

Wallis Annenberg  
Center for the  
Performing Arts

Paul Crewes  
Artistic Director

Rachel Fine  
Managing Director

AND



David J. Kurs  
Artistic Director

Production of

*EDWARD ALBEE'S*  
**AT HOME AT THE ZOO**

**STARRING**

Jeff Alan-Lee, Jack Eberle, Tyrone Giordano, Russell Harvard, Troy Kotsur,  
Paige Lindsey White, Amber Zion

**SCENIC & COSTUME DESIGN**

Karyl Newman

**LIGHTING DESIGN**

Julien V. Elstob

**SOUND DESIGN**

Tom Jones

**PRODUCTION STAGE MANAGER**

Jennifer Brienens\*

**ASSISTANT STAGE MANAGER**

Kiley Gilchrist

**ASSISTANT DIRECTOR**

Sandra Mae Frank

**ASL MASTER**

Linda Bove

**ASSISTANT ASL MASTERS**

Jessica Frank, Justin Jackerson

**DIRECTED BY**

Coy Middlebrook

**MARCH 7 - 26, 2017**

Lovelace Studio Theater

*Running Time: 2 hours including one 15-minute intermission.*

*The production is made possible by the generous support of Meeghan and Michael Nemeroff.*

*"At Home at the Zoo (Zoo Story)" is presented by special arrangement with  
SAMUEL FRENCH, INC.*

*Edward Albee's AT HOME AT THE ZOO was produced under the title PETER AND JERRY by Second Stage  
Theatre, New York, 2007, Carole Rothman, Artistic Director  
HOME LIFE was commissioned and PETER AND JERRY was originally produced by Hartford Stage.*

CAST OF CHARACTERS

TROY KOTSUR\*.....PETER  
RUSSELL HARVARD\*, TYRONE GIORDANO.....JERRY  
AMBER ZION\*.....ANN  
JAKE EBERLE\*.....VOICE OF PETER  
JEFF ALAN-LEE\*.....VOICE OF JERRY  
PAIGE LINDSEY WHITE\*.....VOICE OF ANN



\*Indicates a member of Actors' Equity Association, the Union of  
Professional Actors and Stage Managers in the United States.

*ACT ONE: HOMELIFE*

Peter and Ann's living room;  
New York City, East Side, Seventies. Sunday.

*ACT TWO: THE ZOO STORY*

Central Park, New York City.  
Later that same day.

ADDITIONAL PRODUCTION STAFF

**COSTUME AND  
WARDROBE SUPERVISOR**

Deborah Hartwell

**PROPERTIES  
SUPERVISOR**

Courtney Dusenberry

**REHEARSAL  
INTERPRETER**

Alek Lev

**STAGE  
COMBAT**

Steve Rankin

DEAF WEST THEATRE LEADERSHIP

ARTISTIC DIRECTOR **David J. Kurs**  
FOUNDING ARTISTIC DIRECTOR **Ed Waterstreet**

**BOARD OF DIRECTORS**

PRESIDENT Nancy Popovich  
VICE PRESIDENT Mark Freund  
SECRETARY Erin Moss  
TREASURER Scott Plantinga

Ed Waterstreet, Mel Carter, Shelley Cohen,  
Keri Kelsey, Jeffrey Lenham.

PRESIDENT EMERITI Sidney R. Craig, Stephen Schultz

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Kenneth Mikos, Victoria Morris, Carol Padden, Richie  
Olson, Sarah Quigley, Carolyn Sargent

DEAF WEST THEATRE'S 2016-2017 productions and  
programming are also made possible, in part, by  
generous grants and contributions from the following:



Annenberg Foundation, Broadcast Music, Inc.,  
Friars Charitable Foundation, Mark Freund and Trice  
Koopman, Greater Community Foundation of Greater  
Memphis, Harold & Mimi Steinberg Charitable Trust,  
Convo Relay, Kenneth T. and Eileen L. Norris Foundation,  
Shubert Foundation, Walt Disney Imagineering.

The Role of ASL Masters

The American Sign Language (ASL) Master facilitates the adaptation and translation process from written English to American Sign Language. This process requires careful attention to preserve the integrity of ASL while adhering to the script as written. In addition to executing the translation, the ASL Master must see that it appropriately reflects the actor and the character portrayed. The ASL Master then works with each actor to ensure that the playwright's intentions, tone, rhythm, poetry, idiomatic expressions, and humor are all reflected in each actor's signing. The positions of Assistant ASL Masters and Assistant Director on this production were made possible by donations to the Ed Waterstreet and Linda Bove Artists' Initiative. For more information, [www.deafwest.org](http://www.deafwest.org)



**JEFF ALAN-LEE** (Voice of Jerry) is so happy to be re-creating *Zoo*, with Coy and the gang from Deaf West once more. Recent credits: *The Suitcase* (The Echo Theater Company), the L.A. hit,

*Assassins, Reset, Detective Partner Hero Villian, and Exit the King.* Favorite roles include: *Auto Da Fe* (also in Edinburgh and Ireland), *Frankie and Johnny in The Claire De Lune, Hello and Goodbye, and The Boys Next Door.* Early credits: *Huck and Jim* (directed by Broadway legend, Joshua Logan), *Snoopy* (with Andrea McArdle), *Losing It* (directed by Andy Cadiff), and many regional and stock theater credits throughout the country. Film and TV includes *As the World Turns, Could It Be A Miracle, No Big Deal* (with Kevin Dillon) and *The Beniker Gang* (starring with Andrew McCarthy). Jeff is a NYU graduate, former NY and LA Lee Strasberg faculty member and the founder and artistic director of The Young Actor's Studio, which is the foremost acting training program for young actors in Los Angeles.



**JAKE EBERLE** (Voice of Peter) is overjoyed to be working at the Wallis. Jake's recent acting work was with acclaimed company, Theater Movement Bazaar at Boston Court in *The Treatment* and at 24th St. Theater in *Model Behavior*. In addition, he produced and wrote a series of short films for a project called *Match* with Colaborator.com. Most of his recent time has been spent in the voiceover world where you may have heard him in commercials for clients like Boeing, Norfolk Southern Railroad, Joseph A. Bank amongst many others. In animation, his voice is heard on shows like *Voltron* for Dreamworks or *Sinbad* for Netflix. For the past 25 years, he's also had a career in post production as a sound editor/designer for film and TV. A big thanks to my wife and kids for helping me carve out time to be a part of this amazing Wallis/Deaf West production.



**TYRONE GIORDANO** (Jerry, performances March 16-26) is best known for his work on stage and screen, both as an actor and ASL translator. Tyrone led the 2004 Tony-honored Deaf West Theatre musical, *Big River*, as Huckleberry Finn in all four incarnations of the production, earning a nomination for the 2004 Drama Desk Award for Outstanding Actor in a Musical. He also shared the title role of *Pippin* with the Wallis's current artist-in-residence, Michael Arden, at the Mark Taper Forum. Television and film: *The Family Stone, A Lot Like Love, The Next Three Days*, and *CSI*. ASL translation work includes

the critically-acclaimed *Cyrano* at the Fountain Theatre in Los Angeles and *Tribes* at the Studio Theatre in Washington, D.C. He currently gets his artistic jollies as an ensemble member with dog & pony dc, which devises theatre with audience integration in mind.



**RUSSELL HARVARD** (Jerry, performances March 7-15) A veteran of the stage, Russell most recently starred in Open Circle Theatre's groundbreaking *The Who's Tommy* and Huntington Theatre Company's *I Was Most Alive With You* written and directed by Craig Lucas.. Russell also performed in the critically acclaimed Deaf West Broadway revival of *Spring Awakening*. In 2012, he made his off-Broadway debut in the play *Tribes*, earning a Theatre World award, and receiving nominations for Drama League Outer Critics and Lucille Lortel awards. He is most recognized for his work as HW Ailman in the 2008 Oscar nominated film *There Will Be Blood* (Dir. Paul Thomas Anderson). Russell was a series regular on the multiple Emmy and Golden Globe nominated *Fargo* on FX. He also starred as Matt Hammill, the first deaf wrestler to win a National Collegiate Wrestling Championship, in *The Hammer*. Russell has recurred on ABC Family's *Switched at Birth* and has had Guest Star roles on *Odd Mom Out, Fringe* and *CSI:NY*.



**TROY KOTSUR** (Peter) has been acting and directing on TV, film and stage for over 20 years. Deaf since birth, he was raised in Mesa, AZ. His television guest starring roles include *Criminal Minds, Scrubs, CSI: NY*, and *Sue Thomas Fb-Eye* in a recurring role that became a fan favorite. In film, he has had notable supporting roles in *The Number 23* alongside Jim Carrey, *Universal Signes*, and *Father's Day Breakfast*. Last year Troy starred in *Wild Prairie Rose*, which has been selected by several major festivals. As a director, he recently completed *No Ordinary Hero*, starring Marlee Matlin and Deanne Bray, and is attached to direct upcoming indie film, *Deaf Ghost*. Troy's stage credits include a successful Tony Award winning run of *Big River* on Broadway. He has also performed at the Mark Taper Forum, and in 2015 LA Drama Critics Circle Award Nominee *Spring Awakening*, and many other major productions.



**PAIGE LINDSEY WHITE** (Voice of Ann) Stage: Eliza Doolittle in *Pygmalion* (Pasadena Playhouse); Macon Hill in *Abundance* (South Coast Rep); Brooke Wyeth in *Other Desert Cities* (Arizona Theatre Company & Indiana Rep); Catherine in *Rapture Blister Burn* (San Diego Rep); *Trying* (Ovation Nomination), *Ghost-Writer*, and *The Heir Apparent* (International City Theatre); *The Children and R II* (Theatre @ Boston Court); *Walking the Tightrope* (LA Drama Critics' Circle Award Lead Performance Winner, Ovation Nomination, 24TH ST Theatre), Ivo Van Hove's *A View From the Bridge* (Ahmanson & Kennedy Center, u/s); *Fallen Angels* (Ensemble Theatre Santa Barbara); *Wounded* (Los Angeles Theatre Ensemble); *Mutual Philanthropy* (Ensemble Studio Theatre LA). International Tour: *Trial of the Catonsville Nine* (The Actors' Gang). TV: *Shameless, Hampton DeVille, Days of Our Lives, The Flipside* www.paigelindseywhite.com



**AMBER ZION** (Ann) is a professional actor with experience both on stage and screen, and has the ability to give unparalleled life to a diverse range of characters. She has always had a passion for acting since the age of 5. Her passion led her to New York, where she made her professional debut off Broadway in Shakespeare's, *The Tempest*. Amber moved to Los Angeles to continue pursuing her acting career. Her talent quickly landed a guest starring role on CBS's *CSI:NY* in the episode "Silent Night" on network TV. She also was in national commercials for Kay Jeweler's Christmas campaign. Amber continued performing in theatre with Deaf West Theatre, gaining much acclaim for her role as Lea in Wendy Kesselman's, *My Sister in the House*. She also had great success on stage in adaptation of *The Adventures of Pinocchio* as Pinocchio. Amber has continued to hone her craft in independent films.

**EDWARD ALBEE** (Playwright) was born on March 12, 1928, and began writing plays 30 years later. His plays include *The Zoo Story* (1958), *The Death Of Bessie Smith* (1959), *The Sandbox* (1959), *The American Dream* (1960), *Who's Afraid Of Virginia Woolf?* (1961-62, Tony Award), *Tiny Alice* (1964), *A Delicate Balance* (1966, Pulitzer Prize; 1996, Tony Award), *All Over* (1971), *Seascape* (1974, Pulitzer Prize), *Listening* (1975), *Counting The Ways* (1975), *The Lady From Dubuque* (1977-78), *The Man Who Had Three Arms* (1981), *Finding The Sun* (1982), *Marriage Play* (1986-87), *Three Tall Women* (1991, Pulitzer Prize), *Fragments* (1993), *The Play About The Baby* (1997), *The Goat Or, Who Is Sylvia?* (2000, 2002 Tony Award), *Occupant* (2001), *At Home At The Zoo: (Act 1, Homelife. Act 2, The Zoo Story.)* (2004), *And Me, Myself & I* (2008). Mr. Albee was awarded

the Gold Medal in Drama from the American Academy and Institute of Arts and Letters in 1980. In 1996 he received the Kennedy Center Honors and the National Medal of Arts. In 2005, he was awarded a special Tony Award for Lifetime Achievement.

**COY MIDDLEBROOK** (Director) re-visits his direction of Deaf West Theatre's render of *Edward Albee's The Zoo Story* and this time around in a co-production with The Wallis and with Albee's prequel *At Home*. Directing credits include *Little Shop of Horrors* (Ford's Theatre) the world premiere of *Nobody's Perfect* (The Kennedy Center), the NY premieres of Tennessee Williams' *Spring Storm* (Lobo Theatre) and Lee Blessing's *The Roads That Lead Here* (Epic Repertory), *Orphans* (Lobo Theatre), *Wooden Nickels* and *Race Music* (The Actors Studio), *Into The Woods, Wizard of Oz, JC Superstar, HAIR* (CCLLO) and the Los Angeles sci-fi musical, *It Came From Beyond* (LA Ovation Award nom for Best New Musical). He directed *Baseball Swing* and *The Trumpet of the Swan* for The Wallis' inaugural season and joined as Artistic Associate that following summer. Associate Directing includes: Deaf West Theatre's 2004 Tony Award Honored *Big River* (LA, DC, Tokyo, Broadway, US Tour), *Bonnie and Clyde* (Broadway, La Jolla Playhouse, Asolo Rep), *Brooklyn The Musical* (Broadway), *Bells Are Ringing* (Broadway), Disney's *High School Musical On Stage* (US/Australia/UK). He is co-creator and director of the world premiere of *Summer Of Love* for Germany's Freilichtspiele where *Summer Of Love* is the most successful show in its 100 year history with over 80,000 people having attended so far. Coy is a member of the Actors Studio. MFA in Directing from New School University.

**LINDA BOVE** (ASL Master) ASL Master theater credits include: *Spring Awakening* (Broadway), *American Buffalo, Pippin, Big River* (Broadway), *A Streetcar Named Desire* (Ovation Award, New Translation) and *Sweet Nothing In My Ear*, Hallmark! CBS (Television). Acting credits include: Stage: *Children of A Lesser God, The Dybbuk, Our Town, Volpone, Candide, Gilgamesh, Woyzeck, Open Window, Medea, House of Bernarda Alba, St. Joan*; Film & TV appearances include: *Children Of A Lesser God, Follow That Bird, Happy Days, Search For Tomorrow* (recurring) *Sesame Street* (30-year series regular). Published Books & Video: *Sesame Street's Sign Language Fun, Sign Language Abc, Sign-Me-A-Story*. Ms. Bove is a Certified Deaf Interpreter (CDI).

**KARYL NEWMAN** (Scenic & Costume Designer) is a desert dwelling artist, designer and cultural worker engaging with places to reveal stories through video, photography, sound and installation. Embracing eco-scenography, she endeavors to reuse materials to create sets and costumes, seen supporting regional productions nationwide, on Broadway and at the Royal National Theatre in London. Currently she is building a timeline of

history and happenings around Giant Rock in Landers, CA for museum exhibition. As part of ongoing research into the Llano del Rio colony she produced experimental art and interpretive exhibitions at the site in 2013 and 2014 as Hinterculture.com with Craftswoman House. She leads a project mapping illegal dumping and implemented an application to share debris locations as a material resource -- Blightsites and is the co-founder and director of Dehsart. Exhibitions include installations and performances at REDCAT, NASA's JPL and Santa Monica's GLOW festival. She is the 2016-2017 Archibald Hanna Beinecke Research Fellow at Yale where she received her MFA.

**JULIEN V. ELSTOB** (Lighting Design) is a multi-disciplinary designer; his lighting and video work spans Theater, Dance, Corporate, and Concert. He studied under Joan Arhelger at San Francisco State University. He is also the Lighting Supervisor at the Wallis Annenberg Center for the Performing Arts. Outside of the Wallis, his work has been seen at B Street Theatre, Guerrilla Rep, and ODC Theater. When not behind the tech table, Julien loves collecting records and eating ramen.

**TOM JONES** (Sound Design) doesn't sing but believes it isn't unusual - has been the Audio/Video Supervisor for the Wallis since its opening in 2013, and is happy to be designing his 5th show for the Wallis, including the Inaugural Gala event in 2013. Some past favorite shows he has had the pleasure of working on include, *Trumpet of the Swan* (Wallis), *In the Heights* (San Diego Repertory Theatre), *Federal Jazz Project* (SDRep), *The Who's Tommy* (SDRep), *The Three Penny Opera* (SDRep), *boom* (SDRep), *Superior Donuts* (SDRep), *In the Next Room or the Vibrator Play* (SDRep), and *The Listener* (Moxie Theatre).

**KELSEY GILCHRIST** (Assistant Stage Manager) fell in love with Deaf West in 2014 when her alma mater, James Madison University, funded her trip to Los Angeles to conduct research on inclusive theatre. Since then she has received her BA in Theatre with a focus in Deaf theatre. Kelsey was thrilled to make her professional debut at the Wallis for *Merrily We Roll Along* and is honored to be returning for *At Home at the Zoo*. Love and thanks to Stephen, Ben, Mom, Dad, and Zach for their steadfast support and inspiration, and to the Wallis and Deaf West for the chance of a lifetime.

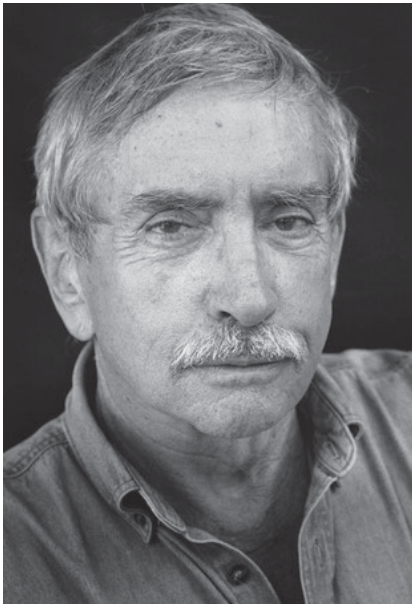
**JENNIFER BRIENEN** (Production Stage Manager) is thrilled to be at The Wallis and to partner with Deaf West Theatre again. Center Theatre Group (Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre): *Pippin, This Beautiful City, Of Equal Measure, Sleeping Beauty Wakes, 13*. Geffen Playhouse: *Stage Kiss, The Escort, Ruined, Thurgood, Nightmare Alley, Female of the Species, Matthew Modine Saves the Alpacas, Farragut North*. Other theater work includes MainStreet Theatre, Ojai

Playwrights Conference, Reprise Theatre Company, and the Disneyland Resort. Recently, she worked at Thinkwell Group as a Design Manager and taught Stage Management I for the USC School of Dramatic Arts. Jennifer is a member of Actors' Equity Association and IATSE 504. She graduated with a BFA in Stage Management from the University of Southern California.

**SANDRA MAE FRANK** (Assistant Director) is a trained stage and film actress who recently closed her Broadway debut in Deaf West's *Spring Awakening*. She studies music to do more musicals and continue her training in stunts for action films. As an actress stems from her deep desire to raise the standards within the communication and entertainment industries, she has become an Advocate for ZVRS to #Bridging2Worlds by collaborating both worlds through arts - Deaf and hearing. Theatre credits includes *Spring Awakening* on Broadway (Deaf West Theatre) and *Fiddler on the Roof* (Lyric Theatre). Film credits includes *Sound of Fear, Soul to Keep* and *Freeform's Switched at Birth*. Thrilled to be part of Albee's world and truly know what it would be like to think about it, to truly live. sandraemefrank.com

**DEAF WEST THEATRE COMPANY, INC., (DWT)** was founded in 1991 to improve and enrich the cultural lives of deaf and hard of hearing individuals who live in the Los Angeles area. Recognized as the premier sign language theater in the United States, DWT consistently sets the standard of innovation for inclusive theatrical experiences of the highest quality for deaf and hearing audiences. DWT productions feature deaf and hearing actors working together to present stories in a seamless ballet of movement, with both American Sign Language (ASL) and spoken English. DWT's groundbreaking adaptation of *Big River: The Adventures of Huckleberry Finn* was first performed at DWT's intimate 99-seat theater, then in co-production with CTG at the Mark Taper Forum before moving to Broadway's American Airlines Theater at the the Roundabout where it earned two Tony nominations and a Tony Honor for Excellence. It went on to tour nationally, including performances at the Ford's Theatre in Washington D.C., and internationally at the Tokyo's Aoyama Theatre. In 2014-15, DWT's adaptation of *Spring Awakening* was performed at Inner City Arts and at the Wallis Annenberg Center for the Performing Arts before it moved to the Brooks Atkinson Theatre on Broadway, garnering three Tony nominations and performing on the broadcast of the Tony Awards.

**THE WALLIS** The mission of The Wallis is to be a vital cultural hub that uses unique arts events and education programming to entertain, enlighten and inspire children and adults in our community and across the nation.



## ALBEE & DEAF WEST THEATRE

We sat down with Deaf West Theatre's Artistic Director David Kurs & Wallis Artistic Associate Coy Middlebrook, who directs our co-production of ***Edward Albee's At Home at the Zoo***, about the origins of Deaf West Theatre's association with the great American playwright, who died in September 2016.

**KURS:** In the late 1990s, our Founding Artistic Director Ed Waterstreet began the process of staging *Who's Afraid of Virginia Woolf?* The idea was to cast Phyllis Frelich, who originated the role of Sarah Norman in *Children of a Lesser God*. Ed asked for the rights, and Albee responded with a lovely handwritten note. He was enthralled that a company like Deaf West was making one of his works accessible to the deaf community, and he went into detail about how the work could be done in American Sign Language (ASL). Alas, the project never came to fruition. But the relationship had been set.

**MIDDLEBROOK:** Ed Waterstreet and I had been talking for quite a while about what play I should direct for Deaf West. We returned to Albee and staged *Zoo Story* in 2007. I was excited to collaborate with actors Troy Kostur and Tyrone Giordano on something that was not driven by music but by drama. It was a very demanding and invigorating rehearsal process translating Albee's language into ASL and excavating the great wit and pain of the play.

**KURS:** The relationship between English and ASL is complicated. That is, ASL isn't code for English. It operates on completely separate parameters, and for that reason Deaf West has historically been very selective in choosing adaptations. That is, we look at the text carefully to see if there is the potential to translate the work with clarity and precision

while bringing across the true intent of the author. For some reason, Albee is one of the playwrights in the canon whose work translates easily.

**MIDDLEBROOK:** Albee then returned to *Zoo Story* with a prequel called *Homelife*. Ed Waterstreet and Albee were in conversation about Deaf West having the Los Angeles premiere of the combined work, with me directing. There was even talk of Albee coming out for the rehearsal process and then... the financial bubble burst and the production was pushed. So, when The Wallis and Deaf West were discussing how to follow up our co-production of *Spring Awakening*, we returned to *Zoo Story* and its prequel *Homelife*.

**KURS:** The initial production of *Zoo Story* in 2007 was so extraordinary that I think we all wanted more. And now that Albee has passed, our production has made me want to honor his art and legacy even more.

**MIDDLEBROOK:** It's so exciting to have this double-bill to access Albee at the very beginning and at the very end of his writing life. All the more remarkable is that it's through the character of Peter, someone who is being forced to reassess his place at home and in the world.