

A chaotic scene with people and papers. A woman is shirtless, a man has a mustache, and another man has a beard. Papers are flying everywhere. The scene is set on a patterned rug.

**W.H.A.T.** at

WELLFLEET HARBOR ACTORS THEATER

The Julie Harris Stage

[what.org](http://what.org)

**2013-2014  
Season**

**A Journey**  
*(with just a little mayhem)*

**Theater**

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**WHAT  
for Kids**



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# W.H.A.T.

WELLFLEET HARBOR ACTORS THEATER

THE JULIE HARRIS STAGE  
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WHAT FOR KIDS TENT  
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This season marks the 29th anniversary of Wellfleet Harbor Actors Theater. Founded in 1985, WHAT is the award-winning non-profit theater on Cape Cod that the *New York Times* says brought “a new vigor for theater on the Cape” and the *Boston Globe* says “is a jewel in Massachusetts’ crown.” *Boston Magazine* named WHAT the Best Theater in 2004 and the Boston Drama Critics Association has twice awarded WHAT its prestigious Elliot Norton Award.



**Julie Harris Stage**  
2357 Route 6, Wellfleet, MA (next to Post Office)



**WHAT for Kids Tent**  
on the grounds of the Julie Harris Stage  
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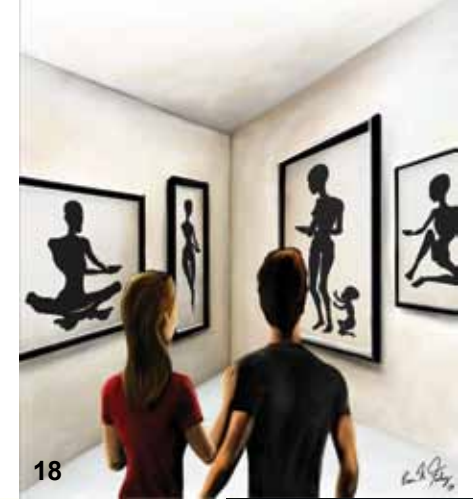
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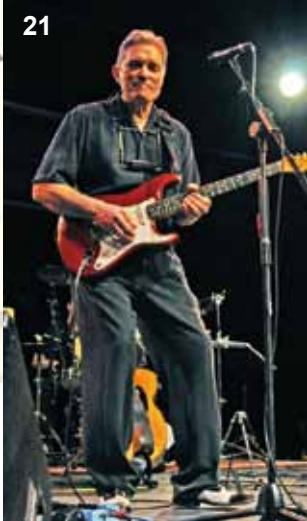
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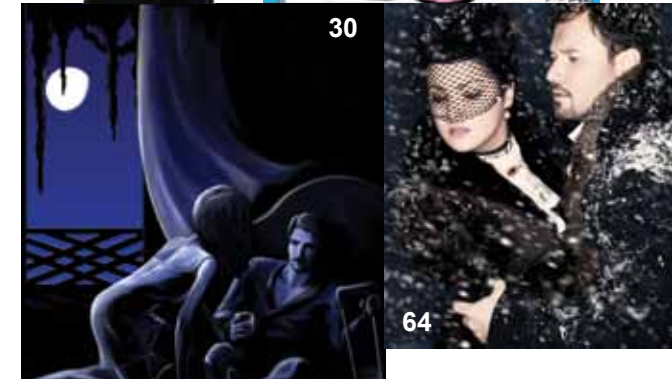
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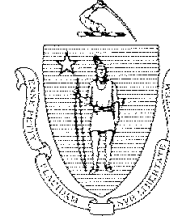
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Dear Friends,

Gathering in a great theater full of anticipation, settling into seats as the houselights dim and the stage comes alive, is one of the most beautiful cultural experiences we can share.

In that wonderful moment, allow me to welcome you to one of Cape Cod's marvelous theatrical venues and institutions, the Wellfleet Harbor Actors Theater, now in its 29th season.

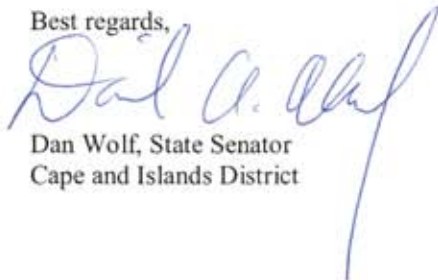
WHAT is part of a remarkable constellation of small theaters across the Cape, each shining its own light with unique focus, each dedicated to the belief that live theater and performance of all kinds enrich our lives and make our communities whole.

But you know that. After all, by taking your seat you in effect become a patron and supporter of the arts. The satisfaction, pleasure, and importance of that cannot be overstated.

So thank you, on behalf of WHAT, and on behalf of all of us who cherish the Cape, for celebrating our cultural depth and diversity.

And to the staff, board and volunteers at Wellfleet Harbor Actors Theater, I offer best wishes for a successful and enjoyable 2013-14 season.

Best regards,



Dan Wolf, State Senator  
 Cape and Islands District

Dear Friends,

It is my pleasure to welcome you to the 29th season of live theater on The Julie Harris Stage and in the WHAT for Kids tent at Wellfleet Harbor Actors Theater.

Wellfleet Harbor Actors Theater is one of the premier cultural institutions on Cape Cod and a center for the arts that enhances and enriches the lives of those who live and visit here.

Please accept my best wishes for another successful and enjoyable season.

Best regards,



Sarah Peake





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TIMOTHY P. MURRAY  
LIEUTENANT GOVERNOR

May 2013

Dear Friends:

On behalf of the Commonwealth of Massachusetts, I welcome you to the 29<sup>th</sup> season of the Wellfleet Harbor Actors Theater (WHAT).

A founding member of the award winning Cape Cod Theater Coalition, WHAT has long been a champion of innovative and adventurous theater arts showcasing opera, symphony, cinema, dance, and more for the Cape Cod community. I commend the Wellfleet Harbor Actors Theater for its artistic vision, community spirit, and contributions to the economic vitality of the region. Thank you for all that you do to enrich the lives of Massachusetts residents.

Please accept my best wishes for another successful and enjoyable season.

Best regards,



STEVE HEASLIP/CAPE COD TIMES

# Letter from the President

Dear Valued WHAT Supporters:

As of May 2013, I will have been at the helm of WHAT for 17 months. It has been a period during which there have been substantial change and progress, but also one in which we have never departed from the WHAT core commitment and mission.

### Our mission at WHAT

to present professional quality theater to its audiences; to provide an alternative theater experience not found elsewhere in the region; and to advance and preserve the art of theater for the education and appreciation of the public.

In addition to our core mission, it has been my personal goal to make this marvelous building accessible to the public and to foster collaborations between WHAT and community organizations. That goal has been accomplished and I am proud of the collaborations and co-productions we have presented this year with organizations such as SPAT, Massachusetts Audubon Society and The Center for Coastal Studies. This summer we will end our season with *Cat on a Hot Tin Roof*, in collaboration with the Tennessee Williams Festival.

It has been a pleasure during the past year to have been able to work with our Executive Director, Jeffrey George; our Artistic Director, Dan Lombardo; our Production Manager, Ted Vitale; our Development Director, Nicholas Gulde; and a spectacular staff of dedicated individuals and volunteers. I am fortunate that there are so many people working towards the success of WHAT and the preservation of the WHAT legacy.

In addition, I would also like to express my gratitude to our Board of Directors. Many on our Board have shown

unwavering support for WHAT in spite of the many challenges the organization has faced since the construction of the Julie Harris Stage. I cannot say enough about their commitment. In particular, we are dedicating this entire season to two of our most dedicated Board members, Rick and Ellen Grossman. We mourn the passing of our beloved Ellen this past March. WHAT has been a labor of love for Rick and Ellen and I think it is fair to say that the doors would not be open without their dedication and support.

In my statement in last season's playbill, I indicated that WHAT has faced financial challenges since "the Julie" was opened in 2007. Ultimately, there must be a restructuring of the long-term debt associated with the building. However, until that can be accomplished, WHAT supporters have charged to the rescue. Now, with new management, a new administrative team, a new Development Director, and a re-energized Board, we will continue to pursue a business plan that assures that edgy, innovative and challenging theater, and our community will always have a home in Wellfleet at WHAT on the Julie Harris Stage.

We cannot continue to meet our mission without you, our patrons, donors, and friends, and the support of the community. I would like to offer a special thanks to our corporate sponsors for sharing our vision and for their ongoing financial support. We welcome more businesses into our Corporate Circle.

The excitement continues at WHAT and I ask you to join us as participants and collaborators. I welcome your thoughts and ideas at [Bruce@Bierlaw.com](mailto:Bruce@Bierlaw.com).

Of course, I look forward to seeing you at the theater!

Very truly yours,  
Bruce A. Bierhans  
President and Co-Chairman



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## Four Journeys of Women/ Four Decades

For me, this season is the fulfillment of several long-held dreams. Pirandello has been a favorite since I was very young, when I found that his family and mine came from the same side of Sicily. Playwright Matt Foss and I worked in the WHAT Lab to create our own fresh adaptation of Pirandello's *Six Characters in Search of an Author*, anchoring the play in the soil of Pirandello's island.

WHAT has never produced a Tennessee Williams play, though Williams worked and played in nearby Provincetown. I'm so pleased that our production of a Williams classic, *Cat on a Hot Tin Roof*, will run for three weeks at WHAT and then transfer to the Tennessee Williams Festival in Provincetown.

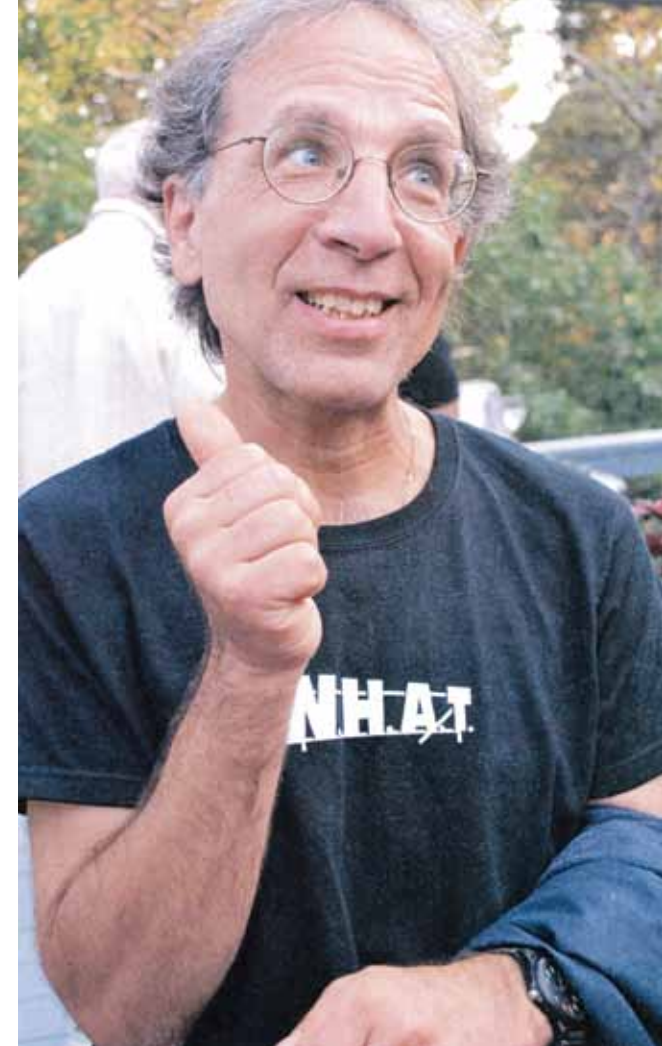
It is becoming rare that a professional theater can feature unknown playwrights. I'm thrilled that we will celebrate the playwright Marina Keegan by opening our season with her play, *Utility Monster*. And, it hardly gets better than being able to bring one of my oldest and dearest friends to the WHAT stage – an actor who happens to be a stage, film and television star. You'll see Mark Linn-Baker in *One Slight Hitch*, an outrageously funny play by his dear friend, Lewis Black.

WHAT's 29th season will feature exciting premieres, Lewis Black's star-powered comedy, and new takes on the classics. Woven throughout the summer will be music, cabaret, and WHAT for Kids. To top off your summer, DO NOT MISS a rare one-night-only benefit performance by Lewis Black himself on July 30!

From the 1920s we have ***Six Characters in Search of an Author* by Luigi Pirandello**. This purely WHAT adaptation of a masterpiece of 20th century theater shifts the focus to the character of Mother. Forced by circumstances to return to her first husband after the death of her second, the Mother navigates a lively, absurd world where lullabies turn into wild tarantellas.

From the 1950s: ***Cat on a Hot Tin Roof* by Tennessee Williams**. Sultry Maggie the Cat struggles to keep the crumbling Pollit dynasty together. Rare for this classic, we pair a woman director – Elizabeth Falk – with the play. Elizabeth reveals the ghostly characters behind this powerful story.

From the 1980s: ***One Slight Hitch* by Lewis Black**. Comedian and playwright Lewis Black has created a modern day farce that mocks the all-too-human desire to shape our own destiny. It's Courtney's wedding day and



Dan Lombardo (Rick Grossman photo)

her mom, Delia, is making sure that everything is perfect. Then, the doorbell rings and all hell breaks loose. So much for perfect.

From the 2010s: ***Utility Monster* by Marina Keegan**. A charming, deeply moving play about Sadie and her new friend Claude who try to do the impossible – save the children of the world one cookie (or one painting) at a time.

Make that five plays about women, for Stephen Russell's WHAT for Kids production this year is ***Daisy Crockett, Frontiersperson! or Be Sure You're Right, Then Go Ahead***, the unknown story of Davy Crockett's sister. Plus! Bart Wiesman brings together outstanding groups for a sizzling music festival, world-class musician Martin Piecuch performs his Jazzical Fusion, and Lewis Black will perform – one night only – on the Julie Harris Stage.

Thank you all for joining us in the journey of live theater – one that is as old as humankind and as young and exciting as the next time the curtain goes up!

Dan Lombardo,  
Artistic Director



# For Tickets

## RESERVATIONS

IN PERSON WHAT Box Office (Julie Harris Stage)  
BY PHONE (508) 349-WHAT (9428)  
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ONLINE what.org  
BY EMAIL boxoffice@what.org  
BY MAIL WHAT, PO Box 797, Wellfleet, MA 02667  
**BOX OFFICE** Tickets may be purchased at  
WHAT Box Office,  
Julie Harris Stage, 2357 Route 6, Wellfleet, MA



## WHAT Mission Statement

The Mission of Wellfleet Harbor Actors Theater is to present professional quality theater to its audiences; to provide an alternative theater experience not found elsewhere in the region; to advance and preserve the art of the theater for the education and appreciation of the public.

WHAT seeks to be a good neighbor, to be of benefit to the economy of Wellfleet, its restaurants, galleries and shops, its working people and its retirees, its residents, non-resident homeowners and its visitors.

WHAT seeks to be an active and contributing part of the entire Cape Cod Community. To accomplish its mission, WHAT endeavors to find interesting and provocative works of high quality, and to recruit artists with the skill, imagination and vision to realize those works in production.

.....

# Season Special – BOWL OF OUR HOMEMADE CHOWDER JUST \$3 WITH LOBSTER ROLL\*

.....

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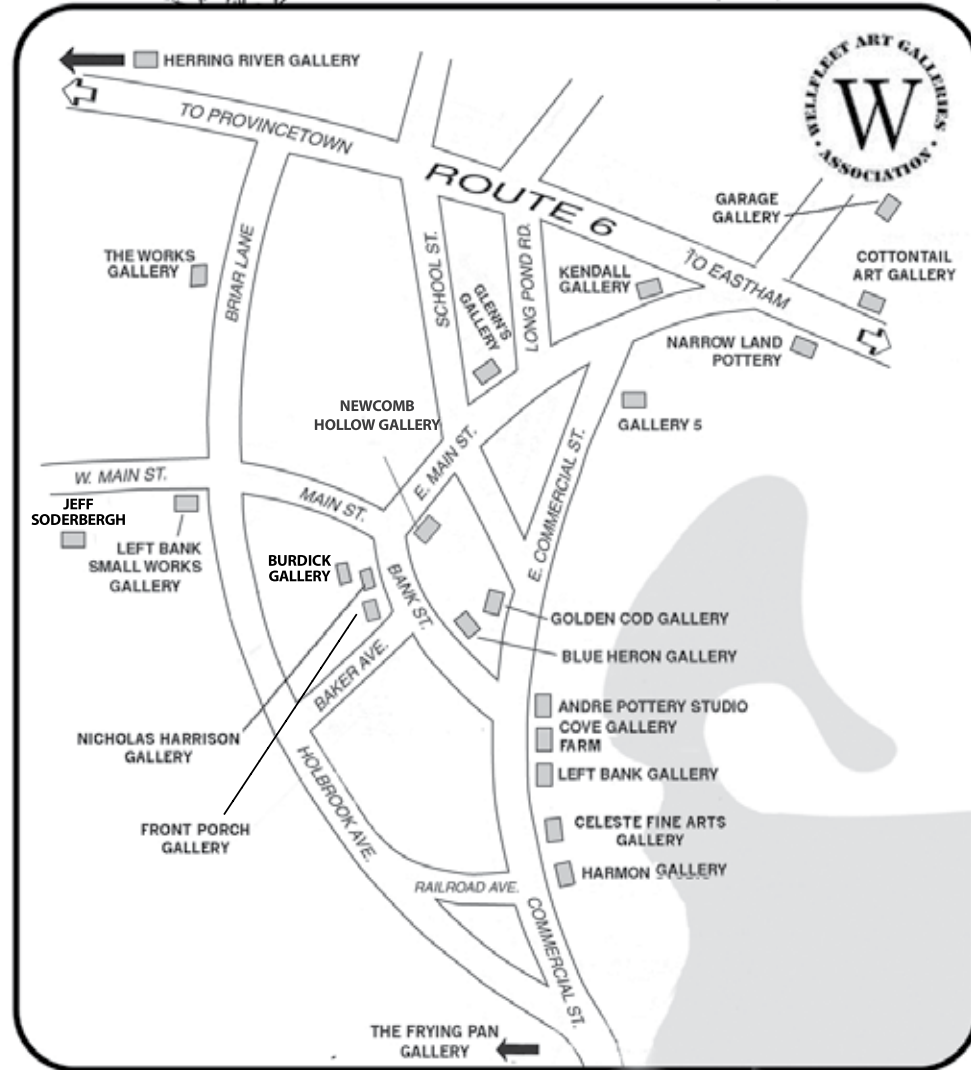
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★ Stores which serve breakfast

A bowl of chowder with a lobster roll and a 1st Place award ribbon. The bowl is white with a blue and yellow border. The lobster roll is in a white box with a red and white checkered pattern. The award ribbon is blue with a gold border and the text "1st PLACE".



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Jeffrey George. Photo by Brad Fowler

## A letter from the Executive Director

Greetings dear friends,

Wellfleet Harbor Actors Theater was born out of the urge to voice the powerful message that live theater can deliver. Now in our 29th season, we strive and struggle to not only keep that core value alive, but to provide the Outer Cape with a wide range and depth of cultural experiences that will enrich our beloved community. With the Julie Harris Stage and the WHAT for Kids tent as our home, we seek to offer a hand to those individuals and organizations who might not have venues such as these from which to speak.

Over the past year we have embraced partnerships with SPAT, Outer Cape Health Services, 350 degrees.org, Cape Cod Institute, Harwich Junior Theatre (who can forget the Cuban chorus experience in 2012?), Cape Cod Chamber Music Festival, and the Mass Audubon Wellfleet Bay Wildlife Sanctuary. Conversations with other organizations and individuals continue on a daily basis. We are most grateful.

Every potential partner has a different voice, but each has the same purpose: to enhance and educate the public. Each day at Wellfleet Harbor Actors Theater we find out a little more about ourselves.

Your involvement is key to our growth and to the growth and stability of the Outer Cape. Please journey with us as we build our future.

Our door is open.

Respectfully,  
 Jeffrey George





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# Remembering ELLEN GROSSMAN

Photos by Rick Grossman

All of us at WHAT were saddened when we learned that Ellen Grossman passed away on March 31st surrounded by her family in their Brookline home.

Ellen and her husband Rick spent years helping to shape this organization. They devoted countless hours as board members and volunteers and displayed extraordinary leadership as donors.

Theater was a major part of Ellen's life – as was dance, photography, and American arts and crafts. She knew the power these three art forms had to transform people and affect them personally. Ellen did just that – there is no one who can forget her energy, smarts, kindness and warm and meaningful hugs. She knew it was important to entertain and inspire – and she worked to ensure that fragile organizations like ours had the structural support they needed. We shall all miss her dearly.

On behalf of the entire organization, our love and support go to Rick and the Grossman family – Alexa, Erica, David and Edee. When you experience theatre, dance and music in this venue and venues around the world– think about Ellen's wonderful smile and how it changed so many people's lives.

Jeffry George  
Executive Director

...

My first memories of Ellen and Rick when I came to WHAT nine years ago, were of two photographers who, with great warmth and grace, took part in every opening and every celebration at the theater. Their photographs chronicle their passion for WHAT and for life. Ellen brightened every room she entered. She loved actors and everyone who worked at the theater, and we loved her equally. She worked tirelessly on our Board and made immeasurable contributions. We always thought of Ellen as "ours," but I know she single-handedly kept the Society of Arts and Crafts alive, and was a central figure in the American Crafts Council. Her crafts expertise lead to her famous WHATKnots, the jewelry she sourced for us to sell in our lobby. My fondest memory is of Ellen hosting casts of plays at their beloved house in the woods. After sumptuous food and drink, she got everyone out on the floating dock in the pond. Sun, wonderful stories, warmth, and love. Ellen made life in the theater an uplifting, noble, and joyous thing.

Dan Lombardo  
Artistic Director





# UTILITY MONSTER



Illustration by Evan Farley

by Marina Keegan  
Dan Lombardo, Director  
Previews: May 23, 24  
Opens: May 25  
Closes: June 22

Thursdays through Mondays  
All performances 8pm

Fifteen year-old Sadie is transformed when her new friend Claude discovers that an African child's life can be saved for the mere price of a lunch at Taco Bell. This fable about love, personal sacrifice, and how we value human life won "Best Reading" in The Midtown International Theatre Festival in NYC. Marina peppers her idealism and deep compassion with a wicked sense of humor. This production is dedicated to Marina Keegan, who passed away on May 26, 2012.

Utility Monster is a play about our generation. It's a play about struggling with justifications; for indulgence, for art and for letting a child die when a mere five dollars could save his life. But that is also not what this play is about at all! This play is about two 15-year-old kids and their families, cancer, bake-sales, drugs, dogs, doctors and New York City.

In the broadest possible sense,

*Continued on page 20*

## How Scary is the Utility Monster?

Claude and Sadie stumble on life's greatest irony – there are enough resources in the hands of the "haves" of the world to save the starving "have nots." Yet 35,000 children a day still starve. The philosophy of Utilitarianism insists they don't have to, but when Claude and Sadie begin selling the family artwork to save children, they can't stop. Can art be weighed on the same scale as a human life? Utilitarianism can become a Utility Monster that can't be stopped.

## "Let's Make Something Happen in This World"

"The Opposite of Loneliness" is a piece written by Marina Keegan for a special edition of the Yale Daily News and distributed at Marina's graduation from the Yale class of 2012. The extraordinary essay went – as they say – viral. Marina's wise words touched people all over the country:

"We don't have a word for the opposite of loneliness, but if we did, I could say that's what I want in life. What I'm grateful and thankful to have found at Yale, and what I'm scared of losing when we wake up tomorrow and leave this place.

It's not quite love and it's not quite community; it's

just this feeling that there are people, an abundance of people, who are in this together. Who are on your team. When the check is paid and you stay at the table. When it's four a.m. and no one goes to bed. That night with the guitar. That night we can't remember. That time we did, we went, we saw, we laughed, we felt. . . We don't have a word for the opposite of loneliness, but if we did, I'd say that's how I feel at Yale. How I feel right now. Here. With all of you. In love, impressed, humbled, scared. And we don't have to lose that. We're in this together, 2012. Let's make something happen to this world."

## UTILITY MONSTER, From Harwich Junior Theatre to the Julie Harris Stage

Dan Lombardo Interviews Young Actors Lily Flores (Sadie) and Ryan Rudewicz (Claude)

**Dan Lombardo:** How long have you known each other?

**Lily Flores:** Ryan and I have known each other for about seven years. We met after both being cast in a show at the Harwich Junior Theatre.

**Ryan Rudewicz:** Ever since 5th grade when we did *Stuart Little*. This show will be our sixth play together.

**DL:** What is your friendship like – is it anything like that of Sadie and Claude?

**LF:** Because Ryan and I have known each other for so long, we are really close. Being the same age as Claude and Sadie, it's easy to relate to their friendship and the way they interact with each other.

**RR:** Our friendship is very trustworthy. We trust and understand each other. Even though we do have our arguments, we make up in no time at all. I'd say our friendship is a lot like Sadie and Claude's.



Lily Flores and Ryan Rudewicz

**DL:** Why is the play called *Utility Monster*?

**LF:** Utilitarianism enforces that every moral action

*Continued on page 20*

## In Celebration of Marina Keegan

by Dan Lombardo,  
Artistic Director

I was in our Main Street box office one Sunday last summer, talking to people about WHAT and selling tickets for the 2012 season. Among many who stopped by was a gentleman who happened to comment that his daughter was a playwright. I said, "Tell me about her," and Kevin Keegan did.

As soon as Kevin told me his daughter had passed away and her name was Marina – I knew. It was Marina Keegan, whose musical *Independents* was about to go into the New York Fringe Festival, who was about to start a new job at The New Yorker magazine, and who had been featured on NPR's *All Things Considered*. The girl who spent summers with her family in Wellfleet.

On May 26, 2012, Marina was headed to her parents' summer home when the car she was in drifted off the road. A tragedy for which no one was to blame. Unbearably

sad. Tributes to Marina appeared in The New Yorker, The New York Times, Boston Globe, Huffington Post, Wall Street Journal, USA Today, ABC News, and of course, in all of the Cape Cod media. From The New Yorker: "For some in our field – producers and editors, reporters and writers, the loss of Marina is a different kind of tragedy. We lost a talent before we got to know her."

I invited Kevin to the theater and we met several times, talking about Marina, her work, and the possibility of producing one of her plays at WHAT. He sent me *Utility Monster* and I was hooked. Sadie and Claude were real to me from the first reading, and I didn't want to say goodbye to them on the last page.

I went to New Haven to meet with Deborah Margolin, the playwright Marina studied with at Yale. Given Marina's intense interest in political action and social justice, she was, Margolin observed, questioning the direction of her life. Moreover, "As

she was writing the play, she was questioning the value of art."

Yale recently announced a new prize, the annual Marina Keegan Prize in Playwriting, and Scribners will be publishing a volume of her work. In addition, James Bundy, the Dean of the Yale School of Drama has established a fund in Marina's honor to help mount our premiere of *Utility Monster*.

*Continued on page 20*



Marina Keegan



## Utility Monster interview...

Continued from 19

must cause a positive outcome and in the play Sadie and Claude, being young teenagers, take it to an extreme creating a “monster” in themselves.

**Ryan Rudewicz:** Claude and Sadie want to help so much that they forget about their own family and happiness.

**Dan Lombardo:** What will your characters be doing when they're 25?

**Lily Flores:** I see Sadie becoming a teacher when she is older because she does have a big heart and cares for people. Her intentions in joining Claude's plan are pure however misguided they may be. I think Sadie would want to impact the lives of young children and teach them how to deal with the consequences of their own actions.

**RR:** At 25, Claude will have recently graduated college with a degree in Communications and he will still be fighting for his belief in utilitarianism with Sadie.

**DL:** What will YOU be doing when you're 25?

**LF:** When I am 25 I hope to be starting a career in something creative like, writing, journalism, or even acting!

**RR:** At 25, I will have graduated college with a BFA in acting and I hope to be acting onstage in New York City.

## Marina Keegan...

Continued from 19

Theater, in the hands of a writer like Marina Keegan, can multiply the effects of political action. Theater can deepen and expand the conversation beyond the normal avenues of discourse in the 21st century. That's exactly what Marina Keegan did in *Utility Monster*. With Marina we never question the authenticity of the work, and we always want to go where she takes us.

WHAT is so pleased to open our 2013 summer of plays on the Julie Harris Stage with the national premiere of Marina Keegan's *Utility Monster*.

## Utility Monster...

Continued from 18

it's a play about what to do with your life. I've never met a person my age that hasn't agonized over this. *Utility Monster* raises questions of responsibility, asking if anything that doesn't directly benefit people who need help is worth doing. About whether we could possibly value a painting more than a human life. By extension, it looks at the worth of theater itself – at the ever-impending dichotomy of indulgence or necessity.

Marina Keegan

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"One of The Best Seaside Dining Spots in New England"-Yankee Magazine  
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fresh local seafood · raw bar · kids menu · frozen drinks · live entertainment

# Summer Music Festival

When Bart Weisman set out to create a music festival for WHAT, he wanted to create something no one else was doing. Bart is the Executive Producer of the annual Provincetown Jazz Festival and the Host of the Provincetown Art Association and Museum Summer Jazz Concert Series. He produces concerts year-round at Cultural Center of Cape Cod in South Yarmouth and hosts a Jazz Jam at the Island Merchant in Hyannis. If someone knows what's going on in the Cape Cod live music world, it's Bart Weisman.

Over the course of three weeks, Bart is bringing us jazz, cabaret, blues, rock/folk, big band and classical music.

"There are a lot of places that have great rock, blues and jazz," Bart said. "We wanted to have six different concerts at WHAT, with something for everybody."

**WHAT Summer Music Festival runs Tuesdays and Wednesdays, July 2 -17. All of the concerts start at 6pm, at the air conditioned Julie Harris Stage. Concerts are out in time for patrons to finish the evening with dinner in town.**

### Tuesday, July 2: Great Young Jazz Talent

From the Next Generation of Jazz at the Provincetown Art Association concert series, Bart brings us 17 year old Michael Bliss on sax and 19 year old Jessica Curran on vocals. They will be accompanied by Fred Boyle on piano, Ron Ormsby on bass and Bart Weisman on Drums.

### Wednesday, July 3: Cabaret

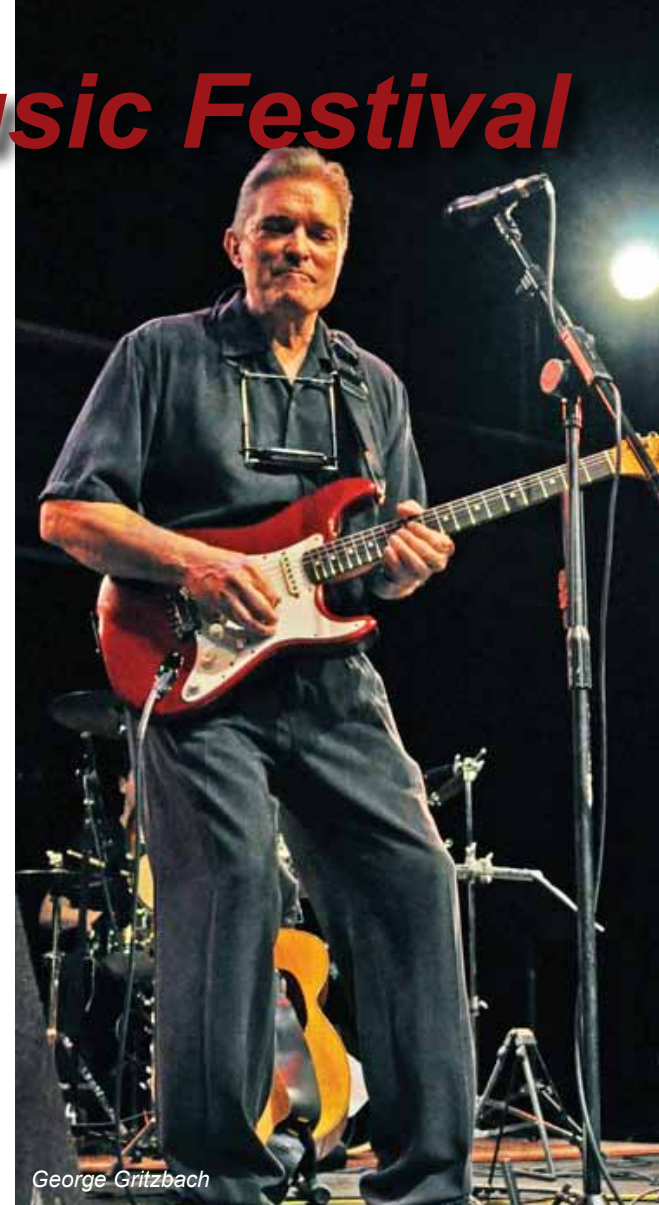
The Cabaret Concert features Tedi Marsh. Tedi is just coming out of the studio, where she recorded her new cd with artists like jazz pianist Tim Ray (Lyle Lovett). She will be backed by Paul McWilliams on piano, Laird Boles on bass and Weisman on drums. She'll be playing a few songs off her cd, plus other songs from her cabaret show.

### Tuesday, July 9: Blues

This show will be the best of the blues with the George Gritzbach Blues Band. Gritzbach on vocals and guitar, Michael Critch on piano, Rich Hill on bass and Weisman on drums. He's a wonderful, exciting entertainer with a natural ability to interpret the blues. The top-notch blues guy on the Cape.

### Wednesday, July 10: Folk/Pop/Rock

A concert of originals & covers of folk, pop and country songs with singer/songwriter Peter Donnelly on guitar and vocals and Laird Boles on bass.



George Gritzbach

### Tuesday July 16: Big Band

The Cape Cod Conservatory Big Band will light up the stage with a full big band (one of only a few on the Cape), led by Ty Newcomb on trumpet and special guest vocalist Leslie Boyle. During the concert, Ty will also present selections from the Gerry Mulligan & Chet Baker quartet, transcribed note for note from original recordings and performed here with permission from the estate. Bruce Abbott on baritone sax, Ty Newcomb on trumpet, Ron Ormsby on bass and Bart Weisman on drums.

### Wednesday, July 17: Classical

The series concludes with a classical chamber concert presented by the Cape Cod Chamber Music Festival, celebrating their 34th season. Come to WHAT for beautiful music before the Festival's season begins!

"We really have it covered," Bart said. "I think the only thing we didn't do is polka. And reggae. There is nothing on Cape that I know of that's like this series."



# SIX CHARACTERS IN SEARCH OF AN AUTHOR

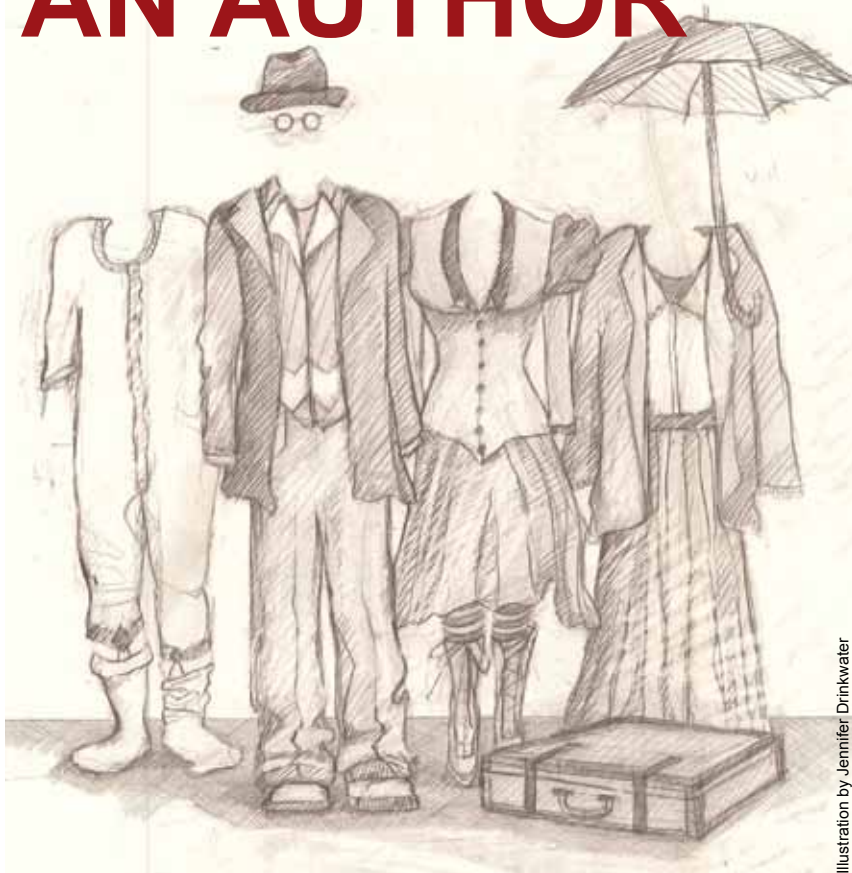


Illustration by Jennifer Drinkwater

by Luigi Pirandello  
Adapted by Matt Foss  
with Dan Lombardo  
Dan Lombardo, Director

Previews:  
June 27, 28

Opens:  
June 29

Closes:  
July 20

Thursdays through Mondays  
All performances 8pm

**Luigi Pirandello** (1867–1936), born in Agrigento, Sicily, was a prolific dramatist, novelist, and short story writer. In 1934 he was awarded the Nobel Prize in Literature for his “bold and brilliant renovation of the drama and the stage.”

Six characters wander off of Route 6 into Wellfleet Harbor Actors Theater looking for an author.

But they have interrupted a rehearsal of *Cat on a Hot Tin Roof!* Father, Mother, and assorted children declare they are unfinished characters and in search of someone to complete their story. They navigate a lively, absurd world where lullabies turn into wild tarantellas. Is there an author on the Julie Harris Stage? In the audience? Backstage? Is the author God or just a mad playwright?

## A Purely WHAT Adaptation

Two years ago Artistic Director Dan Lombardo visited the Pirandello House in Sicily and attended a Greek theater festival on the island. He returned with a new understanding of the playwright and the roots of *Six Characters*. He wove the music of Sicily into this version of the play, especially the music and dance of the tarantella. The tarantella is connected with a form of hysteria that appeared in Italy during the Renaissance.

Victims of the bite of the tarantula spider could only be cured by frenzied dancing.

Pirandello’s Sicilian culture is earthy, primitive, and substantially Greek. The Mother’s unremitting love for one son in the story opens passions that play out to an ending no one but the Greeks – or Pirandello – could imagine.

## Theater-All-Around

The Julie Harris Stage was designed by architect John Freeman specifically for this style of theater. Freeman designed doors and passageways around the auditorium, along with balconies on both sides of the house that are accessible from the stage.

“We began calling this concept ‘theater-all-around’ because the actors could play from any side of the house. The action of the play could move out around the audience or even move its location!” John Freeman, quoted in Live Design Online



Playwright Matt Foss at the WHAT Lab.

*A man will die, a writer, the instrument of creation: but what he has created will never die! And to be able to live forever, you don't need to [have extraordinary gifts or] be able to do miracles. Who was Sancho Panza? Who was Prospero? But they will live for ever because – living seeds – they had the luck to find a fruitful soil, an imagination which knew how to grow them and feed them, so that they will live forever.*

Pirandello, from *Six Characters*...

## A Note from Matt Foss – Co-Adapter of *Six Characters in Search of an Author*

People will often ask who is the author the *Six Characters* are searching for in Pirandello’s play. It is clear there was some author in these fictional characters’ history that abandoned them, throwing away their papers, erasing their words and descriptions and anything that would invite a reader’s imagination to bring them to life. For the purposes of the theater, and particularly this adaptation, it is our sincere hope we are able to invite your imagination in the same way.

This play is about collaboration – putting the mechanics of making a play on stage – and was a product of an exciting opportunity through the WHAT Lab. Cape Cod artists, actors and directors came together to make this play about play making, and we hope you enjoy being a part of it as much as we have.

Self-portrait of the director, Dan Lombardo, at Luigi Pirandello’s house, Sicily.

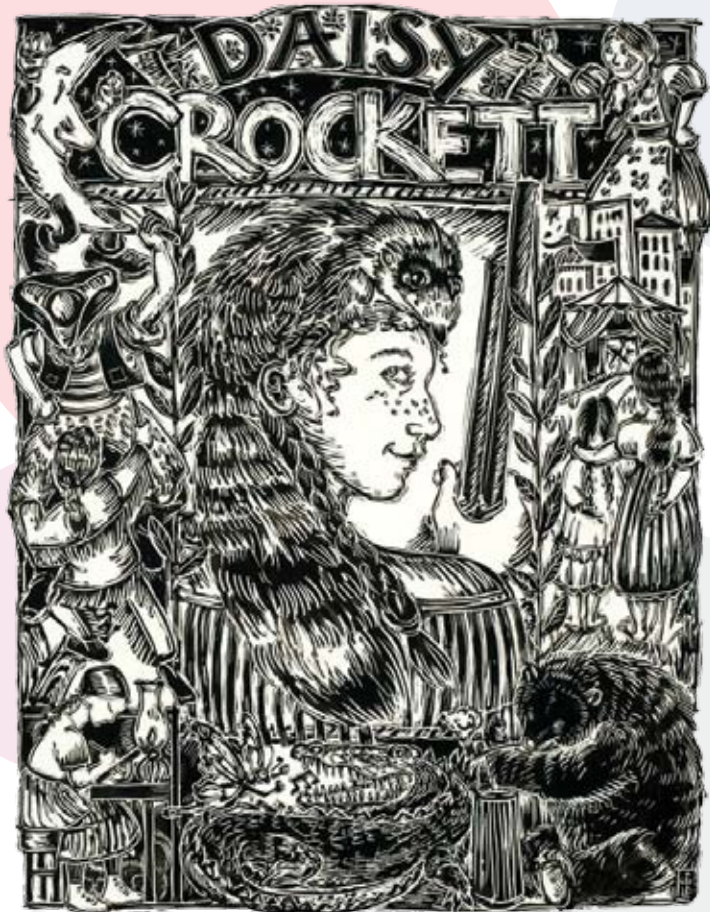




# DAISY CROCKETT, FRONTIERSPERSON!

or BE SURE YOU'RE RIGHT THEN GO AHEAD!

ALL SEATS \$10



July 8-August 29

Mon-Thurs, 7:30pm

Our 2007 show is back by popular demand!

Frontier hero and ex-Congressman Davy Crockett has headed west, leaving his kid sister at home writing outlandish stories about his exploits.

When P.T. Barnum meets the enterprising Daisy a scheme is hatched, a star is born and show business will never be the same! Featuring pirates, dancers, a prognosticatin' preacher and a live band, Daisy Crockett is "a lot of fun!" (The Cape Codder)

artwork by Ellen LeBow



## Who Was Davy Crockett?

He was America's first superstar, a larger-than-life figure who parlayed his reputation as a backwoods bear-hunter and Indian fighter into a seat in the U.S. Congress.

During his time in Congress, Colonel Crockett was one of the most sought after guests at fashionable dinner tables in Washington. People would travel for days just to get a glimpse of him. His highly fanciful autobiography was published in 1834 and shortly thereafter, a Boston publisher realized he could sell more *Almanacs* if they included a few outrageously tall tales about Davy along with the standard weather predictions, tide charts and phases of the moon. The Crockett almanacs (1835-1856) were a huge success and featured stories of Davy treeing a ghost, riding his thirty-seven foot long alligator up Niagara Falls and drinking the Mississippi River!

Crockett was also one of the most famous figures of the American stage. Frank Murdock's play, *Davy Crockett, or Be Sure You're Right Then Go Ahead*, premiered in September of 1872, with Frank Mayo in the title role. It ended its run in June of 1896, twenty-four years later.

## Who Was Daisy Crockett?

I made her up. While Davy did have several sisters, none of them were named Daisy. The idea for this show began in a used bookstore in Indiana, Pennsylvania, (my hometown) where I found and purchased an anthology entitled *America's Lost Plays, Volumes III and IV*. For the most part, it's a scholarly publication that gives ample reason why these works from the 1800s deserve to be lost.

The one work in this collection that didn't lie inert on the page was the play by Frank Murdock, *Davy Crockett; or Be Sure You're Right, Then Go Ahead*.

What really drew me into this piece was the dialogue. Murdock writes Davy's speeches in a flowery yet vivid backwoods vernacular that has its roots in the Crockett Almanacs that were being published while Davy was still alive. Further research led me to a collection of the original Almanacs and they provided more grist for the mill, with a similar use of heightened language. Here's a sample, from *One of Crockett's Infant Children Grinning Lightning At A Bear*.

"Well, one day, this sweet little infant was walking in the woods and amusin herself by picking up walnuts and cracking them with her front grindstones, when suddenaciously she stumbled over a thunderin great hungry he barr. ...He gin her a savaggerous hug, and was jist about bitin a regular buss out on her cheek, when the child resentin her insulted wartue, gin him a kick with her south fist, in his digestion, that made him buss the arth instanterly, and jest as he war a comin to her a second time, the little gal grinned sich a double streak o' blue lightenin into his mouth that it cooked the crittur to death as quick as think, an she brought him home for dinner."

Murdock's play is essentially a love story and, when it comes to writing plays for family audiences, I'm in complete agreement with Ida Claire when she says, "Folks ain't gonna want to see Davy in no dang love story! They's gonna want to see him fightin' and wrasslin' and shootin' things and sech!" Hence the River Pirates and the Moon Man in this play. And because I love music even



more than theatre and the Disney/Davy Crockett theme song (music by George Bruns, lyrics by Thomas W. Blackburn) was one of the first songs I ever learned, I knew I wanted to have a string band playing traditional music throughout the show. So Daisy is not so much an adaptation of the Murdock play as it is inspired by the language and the legend-making that surrounded Davy. David Crockett (he was almost never called "Davy" during his lifetime) was a more than willing participant in his own myth and Crockett's status as a noble hero quickly crumbles when the facts of his life are examined. For me the real theme of the play is expressed in something Daisy says a couple of times during the show - "People believe what they want to believe, I guess." We like stories with strong heroes, so much so that we're often willing to overlook or ignore the truth about the people



Stephen Russell shares a moment with Jade Plushtoi

we admire. The imagination can be a wonderful, powerful thing but it's important to always be aware of the difference between fact and fantasy.

Stephen Russell, April 2013

## What WHAT for Kids is all about....

WHAT for Kids is entering its 13th season of presenting original children's plays in the sublime context of a 'summer on Cape Cod' live theatrical experience. Written and directed by accomplished actor and playwright, Stephen Russell, WHAT for Kids is family-oriented theater offering layers of thought-provoking comedy for all ages. Kids love it, adults appreciate it!

This Wellfleet Harbor Actors Theater principal program is dedicated to fostering the artistic and personal development of a diverse group of youth performers and provides a theater training experience like no other. Five to ten local aspiring actors, ages eight to 18, are afforded the opportunity to work alongside professional adult actors, technicians and WHAT's emerging professional interns.

WHAT for Kids does more than just entertain. It uses the medium of theater to engage and inspire audiences of all ages. A new children's theater work is developed nearly every season and ten WHAT interns are trained in all aspects of production. Kids seeing other kids perform has the power to transform lives. Attracting a multi-generational audience, WHAT for Kids offers residents and visitors access to unique and exceptional live theater not found elsewhere in the region.



# ONE SLIGHT HITCH

*A Bittersweet Romantic Comedy*



Illustration by Evan Farley

*“A full tilt, flat out boogie... Catch it while and if you can... with that terrific cast, it will bust your sides out.”* Berkshire Fine Arts

## Director Joe Grifasi Talks About *Hitch*:

I often say that writing a play is the most difficult job in the world. Well, maybe not as hard as the Secretary of the Treasury since 2008, but certainly more difficult than say crab fishing or discovering oil. Those things only require locating something that’s already there – like a pig finding a truffle. Interestingly, like truffles, plays often grow in dark, moist, airless places. Such was the re-birth of *One Slight Hitch*, Lewis Black’s semi-autobiographical, bittersweet romantic comedy. In the dark basement of

the West Bank Cafe we listened anew to his play originally penned over thirty years ago. After a little cutting and re-shaping the story started to take off, some sparks began to fly – humor and pathos began to emerge. Afterward, I remember Lewis and I looking at each other with the same happy, horrid thought, “Uh-oh, it’s funny... what now?” And thus began ten years of workshops, rewrites and rejection – which became a career in itself.

by Lewis Black  
Joe Grifasi, Director

Previews: July 25, 26

Opens:  
July 27

Closes:  
August 24

Wednesdays through Mondays  
All performances 8pm

Lewis Black, the popular comedian and writer featured on *The Daily Show with Jon Stewart*, brings us the story of the Doc and Delia Coleman family.

On the morning of daughter Courtney’s wedding, ex-boyfriend Ryan drops by unannounced. At first oblivious, Ryan wants to share the enlightenment he gained on the road as a latter-day Jack Kerouac. As their daughter’s wedding day explodes into a riotous farce, Delia and Doc Coleman rediscover what they nearly lost.

## Actor Mark Linn-Baker Talks About *One Slight Hitch*:

When Lewis wrote the first draft of this play he and I were sharing an apartment in the East Village in NYC and living like drug addicts.... We were pursuing lives in the Arts, lives fueled by creative energy and other substances.... We were young and poor and filled with dreams and ambitions and a feeling that we could change the world through creative expression. That was

almost 30 years ago.... In that time Lewis has reworked this play and rediscovered what it said about our world and our culture and how we wanted to live and what opportunities we squandered in a quest for the chance to live a life of true freedom at the expense of what passes for sanity in this society...

**Lizbeth Mackay** (Delia Coleman) has performed on Broadway in *All My Sons*, *The Price*, *Abe Lincoln in Illinois*, *The Heiress*, *Doubt*, *Death and the Maiden*, and *Crimes of the Heart* for which she won Theatre World, Outer Circle Critics, and Hollywood Dramalogue Awards. Her numerous Off Broadway credits include *The Forest*, *Durang Durang*, *Kate’s Diary*, and *Square One*. Lisbeth’s feature film credits include *Malcolm X*, *Marvin’s Room*, and *One True Thing*.



From the play: *“We ache for life, hoping to flood the world with innocent children, replacing the smell of death with baby powder.”* Delia Coleman

**Mark Linn-Baker** (Doc Coleman), is beloved as the golden-age-of-television assistant for Peter O’Toole’s alcoholic character in the 1982 film *My Favorite Year*. Mark is known, too, as cousin Larry Appleton, with Bronson Pinchot as Balki, in the hit TV series *Perfect Strangers*. Mark starred in the Broadway revival of *A Funny Thing Happened on the Way to the Forum*, with Nathan Lane, and with Carol Burnett in the film *Noises Off*.



# Lewis Black at WHAT!

## One Night Only



**FUNDRAISER for WHAT**  
July 30, 8pm

### TKTS

- \$100 Lewis Black performance only**
- \$125 Lewis Black performance with preferred seating, plus after-show reception with Lewis**

Lewis Black, two-time Grammy Award-winning comic and a regular on *The Daily Show with Jon Stewart*, brings his brilliant and biting social commentary to the Julie Harris Stage. Lewis's play *One Slight Hitch* is featured at WHAT for four weeks, but Lewis himself will appear for one night only!

Lewis Black has performed for audiences throughout Europe, New Zealand, Canada and The United States. In 2012, he performed eight sell-out shows at The Richard Rodgers Theatre on Broadway. Lewis was born in Washington D.C. and raised in Silver Spring, MD. Colicky as a baby, it seems he was destined to be angry and easily irritated. His mother, a teacher, and his father, a mechanical engineer, instilled in both Lewis and his younger brother Ron the importance of education and the necessity to question authority, lessons which have influenced Lewis throughout his private and professional life.

In 1996, his friend Lizz Winstead tapped him to create a weekly segment for a show she was producing on Comedy Central called *The Daily Show*. The segment, a three minute rant about whatever was bothering him at the moment, evolved into "Back in Black." It became one of the most popular and longest running segments on the show and also created a long and successful relationship with the network. Since then, Lewis has taped four specials for the *Comedy Central Presents* series, co-created *Last Laugh with Lewis Black*, presided over Lewis Black's *The Root of All Evil*, and continues to perform "Back in Black" on *The Daily Show with Jon Stewart*. His popular appearances on Comedy Central helped to win him Best Male Stand-Up at the American Comedy Awards in 2001.

# August Special Events



Mark Linn-Baker

## UnHitched Cabaret!

An evening of Cabaret and Comedy with the Broadway and Film Stars of Lewis Black's *One Slight Hitch*.

**August 6, 8pm**

**TKTS \$37; \$10 (students)**

What happens when you unhitch the stars of *One Slight Hitch* for an impromptu night of cabaret? With Mark Linn-Baker (Broadway, film, TV, including *My Favorite Year*, *Perfect Strangers*), and Joe Grifasi (more than 50 feature films including *Presumed Innocent*, *The Deer Hunter*, *Beaches*), and surprise guests, no one knows!

Come for comedy, improv, music with Broadway Actress-Singer Christa Justus, and who knows WHAT?

## Jazzical Fusion

with Martin Piecuch, woodwinds; Regan Ryzuk, piano; Ron Murray, guitar. Jazz & classical genius Martin Piecuch brings his unique musical stylings to WHAT for a rare Cape Cod appearance!

**August 13, 8pm**

**TKTS \$25**

After touring Russia and the Far East, Martin Piecuch brings his Jazzical Fusion to WHAT. Martin, Regan, and Ron combine their classical sensibilities with improvisational passion to create "seriously joyful music." Multi-instrumentalist and woodwind double, Martin Piecuch was Saxophone Soloist with the National Symphony Orchestra under Aaron Copland and Leonard Slatkin. Regan Ryzuk is a composer for over 500 film and television programs, and has recorded with Wu-Tang Clan and Quincy Jones. Ron Murray is a master of the 7-string guitar, and a featured soloist with orchestras across the country.



Martin Piecuch

## Andre Gregory: Before and After Dinner

A Cindy Kleine Film

Join Andre Gregory and Cindy Kleine in person for this Benefit Screening for WHAT

**August 20, 8pm**

**TKTS \$25 Includes Reception with Andre and Cindy**

This wonderful film is an exploration of the life and work of groundbreaking director, actor and artist André Gregory. A witty and often hilariously funny raconteur, Gregory looks back on a career that spanned decades, shattered boundaries and established him as a cultural icon. He recalls the making of *My Dinner With Andre*, the Louis Malle-directed classic in which he starred and co-wrote, reflects on his pivotal role in American theater, dishes on his brief sojourn in Hollywood, and talks about the discovery that led him to question his own identity and life's work. Directed by award-winning filmmaker Cindy Kleine (who is also his wife), *Andre Gregory: Before And After Dinner* is a brilliant portrait of a modern renaissance man.



Andre Gregory



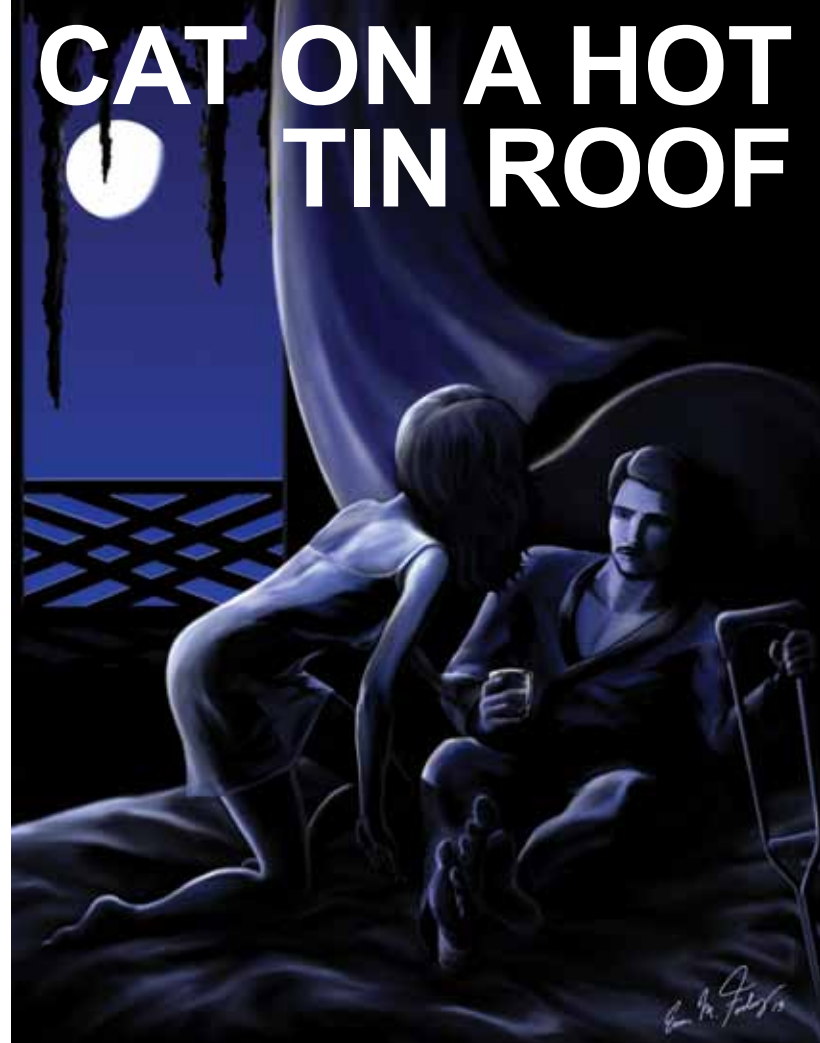


Illustration by Evan Farley

It's the 65th birthday of wealthy Southern plantation owner Big Daddy and his family has gathered to celebrate, while sparing him the news that he's dying. As son Brick, a hunky former football hero, mysteriously retreats from his desirable but sexually frustrated wife Maggie, Brick's money-hungry brother and sister-in-law plot to secure more than their share of the family fortune.

This Pulitzer Prize-winning gem is an emotionally intense drama that sizzles with passion and greed. In the course of one steamy evening, a prominent Southern dynasty is pushed to the brink when tender memories are relived and life-altering secrets are revealed. For the first time, WHAT produces a Tennessee Williams classic, giving it the unique perspective of Elizabeth Falk, the first woman to direct at the London's Globe Theater. Following our run, the play moves to the Tennessee Williams Festival in Provincetown.

by Tennessee Williams  
Elizabeth Falk, Director

Previews:  
August 29 and 30

Opens:  
August 31

Closes:  
September 22

Thursdays through Mondays  
All performances 8pm

Tennessee  
Williams Festival,  
Provincetown

Opens:  
September 25  
Closes:  
September 28

## Tennessee Williams Theater Festival

Each September, thousands of theater fans flock to Provincetown to celebrate Tennessee Williams with live performances from as near as Cape Cod and as far as South Africa. In 2013, the Festival will explore Williams' enduring classics and wild experiments, alongside plays by Gertrude Stein, Susan Glaspell and other playwrights reimagining women's roles onstage and off.

See more at [twptown.org](http://twptown.org)

## On Directing *Cat on a Hot Tin Roof*

by Elizabeth Falk

Elia Kazan, Michael Kahn, Richard Brooks, Rob Ashford – all have directed major stage and screen mountings of Tennessee Williams' 1955 American Classic, *Cat on a Hot Tin Roof*. Yes, this stunning exploration of a woman who seizes her last shot at recapturing her marriage and a notable inheritance, has virtually always been directed by men.

Dan Lombardo wanted to change that. A director himself, Dan waived the chance to direct *Cat* because in his 2013 season, "Four Journeys of Women / Four Decades," he wanted to see it directed by a woman. Last September, Fate brought me together with Dan. We began an intensive email dialogue, while I was reading five versions of the script. When I happened onto Tennessee's NOTES TO THE DESIGNER in the 1974 New Directions script, this stunned me: "The set is

the bed-sitting-room of a plantation home in the Mississippi Delta. ... It hasn't changed much since it was occupied by the original owners of the place, Jack Straw and Peter Ochello, a pair of old bachelors who shared this room all their lives together. In other words, the room must evoke some ghosts; it is gently and poetically haunted by a relationship that must have involved a tenderness which was uncommon. ... "

In 2000, after rehearsal for an opera I was directing at Carnegie Hall, I stared up at the dome of that grand space. Weary, with eyefuls of "floaters", I mused that these visual bugs were the aural molecules of music played by so many great musicians, molecules still up there slamming around against each other. I strained to hear those sound-ghosts of the hall's glorious past.

We all live with ghosts, in that what has gone before in  
*Continued on page 44*

*"The set is the bed-sitting room of a plantation home in the Mississippi Delta.... It hasn't changed much since it was occupied by the original owners of the place, Jack Straw and Peter Ochello, a pair of old bachelors who shared this room all their lives together. In other words, the room must evoke some ghosts..."*

Tennessee Williams

## Keir Dullea and Mia Dillon: Married In *Cat*/ Married in Life

Playing the iconic Big Daddy and Big Momma roles in *Cat*, Keir and Mia have been married since 1999.

Keir Dullea is known world-wide for his role as Commander Dave Bowman in Stanley Kubrick's masterpiece 2001: A Space Odyssey. He is thrilled to revisit this play in which he played Brick in the legendary 1974 Broadway revival with Elizabeth Ashley. His other Broadway credits are: *Dr. Cook's Garden*, *Butterflies Are Free*, *P.S. Your Cat Is Dead*, and *Doubles*.

Mia Dillon is a Tony Award Nominated actress for her portrayal of Babe in *Crimes of the Heart*. She made her Broadway debut in Hugh Leonard's *Da* in 1978 and was nominated for the 1980 Drama Desk Award for Outstanding Featured Actress in a Play for *Once a Catholic*. On television, Dillon was featured in *Mary and Rhoda*. Her screen credits include *The Money Pit*, *A Shock to the System*, *Gods and Generals*, and *Duane Hopwood*.



Keir Dullea



Mia Dillon



# Putting It Together, Bit by Bit, Part by Part

## Community Collaborations and Public Partnerships



Young audience members assist Amy Fleischer at Mass Audubon Sea Change event.

WHAT continues to find its niche as a venue for people, projects and performances; meetings and movements; collaborations and celebrations. WHAT's year-round facility is home to the Julie Harris Stage, featuring 220 seats, a fully-trapped stage, cherry picker, cat walk over audience, 20 or 24 revolve, elevator with 2,000 pound capacity, five dressing rooms, laundry, rehearsal room, full-service Box Office, full-service bar with liquor license, two green rooms, back stage and two lobbies with art gallery. Technical features include two HD satellite receivers, one analog satellite receiver, 7,000 lumen projector, 40w' x 20h' portable projection screen, 30w' x 20h' motorized drop-down screen, DVD, BlueRay, High Definition plus 3D capability, Cable Box and PA with stage announce to Box Office.

The emphasis on performing arts is paramount, but one of our goals is to invite new patrons to cross our threshold to view, listen, engage and perhaps even perform in our theater. Through many wonderful collaborations over the past year, hundreds of residents and visitors experienced WHAT for the very first time to focus attention on everything from oysters and ocean conservancy to fuel assistance, health coverage, rock and roll and a cappella, often via the mediums of film, dance, music and theater.

Wellfleet Shellfish Promotion & Tasting (SPAT) brought the shellfishing community, documentary filmmakers and sold out crowds around two film screenings about Wellfleet's famous and favorite bi-valve, the oyster. The Yule for Fuel series of holiday concerts continues to bring together over 50 local and regional artists with fuel companies and community service organizations to provide families in need with fuel assistance. We were grateful in the fall of 2012 for the opportunity to share the National Chorus of Cuba with Harwich Junior Theatre.

Thanks to the Cape Cod Theater Coalition, WHAT was able to bring this awe-inspiring chorus to Wellfleet via Nina Schuessler and HJT. It was a truly unforgettable experience! The 2013 environmental film series on ocean conservancy brought to WHAT the expert guidance and support of Mass Audubon Wellfleet Bay Wildlife Sanctuary with scientists from Center for Coastal Studies, Woods Hole Oceanographic Institution, and others for a panel discussion following the films.

This year has been busy, educational, inspiring and entertaining.

What's next? Come back and find out!



Ted Vitale, accompanied by Stephen Russell, Yule for Fuel, 2012



Coro de Entrevozes photos by Michael and Susan Karchmer



Stephen Russell's Two for the Price of One sketch, Yule for Fuel, 2012



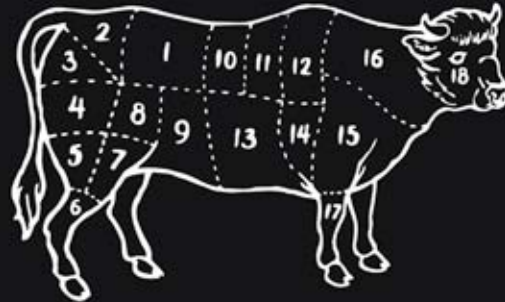
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## Meet the Artists

After the curtain goes down have you ever wanted to meet the actors? To talk to the playmakers behind the scenes? Have you been so moved, thrilled, angered, challenged or inspired that you couldn't leave the theater without expressing yourself? Would you like to do this in a safe, controlled environment, mediated by a professional?

Join WHAT Artistic Director Dan Lombardo, cast members, playwrights, directors, designers and special guests for free, lively Q & A sessions following performances on the second Thursday of the run of each play (except the 4th of July) on the Julie Harris Stage.



From 2012 Talkback, Meryl Cohn's *The Final Say*. Michael and Susan Karchmer photo.

## 2013 Talkbacks

**Utility Monster**  
 Thursday, May 30  
 National Premiere  
 by Marina Keegan  
 directed by Dan Lombardo

**Six Characters in Search of an Author**  
 Friday, July 5  
 World Premiere WHAT Adaptation  
 by Luigi Pirandello, adapted by Matt Foss with Dan Lombardo  
 directed by Dan Lombardo

**One Slight Hitch**  
 Thursday, August 1  
 by Lewis Black  
 directed by Joe Grifasi

**Cat on a Hot Tin Roof**  
 Thursday, September 5  
 by Tennessee Williams  
 directed by Elizabeth Falk



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A lively Talkback with cast of the WHAT Lab reading of *Six Characters in Search of an Author*, led by playwright Matt Foss.



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Away's Top Ten Travel Destinations 2009  
Top Ten Foodie Destinations, #9 Wellfleet

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# WHAT Lab

## Playmaking from Page to Stage



Christopher Shorr's *Faust in France*. Nicholas Gulde, Braunwyn Jackett (hands), Nicole Dunn, Peter Hirst, Robin Russell. Photo: Michael and Suz Karchmer.

Wellfleet Harbor Actors Theater's WHAT Lab is a play development program for new works for the stage. We provide a series of group residencies for visiting playwrights, actors and directors, each tailored to best fit the needs of individual projects. A limited number of Labs are offered each year between November and April.

## The hallmark of the Lab is creative flexibility.

Artists work intensively for several days on a single project — a new play, performance piece or film script. Scripts can arrive at any stage of development. We provide the



Meryl Cohn's *The Final Say*. Timothy Babcock, Kaitlin Varkados, Natalie Ross, Andrew Clemons, Eliza Ryan. Photo: Michael and Suz Karchmer.

expertise of WHAT's artistic and technical staff, rehearsal space and the use of the Julie Harris Stage for readings. Residency activities include table readings, scene work in the rehearsal hall and on stage, multiple script revisions, feedback and one-on-one consultations with WHAT's resident Artistic Director. WHAT actors, directors and other personnel are available on an as-needed basis for projects.

WHAT includes the 220-seat Julie Harris Stage, ample backstage, technical facilities, a rehearsal hall and the WHAT for Kids Tent. WHAT Lab participants reside at WHAT's comfortable, contemporary actors' house. Each residency (generally 2 to 7 days) ends with a reading or performance open to the public, followed by a moderated talkback session. After the Labs, playwrights can bring their revised works back for a private one-on-one session with Artistic Director Dan Lombardo.

## Past seasons

The first year of WHAT Lab in 2009-2010 included composer Nathan Leigh and Obie-winner Kyle Jarro's *The Consequences*, which was a featured production in our 2012 season, playwright and actress Brenda Withers; film maker Jim Gabriel; playwright Isaac Rathbone; playwright and actor Robert Kropf and best-selling author and screenwriter Robert Sabbag. The second season of the WHAT Lab was comprised of nine residencies, eight theater scripts and one screenplay, two one-man shows, one play that premiered in New York at 59E59, and one play that was chosen for a full WHAT production in 2011, *The Ding Dongs*.

The 2012-2013 WHAT Lab season featured five new plays, comprised of one historical drama, two fresh adaptations of classics, a contemporary family drama set in the former home of Georgia O'Keeffe and Alfred Stieglitz, and the first play of a new, young playwright.

Two of the five plays developed in the Lab went on to full production: *Six Characters in Search of an Author* by Luigi Pirandello, adapted by Matt Foss with Dan Lombardo (WHAT, 2013), and *Filming O'Keeffe* by Eric Lane (Adirondack Theater Festival, 2013).

## Collaboration with TC Squared

In November 2011, Dan Lombardo invited twelve young actors and playwrights from Boston to participate in a WHAT Lab. They came from diverse backgrounds - from South America, the Caribbean and the inner city. Some were at risk. Most had never been to Cape Cod. They arrived with their teacher and mentor, Rosalind Thomas-Clark. Workshops in writing, acting, and improvisation culminated in a public reading of their short

works – presented before a record-breaking audience.

Dan Lombardo was taken with the passion and skill with which they expressed the hardships, tragedies, and joys of their lives. Comments from participants:

"I enjoyed being with people that were honest and passionate artists who I felt safe with and inspired by. It felt like a family even if I didn't know everyone all that well. It got me out of my head and in tune with my heart."

"What I enjoyed the most about this retreat is the sense of community/family within the ensemble. It's something I've lacked for years. I feel more comfortable and at home with these people than I do with my own family."

As a result, Lombardo was determined to find a play in which to give some of them their first professional experience in theater and the first play of the 2012 season was chosen with these actors in mind. The play, *References to Salvador Dali Make Me Hot*, by Jose Rivera featured Mimi Augustan, Jesse Tolbert, and Michael Knowlton. The play received outstanding reviews and standing ovations.

Moreover, Mimi Augustan, a native of Haiti, went on to become part of the Flea Theater in New York. Michael Knowlton went on to a featured role in *Bengal Tiger at the Baghdad Zoo* at Company One in Boston. And Jesse Tolbert was invited to have his own WHAT Lab to develop a play he has written.

Of his participation in our 2012-2013 WHAT Lab, Jesse Tolbert wrote, "Six years ago, I was in high school, being foolish as most inner-city high school students are. I was different only in my hope to create something magnificent – some masterpiece that I could call my own. Life takes you on these journeys, down various mountain paths and through the wilderness of your own mind. In former times, these trials would build the warrior. Functioning within the confines of today's Abandoned Generation, it gets harder

and harder to be the warrior we all know is kicking around somewhere in our spirits. With my artistic process for *The Tale of a Lonely Recluse*, I feel more than the anticipation that comes with finishing one's first piece of work. I feel more than excitement at the prospects that lie ahead. I feel hopeful, more so than anything; hopeful that I may share with others that we are together in witnessing the magic in a world gone awry."

Rosalind Thomas-Clark, founder of TC Squared Theater in Boston, said, "We are delighted to be working again with Dan Lombardo. Jesse Tolbert, for whom Dan became a mentor, is a prolific and sensitive young playwright. This relationship led to the negotiation between TC2 and WHAT resulting in this WHAT Lab workshop retreat and Stage Reading. This artistic vision is how new writers and actors are born. Long may it continue!"



Meryl Cohn's *The Final Say*. David Drake, Kaitlin Varkados, Timothy Babcock, Eliza Ryan, Natalie Ross, D'Arcy Dersham. Photo: Michael and Suz Karchmer.



Jesse Tolbert's *Tales of a Lonely Recluse*. Nikki Prefontaine, Kyle Rosa, Duncan Menaker, Alexander Castillo-Nunez, Eve Canton, Kadahj Bennett, Jesse Tolbert. Photo: Dan Lombardo





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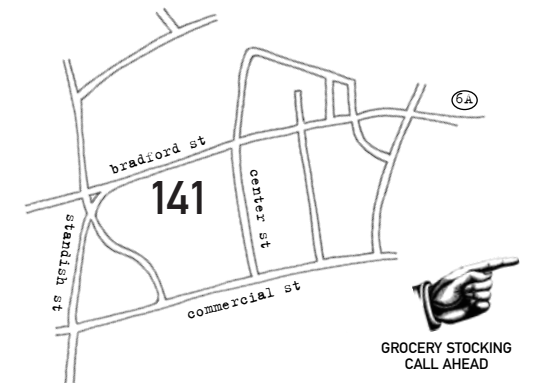


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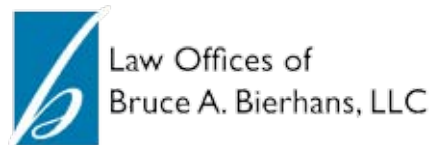
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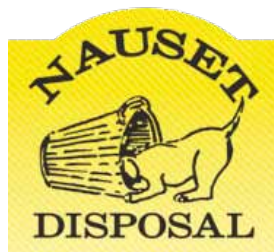


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Our 2012 Interns

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One of the great things about a professional, large theater arts organization like WHAT is the opportunity to provide a top-notch, industry-credentialed (that means these kids can put it on their resumes) educational and training experience for emerging professionals.

WHAT employs 10 interns during the production season to work in all areas of the theater. Typically, interns are enrolled in a post-secondary school and range from sophomores to recent graduates. Interns are recruited nationally, but WHAT naturally draws on an applicant pool from the Northeast and particularly from Boston and New York City.

Interns receive advanced professional development through seminars facilitated by staff, designers and technicians in directing and production, touring and administration, lighting and sound design, and stage management. WHAT interns receive a hands-on training experience in their chosen field, plus cross-training from production to administration to front-of-house that provides an industry-recognized credential. Additionally, interns are trained to be ambassadors for the theater through regular interaction with patrons and donors during openings, closings and special events. Interns participate in entrance and exit interviews, are required to keep a weekly journal and complete a self-evaluation at the end of their experience. In addition, each is given a written evaluation by the executive director, and starting this year, 6 months after their experience, WHAT will be asking our 2013 interns to complete an alumni survey to assess and document their continued education, professional growth and job placement.



Intern Ben Doehr, 2012. Photo by John Burke



Interns Ryan Campbell and Carolyn Richer, 2012. Photo by John Burke





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## On Directing *Cat...*

Continued from page 31

our spaces is ever there. In *Cat*, I wanted to emphasize the ghosts in the room which Maggie and Brick temporarily occupy. Once the master bedroom of Jack and Peter, it is now a guest room – I imagine Big Mama had Big Daddy build a grand master-wing for them, to house the booty from her European shopping spree.

Are the molecules of Peter and Jack still banging around in this room? I wanted to begin the show with such a question, with an evocation of the room's history, evolving then into an examination of the impact this has on the play's principals. Big Daddy, for a man of his time and place – 1955, Memphis – is surprisingly generous about it. But Brick is dangerously unsettled by it. This throws the focus onto Maggie, whose very marriage is threatened by what the specters in this room represent. Her mission then is four-fold: to recapture the ardor of her husband, to have him face and deal with his conflicted sexuality, to nudge him toward a life-saving sobriety, and to secure their fiscal future. That this involves Maggie's embracing those phantom molecules is a huge and unexpected idea to get her mind around, but Maggie the Cat is resourceful, and resolute.

I'm thrilled at the chance to limn *Cat*'s rich sub-texts in ways I've never seen. *Cat* may seem easy because it is so familiar. It isn't. One must coax deeply realized, stand-alone, stand-out performances from the actors, while also creating ensemble. Seemingly chaotic in places, *Cat on a Hot Tin Roof* is as structured, as formal as any opera or Shakespeare I have directed. I regard this as a Lifetime Achievement Project. Thank you, Dan!



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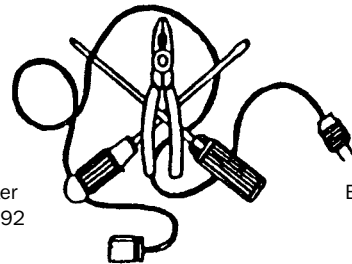
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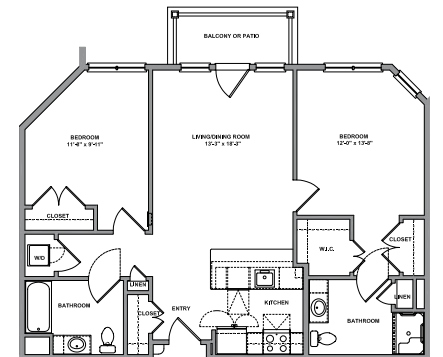
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Nicholas Gulde

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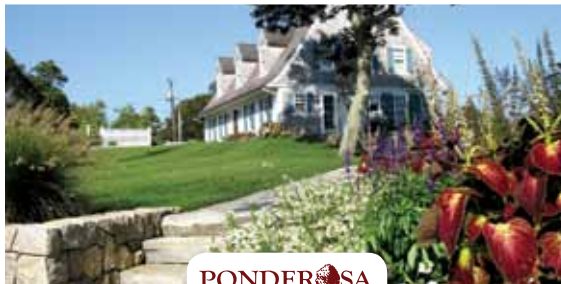
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*Eugene Onegin*

Tchaikovsky's  
*Eugene Onegin*  
October 5, 2013, 12:55 pm

Shostakovich's  
*The Nose*  
October 26, 2013, 12:55 pm

Puccini's  
*Tosca*  
November 9, 2013, 12:55 pm

Verdi's  
*Falstaff*  
December 14, 2013, 12:55 pm



*Falstaff*

Dvořák's  
*Rusalka*  
February 8, 2014, 12:55 pm

Borodin's  
*Prince Igor*  
March 1, 2014, 12 pm

Massenet's  
*Werther*  
March 15, 2014, 12:55 pm

Puccini's  
*La Bohème*  
April 5, 2014, 12:55 pm

Mozart's  
*Così fan tutte*  
April 26, 2014, 12:55 pm

Rossini's  
*La Cenerentola*  
May 10, 2014, 12:55 pm

*Note: All casting subject to change. Encore performances TBA*



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# THE JOURNEY SO FAR...

The six original founders of WHAT – Gip Hoppe, Vicky Shepard, Kevin Rice, Dan Walker, Dick Morrill and Laurie Swift – all met and became friends in 1982 while working for a Wellfleet based theater company called the Outer Cape Performance Company. Wellfleet Harbor Actors Theater was born in 1985, in the space next to the iconic Uncle Frank's Donut Shop.

In 2002, Stephen Russell, an actor with the company since 1987, began WHAT for Kids.

Having outgrown the stage at the harbor, WHAT added a new 220-seat theater on Route 6.

In June, 2007, the new building was dedicated, with its state-of-the-art Julie Harris Stage at its heart.

## 1985

### Rhinoceros

by Eugene Ionesco  
directed by Dan Walker

### American Buffalo

by David Mamet  
directed by Gip Hoppe

## 1986

### The Foreigner

by Larry Shue  
directed by Laurie Swift

### Talking With

by Jane Martin  
directed by Cynthia Belgrave



Michael Pemberton and Michael Samuel Kaplan in *Oblomov*

### My Sister in This House

by Wendy Kesselman  
directed by Dan Walker

### Entertaining Mr. Sloan

by Joe Orton  
directed by Kevin Rice

## 1987

### Greater Tuna

by Jaston Williams, Joe Sears  
and Ed Howard

### Orphans

by Lyle Kessler  
directed by Gip Hoppe

### The Lady's Not for Burning

by Christopher Frye  
directed by Dan Walker

### A Lie of the Mind

by Sam Shepard  
directed by Jeff Zinn

## 1988

### On the Verge

by Eric Overmyer  
directed by Tina Ball

### Goose and Tomtom

by David Rabe  
directed by Jeff Zinn

### Black Comedy and The Actor's Nightmare

by Christopher Durang  
directed by Dan Walker

### Glengarry Glenn Ross

by David Mamet  
directed by Gip Hoppe

## 1989

### The Road to Mecca

by Athol Fugard  
directed by Gip Hoppe

### Brilliant Traces

by Cindy Lou Johnson  
directed by Cynthia Stokes

### Buried Child

by Sam Shepard  
directed by Jeff Zinn

### French Gray

by Josef Bush  
directed by Nina Schussler

### The World of Lenny Bruce

written and performed  
by Frank Speiser

### The Memorandum

by Vaclav Havel  
directed by Kevin Rice

### The Fall of the House of Usher

written and directed by Gip Hoppe

### Untamed Love

(co-production with the Academy  
Playhouse in Orleans)  
written and directed by Gip Hoppe

## 1990

### Frankie and Johnny in the Claire De Lune

by Terrence McNally  
directed by Maura Hanlon

### In Perpetuity Throughout the Universe

by Eric Overmyer  
directed by Cynthia Stokes

### Some Things You Need to Know

Before the World Ends  
by Levi Lee

### The Road to Nirvana

by Arthur Kopit  
directed by Jeff Zinn

### Terminal Hip

written and directed by  
Mac Wellman  
with Stephen Mellor

### The Mystery of Irma Vep

by Charles Ludlam  
directed by Jeff Zinn

### Death of a Salesman

(co-production with the Academy  
Playhouse in Orleans)  
by Arthur Miller  
directed by Jeff Zinn

## 1991

### The Mystery of Irma Vep

by Charles Ludlam  
directed by Jeff Zinn

### And Baby Makes Seven

by Paula Vogel  
directed by Cynthia Stokes

### Giggle and Scream

(world premiere)  
by David Steven

### Rappoport

directed by Alan Zadoff

### The Speed of Darkness

by Steve Tesich  
directed by Jeff Zinn

### Fool for Love

by Sam Shepard  
directed by Barry Magnani

### Tales of the Lost Formicans

by Constance Congdon  
directed by P.J. McKey

### A Visit to the Duplex Planet

created & performed  
by Richard Greenberger

### Cabaret du Somerville

created & performed  
by Chandler Travis

### Love Letters

(benefit)  
by A.R. Gurney  
with Julie Harris & Ben Gazzara

## 1992

### Speed the Plow

by David Mamet  
directed by Alan Zadoff

### Reckless

by Craig Lucas  
directed by Alan Zadoff

### The Artificial Jungle

by Charles Ludlam  
directed by Jeff Zinn

### Heart of Jade

(world premiere)  
written and directed by  
Gip Hoppe

### The Kathy and Mo Show

by Kathy Najimy & Mo Gaffney  
directed by Jeff Zinn

### Johnny Got his Gun

by Bradley Rand Smith  
directed by Rand Foerster

### Dear Liar

(benefit)  
by Jerome Kilty  
with Julie Harris & Alvin Epstein

## 1993

### Heart of Jade

written and directed by  
Gip Hoppe

### The Baby Dance

by Jane Anderson  
directed by Jeff Zinn

### The Swan

by Elizabeth Egloff  
directed by David Wheeler

### Sex, Drugs, Rock & Roll

by Eric Bogosian  
directed by Rand Foerster

### The Kathy and Mo Show

by Kathy Najimy & Mo Gaffney  
directed by Jeff Zinn

### Prelude to a Kiss

by Craig Lucas  
directed by Rand Foerster

### The Baltimore Waltz

by Paula Vogel  
directed by Jeff Zinn

## 1994

(10th Anniversary Season)

### Jimmy Tingle's Uncommon Sense

written and performed by  
Jimmy Tingle  
directed by Larry Arrick

### 10,000 Hands Have Touched Me

(world premiere)  
written and performed  
by Michael Klein

### Savior of the Universe

(world premiere)  
by Gip Hoppe  
directed by Tim Banker

### Oleanna

by David Mamet  
directed by Robert Scanlan

### Cosmologies

(world premiere)  
by David Rabe  
directed by David Wheeler

### Siberian Summer

(world premiere)  
written and directed by Kevin Rice

### Are You There

(world premiere)  
written & performed by  
Frank Speiser  
directed by Jeff Zinn

## 1995

### Keely and Du

by Jane Martin  
directed by Jerome Davis

### The Secretaries

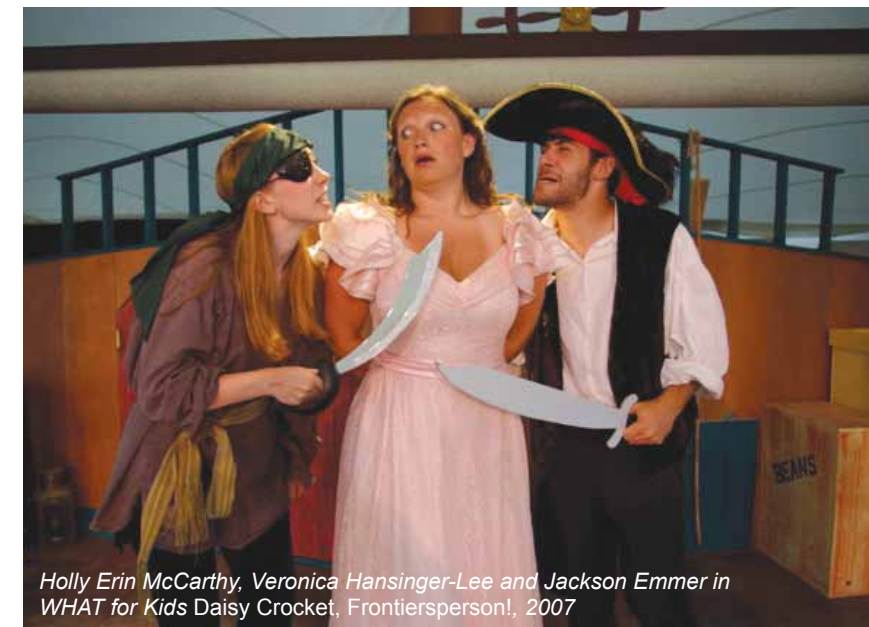
(world premiere)  
by The Five Lesbian Brothers  
directed by Gip Hoppe

### Fires in the Mirror

by Anna Deavere Smith  
directed by Rand Foerster

### Four Dogs and a Bone

(New England premiere)  
by John Patrick Shanley  
directed by Jeff Zinn



Holly Erin McCarthy, Veronica Hansinger-Lee and Jackson Emmer in  
WHAT for Kids *Daisy Crocket*, *Frontiersperson!*, 2007





Robert Najarian and Aniela Gonzalez in *References to Salvador Dali Make Me Hot*

**Hot 'N' Throbbing**  
(New England premiere)  
by Paula Vogel  
directed by Gina Kaufmann

## 1996

**Durang Durang**  
by Christopher Durang  
directed by Jeff Zinn

**All in the Timing**  
by David Ives  
directed by Padraic Lillis

**Jimmy Tingle's Uncommon Sense**  
by Jimmy Tingle

**Simpatico**  
(New England premiere)  
by Sam Shepard  
directed by Jeff Zinn

## 1997

**A Life in the Theater**  
by David Mamet  
directed by Gina Kaufmann

**Dark Rapture**  
by Eric Overmyer  
directed by Cathy Hartenstein

**Rush Limbaugh in Night School**  
by Charlie Varone  
directed by Tim Banker

**Future Hollow**  
by Gip Hoppe  
directed by Jeff Zinn

**7 Blowjob**  
(New England premiere)  
by Mac Wellman  
directed by Jeff Zinn

## 1998

**The Seagull: Wellfleet 1990s**  
(New England premiere)  
written and directed by Jeff Cohen  
(adapted from Anton Chekhov)

**Actorz...with a Z**  
written and performed by  
John Kuntz

**Stonewall Jackson's House**  
(New England premiere)  
written by Jonathan Reynolds  
directed by Daisy Walker

**Waiting for Godot**  
by Samuel Beckett  
directed by Jeff Zinn

**Nixon's Nixon**  
by Russell Lees  
directed by Maura Hanlon

## 1999

**Private Eyes**  
by Steven Dietz  
directed by Daisy Walker

**Psychopathia Sexualis**  
by John Patrick Shanley  
directed by Jeff Zinn

**Mere Mortals**  
by David Ives  
directed by Ed Golden

**The God Show**  
created by Paul Wagner

**Killer Joe**  
(New England premiere)  
by Tracy Letts  
directed by Jeff Zinn

## 2000

**The Beauty Queen of Leenane**  
by Martin McDonough  
directed by Jeff Zinn

**Ruby Tuesday**  
(world premiere)  
written & directed by Gip Hoppe

**Jimmy Tingle for President**  
created & performed by  
Jimmy Tingle

**Starfuckers**  
created & performed by  
John Kuntz

**Fuddy Meers**  
(New England premiere)  
by David Lindsay-Abaire  
directed by Wesley Savick

**Closer**  
(New England premiere)  
by Patrick Marber  
directed by Jeff Zinn

## 2001

**Women Who Steal**  
(New England premiere)  
by Carter L. Lewis  
directed by Ellen Graham

**Lemonade**  
(New England premiere)  
by Eve Ensler  
directed by David Wheeler

**Cooking With Elvis**  
(American premiere)  
by Lee Hall  
directed by Jeff Zinn

**Horrifying, Absolutely Real, True Disasters**  
(world premiere)  
written and directed by  
Gip Hoppe

## 2002

**The Homecoming**  
by Harold Pinter  
directed by Elinor Renfield

**Professional Skepticism**  
(world premiere)  
by James Rasheed  
directed by Jason Slavick

**Fully Committed**  
by Becky Mode  
directed by Suzanne Bryan

**The Dog Problem**  
by David Rabe  
directed by Jeff Zinn

**Driving on the Sidewalk**  
(world premiere)  
by Jesse Kellerman  
directed by Jeff Zinn

**One Night in the Life of Denise**

**Ivanovich**  
(American premiere)  
by Kevin Rice  
directed by Daisy Walker

**A New War**  
(world premiere)  
written and directed by  
Gip Hoppe

**Once Upon A Wolf**  
by Stef DeFerie  
directed by Stephen Russell

**Nick Tickle, Fairy Tale Detective**  
by Stef DeFerie  
directed by Stephen Russell

## 2003

**A New War**  
(transfer to Jimmy Tingle's  
Off-Broadway in Somerville, MA)  
Winner of 2003 Elliot Norton  
Award: Outstanding Production  
by a Small Visiting Company  
written and directed by  
Gip Hoppe

**The Unexpected Man**  
by Yasmina Reza  
directed by David Wheeler

**The Art Room**  
(New England premiere)  
by Billy Aronson  
directed by Brendan Hughes

**Live Girls**  
(world premiere)  
by Victoria Stewart  
directed by David Wheeler

**Jewbano**  
written and performed by  
Frank Speiser  
directed by Larry Arrick

**Proof**  
by David Auburn  
directed by Jeff Zinn

**Lobby Hero**  
by Kenneth Lonergan  
directed by Sam Weisman

**True West**  
by Sam Shepard  
directed by Jeff Zinn

**The Colony of the Cats**  
written and directed  
by Stephen Russell

## 2004

**Cuckooland**  
(world premiere)  
written and directed by  
Gip Hoppe

**To My Chagrin**  
written and performed by  
Peggy Shaw

**Glitterati**  
(New England premiere)  
written and performed by  
John Kuntz

**Gizmo Love**  
(world premiere)  
by John Kolvenbach  
directed by Sam Weisman



Alex Herrald and Crystal Arnette  
in *The Consequences*

**Immoral Imperatives**  
(New England premiere)  
by Jeffrey Sweet  
directed by James Glossman

**Private Jokes, Public Places**  
(New England premiere)  
by Oren Safdie  
directed by Brendan Hughes

**The Three Sillies**  
(world premiere)  
written and directed by  
Stephen Russell

## 2005

**Public Exposure**  
(world premiere)  
by Robert Reich  
directed by Gip Hoppe

**Pugilist Specialist**  
(New England premiere)  
by Adriano Shaplin  
directed by Wesley Savick

**The Lovers (The Lover & Ashes to Ashes)**  
by Harold Pinter  
directed by Rick Lombardo

**Hazard County**  
(New England premiere)  
by Allison Moore  
directed by Daisy Walker

**Bug**  
by Tracy Letts  
directed by Jeff Zinn

**The Dream Express**  
written and directed by  
Len Jenkins

**McRee**  
by Stephen Belber  
directed by Benny Sato

**Ambush: The Very Sad Tale of the Late Mr. Stiltskin**  
(world premiere)  
written and directed by  
Stephen Russell

**Mercy on the Doorstep**  
(world premiere)  
written and directed by  
Gip Hoppe

## 2006

**The Intelligent Design of Jenny Chow**  
(New England premiere)  
by Rolin Jones  
directed by Brendan Hughes

**Candy & Dorothy**  
(New England premiere)  
by David Johnston  
directed by Kevin Newbury

**Dalton Trumbo's Johnny Got His Gun**  
adapted for the stage  
by Bradley Rand Smith  
directed by Neal Huff

**Red Light Winter**  
(New England premiere)  
by Adam Rapp  
directed by Rand Foerster

**Shakespeare's Actresses in America**  
created & performed  
by Rebekah Maggor

**On An Average Day**  
(New England premiere)  
by John Kolvenbach  
directed by Jeff Zinn

**Romance**  
(New England premiere)  
by David Mamet  
directed by Jim Frangione

**The Captain's Doll**  
(world premiere)  
by D.H. Lawrence  
adapted & directed by Jeff Zinn

**Jonathan Katz – Live!**  
**Xenia Hedgehog's Academy of Etiquette For Naughty Boys and Girls: Nine Convenient and Easy Lessons**

written & directed by  
Stephen Russell

## 2007

**Mojo**  
by Jez Butterworth  
directed by Mark Wilkinson



**The Clean House**  
by Sarah Ruhl  
directed by Jeff Zinn

**Dark Yellow**  
(New England premiere)  
by Julia Jordan  
directed by Jef Hall-Flavin

**Hunter Gatherers**  
(East Coast premiere)  
by Peter Sinn Nachtrieb  
directed by Gip Hoppe

**School For Wives  
(L'Ecole des Femmes)**  
(New England premiere)  
by Moliere  
directed by Eric Powell Holm  
Presented by  
Shakespeare on the Cape

**Daisy Crockett,  
Frontiersperson**  
(world premiere)  
written and directed  
by Stephen Russell

**What Then**  
by Rinne Groff  
directed by Rand Foerster

**American Buffalo**  
by David Mamet  
directed by Evan Bergman

**Indian Blood**  
by A.R. Gurney  
directed by Tom Gladwell

**Love Song**  
by John Kolvenbach  
directed by Jeff Zinn

**2008**

**Last Train to Nibroc**  
by Arlene Hutton  
directed by Stephen Russell

**Intimate Apparel**  
by Lynn Nottage  
directed by Stephen Russell  
and Jeff Zinn

**What The Butler Saw**  
by Joe Orton  
directed by David Wheeler

**The Pillowman**  
by Martin McDonagh  
directed by Jeff Zinn

**Fabuloso**  
(world premiere)  
written & directed by  
John Kolvenbach

**The George Place**  
(world premiere)  
by David Johnston  
directed by Gary Shrader

**Triumph of Love**  
by Marivaux  
directed by Jason Bohon  
Presented by  
Shakespeare on the Cape

**Fool of the World and the  
Flying Ship**  
(world premiere)  
written & directed by  
Stephen Russell

**Ride**  
(world premiere)  
by Eric Lane  
directed by Daisy Walker

**Shortstack**  
(world premiere)  
by Rolin Jones  
directed by Brendan Hughes

**The Mistakes Madeline Made**  
by Elizabeth Meriwether  
directed by Brendan Hughes

**Sexual Perversity in Chicago**  
by David Mamet  
directed by Brendan Hughes

**Shining City**  
by Conor McPherson  
directed by Jeff Zinn

**2009**

**The Mystery of Irma Vep**  
by Charles Ludlam  
directed by Todd Olson

**Noises Off**  
by Michael Frayn  
directed by John Hancock

**The Little Dog Laughed**  
by Douglas Carter Beane  
directed by Daisy Walker

**The Blue Room**  
by David Hare  
directed by Richard Hamburger

**The Happy Oyster Spectacular  
Show**  
by Dave Kennedy

**The Bald Soprano**  
by Eugene Ionesco  
directed by Brendan Hughes

**Laughing Wild**  
by Christopher Durang  
directed by Brendan Hughes

**Speech and Debate**  
by Stephen Karam  
directed by Brendan Hughes

**Puss in Boots: The astonishing  
adventures of Ocelot Ugg**  
(world premiere)  
written & directed by  
Stephen Russell

**2010**

**Daughter of Venus**  
by Howard Zinn  
directed by Jeff Zinn

**Born Yesterday**  
by Garson Kanin  
directed by Dan Lombardo

**Tingle! starring Jimmy Tingle  
In the Next Room or the  
Vibrator Play**  
by Sarah Ruhl  
directed by Jeff Zinn

**Danny Casolaro Died for You**  
by Dominic Orlando  
directed by Jeff Zinn

**Colorado**  
by Peter Sinn Nachtrieb  
directed by Brendan Hughes

**Cyrano**  
adapted by Jo Roets,  
from the play by  
Edmund Rostand  
directed by Brendan Hughes

**Dead Ringer**  
by Gino Dilorio  
directed by Brendan Hughes

**The Storytelling Ability of a Boy**  
by Carter W. Lewis  
directed by Robert Kropf

**Robin Hood or Marian of  
Sherwood**  
written & directed by  
Stephen Russell

**2011**

**Jihad Jones and the  
Kalashnikov Babes**  
by Yussef El Guindi  
directed by Robert Kropf

**Boeing Boeing**  
by Mark Camoletti  
directed by Dan Lombardo

**Oscar Wilde's An  
Ideal Husband**  
adapted by Daniel Morris  
directed by Todd Olson

**Bakersfield Mist**  
by Stephen Sachs  
directed by Jeff Zinn

**Body Awareness**  
by Annie Baker  
directed by Robert Kropf

**A Behanding in Spokane**  
by Martin McDonagh  
directed by Jeff Zinn

**Neighborhood3: Requisition  
of Doom**  
by Jennifer Haley  
directed by Jesse Jou

**The Betrothed**  
by Dipika Guha  
directed by Jesse Jou

**The Ding Dongs, or What Is the  
Penalty in Portugal?**  
(world premiere)  
by Brenda Withers  
directed by Jeffrey Withers

**The Very Sad Tale of the Late  
Mr. Stiltskin**  
written and directed  
by Stephen Russell

**2012**

**References to Salvador Dali Make  
Me Hot**  
by Jose Rivera  
directed by Dan Lombardo

**The Consequences (a musical)**  
(world premiere)  
by Nathan Leigh and Kyle Jarrow  
directed by Kel Haney

**Saving Kitty**  
(world premiere)  
by Marisa Smith  
directed by Rand Foerster

**Hysteria, or Fragments of  
an Analysis of an Obsessional  
Neurosis**  
by Terry Johnson  
directed by Todd Olson

**Oblomov**  
(American premiere)  
by Kevin Rice  
directed by Daisy Walker

**What for Kids!**  
Sleeping Beauty  
(world premiere)  
written & directed by  
Stephen Russell

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