



Presents

ALL NIGHT LONG

by **John O’Keefe**
Directed by **Jan Munroe***

Featuring

Phillip William Brock* • John Patrick Daly • Cat Davis*
Caroline Klidonas • Alina Phelan*

Scenic Design
Jan Munroe*

Costume Design
Kharen Zeunert

Lighting Design
Ellen Monocroussos

Sound Design
Tim Labor

Properties
**Bruce Dickinson,
Art Hall, Jan Munroe**

Scenic Painting
Nicholas Scott

Asst Sound Designer
John Dmitri

Publicist
Lucy Pollak

Graphic Design
LiamCarl.com

Production Manager
Amanda Weier

Stage Manager
Jennifer Palumbo*

Asst Stage Manager
Bryan Bertone

Produced by **Martha Demson**

All Night Long was first produced by the Magic Theatre (John Lion, General Director) in San Francisco, CA on March 21, 1980.



* Member, Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. This production is presented under the auspices of the Actors' Equity Los Angeles Membership Company Rule.



All Night Long is supported, in part, by the Los Angeles County Board of Supervisors through the LA County Arts Commission.

Director's Note

I saw *All Night Long* at the Magic Theatre where it premiered in 1980, a season that was rife with great plays in the Bay Area (among them Sam Shepard's *True West* which was beaten out by *All Night Long* for best new play of 1980 by the Bay Area Theatre Critics Association). Since then, many of us have tempered our "cutting edge" in order to make a living, blend in, not feel so lonely as we wandered in the artistic wilderness. John O'Keefe never has. He is who he is and his work is what it is. And God bless him for it. He listens, marches and brushes his teeth to the beat of another drummer. And we, the audience, are so much richer for it. His body of work (*Shimmer, Jimmy Beam, Times Like These, Ghosts, Chamber Piece, The Reapers, The Sunshine Is A Glorious Bird, Don't You Ever Call Me Anything But Mother* to name a few) reflects the restless mind of this cornfed American surrealist, poet, playwright and intellectual (a title I'm sure he would hate but he's the best-read person I've ever encountered and ALL of it works its way into his writing).

John and I are both mid-westerners and grew up in a time when BIG SCIENCE was on a rampage. Things that had been the purview of fantasy novels were becoming reality: trips to outer space, man walking on the moon, vaccines that would prevent diseases, test-tube babies! Everything was possible! But out there on the empty prairies BIG NATURE was at play as well: droughts, baking sun, a sky full of stars, an unexpected blizzard, lightning & thunderstorms, tornadoes, deluges of biblical proportions. Man has always turned to the spiritual world to understand these events. No amount of BIG SCIENCE can trump BIG NATURE which touches our primitive core. The spiritual world allows us to process information that emanates from that which is beyond our intellect, and comforts us in the face of the great mysteries -- the irrational that surrounds us. This is the heart of *All Night Long*.

Here, 40 years later, I find this play as intriguing, infuriating, beautiful and hysterically funny as I remembered it to be. It is as if the Antrobus family from *Skin of our Teeth* --informed by sitcom rhythms and the 50s "American Dream"--landed in a Jungian analyst's office and started to spill the beans. Ultimately, this play is more about dreams than anything else. And dreams -- especially at that time of night when the membrane between "correct" and "incorrect" is at its thinnest--are slippery, ephemeral, disturbing, terrifying, joyful, full of sex, death, love and humor. Then the next day dawns and we begin again, plodding forward despite it all.

So... Shall we begin again?

-- Jan Munroe

THE ENSEMBLE



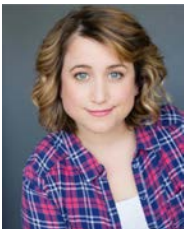
PHILLIP WILLIAM BROCK* (Jack) is an actor and a writer who lives in the Echo Park neighborhood of Los Angeles. Theatre: *In the Canopy of the Forest; The Good Woman of Szechuan; The Devil With Boobs; Light Up the Sky; Desire Under the Elms; True West* etc. Film: *Enough Said; Highlander II; Sleep With Me; Date With an*

Angel; Baby, it's You; River's Edge etc. Phillip's plays have been performed here and around the country; *The Normal Child* won the Arts and Letters Prize for Drama and was cited as Best of the Fest for the Hollywood Fringe Festival; his plays *A Life of Ease* and *Singapore* were both developed during the Open Fist Theatre Company's New Works Festival. He has developed pilots for Twentieth Century Fox Television; Paramount; HBO Films etc. His short film *The Scarecrow*, directed by OFTC alum Phillip Rhys, has played in film festivals across the world, including Raindance in London, the Paris and Berlin Film Festivals, and TriBeCa. It is being developed into a feature film. He is very grateful to be returning to the OFTC stage.



JOHN PATRICK DALEY (Eddy) is thrilled to be a part of his first Open Fist Theatre production! Recent theater credits include *New Kid on the Block* as Nicholas, *The Open Door* as Bagley, and *Wood Boy Dogfish* as Gepetto. Recent film credits include *The Fine Line* as Dave, *So Western* as Liam McWallace, and *Ask Dr. Juli*

as Dan H. A huge thank you to Jan, Jen, Alina, Phillip, Caroline, and the rest of the crew for making this a truly special show.



CAT DAVIS* (Terry) is excited to be back at Open Fist! She has previously appeared on the OFTC stage in *Under Milk Wood*, *One Year Later*, and as "Regan" in the 2018 extension of *DeLEARious*. Stand-up credits include: LOGO's *One Night Stand-Up*, LA Comedy Festival, Eagle

Rock Comedy Festival (winner "Best of the Fest"), and the Here/Queer Comedy Tour. She performs improv on the Comedy Sportz Main Company and has written for KC Undercover and *Shake It Up!* for the Disney Channel.

Together with her real-life-wife, Kristen "What a Babe" Smith, she is a co-host of *Happy Wife, Happy Life* on TelloFilms.com.



CAROLINE KLIDONAS (Tammy) is an actor, writer, and spoken word artist. She was last seen on the Open Fist stage performing her original piece *Empire Dreams*. LA theatre credits include: *Macbeth* (First Witch) with Downtown Rep, *Romeo and Juliet* (Benvolio) with Sierra Shakes, and *Dog Sees God* (Tricia) at the LGBT Center.

Independent films: *Side Swiped* (lead) and *Find Your Place* (supporting). Caroline is currently seeking theatrical representation. Find out more at carolineklidonas.com or follow @carolineklidonas on Insta for annoying selfies and excessive photos of her dog, Mike.



ALINA PHELAN* (Jill) is so happy to be working with this incredible team of creative out-of-the-box thinkers. She was in *Love/Water* a few years ago and is thrilled to be playing with Open Fist again in their new home. Other credits: Theatre of Note: *For The Love Of (or the Roller Derby Play)*, *Rio Hondo*, *Entropy*, *Niagara Falls*, *Hamlet: The First Quarto* (Winner-Garland Award) *I Wanna Hold Your Hand & Hearts Like Fists*. ICT: *Dead Man's Cell Phone*, *All In The Timing*. Chalk Rep: *Family Planning*, *Circle X: Lascivious Something*. Thank you to Jan for leading us through this play with such trust and guidance. It is a blast to expand the realm of normalcy with Mr. O'Keefe. Much love to my beautiful son Atticus and daddio Mark for making it possible to do what I love.

JOIN THE CONVERSATION



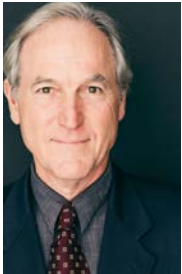
@openfist

THE CREATIVES



JOHN O'KEEFE (Playwright) Born in Waterloo, Iowa in 1940, O'Keefe was raised in Catholic orphanages and state juvenile homes

throughout the American Midwest. He began singing in church choirs at the age of five and pursued his musical interests, subsequently receiving a vocal scholarship at the University of Iowa, where he earned a BA degree in Philosophy and an MFA in Theater. His solos and plays have won numerous awards and have been produced in London, Glasgow, Amsterdam, New York, Los Angeles, and San Francisco, including the Second Stage in New York, Lincoln Center, and the Berkeley Repertory Theatre. He participated in the Mark Taper Forum's New Plays Series and the Director's Workshop at Lincoln Center. He was PEW writer in residence at the Magic Theatre in San Francisco, NEA residency at the Odyssey Theater in Los Angeles. He has a number of upcoming award winning productions in the Fall of 2018, *Don't You Ever Call Me Anything But Mother* at Zombie Joes in LA and *All Night Long* at the Open Fist in LA, *Times Like These*, California Stages, Sacramento and *Shimmer* at the Irish Rep. in New York.



JAN MUNROE (Director / Scenic Design) has been involved with the creation of new performance since his studies with Marcel Marceau and Etienne Decroux in Paris. In Los Angeles, he was a founding member of The Mystic Knights of the Oingo-Boingo and the L.A. Mime Company (1972-74). He moved to

the Bay Area, where he founded The Theatah of the Apres-Garde — and where he first encountered John O'Keefe. Returning to L.A. in 1979, he acted in local productions while continuing to create under the moniker of The Theatah of the Apres-Garde, concentrating on the shared area between theater, movement and the visual arts that became known as "performance art." Original work from that period includes: *Alligator Tails* (published West Coast Plays, 1985; L.A. Weekly Award for Creation and Performance), *Nothing Human Disgusts Me* (L.A. Weekly Best Solo Show, 1992), *Little Monsters* (for five performers and 27 TVs) and *Woodworks* (seven dancers and a

percussion ensemble). He is a recipient of two NEA theater fellowships, a California Arts Council New Genre fellowship, a Rockefeller Playwrights fellowship, 11 L.A. Weekly and Drama-Logue Awards and an Ovation Award for *Waiting for Godot* ("Best Ensemble") at the Mark Taper Forum. He has originated roles in premieres by Thomas Babe (*Demon Wine*, LATC); the Modern Artists Company's *Plato's Symposium*; Austin Pendleton's *Booth*; Bart DeLorenzo's *Hard Times*; and Michael Sargent's *Black Leather*, as well as appearing in other plays, TV and movies. Last season, he directed O'Keefe's *Don't You Ever Call Me Anything But Mother* with Tina Preston for Open Fist.

KHAREN ZEUNERT (Costume Design) Recent productions include, *Walking to Buchenwald*, *The Gary Plays*, *The Fool and the Red Queen / Actors Nightmare* with Open Fist/Padua Playwrights. *A Wrinkle In Time*, *The Tempest*, *Steel Magnolias*, *Mr. Burns: A Post-Electric Play*, *It's a Girl*, *Into The Woods*, *Pinocchio*, *BFG* with Marlborough School. *A Night with Janis Joplin* and *Under My Skin* with Pasadena Playhouse. Film/ TV credits include *What About Dick*, *Jimmy Kimmel Live*, *Wipe Out*, and *Top Chef*.

ELLEN MONOCROUSSOS (Lighting Design) Ellen has designed the lighting for hundreds of shows nationwide and is returning to the Open Fist after lighting *Under Milk Wood*, *One Year Later*, *deLearious*, *Walking to Buchenwald*, *The Gary Plays*, *Part VII and VIII*, *Light Up the Sky*, and *Blue Night in the Heart of the West*. Other shows in the L.A. area include: *Whipping Man* with West Coast Jewish Theatre, *The Invisible Play* with Theatre of Note, *The Exonerated* with The Actors' Gang, *Hotel C'est L'Amour* with Blank Theatre Company, and *Mother Courage* and *Her Children* with Antaeus Company. She was Assistant Lighting Designer on Walt Disney Imagineering's Tokyo Disney Sea theme park and Legoland theme park. She has won awards from LA Weekly and Stage Scene LA, and has been nominated for Ovation, NAACP, and Lester Horton Dance Awards.

TIM LABOR (Sound Design) has worked with OFTC since 1999 in over 20 productions including "Life of Galileo," "Abingdon Square," "Frank Zappa's Joe's Garage," "Travesties," "Welcome to your Alternative Reality," and "Under Milkwood." Concert compositions include "Blomidon for Orchestra and Sound design" (Nova Scotia Youth Orchestra), "I Loved Ophelia" (Inland Empire Composers), *Dred Scott Decision* (West Point Woodwind Quintet), and "Little Match Girl for narrator and orchestra" (UCR Symphony Orchestra). Tim is a Professor in the Media and Cultural Studies at UC Riverside, and is a member of the Canadian League of Composers.

JOHN DIMITRI (Assistant Sound Design) A freelance actor and stage technician, John is thrilled to be working with Open Fist on *All Night Long*. OFTC acting credits: *Rock N Roll, Stage Door*. OFTC tech credits: *Machinal, Light Up The Sky, A Wolf Inside The Fence, A Life Of Ease*. He would like to thank the cast and crew for welcoming him into this production!

BRUCE DICKINSON (Properties) began designing props and set pieces over 10 years ago for the Open Fist Theatre Company. Favorite past shows include, at Open Fist: *Under Milk Wood, James Joyce's The Dead, B. Franklin, At The Matrix: King Hedley II and The Mountaintop*.

ART HALL (Properties) A transplant to L.A. from the Baltimore, MD area, he earned his B.A. in Theater at the University of Maryland where he performed in many of the department's main stage productions including: "The Crucible," "SubUrbia," "Our Town," and "Scapin." His L.A. stage credits include: "Dangerous Corner" and "Wait Until Dark" at the Gallery Theater, and "All My Sons" at NTAC. TV and film credits include: *Mob City, Chasing the Sun, Laps, The Trouble, and Praying for Mercy* which he co-wrote and produced. He directed the award-winning short *Two People* and produced the award-winning short *Give & Take*. He sends all his love to his new wife, Ashley, and thanks her for helping him with this show.

JENNIFER PALUMBO* (Stage Manager) Jennifer is excited to be working with Open Fist on John O'Keefe's *All Night Long*. Previous OFTC shows: *Under Milk Wood, DeLEARious!, The Gary Plays, Mad Forest*. Selected credits: *Rogue Machine* -- Justin Tanner's *El Niño, Aeschylus' The Suppliant Women* (at Getty Villa), *Daytona*. Sierra Madre Playhouse -- *The Immigrant*. Hattiloo/Orpheum at Halloran Centre Memphis, TN for MLK50, previously at Matrix Theatre -- *The Mountaintop*. Odyssey Theatre -- *A Steady Rain* (also at Alliance Theatre in Atlanta, GA), *Anna Christie, Broadway Bound, Day Drinkers, Ivanov, Margo Veil, Oedipus Machina, PRT – Julia, Sacred Fools – Land of the Tigers*.

BRYAN BERTONE (Assistant Stage Manager, Polar Bear) Previous Open Fist productions include (as an actor) *Under Milk Wood, Foote Notes, Short Ends, Early and Often, and Welcome to Your Alternative Reality*. If you would like a comprehensive list of other productions, one will be provided upon request (mostly children's theatre in the Catskills). Bryan is thrilled to be back in the loving arms of the Fist. See the new Mr. Rogers documentary, it's wonderful.

MARTHA DEMSON (Producer / Artistic Director of the Open Fist Theatre) believes passionately in the voice and role of theatre in our communities. In addition to her work with OFTC, Demson serves on the Boards of the Hollywood Media District Business Improvement District and the Theatrical Producers League of Los Angeles. Highlights of Demson's award-winning career with the Open Fist Theatre include: As a producer: *Under Milk Wood* (Thomas), *The Gary Plays* (Mednick) *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union* (Greig) LA Weekly Production of the Year, *How to Explain the History of Communism to Mental Patients* (Visniec) which was also presented in New York and Edinburgh, *Foote Notes* (Foote), *Travesties* (Stoppard), *The Devil With Boobs* (Fo). As a director: *The Ovation Award-winning PAPA* (deGroot) which was also presented in San Francisco and Istanbul, *Casanova* (Congden), *Abingdon Square* (Fornes), *Escape from Happiness* (Walker), *Flight of the Earls* (Humble), *Dear John Mayer* (Shoshana Bean / Eydie Faye). Education: Yale University and Sanford Meisner's 2-year master class.



And coming in January 2019...

**The Open Fist Theatre Company's
7th Annual First Look Festival**

*A Celebration of New Plays and
Musicals*

including the
World Premiere Production of

Anne Kenney's
LAST CALL

directed by Lane Allison



Mission

The Open Fist Theatre Company is a community of actors, playwrights, designers and directors who believe that to realize the force and potential of a relevant, contemporary theatre it is necessary to establish a Company founded on the pursuit of artistic excellence. We seek through diverse styles and forms to illuminate the essential relationships that connect individuals and their societies, as we nurture empathy and forge identity through our work.

Board of Directors

Jordana Berliner, Martha Demson, Christopher Lore, Malhar Pagay, Richard Polak, Charles Otte, Catie Saralegui, James Spencer

Company Staff

Artistic Director..... **Martha Demson**
Associate Artistic Director **Amanda Weier**
Financial Director..... **Richard Michael Knolla**
Literary Manager..... **Barbara Schofield**
Membership Manager..... **Lane Allison**
Box Office Manager **Katie May Porter**
Education Director **Laura Richardson**
Outreach Director **Dionna Veremis**

Our Members

Richard Abraham, Rachel Addington, Christine Avila, Tisha Terrasini Banker, Bryan Bertone, Phillip William Brock, John Bozeman, Sandra Kate Burke, George Pete Caleodis, Christopher Cappiello, Christopher Cedeño, Riley Chandler, Brooke Clendenen, Jacque Lynn Colton, Stephanie Crothers, John Patrick Daly, Cat Davis, Martha Demson, Bruce Dickinson, Tom Donaldson, Chris Farah, Ramón Garcia, Katherine Griffith, Art Hall, Justin Huen, Brendan Hunt, Laura James, Jennifer Kenyon, Caroline Klidonas, Carol Kline, Richard Michael Knolla, Elizabeth Lande, Conor Lane, Jeff LeBeau, Dylan Maddalena, Derek Manson, Gina Manziello, Ben Martin, Katie May Porter, Rod Menzies, Amy Moorman, Scott Mozenson, Jan Munroe, Dustin Myklebust, Paul Myrvold, Jason Paige, Vince Peagler III, Alina Phelan, Mary Linda Phillips, Tina Preston, Laura Richardson, Beth Robbins, Scott Roberts, Kenia Romero, Robin Roth, Steven Royce, Judith Scarpone, Mandy Schneider, Barbara Schofield, Ina Shumaker, Evan Silverman, Chase Studinski, Melissa Sullivan, Kim Swennen, Tony Testa, Caitlin Thompson, Rama Vallury, Dionna Veremis, Micah Watterson, Amanda Weier, Ron West





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