

Live AND ON Stage

A dynamic theater scene enhances the quality of life in our neighborhoods.

BY MARY GILBERT



The East End and its surrounding communities are blessed with an abundance of thriving theater companies, both large and small, university-based, community, and professional. They are staging diverse performances—ranging from classic to contemporary, from big Broadway to debut productions of commissioned pieces—in a variety of settings indoors and out. With fall signaling the start of a new season for many of these companies, we crisscrossed our neighborhoods to give you the full scope of the offerings available nearby.

Carnegie Mellon University School of Drama

Now in its centennial year, the Carnegie Mellon University School of Drama—the oldest degree-granting drama program in the United States—was recently ranked by *The Hollywood Reporter* as one of the best drama schools in the world.

Professor Peter Cooke, head of the prestigious program, attributes the school's success to the combination of a supportive university hierarchy, an excellent faculty and staff, and high-achieving alumni.

“Our students are embedded in a conservatory setting, but have access to a research community that exposes them to a much wider world, and that makes a big difference,” Cooke says. “The faculty impact students in ways that change their lives, and these kids are doing remarkable things around the world.”

Unlike professional theater, which must be cognizant of the bottom line, the school selects its annual productions based on providing students with the best opportunities. Plays are called classes and treated as laboratories. And while the audience is welcome and appreciated, CMU is focused on educating its students. Always looking to broaden diversity, Cooke is especially excited about the production of August Wilson's *Seven Guitars*, which kicks off the 2014 subscription series in October.

In addition to two theaters in the Purnell Center for the Arts on CMU's Oakland Campus—the Philip Chosky Theater and the Helen Wayne Rauh Studio Theater—productions take place in the Purnell's John Wells Video Studio and in a warehouse in Point Breeze.

Competition for admission to the program is fierce. These budding creative artists must possess academic qualifications on par with students in other disciplines, as well as talent. Nearly 2,000 hopefuls this year applied for just 57 spots. But those who make it in and graduate benefit from a collaborative process that exposes them to every area of the dramatic arts.

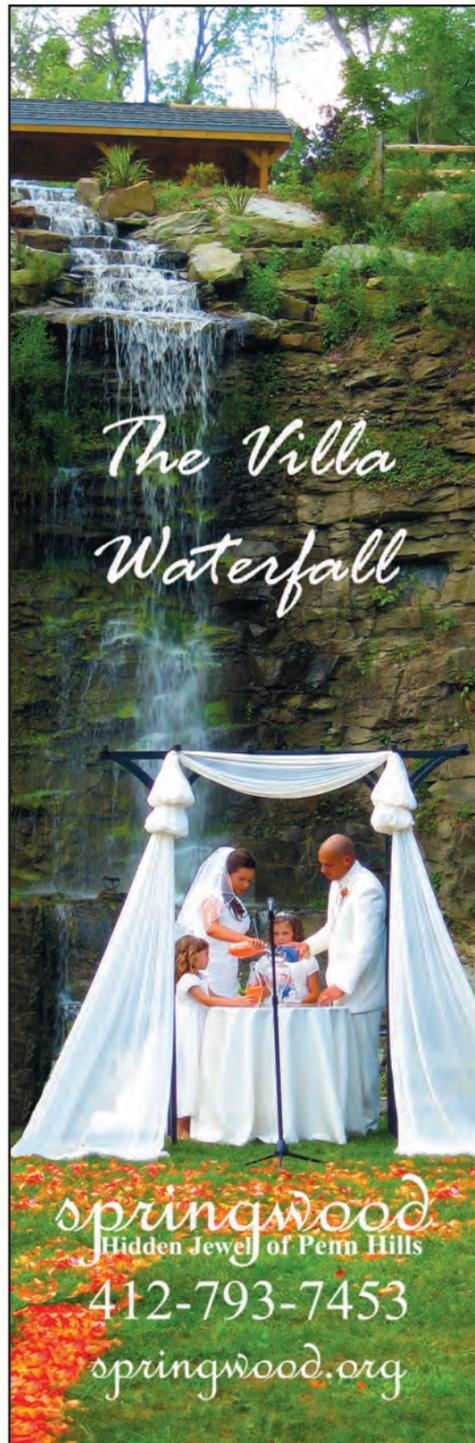
Audience members wait for the start of a CMU production of *Spring Awakening* at the university's Philip Chosky Theater.

Opposite Page: Adam Hagenbuch and Grace Rao in the title roles of Carnegie Mellon University School of Drama's 2013 production of *Romeo & Juliet*.



Banners on the Purnell Center for the Arts on CMU's Oakland campus promote the School of Drama's season.





Live AND ON Stage

CMU alumnus and acclaimed songwriter Stephen Schwartz ('68)—best known for his award-winning music and lyrics for Broadway hits like *Godspell*, *Pippin*, and *Wicked*—playing the piano to accompany CMU musical theatre students singing songs from his catalog of tunes during a visit to Pittsburgh.



Dan Mohan

The alumni have taken to heart the school's mission to produce theater artists who will become the innovators and leaders of an ever-expanding performing arts profession. When the 2013 Tony Awards for best performances by an actor and actress in a musical were handed out, Billy Porter and Patina Miller were two of eight CMU alums to be named winners that night. Actors Ted Danson, Holly Hunter, Jack Klugman, Zachary Quinto, and Patrick Wilson are all CMU graduates, as are producer/directors Steven Bochco (*Hill Street Blues*), John Wells (*ER*), and Paula Wagner (*Mission Impossible* series). Adding to that list are composer and lyricist Stephen Schwartz (*Wicked*), director Rob Marshall (the film *Chicago*), and designers Joe Stewart and John Shaffner (*The Big Bang Theory*).

"In a business where it's hard to get doors opened, CMU opens doors," Cooke says.

Carnegie Mellon University School of Drama

Purnell Center for the Arts, CMU campus, Oakland • drama.cmu.edu

Subscription Series

Seven Guitars October 2-11

The Trojan Women:

A Love Story November 13-22

The Wiz February 19-28

Three Sisters April 9-25

Director Series

Bliss October 1-4

Fool for Love November 5-7

MilkMilkLemonade November 19-21

The Maid February 11-14

Wolves February 18-21

Steubenville (working title) March 25-28

in a word April 8-10

Quantum Theatre

A Giant Eagle warehouse. Allegheny Cemetery. Pittsburgh Zoo. Duquesne Brewery. Lake Carnegie in Highland Park. Lexington Technology Center in Point Breeze. Frick Environmental Center. The swimming pool at Braddock's Carnegie Library. Quantum Theatre takes its audience far beyond the proscenium, staging its productions in places that aren't traditional theaters. These uncommon settings open up possibilities to explore and interpret universal themes of truth, beauty, and human relationships in new and unexpected ways.

Founded by Artistic Director Karla Boos in 1990 to incorporate the influences of world culture and international theater trends, Quantum has an office in East Liberty, but that's just a starting point.

"We're a window into the beauty of the city and all its interesting neighborhoods, and a portal into the global world," explains Boos, a Squirrel Hill resident.

For each production, Boos generally begins with the play first and then looks for the best venue to bring it alive. This year's production of *Madagascar*, for example, was about people of privilege who travel to beautiful places. The site Boos selected was the dramatic, marble-columned ground floor of the historic downtown Carlyle building, which was once a bank and now houses condominiums.

In addition to selecting diverse locales, Quantum makes other bold artistic choices, employing various images, languages, technologies, and mixed media to accentuate its works.



Heather Mull

Left: Quantum Theatre's current production of *Tamara* is being staged at Rodef Shalom Congregation in Shadyside.

Above: Levy Hall is one of several areas in the synagogue being used as sets, prompting the audience to follow actors from room to room.



Whether she's staging original pieces, contemporary international plays, or updated classics, Boos enlists key collaborators from other artistic spheres—such as filmmaking, museums, and architecture—who are courageous, experimental, and personify her broader definition of artists. This season, for instance, she is collaborating with Barbara Luderowski, founder of the Mattress Factory contemporary art museum, to employ elements of installation art in *All the Names*, challenging everything patrons know about traditional theatrical experiences.

Tamara, the first production of the 2014-2015 season, is an interactive play about a meeting between the Art Deco painter Tamara de

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Quantum Theatre used the stables at Hartwood Acres as the backdrop for its 2007 production of *Le Grand Meaulnes*.

Quantum Theatre

Various locations throughout the city
quantumtheatre.com

Tamara at Rodef Shalom Congregation through September 14

Brahman/i January 30–February 22

All the Names April 10–May 3

Lempicka and poet Gabriele D'Annunzio at an estate in Mussolini's Italy. The performance is currently being staged in the majestic Rodef Shalom Congregation in Shadyside, where the cast journeys from room to room and audience members must decide for themselves whether to follow particular characters or stay rooted and wait for others to appear. When the characters allegedly depart for lunch, audience members as well enjoy an intermezzo meal on the temple terrace.

With Quantum, everything is a team effort, and the result is a uniquely intimate, imaginative, and sophisticated cultural experience.



University of Pittsburgh Stages

University of Pittsburgh Stages, renamed last year from University of Pittsburgh Repertory Theatre, is undergoing a transformation under the guidance of Annmarie Duggan, chair of the Department of Theatre Arts.

For many years, the department was known for its program of classic works for the stage and its doctoral program in theatre; the only one offered between Columbus, Ohio, and Washington, D.C. It is now evolving to include more modern works and musicals. Last year, for example, Pitt was one of only seven universities nationwide to tackle the Tony Award-winning musical *In the Heights*.

Another facet of the rebranding is to connect the department more closely to the school's liberal arts program. "We're respecting our history by keeping our foundation of classic drama, but forging a new way with a new voice," Duggan says.

A three-fold objective drove the selection of plays for the 2014-2015 season: provide the widest possible spectrum of educational and training opportunities for students; enable as many students as possible to have a direct theater experience for self-development and self-expression; and contribute to the cultural life of the university and the community.

During the selection process, the department considers whether a particular piece is relevant to the students and if they will gain something from performing in and designing the show. "Number one is the students," Duggan emphasizes, "and number two is the financial consideration. Every show has to be an island of its own."

"Stages," the new name, is also a moniker that heightens awareness of Pitt's multiple theater venues. The Gothic-style Charity Randall Theatre and the more minimalist and intimate Henry Heymann Theatre are both in the Stephen Foster Memorial on Forbes Avenue in Oakland. And sporting a new look is the renovated black-box Studio Theatre in the Cathedral of Learning, where *Avenue Q* will be staged in November.



Top left: Banners on the University of Pittsburgh campus in Oakland promote upcoming productions by the Department of Theatre Arts. **Above:** Pitt students staged the Tony Award-winning musical *In the Heights* last spring.

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AGES 4-10

Lilly's Purple Plastic Purse
February 22 - March 1
Theatreworks USA
AGES 4-9

Flat Stanley
April 10-12
Dallas Children's Theater
AGES 4-10

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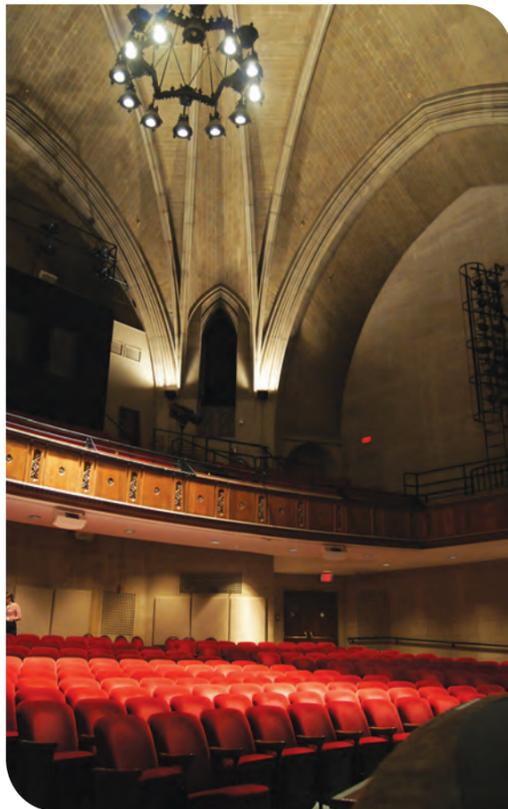
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The Gothic-style Charity Randall Theatre is one of two theaters in the Stephen Foster Memorial that Pitt uses to stage its shows.

Live AND ON Stage

While the department works hard to serve its theatre majors, auditions are open to the entire campus. Some students graduate with majors in both theatre and another discipline, and Duggan strongly advocates the dual approach as a means to develop students as complete human beings. The department is especially strong at preparing graduates for stage management.

“University of Pittsburgh Stages offers good storytelling with students who will be leaders in the world—some in theatre and some in other fields,” she says. “The audience isn’t just investing in their entertainment for the evening, but also in the future of students and theatre.”

University of Pittsburgh Stages

Stephen Foster Memorial and Cathedral of Learning, Oakland • play.pitt.edu

Mainstage

Stop Kiss October 2-12

Avenue Q November 6-23

Love Letters November 7-9

Dog in the Manger February 12-22

Curse of the Starving Class April 2-12

Student Labs

Misterioso-119 October 22-26

Endgame October 29–November 2

God Committee January 28–February 1

Urinetown February 25–March 6



Audiences gather on the hillside at Frick Park in Squirrel Hill to watch performances staged by Pittsburgh Shakespeare in the Parks.

Pittsburgh Shakespeare in the Parks

Various park venues including Frick’s “Blue Slide” Playground and Schenley’s Flagstaff Hill • pittsburghshakespeare.com

As You Like It Saturdays and Sundays in September

Pittsburgh Shakespeare in the Parks

Inspiration struck actress and director Jennifer Tober in 2005 while she was taking an outdoor yoga class on the sledding hill near Blue Slide Playground in Frick Park: with its beautiful sloping hill seemingly a ready-made amphitheater, why not put on a play there? Tober was no stranger to the concept of outdoor theater, having performed in similar surroundings in New York City.

Shortly thereafter Pittsburgh Shakespeare in the Parks (PSIP) was born, with a mission to bring accessible, high-quality, free Shakespeare to the city, and to encourage the enjoyment and preservation of its natural public places and parks.

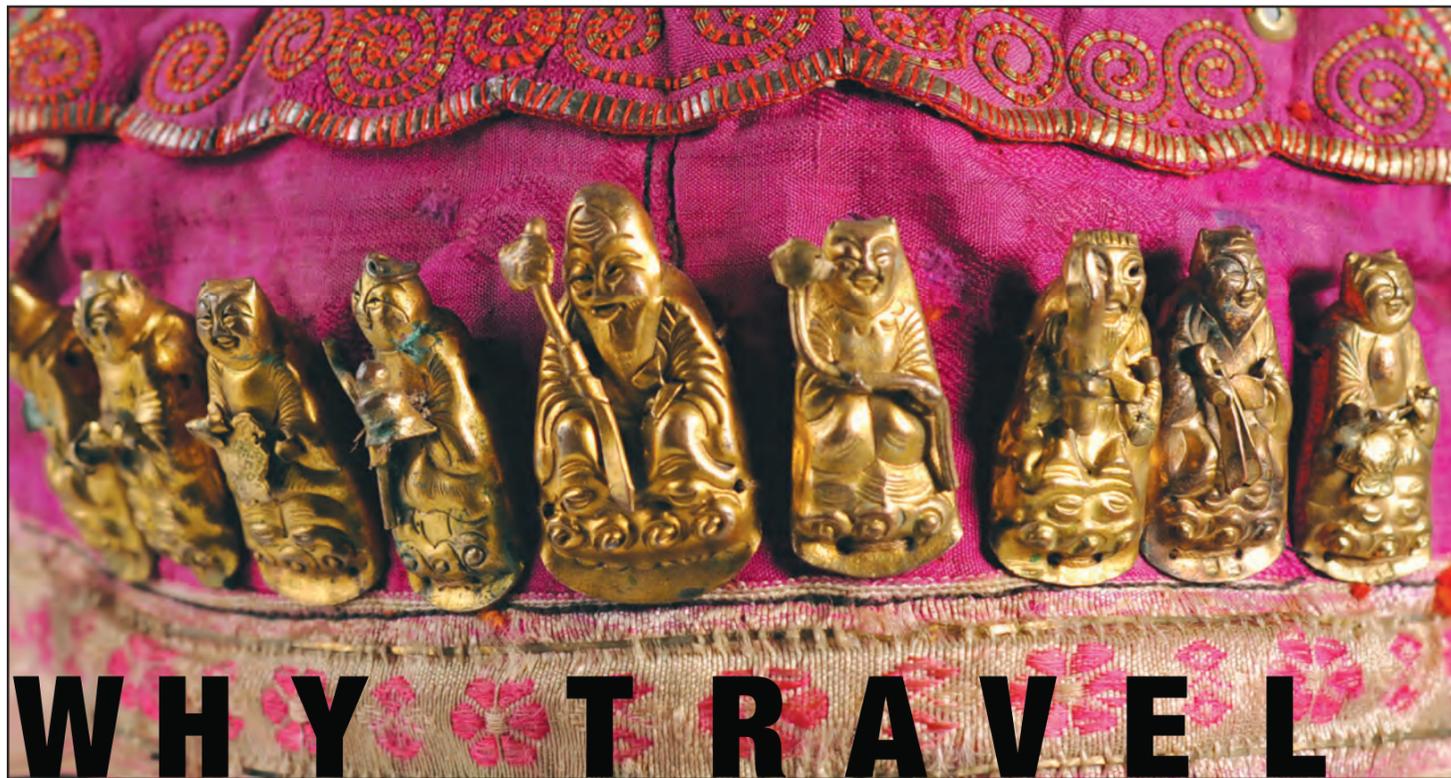
The first production, 2005’s *As You Like It*, almost didn’t get off the ground, so to speak. Not understanding that the performance would be presented on grass, the city’s Department of Public Works granted and then revoked its permit, thinking PSIP didn’t know how to build a set. It took so long to secure the permit that the show wasn’t mounted until November, resulting in one performance taking place amid falling snow. That occurrence set a precedent for subsequent productions: unless there are torrential rains or dangerous storms, the show must go on.

PSIP now stages one play a year that runs in the afternoons each weekend in September.

In addition to Frick Park, shows have taken place most recently in Allegheny Commons (West Park) on the North Side and in Arsenal Park in Lawrenceville. Actors rove in and around the audience, employing trails, pathways, hills, woods, and even playgrounds in the action. They utilize a few portable pieces, such as cubes that serve as tables, beds, or chairs as needed, but otherwise take advantage of picnic tables and other pre-existing items as props.

Audience members bring chairs, blankets, and often picnics, and are encouraged to sit, stand, move around, or even come and go as they please during the production.

“We give the audience a disclaimer,” Tober says. “If you can’t see and hear, it’s your own fault.”



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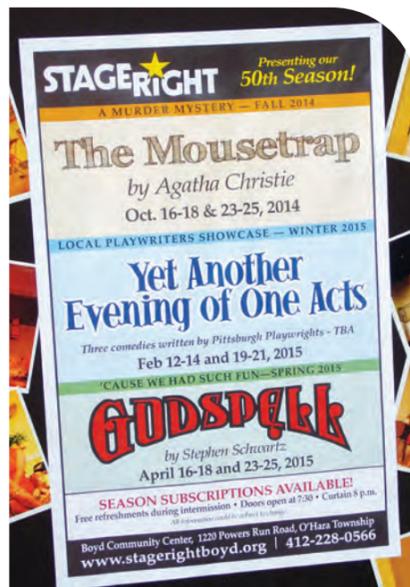
Actors roam throughout the audience during Pittsburgh Shakespeare in the Parks productions, as in this 2012 staging of *The Tempest*.

This immediate proximity is an exciting part of the production, making the audience feel involved, emotional, and vulnerable.

"Shakespeare lends itself so well to the outdoors," Tober says. The Point Breeze resident and PSIP artistic director will perform for the first time in this season's 10th anniversary production of *As You Like It*, the show that started it all. "The language seems formal, but it isn't," Tober maintains. "The characters are in a heightened state and seem so raw, and it's powerful to see both adults and children get caught up in it as the play unfolds."

Live AND ON Stage

Stage Right



A poster promotes the current season of Stage Right productions.

What began humbly 50 years ago in someone's garage in O'Hara Township as a community theater called the Faux Paw Players continues today as Stage Right, an enthusiastic, all-volunteer group of theater lovers that puts on fully staged shows.

According to Bill Ivins, president and artistic director, "Our theater company produces quality, creative, and safe productions while making sure that it's a fun experience for all involved. We prefer to keep the drama on the stage, not behind it."

While Stage Right uses the best actors available, in the true spirit of community theater it also includes anyone with a passion for theater, regardless of experience. That open door policy goes for people seeking positions as actors, set designers and builders, prop procurers, stage crew, costumers, and the like.

"There's a lot of talent in this town," Ivins says, "and we've had people audition from all over the region. Several members who have spent years working backstage have transitioned to the front of the stage as actors, and one is also making her directorial debut with us."



Stage Right productions—like this 2011 staging of *The Underpants*—are open to all members of the community who want to participate.

Stage Right produces three shows each season. Ivins tends to select more recognizable or mainstream comedies and farces for the fall, which usually attract the largest audiences. The winter play is edgier and off the beaten path. Last spring the group did its first musical. Given the strong audience response, they'll continue that trend this season. Stage Right also offers evenings of one-act plays for the freedom of trying new things without investing the time and financial commitment required of larger shows.

In addition, the company produces a one-act for the Pittsburgh New Works Festival and helps the Fox Chapel Area High School Drama Club produce its spring comedy.

For several decades, Stage Right's stage has been the "gymnasium" in Boyd Community Center, a former elementary school in O'Hara Township. On performance nights the space is transformed into a cabaret-like atmosphere, with candlelit tables and a dessert buffet that's included in the ticket price.

Stage Right looks forward to the construction and opening of the 28,000-square-foot, state-of-the-art Lauri Ann West Community Center on the Boyd site, where it hopes to mount future productions. The new center will include a large, multi-purpose community room for plays. Public fundraising and the final construction bids will help determine decisions regarding the size of the room and the availability of theater amenities.

Stage Right

Boyd Community Center, O'Hara Township
stagerightboyd.org

The Mousetrap October 16-25
Yet Another Evening of One Acts February 12-21
Godspell April 16-25



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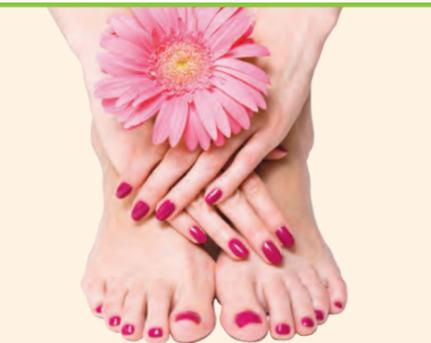
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PICT stages its productions in the two theaters located inside the Stephen Foster Memorial in Oakland.

PICT Classic Theatre

The company formerly known as Pittsburgh Irish & Classical Theatre has rebranded itself as PICT Classic Theatre, with a new logo and an expanded definition of which plays best reflect its mission of creating high-quality, professional, thought-provoking theater of substance. Its venues are the Charity Randall and Henry Heymann theatres inside the Stephen Foster Memorial in Oakland.



Karen Baum and Nike Doukas took to the stage this past summer in the PICT production of *Woman and Scarecrow*.

PICT Classic Theatre
Stephen Foster Memorial, Oakland
pictheatre.org

Observe the Sons of Ulster Marching Towards the Somme September 4-20
Macbeth October 8-25
Great Expectations December 4-20

PICT still includes classic plays in its repertoire, but Artistic and Executive Director Alan Stanford has taken the definition of Irish plays a step further to incorporate works of the Irish diaspora. "Irish writing has had a deep influence on English, European, and American writing," he says. "It's boxed heavier than its weight."

According to Stanford, the PICT acronym also references the ancient Celtic tribe, the Picts, who were known to be raiders. Stanford relishes the somewhat belligerent reference to the company as "a savage pack of Celts... who are a thorn in the flesh of the imagination."

"We do plays people want to see, but not necessarily in ways they expect," Stanford continues. "We always give them an edge. It's not challenging the audience, it's challenging the play and everything it can offer."

Each play in the 2014 season examines the theme, "Something wicked this way comes." For example, *Macbeth* (the source of the line that inspired the season) is about fomenting ambition.

Based on a recent survey of its audience, which tends to be quite theater-savvy, PICT will now produce at least one Shakespeare play annually. PICT also hosted a Shakespeare summer camp this year for middle school students to study and perform scenes, in order to groom theatergoers of the future.

To help foster PICT as a theater family with recognizable members, two local actors, Karen Baum and James Fitzgerald, have been selected as featured artists to appear in a variety of roles throughout the 2014 season. Ideally, this will become a company tradition.

Also new this year was the creation of PICT's UnCommon Pleas event in February, at which an audience heard advocates argue a mock appeal of murder convictions against *Macbeth* and *Lady Macbeth* before a panel of actual state and federal judges.



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City Theatre

The *New York Times* has called South Side's City Theatre "Pittsburgh's most innovative theater company," high praise indeed for a niche company that boldly specializes in the development of new plays. It's the largest theater company in the city dedicated to a full season of new works. Many of its commissioned pieces come from writers whose creative prowess puts them at the forefront of the industry.

A company that produces only new plays is a rarity in American theater. It's tantamount to going out on the proverbial limb each time. Artistic Director Tracy



City Theatre had its original home in the East End, but is now located in a former church on the South Side.



Posters from past productions line the staircase that audiences climb to get into the Mainstage Theatre, the larger of City Theatre's two performance spaces.



Kristi Jan Hoover

City Theatre's mission is to produce contemporary plays that are new to Pittsburgh, like *Vanya and Sonia and Masha and Spike*, which the company staged in 2013.

Brigden and her staff read hundreds of scripts to select the season's six subscription plays, looking for a good story and quality writing. Besides innovation, new plays require vision, imagination, and a heady dose of stamina to be realized. City Theatre creates its own sets, lighting design, sound, and costumes.

"We have an adventurous and diverse enough audience base that wants to attend risky, new, unproven plays, and a board that supports that," Brigden says. "It's extraordinary."

This season, *Smart Blonde*, which traces the career of Judy Holliday through memory and song, will have its world premier. City Theatre has been integral to the process of developing it, collaborating with the playwright via readings and workshops.

Nothing the company performs on its two-theater campus is more than five years old. Some plays may have been staged by one of two regional theaters but are still being tweaked by the playwright, and there are even a few proven hits. *Outside Mullingar*, the season opener, played on Broadway last year, and City Theatre is one of the first theaters outside New York to stage it.

City Theatre dates back 40 years, to a touring company that staged plays in various local venues such as schools and parks. In the late 1970s, the company was offered residency at the University of Pittsburgh, in the '80s it secured its own space on Bouquet Street in Oakland, and in 1991 it moved into the former church that it calls home today.

While performing new material has always been the hallmark of the company, Brigden, who has been at the helm since 2001, upped the commitment to commission new works by starting the Momentum Festival, featuring readings, workshops, panels, and conversations around plays in different stages of development. City Theatre also has a young playwrights program that sends teaching artists into local schools, where students in middle school and high school vie to have their plays staged as professional productions.

"City Theatre is the HBO of theater," Brigden states. "We're cutting edge and juicy."

City Theatre

1300 Bingham Street, South Side
citytheatrecompany.org

Outside Mullingar October 11–November 2
Smart Blonde November 15–December 21
Mr. Joy January 24–February 15
Elemeno Pea February 28–March 22
Oblivion March 21–April 26
Midsummer May 9-31

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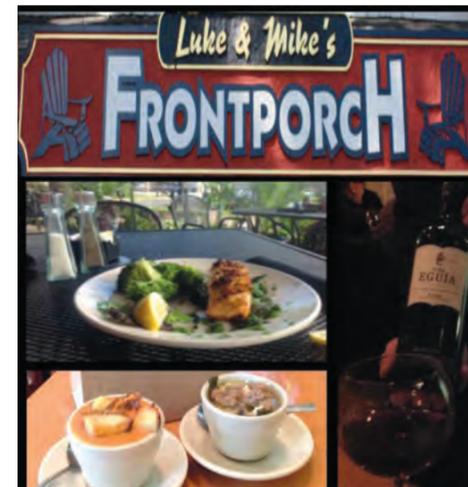
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Pittsburgh Playhouse in Oakland houses three theaters operated by Point Park University.



The Alchemists' Lab, a 2013 production at Pittsburgh Playhouse, was devised by playwright and director Gab Cody in collaboration with students of the Conservatory Theatre Company.

Point Park University's Conservatory of Performing Arts

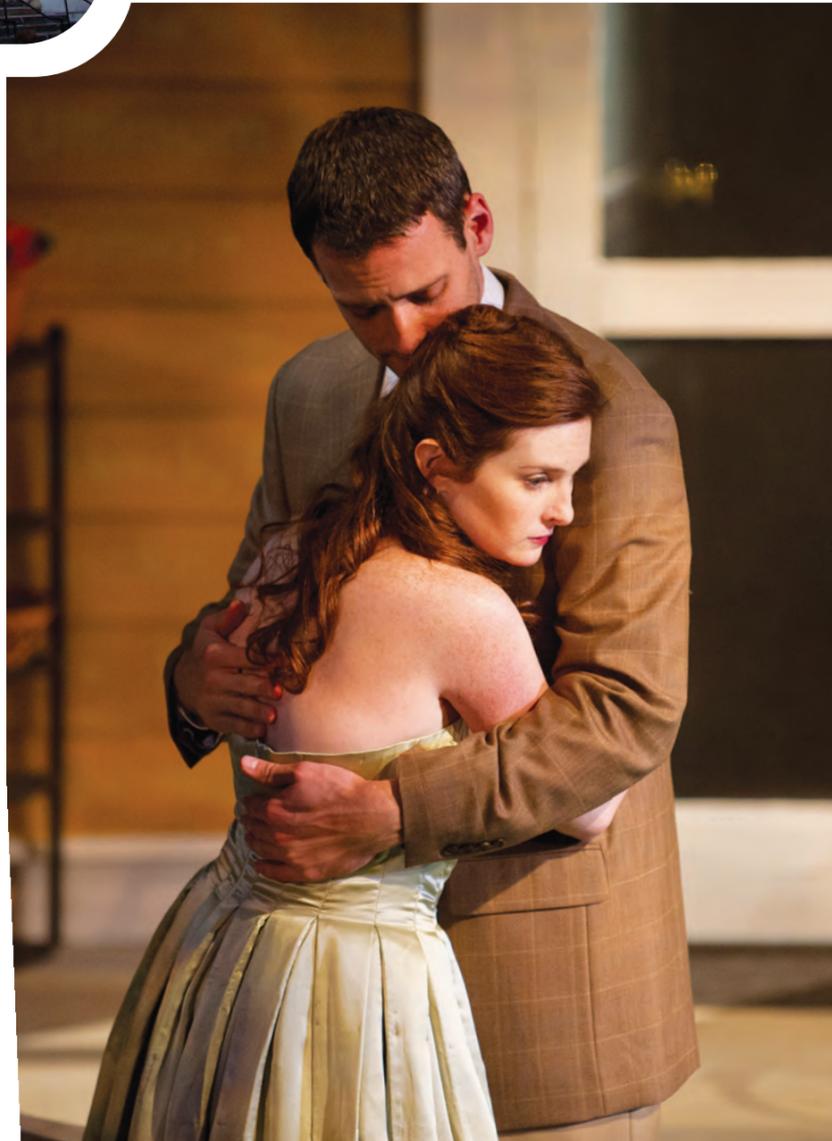
Pittsburgh Playhouse in Oakland is where theatergoers can find a full season of productions by Point Park University's Conservatory of Performing Arts (COPA). COPA comprises two theater companies: The REP, a professional troupe; and the Conservatory Theatre Company, for students at Point Park, located Downtown.

Although the REP's actors are professionals—faculty, local talent, and nationally known guest artists (Jane Alexander and Ralph Waite among them)—the students actually run each show, handling everything from lights and stage sets to costumes. This juxtaposition of professionals and apprentices offers a wonderful training opportunity for students and speaks to COPA's mission of having veteran artists train young artists for professional careers. It's real-world experience for the students, coupled with rigorous training.

"The REP is... the only place I know in the U.S. with a full equity company that's part of a university's academic mission," says Ronald Allan-Lindblom, Vice President and Artistic Director of COPA.

Whenever possible, Allan-Lindblom likes The REP to showcase works by writers from Pittsburgh or with Pittsburgh connections, for he believes they excel at conveying "Pittsburgh's unique, gritty, raw voice."

The common thread among this season's four offerings is the theme of a homecoming journey. Renowned director Robert A. Miller, son of Pulitzer Prize-winning playwright Arthur Miller and COPA's Distinguished Master Artist-in-Residence, is directing the first production, *Of Mice and Men*.



Shaun Hall and Daina Michelle Griffith as Chris Keller and Ann Deever in The REP's 2013 production of *All My Sons*, written by Arthur Miller and directed by his son, Robert A. Miller.

Within the Conservatory Theatre Company, the performance experience for the students is intensive, immersive, and hands-on. The training and the process are as important as the final product. "COPA is really a national artistic laboratory," Allan-Lindblom explains. "What The Robotics Institute is to Carnegie Mellon University is what we want to be for the arts."

The company's season depends on whatever that year's group of students needs. If, for instance, the current crop would benefit from enhanced tap-dancing skills, they might find *42nd Street* on the line-up. And, since one of Point Park's goals is to serve as many students on stage as possible, the company tends to mount larger shows. The five productions this year include the world premiere of a new musical about the life of legendary Pittsburgh Pirates Hall of Famer, Roberto Clemente.

As COPA's three-theater performing arts center, Pittsburgh Playhouse—built in 1939 and originally home to Tree of Life Synagogue, now located in Squirrel Hill—contains the large Rockwell, the midsize Rauh, and the black-box Studio theaters. Currently in the planning stage is a new Downtown playhouse featuring a 250-seat thrust theater and a 400-seat theater with a 40-foot-wide proscenium. The entire Conservatory program will relocate to this new state-of-the-art building upon its completion, for which a date is still to be determined.

Point Park University's Conservatory of Performing Arts

Pittsburgh Playhouse, Oakland
pittsburghplayhouse.com

The REP

Of Mice and Men September 5-21
Souvenir September 26–October 12
Prussia: 1866 February 5-22
Endless Lawns March 26–April 12

Conservatory Theatre Company

"21" October 17-26
As You Like It November 7-23
Urinetown December 9-14
The Boy Friend February 27–March 15
A Streetcar Named Desire April 17-26

ST. EDMUND'S ACADEMY

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\$100 prepaid reservation, \$125 at door.

Friday, October 17, 2014, 9:30 a.m.–8:00 p.m.
Saturday, October 18, 2014, 9:30 a.m.–4:00 p.m.
Boutique Shopping.
\$10 admission, \$30 admission plus buffet luncheon.
Luncheon reservations required.

Reservations only: Laurie Johnson 412.720.6702 or lauriejohnson2@comcast.net.
Additional information: www.pizzazzpgh.org.



Unseam'd Shakespeare Company staged its 2014 productions at the Stephen Foster Memorial in Oakland. Next summer, shows will be produced across the street at the Studio Theater in the Cathedral of Learning.

Unseam'd Shakespeare Company

The scene: Squirrel Hill. The year: 1992. Laura Smiley had just arrived in Pittsburgh to attend graduate school in acting at the University of Pittsburgh, drawn to the city by the former Three Rivers Shakespeare Festival. She and a colleague were walking to the library, discussing lesser-known plays by Shakespeare and his contemporaries that were seldom staged, when the idea materialized: start a theater company dedicated to those plays and do them in artistically ambitious and innovative adaptations. And the Unseam'd Shakespeare Company was born.

The name derives from a line in *Macbeth*—"Till he unseam'd him from the nave to the chops/And fix'd his head upon our battlements."

"That's our goal with the texts," explains Smiley, the company's artistic and executive director. "We unseam them and go for the guts, creating visceral and relevant theater that's not just about pretty words. We make riskier choices." The company's own performance of *Macbeth* was an apocalyptic, three-person, reverse-gender rendering.



Amy Landis as Orlando and Jonathan Visser as the Archduchess in Unseam'd Shakespeare Company's 2013 production of *The Tempest*.



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A group of seven formally established the company. The first season took place in 1993 in a performance space that Pitt provided on campus. Money was tight. Fueled by passion for the cause, the group held a yard sale and sold their personal items to raise funds. Then, within the course of a single weekend, the company received its 501(c)3 status and its first grant from a pilot program of the Howard Heinz Small Arts Initiative, an organization that still provides support. "We were crazy," laughs Smiley. "We had no idea how bold we were and what a triumph that was."

While the plays early on were mostly Shakespeare and Greek classics, the company has since broadened its offerings. Over the summer it produced *Orlando*, a dramatization of the novel by Virginia Woolf, and the next show, *Out of this Furnace*, tells the story of three generations of an immigrant family working in the steel mills in Braddock. One of two shows planned for the coming year, it will be presented in June at the Studio Theater in the Cathedral of Learning.

There are no full-time salaried positions on the Unseam'd Shakespeare Company's staff. Smiley, the only remaining member of the original group, works as an associate professor at Slippery Rock University. She cherishes what the company gives to the community and to local professional and up-and-coming artists alike.

"The important thing for me is to make good theater," she says. ^{SA}

Unseam'd Shakespeare Company

Studio Theatre, Cathedral of Learning,
Oakland • unseamd.com

Out of This Furnace June
A second play TBD - July

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