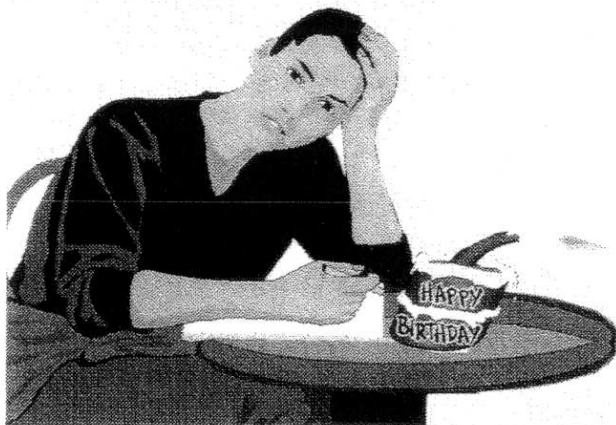
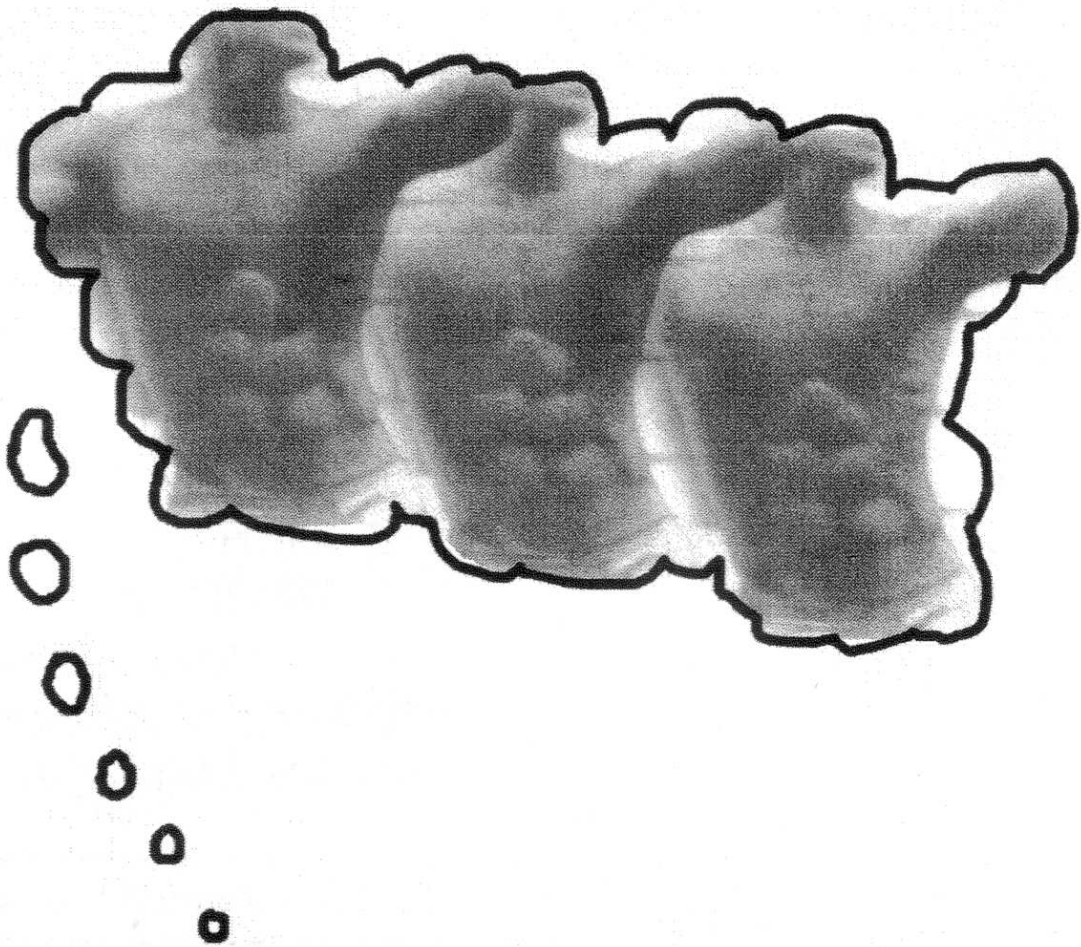


I DIDN'T ASK FOR
BARE-CHESTED MEN
SINGING DOO-WOP



THE PRESENT COMPANY
THEATORIUM
SEPTEMBER 2000

I DIDN'T ASK FOR BARE-CHESTED MEN SINGING DOO-WOP

BY
ANN WARREN*

SONGS BY
FRED CONVERSE AND ANN WARREN*

DIRECTOR
FABIENNE BOUVILLE

CHOREOGRAPHER
NADINE GEORGE

STAGE MANAGER
KADY DWORAK

DESIGNERS

SET DESIGN

WITH ALLAN MARKOWITZ & RICHARD SAGE

LIGHTING DESIGN

COSTUME DESIGN

MAKE-UP

WEB-SITE

ENSEMBLE

DAVID MOODEY

AMY CLARK

REBECCA PERKINS

ALLAN MARKOWITZ

* MEMBER, DRAMATISTS GUILD

WWW.THEATERETAL.ORG/DOO-WOP

ACKNOWLEDGEMENTS

FOR CONTRIBUTIONS, TIME, WISDOM AND SUPPORT
ART/NY, JARED HAMMOND & THE BASIC THEATRE, STACY BOYCE,
BILLY BURNS & THE GUYS FROM BOXING 2000, CAP 21, KIA
CORTHRON, ALAN COVE, HELENE GALEK, PERRY GUZZI, THE
JULLIARD SCHOOL, JOSH KANTER, MATERIALS FOR THE ARTS, NYC
DEPARTMENT OF CULTURAL AFFAIRS/NYC DEPARTMENT OF
SANITATION, ALLAN MARKOWITZ, NEW YORK UNIVERSITY, LARRY
PICARD, JOHN CLANCY, ELENA K. HOLY & THE PRESENT COMPANY,
RICHARD SAGE, DIANA SON, STUART SPENCER,

CAST

(IN ORDER OF APPEARANCE)

JAKEMICHAEL MINN*
JILLNADINE GEORGE
MARTYJOE REJESKI
ABIGAILROBIN POLEY*
DANEDARREN FOUSE
COPJAMES A. WALSH
WILMALISA CATHERINE CLARK

MUSIC

PIANOJEREMY BECK

*MEMBER ACTORS' EQUITY ASSOCIATION
AN EQUITY APPROVED SHOWCASE

I DIDN'T ASK FOR
BARE-CHESTED MEN SINGING DOO-WOP
IS PERFORMED WITHOUT AN INTERMISSION
RUNNING TIME IS APPROXIMATELY 65 MINUTES

theater et al is dedicated to two interactive categories of theater practice: first, the cultivation of new audiences for important plays and playwrights that have thus far been under-served by the New York City theater community; and second, the development of new American plays of quality. It is our belief that one cannot exist without the other; that new works for the stage are best viewed within a context of history, and that existing (often aging) texts demand the presence of a fresh voice and a contemporary point of view.

theater et al

Welcome to the show.
Brian Rogers, Artistic Director
Sheila Lewandowski, Managing Director

CAST & CREW

Fabienne Bouville (Director) was born in Toulouse, France. She is about to graduate from the MFA in Film program at NYU where she directed several short films including: *The City and the Life*, and *Heroines* which is currently travelling the film festival circuit and will be distributed by Morphe Art Pictures. She is currently finishing *Joie de Vivre*, her thesis film. Prior to NYU, Fabienne worked as a documentary film director. Her credits include: *Nana*, a feature-length documentary entirely funded in Europe and *The Tree Fellows* commissioned by the cosmetic store, The Body Shop. She is delighted to be making her theatrical directing debut with *I Didn't Ask For Bare-Chested Men Singing Doo-Wop*.

Jeremy Beck (Pianist) is a native of Alabama, graduated from Troy State University in 1997 where he formed the BPH Jazz Quartet who performed throughout the Southeast. The BPH Quartet was the opening act for many headliners such as Kool and the Gang and The Jimmy Dorsey Band. Since moving to NY in '97, Jeremy has performed in various bands throughout NYC and as a singer/songwriter has formed an original country/folk/blue-grass/blues trio. Jeremy is currently a faculty member at The American Institute of Guitar and Studio of Music.

Amy Clark (Costume Design) has a BA from SUNY Albany and is entering her last year at NYU's Design for Stage and Film MFA program. Recent productions include: *The Seagull*, *Arms and the Man*, *Johnny Belinda*, and *The Hostage*.

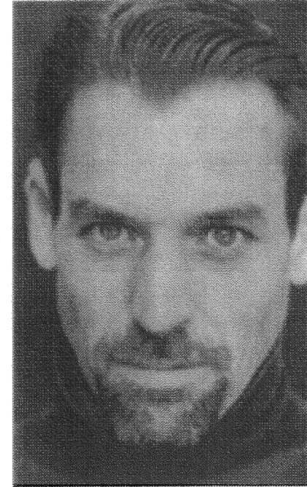
Lisa Catherine Clark (Wilma) studied at Stella Adler, Terry Berland and New York University. Recent film credits include: *Looking For...Part 2* (dir: DongHoon Park), *Silent But Deadly* (dir: Donn Gobin), and *Pick Up Artist* (dir: David Jaffe). Recent NY theater credits include: *Unwanted: The Very Ugly Ducking* (Vital Theater), *Breaking the Chain* (dir: Tara Flynn), *Lunch with God* (Producer's Club), *Bed and Breakfast*, & *Pyramid Effect* (Pyramid Players). She has also appeared in industrials for the U.S. Postal Service and Northeast Utilities. Check out her website at:

www.lcclark.homepage.com

Fred Converse (Composer) has worked as a musician, performer and accompanist for over 25 years. Fred has worked on various cabaret shows and has performed at Don't Tell Mama, Caroline's, Rosie's, and The Duplex in New York as well as several cabaret shows in London and throughout England. He is the proud papa of Jake and Eli.

Kady Dworak (Stage Manager) is a theater production major at Fordham University where she is a stage manager, carpenter, and stupid friend who can't say no to a show. Previous credits include: *Savage in Limbo*, *Of Thee I Sing*, *A Slight Ache*, *Steel Magnolias*, and *I'll Be Your Mirror* (Fordham).

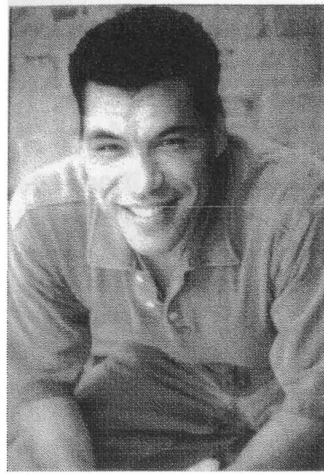
Darren Fouse (Dane, Doo-Wop Chorus) is originally from Reading, PA. He is making his New York debut after an eleven stay in Paris, France where he frequently played "American in Paris" roles in various French sitcoms, films and commercials. He is French/English bilingual and plays a mean tenor saxophone.



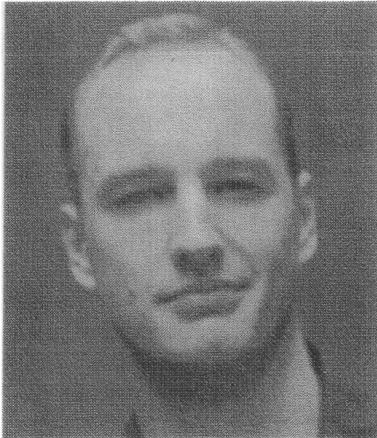
Nadine George (Jill, Choreographer) is a graduate of Yale's undergraduate Theater Studies program and Northwestern's Interdisciplinary Program in Theater and Drama. At Yale, her favorite roles include: Philomena in *Sister Mary Ignatius Explains it All for You* by Christopher Durang, Maria in *Love's Labour's Lost* by William Shakespeare, Mrs. Harris in *All God's Chillun' Got Wings* by Eugene O'Neill, The Apparition in *Dream on Monkey Mountain* by Derek Walcott, The Choreographer in *The Bourgeois Avant Garde* by Charles Ludlum, and Frenchie, the Kit Kat Girl, in *Cabaret*. In Chicago, Nadine enjoyed performing as Mae in *Mud* by Maria Irene Fornes and an ensemble member in *Here/After* with Lookingglass Theater. Nadine is currently assistant professor of theater and African American studies at Yale University.



Michael Minn* (Jake, Doo-Wop Chorus) has appeared Off-Broadway in *Making Tracks* and *Shanghai Lil's* and regionally in *The King & I* (King - Struther's Library Theatre), *Pajama Game* (Sid - Depot Theatre) and *42nd Street* (Julian - Carousel Dinner Theatre). He has also toured nationally with Theatreworks/USA productions of *The Secret Garden* & *Swiss Family Robinson*. Various body parts have been seen on *As The World Turns*, *All My Children*, *Law & Order*, and *The City*. He is a graduate of North Texas State and AMDA. With love and thanks to Mom & Dad.
www.michaelminn.com.



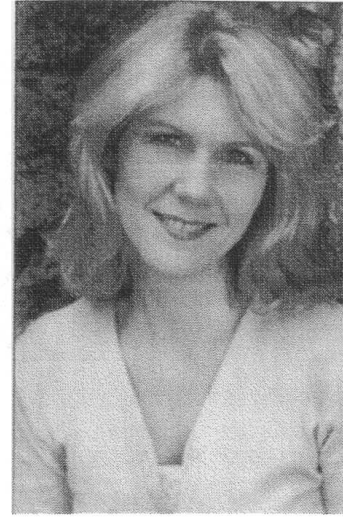
David Moodey (Lighting Design) has been designing in and around NYC for nearly 20 years. He is the principle designer for choreographer, Molissa Fenley, and lit her recent concert at the Kitchen including 2 world premieres. He also won a Bessie, an award for excellence in dance lighting for Molissa Fenley's *State of Darkness*. David has also worked with Big Dance Theater, directed by Annie-B Parsons and Paul Lazar, for almost 10 years. Most recently lighting *A Simple Heart* at Jacobs Pillow and the Classic Stage Co. David has toured extensively with numerous companies including Meredith Monk, Robert Ashley, and Korean choreographer Sin Cha Hong. He is a member of both Local 829, the Scenic Artist Union and Local 1, the NYC Stagehands Union. He has worked for the Metropolitan Opera since 1985, where he designs and builds special effects and structures.



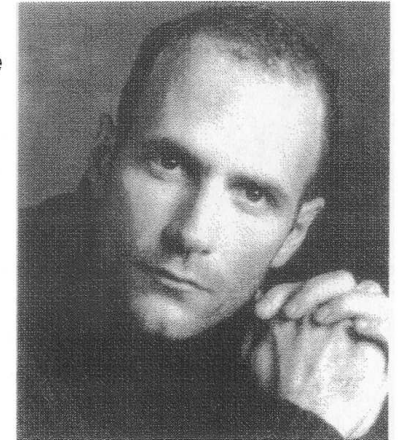
Joe Rejeski (Marty) is a stand-up comedian. Joe performs at New York City comedy clubs, as well as clubs and colleges throughout the east coast. A graduate of the William Esper Studio, Joe has had leading roles in *OJ Must Die!*, *Dressing Room Divas*, and *Fragments*. He maintains a comedy web site and an attitude problem at www.JoeComic.com

Rebecca Perkins (Make-up) is currently working on a bio to include in future editions of this program.

Robin Poley (Abigail) created the female lead in Joe Pintauro's *Murder by Chocolate*. In NYC: *Soup and Salad* (Westbeth Theatre), *Tales of an Adolescent Fruit Fly* (Ergo Theatre Company), *Round Trip* (Metropolitan Playhouse), *The Comedy of Errors*, *Love's Labour's Lost* (Riverside Shakespeare). Regional theaters festivals include: *Whose Life is It, Anyway?* (Williamstown), *Man and Superman*, *Eastern Standard* (Asolo State), *The Miracle Worker* (Barter), *Extremities* (Berkshire Public), *Candida* (BoarsHead), *Angel Street* (Merrimack Repertory), and *A Midsummer Night's Dream* (Pennsylvania Shakespeare). Film/TV credits include: *Bad Manners* (with Julie Harris, David Strathairn), *Spenser: For Hire*, and numerous commercials, industrials, and voiceovers.

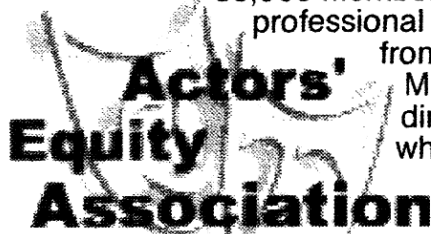


James A. Walsh (Cop, Doo-Wop Chorus) is a graduate of Columbia University and The William Esper School. He has received critical acclaim for his work in the New York premieres of *The Naked Enemy*, *Channel Crossings*, and *Thor's Day*. Off-Broadway credits include: Prince Charles in the Princess Diana musical *The Queen of Hearts*. In the fall, he will be appearing in Tina Howe's *Prides Crossing* (Northern Stage). Film and television credits include: *Newspaper Woman* with Goldie Hawn (Disney), *The Mother Teresa Story* (CBS) and *Men Don't Cry* (ABC).



Ann Warren (Playwright/Composer) would like to thank Fabienne and all the talented actors, musicians, and designers that worked so hard on this play. Other recent NY productions of her plays include: *Secrets of the Yellow Room* (translation of Strindberg's *The Stronger*, *Paria* and correspondence) appeared in FringeNYC 1999 (winner of FringeXcellence award), *Equal Protection*, *Winter Sun Ignited*, *Escalation*, *Tio & Mio Are Inspired!* and *Eminent Domain* (a hip-hop musical). Ann composed the music for *Goat Island* and *R.U.R.* (theater et al). Ann is a member of *Writing Fearlessly* (New Georges) and would like to thank Diana Son and Kia Corthron for their support and assistance. Now, let's pay homage to the masters of farce: Feydeau, Sardou, Augier, Dumas fils and Orton. They planted the seeds and timing is everything!

ACTORS' EQUITY ASSOCIATION was founded in 1913 to protect Actors from the severe mistreatment that permeated the industry at that time. Since its inception, Equity has had only thirteen Presidents. Its current President is Patrick Quinn. The 39,000 member Association consists of distinguished stars and other professional Actors and Stage Managers who work nationwide, from New York's Broadway to Los Angeles, from Minneapolis to Miami Beach, in regional, stock and dinner theatre, and in theaters for young audiences which are the audiences of tomorrow. These Actors and Stage Managers are committed to working in the theatre as a profession, not an avocation, and bring to you the finest professional training and experience. By presenting Equity productions, this theatre offers to you, our audience, the best entertainment presented by the finest quality Actors and Stage Managers that your admission dollars can buy.



**Actors'
Equity
Association**

theater et al production chronology

**Cowboy
by Matthew Swan
February 1997**

**A Hatful of Rain
by Michael Gazzo
October 1997
(co-production with the Educational Alliance)**

**Goat Island
by Ugo Betti
September 1998**

**R.U.R. (Rossum's Universal Robots)
by Karel Capek
April/May 1999**

**Secrets of the Yellow Room
by August Strindberg
(translated by Ann Warren)
August 1999**

**The Zykovs
by Maxim Gorky
March 2000**

**Chronicles of Hell
by Michael deGhelderode
August 2000**

**I Didn't Ask For Bare-Chested Men Singing Doo-Wop
by Ann Warren
August/September 2000
(co-production with sage/zing)**

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