

EXTRA
Read the rest of it

The Morning News

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Read the rest of it

★★★ MINT THEATER COMPANY PRESENTS ★★★

LOVE GOES TO PRESS

BY MARTHA GELLHORN
AND VIRGINIA COWLES

DIRECTED BY
JERRY RUIZ



Last Plays
Found Here

MINT

**THEATER
COMPANY**

PRODUCING
ARTISTIC DIRECTOR
JONATHAN BANK

FINANCE & PRODUCTION
SHERRI KOTIMSKY

Mint Theater Company produces worthwhile plays from the past that have been lost or forgotten. These neglected plays offer special and specific rewards; it is our mission to bring new vitality to these plays and to foster new life for them.

Under the leadership of Jonathan Bank as Producing Artistic Director, Mint has secured a place in the crowded theatrical landscape of New York City. We have received Special Obie and Drama Desk Awards recognizing the importance of our mission and our success in fulfilling it. *The Wall Street Journal* describes Mint as "one of the most consistently interesting companies in town."

Our process of excavation, reclamation and preservation makes an important contribution to the art form and its enthusiasts. Scholars have the chance to come into contact with historically significant work that they've studied on the page but never experienced on the stage. Local theatergoers have the opportunity to see plays that would otherwise be unavailable to them, while theatergoers elsewhere may also have that opportunity in productions inspired by our success.

Important plays with valuable lessons to teach—plays that have been discarded or ignored—were now read, studied, performed, discussed, written about and enjoyed as a result of our work.

Educating our audience about the context in which a play was originally created and how it was first received is an essential part of what we do. Our "EnrichMINT Events" enhance the experience of our audience and help to foster an ongoing dialogue around a play-post-performance discussions feature world class scholars discussing complex topics in an accessible way and are always free and open to the general public.

We not only produce lost plays, but we are also their advocates. We publish our work and distribute our books, free of charge to libraries, theaters and universities. Our catalog of books now includes an anthology of seven plays entitled *Worthy but Neglected: Plays of the Mint Theater* plus four volumes in our "Reclaimed" series, each featuring the work of a single author: Teresa Deevy, Harley Granville Barker, St. John Hankin and Arthur Schnitzler.

PRODUCTION HISTORY

George Aiken
UNCLE TOM'S CABIN

Harley Granville Barker
A FAREWELL TO THE THEATER
THE MADRAS HOUSE
THE VOYSEY INHERITANCE

J.M. Barrie
ECHOES OF THE WAR
QUALITY STREET

S.N. Behrman
NO TIME FOR COMEDY

Arnold Bennett
WHAT THE PUBLIC WANTS

Rachel Crothers
A LITTLE JOURNEY
SUSAN AND GOD

Teresa Deevy
TEMPORAL POWERS
WIFE TO JAMES WHELAN

St. John Ervine
JOHN FERGUSON

Rose Franken
SOLDIER'S WIFE

Zona Gale
MISS LULU BETT

John Galsworthy
THE SKIN GAME

Martha Gellhorn &
Virginia Cowles
LOVE GOES TO PRESS

Susan Glaspell
ALISON'S HOUSE

Cecily Hamilton
DIANA OF DOBSON'S

St. John Hankin
THE CHARITY THAT BEGAN AT HOME
THE RETURN OF THE PRODIGAL

Ernest Hemingway
THE FIFTH COLUMN

George Kelly
THE FLATTERING WORD

D.H. Lawrence
THE DAUGHTER-IN-LAW
THE WIDOWING OF MRS. HOLROYD

A.A. Milne
MR PIM PASSES BY
THE TRUTH ABOUT BLAYDS

Dawn Powell
WALKING DOWN BROADWAY

J.B. Priestley
THE GLASS CAGE

Lennox Robinson
IS LIFE WORTH LIVING

Jules Romains
DR. KNOCK

Arthur Schnitzler
FAR AND WIDE
THE LONELY WAY

Githa Sowerby
RUTHERFORD AND SON

Leo Tolstoy
THE POWER OF DARKNESS

Maurine Watkins
SO HELP ME GOD

Edith Wharton &
Clyde Fitch
THE HOUSE OF MIRTH

Thomas Wolfe
WELCOME TO OUR CITY

MINT THEATER COMPANY
Jonathan Bank, Producing Artistic Director
Sherri Kotimsky, Finance & Production
presents

LOVE GOES TO PRESS

by Martha Gellhorn & Virginia Cowles

with

Heidi Armbruster, Rob Breckenridge, Peter Cormican, Bradford Cover,
Curzon Dobell, David Graham Jones, Thomas Matthew Kelley, Ned Noyes,
Jay Patterson, Angela Pierce, and Margot White

Sets
Steven C. Kemp

Dialects
Amy Stoller

Dramaturgy
Amy Stoller
Heather J. Violanti

Production Manager
Sherri Kotimsky

Graphics
Hey Jude
Graphics Inc.

Costumes
Andrea Varga

Sound
Jane Shaw

Production Stage Manager
Samone B. Weissman

Illustration
Stefano Imbert

Advertising & Marketing
The Pekoe Group

Lighting
Christian DeAngelis

Props
Joshua Yocom

Asst. Stage Manager
Catherine Costanzo

Casting
Amy Schecter

Press Representative
David Gersten &
Associates

Directed by
Jerry Ruiz

OPENING NIGHT JUNE 18TH, 2012



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LEONARD LIGHTFOOT, *International Information Agency*

TEX CROWDER, *Union Press*

HANK O'REILLY, *Alliance Press*

JOE ROGERS, *San Francisco Dispatch*

MAJOR PHILIP BROOKE-JERVAUX, Public Relations Officer

CORPORAL CRAMP,

DAPHNE RUTHERFORD, ENSA

JANE MASON, *New York Bulletin*

ANNABELLE JONES, *San Francisco World*

MAJOR DICK HAWKINS, USAAF

CAPTAIN SIR ALASTAIR DRAKE, Conducting Officer

David Graham Jones

Jay Patterson

Curzon Dobell

Rob Breckenridge

Bradford Cover

Ned Noyes

Margot White

Angela Pierce

Heidi Armbruster

Thomas Matthew Kelley

Peter Cormican

ITALY, FEBRUARY 1944

ACT ONE

Press Camp, Poggibonsi: late afternoon

ACT TWO

Scene One: A bedroom. Press Camp- the next morning.

Scene Two: Press Camp- early afternoon the same day.

ACT THREE

Press Camp: the following morning

There will be two ten minute intermissions



HEIDI
ARMBRUSTER



ROB
BRECKENRIDGE



PETER
CORMICAN



BRADFORD
COVER



CURZON
DOBELL



DAVID
GRAHAM JONES



THOMAS MATTHEW
KELLEY



NED
NOYES



JAY
PATTERSON



ANGELA
PIERCE



MARGOT
WHITE

VIRGINIA COWLES (1910-1983)

Cowles covered the Spanish Civil War in 1936 and 1937 as a freelance newspaper correspondent. From 1938 to 1945, as a roving war correspondent for the *London Sunday Times* and the *London Daily Telegraph*, she observed the Nazis up close in Berlin, witnessed from Prague the death of Czechoslovakia, then covered the Russian invasion of Finland, the German invasion of France, the North African campaign, the Italian campaign, and the Allied invasion of France and Germany. She was entertained by a Red Army general in Republican Spain then was nearly arrested as a spy when she traveled behind the fascist lines for the other side of the story; she attended a tea for Hitler in Berlin and dined with Chamberlain in London; she interviewed Mussolini, but during her visit to Moscow, Stalin never responded to her telegram pointing out that although the Soviet Union professed equality between the sexes, he had never been interviewed by a woman journalist. Virginia Cowles chronicles her experiences and observations of wartime Europe in her book *Looking for*



Portrait of Cowles

Trouble, a 1941 bestseller. After the war, she went on to write fifteen more nonfiction books on historical figures and events, including biographies of Winston Churchill, Edward VII, the Astors, the Rothschilds, and the Romanoffs.

MARTHA GELLHORN (1908-1998)

By the time Martha Gellhorn got to the Spanish Civil War at the age of 28, she already had published a novel and a book called *The Trouble I've Seen* (1936) four short novels of the Great Depression drawn from her observations as a field investigator for the Federal Emergency Relief Administration.

Already Gellhorn's work had earned her the admiration of H.G. Wells (who wrote the preface for *The Trouble I've Seen*), the lifelong friendship of Eleanor Roosevelt, and an open door at the White House. (After being fired from FERA for inciting workers to throw a brick through an agency office in Coeur d'Alene, Idaho, she received a message from the President: "He and Mrs. Roosevelt, who was out of town, had heard that I was dismissed and were worried about my finances because I would not find another government job with

the FBI scowling, so they felt it would be best if I lived at the White House until I sorted myself out," Gellhorn recalls. She took them up on the offer and found the White House a good quiet place to write until she found other accommodations.) When Martha Gellhorn wanted to travel to Spain in 1937 to witness the civil war, an editor at *Collier's* magazine helpfully provided her with a "to whom it may concern" letter stating that she was a special correspondent, although she had no connection with the publication. When she actually sent in a piece about wartime Madrid, they put her on the masthead. From 1937 through the Second World War, Martha Gellhorn served as a war correspondent for *Collier's*, filing reports from Spain, Czechoslovakia, Finland, China, the Caribbean, Italy, Holland, France, England, and Germany. Before the



In 2008, the U.S. Postal Service honored Martha Gellhorn with a stamp.

war ended she also published a collection of short stories, *The Heart of Another* (1941), and another novel, *Liana* (1944).

In her six-decade career as a journalist, short story writer, and novelist, Martha Gellhorn published seventeen books, and following World War II went on to report on wars in Viet Nam, the Middle East, and Central America. In the winter of 1990 at the age of 82, she cut short a snorkeling trip in Belize to travel without credentials and at her own expense to witness the U.S. invasion of Panama; her report appears in the Spring 1990 issue of *Granta*.



A press photo from the June 1946 production of *Love Goes to Press* at the Embassy Theater in Swiss London.

by SANDRA SPANIER

In 1992, Sandra Spanier, now General Editor of The Hemingway Letters Project and a Professor of English at Penn State University, suggested to Martha Gellhorn that the play she and fellow war correspondent Virginia Cowles had written in 1946 should be in print and available for contemporary audiences. Gellhorn did not even own a copy, so Spanier sent her “a second-generation photocopy of the only manuscript I knew to be in existence—a blurry carbon typescript on onion-skin paper, on file at the U.S. Copyright Office at the Library of Congress.” Gellhorn wrote back that the play had made her “laugh out loud 3 times to my vast surprise” and gave permission for its publication. She agreed to write an Introduction, with Spanier providing an Afterword. In her introduction Gellhorn writes that, “the two female leads, Jane and Annabelle, were caricatures of Ginny and me...The male characters were not caricatures of anybody, pure and improbable figments of the imagination.” The text below is taken from Spanier’s original Afterword—however the version that Gellhorn approved for publication had to be “cleansed” of any reference to Ernest Hemingway. The biographies of Gellhorn and Cowles are also excerpted from Spanier’s Afterword.

Nearly every reviewer of *Love Goes to Press*, British or American, alluded to its autobiographical aspects. At the time the play opened in London, Virginia Cowles was newly married to Aidan Crawley, an English journalist who served in the Royal Air Force and who went on to become a Labour Member of Parliament (1945-51), a Conservative Member of Parliament (1962-67), and a Member of the Order of the British Empire. Martha Gellhorn was newly divorced from Ernest Hemingway.

Readers with biographical knowledge of the playwrights will find it hard to resist the temptation to speculate as to whether they might have been having some fun with the men in (and out of) their lives in their portrayals of Philip Brooke-Jervaux, the English Public Relations Officer, and Joe Rogers, the famous journalist who couldn’t stand the competition from his journalist wife.

In *Love Goes to Press*, Annabelle Jones and Joe Rogers kept their marriage secret: “We didn’t want our Editors to think marriage would interfere with the cutthroat competition,” according to Annabelle. The November 1940 marriage of Martha Gellhorn and Ernest Hemingway was hardly a secret (*Life* magazine marked the event with a photo spread shot in Sun Valley by Robert Capa) and one editor, at least, was alert to the possibility of any breach of the “cut-throat

competition.” In August and September of 1942 Gellhorn set off on assignment to *Collier’s* for six weeks (in hurricane season and amid German submarine activity) in a thirty-foot potato boat to report on Allied military operations in the Caribbean. In November 1943 she returned to England, and from there, in her words, “followed the war wherever I could reach it,” including a stint at the press camp in the ruined village near Cassino that serves as a model for the camp in *Love Goes to Press*. Back home in Cuba, where he was patrolling for German submarines in his fishing boat, the *Pilar*, Hemingway was growing increasingly resentful of Gellhorn’s professional absences. Finally he heeded her repeated urgings to join her in Europe, where he could do some real good. Famous enough to have his pick of any newspaper or magazine in the world, Hemingway obliged by offering his services to *Collier’s*. Because U.S. Press Corps rules allowed each magazine only one frontline correspondent, Gellhorn lost the position at *Collier’s* that she had held since 1937.

“As I had taken second place on my magazine,” Gellhorn wrote in 1988, (with admirable restraint) “I was forbidden to work where the war was being fought. This was absurd and intoler-

able; I went AWOL.” Finding herself ineligible to accompany the official press corps to view the D-Day operations from the deck of a landing craft, Gellhorn locked herself in the toilet of an unarmed hospital ship and went ashore with the stretcher bearers, becoming the first American journalist on French soil. (The hospital ship, a white target amid the other grey and camouflaged boats of the invasion armada, was the third to attempt the crossing—the two before had hit mines.) “From D-Day until the war ended, I was on the run from those London desk officers who had threatened to deport me to the U.S. if I again disobeyed their orders as I had by smuggling myself to the Normandy invasion,” she reports. After the hospital ship, she was banished to a nurse’s camp in northern England, escaped by rolling under the barbed wire fence at night, and “went to the nearest airfield and told two chaps who were flying a fighter bomber to Italy that I had to get there to see my fiancé who was dying of wounds.” From then on she covered the war as a sort of roving correspondent—literally roving, trying to keep one step ahead of the officials.

The July 22, 1944 issue of *Collier’s* magazine featured Ernest Hemingway’s D-day report, a



Illustration by Marshall Goodman (1916-2003) for *The New York Times* review of the Broadway production.

CONTINUED

five-page illustrated spread entitled “Voyage to Victory,” as its cover story. That same issue contains a one-page article by Gellhorn entitled “Over and Back,” a home-front view of D-day bearing no indication that its author had ever left the shore of England during the Allied invasion. It was not until a week later, reading a piece called “Hangdog Herrenvolk” in the July 29, 1944 issue, that *Collier's* readers would have had any inkling that Martha Gellhorn actually had been part of the invasion armada. But an examination of the actual cables of Gellhorn's stories—long yellowed strips of narrow paper sliced off a teletype machine in varying lengths, preserved in the *Collier's* archives—sheds more light on the matter. “Over and Back” was not the first story Gellhorn had radioed from London after the invasion; it was sent in on June 14, 1944. “Hangdog Herrenvolk,” the timelier and more newsworthy report that clearly places Gellhorn on a ship in the midst of the invasion, was wired a day earlier, on June 13—the same day that Hemingway wired his D-Day report. Scrawled in pencil across the top of Hemingway's D-Day article, cabled June 13, 1944, is the editorial order “Lead All Hemingway.” Clipped to Gellhorn's June 13 cable is this typewritten note:

Hank: Okay. By the time this gets printed, tho, D-day will be five or six weeks old and maybe we had better fix the lead a little so as not to date it too definitely. Prisoners will be going ashore in England for weeks yet. I hope.

“Fix the lead” they did, although it certainly had not troubled the editors to publish five weeks after the fact Ernest Hemingway's report—dated very “definitely” on D-Day.

In her radiogram Gellhorn reports: : “EARLIER IN THE DAY COMMA AND THIS WAS D PLUS ONE COMMA A FEW GERMAN WOUNDED HAD BEEN BROUGHT OVER ON LIGHT CRAFT COMMA BUT NOBODY HERE HAD YET SEEN SO MANY GERMAN COLLECTED IN ONE PLACE.” In the published story, the reference to “D plus one” is gone, and with several other crucial editorial excisions, all evidence is erased that Gellhorn actually was on the scene in the critical first days of the invasion. Not only did the editors at *Collier's* hold back Martha Gellhorn's eyewitness invasion



Martha Gellhorn with Ernest Hemingway (Photo Robert Capa/ Magnum Photos).

story for a week, but they deliberately gutted it when it was finally published—possibly because she had broken rules to get there; more probably to avoid any embarrassment caused by the magazine's recently deposed frontline correspondent upstaging the magazine's newly acquired superstar.

A close inspection of Hemingway's and Gellhorn's original radio reports sent from London on the night of June 13, 1944, reveals one more detail of interest apropos of the professional rivalry depicted so colorfully in the play *Love Goes to Press*. Loose in the manila file folder that contains the raw materials for the July 22 issue of *Collier's* may be found a small slip of white paper, a standard editor's note bearing a title and lead-in for the story, apparently once pasted to the upper right corner of the radiogram of Hemingway's D-day report. But through the sheen of yellowed glue it is easy to read the time and date of its filing, stamped in purple on the cable: “1944 JUN 13 PM 10 20.” The date and time of Gellhorn's cable is stamped “1944 JUN 13 PM 9 55.” Not only had Martha Gellhorn witnessed firsthand the Allied invasion and set foot on French soil before Hemingway or any other American journalist, she filed her D-day story first—twenty five minutes earlier, to be exact. She got no recognition for it and might not have cared, but for the record, Martha Gellhorn had scooped Ernest Hemingway at the single most important event of the Second World War.

GLOSSARY

BY AMY STOLLER

Poggibonsi. Although there is a real Poggibonsi in northern Italy, Gellhorn and Cowles borrowed its name to use for Sessa Aurunca, the location of a press camp where they had stayed in Southern Italy. According to Gellhorn, “Press camp merely meant any place the press was told to live and given means of sending copy to their editors.” Such places were an innovation in WW II. They seldom included accommodations for women.

Mount Sorrello. Fictional name bestowed by Gellhorn and Cowles on Monte Cassino, where from January–May 1944, four intense battles were fought by the Allies to break through the German Gustav line and open the way toward Rome.

MAAF: Mediterranean Allied Air Forces.

ENSA: The Entertainments National Service Association, Britain's equivalent to the USO.

PR: Public Relations Officer. Responsible for running the press camp, and a key figure in the network of military-media cooperation (and negotiation for control of the news).

Gen: Royal Air Force slang for general information. Its use was picked up by Americans, including Ernest Hemingway.

AGO card: Standard military identification card issued to all active duty, reserve, and retired military personnel—including journalists, who although civilians, were treated as captains, which facilitated POW exchanges if they were taken prisoner. Journalists had to be accredited by the War Department to report on the war. Female journalists were forbidden to report from combat zones.

REME (“REE-mee”) The Corps of Royal Electrical and Mechanical Engineers, responsible for the maintenance, servicing and inspection of almost every electrical and



Monte Cassino, 1944

mechanical piece of British military equipment.

Hank's telephone dictation: Reporters used cablese, a verbal shorthand, to save money (cablegrams were paid for by the word), and also in some cases to try get around the Censor. They added Latin prefixes and suffixes to make one word serve for several, such as cumus (with U.S.), exour (from our), proout-bringing (for bringing out). Here's the full dictation—can you translate?

“Unpress ex O'Reilly Italfront bulletin German agree hours truce cumus forces surrounded engarrison Mount Sorello proout-bringing... U.S. German wounded fifty hyphen fifty basis stop lone ambulance exour lines allowable itall taken U.S. one-oh-six Evachospital.”

Land Army: Set up in 1939 by the British government, to recruit women for agricultural jobs normally held by men now in the Armed Forces.

Pip: Star insignia for Philip's uniform; he has been promoted to Lt. Colonel.

HEIDI ARMBRUSTER (Annabelle Jones) Mint Theater: *The Fifth Column* and *Susan and God*. Broadway: *Time Stands Still*. New York Theater: The Atlantic (*Sea of Tranquility*), Keen Company (Drama League Nomination for *Tea and Sympathy*), Red Bull (*Duchess of Malfi*), New Georges (*Hillary*), Playwright's Realm (*Dov and Ali*). Extensive regional credits including New York Stage and Film, The Guthrie, American Conservatory Theater, Seattle Repertory, Actors' Theatre of Louisville, Barrington Stage Company, Baltimore Center Stage, George Street, The Folger Shakespeare Library, California Shakespeare Festival, Great River Shakespeare Festival. Film and TV: "Michael Clayton", "The Northern Kingdom", "The Smurfs", "30 Rock", "Unforgettable", "Louie", "Law and Order SVU", "Law and Order". MFA from ACT.

ROB BRECKENRIDGE (Joe Rogers): Mint Theater: *What the Public Wants*, *Far and Wide*. New York Theater: *The 39 Steps*, *Edward the Second*, *33 Variations* (Workshop), *The Rivals*, *Long Island Sound*, *The Phantom Tollbooth*. Regional: *Boeing Boeing*, *Life x 3*, *Private Lives*, *Sister Carrie*, *An Ideal Husband*, *Sylvia*, *A Map of the World*, and *The Strange Case of Dr. Jekyll and Mr. Hyde*. Film/Television: "Royal Pains", "Law and Order: CI", "Delirious", "Helen at Risk", "Guiding Light", "Solo Una Mujer", "Fuego Verde", and "Padres e Hijos".

PETER CORMICAN (Capt. Sir Alastair Drake) is delighted to make his debut at the Mint. On Broadway he appeared in the 2001 revival of *Follies* with Roundabout. In London he was featured in *Phantom of the Opera* at Her Majesty's Theatre and *Lady in the Dark* at the National. He has appeared at the Irish Rep in New York in productions of *The Emperor Jones*, *The Rivalry*, *The Yeats Project*, *Prisoner of the Crown*, *The Streets of New York* and *the Irish; and how they got that way*. Just prior to this he played Mr. Robinson in *The Graduate* at Ivoryton Playhouse. *Devil Boys From Beyond* at New World Stages. Regional highlights include; *Mame*, *Rags*, *Any-*

thing Goes and *My Fair Lady* (Papermill), Col Pickering in *My Fair Lady* (North Shore), *Fiddler on the Roof* (TOTS Atlanta), *A Little Night Music* (Kennedy Center), *Me & My Girl* (Goodspeed), *Sweeney Todd* (Leicester Haymarket UK). Tours include the Music Box and Far East tours of *Phantom of the Opera* and *Buddy; the Buddy Holly Story* UK.

BRADFORD COVER (Major Phillip Brooke-Jervaux) Mint Theater: *The Return of the Prodigal* Broadway: *A Thousand Clowns*. Off Broadway: The Pearl Theatre Co. Company Member -- Recent productions include: *The Philanderer*, *The Bald Soprano*, *Rosmersholm*, *Hard Times*, *The Sneeze*, *Twelfth Night*, and *Tartuffe*. *The Man of Destiny*, *Fanny's First Play* (Project Shaw) *Waxing West*, (The Lark) *The Tutor* (The Fringe Festival). A number of staged readings with The Actor's Company Theatre. Regional: *Heartbreak House*, *Picasso at the Lapin Agile* (Two River Theatre) *Spike Heels* (Syracuse Stage) *The Blue Room*, *The Importance of Being Earnest* (Cleveland Playhouse) *Betrayal* (Vermont Stage Co.) *Learned Ladies* (McCarter Theatre) *Lives of the Saints* (Philadelphia Theatre Company) *Sleuth*, *Othello* (Pennsylvania Shakespeare Festival) *An Empty Plate at the Cafe de Grand Beouf* (Berkshire Theatre Festival) *Little Foxes*, *Measure for Measure*, *Complete Works of William Shakespeare*, *Love's Labor's Lost* (New Jersey Shakespeare Festival), *I Hate Hamlet*, *Shakespeare In Hollywood* (New London Barn) *Private Lives*, *Charley's Aunt* (St. Michael's Playhouse), *Love's Labor's Lost*, *King Lear* (Texas Shakespeare Festival) Television: "The Good Wife", "Law and Order", "All My Children".

CURZON DOBELL (Hank O'Reilly) is thrilled to be making his Mint debut! He has worked in NYC at St. Clement's Theatre in Marc Palmieri's *Levittown*, Lincoln Center, the Irish Rep, the Culture Center, SoHo Rep, and five times for Theatre for a New Audience. Regionally, he played the title role in the premiere of *The Love Song of J. Robert Oppenheimer* by Carson Kreitzer at Cincinnati

Playhouse. He has also performed at the Guthrie Theatre, Baltimore CenterStage, Pittsburgh Public, Hartford TheatreWorks, Syracuse Stage and the Westport Country Playhouse. In Canada, he has been a member of the Stratford Festival and the Grand Theatre Company. Film and television work includes the HBO series "John Adams", "Law and Order", "Return to Paradise" Greg Orr's "Alone" and "Wall Street: Money Never Sleeps". Training: The Bristol Old Vic Theatre School.

DAVID GRAHAM JONES (Leonard Lightfoot) Mint debut. Broadway: *A Free Man of Color* at Lincoln Center. Off-Broadway: *Richard III* and *King Lear* with New York Classical Theatre. Regionally, he's done some plays at St. Louis Shakespeare Festival, St. Louis Rep, Geva, Hangar, Fulton, Folger, Pioneer, Virginia Stage, Cincinnati Playhouse, Kansas City Rep, Kansas City Actor's Theatre, and Great River Shakespeare Festival. He's never been on "Law & Order." Once he won an award for being in a play. He enjoys fine meats and cheeses, and thanks his wonderful family and wonderful girlfriend (when she's nice to him).

THOMAS MATTHEW KELLEY (Major Dick Hawkins) Previously with the Mint Theater: *Wife to James Whelan*. Other Off-Broadway: *Dust* (Westside Theatre), *Phenomenon* (HERE Arts Center), *Dog Sees God* (The Red Door Theatre). International: *Julius Caesar* (Centre Dramatique Nationale, Orleans, France). Regional: *Cardenio* and *Donnie Darko* (American Repertory Theatre); *Pride and Prejudice*, *As You Like It*, and *A Christmas Carol* (Actors Theatre of Louisville); *Comedy of Errors* and *The Two Noble Kinsmen* (Pennsylvania Shakespeare Festival). TV: "How to Make It in America" (HBO). Film: "The Strangest Bullet in my Skull" (AlphaSixty Productions). MFA: ART/MXAT Institute for Advanced Theatre Training at Harvard University.

NED NOYES (Corporal Cramp) Mint Theater: *So Help Me God!* (Drama Desk Nomination- Outstanding Revival), *The Fifth Column*. Chicago credits include *The Cherry Orchard*

(Steppenwolf); *Taming of The Shrew*, *Pacific Overtures*, *A Midsummer Night's Dream* (Chicago Shakespeare Theater); *The Glass Menagerie*, *My Fair Lady*, *Scapin*, *Fraulein Else*, *Mary Stuart* (Court Theater). Other regional credits include: *A Christmas Carol* (McCarter Theater), *The Time of Your Life* (Shakespeare Theater of NJ), *Amadeus* (Geva Theater) and work at Asolo Rep, Northlight Theater & Found: Live! at Bumbershoot Seattle. Television: "Boardwalk Empire" (HBO). Film: "Five Days Gone". Training: Northwestern University.

JAY PATTERSON (Tex Crowder) Broadway: *K-2* (Outer Critic's Circle nom) *Inherit The Wind*, *Glengarry Glen Ross* (u/s), *August: Osage County* (u/s). Off-Broadway: Roundabout, NYTW, CSC, 59E59, McGinn-Cazale. Other NY stage: Several Marathons at E.S.T. (member, NY & LA), 52nd St Project. Regional: Guthrie, Arena Stage, McCarter, Pittsburgh Public, Baltimore Center-Stage, Alliance Theater, Yale Rep, Cincinnati Playhouse, Syracuse Stage, A.C.T Seattle, Mark Taper Forum. Jay is a founding member of the Penumbra Theater in St.Paul, Minn. Television: All three incarnations of the "Law & Order" franchise (multiple episodes), "Blue Bloods", and many other episodics. 38 films, including "Places In The Heart", "Nobody's Fool", "Love Ludlow" (Sundance), "Slums Of Beverly Hills" (Sundance), "Nice Guy Johnny", and will appear in two soon to be released films: "Isn't it Delicious", and "Rickover: The Father Of The Nuclear Navy".

ANGELA PIERCE (Jane Mason) is delighted to be returning to the Mint after starring in the Drama Desk Nominated "Outstanding Revival" production of *Soldier's Wife* directed by the Mint's very own Eleanor Reissa. Her Broadway credits include the Tony winning *The Norman Conquests*, *Streetcar Named Desire*, *Heartbreak House*. Off-Broadway credits include: *King Lear* starring Kevin Kline at The Public, *Silver Nitrate*, *The Picture of Dorian Gray*, *Hedda Gabler*. Regional credits include; West Coast Premiere of *Engage-*

CONTINUED

ing Shaw, *Streetcar Named Desire*, Henry VI-Blood & Roses, *The Bald Soprano*, *Love's Labour's Lost* co-production with the Royal Shakespeare Company & The Shakespeare Theatre of DC, *Proof* (Connecticut Critics Circle Nom. & AriZoni Nom. Outstanding Lead Performance), *A Flea in Her Ear*, *Suddenly Last Summer*, *Noises Off*, *Crimes of the Heart*. Film & TV include; "You Don't Know Jack" starring Al Pacino, "Able Danger", "Mattie Fresno", "Farewell Mr. Kringle" for the Hallmark Channel, "30 Rock", "Lie to Me", "Private Practice", "Medium", "Criminal Minds", "Law & Order", "Law & Order: SVU", "Law & Order: CI". Angela is a BFA graduate of The Juilliard School, proud Acting Company Alum, recipient of the AFTRA National Scholarship & Robert Lansing Scholarship.

MARGOT WHITE (Daphne Rutherford) Mint Theater: *So Help Me God!* & *Return of the Prodigal*. Other favorite NY credits include: Aaron Sorkin's *The Farnsworth Invention* on Broadway; Marshall Mason's revival of *Talley's Folly* at The McCarter; Ibsen's *Rosmersholm* with The Pearl, opposite Austin Pendleton; *The Traveling Lady* (E.S.T, Drama Desk Nomination, Best Revival); *Pericles* (Red Bull); and the world premiere of *When They Speak of Rita* (Primary Stages), directed by Horton Foote. Regional Theatres: Studio Theatre/DC, A.C.T., Great Lakes, CATF, Pioneer, & STNJ. TV/Film: "Law & Order", "L&O: CI", "Ugly Betty", the recent Independent Films "Four Single Fathers", "Amateurs", and "The Patterned Scarf".

JERRY RUIZ (Director) is very happy to return to the Mint where he previously worked as Assistant Director of *The Fifth Column*. Recent directing credits include *Enfascada* by Tanya Saracho for Clubbed Thumb, *Sangre* by Mando Alvarado for Summerstage, *Mariela in the Desert* for Spanish Rep, *Nocturnal Creatures* for La Micro, *Rattlers* by Johnna Adams for Flux Theater Ensemble, *Twelfth Night* for Chalk Rep in LA, and *The King is Dead* by Caroline V. McGraw. Later in 2012, he will be directing an adaptation of *Hamlet* titled, *A*

King of Infinite Space, for the City Parks Summerstage series. Jerry has developed work at The Public Theater, Second Stage, The Atlantic, Playwright's Horizons, Two River Theater Company, New Dramatists, and the Playwright's Realm. He was a recipient of the NEA/TCG Career Development Program for Directors. 2011 Phil Killian Directing Fellow at Oregon Shakespeare Festival. 2008-2009 Soho Rep Writer/Director Lab. Jerry graduated from the MFA Directing program at UCSD. BA: Harvard. www.jerryruizdirector.com

STEVEN C. KEMP (Sets) Mint Debut. Off-Broadway: *Extinction* (Cherry Lane), *Wildflower* (Second Stage), *Dov and Ali* (The Playwrights Realm). Other NYC: *Tender Napalm* (59E59), *Enfascada* (Clubbed Thumb), *Billy Witch* (Studio 42) *Neither Heaven Nor Earth* (Poliglot Theatre), *A Midsummer Night's Dream*, New Visions Director's Festival 2009, 2010, 2011 (New School For Drama), *Fantasy Football: The Musical?* (NYMF). Europe: *Ain't Misbehavin'* (European Tour). *The Physicists* (Hungarian Theatre, Cluj) Regional: *Faust*, *Idomeneo*, *Anna Karenina*, *Il Trovatore* (Opera San Jose), *Most Wanted* (La Jolla Playhouse), *Spring Awakening* (Revision Theatre), *God of Carnage*, *Boston Marriage*, *Salvation* (Hudson Stage Company), *Dixie's Tupperware Party* (Royal George Theatre, Chicago), *Souvenir* (Stages Repertory Theatre, Houston, TX). Associate design, Broadway: *Jesus Christ Superstar*, *Memphis*, *High*, *Long Story Short* and *reasons to be pretty*. Met Opera: *Falstaff*, *Faust*. Designs exhibited at the 2007 Prague Quadrennial and was the 2008 USITT Rose Brand Scenic Design award winner. MFA UC San Diego.

ANDREA VARGA (Costumes) Andrea works as both a freelance costume designer in NYC and a faculty member in the Theatre Arts Department at SUNY New Paltz. Last summer she designed *Temporal Powers* at the Mint and is delighted to be back. Most recent work includes *Next*, a new play directed by Michael LoPorto at HERE, *Annie Get Your Gun* at The Park Playhouse in Albany, NY, a new musical

I'll Be Damned produced by Jaradoa Theater Company at The Vineyard Theatre and an independent film, "Small of Her Back" by Russell Sharman. She is a member of United Scenic Artists and a proud alumna of Florida State University where she met her scenic designer husband, Nathan Heverin.

CHRISTIAN DeANGELIS (Lights) Credits include *Through the Night* (City Theatre, PA.), *Sangre* (dir: Jerry Ruiz-SummerFest), *Enfascada* (dir: Jerry Ruiz-Clubbed Thumb), *Grease* (Troika Entertainment), *Don Giovanni* (Ash Lawn Opera), *Dr. Jekyll & Mr. Hyde* (dir: Tracy Brigdon-City Theatre, PA.), *Lizzie Borden* (dir: Tim Maner-Living Theatre. Drama Desk Nomination), *For The Love of Christ* (dir: Holly-Anne Ruggiero-Fringe), *The Brother's Size* (dir: Robert O' Hara-City Theatre, PA.), *Wild about Harry* (dir: Elizabeth Lucas-NYMF), *The King is Dead* (dir: Jerry Ruiz-Abingdon Theatre), *The Clean House* (dir: Sam Woodhouse-San Diego Rep), *A Blessing of a Broken Heart* (dir: Todd Salovey-San Diego Rep), *Pericles* (dir: Sabin Epstein-Old Globe Theatre). www.christian-deangelis.com

JANE SHAW (Sound) At the Mint: *Temporal Powers*, *A Little Journey*, *Wife to James Whelan*, *Dr. Knock*, *Return of the Prodigal*, *Susan and God*, *Fifth Column*, *Walking Down Broadway*, *Widowing of Mrs. Holroyd* (Lortel Nomination). New York: *Food and Fadwa* (New York Theater Workshop), *The Coward* (Lincoln Center 3), *The Philanderer* (The Pearl), *Hamlet*, *Merchant of Venice* (TFANA/RSC/National Tour/Eliot Norton Nomination), *En el tiempo de las Mariposas* (Repertorio Español/Premios ACE award), *Septimus and Clarissa* (Ripe Time), *Supernatural Wife* (Big Dance Theater- BAM). Regional: *RED* (Maltz Jupiter and Asolo, director Lou Jacob), *In the Next Room, or the vibrator play* (Cleveland Playhouse). Regional theater: Denver Center Theatre Company (Henry Award for *The Catch*), City Theater (Pittsburgh), Williamstown Theater Festival, Capital Rep (Albany), Yale Repertory, Merrimack Repertory

Theatre. Upcoming shows include *Boeing Boeing* (Dorset Theater Festival). Recipient: NEA-TCG Career Development Grant, Meet the Composer. Graduate of Harvard and the Yale School of Drama.

JOSHUA YOCOM (Props) collaborates with the Mint for the fourth time on *Love Goes to Press*. In addition to: *Rutherford and Son*, *A Little Journey*, and *Temporal Powers*. Joshua has worked as a properties master and freelance artisan with a number of New York companies, including Keen Company, Epic Theatre Ensemble, Red Bull Theatre, Pearl Theatre Company, Second Stage, Theatre for a New Audience, Gotham Chamber Opera, NYC Ballet, Lincoln Center, Dreamlight Theatre Co, Mannes Opera, Queens Theatre, Summerworks, Across the Aisle Productions, Snug Harbor, and the York Theatre Company. Joshua also props and styles bedding and rooms for print through collaboration with the Mayo photography studios.

AMY STOLLER (Dialect Design, Co-Dramaturg) celebrates 15 happy years as the Mint's resident dialect designer (and occasional dramaturg), most recently with *Rutherford and Son*. Other highlights include *Temporal Powers*, *Wife to James Whelan*, *The Daughter-in-Law*, *Echoes of the War*, *The Voyage Inheritance*, *Soldier's Wife*, and Ernest Hemingway's *The Fifth Column*. In New York this season work includes *Dedalus Lounge* (Royal Family), *A Moon for the Misbegotten* and *The Bald Soprano* (Pearl), and, on PBS, Anna Deavere Smith's *Let Me Down Easy* on "Great Performances." Other NYC credits include *Let Me Down Easy* at Second Stage (and national tour), plus shows at Keen, Origin, Boomerang, many others. Regional work includes world premieres by Athol Fugard, Paula Vogel, Anna Deavere Smith, and Aditi Brennan Kapil at the Long Wharf, also Arena Stage, ART, People's Light, Peterborough Players. Television includes animated series, commercials, and a documentary. Learn more at www.stollersystem.com and Stoller System, LLC on Facebook.

HEATHER JEANNE VIOLANTI (Co-Dramaturg) Other Mint dramaturgy includes *Temporal Powers*, *A Little Journey*, and *Susan and God*. Dramaturgy elsewhere includes *Pearl's Gone Blue* (Winner, Best Musical New York Fringe Festival 2011), *Oh de sea* (The Internationalists), *Valiant* (Unofficial New York Yale Cabaret), and *The Massacre at Paris* (Blood N Thunder Theatre, UK). This spring, Heather was on the teaching team for Horse Trade Theatre's Playwrights Workshop, and she is a member of New Perspectives Theatre Women's Work Lab. MFA, Dramaturgy and Dramatic Criticism, Yale School of Drama.

AMY SCHECTER (Casting), happily casting for the Mint since 2005

SAMONE B. WEISSMAN (Production Stage Manager) Previous Mint productions: *A Little Journey*, *Wife to James Whelan*, *So Help Me God!*, *Is Life Worth Living?*, *The Lonely Way*, *Mr. Pim Passes By*, *The Truth About Blayds* and *The Daughter-In-Law*. Other Off-Broadway productions include: *White People* (EST), *This Side of Paradise* (Culture Project), *American Journalero* (Working Theatre), *The Temperamentals* (ManUnderground at TBG), *Indiscretions* (Phoenix Theatre Ensemble), *Something You Did*, *Exits & Entrances* (Primary Stages & Edinburgh Fringe Fest '07), *In The Continuum* (Primary Stages/Perry Street Theatre, Domestic & African tours), *Widows* (Reverie Productions/59E59), *Crime & Punishment* (Writers Theatre/59E59), *Captain Louie* (York Theatre), Drama League DirectorFests 2002-2004. Regionally, Samone has toured *The Laramie Project & The Laramie Project: 10 Years Later* with Tectonic Theatre Project. She has also worked at The Kimmel Center, Arena Stage, Red House Arts Center, Chester Theatre Company, Curious Theatre, Emelin Theatre, Cincinnati Playhouse, CTG/ Kirk Douglas, The Guthrie, and the Goodman Theatre. She has been a proud member of AEA since 2001.

CATHERINE COSTANZO (Assistant Stage Manager) is thrilled to be working on her inaugural show at the Mint and her first show in NYC! Most recently, she worked on *The Winter's Tale*, *Belleville* and *A Delicate Balance* at Yale Repertory Theatre. Other regional stage management credits include work at Northern Stage, Pennsylvania Shakespeare Festival, Pittsburgh Playwrights, Cape Fear Regional Theater, Yale Summer Cabaret, the Yale Summer Cabaret Shakespeare Festival, and others. Catherine received her masters from the Yale School of Drama.

DAVID GERSTEN & ASSOCIATES (Press Representatives) also represents Aquila Theatre, INTAR, Keen Company, New Federal Theater, New Georges, Red Bull Theater, and the annual Summer Shorts Festival, as well as the Off-Broadway hits *Potted Potter: The Unauthorized Harry Experience*, *Black Angels Over Tuskegee*, *The Devil's Music – The Life & Blues of Bessie Smith* and the entertainment complex New World Stages and its parent company, Stage Entertainment. David serves on the Board of Governors of ATPAM, the Association of Theatrical Press Agents & Managers (where he is chair of the Press Agent Chapter) and is a member of the Off-Broadway League and a founder of the Off-Broadway Alliance. www.davidgersten.com

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SHERRI KOTIMSKY (Finance & Production) Produced for Naked Angels: *Meshugah*, *Tape*, *Shyster*, *Omnium Gatherum*, *Fear: The Issues Project* and several seasons of workshops and readings. As Naked Angels

Managing Director, *Hesh* and *Snakebit*. Produced: *Only the End of the World*, and *Blood Orange*. For two years Theatre Manager for the Michael Schimmel Center for the Arts at Pace University, home to National Actors Theatre, Tribeca Film and Theatre Festivals, River to River Festival and the Carol Tambor Awards 2005 productions, amongst many others. Currently working with several theater companies as business consultant, including Theater Breaking through Barriers and Premieres.

JONATHAN BANK (Producing Artistic Director) has been the artistic director of Mint since 1996. Most recently for the Mint, Bank directed *Temporal Powers* and *Wife to James Whelan* by Teresa Deevy. Other Mint credits include: Maurine Dallas Watkins' *So Help Me*

God! at the Lucille Lortel, which received four Drama Desk nominations, including Outstanding Revival and Outstanding Director; Lennox Robinson's *Is Life Worth Living?*, the American Professional Premiere of *The Fifth Column* by Ernest Hemingway, *The Return of the Prodigal* by St. John Hankin (Drama Desk nomination for Outstanding Revival) and *Susan and God* by Rachel Crothers. Bank both adapted and directed Arthur Schnitzler's *Far and Wide* and *The Lonely Way* which he also co-translated (with Margaret Schaefer). These two plays were published in a volume entitled *Arthur Schnitzler Reclaimed* which Bank edited. He is also the editor of three additional volumes in the "Reclaimed" series (Teresa Deevy, Harley Granville Barker, and St. John Hankin) as well as *Worthy But Neglected: Plays of the Mint Theater Company*.

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Love Goes to Press rehearsed at Manhattan Theater Club's Creative Center

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Grazie a Erik Singer e Laura Lamberti.



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