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**COLD, HARD CAPITALISM: ASOLO REPERTORY THEATRE TAKES ANOTHER LOOK AT**

**THE AMERICAN DREAM FROM A DIFFERENT ANGLE WITH *GLENGARRY GLEN ROSS***

**David Mamet's Pulitzer Prize Winning Play and Current Broadway Smash Opens Jan. 11,**

**One Week After Warm and Fuzzy Depression-Era Classic *You Can't Take It With You***

**(SARASOTA, January 8, 2013)** — With its latest production, Asolo Repertory Theatre sparks a debate on a topic important to most Americans: money. How much is enough, and to what lengths should we go in acquiring it? *Glengarry Glen Ross*, the 1984 Pulitzer Prize and Tony Award winning play written by one of the most highly acclaimed American writers of our generation, David Mamet, delves into the dark forces that drive capitalism and our pursuit of the American dream.

*Glengarry Glen Ross* is the second show in the 2013 repertory season, following on the heels of season opener *You Can't Take It With You*. *Glengarry Glen Ross* bows Friday, Jan. 11 at 8 p.m. and is preceded by two preview performances on Jan. 9 and 10, both at 8 p.m. Carl Forsman, Dean of the University of North Carolina School for the Arts, directs the show, which runs through Feb. 28. "This play won the Pulitzer for a good reason. It's a true modern classic," said Forsman. "I'm thrilled to be back in Sarasota directing *Glengarry Glen Ross* for Asolo Rep. You can feel the quality going up here with every production." Asolo Rep fans may remember Forsman for his well-received, gripping production of *A Few Good Men* during the 2006-2007 season.

*Glengarry Glen Ross* focuses on the inner workings of a cutthroat Chicago real estate office populated by unscrupulous salesmen that will go to just about any length to close a deal. Dave Moss (played by guest artist Jay Patterson, a New York stage, television, and film veteran) is the chief architect of office drama, a malcontent that instigates trouble and preys on his weaker-minded co-workers.

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Ricky Roma is the office hotshot flying high on a sales streak (played by guest artist Eric Hissom, a 1989 MFA graduate of the FSU/Asolo Conservatory for Actor Training and former member of the company). Current Asolo Rep company members portray the other lead characters. Douglas Jones is Shelly “The Machine” Levene, a desperate, aging salesman that is watching his life slip away as he barely clings to his job, and David Breitbarth is George Aaronow, the office patsy, a small fish who has zero chance of survival in these shark-infested waters.

The salesmen spend their days calling on leads --- prospective buyers --- in efforts to pressure them into signing contracts to buy unseen parcels of land. Though Mamet does not reveal the specific location of the subdivisions, the audience finds out the land is located in Florida (land scams were common in the state during the 1960s and 1970s, as unsuspecting buyers were lured by glitzy national advertising campaigns; only after they purchased the land did they find out their new homesteads were actually under several feet of water and swamp grass). The stakes are upped when the four salesmen are forced to participate in a cruel sales contest devised by their bosses: first prize is a new Cadillac, second is a set of steak knives, third prize is... well, there is no third prize. You’re fired. To beat the competition and keep their paychecks, the men consider engaging in a range of unethical, immoral, and even criminal behavior, which culminates in an office robbery.

“Mamet himself describes the play as a gang comedy. People who only know the movie are going to be surprised at how much funnier the play is,” added Forsman. “It’s a whodunit wrapped inside a comedy wrapped around an economic parable.”

“*Glengarry Glen Ross* is a play that embraces the theme of Americans engaging in commerce, an idea central to our character,” said Michael Donald Edwards, Producing Artistic Director for Asolo Repertory Theatre. “It challenges the audience to consider their own personal values. To what extent do we agree or disagree with the actions of these salesmen? If we were in the same situation, what would we do? “

“*Glengarry* dramatizes the cost of competition and free markets in such a profoundly entertaining and provocative way,” added Forsman. “I was an undergrad economics major, and I really savor looking at the world through the lens of competition, because competition is what made America great. Competition makes things better, it makes things cheaper, but there is a price to pay for it.”

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One-half hour prior to every performance, Asolo Repertory Theatre staff members will lead a discussion on the mezzanine about the strong language Mamet employs in the play, which has been come to be known as “Mametspeak” or “The American Style” in theatre. While shocking for some audience members, the profane yet realistic dialogue contained in the play is one of the reasons it won a Pulitzer Prize and is considered one of the most influential plays of the 20<sup>th</sup> century. The purpose of the discussion is to prepare the audience and help put the characters’ noticeably foul vocabularies into proper perspective. Arts writer for *The Guardian* Lyn Gardner exempts Mamet from her condemnation of profane dialogue in television, theatre, and film, declaring in a 2008 article, “Mamet’s cuss-words in plays like *Glengarry Glen Ross* are not randomly deployed but are patterned and timed with quasi-musical precision.”

*Glengarry Glen Ross* made its world premiere in London in 1982, and then moved to the Cottesloe Theatre of the Royal National Theatre in London on Sept. 21, 1983. It had its U.S. premiere on Feb. 6, 1984 at the Goodman Theatre of the Arts Institute of Chicago before moving to Broadway at the John Golden Theatre on March 25, 1984 and running for 378 shows. The play also served as a blueprint for Mamet’s popular 1992 Hollywood film adaptation starring Jack Lemmon, Kevin Spacey, Ed Harris, Al Pacino, Alan Arkin, Jonathan Pryce, and in a role written specifically for him, Alec Baldwin.

In the 30 years since its debut, many other famous actors have inhabited the roles of *Glengarry Glen Ross*’ Levene, Roma, Moss, and Aaronow. On May 1, 2005, a Broadway revival directed by Joe Mantello opened at the Bernard B. Jacobs Theatre. The revival starred Liev Schreiber as Roma, Alan Alda as Levene, Frederick Weller as Williamson, Gordon Clapp as Moss, Jeffrey Tambor as Aaronow, and Tom Wopat as James Lingk, a rube client. The revival received numerous Tony Award nominations, including Best Featured Actor nominations for Alda, Clapp, and Schreiber, with Schreiber receiving the award. The production also won a Tony for Best Revival of a Play. On Sept. 27, 2007, the play was revived at the Apollo Theatre, London, starring Jonathan Pryce (who played Lingk in the 1992 film) as Levene, with Aidan Gillen (Roma), Paul Freeman (Aaronow), and Matthew Marsh (Moss). *Glengarry Glen Ross* has also been produced as a radio play for BBC Radio 3, featuring Hector Elizondo, Stacy Keach, Bruce Davison and Alfred Molina, originally airing March 20, 2005. A second Broadway revival, directed by Daniel Sullivan opened on December 8, 2012 and is now playing at the Gerald Schoenfeld Theatre. The current production stars Al Pacino, Bobby Cannavale, Richard Schiff, and John C. McGinley.

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For the production of *Glengarry Glen Ross* at Asolo Rep, Forsman is working with a dynamic creative team made up of Asolo Rep veterans and one newcomer. New York-based Lee Savage designed the wonderfully detailed sets (Asolo Rep credits include *Inventing Van Gogh*, *Las Meninas*, and *The Innocents*), Josh Bradford designed the lighting (*A Few Good Men* and *Smash*), and Kevin Kennedy, fresh off *1776*, is responsible for the sound design (other Asolo credits include *Deathtrap*, *This Wonderful Life*, and *Bonnie & Clyde*). Jennifer Paar, a New York-based designer for the past 12 years in her first season with Asolo Rep, created the costumes for this production.

### **CAST in order of appearance**

DOUGLAS JONES*	Shelly Levene
JESSE DORNAN+	John Williamson
JAY PATTERSON*	Dave Moss
DAVID BREITBARTH*	George Aranow
ERIC HISSOM*	Richard "Ricky" Roma
FRANCISCO RODRIGUEZ	James Lingk
JACOB COOPER	Detective Baylen

\*members of Actors' Equity Association, the Union of Professional Actors in the United States

+appears courtesy of Actors' Equity Association

### **SCHEDULED PERFORMANCES**

Jan. 9, 8 p.m. - Preview #1	Feb. 9, 2 p.m.
Jan. 10, 8 p.m. - Preview #2	Feb. 9, 8 p.m.
Jan. 11, 8 p.m. - Opening Night	Feb. 12, 7:30 p.m. - Tues. Talkback
Jan. 20, 2 p.m. - Meet the Actors	Feb. 14, 8 p.m.
Jan. 23, 8 p.m.	Feb. 15, 8 p.m.
Jan. 24, 2 p.m.	Feb. 16, 2 p.m.
Jan. 25, 8 p.m.	Feb. 20, 8 p.m.
Jan 26, 8 p.m.	Feb. 21, 2 p.m.
Jan. 30, 2 p.m.	Feb. 23, 8 p.m.
Jan. 31, 8 p.m.	Feb. 24, 2 p.m.
Feb. 6, 2 p.m.	Feb. 26, 7:30 p.m. - Tues. Talkback
Feb. 7, 8 p.m.	Feb. 28, 8 p.m. - Closing Night

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**TICKETS**

Ticket prices for all previews and performances range between \$20 to \$72. Tickets can be purchased at the Asolo Repertory Theatre Box Office in person or by calling 800.361.8388 or 941.351.8000, or online at [www.asolorep.org](http://www.asolorep.org). The Asolo Repertory Theatre and Box Office are located in the FSU Performing Arts Center adjacent to the John and Mable Ringling Museum of Art at 5555 N. Tamiami Trail, Sarasota.

Asolo Repertory Theatre Winter 2013 Box Office Hours:

Monday: 10a.m.-4p.m.

Tues.-Sat.: 10a.m.-8p.m.

Sunday: 10a.m.-2p.m.

**SPECIAL PUBLIC PROGRAMMING FOR *GLENGARRY GLEN ROSS***

**Inside Asolo Rep - Feb. 27, 2013**

11 a.m. - 12 noon in the Cook Theatre

Get a glimpse of what goes on behind the curtain with this special event featuring director Carl Forsman and other creative artists from the production. Tickets are \$5 for the panel discussion only (and free for Guild Members and Donors). Tickets are available through the box office.

**Meet the Actors - Jan. 20, 2013**

Audience members will have the opportunity to interact with the cast during a moderated talkback immediately following the 2 p.m. matinee. This event is free.

**Tuesday Talkbacks**

Immediately following the performances on Feb. 12 and Feb. 26, the audience is invited to join a cast and a creative team member for a moderated talkback on the mezzanine.

**SPONSORS**

Asolo Repertory Theatre is able to bring *Glengarry Glen Ross* to the stage because of the generosity of our corporate sponsors and individual supporters. Corporate sponsors for *Glengarry Glen Ross* are *Scene Magazine*, Café L'Europe, and Gold Coast Eagle Distributing. Season sponsors are Florida State University, Gulf Coast Community Foundation, Comcast, Designing Women Boutique, Virginia B. Toulmin Foundation, The Shubert Foundation, and The Woman's Exchange, Inc. Paid for in part by Sarasota County Tourist Development Tax revenues. Sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, the Florida Council on Arts and Culture.