



Logo design by Lisa Barner

The Back Alley Theatre
Laura Zucker & Allan Miller,
Producing Directors

presents

MAX & ZOEY, ZOEY & MAX

Starring (in alphabetical order)

LISA GATES
TERRI GIRVIN
KEN HOIT

Written by
DION ALDEN HOLT & WILL HOLT

Directed by
GRECTHEN CORBETT

Produced by
LAURA ZUCKER

Set design by
DEBORAH RAYMOND
DORIAN VERNACCIO

Lighting design by
LAWRENCE OBERMAN

Costume design by
LISA BARNET

Sound design by
REID WOODBURY

MAX & ZOEY is made possible by a special grant
from Mervyn's.
If you're interested in booking MAX & ZOEY for a
special performance, please contact the theatre at
818 780-2240.

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Arts Council, a State agency, and the L.A. City
Cultural Affairs Department. This performance is
made possible in part through the sponsorship of
the L.A. County Board of Supervisors and the L.A.
County Music and Performing Arts Commission.

The Back Alley is a member of Theatre
Communications Group, California Confederation for
the Arts, The Associated Theatres of Los Angeles,
and Theatre LA.

FOR YOUR INFORMATION

Don't park in the lot next door because they lock
the gates and you'll be stuck! Please turn off
all beepers or digital watches which beep. The
taking of photographs and smoking inside the
theatre are strictly prohibited.

Bios:

LISA GATES (Mom and Narrator) MAX & ZOEY is Ms. Gates' first show with the Back Alley Theatre. Her local stage credits include the roles of Ida and Miss Skillon in SEE HOW THEY RUN, Trinculo in THE TEMPEST for Theatre 40, Josie in A MOON FOR THE MISBEGOTTEN at Little Theatre Glendale, and Joanne in COME BACK TO THE 5 & DIME JIMMY DEAN at Glendale College. Her film and TV credits include "L.A. Bad" with Esai Morales, "Generations" and "Santa Barbara." Prior to moving to L.A., Ms. Gates toured extensively with Zero Gravity, a comedy improv group based in Santa Barbara. She holds a BFA in acting from UC Santa Barbara, and is the recipient of the Kennedy Center National Acting Award.

TERRI GIRVIN (Zoey) was first seen at the Back Alley Theatre as Kitty Twist in A WALK ON THE WILD SIDE, and is delighted to be working again on another Will Holt project. Other productions include SWEENEY TODD, WEST SIDE STORY, DEADWOOD DICK, THE CELL, and ANNIE GET YOUR GUN. She received her training at the Theatre Academy at LACC, the American Center for Musical Theatre, and the Music Center.

KEN HOIT (Max) has appeared in productions of BUTTERFLIES ARE FREE, MINNESOTA MOON, MERRILY WE ROLL ALONG, and TINNED LETTUCE, an original musical by Edward Gorey at Playwrights Horizons. Television credits include "Family," "Medical Center," "Kate & Allie," and "Loving." A graduate of New York University's Tisch School of the Arts, Ken has also studied with Uta Hagen at H.B. Studios.

DION ALDEN HOLT (Author) Listening to the sounds of Max and Zoey, her grandchildren, has enabled Dion Holt to re-enter the child's world with all of its delights and all of its fears. The children have taken her on an adventure with more adventures to come in a series of books on Max and Zoey. Two other very little ones, Zack and Jenny, will be stepping into print as well. In between the pursuit of grannyhood, Dion Holt is a partner in The Right Idea, a marketing company promoting great ideas.

WILL HOLT (Author/Composer) started his career as a folksinger and composer, responsible for such well-known compositions as "Lemon Tree" and "Sinner Man." Later he turned his attention to the theatre, and his Broadway credits include ME AND BESSIE (which also played at the Mark Taper Forum), OVER HERE! with the Andrew Sisters and THE ME NOBODY KNOWS with his frequent collaborator, Gary William Friedman. Off-Broadway he was the lyricist for TAKING MY TURN. He also created the musical revue A KURT WEILL CABARET. For his work on THE ME NOBODY KNOWS and TAKING MY TURN, Mr. Holt received an Obie Award, the Drama Desk and the Outer Critics Circle Award and a Tony nomination. Last season, his musical A WALK ON THE WILD SIDE, presented by the Back Alley, won him a Drama-Logue Award.

GRETCHEN CORBETT (Director) has directed in workshop at the Ensemble Studio Theatre and was the assistant director of GLORIA DUPLEX. As an actress she may be remembered by Back Alley audiences for her performance as Frances in THE VOICE OF THE PRAIRIE, Jill in the 1981 and 1989 productions of THE FOX, and for her performance in RINGERS. Her other Los Angeles stage appearances include Jean-Claude van Itallie's THE TRAVELLER at the Mark Taper Forum, Lanford Wilson's THE MOUND BUILDERS, as well as productions at the Taper Lab, L.A.A.T. and the Ensemble Studio Theatre. A veteran of several Broadway shows (including FORTY CARATS with Julie Harris and AFTER THE RAIN with Alec McCowen) and off-Broadway shows, Ms. Corbett has also appeared with major regional theatres across the country including The Seattle Repertory Theatre, The Long Wharf and the New York, New Jersey and Oregon Shakespeare festivals. In addition to playing attorney Beth Davenport on the television series "The Rockford Files," she has frequently starred in dramatic series, movies for television and in feature films. Ms. Corbett has a nine year old daughter, Winslow.

LAURA ZUCKER (Producing Director) founded the Back Alley, along with Allan Miller, in 1979. Ms. Zucker is the Chairman of the Associated Theatres of Los Angeles, and serves on the board of Arts, Inc., which administers the Arts Loan Fund and Business Volunteers for the Arts program in Los Angeles. She has served on the board of the Los Angeles Theatre Alliance, was a panelist for the California Arts Council, and presently serves on the steering committee of the National/State/Local Partnership Grant Program. She attended the Yale School of Drama and received her B.A. from Barnard College. She has produced over thirty plays for the Back Alley.

ALLAN MILLER (Producing Director) most recently co-directed A WALK ON THE WILD SIDE, and directed THE FOX and AMAZING GRACE at the Back Alley. Also at the theatre, he directed and appeared in the long-running hit ARE YOU NOW OR HAVE YOU EVER BEEN, which he co-produced in its original Los Angeles premiere. Mr. Miller won an L.A.D.C.C. Award for his direction of THE FOX at the Back Alley in 1981, and subsequently directed it Off-Broadway at the Roundabout Theatre in New York. Mr. Miller has taught at the Dramatic Workshop, Circle in the Square, HARYOU ACT Inc. in Harlem, the New Lafayette Theatre, The Focus Theatre in Dublin, New York University, New York City College, and the Yale School of Drama. Trained as an actor in New York, his thirty-five year career includes over fifty plays (most recently WHAT'S WRONG WITH THIS PICTURE?), a hundred and fifty television episodics and pilots (most recently "Heartbeat"), fifteen movies made for television, nine feature films and seven soap operas.

DORIAN VERNACCHIO and DEBORAH RAYMOND (Set Designers). MAX & ZOEY is being performed on the set of GLORIA DUPLEX, designed by Mr. Vernacchio and Ms. Raymond, who have recently completed scenic and lighting design for HARD COPY at the Coast Playhouse, and are currently working on scenic design for a season of one person shows for the Pasadena Playhouse. Other productions include BREAKING THE SILENCE (a 1988 L.A. Drama Critics Award winning scenic design), DOWN AN ALLEY FILLED WITH CATS, BEIRUT, NO PLACE TO BE SOMEBODY (a 1987 NAACP Image Award scenic design), LOOT, and CURSE OF THE STARVING CLASS. They are the recipients of the L.A. Weekly Career Achievement Award, as well as several Drama-Logue Awards. Both are graduates of the New York University Design Program.

LAWRENCE OBERMAN (Lighting Designer) is resident lighting designer at the Back Alley. His designs for the theatre include GLORIA DUPLEX, WHAT'S WRONG WITH THIS PICTURE?, AMAZING GRACE, BITTERSUITE, A WALK ON THE WILD SIDE, THE FOX, and THE VOICE OF THE PRAIRIE. He graduated from California Institute of the Arts with a degree in lighting design. Other Los Angeles credits include THE MAGIC PRISON at Theatre West, THE PRICE for the Grove Theatre Company, SHIVAREE at Theatre 40, and LONG DAY'S JOURNEY INTO NIGHT at the Skylight Theatre.

REID WOODBURY (Sound Designer) has been in Los Angeles for three years and has been working as an audio for video sound mixer. Mr. Woodbury is originally from Kansas City where he has done many sound designs and composed music for academic, civic and professional groups. He was a staff engineer at the University of Missouri (K.C.) and in 1981 he received a B.A. in Music, specializing in electronic music and audio recording. He also worked four seasons for the Missouri Repertory Theatre as a sound technician. He has designed sound at the Back Alley for several productions, including THE FOX, SAND MOUNTAIN and AMAZING GRACE. Currently, he is running his own classical recording service and teaching piano.

STAFF:

Development Director.....LISA BARNET
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Box Office Asst.....KATHY VANDERHOOF
 TED GOLDENBERG
Bookkeeping Services.....ED RADA
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Spotlight Operators..... BRETT CARILLO

Special thanks to Winslow Corbett for the loan of her toys and Lou Kotzen for set construction.

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GLORIA DUPLEX: An Erotic Worship Service for Theatre

plays Thursdays, Fridays, Saturdays at 8 pm
Sunday matinees at 3 pm

GLORIA DUPLEX charts the sexy, funny and spirit-filled journey toward inner peace of Gloria Duplex, exotic dancer. The action takes place at the Kitten Paradise Temple and Lounge in New Orleans where she is aided in her quest by a Cajun band and three characters: Bud Joseph, former rodeo rider who makes sacred art out of trash; the Rev. Mother Willie Mae Felix, black preacher-healer-Gospel singer; and Lu Gremillion, the only lady bar owner (and one of the toughest) in the State of Louisiana. GLORIA DUPLEX premiered at the Empty Space Theatre in Seattle in 1987 to standing room only audiences and across the board critical acclaim.

"The play brims with revival tent energy and is raunchy, rowdy, and robust, swinging from audience sing-alongs to quiet, intense moments of whispered drama. It has singing, dancing, and storytelling, with music ranging from black gospel to rhythm and blues and New Orleans Cajun." Variety

"This musical play, which had people on their feet cheering by the evening's end, is destined to go down as one of the most memorable theatre events ever to debut in Seattle." The Herald

"Watching GLORIA DUPLEX, an overpowering sense that people matter, that life matters, came over me in the theatre...quite unexpectedly." The Seattle Post-Intelligencer

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