



REDCAT

ELEVATOR REPAIR SERVICE

GATZ

NOVEMBER 28 — DECEMBER 9, 2012

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

ELEVATOR REPAIR SERVICE

GATZ

Created and performed by ELEVATOR REPAIR SERVICE

Text: *The Great Gatsby* by F. SCOTT FITZGERALD

Director JOHN COLLINS

Associate Director STEVE BODOW

Producer ARIANA SMART TRUMAN

Production Stage Manager SARAH HUGHES

Set Designer LOUISA THOMPSON

Costume Designer COLLEEN WERTHMANN

Lighting Designer MARK BARTON

Sound Designer BEN WILLIAMS

Production Manager B. D. WHITE

Sound Engineer JASON SEBASTIAN

Associate Production Manager ADAM SHIVE

Associate Producer LINDSAY HOCKADAY

CAST

Nick.....	SCOTT SHEPHERD
Jim.....	JIM FLETCHER
Lucille.....	*KATE SCELSA
Jordan.....	SUSIE SOKOL
Daisy.....	VICTORIA VAZQUEZ
Tom.....	ROBERT CUCUZZA
George.....	*FRANK BOYD
Myrtle.....	*LAURENA ALLAN
Catherine.....	*KRISTEN SIEH
Chester.....	*GREIG SARGEANT
Michaelis.....	BEN WILLIAMS
Ewing.....	*MIKE IVESON
Henry C. Gatz.....	ROSS FLETCHER

* The Actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

RUNNING TIME

Performances begin at 2:00 PM on Tuesdays, Wednesdays, Fridays and Saturdays, and at 1:00PM on Sundays

ACT I: 2 hours

15 minute intermission

ACT II: 1 hour and 15 minutes

Dinner Break

Performance resumes at 6:50 PM all days except Sundays, when it is 5:50PM

ACT III: 1 hour and 30 minutes

15 minute intermission

ACT IV: 1 hour and 25 minutes

Performances at REDCAT are funded in part with generous support from members of REDCAT's Gatz Host Committee: Annette Bening, Corinna Cotsen and Lee Rosenbaum, Victoria Dailey and Steve Turner, Susan and Jonathan Dolgen, Harriet and Richard Gold, Jane Kaczmarek, Anahita and James B. Lovelace, Amy Madigan and Ed Harris, Wendy Munger and Lenny Gumpert, Rosenthal Family Foundation, Jamie Rosenthal Wolf and David Wolf, Rick Rosenthal and Nancy Stephens, Dorothy R. Sherwood, David Tieger.

Performances of Gatz are made possible with public funds from the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the New York City Department of Cultural Affairs in partnership with the City Council. Gatz is also supported with funds from The Andrew W. Mellon Foundation New York Theater Program, The Edward T. Cone Foundation, Foundation for Contemporary Arts, The Greenwall Foundation, The Tony Randall Theatrical Fund, The Edith Lutyens and Norman Bel Geddes Foundation, The J.P. Morgan-Chase Fund for Small Theatres, The Scherman Foundation, The Shubert Foundation, Off-Broadway Angels, Altria Group, Inc., and The Mental Insight Foundation, as well as many generous individual contributors. Gatz was commissioned in part by Walker Art Center (Minneapolis, MN).



DIRECTOR'S NOTES

Apart from having the longest running time of any ERS show, *Gatz* has the longest history, too.

We started to work with *The Great Gatsby* in 1999. Then, we had a very different idea about how to stage the show. We didn't imagine we'd actually 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 came to us early in the process. We knew we were interested in the writing, not just the story, and we quickly found that some

mysterious power in Fitzgerald's style was always compromised when we tried to edit or condense it. 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-theater material to the stage. When editing *The Great Gatsby* started to feel problematic, one simple, obvious, and thrillingly ridiculous 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 piece of non-theater material.

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*. Kaufman aimed to provoke his audiences with an outlandish stunt. We saw a greater possibility; we thought it might actually work as theater.

But in 1999 we had to set the project aside. The A&E network was developing a movie version of *Gatsby* starring Mira Sorvino, and as a result the theatrical rights were unavailable. So we moved 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 downtown. 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, about three hours of material. Now 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. In the meantime, we contacted the Fitzgerald estate and found out that the theatrical rights were tied up again. This time, a commercial theater production was in the works, a stage adaptation of the novel with L.A., Broadway and West End aspirations. The producers had purchased an option on the book, but had no concrete plans for a production. It wasn't clear to us just how exclusive this other arrangement was and we hoped that permission might be available for a verbatim-reading event like the one we were proposing. On this hope

we gambled and lost. We went ahead with plans to present *Gatz* in New York in January 2005, and had to cancel the performances at the last minute when the permission didn't come through. What had been designed as a run of performances had to quickly change into a series of somewhat secretive "open rehearsals" and the real run would have to wait. Luckily, a few European and American producers made it down to these private showings and with their interest and a little persistence we were able to reach an agreement with the estate and take the show on tour (New York, Los Angeles and London were still officially off-limits). *Gatz* premiered in Brussels in May 2006 and went on to play twenty-three venues in cities in the U.S. (beginning with its American premiere in Minneapolis), Australia, Asia and Europe.

Finally in November of 2009, the estate gave us the permission we'd been hoping for since 1999. 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 our London run at The Noel Coward with LIFT, and for this run here in Los Angeles at REDCAT.

Gatz has been a lesson in patience, persistence and drive. There were certainly 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, after 13 years, *Gatz* doesn't get old.

John Collins
Director, *Gatz*

CAST NOTES

The role of Catherine was created by Annie McNamara, Chester by Vin Knight, and George by Aaron Landsman. The *Gatz* ensemble also sometimes includes Lindsay Hockaday, Sibyl Kempson, Lucy Taylor, and Gary Wilmes. Additional artists who contributed to the creation of *Gatz* (1999–2006): Paul Boocock, Sue Dennis, Rinne Groff, James Hannaham, Ethan Lipton, Leah Rudick, Jay Smith, James Urbaniak, and Daya Wolterstorff.

CAST BIOGRAPHIES

LAURENA ALLAN: Myrtle

New York stage credits include *House* (writer/director Richard Maxwell); *Hello School* (Lower East Side Tenement Museum); *The Fabulous Johnny Cash Show*, *Bicker and Gravel's Spine* (Ontological); *Laguna Beach* (HERE); *Vincent 1979* (Ensemble Studio Theatre); *Pericles* (Workhouse Theatre); *Laurena's Pancake Party* (creator and performer). US and European tours: *House*. Film: *Silent Love of the Fish*. Executive Producer: *Whereabouts Unknown by Mojo Nixon*.

FRANK BOYD: George

With ERS: *Arguendo* (work-in-progress); *Shuffle*, *The Select (The Sun Also Rises)*. Off-Broadway: *Architecting* (The Public Theater, PS122), *Particularly in the Heartland* (PS122, Bristol Old Vic). Regional: *The Scarlet Letter* (Intiman Theatre). Film & TV: *B.U.S.T.*, *Dogs Lie*, *Yakima*, "Guiding Light".

ROBERT CUCUZZA: Tom

With ERS: *Total Fictional Lie*, *Room Tone*. With Richard Foreman's Ontological-Hysterical Theater: *Panic! (How to be Happy!)*, *Permanent Brain Damage*, *My Head was a Sledgehammer*. As a playwright/director, Robert's work has been presented in LA at REDCAT and South Coast Rep (*Cattywampus*), and extensively in New York at the Ontological Theater and Axis Theatre. He is an acting instructor at CalArts and works as a creative consultant with Walt Disney Imagineering. Education: 2011 MFA in Directing, CalArts (Beutner Family Award recipient); BFA in English, Carnegie Mellon (Thomas J Watson Fellow). www.robertcuczuzza.com

JIM FLETCHER: Jim

With ERS: *The Sound and the Fury (April Seventh, 1928)* at REDCAT. Jim has worked with Richard

Maxwell and the New York City Players for more than 12 years, most recently in *Early Plays* (St. Ann's Warehouse, 2012), a joint production with The Wooster Group. He continues to work with the English group Forced Entertainment (*Sight is the Sense That Dying People Tend to Lose First and Quizoola!*), most recently in Cairo this past spring. 2012 OBIE Award for Sustained Excellence.

ROSS FLETCHER: Henry C. Gatz

Dr. Fletcher is the Chief of Staff of Washington, DC's VA Medical Center. He has played the role of Henry C. Gatz since 2005.

MIKE IVESON: Ewing

With ERS: *Arguendo* (work-in-progress), *The Select (The Sun Also Rises)*, *Shuffle*, *The Sound and the Fury (April Seventh, 1928)*. Selected stage credits: *Crime or Emergency* (PS122, Soho Rep), *Dot* (Clubbed Thumb/Ohio Theatre), *So Much to Go Crazy* (Off Center, Austin, TX). Tours with Sarah Michelson, NYC Players, Nature Theater of Oklahoma, Dancenoise and many others.

GREIG SARGEANT: Chester

With ERS: workshop of *New Work* (based on *Fondly, Colette Richland*, The Performing Garage), *The Sound and the Fury (April Seventh, 1928)* (NYTW). Other credits include *Uncle Vanya* (Target Margin Theater), *After Midnight* (TMT), *The Little Foxes* (NYTW) among others. Greig is an artistic associate of Target Margin Theater, received his MFA in Acting from West Virginia University and trained in New York with William Esper.

KATE SCELISA: Lucille

With ERS: *The Select (The Sun Also Rises)*, *Shuffle*, *The Sound and the Fury (April Seventh, 1928)*. Other credits: *City Council Meeting* (HERE and A.R.T.); collaborations with puppet artist Amanda Villalobos: *Light Keepers* (Dixon Place) and *Sister*

Adorers in the Cardboard Convent (BAX). Kate also writes fiction for young adults. Find her on Twitter @katescelsa

SCOTT SHEPHERD: Nick

With ERS: *McGurk: A Cautionary Tale, Shut Up I Tell You (I Said Shut Up I Tell You), Cab Legs, Total Fictional Lie, No Great Society*. With The Wooster Group: *Hamlet; The Hairy Ape; North Atlantic; To You, The Birdie!; Brace Up!; Poor Theater* (Bessie and OBIE awards); *The Emperor Jones; La Didone; Vieux Carré; Troilus and Cressida*. Off-Broadway: *Blood Knot* at Signature Theatre. Film: *Throwing Down, Brief Reunion, Meanwhile*.

KRISTEN SIEH: Catherine

With ERS: *Shuffle, The Sound and The Fury (April Seventh, 1928)*. Kristen has performed in New York and internationally with The TEAM (founding member), Banana Bag & Bodice, The Builders Association, Gabriel Kahane, The New Group and many others at such venues as The Public Theater, PS122, The A.R.T., Walker Arts Center, Baltimore Center Stage, Denver Center, Syracuse Stage, The Barbican Centre, The Traverse Theatre, The Harbourfront Center, and the Singapore Arts festival. TV: "Boardwalk Empire," "Law & Order." B.F.A. from NYU.

SUSIE SOKOL: Jordan

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

VICTORIA VAZQUEZ: Daisy

With ERS: *Shuffle, The Sound and the Fury (April Seventh, 1928), Cab Legs, Total Fictional Lie*. With

Richard Maxwell and New York City Players: *Early Plays* (The Wooster Group/St. Ann's Warehouse), *Das Maedchen* (Theater Bonn), *People Without History* (dir. Brian Mendes) and *Caveman* (Soho Rep). Other credits include: *Pullman, WA* (Young Jean Lee, PS122); *The Voices* (Forced Entertainment/Riverside Studios); *Wrench* (Phil Soltanoff, WTF). Film & TV: *Nuovomundo*, "Late Night with Conan O'Brien".

BEN WILLIAMS: Michaelis/Sound Designer

Ben has worked for ERS as an actor, sound designer, technical director and production manager since 2004. With ERS: *The Select (The Sun Also Rises), Shuffle, Arguendo* (work in progress), *The Sound and the Fury (April Seventh, 1928), No Great Society*. Recent credits: *When a Priest Marries a Witch* (Suzanne Bocanegra); *Dreamless Land* (Julia Jarcho, NYC Players); and *Ich, Kurbisgeist* (Sibyl Kempson, Big Dance Theater). Awards: 2012 Lucille Lortel and 2012 OBIE for Sound Design.

CREATIVE & TECHNICAL TEAM BIOGRAPHIES

ELEVATOR REPAIR SERVICE

Elevator Repair Service is a New York City-based company that creates original works for live theater with an ongoing ensemble. ERS has built a body of work that has earned it a loyal following and made it one of New York's most highly acclaimed experimental theater companies. ERS has been the recipient of many awards, including: OBIE Awards (one for Sustained Excellence); a TCG Peter Zeisler Memorial Award for Outstanding Achievement; a Foundation for Contemporary

Arts Grant in Theater; Elliot Norton Awards; Lucille Lortel Awards; and a BESIE Award. ERS is a member of TCG, the DBAA and A.R.T./New York, and is a Company-in-Residence at New York Theatre Workshop.

MARK BARTON: Lighting Design

With ERS: *The Select (The Sun Also Rises)*; *The Sound and the Fury (April Seventh, 1928)*. Off-Broadway: *Bad Jews*, *Look Back In Anger (Roundabout)*; *Detroit*, *The Big Meal*, *Circle Mirror Transformation (Playwrights Horizons)*; *February House*, *Titus Andronicus (Public)*; *Uncle Vanya*, *Elective Affinities (Soho Rep)*; *The Patsy/Jonas (Transport Group)*; *Notes From Underground, Chair (TFANA)*; *The Shipment, Church (Young Jean Lee's Theater Company)*. Additional productions with New York Theatre Workshop, Target Margin, Signature Theatre, Epic Theater, Salt Theater, PS122, New Georges, Clubbed Thumb. Regional: A.R.T.; La Jolla Playhouse; Yale Rep; Perseverance Theater; Long Wharf; South Coast Rep; Berkeley Rep; Syracuse Stage; Asolo Rep. Many productions with Curtis Opera Theatre, Philadelphia. 2012 OBIE Award for Sustained Excellence.

STEVE BODOW: Associate Director

Steve is an ERS co-founder. Along with John Collins, Steve was Artistic Director of the Company from 1996–2004, co-directing pieces including *Language Instruction*, *Total Fictional Lie*, *Cab Legs* and *Room Tone*. Steve is Co-Executive Producer and former Head Writer for "The Daily Show with Jon Stewart," where he recently won his 11th Emmy.

JOHN COLLINS: Director

John 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 2010 Guggenheim Fellowship in Drama and Performance Art and a 2011 United States Artists Donnelley Fellowship. In 2010 John received the Lucille Lortel Award for Outstanding Director and the Elliot Norton Award for Outstanding Director for ERS' production of *Gatz*. Recent projects include *The Select (The Sun Also Rises)* at New York Theatre Workshop and *Shuffle* at the New York Public Library. John was born in North Carolina and raised in Georgia. He holds a B.A. in English and Theater Studies from Yale.

F. SCOTT FITZGERALD: Text

Selected works: *This Side of Paradise (1920)*, *Flappers and Philosophers (1921)*, *Tales of the Jazz Age (1922)*, *The Beautiful and Damned (1922)*, *The Great Gatsby (1925)*, *Tender is the Night (1934)*, *Taps at Reveille (1935)*, *The Last Tycoon (1942)*.

LINDSAY HOCKADAY: Associate Producer

Lindsay has worked with ERS since 2009 as a company manager, benefit coordinator, and performer (*Shuffle*, *Gatz*). She is also the Associate Producer for New York City Players, and produces their American Playwrights Division, a new program dedicated to producing emerging female playwright/directors. As a teaching artist she has worked with the Fifth Avenue Committee, The Kitchen, the Lower Manhattan Arts Academy. Lindsay received her masters in the Performance as Public Practice program at the University of Texas at Austin.

SARAH HUGHES: Production Stage Manager

Sarah has worked with ERS since 2007. With ERS: *Arguendo (work-in-progress)*, *The Select (The Sun Also Rises)*, *Shuffle*, *The Sound and the Fury (April Seventh, 1928)*. Off-Broadway: *The Misanthrope (NYTW)*; *Godot in New Orleans, 365 Days/365 Plays (Classical Theatre of Harlem)*. Other credits: *Crime*

or *Emergency* (PS122); *Neptune, Venus, Mercury, Saturn* (Superhero Clubhouse); *Big Green Theater* (The Bushwick Starr/SHC); *Dreaming Biloxi, Breaking E.D.E.N.* (Bentley Theater at Dartmouth College). Sarah holds a B.A. in Theater & Creative Writing, Dartmouth College.

JASON SEBASTIAN: Sound Engineer

Jason has been working freelance in film, theater and music for the last 10 years or so. With ERS: *The Select (The Sun Also Rises)*. Designing/composing most recently with Tara O'Con, Red Metal Mailbox and he composed the music for 3 Legged Dog's *Rods and Cables*. Engineered and mixed slow/dynamite's "The Mountains Are Our People" released on limited double vinyl, and he designed sound for *within us* at PS122 for mvworks.

ADAM SHIVE: Associate Production Manager

With ERS: *The Select (The Sun Also Rises)*. Other past productions include *The Lieutenant of Inishmore, Spring Awakening, Clay, The 39 Steps*. Adam also works with: Lincoln Center 3, MCC Theater, New York Nightmare, The Latino Theater Company/LATC.

LOUISA THOMPSON: Set Design

Off-Broadway: [*sic*] and *Blasted* (OBIE and Hewes awards) at Soho Repertory Theatre. Other NY credits: Playwrights Horizons, MCC Theater, Foundry Theatre Company, Target Margin Theater, Theatreworks USA, P.S.122, The Play Company, Clubbed Thumb. Regional credits: La Jolla Playhouse, Children's Theatre Company of Minneapolis, Philadelphia Theatre Company, Actor's Express, Geva Theatre, Triad Stage, Empty Space Theatre, Yale Repertory Theatre, The Juilliard School and Bard SummerScape. Associate Professor at Hunter College.

ARIANA SMART TRUMAN: Producer

Ariana has worked with ERS since 2003. Artists and organizations she has worked with include Collapsible Giraffe, Yehuda Duenyas, HERE, Sibyl Kempson, Peak Performances at Montclair, Radiohole, Science Project, Soho Rep, Wax Factory, The Wooster Group and as a performer in New York City Players' *Ads*. She curated performances at Low nightly 2003-04. Co-founder and -director of The Wooster Group's Summer Institute with Kate Valk.

COLLEEN WERTHMANN: Costume Design

Colleen is a proud founding company member who's been in and/or designed almost every ERS show since 1991. Off-Broadway as costume designer: *Songs of the Dragons Flying to Heaven, Beast, American Treasure, 131*. Off-Broadway as actor: *In the Footprint, Bloody Bloody Andrew Jackson, Gone Missing, The Mistakes Madeline Made, Miss Witherspoon, Suitcase, Recent Tragic Events, Blue Surge*, the solo show *She Hates Her Supervisor* (Joe's Pub), Playwrights Horizons, NYTW. Film & TV: *Salt, The Pink Panther*, "The Sopranos," "Sex and the City," "Law & Order," "Law & Order: CI." Colleen is also an Emmy-nominated comedy writer.

B.D. WHITE: Production Manager

With ERS: *The Select (The Sun Also Rises)*. Past Broadway Productions include *Frozen* and *Reasons to be Pretty*. B.D. also works with: MCC Theater, and Theater for a New Audience. B.D. has toured with *Jam on the Groove: The Hip-Hop Dance Musical* and The Core Ensemble.

ELEVATOR REPAIR SERVICE INFORMATION

STAFF

Artistic Director: **John Collins**

Managing Director: **Victoria Vazquez**

Producer: **Ariana Smart Truman**

Director of Development & External Relations: **Edward McKeaney**

Manager of Administration & Finance: **Lucy Mallett**

Associate Producer: **Lindsay Hockaday**

Stage Manager: **Sarah Hughes**

Technical Director: **Ben Williams**

BOARD OF DIRECTORS

Scott Watson (Chair), **John Collins** (President), **Victoria Vazquez** (Vice President/Treasurer), **Steve Bodow**, **Douglas Curtis**, **Elizabeth Derbes**, **David Gilbert**, **Wayne Kabak**, **Sarah Paley**, **Zoe E. Rotter**, **Anne Stringfield**, **Susan Wheeler**

PRODUCTION HISTORY

- 2012- *New Work (in progress)* based on text *Fondly, Collette Richland* by Sibyl Kempson
- 2012- *Arguendo* (work-in-progress)
- 2011 *Shuffle*
- 2008-2011 *The Select (The Sun Also Rises)*
- 2006-2008 *The Sound and the Fury (April Seventh, 1928)*
- 2003-2006 *Gatz*
- 2001-2002 *Room Tone*
- 1999-2002 *Highway to Tomorrow*
- 1998 *Total Fictional Lie*
- 1996-1998 *Cab Legs*
- 1995-1996 *Shut Up I Tell You (I Said, Shut Up I Tell You)*
- 1993-1994 *Language Instruction: Love Family vs. Andy Kaufman*
- 1993-1994 *McGurk: A Cautionary Tale*
- 1992-1993 *Spine Check*
- 1992 *Marx Brothers on Horseback Salad*
- 1991-1992 *Mr. Antipyrine, Fire Extinguisher*

UPCOMING PERFORMANCES

Arguendo (work in progress)

The Public Theater's Under the Radar Festival, January 12-14, 2013

AWARDS & RECOGNITION

- 2003 Bessie Award for Visual Design - John Collins, for *Room Tone*
- 2006 Zürcher Theater Spektakel ZKB Acknowledgement Prize - Gatz
- 2009 Helpmann Nomination for Best Play - Gatz
- 2009 Lucille Lortel Nominations for Outstanding Play and Outstanding Sound Design - Matt Tierney, for *The Sound and the Fury (April Seventh, 1928)*
- 2009 Theater Communications Group Peter Zeisler Memorial Award for Outstanding Achievement
- 2009 Foundation for Contemporary Arts Grant in Theater
- 2010 Elliot Norton Award for Outstanding Visiting Production - Gatz
- 2010 Elliot Norton Award for Outstanding Director - John Collins, for Gatz
- 2010 Elliot Norton Award for Outstanding Actor - Scott Shepherd, for Gatz
- 2010 Elliot Norton Nominations for Outstanding Design & Outstanding Ensemble - Gatz
- 2011 OBIE Award for Performance - Scott Shepherd, for Gatz
- 2011 Lucille Lortel Award for Outstanding Director - John Collins, for Gatz
- 2011 Lucille Lortel Award for Outstanding Alternative Theatrical Experience - Gatz
- 2011 Lucille Lortel Nomination for Outstanding Lighting Design - Mark Barton, for Gatz
- 2011 Lucille Lortel Nomination for Outstanding Sound Design - Ben Williams, for Gatz
- 2011 Drama League Nomination for Distinguished Production of a Play - Gatz
- 2011 Drama League Nomination for Distinguished Performance - Scott Shepherd, for Gatz
- 2011 Drama Desk Nomination for Unique Theatrical Experience - Gatz
- 2011 Elliot Norton Nomination for Outstanding Design - *The Select (The Sun Also Rises)*
- 2012 OBIE Award for Sustained Excellence
- 2012 Lucille Lortel for Sound Design (Matt Tierney and Ben Williams, for *The Select (The Sun Also Rises)*)
- 2012 OBIE Award for Sound Design (Matt Tierney and Ben Williams, for *The Select (The Sun Also Rises)*)

Elevator Repair Service is a not for profit organization and could not exist without support from individuals like you. Please visit www.elevator.org for information about the company, to join the mailing list, and to make a donation.

ADDITIONAL COMPANY & PRODUCTION INFORMATION

Sydney Opera House interview with John Collins

Compiled quotes in response to the novel, "The Great Gatsby"

Available at redcat.org

STAY CONNECTED

Join the conversation about *Gatz* happening on Twitter and Facebook. We're sending out insider information on the production and posting updates from the cast and crew throughout the run at REDCAT.

Twitter: Follow @calartsredcat and #Gatz to join the conversation

Facebook: Like REDCAT and join the *Gatz* Facebook Event

UPCOMING PERFORMANCES AT REDCAT

December 10

Murderous Little World

December 14-15

CalArts Winter Dance

January 31-February 3

Marc Bamuthi Joseph/The Living Word Project: *red, black & GREEN: a blues*

February 14-16

Hiroaki Umeda: *Haptic and Holistic Strata*

February 14-16

The Wooster Group & New York City Players: *Early Plays*

For more information visit redcat.org

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