The Lewis Center for the Arts Program in Theater presents a senior thesis production of Marie and Edward Matthews ’53 Acting Studio directed by R.N. Sandberg featuring Caroline Hertz ’15

LEWIS CENTER FOR THE ARTS
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Faculty Advisor   Stacy Wolf
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Production Stage Manager   Rob Del Colle
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Costume Shop Manager   Julia Kosanovich
Costume Shop Assistant   Caitlin Brown
Costume Technician   Timothy Godin
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Or contact: Director of Communications, Steve Runk at srunk@princeton.edu

UPCOMING LEWIS CENTER EVENTS
Spring Awakening: The Musical
March 6, 8, 12, 13 at 8:00 p.m.; March 8 at 2:00 p.m.
The winner of 8 Tony Awards, including Best Musical, Spring Awakening is the story of a group of teenagers growing up in the repressive world of late 19th-century Germany. Based on the play by Frank Wedekind with book and lyrics by Steven Sater and music by Duncan Sheik, this landmark musical is a powerful celebration of youth and rebellion with an electric rock and roll score. Berlind Theatre at McCarter Theatre Center Tickets: $15/$10 students and seniors
For tickets please call University Ticketing at 609.258.9220 or the Berlind Box Office at 609.258.2787

For more information about this and other events, please visit arts.princeton.edu
Cast

Li’l Bit ....................................................... Caroline Hertz ’15*
Peck ...................................................................... Jake Robertson ’15*
Male Greek Chorus ........................................ Matt Volpe ’16*
Female Greek Chorus ......................................... Sarah Cuneo ’15*
Teenage Greek Chorus ........................................ Anna Aronson ’16*

Production Staff

Director R. N. Sandberg
Stage Manager ..................................................... Lily Lesser ’17
Assistant Stage Manager ..................................... Morgan Young ’16*
Scenic Design ..................................................... Kristen Robinson
Lighting Design .................................................. Sydney Becker ’17
Lighting Advisor ................................................ Jane Cox
Costume Design .................................................. Keating Helfrich
Musical Direction ............................................... Caroline Hertz ’15*
Sound Construction .......................................... Vince Di Mura, Charlie Spira ’18
Run Crew .......................................................... Alex Daniels ’17 *, Ad Jones ’17 *
                                                                                                                                 Charlie Spira ’18

Running time: approximately 105 minutes with no intermission

*Denotes Theater Certificate student

Thanks to Vince Di Mura for recording music, Teresa Simao for the photographs, Jill Dolan for the talkback

HOW I LEARNED TO DRIVE is presented by special arrangement with Dramatists Play Service, Inc., New York.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

HOW I LEARNED TO DRIVE received its world premiere at the Vineyard Theatre, New York City.

Off-Broadway production produced by the Vineyard Theatre in association with Daryl Roth and Roy Gabay.

This play was made possible by generous support from the Pew Charitable Trust and the John Simon Guggenheim Foundation.
It was written and developed at the Perseverance Theatre, Juneau, Alaska, Molly Smith, Artistic Director.

Growing up, I learned most of what I know about romantic love from Star Wars. I had too many older brothers; I had no choice in the matter. I won’t say that Han Solo and Princess Leia aren’t still in my top ten fictional couples (because they absolutely are), but I will say that as a result of this exposure, my budding perception of romantic love was far too closely associated with firearms. But I grew up, and fell in love, and I adjusted my perspective. In fact, much of my experience of becoming an adult has involved meticulously discarding what I learned from movies and novels that represented romantic love flippantly or irresponsibly.

Enter How I Learned to Drive. Even as I re-encounter this text again and again in rehearsal, I continue to ask: how can this coming-of-age forbidden love story about an increasingly timely taboo be so forgiving yet so disturbing, so frisky but so dark, so vulgar and still so delicate? How I Learned to Drive is a love story - but not an easy one. Because in this rom-com nightmare, no amount of true love’s kisses can undo the incalculable damage wrought by damaged people. We poor, frail human beings, who fall in love at least twice a day, don’t often like to be told that love can be warped, even when it feels right. That love can, in effect, fail us.

But my god, how wonderful to encounter a contemporary play that isn’t too cynical to acknowledge that “Yes, love exists,” even if it immediately follows up with, “Be careful.” Even if it warns us, “Love is real and it’s immense, and it can be wonderful, and it can be lethal. You may fall in love with the wrong person, and then you’re in trouble. You may fall in love with the right person, and then you’re really done for. You may not be able to tell the two apart.”

I’d like to dedicate this performance to the following guardian angels:

To my large and boisterous family, who will be coming from all corners of the country to see this production. Thank you for pushing me to always strive for something greater. I have you to thank for everything. (And I promise that the family scenes are only partially inspired by Hertz Family Thanksgivings.)

To Bob Sandberg, whose quiet and unfailing faith in me has helped me carry on.

And to Matt Volpe, whom I love.

Enjoy the show!
—Caroline Hertz ’15