



NEWS RELEASE

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BUFFALO NIGHTS OPENS “HOT PROPERTIES” SERIES WITH “CRAZY DRUNK” BY ROBERT FIELDSTEEL.

WORLD PREMIERE PRODUCTION RECOUNTS OBSCURE EPISODE FROM L.A.’S PAST.

“DO COCKTAILS MAKE CRAZY?” asks *Los Angeles Times*, February 27, 1904

LOS ANGELES, CA — The 2002-2003 **Hot Properties** series opens with a little-known slice of Los Angeles history when **Buffalo Nights Theatre Company** presents the **world premiere** of *Crazy Drunk* by **Robert Fieldsteel**. **Matt Almos** directs **Evan Arnold, AnnaLea Rawicz, Marco Sanchez, Maury Sterling, Kevin Weisman, Alicia Wollerton, and Kara Zediker** in a 6-week run **November 16 through December 22** at **[Inside] the Ford** in Hollywood. Low-priced previews begin **November 7**.

On September 3, 1903, Los Angeles city patriarch Griffith J. Griffith (donor of Griffith Park) fired a revolver into his pleading wife’s face. *Crazy Drunk* recounts the sensational trial that ensued from the points of view of Griffith’s celebrity attorney Earl Rogers and his daughter, who grew up to be Hollywood journalist Adela Rogers St. Johns. The panorama of wild events surrounding the “Trial of the Century” includes land swindles, communication with the dead, the dawn of motion pictures, and stampeding ostriches. Drawn directly from the headlines, *Crazy Drunk* presents a series of startling events as chronicled daily in the *Los Angeles Times*.

Fieldsteel first heard the story from a fellow hiker while waiting for a coyote to pass in Griffith Park. “I was drawn to the character of Earl Rogers, a flamboyant lawyer who used the novel defense of “alcoholic insanity” for Griffith. As for Griffith himself, he was a fascinating dichotomy—a violent man who was also a visionary. The park was all his idea, and it was revolutionary at the time—a place of respite from the increasing pressures of city life, one designed for all classes, not just for the elite. He had to battle for it.”

“*Crazy Drunk* is one of the best L.A. plays I’ve ever read,” comments director Matt Almos. “It explores the images we project publicly versus the private people we are inside. To what extent does the projected image consume the private one? Which is the reality? What is truth? This play captures not only the history, but the essence of Los Angeles.”

Initially workshopped as part of the 2000 Edge of the World Festival’s L.A. History Project, *Crazy Drunk* was developed and expanded at A.S.K. Theater Projects’ 2001 Writers’ Retreat. The Hot Properties series is a collaboration of the Los Angeles County Arts Commission and A.S.K. supported, in part, with a generous grant from The James Irvine Foundation for artists’ salaries and design fees. Applications are solicited from L.A. theater companies by the Arts Commission and A.S.K., a nonprofit organization that supports new work for the American stage, to produce a script previously developed under A.S.K.’s auspices. Three company/script pairs are then chosen for the series, which takes place at the county-run 87-seat [Inside] the Ford, located beneath the John Anson Ford Amphitheatre in Hollywood. Following Buffalo Nights’ presentation of *Crazy Drunk*, BOTH (the new company headed up by former Actors’ Gang members Tracy Young and Chris Wells) presents *Moscow* by Steven Leigh Morris (January 18-February 23) and Zoo District presents *The Lively Lad* by Quincy Long (March 22-April 27).

MORE—MORE—MORE

Robert Fieldsteel's work has been presented by Theatre of NOTE, The Edge of the World Festival, Plymouth Theatre Co., The Wilton Project, and The Virginia Avenue Project. His children's play, *Bug Brothers*, was presented at the 2000 Los Angeles International Performing Arts Festival for Youth. He began his career in Los Angeles co-producing and acting in *3 Plays of Love and Hate*, directed by John Cassavetes and starring Peter Falk, Gena Rowlands, and Jon Voight. Other L.A. acting credits include work with the Padua Hills Playwrights Festival, Mark Taper Forum New Works, Wilton Project, Stages, Theatre/Theater, and Plymouth Theatre. His performance in the long-running *Andrea's Got Two Boyfriends* garnered him a Los Angeles Drama Critics Circle Award.

Matt Almos is resident director of the L.A.-based Burglars of Hamm theater company, having directed and co-written every Burglar show, including the award-winning *Resa Fantastiskt Mystisk* (just back from a critically-acclaimed, sold-out run in the New York International Fringe Festival). Other directing credits: *The Superhumans* at Moving Arts (LA Weekly Award nominee for Comedy Direction) and *Bingat* at Theatre of NOTE (15 Honorable Mention Citations from Back Stage West). From 1996-2002, he was the literary manager at A.S.K. Theater Projects. He is a member of the part-time theater faculty of Loyola Marymount University.

Buffalo Nights Theatre Company, formed in 1991 and currently the resident theater company at the Powerhouse Theatre in Santa Monica, is committed to staging new works, revivals of unusual theatrical pieces, and lesser known works by important playwrights. In the past five years alone, Buffalo Nights productions have received nine Drama-Logue Awards, three LA Weekly Awards (including 1997 Revival Production of the Year for *Modigliani*), a Garland Award, three Robby Award nominations, and many "Critics' Choices," "Picks of the Weeks," and "Bests of the Weekends" from all the major Los Angeles media and publications.

Evan Arnold (chorus) has acted in seven Buffalo Nights Productions: *Anatol*, *The Apollo of Bellac*, *The Madman and the Nun*, *Problem Child*, *The Firebugs*, *Salomé*, and *Incident at Vichy*. He also works with the Troubadour Theatre Co. all over Southern California and has acted in numerous national television commercials (recently, IBM), on television (recently, *Six Feet Under* and *Angel*), and in film (recently, *Spiderman*).

AnnaLea Rawicz (chorus) Recent theater: *All's Kool That Ends Kool* (Troubadour Theatre Company), *Fedunn* (Odyssey Theatre), and *Anatol* (Buffalo Nights). Recent television: *Providence*, *7th Heaven* (recurring).

Marco Sanchez (chorus) played the affable Argentine Rabbi, Luis, in Buffalo Nights' debut show *Hope On the Range*; the misguided idealist, Ex in *Sophistry*; and the devilish Nickles in Archibald MacLeish's Pulitzer Prize winning play *J.B.* TV: *SeaQuest DSV*; *Walker, Texas Ranger*; *Collie Whitebird* in the TV movie *Gunsmoke: The Long Ride*, and numerous guest and recurring appearances. Film: Showtime's *The Last Debate*, directed by John Badham; *The Illusion*, written and directed by fellow Buffalo Nights member, Michael Goorjian; and *The Rookie* with Dennis Quaid.

MORE—MORE—MORE

Maury Sterling (Earl Rogers) is a founding member of Buffalo Nights Theatre Company. BNTC shows include the character of “the madman, Alexander Walpurg” in *The Madman and the Nun*, *Modigliani*, *Meat, Out at Sea*, and *Incident at Vichy*. Film and television: *Outbreak*, *Liber Nox*, *Cowgirl*, *Alright Already* (series regular), *The Pretender*, *Touched by an Angel*, and *G vs. E*.

Kevin Weisman (Griffith J. Griffith) Buffalo Nights: *J.B.*, *Apollo of Bellac*, *Salomé*, *The Firebugs*, *Froegle Dictum*, *Problem Child (Suburban Motel)*, *Sophistry*, *Incident at Vichy*, *Hope on the Range*, and *The Madman and the Nun*; Odyssey Theatre: *'Tis Pity She's a Whore*, *The Greeks*; Mark Taper Forum: *The Goldoni Trilogy*; White Noise Theatre Company: *Little Pictures*. Television: Currently, series regular Marshall Flinkman on the ABC show *Alias*; *Frasier*; *X-Files*; *The Pretender*; *E.R.*; *JAG*; *Just Shoot Me*; *The Drew Carey Show*; *Beverly Hills Family Robinson* (MOW-ABC); series regular on *Pauly*; recurring roles on *Roswell*, *Felicity*, and *Buffy the Vampire Slayer*. Film: *Gone in 60 Seconds*, *More Dogs than Bones* with Whoopie Goldberg and Joe Montegna, *Man of the Century* (1999 Audience Award Winner- Slamdance Film Festival), *Buying the Cow*, *Lip Service*.

Alicia Wollerton (Adela Rogers St.Johns) Some of her favorite roles include Carlotta, the fascist ballerina in the long-running Los Angeles production of *Tamara*, Louka in *Arms in the Man* at South Coast Repertory, and Professor Lear in *The Memorandum* at the Odyssey Theatre. She is a member of the Antaeus Company and a member emeritus of the Road Theatre Company.

Kara Zediker (Tina Griffith) appeared in Buffalo Nights productions of *Suburban Motel*, *The Madman and the Nun*, and *Anatol*; Mark Taper Forum's Other Voices' *A History of Bowling and Sunshine and Fairies*; Zoo District's *The Master and Margarita*. In Chicago: the premiere of David Mamet's *Oleanna*, Steppenwolf productions of *A Slip of the Tongue* with John Malkovich (Chicago and London's West End premieres) and *A Summer Remembered* with Gary Cole; *Never the Sinner*, *The Golem*, *First is Supper*, and *The Chicago Conspiracy Trial*. She recurred last season on Fox's *24* as Elizabeth Nash. Other film and TV appearances: *Action*; *Rock Star*; *Becker*; *King of Queens*; *Strong Medicine*; *The Pretender*; *It's Like, You Know*; *The Untouchables*.

Crazy Drunk is produced by **Brian Kite** and **Jeff Maynard** for the Buffalo Nights Theatre Company; directed by **Matt Almos**; set design is by **Kristen McCarron**; lighting design is by **Craig Pierce**; costume design is by **Kara McLeod**; sound/music is by **Craig Wolynez**; and props are by **Jami Rudofsky**. Classical radio station **KMZT 105.1 FM** is proud to be a media sponsor of Hot Properties.

Crazy Drunk runs **Thursday, Friday, Saturday at 8:00 p.m. and Sunday at 3:00 p.m., November 16 through December 22**. There is **no performance on Thanksgiving Day**: Thursday, November 28. Tickets on **Thursdays and Sundays** are **\$15.00 general admission** and **\$10.00 for students and seniors**; tickets on **Fridays and Saturdays** are **\$20.00 general admission** and **\$15.00 for students and seniors**. Preview performances take place at 8:00 p.m. on Thursday, November 7; Friday, November 8; Saturday, November 9; Thursday, November 14; and Friday, November 15; and at 3:00 p.m. on Sunday, November 10. Preview tickets are \$10.00 general admission and \$7.00 for students and seniors.

[Inside] the Ford is located at **2580 Cahuenga Blvd. East** in Hollywood, just off the 101 freeway, across the freeway from the Hollywood Bowl and south of Universal Studios. **Free, non-stacked parking** is available on-site. For reservations and information, the public should call the Ford Theatres Box Office at **(323) 461-3673** or go to **www.fordamphitheatre.org**.