

urbanStages  Presents the World Premiere of

# Eleanor and Alice

CONVERSATIONS BETWEEN  
TWO REMARKABLE ROOSEVELTS

By Ellen Abrams | Directed by Frances Hill



Starring Tony Award-Winner Trezana Beverley  
and Drama Desk's Sam Norkin Award-Winner Mary Bacon

**ENCORE! APRIL 5 - 30, 2023**



## URBAN STAGES

Frances Hill, Founder/Artistic Director | Antoinette Mullins, Development and Literary Director  
Olga Devyatisilnaya, Company Manager/Financial Admin | Ilanna Saltzman, Outreach Program Director

PRESENTS

# ELEANOR AND ALICE

Conversations Between Two Remarkable Roosevelts

BY **ELLEN ABRAMS** DIRECTED BY **FRANCES HILL**

Starring **TREZANA BEVERLEY & MARY BACON**

**JOHN SALUTZ** Lighting Designer

**DAVID MARGOLIN LAWSON** Sound Designer

**GAIL COOPER-HECHT** Costume Designer

**KIM T. SHARP** Projection Designer

**MADELEINE BURROW** Set Designer

**JAMIE TERRAZZINO** Set Designer & Assistant Technical Director

**VINCENT SCOTT** Associate Producer

**FIONA MISIURA** Production Stage Manager

**KATE GAVIN** Assistant Stage Manager

**JOE TRENTACOSTA, JT PUBLIC RELATIONS** Press Representative



## From The Desk of The Artistic Director, Frances Hill

*"A woman is like a tea bag. You never know how strong she is until she gets in Hot Water."* - Eleanor Roosevelt

*"I have a simple philosophy. Fill what's empty. Empty what's full. Scratch where it itches."* - Alice Longworth Roosevelt.

These are quotes by two women I seem to be living with as I directed Ellen Abram's Play *Eleanor and Alice*. Each comes from the same Roosevelt bloodline as first cousins. Yet how could they be so different? One a Republican. One a Democrat. One is a serious student and thinker with the desire to help the unfortunate in society. One is what we might call a "Party Girl", a lover of fun, excitement and the power to shock.

When I first read Ms. Abram's play, I thought this play was about politics, and the tug and pull of the two political parties just as we seem to be experiencing now. What I found getting to know the inner workings of these ladies' emotional needs and egos were two women at the forefront of their time with the courage to care about our society, Red or Blue. Through this play get to know Eleanor and Alice as they may relate to our world today. ENJOY!!!



## Note from Playwright, Ellen Abrams

I chose to write this play to bring Eleanor and Alice Roosevelt out of the shadows of history--to remind us how these two unique women, ostensibly without power, managed to wield a great deal of it. Behind the scenes, Eleanor and Alice brought their own unique personalities and very quite different principles to bear on the American Century. Although neither ever held public office, they used their proximity to power to make themselves heard. Before there were almost any women elected to public office, these two Roosevelts demonstrated how effectively so-called "soft power" could be deployed to help change the world.

# CAST

Eleanor Roosevelt .....Trezana Beverley  
Alice Roosevelt Longworth.....Mary Bacon

# CREATIVE TEAM

Lighting Designer.....John Salutz  
Sound Designer.....David Margolin Lawson  
Costume Designer.....Gail Cooper-Hecht  
Projection Designer.....Kim T. Sharp  
Set Designer.....Madeleine Burrow  
Set Designer.....Jamie Terrazzino  
Assistant Technical Director.....Jamie Terrazzino  
Associate Producer.....Vincent Scott  
Production Stage Manager.....Fiona Misiura  
Assistant Stage Manager.....Kate Gavin

# URBAN STAGES

Founder/Artistic Director.....Frances Hill  
Development and Literary Director.....Antoinette Mullins  
Company Manager/Financial Admin.....Olga Devyatisilnaya  
Outreach Program Director.....Ilanna Saltzman  
Press Rep.....Joe Trentacosta, JT Public Relations  
Social Media & Box Office.....Disnie Sebastien

## OTHER CREDITS

Assistant Costume Designer.....Susie Ghebresillassie  
Lights/Set Consultant ..... Duane Pagano

# WHO'S WHO

CAST AND CREATIVE TEAM



**TREZANA BEVERLEY** (Eleanor Roosevelt): Ms. Beverley is the recipient of the coveted Tony Award for her performance in the Broadway production of *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*. She is a veteran actress who is recognized for her physical and vocal transformational acting skills. She has recently returned from performing *King Lear* as a man at Southwest Shakespeare Theater in Mesa, Arizona. Ms. Beverley was last seen at Urban Stages performing the character of Mabel Mercer in the play *Mabel Madness* which she wrote. Other acting credits include *Mother Courage* (Anna Fierling), *The Nacirema Society* (Grace Dunbar), *Peer Gynt* (Asa), *All's Well That Ends Well* (Countess), *A Raisin In The Sun* (Mama), *Medea* (Medea) and *War* (Elfrieda). Trezana, is also a director, singer, and educator. She has directed at several repertoire companies throughout the United States and has also been a guest director and acting teacher at various acting conservatories including the Juilliard School and The State University of New York at Purchase. Other directing credits include *The Bluest Eye*, *For Colored Girls*, *String of Pearls*, *Yellowman*, *Gynt* and *Darker Face of The Earth*. Ms. Beverley is represented by Eisen Associates, in New York. Upcoming projects include directing *The Mannequin Diaries*, a new play by Brian Wiggins scheduled to open at St. Clements Church in August.



**MARY BACON** (Alice Roosevelt Longworth) received the Sam Norkin Drama Desk special award for her performances as Patti in The Public's *Coal Country*, and as Susan in *Nothing Gold Can Stay* with Partial Comfort, and for the span of her NYC career. She reprised Patti in the return of *Coal Country* this past Spring, produced by

the Public and Audible, followed by *Sweat* at the Guthrie this summer. On Broadway: Tom Stoppard's *Rock N Roll* and *Arcadia*. Select Off-Broadway: Horton Foote's *The Roads To Home* and *Harrison, TX* with Hallie Foote, Charles Busch's *The Tribute Artist*, Kate Hammill's *Little Women*, and Kitty in Lucinda Coxon's *Happy Now?* all at Primary Stages; Drama Desk and Lortel nominated *Women Without Men* at The Mint, and Alma in *Eccentricities of a Nightingale* at TACT, one of the NY Times top ten productions of the year in theater; *GIANT, The Musical* directed by Michael Greif, for which she was featured in the NY Times top ten moments of the year in theater. [marybacon.net](http://marybacon.net).

**ELLEN ABRAMS** (Playwright): *Eleanor and Alice* was previously presented as an hour-long reading on Roosevelt Island in June 2022 and was produced as a radio play by Urban Stages in March 2021. Her play, *An Inconvenient Princess*, has been workshopped twice with Urban Stages Theatre, in 2021 and 2022; Her short play *Bernie and Carlo Play Canasta* received an Honorable Mention from Broadway On-Demand's first video competition in 2021. Her short plays *Lizzie Borden Gets Engaged* and *Liars Anonymous* were produced by Barrington Stage in March of 2021 and 2022, respectively. Her full-length work, *Intentions*, was a semi-finalist at the O'Neill Theatre Festival. Two of her short plays, *Hamlet Investigations, Inc.* and *Lizzie Borden Gets Engaged*, have been published by Smith and Kraus, and her full-length play, *Giving*, was published by Next Stage Press. Her play for high school students, *Take a Seat*, has been published by Big Dog Publishing.

**FRANCES HILL** (Director & Urban Stages Founding/Artistic Director) began her theatrical career in California as an actress. Since 1983, Ms. Hill has overseen more than 600 staged readings/workshops and 90 productions of new works for the stage. She has directed over 30 workshops and productions. Her favorite directing credits include Gino Dilorio's *Apostasy*, Roma Greth's *Our Summer Days*, Jim Lehrer's *Chili Queen*, (directed at Urban Stages and Kennedy Center), John



Picardi's *Seven Rabbits on a Pole* and *The Sweepers* (directed at Urban Stages and Capital Rep); *Comfort Women* by Chungmi Kim (Urban Stages 2004), *27 Rue De Fleurs*, *My Occasion of Sin*, *Mabel Madness* and *Dogs of Rwanda*. Two of her plays have been produced, *Our Bench* and *Life Lines*. Under the guidance of Ms. Hill, Playwrights' Preview Productions/Urban Stages have moved two plays into commercial Off-Broadway successes. *Minor Demons* opened the new Century Center Theater, and *Men on the Verge of His-Panic Breakdown* won an Outer Critic's Circle Award while playing to capacity audiences at the 47th Street Theater. Urban Stages' *African American Poets as Playwrights* won eight Audelco Nominations, and *Coyote On a Fence* received two Drama Desk nominations and a Pilgrim's Project Award. Eisa Davis's *Bulrusher* was one of three nominated for a Pulitzer Prize. 2010 production of *Langston in Harlem* won several drama desk nominations, a John Calloway award, and several Audelco nominations, including a win for best music production of the year (2010), along with several other awards. *Character Man* by Jim Brochu (2014) was nominated for a Drama Desk, and Outer Critic's Circle award and *Mabel Madness* by Trezana Beverley (2016) was nominated for an Audelco Award.

**JOHN SALUTZ** (Lighting Designer) is a New York based Lighting and Sound Designer. His work has been seen and heard in NYC at Ensemble Studio Theatre, Urban Stages, the York Theatre Co., Queens Theatre, the Tank, and regionally at Wellfleet Harbor Actors Theater, Connecticut Ballet, Argyle Theatre, ACT of Connecticut, Opera North NH, Southeastern Regional Ballet Association, Centenary Stage Co., and Southeast Alabama Dance Co.. He was nominated for NY Innovative Theatre Awards for his work on *Cabaret at the End of the World* as well as the NY Times Critic's Pick *Red Emma and the Mad Monk*. He recently designed the lighting for the world premiere of Joe Iconis & Rob Rokicki's *Punk Rock Girl!* Additional information: [www.johnsalutzdesigns.com](http://www.johnsalutzdesigns.com)

**DAVID MARGOLIN LAWSON** (Sound Designer) is a New York based sound designer and recording engineer. He has worked with, recorded, and designed for many New York area performing arts organizations including: Urban Stages, BAM, Signature Theater, Repertorio Espanol, The Juilliard School, La MaMa E.T.C., HERE Arts Center, New World Stages, and others. Recent works include: *Oliver Twist* (The New School), *Barrabas* (TFNC), *Dance Africa* (BAM), *The Producers* (Argyle), *A Letter to Harvey Milk* (Acorn Theater), *Angry Young Man* (Urban Stages), *A Star Has Burnt My Eye* (BAM Next Wave). David teaches courses in sound design at Pace University, NYC. [www.dmlsoundny.com](http://www.dmlsoundny.com)

**Gail Cooper-Hecht** (Costume Design) has designed costumes for over 300 productions for Broadway, Off-Broadway, Regional Theaters, National and International Tours, Television (PBS, HBO, Showtime, CBS, and A&E). Recent designs are: All Female *OTHELLO*, *In White America*, *Most Dangerous Man In America*, *Queen Esther Marrow World Tours*, *Three Mo' Tenors* (World Tour), *Shanghai Gesture*, Off-Broadway *Massinessa* by Lorey Hayes for Take Wing And Soar Productions, *Savior* at the Dwyer Cultural Center in Harlem, *Room Service* Revival at the SoHo Playhouse, *Arrivals* (Bank St. Theater), and the Obie award winning Yiddish *Pirates of Penzance*. It has been her privilege to collaborate with many renowned actors, directors and producers. Stars who have worn her designs include: Helen Hayes, Maurice Evans, Cyril Richard, Eartha Kitt, Lee Grant, Jerry Ohrbach, Melba Moore, Robert Guillaume, Sherman Helmsley, Carol Channing, Tammy Grimes, Tony Randall, Jack Klugman, Estelle Parsons, Renee Taylor, Nanette Fabray, Louis Jourdan, Robert Goulet and Geraldine Page (including the dress she wore when she received her Academy Award, which was actually her 3rd Act costume for *The Circle* in which she was currently performing). Taught Costume Design at Marymount Manhattan College, is a board member of The League of Professional Theatre Women and a member of

United Scenic Artists Local 829. Gail Has been nominated for 4 Audelco Awards and won The Innovative Theater Award.

**KIM T. SHARP** (Projection Designer) works regularly with Urban Stages in their efforts to champion new works by artists of diverse cultural backgrounds. Directing efforts include Urban's NYC premiere of *Death of a Driver* by Will Snider. He directed three productions featuring Francesca Ravera: *The Way We Get By* by Neil LaBute, *Blackbird* by David Harrower and *Constellations* by Nick Payne. As Technical Director, he supported Urban's world premiere of *Charmed Life*, written and performed by Lori Brown Mirabal. As videographer and editor he worked on almost all of Urban's virtual presentations over the last three years. He is grateful for the opportunity to work with the many artists that have contributed to *Eleanor & Alice*.

**MADELEINE BURROW** (Set Designer) is a New York City based Lighting designer with experience in stage management and tech direction. She is a recent graduate from Fordham University where she was the president of the Mimes and Mummers Theater Troupe. Some of her favorite design credits include *The Mystery of Edwin Drood*, *The Addams Family*, and *Godspell*. Recent projects include *Bars and Measures* at Urban Stages and *The Gospel of John* at The Sheen Center.

**JAIME TERRAZZINO** (Set Designer and Assistant Technical Director) is an NYC based production designer and scenic carpenter. She has worked on many projects for Urban Stages over the past few years including *The Atheist*, *Charmed Life* and various other short plays and series. She and her creative partner Madeleine Burrow are freelance production designers for theater, film, and photography (Instagram: @jandm\_pd). Most recently, Jaime has worked as a production assistant and scenic carpenter for PlastikMagazine.

**VINCENT SCOTT** (Associate Producer): New York-based, Scott has directed in Los Angeles, Chicago, London, and Dublin as well as on Off-Broadway. His passion is to develop new plays through staged readings or full productions. His most recent premieres are *What Happen to The Dollar* and *Good Corporate Citizen* both by Sam Garber, and *Accentuate the Positive* (The Johnny Mercer Story) by Calvin Ramsey. He has had numerous readings at Urban Stages, the most recent being *Gumbo House* by Keion Jackson and *#NWORD* by Christian Elder. Scott also assisted Timothy Douglas in Chicago with *Changes of Heart* and Austin Pendleton and Jan Buttram at the Abingdon Theatre Company with *The Last Will* and *Hellman v. McCarthy*. At Urban Stages, he has assistant directed *Death Of A Driver* by Will Snider (directed by Kim T. Sharp) and *Bars and Measures* by Idris Goodman (directed by Kristian Seemel). He was pleased to direct the world premiere of Lori Brown Mirabal's *Charmed Life from Soul Singing to Opera Star* (2021) at Urban Stages.

**FIONA MISIURA** (Production Stage Manager) is a recent graduate of Ramapo College. She previously served as stage manager at Urban Stages for *Gratitude* and *Casting Aspersions*. Additional New York Credits include *Life Sucks*, (AADA Company), *Dying For It* (AADA Company), and *The Chess Player* (United Solo). For Mary Ellen.

**KATE GAVIN** (Assistant Stage Manager) is a recent graduate from Ramapo College. This is her New York and stage management debut. Other credits include her work as a director: *DNA* (2022), *The Fake Croatian* by Luka Marjanovic (2021).

## ABOUT URBAN STAGES

Urban Stages' mission is to champion new works by artists of diverse cultural backgrounds and to make these works available to all.

We do this by discovering and nurturing artists through our DEVELOPMENT PROGRAM, investing in artists by producing new works on our MAINSTAGE, and by touring artists, admission-free plays/workshops and more via our OUTREACH PROGRAM!

Urban Stages give talents resources to address the multi-faceted issues facing our contemporary world and develop their gifts. Through uS, plays make noticeable and lasting entries into the theatrical landscape often going on to publication or productions at larger venues.

We have been honored with awards, nominations and recognition from the Drama Desk, Obie Awards, Audelco, Outer Critics Circle and much more. For instance, our world premiere of the musical *Langston In Harlem* by Walter Marks (music and book) and Kent Gash (book and direction) garnered a Drama Desk Nomination, a Joe A. Calloway award and 4 Audelco awards including Best Musical Production of 2010. Our 2014 spring premiere of *Jim Brochu Character Man* was nominated for a Drama Desk and an Outer Critics Circle award for Best Solo performance. *Honky* (2013) by Greg Kalleres saw a regional run at San Diego Rep and was later broadcast on PBS. Bill Bowers has toured the United States and the world with his two Urban Stages premieres blending mime and theatre – *Beyond Words* (2012) and *Under A Montana Moon* (2002)! *A Deal* (2017) world premiered at Urban Stages and went on to tour throughout China in Mandarin. *Death of a Driver by Will Snider* (2019) transferred to a regional production immediately after its Urban Stages' world premiere. Finally, *Bars and Measures* (2019) was critically acclaimed.

In addition to plays and musicals, annually we hold a music festival - WINTER RHYTHMS - that features famous and up-and-coming musical artists. The festival has received the 2015 Ruth Kurtzman Benefit Series Award, the 2016 Bistro Award for Best Benefit Series, a Time Out Critic's Pick, a feature in Cabaret Scenes and other recognitions of excellence. This year's festival begins Dec 7<sup>th</sup> thru Dec 18<sup>th</sup>, 2022.

Outreach is our 28-year-old program providing high-quality theater and art resources on and off our Off-Broadway stage. Our mission with Outreach is to provide equal access to the arts, engage different demographics and create multicultural educational works.

Every year, we hold over 200 events throughout all 5 boroughs of NYC. We have a repertoire of 20+ multi-cultural programs, ranging from plays that explore science, plays that spotlight historical figures as well as dance and mime workshops. Each show caters to specific age groups, from toddlers to families to Adult Learners. Many of the neighborhoods we reach (and return to multiple times) have little to no theatre and arts programming. We are even the first theatrical experience for some. Our programs travel mainly to libraries and non-profit organizations. They are all admission-free for patrons. For artists, our Outreach Program offers paid opportunities. We commission plays, pay royalties and fees, allowing writers and artists to be working artists.

Under the Outreach Umbrella are our art residencies. We are able to offer extended theater and art related residencies for weeks to months at a time to places like senior citizens centers, community centers and schools. In the past, we offered programming to LGBTQ homeless centers, centers helping women reclaim their lives after incarceration and drug abuse, and various non-profit agencies. Finally, annually we hold a Summer Theater Camp for children 10-15 years old. Professionals teach our campers about all aspects of theatre and the campers collaborate on an original musical. We offer partial scholarships making our camp more accessible.

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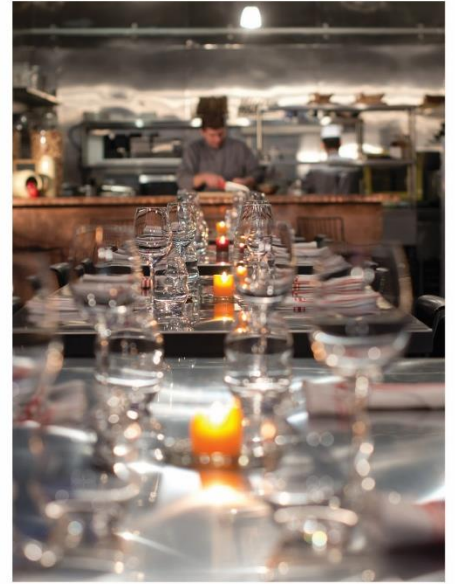


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