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WALNUT STREET THEATRE

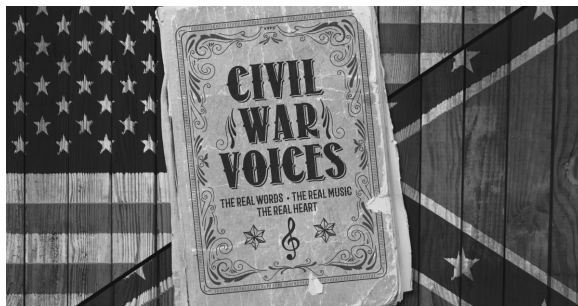
PHILADELPHIA, PENNSYLVANIA

Kate

The
Unexamined
Life



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Philadelphia Weekly is proud to be a sponsor of the Walnut Street Theatre’s Independence Studio on 3. Print issues of *Philadelphia Weekly* are published every Thursday, but the latest in news, the arts and much more is at phillyweekly.com, where you can also enter to win some of our fabulous giveaways, including free theatre tickets, concert tickets, movie passes and more! Follow *PW* on Facebook, Twitter and Instagram at [@phillyweekly](https://twitter.com/phillyweekly) — and pick up the new *Philadelphia Weekly* for an in-depth look at the scene both in and around Philly!



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DIRECTOR'S NOTE

The undiscovered country . . . After the events depicted in Rick Foster's *Kate: The Unexamined Life*, Katharine Hepburn lived to the age of 96, another three and a half years.

Outspoken, cantankerous, yet hidden and private – “spirited” as the headline of her *New York Times* obituary read, Hepburn set a standard for independence. She was a feminist by example and upbringing.

In a 1977 Dick Cavett TV interview, she credited her success to “luck,” being born in a family of some means and just “happening” to fall in with people who could help her. Her “luck,” in fact, came because of her optimism, fortitude, ambition and canniness. She made her luck.

One is not nominated for 12 Oscars winning four of them through sheer “luck.”

Rick Foster's Katharine Hepburn is the one lying beneath her public image. The play investigates the actress, age 92, at the advent of the new millennium: a character who only reluctantly looks back. “Forward, always forward” as Foster

sees her. Except what lies forward here is the “undiscovered country,” one's final days.

The question Foster poses is how one can deal with that inevitable period following a life of fierce activity. This is obviously a question facing all of us and the one Foster explores beyond just relaying the life of a glamorous, articulate and witty film icon. With the exception of her devoted, long-time secretary, who succumbed to dementia, all of Hepburn's closest relatives and most intimate professional colleagues died before encountering that undiscovered country.

Scary as that prospect might be, Foster's Kate meets it with the wit, combativeness and indomitability with which she faced all of her challenges. As she said in her 1993 TV documentary *All About Me*, “In some ways I lived my life as a man, made my own decisions. I've been as terrified as the next person, but you've got to keep-a-going; you've got to dream.” Rick Foster's Kate is that dream.

— Peter Sander



Janis Stevens as Katharine Hepburn. Photo by Jake Edmondson



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BERNARD HAVARD

President and Producing Artistic Director

MARCH 5 – APRIL 7, 2019

KATE: THE UNEXAMINED LIFE

Written by RICK FOSTER

Scenic Design
LAURA REVELT

Costume Design
GAIL RUSSELL

Lighting Design
SHON CAUSER

Sound Design
DAMIEN FIGUERAS

Director of Production
SIOBHÁN RUANE

Stage Manager
KELLY SCHWARTZ

Directed by
PETER SANDER

SPONSORED BY
RAMONA GWYNN

Originally produced at the Sacramento Theatre Company
Michael Laun Executive Producing Director

MARK D. SYLVESTER
Managing Director

Director of
Education
THOMAS P. QUINN

Director of
Philanthropy
KENNETH A. WESLER

Director of Marketing
and Public Relations
ED GILCHRIST

THE CAST



Janis Stevens

Katharine Hepburn.....JANIS STEVENS*

* The Actors and Stage Manager employed in this production are members of Actors' Equity Association, the theatre union of Professional Actors and Stage Managers in the United States.

The videotaping or other video or audio recording of this production is strictly prohibited.



NATIONAL ALLIANCE
for MUSICAL THEATRE

The mission of the Walnut Street Theatre Company is to sustain the tradition of professional theatre and contribute to its future viability and vitality. It does so through the production and presentation of professional theatre; the encouragement, training and development of artists; the development of diverse audiences; and the preservation and chronicling of its theatre building, a National Historic Landmark.



Walnut Street Theatre is a member of the Greater Philadelphia Cultural Alliance, Citizens for the Arts in Pennsylvania, the National Alliance for Musical Theatre, the League of Historic American Theatres and the Greater Philadelphia Chamber of Commerce.



Independence
STARTS HERE!

Walnut Street Theatre receives support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.



Accessibility Equipment, Training and Marketing provided by Independence Starts Here, the statewide cultural accessibility program of VSA PA/Amaryllis Theatre Co., jointly led in different regions in PA by cultural partners in that region. In Greater Philadelphia, Independence Starts Here is jointly led by Art-Reach, Inc.



ART·REACH

Support for Walnut Street Theatre's general operations provided in part by the Philadelphia Cultural Fund.



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WALNUT STREET THEATRE 5

WHO'S WHO

JANIS STEVENS (Katharine Hepburn) is thrilled to return to the Walnut Street Theatre where she was last seen in her 2006 Drama Desk nominated portrayal of Vivien Leigh in Rick Foster's play *Vivien*. Ms. Stevens' career began at the Old Globe in San Diego and moved on to Austria, working with Vienna's English Theatre and International Theatre in such roles as Maggie in *Cat on a Hot Tin Roof*, Elvira in *Blithe Spirit* and Martha in *Who's Afraid of Virginia Woolf?* Stateside appearances include: Idaho Shakespeare Festival; Lost Nation Theatre, VT; Theater at Monmouth, Maine; American Stage Company, Florida; TheatreWorks of Palo Alto; Sacramento Theatre Company. Ms. Stevens will return to American Stage Company in St. Petersburg this summer to play Mary Tyrone in *A Long Day's Journey into Night*. She is an Associate Artist with Sacramento's Capital Stage and a proud member of Actor's Equity.

PETER SANDER (Director) directed Janis Stevens in her New York City Drama Desk Award nominated performance as Vivien Leigh in Rick Foster's *Vivien*, subsequently seen at the Walnut Street Theatre. For three years he was NEA/Cleveland Foundation resident director/dramaturg at The Cleveland Play House. His Chicago production of *Moonchildren* garnered Jefferson Award nominations for Best Production and Best Direction and his production of the American premiere of *The Criminals* was invited to the first American College Theater Festival in Washington, DC. His 1973 translation of Tankred Dorst's *Ice Age* won the P.E.N. – Goethe House translation prize and was produced at New York's Chelsea Theatre Center. He is the co-author of *The Actor's Eye* with Morris Carnovsky, whom he directed as Falstaff in *Henry IV, Part One* and in his own translation of Brecht's *Schweyk in the Second World War*. Winner: 2017 Albert Nelson Marquis Lifetime Achievement Award (Who's Who). He is the husband of actress Mary Jane Wells and the father of Ben Sander, star of the *The Brini Maxwell Show* on the Style Network.

RICK FOSTER (Playwright) is an award-winning playwright whose plays, translations

and adaptations have been produced across the nation. He was a founding member of the Bay Area Theater Critics Circle, a frequent panelist for the California Arts Council, New Plays Director at the Asian American Theater Company, and dramaturg at the Lorraine Hansberry Theatre, Idaho Shakespeare Festival, and Sierra Repertory Theater.

LAURA REVELT (Scenic Design) is excited to be returning to the Walnut Street Theatre. Laura is a Philadelphia based designer working in theatre, film, and architecture, and has a Bachelor's degree in architecture from Temple University. She has designed for WST Education's touring outreach programs and productions (*Aladdin Jr.*, *Junie B. Jones: The Musical*, and *Garfield, The Musical with Cattitude*), as well as touring Outreach shows, and is very happy to make her Independence Studio on 3 design debut!

GAIL RUSSELL (Costume Designer) Starting in the San Francisco Bay Area, Gail's costumes have appeared on stages from California, to New Mexico, Colorado, Maine, New York and now Philadelphia. Besides live theatre, Gail has designed costumes for independent films, special events, and music videos. Some of her favorite pieces, besides *Vivien*, have been *The Merry Wives of Windsor* for the California Shakespeare Festival, *Dangerous Liaisons* at Sacramento's Capital Stage, and *Idiot's Delight* for the Theatre at Monmouth, Maine. Presently, she makes her home in Sacramento California where she teaches in the Theatre Arts and Fashion Departments at American River College.

SHON CAUSER (Lighting Designer) Walnut credits: *A Comedy of Tenors*, *The Humans*, *Arsenic and Old Lace*, *God of Carnage*, *Good People*, *Driving Miss Daisy*, *Elf*, *Love Story*, *Jerry's Girls*, *It's a Wonderful Life*, *Shipwrecked!*, *Plaid Tidings*, *Glass Menagerie*, *Vivian*, *Greater Tuna*, *The Mystery of Irma Vep*. Regional credits: Lantern Theater, Fulton Theater, Maples Rep, Inis Nua, Theatre Horizon, Delaware Theater Company, Boise Contemporary Theater. M.F.A., Lighting Design, Temple. Thanks:

WHO'S WHO

Bernard, Peter, Mark, Janis, Siobhan, Kyle and the Walnut family. Love to Christine.

DAMIEN FIGUERAS (Sound Design) is thrilled to be back at the Walnut! Previous credits include: *Party Face* (Off-Broadway, NY City Center), *Next To Normal* (RTC), *Moth* (Barrymore Nominated, Azuka Theatre), *Antihero* (Barrymore Nominated, Tribe of Fools), *Don't Dress For Dinner* (Lantern Theatre Company), *12th Night* (Shakespeare in Clark Park). As always, he would like to dedicate his work to the memory of his mother. Dfigueras.com

KELLY L. SCHWARTZ (Stage Manager) is thrilled to be in Independence Studio on 3 for her first season at the Walnut Street Theatre. Kelly holds a BA in theatre from Butler University. She has spent the last seven years as WST's touring stage manager. All my love to Dave and Aidan for the constant laughter and support.

SIOBHÁN RUANE (Director of Production) This is Siobhán's fifth season at the Walnut. With almost 20 years in the business, Siobhán has worked internationally as a Production Manager and Stage Manager. Previously, Siobhán held the faculty position of Stage Management Advisor at Florida State University's School of Theatre. Additional credits include Cirque du Soleil, Norwegian Cruise Line, Cirque Productions, and various regional theatres. Siobhán holds an undergraduate degree from Rutgers University, an MFA from the University of Delaware, and is (proudly!) originally from the Jersey Shore.

MARK D. SYLVESTER (Managing Director) Mark is proud to be celebrating his 25th season at the Walnut. His extensive career has spanned Summer Stock to Broadway as an actor, stage manager, box office treasurer, theatre manager, marketing and public relations director and general manager. After several years working with commercial theatre he has devoted his career to non-profit theatre companies since 1987. To date, Mark has been associated with more than 450 stage productions. An avid collector of musical theatre recordings, his

collection contains over 3,000 cast albums from around the world. Widely regarded as a theatrical marketing expert, Mark lectures and consults with organizations internationally. He has served on several boards including seven years with the National Alliance for Musical Theatre where he now holds the honorary position of Board Emeritus and the Advisory Committee of Samuel French, the international play publisher and licensing company. With Bernard Havard he co-authored the book *Walnut Street Theatre*. Since he joined the Walnut in 1994 it has become the most subscribed theatre company in the world.

BERNARD HAVARD (President and Producing Artistic Director) *Vox Populi* (The Voice of the People) was written on the Walnut Playbills in the 1800s. Whenever the Walnut has strayed from a populist program, the theatre has gone bankrupt. When I came here 36 years ago, we had no programs and no audience. Today we enjoy the largest subscription of any theatre in the world. So, my thanks to our loyal audience and a warm welcome to newcomers who enjoy and believe in what we do. I have tremendous admiration for the artists who have dedicated their lives to the theatre and the Walnut, in particular. Our theatre is a non-profit 501-C3 institution and we rely on contributed income to extend our reach into the community. Last season we reached more than 172,000 students in our city schools. We have 30 trustees who give their time, wisdom and contributions to help guide this historical treasure. I came to the Walnut in 1982, and I am as excited now about our future as I was in the beginning. My heartfelt thanks to all who enter this theatre. For my biography, go to About Us on our web site at WalnutStreetTheatre.org.

WALNUT STREET THEATRE
825 Walnut Street, 215-574-3550

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Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits for its members, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing unions. The Equity emblem is our mark of excellence. actorsequity.org

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(March 12–April 28)
- *Legally Blonde: The Musical*
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- *Civil War Voices*
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