

A D E L A I D E F E S T I V A L 2 0 2 6



AF26 DIGITAL DAYBILL

Gatz

Elevator Repair Service

Dates: Fri 13 – Sun 15 Mar

Venue: Her Majesty's Theatre

Duration: 8hrs 30mins, including intervals

Show Structure

Act 1 125 mins

Interval 20 mins (4pm)

Act 2 75 mins

Interval 90 mins (5:30pm)

Act 3 90 mins

Interval 20 mins (8:45pm)

Act 4 90 mins

Please note the intervals above are approximate and subject to change.

Credits

Created and performed by Elevator Repair Service

Text *The Great Gatsby* by F. Scott Fitzgerald

Director **John Collins**

Associate Director **Steve Bodow**

Producer **Hanna Novak**

Original Set Design **Louisa Thompson**

Costume Design **Colleen Werthmann**

Lighting Design **Mark Barton**

Sound Design **Ben Williams**

Sound System Designer and Engineer **Jason Sebastian**

Production Stage Manager **Maurina Lioce**

Company Manager **Becky Hermenze**

Production Manager **Libby J Vera**

Nick **Scott Shepherd**

Jay **Jim Fletcher**

Lucille **Maggie Hoffman**

Jordan **Susie Sokol**

Daisy **Lucy Taylor**

Tom **Gary Wilmes**

George **Frank Boyd**

Myrtle **Laurena Allan**

Catherine **Kristen Sieh**

Chester **Vin Knight**

Michaelis **Gavin Price**

Ewing **Mike Iveson**

Henry C. Gatz **Terence Crawford**

Images **Mark Barton**

Notes on the Ensemble

The role of Ewing was created by Ethan Lipton, George by Aaron Landsman, Lucille by Kate Scelsa, Michaelis by Ben Williams, Catherine by Annie McNamara, Daisy by Tory Vazquez, Tom by Bob Cucuzza, and Henry C. Gatz by Ross Fletcher. The *Gatz* ensemble has also included Lindsay Hockaday, Sarah Hughes, Rob Johanson, Sibyl Kempson, April Matthis, Greig Sargeant, Pete Simpson, and Matt Tierney. Additional company members who contributed to *Gatz*: Aaron Amodt, Paul Boocock, Sue Dennis, Rinne Groff, James Hannaham, Liz Nielsen, Marilyn Norris, Leah Rudick, Dans Maree Sheehan, Jay Smith, James Urbaniak, BD White, and Daya Wolterstorff.

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

Acknowledgements

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

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Elevator Repair Service is a member of the Alliance of Resident Theatres/New York.

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A Message from Creators

Apart from having the longest running time of any Elevator Repair Service (ERS) show, *Gatz* has the longest history, too. We started working with *The Great Gatsby* in 1999. Back then we had a very different idea. We didn't imagine we'd stage the entire book and in the earliest workshops, some characters were played by crude puppets we made by attaching eyes to various household objects. (One of these has survived to make a brief appearance in *Gatz*.) Still, the idea to perform every word of the book did come to us early in the process. We knew we were interested in the writing, not just the story, and we quickly found that the elegant efficiency of Fitzgerald's style was irreparably injured when we tried to edit or condense his words. The prose is so delicately and expertly constructed that even the omission of a single adjective is rhythmically disappointing.

Often, ERS shows begin with a proposal to do something difficult or impossible and almost always we look for a way to bring non-dramatic text to the stage. When editing *The Great Gatsby* started to feel problematic, one simple, obvious, and thrillingly challenging idea occurred to us — do the whole thing. Treat the novel as a novel and don't try to make it into a play. And so we set about devising ways to make the novel work on stage in its entirety, keeping every 'he said' and 'she said.' Here was an enticing "impossible" task to work on and an inspiring non-dramatic text.

The absurdity of the idea was not lost on us. Only a few years before, we'd made a show about the comedian Andy Kaufman. In one of Kaufman's more infamous bits, he would take the stage at a comedy club and, sporting a smoking jacket and a cartoonish upper-class accent, begin reading *The Great Gatsby*. He threatened to read the whole book, cover to cover, and it provoked both disbelief and fury in his audiences. Kaufman clearly aimed to provoke his comedy club fans with an outlandish stunt. We saw a more intriguing possibility; we suspected a different version of this stunt might actually make powerful theater.

After moving on to other projects, I came back to *Gatsby* in 2003, meeting informally with Scott Shepherd (who plays Nick) and another actor in a cramped office above a small theater. Working in that space is what gave us the idea that eventually became the frame story for *Gatz* — an employee in a grungy office reading the book out loud at his desk. By the spring of 2004, more actors had joined the effort and, over the course of several weeks of workshops, we created staging for the first half of the book.

We were starting to understand the longer rhythms that would become fundamental to the event we hoped to create, with the imaginative focus sometimes plunging completely into Fitzgerald's story and then resurfacing into the more mundane reality of the low-rent office. Over the next few months, we expanded the piece and developed staging for the entire novel.

Things stalled as we attempted unsuccessfully (at first) to secure the rights from the Fitzgerald estate to perform the show in New York. *Gatz* premiered in Brussels in May 2006 and went on to play more than 25 venues in cities in the U.S. (beginning with its American premiere in Minneapolis), Australia, Asia, Europe, and The Middle East. Then at long last, after over a decade of brainstorming, rehearsing, performing all over the world, negotiating and waiting, *Gatz* finally premiered in New York in 2010. It took another year, but in 2011 we had a final breakthrough, and the estate cleared the way for a West End run in London.

Gatz has been a lesson in patience, persistence, and faith. There were times of intense frustration along the way, but in the end, I wouldn't have it happen any differently. Even with all this time spent traveling the world and performing this show for so many different audiences, I am still discovering new evidence of F. Scott Fitzgerald's genius. And luckily for all of us involved, thanks to the richness of this text and the boundless resourcefulness and curiosity of this ensemble, *Gatz* doesn't get old.

About Elevator Repair Service

Elevator Repair Service (ERS) is a New York City-based company that creates original works for live theater with an ongoing ensemble. The company's shows are created from a wide range of texts that include found transcripts of trials and debates, literature, classical dramas, and new plays. Founded in 1991, ERS has created an extensive body of work, which has earned the company a loyal following and made it one of New York's most highly acclaimed experimental theater companies. ERS has received numerous awards and distinctions, including Lortel awards, a Bessie award, and an OBIE award for Sustained Excellence, as well as a Guggenheim Fellowship and Doris Duke Performing Artist Award for Artistic Director John Collins.

Cast Biographies

Laurena Allan (Myrtle)

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

Frank Boyd (George)

Frank Boyd is an actor and writer based in New York. He has appeared off-Broadway in *Gatz* (Public Theatre), *Is This A Room* (Vineyard Theatre) and *The Select* (New York Theatre Workshop). Frank has toured nationally and internationally, performing with Elevator Repair Service, Young Jean Lee's Theater Company and the TEAM. Frank is also the writer and performer of *The Holler Sessions*, a solo show about a jazz DJ that was a *New York Time's Critics' Pick* before touring nationally, including a run at the Guthrie Theatre. TV credits include "FBI", "Blue Bloods", "Z Nation". Frank is currently working on a new solo piece about baseball and the apocalypse that will be performed this October in NY.

Jim Fletcher (Jay)

Jim Fletcher is a founding member of NYC Players theater company with Richard Maxwell. In the past year, Jim appeared in *Symphony of Rats* (The Wooster Group) and in Nile Harris's production, *minor b*, at The Shed, as well as in New Red Order's *The World's Unfair*.

Maggie Hoffman (Lucille)

Maggie Hoffman founded the avant-punk performance ensemble Radiohole and the artist-run performance space The Collapsible Hole in NYC. In addition to 25 years of collaborative performance with Radiohole, Maggie has appeared with ERS in *Ulysses; Seagull; Measure for Measure; Fondly, Collette Richland; The Sound and The Fury; The Select*; and *Arguendo*. She recently appeared as Madeline Harvey in Richard Foreman's *Suppose Beautiful Madeline Harvey* at La MaMa.

Mike Iveson (Ewing)

With ERS: *The Select (The Sun Also Rises); The Sound and the Fury; Arguendo; Fondly, Collette Richland; Everyone's Fine with Virginia Woolf; Measure for Measure*. Broadway: *What the Constitution Means to Me*. Off-Broadway: *Plenty* (Public Theater), *DOT, The World My Mama Raised* (Clubbed Thumb). Screen: *West Side Story; Alone Together; Hi, Friends!*; "Tulsa King"; "Orange Is the New Black." Mike is a board member of the Celebration Barn Theater in South Paris, Maine; he teaches theater there and at the Wooster Group Summer Institute in New York City.

Vin Knight (Chester)

With ERS: *Ulysses; Seagull; Everyone's Fine with Virginia Woolf; Measure for Measure; Fondly, Collette Richland; Shuffle; The Select (The Sun Also Rises); The Sound and the Fury; No Great Society and Gatz*. Other stage credits include *Camino Real* (Williamstown), *The Counterfeit Opera* (Little Island), *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 "Last Week Tonight with John Oliver," "And Just Like That," "Inventing Anna," "Search Party," "Orange Is the New Black," "Unbreakable Kimmy Schmidt," "Succession," "Bull," "The Blacklist," and "Homeland."

Gavin Price (Michaelis)

Gavin Price is an award-winning comedian, musician, certified web developer, narrative change strategist, and works as a reform advocate at the nexus of public health, drug policy and criminal justice. He recently addressed UNGA80 concerning access to medicines. As an actor and sound designer, he has toured internationally with ERS since 2013. Collaborations include the short film *Boccamazzo Construction: We Build Walls*, Mabou Mines, Moises Kaufman, Playing for Change, Pandora Boxx and Mrs Kasha Davis, MoMA, Metropolitan Museum of Art, New Museum, Chicago MCA, Face the Music NYC.

Scott Shepherd (Nick)

Scott Shepherd has performed with Elevator Repair Service and The Wooster Group since the late 20th century. He is the co-director of ERS's *Ulysses*. Screen credits include "The Rivals of Amziah King" (opening in August), "The Lowdown", "The Last of Us", "Killers of the Flower Moon", "First Cow", "El Camino", "The Young Pope", and "Bridge of Spies".

Kristen Sieh (Catherine)

Broadway: *Bug*, *The Band's Visit*. Off-Broadway: *The Antiquities*, *Men On Boats* (Playwrights Horizons), *February House*, *Fortress of Solitude* (The Public), *Dr. Ride's American Beach House* (Ars Nova), *Iphigenia at Aulis* (Classic Stage Company), *RoosevElvis*, *Scene Partners* (The Vineyard), etc. Kristen has developed work and toured nationally and internationally with ERS (*Gatz*, *The Sound & The Fury*), The TEAM (*RoosevElvis*, *Particularly in the Heartland*, *Architecting*, etc.), Half Straddle (*Ghost Rings*), Pig Iron (*Twelfth Night*), and Banana Bag & Bodice (*Beowulf: A Thousand Years of Baggage*), among others. Regional: The Wilma, Yale Rep, A.R.T., Baltimore Center Stage, etc. TV: "The Plot Against America," "House of Cards," "Orange is the New Black," "Boardwalk Empire," "Law & Order," etc. Kristen is also an award-winning narrator of audiobooks, a clothing and costume designer, and a certified horticulturist.

Susie Sokol (Jordan)

Susie Sokol is a second-grade teacher at St. Ann's School in Brooklyn where she has taught since 1996. She began performing with ERS in 1992. She has also worked with theater artists Katherine Profeta, Sibyl Kempson, and Tina Satter.

Lucy Taylor (Daisy)

Lucy Taylor trained at the Victorian College of the Arts and performed with Sydney Theatre Company, Melbourne Theatre Company, Belvoir and Malthouse Theatre, amongst others before relocating to New York to join Elevator Repair Service. Lucy's many theatre credits in the US include *Punch* (Manhattan Theater Club), *Marys Seacole* (LCT3); *Dance Nation* (Playwrights' Horizons; Drama Desk Award); *The Town Hall Affair* (The Wooster Group); *Ancient Lives* (Half Straddle); *Gatz*, *The Sound and the Fury*, *The Select: The Sun Also Rises*, and *Fondly, Collette Richland* (Elevator Repair Service).

TV/film: "The Marvelous Mrs. Maisel," "Leverage: Redemption," "Horace and Pete," "New Amsterdam," "Limitless," "Bull," "Madam Secretary," *Senior Year*, "Law & Order: SVU."

Upcoming credits include *PETRA* with Half Straddle and Steven Spielberg's *Disclosure Day*.

Gary Wilmes (Tom)

Film/Television: *A House Of Dynamite*, *The Post*, "The Wizard Of Lies," "A Mighty Heart," "Billions," "Homeland," "The Rehearsal," "Bull," "Louie," "Elementary," "Jon Benjamin Has a Van". Broadway: *True West*, *Chinglish*. West End: *Gatz*.

Terence Crawford (Henry C. Gatz)

Terence Crawford began his career in his home city of Newcastle in 1980. A NIDA graduate, he has appeared in around fifty stage productions: most recently across Australia and in Singapore as Gandalf in *Lord of the Rings: A Musical Tale*. Other roles in the last decade include national and international tours as O'Brien in *1984* (2017/18), and as Dr Walker in *Girl from the North Country* (2022). In between these big tours, he played leading roles in *The Children* (2024) for State Theatre Co of SA, and in Stephen Sewell's Australian masterpiece, *Welcome the Bright World*. Later this year Terence will appear as Neil Diamond in the musical, *A Beautiful Noise*. Meanwhile, he is thrilled to join the cast of *Gatz*. Terence's screen credits make for a long list! His most recent films are: *Diabolic*; *Monolith*; *The Stranger*; and *Escape from Pretoria*. His recent television credits include "All Her Fault", "Territory", "Clickbait" and "Ladies in Black". Terence is the principal songwriter for the band, Almost Evelyn, whose new album, *to the ocean*, can be heard on all major online music platforms.

Creative/ Technical Biographies

Mark Barton (Lighting Designer)

ERS: *Gatz*; *The Sound & The Fury*; *The Select*; *Fondly*, *Colette Richland*; *Arguendo*; *Measure for Measure*. The Public: *Soft Power*; *Hamlet*; *Titus Andronicus*. Other NYC: Playwrights Horizons, Signature Theater, TFANA, Roundabout, Soho Rep, many others. Obie, Hewes, Lortel awards.

Steve Bodow (Associate Director)

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

John Collins (Director)

John Collins founded Elevator Repair Service in 1991. Since then he has directed or co-directed all of the company's productions while also serving as its Artistic Director. Recent ERS projects include *Baldwin and Buckley at Cambridge* and *Ulysses*. He is the recipient of a Guggenheim Fellowship, a United States Artists Fellowship, and a Doris Duke Performing Artist Award.

Becky Hermenze (she/they) (Company Manager)

ERS: *Ulysses* (The Public, touring); *Baldwin and Buckley at Cambridge* (Schaubühne); *Gatz* (The Public, NYU Skirball, touring); *Seagull* (workshop). NYC: *PETRA*, *Is This A Room* (Half Straddle); Becca Blackwell's *Snatch Adams...* (Soho Rep/The Bushwick Starr). Member of Radiohole's Artistic Advisory Committee.

Libby J Vera (Production Manager)

Libby J Vera and her team LJPM manage off-Broadway productions with a "yes, and" mindset, ensuring artists achieve their visions while supporting the many humans who make it all happen. Productions with ERS: *Ulysses* (The Public), *Baldwin and Buckley at Cambridge*

(Schaubühne). Off-Broadway: *The Baker's Wife*, *Messy White Gays*, *Can I Be Frank?*, *ta-da!*, *Bus Stop*, *Wine in the Wilderness*, *Grandiloquent*, *Woof!*, *Oh Mary!*, *Death*, *Let Me Do My Show*, *KATE*. Libby is also the Production Manager for Mike & Carlee Productions.

Maurina Lioce (Production Stage Manager)

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

Hanna Novak (Producer)

ERS: *Ulysses*; *Baldwin and Buckley at Cambridge*; *Seagull*; *Fondly*, *Colette Richland*; *Gatz*. As ERS's producing director, she shepherds the development and presentation of the company's work. Hanna is also a playwright and director. Her plays have been performed at/developed with Ensemble Studio Theatre, Clubbed Thumb, The Performing Garage, Ucross, Cape Cod Theatre Project, and others.

Jason Sebastian (Sound Engineer)

Jason Sebastian has been doing performance work in theater for 25 years, first Cincinnati, then New York, now back in Cincinnati. He has worked on hundreds of productions in some capacity and with Elevator Repair Service since 2011. ERS: *The Select*, *Gatz*, *Arguendo*, *Measure for Measure*, *Baldwin and Buckley at Cambridge*, *Seagull*, *Ulysses*. Various NY Venues: St. Ann's Warehouse, PS 122, 3LD, Dance Theater Workshop (NYLA), Skirball Center, New York Theater Workshop and The Public Theater. Various NY Companies: Elevator Repair Service, Young Jean Lee, MV Works, Tara O'Con, Radiohole, Banana Bag and Bodice. Southern Ohio: Cincinnati Playhouse in the Park, Cincinnati Shakespeare Company, Contemporary Art Center. Teaching: College Conservatory of Music (Cincinnati, OH), Miami University (Oxford, Ohio), Xavier University (Cincinnati, OH).

Louisa Thompson (Original Scenic Designer)

Louisa Thompson is a professional set designer and artist. Louisa received the 2019 Obie award for Sustained Excellence as a Set Designer and a 2018 Lucille Lortell award for her set design of *In*

The Blood at Signature Theatre. Her commitment to creating new work for young audiences led to the creation of *Washeteria* with Soho Repertory Theatre and a 2018 New Victory Theatre LabWorks residency. She is a Professor in the Hunter College Department of Theatre.

Colleen Werthmann (Costume Designer)

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

Ben Williams (Sound Designer)

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

Image: Ian Douglass

