AND
Larry Rosenthal in memory of Bette Sue Rosenthal
PRESENT THE
World Premiere
OF
ANDY WARHOL IN IRAN
BY
Brent Askari
Commissioned through the Sydelle Blatt New Works Commissioning Program
FEATURING
Nima Rakhshanifar      Henry Stram
SCENIC DESIGNER
Brian Prather
COSTUME DESIGNER
Nicole Wee
LIGHTING DESIGNER
Joyce Liao
SOUND DESIGNER
Dan Roach
WIG & MAKEUP DESIGNER
Mary Schilling-Martin
PROJECTIONS DESIGNER
Yana Biryukova
PRODUCTION STAGE MANAGERS
Jason Brouillard
Leslie Sears
CASTING
Pat McCorkle, CSA;
Rebecca Weiss
BERKSHIRES PRESS REPRESENTATIVE
Charlie Siedenburg
NATIONAL PRESS REPRESENTATIVES
The Press Room
DIGITAL ADVERTISING
Capacity Interactive
DIRECTED BY
Skip Greer
SPONSORED IN PART BY
Audrey and Ralph Friedner, Lauren and Peter Lese
ST. GERMAIN STAGE
AT THE SYDDELLE AND LEE BLATT PERFORMING ARTS CENTER
JUNE 2–25, 2022
TIME & PLACE

CAST
IN ORDER OF APPEARANCE

Andy Warhol.................................................................................Henry Stram*
Farhad ......................................................................................Nima Rakhshanifar*

STAFF
Production Stage Managers ............................................................. Jason Brouillard*, Leslie Sears*
St. Germain Head Electrician/Board Operator ....................... Camille Harkins
St. Germain Sound Engineer/Board Operator ......................... Julia McIntyre
St. Germain Wardrobe Supervisor ........................................ Charlie Barnett IV
Production Assistant ................................................................. Cassandra McKay

*Actors and Stage Managers are members of Actors’ Equity Association.

CAST

NIMA RAKHSHANIFAR (Farhad) is thrilled to be making their East Coast debut at BSC. An Iranian-American actor, singer and musician, Nima strives to tell stories that elevate the underrepresented MENASA community and the LGBTQ community. REGIONAL: A Christmas Carol (Milwaukee Rep), Junk (Milwaukee Rep), The Comedy of Errors (Chicago Shakespeare Theater), Waiting for Godot (Victory Gardens), The Cat in the Hat (Northbrook Theatre), Hotter Than Egypt (understudy: ACT Seattle). READINGS: Bald Sisters (Steppenwolf), Park-e Laleh (South Coast Rep), Drive In to the End of the World (Sideshow Theatre), Whisperer’s Apprentice (Sideshow Theatre), Present Laughter (Ten Chimneys). EDUCATION: PCPA.


CREATIVES

BRENT ASKARI (Playwright) BSC: Protecting the Innocent (10x10 2021), American Underground (2019). Other plays include Hard Cell (PlayPenn Conference 2017, world premiere at Geva Theatre Center 2019), The Refugees (Winner of National...
New Play Network’s 2019 Smith Prize for Political Theatre, Finalist O’Neill Conference 2022) and White Party (Public readings at EST LA and Palm Beach Dramaworks, workshopped at Florida Repertory Theatre). Brent was part of HBO’s New Writers Project and has written screenplays for Paramount Pictures, Marvel Films and MTV. Brent is a National New Play Network affiliate artist and a member of Mad Horse Theatre Company.

**SKIP GREER (Director)** serves as Artist in Residence at Geva Theatre Center in his 27th season. At Geva he has directed 26 shows including Airness; Hard Cell by Brent Askari; Red, The Mountaintop; Last Gas; Freud’s Last Session; On Golden Pond; Over the Tavern; Almost, Maine; Doubt; American Buffalo; Inherit the Wind; Death of a Salesman; Lobby Hero; Below the Belt; The Weir; Women Who Steal; Beast on the Moon. Other regional directing credits include Indiana Repertory Theatre, Repertory Theatre of St. Louis, Studio Arena Theatre, Cape Playhouse, White Heron Theatre, Totem Pole Playhouse, State Theatre of Austin, and Gary Marshall’s Falcon Theatre, where he directed Golf with Alan Shepard starring Jack Klugman and Charles Durning. Mr. Greer has toured Europe, Africa, Indonesia, New Zealand, Australia and the Cook Islands directing, teaching and performing.

**BRIAN PRATHER (Scenic Design)** Associate Artist. BSC: Boca; Eleanor; Into the Woods; The Glass Menagerie; A Doll’s House, Part 2; Ragtime; American Son; Breaking the Code; Dr. Ruth, All the Way; Freud’s Last Session; A Streetcar Named Desire; The Burnt Part Boys and many others. Recent Off Broadway: Mrs. Warren’s Profession, Daniel’s Husband, A Christmas Carol, Becoming Dr. Ruth, The Memory Show, Freud’s Last Session, Nymph Errant, The Burnt Part Boys. International: Chung-mu Hall (South Korea). Regional and other: Alley Theatre, Goodspeed Musicals, Cincinnati Playhouse, Broad Stage, Mercury Theatre, Delaware Theatre Co., Shakespeare on the Sound, Capitol Rep. Regional Emmy nominee, Jeff Award and BTCA Award winner. Resident Designer at TheaterWorks Hartford. brianprather.com

**NICOLE WEE (Costume Designer)** National Tour: Martin Luther on Trial and The Great Divorce (Fellowship for the Performing Arts). Off Broadway: Desperate Measures (New World Stages), Sideways (The Peccadillo Project), Closer Than Ever and Storyville (Henry Hewes and Audelco nominations — Outstanding Costume Design, York Theatre Co.), The Body Politic (59E59), Surely Goodness and Mercy (Keen Co.), The Sensational Josephine Baker (Emerging Artists Theatre). Regional: The Great Leap (Portland Center Stage), Vietgone (Geva Theater Center), The White Snake (Baltimore Center Stage), Back Home Again (Lesher Center for the Performing Arts), Crazy For You, Spamanlot (Muhlenberg SMT), I Do! I Do! (Peterborough Players), Tosca (Boheme Opera N.J.), Ruined (regional premiere, Best Costume Design — Best of the Suncoast 2010, Florida Studio Theatre). Adjunct: NYU Tisch School of the Arts. MFA: New York University.

**JOYCE LIAO (Lighting Designer)** is delighted to make her BSC debut. Recent and selected lighting design: Sweat (Dallas Theatre Center); Azul (Southern Rep Theatre); Party Face starring Hayley Mills, directed by Amanda Beares at the New York City
Center Stage II; Hero starring Omari Hardwick at the Billie Holiday Theatre and The Pill (La MAMA); Someone Who’ll Watch Over Me (Cherry Lane Studio Theatre). Other New York projects: Soul of Soulin (Broadway, Marquee Theatre), Chasing Andy Warhol, Dead Dog Park, The Glass Menagerie, A Midsummer Night’s Dream, Breakfast with Mugabe, Final Analysis, The English Bride. Her lighting design on Brothers from the Bottom was nominated for an Audelco Award. Joyce’s lighting work has been seen both across the US and internationally. JoyceLiaoStudio.com.

DAN ROACH (Sound Designer) has, since 1988, worked on sound for more than 260 productions at various theatres including: Geva Theatre Center in Rochester NY, NTID’s Theatre for the Deaf, Syracuse Stage, Arizona Theatre Company. Most recent productions include Hard Cell (by Brent Askari and Directed by Skip Greer), Slow Food, The Diary of Anne Frank, Steel Magnolias, Water by the Spoonful, Angels in America, Private Lives and In the Heights. He studied sound at Berklee College of Music in Boston and has been applying that knowledge to theatre over the past 34 years. He’s looking forward to working at BSC on this show.

MARY SCHILLING-MARTIN (Wig & Makeup Designer) BSC: Boca, Eleanor, Fall Springs, Time Flies and Other Comedies, The Royal Family of Broadway. She is the former Wig Master for La Jolla Playhouse, Marriott Theater in Lincolnshire, Cleveland Play House and Arizona Theatre Company. Her regional credits include: Berkshire Theatre Group, Northern Stage, Great Lakes Theater, Idaho Shakespeare Festival, Lake Tahoe Shakespeare Festival, The Goodman Theatre, Denver Center Theatre Company and The Old Globe Theatre. Mary, along with her daughter Caitie, own Wigs and Whiskers.

YANA BIRYUKOVA (Projections Designer) is a projection designer and video artist. Theatrical designs include Hart Island (Mason Holdings); Yeah Baby (Resident Ensemble Players); Mlima’s Tale (Westport Country Playhouse); The White Devil (Red Bull Theater); Dropping Gumballs on Luke Wilson (Working Theater); SELKIE (Dutch Kills); Grounded (Westport Country Playhouse); Imogen Says Nothing (Yale Repertory Theatre); Scenes from Court Life (Yale Repertory Theatre); Square Root of Three Sisters (Dmitry Krymov Lab); Don Quixotte (Yale Opera); Transport (Irish Repertory Theatre). Yana’s video installations were featured at the 2022 Venice Biennale, Yale Art Gallery, Harvestworks, Catskill Art Society and others. MFA: Yale School of Drama. YanaBiryukova.com


LESLIE SEARS (Production Stage Manager) BSC: If I Forget; A Doll’s House, Part 2; Taking Steps; Georgie; Kunstler; 2018 10×10 Festival. Off Broadway: Sons of the
Prophet (Roundabout). Regional: Peer Gynt (Boston Symphony Orchestra); Albatross (Michael Seiden/The Poets’ Theatre); Private Lives (Shakespeare Theatre Co.); A Raisin in the Sun, Invisible Man, Ma Rainey’s Black Bottom, Private Lives, Sons of the Prophet, Ruined, Fences, A Civil War Christmas, The Miracle at Naples, The Corn is Green (Huntington Theatre Co.); The Four of Us (Old Globe). Opera credits include Washington National Opera, Houston Grand Opera, Tanglewood Music Festival, Jacksonville Symphony, Boston Lyric Opera and Boston Early Music Festival. Ms. Sears is a proud member of Actors’ Equity Association and a core member of FairWage.

MCCORKLE CASTING LTD; PAT MCCORKLE (Casting) (C.S.A.) Casting actors for Barrington Stage for 20 years. Pat McCorkle is pleased to be an Associate Artist at BSC. Broadway: Over 50 productions including On the Town, Amazing Grace, End of the Rainbow, The Lieutenant of Inishmore, Cat on a Hot Tin Roof, One Flew Over the Cuckoo’s Nest, Amadeus, She Loves Me, A Few Good Men. Off Broadway: highlights — Clever Little Lies; Sheer Madness; Tribes; Our Town (Barrow Street); Freud’s Last Session; Toxic Avenger; Almost, Maine; Driving Miss Daisy. Feature film: Premium Rush, Ghost Town, The Thomas Crown Affair, Die Hard with a Vengeance, School Ties, etc. Television: Twisted, St. George, Sesame Street, Hack, Californication, Max Bickford, Chappelle’s Show, Strangers with Candy, Barbershop, etc. mccorklecasting.com

CHARLIE SIEDENBURG (Berkshires Press Representative) (Associate Artist, 18th Season) joined the BSC family in 2005 and has represented over 130 BSC productions. His work has led to features in The New York Times, The Wall Street Journal, The Boston Globe, USA Today and American Theatre Magazine. His many PR credits include the Metropolitan Opera (Live in HD), Paper Mill Playhouse (1999–2004), George Street Playhouse, Hartford Stage, Goodspeed Musicals, Long Wharf Theatre, Surflight Theatre and Two River Theater Company. He serves as Press Rep for Wagner College Theatre, The Minty Awards, Ghostlight Productions and In The Wings Productions. Charlie is a 1995 Theatre/Arts Administration graduate of Wagner College on Staten Island, where he currently teaches Theatre Appreciation. Last year he was appointed Director of Alumni Relations for his alma mater, Moore Catholic High School.

THE PRESS ROOM (National Press Representatives) represents the Broadway productions of Hamilton, The Book of Mormon and Paradise Square, as well as the Vineyard Theatre, Shakespeare’s Globe, The Wooster Group, Rosie’s Theater Kids, Building for the Arts, Hunter Theater Project, Miami New Drama, Paper Mill Playhouse, Ogunquit Playhouse, 3-D Theatricals, NY Classical Theatre, The Drama Book Shop and the Antonyo Awards. Recent: Black No More; The Waverly Gallery; Gloria: A Life, Three Tall Women; Farinelli and the King; Beyond Babel; Waterwell’s 7 Minutes; Out of the Box Theatrical’s The Last Five Years. Upcoming: Florida Georgia Line’s May We All; Personality: The Lloyd Price Musical; Born for This; Mister Miss America; Sidney.
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THE WORK OF WARHOL: A VISUAL GUIDE

BEFORE AND AFTER (1961)
Warhol based this composition on a small advertisement for a plastic surgeon that ran in the National Enquirer in early April 1961, which he had enlarged and projected in order to trace it onto the surface of the canvas—a precursor to the silkscreen technique he pioneered the following year.

CAMPBELL'S SOUP CANS (1962)
Warhol's Campbell's Soup Cans consists of 32 canvases, one of each of the 32 varieties offered by the company at the time. It is the work that led to pop art becoming a major art movement in the USA. The resulting debates on the merits and ethics of such work made Andy Warhol the leading and most well-known pop artist.

COCA-COLA (1962)
A symbol of modern mass consumerism, the Coca-Cola bottle is an iconic American object which caught the fancy of Warhol. Warhol created several works on the Coke bottle. Coca-Cola is a hand-painted work unlike his later silkscreens. The painting was sold for $57.2 million, making it one of Warhol's most expensive paintings ever sold.

200 ONE DOLLAR BILLS (1962)
The painting belongs to Warhol's famous Dollar Bill series, which marks the first instance of Warhol's use of the silkscreening method. At this early stage in his experimentation with the technique, Warhol had not yet progressed to the point where he was transferring images photographically to the screens—the images of currency are based on the artist's drawings and thus provide a glimpse of Warhol's hand as a draughtsman.

SHOT MARILYN'S (1964)
Warhol's portrait of Marilyn Monroe became one of modern art’s most familiar icons. As an emblem of the American Pop Art movement, Marilyn represented the optimism and individuality and of the post-war Renaissance, fame and celebrity. Shot Sage Blue Marilyn was recently auctioned by Christie’s in New York for $195 million. The price is the highest for a 20th century artwork sold at auction and the highest for an American artwork.
RED EXPLOSION (OR ATOMIC BOMB) (1963)

Andy Warhol's piece *Red Explosion (or Atomic Bomb)* debuted in the United States in 1965, 20 years after the bomb's first uses in Hiroshima and Nagasaki. Despite appearing simple on the surface, the lineup of the identical image makes a critique on the way the bomb becomes remembered in an age of television and mass media.  

Source: Changing U.S. Memory of the Atomic Bomb

EIGHT ELVISES (1963)

*Eight Elvises* is unique as it was not mass-produced like many of Warhol's works. In 2008, it was sold for $100 million. The sale broke the record for a Warhol painting and the price paid for *Eight Elvises* is still the maximum for a painting by Warhol if you adjust for inflation. It remains one of the most expensive paintings ever sold and is considered one of Warhol's masterpieces.  

Source: Learnodo Newtonic

BANANA (1966)

In the 1960s, Andy Warhol was associated with the band The Velvet Underground and he became their manager in 1965. This print of a banana featured on the cover of the debut album of the band, titled *The Velvet Underground & Nico.* The album was called the "most prophetic rock album ever made" and ranked 13th greatest album of all time by *Rolling Stone,* and Warhol's *Banana* became one of the most recognizable pieces of pop artwork.  

Source: Learnodo Newtonic

BIG ELECTRIC CHAIR (1967)

In 1963, the last two executions by electric chair in New York State took place. The same year, Andy Warhol obtained a photograph of the empty execution chamber. He used it to create a series of paintings depicting the electric chair as a metaphor of death and thereby commenting on the controversy surrounding the death penalty in the 1960s. *Big Electric Chair* is the most famous painting of the series.  

Source: Learnodo Newtonic

MAO (1973)

Warhol began painting portraits of Mao Zedong in 1972, the year U.S. President Richard Nixon made his first visit to China. He created hundreds of images of Mao using a photograph from Mao’s famous *Little Red Book.* This huge painting is about 15 feet tall and is the most well-known Mao portrait by Warhol. Warhol used strong, colorful brushstrokes, applying garish colors like makeup on Mao’s face.  

Source: Learnodo Newtonic