

THE MADELEINE FAVORINI CAST:



Jill Keating* (Nurse Wendling and others)

Dance: National Ballet School (Toronto), B.A. Point Park University, Pittsburgh Ballet Theatre. Musicals: Big River (National Tour), Miss Hannigan in Annie (Bucks County Playhouse), Frenchy in Grease (Theatre-By-The-Sea, RI), Roxie in Chicago (City Line Philadelphia), Doris in Damn Yankees (Pittsburgh CLO), Miss Betty in The Carols (Carnegie Stage at Off The Wall) Plays: Florence Foster Jenkins in Souvenir (Pittsburgh Playhouse The Rep), Miss Dee in Sharon's Grave (PICT), Mrs. Hedges in Born Yesterday (Pittsburgh Public Theater), Shirley in Shirley Valentine (Chautauqua Lake Theatre Festival), Mrs.

Reed in Jane Eyre (PICT) and for Bricolage's Saints' Tour she stood and sang Ave Maria atop the mountain in the Braddock Cemetery.



Eric Mathews (El Bandido Grandido and others) is thrilled to be a part of this reading and to be performing at the Barebones Black Box for the first time. A graduate of Duquesne University and the Royal Birmingham Conservatoire, in London, Eric has performed with a number of companies in the Pittsburgh area over the last few years, including Pittsburgh Irish and Classical Theater, Little Lake Theatre, The Summer Company, Sewickley Area Theatre, Stage 62, The Red Masquers, and The Future 10. Recent credits include: Jane Eyre (Lord Ingram/ Rev. Wood), Macbeth (Macduff), and The Audience (Winston Churchill).



Adrienne Wehr* (Madeleine Favorini) is a multi-disciplinary artist. Her most recent original work IN THE COMPANY OF GHOSTS—a performance art collaboration with Frank Ferraro—received its World Premiere in 2017 www.inthecompanyofghosts.com She and Melissa Martin have partnered on numerous projects including award-winning indie film THE BREAD, MY SWEET and web series DOG BYTES, honored as one of

the *Best Web Series of 2015* at Cannes

2016 <https://www.youtube.com/user/dogbytestheseries> Wehr served a producer/performer on both. Other film/TV credits found at <https://www.imdb.com/name/nm0917606/> including a decade as Associate Producer of Emmy Award-winning MISTER ROGERS NEIGHBORHOOD. Theatre credits include: THE ANGELS OF SWEDENBORG (Ping Chong); THE MERCY SEAT, DEATH AND THE MAIDEN, WITHOUT RUTH, INKY (OTW); CHICKS WITH DICKS (Bricolage); BECKY'S NEW CAR (The REP); WOMEN BEWARE WOMEN, CHEAPSIDE (UnSeam'd Shakespeare Co); THE GHOST SONATA, CAMINO REAL, THE ROYAL FAMILY, LAURA, THE SKIN OF OUR TEETH (The Acting Company); DRACULA (City Theatre); world premieres of TAKE A

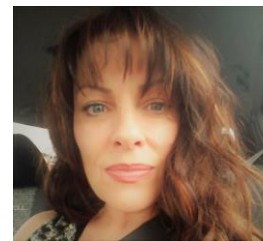
LETTER and GRAVITY + GRACE. She performed/produced theatre productions for La MaMa ETC in NYC and was founding producer/host of long-running theatrical cabaret THE DARK NIGHT SERIES for City Theatre.

THE CREATIVE TEAM:

Frank Gagliano (Playwright/

Stage Directions) was part of the 1960's group of Off-Broadway playwrights that revitalized American drama. Edward Albee produced two of Frank's plays, *Conerico Was Here To Stay* and *Night of The Dunce*, at NY's legendary Cherry Lane Theatre. Frank's break-through play, *Father Uxbridge Wants To Marry*, was produced at NY's American Place Theatre. Frank has given reading performances around the world of his solo play, *My Chekhov Light* – including the Chekhov Museum, Yalta. In 2007, Frank's play, Big Sur, was produced in Beijing, China with Frank in attendance.

Musicals include *Paradise Gardens East* (Off Broadway), *The Prince of Peasantmania* (Milwaukee Rep), *The Resurrection of Jackie Cramer* (Off Broadway) and, with composer Claibe Richardson, *Congo Square* (Pittsburgh Playwrights Theatre Company). For 12 years, Frank was Artistic Director of Carnegie Mellon's *Showcase of New Plays*. In 2013, at the Kennedy Center, Frank was inducted into The College of Fellows of The American Theatre. In the fall of 2018, Frank's essay, *Why I Broke Down When Arthur Miller Died*, will be published in The Arthur Miller Journal. Frank is currently working on "Tales of Thelonious P. Bascomb" – a Dr. Seuss-like, Fakaktaville saga and Wagnerian Götterdämmerung musical theatre piece – for narrator, acting-singing-dancing ensemble and multi-media. The two completed "Bascomb" sections were given readings in April at NY's New Dramatists, of which Frank is an alum. <http://www.gaglianoriff.com/>



Melissa Martin (Director) is an award-winning producer/writer/director working in independent film, and theatre. She is the Producer/Writer/Director of *The Bread, My Sweet*. An award winner on the film festival scene, *The Bread, My Sweet* screened at more than twenty festivals, was a featured film in Chris Gore's Film Festival Survival Guide, and was released theatrically nation-wide. It was distributed world-wide by Fox International, on DVD by Universal/Screen Media, and on ShowTime, Starz, The Sundance Channel, and network television. Martin is a writer, the director, for both *Dog Bytes*, a web series which screened at more than twenty film festivals, among them Berlin, Cape Fear, LAWEBFEST and Cannes. Martin also directed *Flour Baby, Paper Umbrellas*—both short films. A pilot, *Come With Me*, based on the web series she directed, *I'll Call You*. Next is a short, *The Cookie Table* and then *Summerlings* a feature film. At barebones productions in Braddock, Martin recently directed *One Flew Over The Cuckoo's Nest* and *Rules of Seconds*.

THE PRODUCTION TEAM:

Brittany Spinelli (Stage/House Manager) Brittany is a graduate of the Royal Welsh College of Music and Drama. She currently works as a stage manager for barebones productions. Previously, she stage managed *American Falls*, *One Flew Over the Cuckoo's Nest*, *The Elaborate Entrance of Chad Deity*, *Rules of Seconds* and, most recently, HIR. Theatre credits include *Three Days in the Country* (Kinetic Theatre) *An Incident at the Border* at the Finborough Theatre in London as well as its transfer to Trafalgar Studios 2 in the West End, *Mary Stuart* (Chapter Theatre), and *DeGabay* (Butetown, Cardiff).

John Keating (Producer/Playwright/Librettist) Theatre Positions: Roundabout Theatre, Playwrights Horizons, (NYC); Plays: *Reservations For Three*, *It's A Long, Long Way To Port Authority*, *Bored of Education*; Musicals: *Kitty and I Do and Do Again!*; Screenplay: *The Edge*. Member of The Dramatists Guild of America, Inc. and MTAP (Musical Theatre Artists of Pittsburgh). An Irish citizen.

*Denotes member of Actors' Equity Association, the labor union representing American Actors and Stage Managers in the United States.

FROM THE PLAYWRIGHT...

“**The Total Immersion of Madeleine Favorini**” is a surreal 3-performer piece (15 roles) in which 46-year-old Madeleine Favorini journeys from dutifulness to rebellion on a gynecological examining table that takes wing. This original play is noted for its outrageous humor, painful discoveries, theatrical encounters and startling images. The late, legendary Portuguese Fado singer, Amalia Rodrigues, will also be featured — as the goddess Amalia — BUT — only on the play’s sound track. “From the time I first heard Amalia Rodrigues sing rip-your-heart-out Fado songs, written especially for her by major Portuguese poets and composers, I knew I needed to get the pain of that sound into one of my plays. I went one better; I made her a character in “**The Total Immersion of Madeleine Favorini.**” I made her the goddess Amalia— a character not seen, but heard — and to whom the characters respond. Amalia’s sound and song illuminate 46-year-old Madeleine’s center of pain, as she navigates — while on her magical gynecological table — through her surreal journey to the stars.” FG <http://www.gaglianoriff.com/>



Artwork by Richard Price

“THE TOTAL IMMERSION OF MADELEINE FAVORINI”

By Frank Gagliano

Free Staged Reading

Friday, August 17 and Saturday, August 18

8 p.m.

Barebones Black Box Theater
Braddock, PA