



**SHOTGUN
PLAYERS
PRESENTS**

**WHO'S
AFRAID
OF
VIRGINIA
WOOLF?**

OH, IT'S A REAL FUN GAME.

WRITTEN BY EDWARD ALBEE DIRECTED BY MARK JACKSON



WHO'S AFRAID OF VIRGINIA WOOLF?

*Running time is 3 hours and 30 minutes,
including a 10 minute intermission and a pause.*

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***Who's Afraid of Virginia Woolf?** is generously supported by a grant from
The Bernard Osher Foundation*

***"Take Five"** by Paul Desmond, performed by the Dave Brubeck Quartet.
Used courtesy of Desmond Music Company and Derry Music Company*

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WRITTEN BY
EDWARD ALBEE

DIRECTED BY
MARK JACKSON

Featuring

Josh Schell
David Sinaiko
Megan Trout
Beth Wilmurt*
Elissa Beth Stebbins

*Nick
George
Honey
Martha
understudy, Honey*

Production Team

Nina Ball**
Heather Basarab
Ashley Holvick
Rivianna Hyatt
Heather Kelly-Laws
Dave Maier
Maggie Manzano
Kirsten Royston
Molly Stewart-Cohn
Sara Witsch

*Set Design
Lighting Design
Costume Design
Assistant Director
Production Assistant
Fight Director
Stage Manager
Props Design
Master Electrician
Sound Design*

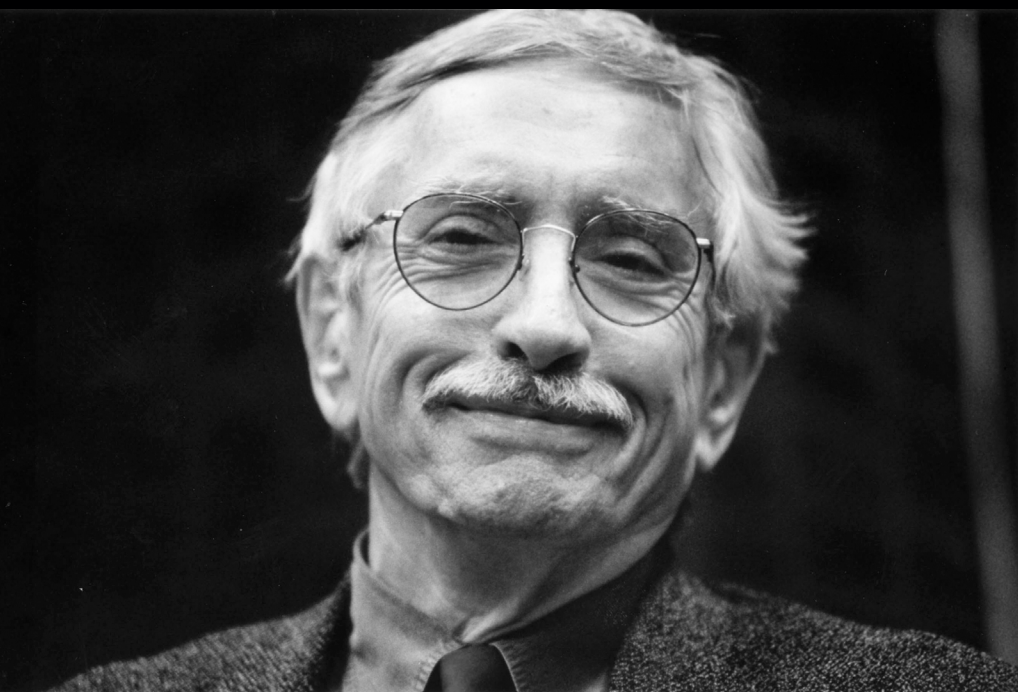


*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

This Theatre operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**Member of the United Scenic Artists Local 829

“A play is fiction –
and fiction is fact
distilled into
truth.”



EDWARD ALBEE was born on March 12, 1928, and began writing plays thirty years later. His plays include *The Zoo Story* (1958), *The American Dream* (1960), *Who's Afraid of Virginia Woolf?* (1961–1962, Tony Award), *Tiny Alice* (1964), *A Delicate Balance* (1966, Pulitzer Prize; 1996, Tony Award), *All Over* (1971), *Seascape* (1974, Pulitzer Prize), *The Lady from Dubuque* (1977–1978), *The Man Who Had Three Arms* (1981), *Finding the Sun* (1982), *Marriage Play* (1986–1987), *Three Tall Women* (1991, Pulitzer Prize), *Fragments* (1993), *The Play About the Baby* (1997), *The Goat, or Who is Sylvia?* (2000, 2002 Tony Award), and *Occupant* (2001). He is a member of the Dramatists Guild Council, and president of The Edward F. Albee Foundation. Mr. Albee was awarded the Gold Medal in Drama from the American Academy and Institute of Arts and Letters in 1980, and in 1996 received the Kennedy Center Honors and the National Medal of Arts.

A Note from the Director

EDWARD ALBEE PASSED AWAY while we were in rehearsal. This would seem to invite a eulogistic approach to these notes. I feel no differently about Albee or his great play than I did before. His passing certainly heightened my attention to that greatness. But since many public eulogies have already acknowledged Albee's unique achievements, significance, and life with eloquence and appropriate thoroughness, I'll just note here what I would have were Albee still with us:

It's at once an honor, a joy and a trauma to work on *Who's Afraid of Virginia Woolf?* Albee crafted one of the great American theatre scores, a soaring, searing jazz-opera written "in the key of marriage," as critic Peter Lewis once put it. *Virginia Woolf* is a perfectly unsolvable mystery, not unlike a human being or longstanding relationship. With uncommon panache, unapologetic honesty, and deeply felt wit, Albee expertly conducts his quartet of voices in their arias, duets, trios and quartets about not only marriage, but the American dream, the blurry line between truth and illusion, and the direct connections between each of us and our collective national character.

Our hope with this production is to put the breadth of possibilities inherent in what Albee wrote front and center, to clear away the familiar nicknacks and make the play itself clear, visible, and audible. Now that may seem pretty basic. But it's really hard! Albee took pains to make it so. I'm grateful to him for assuming the intelligence of his audience, not to mention our appetite for the truth, and for trusting us all—no matter how often various of us might argue with him on this or that—to engage with what he offers.

I've noted here somewhat generally what it is Albee is offering. I don't want to get much more specific—you're about to watch the play, and Albee himself has already done the work so well. I hope we've gotten sufficiently out of his way so his play can wash over you. It would not be inappropriate to visit the bar, if you haven't already. Then lean forward, don't sit back. If you sit back you'll get knocked over.

— Mark J



THE CAST



**JOSH
SCHELL**

Nick

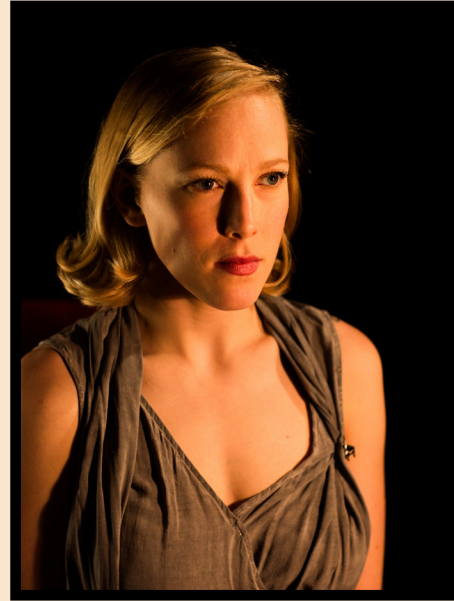
Josh Schell was last seen at Shotgun in *Our Town*. Other credits include *A Dreamplay* (Cutting Ball), *The Nether* (SF Playhouse), *Ada and the Memory Engine* (Central Works), *Fifth of July* (Aurora), *Cat on a Hot Tin Roof* (O'Neill Foundation), *The Bereaved* (Crowded Fire) and *In the Red and Brown Water* (Marin Theatre Company), among others. Independent films include *For the Coyotes*, *The Whistler*, and *Pleased to Meet You* among others. Josh holds a BFA from the University of Southern California.

josh-schell.com

**DAVID
SINAIKO**

George

David Sinaiko can be seen in Shotgun's 2016 rep productions of *Hamlet*, and *The Village Bike*. Previous Shotgun credits: *Antigonick*, *The Mousetrap*, and *The Coast of Utopia*. As Associate Artist with SF's Cutting Ball Theater: *Life's A Dream*, *Mount Misery*, *Ubu Roi*, *The Chairs*, *Tenderloin*, and *Endgame*, among others. With Chicago's New Crime (Co-founder): *Heart of a Dog*, *The Balcony*, *Fear & Loathing in Las Vegas*, and *Accidental Death of an Anarchist*. He's played with: Just Theater, Golden Thread, Crowded Fire, SF Playhouse, The Goodman Theatre, and The Actor's Gang. Film includes: *The Grifters* and *Bob Roberts*, among others.



**MEGAN
TROUT**

Honey

Megan Trout, a Company member, can also be seen in Shotgun's 2016 repertory productions of *Hamlet*, *Grand Concourse*, and *The Village Bike*. Past Shotgun productions include: *The Mousetrap*, *Eurydice*, *Antigonick (u/s)*, *Bonnie & Clyde*, and *The Coast of Utopia*. Other Bay Area credits with: Aurora Theatre Company, Just Theater, Central Works, The O'Neill Foundation, Boxcar Theater, and the 11th Hour Ensemble. megantrout.com

**BETH
WILMURT***

Martha

Beth Wilmurt is a long time company member of Shotgun having performed in many of their plays over the years including *New Electric Ballroom*, *Woyzeck*, *Mary Stuart*, and *God's Ear*. She also directed *Edward Gant's Amazing Feats of Loneliness*. She has performed with theater, dance and music groups locally and beyond for the past 20 years and is humbled for the opportunity to engage with this play. bethwilmurt.com



THE CREW

MARK JACKSON *Director*

Mark Jackson is a theater maker whose range of work in theater, dance, and performance has been seen throughout the Bay Area, nationally, and internationally. He believes that for theater to be useful it must make people laugh, make them nervous, and compel their curiosity about others. That's why he's glad to be working on this play and in the 2016 rep season. Click on Mark at markjackson-theatermaker.com.

NINA BALL** *Set Design*

Nina Ball has designed scenery for theatre companies near and far, but she is proud to call Shotgun home. Recent shows include *Othello* at Cal Shakes, *Baskerville* at Center Rep, *Baltimore Waltz* at the Magic, and the rest of the season in rep here at Shotgun.

HEATHER BASARAB *Lighting Design*

Heather Basarab Previous Shotgun designs include: *Hamlet* and *Grand Concourse*; *Harry Thaw Hates Everybody*; *Our Town*; *The Rover*, and *God's Plot*. Ms. Basarab is the recipient of three BATCC awards, an Isadora Duncan award, and a Time Out Chicago award. Education: UCLA (BA in Theater), and Dominican University (MS in Education).

ASHLEY HOLVICK *Costume Design*

Ashley has designed costumes for theatres and institutions throughout the Bay Area for the past ten years. As well as at Shotgun Players (*Bonnie and Clyde* and *The Coast of Utopia* remounts), Ashley has worked with The Aurora Theatre, TheatreFirst, Just Theatre, SF Playhouse, SF Shakespeare Festival, UC Berkeley, SF State, The Marin Theatre Company, Mugwimpin, and many others. Ashley is also the costume shop manager for the Marin Theatre Company. ashleyholvick.com

RIVIANNA HYATT *Assistant Director*

Rivianna most recently worked on Hansol Jung's *Wild Goose Dreams* at Bay Area Playwright's Festival. Next, she's working on Magic Theatre/Campo Santo's production of Richard Montoya's *Nogales*. She is a recent graduate of the Mills College/A.C.T. Theatre program.

HEATHER KELLY-LAWS *Production Assistant*

Heather Kelly-Laws is a stage manager and eight-armed witch currently based out of Oakland.

DAVE MAIER *Fight Director*

Dave Maier is a long time Shotgun company member and a five time recipient of the SF Bay Area Theatre Critics Circle Award for Fight Direction, Mr. Maier has

choreographed violence for over a dozen Shotgun productions including *The Salt Plays*—*In The Wound & Of The Earth*, *Three Penny Opera*, *Macbeth*, *The Three Musketeers*, and *Cyrano de Bergerac*. He is the resident fight director for San Francisco Opera and Cal Shakes and his work has been seen at Berkeley Rep, ACT, La Jolla Playhouse, Berkeley Playhouse, SF Playhouse, Aurora Theatre, Magic Theatre and Center Rep, among others.

MAGGIE MANZANO *Stage Manager*

Maggie is a stage manager and teaching artist infiltrating schools and theaters one by one as she takes over the Bay Area. A graduate from SFSU, she is currently the drama teacher at Prospect Sierra Elementary School and freelance event manager. Production credits include: *Black Orpheus* (ACT), *The Big Meal* (ACT), *The Rover* (Shotgun Players), *Top Girls* (Shotgun Players), and *The Winters Tale* (SF Shakes. Production Manager).

KIRSTEN ROYSTEN *Props Design*

Kirsten Royston is a set, props, production designer, and also, the resident Props Master at California Shakespeare theater. Coming up next she will be designing both set and props for *Beauty and The Beast* at Berkeley Playhouse. More of her work can be seen at KirstenRoyston.com.

MOLLY STEWART-COHN *Master Electrician*

Molly Stewart-Cohn has been working in the Bay Area lighting world for a dozen years. She is currently also the Master Electrician at San Francisco Playhouse.

SARA WITSCH *Sound Designer*

Sara Witsch is a practitioner of the art of sound and noise. Her most recent adventures in making sound for theatre in the bay area include NCTC's production of *Buyer and Cellar*. She is also production manager and a sound artist for Soundplay.media, where she hopes to create the most absurd sound art—maybe even some that people will like. Sara is glad to be designing at Shotgun Players and hopes you enjoy the noise.

**SHOTGUN
PLAYERS**

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AL HOFFMAN, DAVID SHEPHERD & BONNIE STILES

AL HOFFMAN & DAVID SHEPHERD Who's Afraid of Virginia Woolf? Thankfully, not Shotgun! Al and David are delighted to support the powerhouse creative team that Shotgun has assembled for their production of this icon of the American theater. We are grateful that we have cutting edge theater just a short stroll from our home, and also that the schedule still permits August visits to the Edinburgh Festivals.

BONNIE STILES I have now been retired over ten years and have spent most of that time enriching my life experiences through going to the many wonderful Bay Area theatres. Shotgun Players are at the top of the list and are the best and a privilege to support. They are a unique and talented family that take chances and push the boundaries so that we and they can get the most out of our theatre experiences. I am so glad I am a part of the Shotgun Players journey.

LYNN MACDONALD

I have been attending Shotgun performances since its early days and have watched it grow in art, stagecraft, wisdom and talent without losing its daring soul and profound commitment to the community that supports it. So it is a privilege for me to give back to an organization that has made me laugh, cry, think and sing. Long live the Shotgun Players!

SPECIAL THANKS

Sam Smith, Laurie Zahner, Eric Isenberg, Sarah Spero, and the prop shop at California Shakespeare Theater.



**SHOTGUN
PLAYERS**
**BLOW
YOUR
MIND**

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Even though I have spent my entire life-of-memory on the east coast, for the past 25 years I think nothing of getting on a plane and flying 3000 miles to see a good play. Much better at setting the stage than actually being on the stage, I am a self-described "appreciator of the arts". (I mean, someone needs to applaud, right?) This 25th Season in Repertory will be the very first time I will be able to see every. single. play. of the entire season and I am giddy at the prospect. Break It Down!

DARALYN DURIE & RAGESH TANGRI

Daralyn, Ragesh, and their daughter Iona have been privileged to experience some amazing theatre here: *Beowulf* ... *Vera Wilde* ... *In the Wound* ... *Of the Earth* ... *Woyzeck* ... *The Norman Conquests* ... *Strangers, Babies* ... *God's Plot* ... *Antigonick* ... *Eurydice* ... and (of course) *The Coast of Utopia*. We are pleased to offer our thanks to The Shotgun Players for allowing us to share such a wonderful slice of their first 25 years by helping present the 25th Anniversary Season, and we look forward with excitement, anticipation, and joy to the next 25.

THE SHOTGUN PLAYERS MANIFESTO

Shotgun Players is a company of artists determined to create bold, relevant, affordable theatre. We believe in theatre that inspires and challenges audience and artist alike to re-examine our lives, our community, and the ever-changing world around us. We are:

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John Horsch	Lynn Macdonald	Richard Nelson	Ragesh Tangri	Jed Waldman
Carolyn Jones		Pepi Ross		Tamara White





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


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





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





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




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