Dance, and Chair of the School of Visual and Performing Arts at the University of Central Missouri. Mr. Wilson is the author of The Actor as Fire and Cloud, published by Bold Vision Books, AEA and SAG member.


SAMUEL FRENCH, INC. (Licenser) Samuel French, our namesake and founder, was born in Massachusetts in the early 19th Century. He began publishing French’s American Drama in the mid-1800s in New York, which quickly became the most extensive and widely distributed catalogue in the US. Soon after, French acquired a London dramatic publishing company that was originally founded by Thomas Hailes Lacey. The business continued to flourish on both sides of the Atlantic with Samuel French managing the London business while his son, Thomas Henry, took control of the New York operations. In the late 1860s, Samuel French, Inc. began publishing contemporary American dramas which encouraged the growth of the amateur theatre movement by making more plays available to “Little Theatres”. As the quality and quantity of available plays improved, the number of amateur groups increased. The seeds of the “Little Theatre” movement were sown, and Samuel French, Inc. was a proud contributor. By WWI, these “Little Theatre” groups, along with the High School societies, were the firm’s best customers. Although both father and son had long since passed away, the NY and London entities continued under the capable hands of their managing partners. From the mid-1940s to the early 90s, the company witnessed massive growth in its catalogue and business. During this time, the Stock companies, including the League of Regional Theatres, were flourishing in the theatre community. The “Little Theatres” continued their growth alongside the developing “Dinner Theatre” which proved to be increasingly more popular. From the mid-90s to the present, the Samuel French catalogue grew with an increased focus on emerging playwrights carefully balanced with additional acquisitions of the most prominent American and British playwrights such as Neil Simon, Tom Stoppard, Edward Albee, August Wilson and David Mamet. To this day, we strive to cultivate and expand our catalogue in ways that meet the artistic needs of all of our theatres. We continue to be ever mindful of how our history has shaped not only our company, but the theatrical industry as a whole.

JASON CHANOS (Interim Artistic Director) was appointed as Interim Artistic Director in June of 2018 after serving as the Associate Artistic Director for the past three seasons. His connection to KCRep and the Kansas City theatre community began as a student of acting and directing at the UMKC’s professional MFA theatre training program. Around KC, he has performed with The Heart of America Shakespeare Festival, The Unicorn and The Coterie. During his time at KCRep he has appeared in A Christmas Carol, The Invisible Hand, What Would Crazy Horse Do? and The Curious Incident of the Dog in the Night-Time. Of Mice and Men was Chanos’ KCRep directorial debut. Mr. Chanos also teaches in the UMKC general education curriculum and is a proud founder of Theatre Alliance Kansas City. Prior to his time at the KCRep, he was a stage and TV actor in Los Angeles and served as the Head of Voice and Movement at Pepperdine University.

ANGELA LEE GIERAS (Executive Director) Angela Lee Gieras is in her seventh season leading KCRep’s business operations. She co-leads with the artistic director to fulfill the company’s artistic vision and mission. During her career, she has overseen the production of over 50 plays including twelve world premieres with three artistic directors. A former commercial banker, Gieras began her career in arts administration at the Warehouse Theatre in Greenville, South Carolina, and went on to serve as the associate managing director of the Dallas Theater Center, where she led finance and operations and oversaw the acquisition of a new production facility. Just prior to joining KCRep, she served as director of development at Florida Theatre in Jacksonville, where she executed fundraising strategies that nearly doubled annual giving in three years. Gieras earned an MBA and MA in arts administration from Southern Methodist University (SMU) in Dallas and a BS in finance with a minor in theatre from the University of Florida. She has guest lectured at the University of Florida, Southern Methodist University and at the University of Missouri-Kansas City. Ms. Gieras serves on the board of directors for League of Resident Theatre (LORT), Theatre Communications Group (TCG) and as co-chair of the LORT Equity Diversity and Inclusion Committee. She has served as a panelist for the NEA, and the Alumni Board for SMU’s Cox School of Business. She is a founding board member for Theatre Alliance of Kansas City (TAK) and a member of the Executive Women’s Leadership Council at the KC Chamber.


KIM MARTIN-COTTEN ( Casting) is an actor, director, educator and producer. Her recent acting work has included the Broadway productions of The Little Foxes with Laura Linney and Cynthia Nixon, Time and the Conways with Elizabeth McGovern, and Merchant of Venice with Al Pacino as well as the National Tour of August Osage County. She has been an ongoing guest lecturer for the Yale School of Drama teaching voice & body work for Shakespeare. She is one of the founding producing directors of the Off-Broadway company Hang A Tale, and her direction of The Little Prince was nominated for an Off-Broadway Alliance Award. She is a graduate of the MFA program at UMKC and has been seen in the past on the stages of KCRep, Heart of America Shakespeare Festival, The Coterie and Unicorn Theatre.
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Angela Lee Gieras

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House Manager
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Patrick Hurley
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Deborah King
Julia Lord
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Elena Nanneman
Lainey Obernshain
Catherine Olo
Jane Schafer
Anthony Snipes
Craig Thompson

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W.R. Shinoski
Assistant Technical Director
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Scene Shop Foreman
John Owen
Master Carpenter
daniel traier
Stage Carpenter
David Sice
Lead Carpenter
Jonathan Pavson
Carpenters
Paul Dooler
Zachary O'Keefe
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Properties Master
Grace Hudson
Assistant Properties Master
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Rita Sobbing
Rowan Sullivan
Light Board Operator
Michael Cochrane
Stage Carpenter
David Sice
FOH Sound Engineer
Miles Mosher
Wardrobe Supervisor
Marianne Rowse

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