

The world is full
of people who
could ruin me
with love.



(CURIOUS CASE OF THE)

SHOTGUN PLAYERS PRESENTS

THE WATSON INTELLIGENCE

BY MADELEINE GEORGE DIRECTED BY NANCY CARLIN



AUGUST 3 - SEPTEMBER 3

(CURIOUS CASE OF THE)
THE WATSON
INTELLIGENCE
BY MADELEINE GEORGE DIRECTED BY NANCY CARLIN

FEATURING

Sarah Mitchell

Mick Mize

Brady Morales Woolery *

Eliza

Merrick

Watson

PRODUCTION TEAM

Nina Ball †

Mia Baxter

Nancy Carlin ‡

Cliff Caruthers †

Valera Coble

LeeAnn Dowd

Rena Lourie

Ray Oppenheimer

Adeline Smith

Sara Sparks *

Molly Stewart-Cohn

Set Design

Props Design

Director

Music and Sound Design

Costume Design

Assistant Director

Production Assistant

Lighting Design

Scenic Charge Painter

Stage Manager

Master Electrician



*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 United Scenic Artists Local 829

‡Member of Stage Directors and Choreographers Society (SDC), a national labor union representing stage directors and choreographers.

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Running time is 2 hours and 15 minutes including a 10-minute intermission.

ABOUT THE PLAYWRIGHT

MADELEINE GEORGE is a playwright and novelist who periodically moves to accommodate her and her partner's ever-growing book collection. She was inspired to write *The (curious case of the) Watson Intelligence* after watching IBM's artificially intelligent Watson computer compete on an episode of Jeopardy. In addition to *The Watson Intelligence*, which is a Pulitzer Prize finalist and winner of the Outer Critics Circle John Gassner Award, her other works include *Seven Homeless Mammoths Wander New England*, *The Zero Hour*, and *Precious Little* (produced by Shotgun Players in 2012). Madeleine is an alumna of the Soho Rep Writer/Director Lab, the Lark Playwrights'



Workshop, the Working Farm at SPACE on Ryder Farm, and the Clubbed Thumb Writers Group. She is a founding member of the Obie-Award-winning playwrights collective Thirteen Playwrights, Inc. (13P).

The (curious case of the) Watson Intelligence is produced by special arrangement with SAMUEL FRENCH, INC.

Video and/or audio recording of this performance by any means is prohibited.

A NOTE FROM THE DIRECTOR



In 2012, I was in Madeleine George's gorgeous play, *Precious Little*. In an evening of brilliantly penned words, perhaps the silences spoke loudest. I played a speaker of a dying language whose childhood words in her native tongue unleash vivid memories. I also played an ape in the zoo, whose entire being and few words exist in the present tense. At the play's close, the ape's strong arms comfortably encompassed the highly intelligent, verbal protagonist, who was reduced to a deeply personal, nonverbal moment.

In *The (curious case of the) Watson Intelligence*, two lonely, Type A, combatants encounter a Watson. Watson: who listens, supports, desires only to give them what they need. They struggle with bad behavior. Their wires get crossed. Each character pounds a fist into their heart. (Sometimes the most sophisticated engine can restart with a good kick.) Working on *Watson*, first in the Champagne Reading Series, and now through this rehearsal process, we are continually bowled over by the brilliant intricacies of George's script. She has woven so many threads, the script is as layered, meaningful, and complex as a motherboard. The play itself, like Eliza's invention, "supports user-directed, affective mirroring interactions." In other words, it reflects us back to ourselves. Beautifully.

The future hurtles past us, from that first telephone—over wires that operators had to plug into holes to connect—to our Bluetooth devices. In our current technological moment, so much effort goes into creating a kind of virtual or robotic brain, synthesizing multitudes of information to make our lives easier. Artificial Intelligence. But true intelligence comes from listening, happiness from being seen and heard. Listening can't be quantified or replicated. Control, power, desire for predictability may only lead to loneliness. To connect: that's the "Watson Intelligence." Building a bridge to the human heart.

—Nancy Carlin

THE CAST

SARAH MITCHELL (Eliza)

Sarah previously appeared in Shotgun's productions of *Twelfth Night*, *Beardo*, *The Norman Conquests*, and *The Farm*. Other recent-ish Bay Area credits include: *After the Revolution* at Aurora Theatre Company; *HeLa* and *Much Ado* at Theatrefirst; and *Fiddler on the Roof*, *Mary Poppins*, *The Music Man*, *The Wiz*, and *Guys and Dolls* at Berkeley Playhouse. Love and thanks to Jordan and Sprocket.



BRADY MORALES WOOLERY (Watson)

Brady is SF Bay Area film and theatre actor. His favorite roles include: Jonah in *Bad Jews*, Patrick in *The Kentucky Cycle*, and Paul in *Barefoot in the Park*. He also originated the role of Mario Savio in *FSM*, a musical about the free speech movement at UC Berkeley. On screen he has appeared in *Quitters*, *Pushing Dead*, and *The Internship*. He holds a BA in theatre from UC Berkeley.

MICK MIZE (Merrick) Mick has been working in theater in New York and California professionally for more than 15 years. His favorite roles include Owen in Brian Friel's *Translations*, Puck in *A Midsummer Night's Dream*, and Bob in Christopher Chen's *Caught* last season with Shotgun. He can't believe he gets to be Chrissy's husband, and he can't wait to raise nerdy kids.





THE CREW

NANCY CARLIN (DIRECTOR)

Nancy is thrilled to be back at Shotgun where she appeared in Madeleine George's *Precious Little*. She has performed and directed extensively in regional theaters, including ACT, Berkeley Rep, Aurora, and the Oregon, California, Santa Cruz, and Lake Tahoe Shakespeare Festivals. An acting and dialect coach, writer and producer, Nancy holds a BA in comparative literature from Brown University and an MFA in acting from ACT. Nancy is a member of SDC, AEA, SAG-AFTRA, and the Dramatists Guild.

NINA BALL (SET DESIGN)

Nina has designed scenery for theatre companies near and far, but she is proud to call Shotgun Players home. She has designed dozens of shows in her 8 years as a Shotgun company member. Upcoming shows that feature her set design include *Blasted* at Shotgun, *Metamorphoses* at UC Berkeley, and *The Birthday Party* at ACT.

MIA BAXTER (PROPS DESIGN)

Mia has done prop design with ACT, Cal Shakes, Intersection for the Arts, Berkeley Rep, Sacramento Opera, Encore Theatre, Marin Theatre, Aurora Theatre, and Music Circus. She is a San Francisco State University alumnus.

CLIFF CARUTHERS (MUSIC AND SOUND DESIGN)

Cliff has created soundscapes for over 300 productions, including *Man in Love* for KC Rep, *Born Yesterday* for the Alley Theatre, *Elektra* for ACT, *TRAGEDY: a tragedy* for Berkeley Rep, *Troilus and Cressida* for OSF, *American Night* for Cal Shakes, and *A Dreamplay* for Cutting Ball. Cliff is co-curator of the San Francisco Tape Music Festival. His music for *Earth: A Primer* was featured at GDC's Experimental Gameplay Workshop in 2015.

VALERA COBLE (COSTUME DESIGN)

Valera has been a Shotgun company member since 1999. Of Valera's nearly forty Shotgun designs, her favorites include: *The Village Bike*; *The Mousetrap*; *New Electric Ballroom*; *Strangers, Babies*; *Precious Little*; *God's Ear*; *The Norman Conquests*; *Macbeth*; *The Forest War*; and *Cabaret*. Her work has been seen at theaters throughout the Bay Area, including: Douglas Morrison Theatre, Leshner Center for the Arts, San Francisco Playhouse, Saint Mary's College, Crowded Fire, Magic Theatre, Custom Made Theatre Co., and Word For Word.

LEEANN DOWD (ASSISTANT DIRECTOR)

LeeAnn is a director, producer, and performer who has worked throughout the Bay Area and beyond. She also works as the artistic coordinator at California Shakespeare Theater. She received a BFA in theatre performance from Chapman, and is an alum of Cherubs, SpringboardNYC, and ATLAS. She is a proud member of the 2017–2018 SDC Observer-ship Class. Love to Z, who has always known her favorite Billy Joel song. www.LeeAnnDowd.com

RENA LOURIE (PRODUCTION ASSISTANT)

This is Rena's first show with Shotgun. Her recent Bay Area credits include *SMUT* at Word for Word, *The Winter's Tale* at SF Shakes, and *The Jungle Book* at Marin Theatre Company.

RAY OPPENHEIMER (LIGHTING DESIGN)

Ray's past designs with Shotgun Players were seen in *Cryptogram*, *The Coast of Utopia*, *Village Bike*, and *Caught*. Locally, he has designed for Crowded Fire, the Magic Theatre, Mugwumpin, Center Rep, David Herrera Dance Co, and West Edge Opera. Ray is currently completing his MFA at San Francisco State University.

SARA SPARKS (STAGE MANAGER)

Sara has worked throughout the Bay Area, including TheatreWorks, 42nd Street Moon, San Francisco Shakespeare Festival, Aurora Theatre Company, San Jose Stage Company, Pear Theatre, Palo Alto Players, Silicon Valley Shakespeare, and RE:ACT. She is also a lighting designer, recently designing *Uncanny Valley*, *Major Barbara*, and *Uncle Vanya* at Pear Theatre.

MOLLY STEWART-COHN (MASTER ELECTRICIAN)

Molly has worked in the Bay Area lighting world for twelve years. She is currently also the master electrician at San Francisco Playhouse.

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ANN GABOR ARANCIO & REMO ARANCIO

Ann and Remo first discovered Shotgun Players in the basement of LaVal's Pizza. From the beginning they admired Shotgun's innovative, daring style of theatre—they are always willing to experiment. Ann joined the board of directors and worked closely with Patrick Dooley for several seasons. Shotgun Players is theatre with great heart. You can meet Ann and Remo at any opening night for a Shotgun Players production—they never miss it.

JOSEPH MALLON & SUE TROWBRIDGE

Joe Mallon and Sue Trowbridge have been Shotgun subscribers since 2004, and Joe served on the board 2006–2014. In previous seasons, they were proud to lend their support to *The Salt Plays*; *God's Plot*; *Precious Little*; *Strangers, Babies*; *Twelfth Night*; and *Grand Concourse*; and they are delighted to help bring *The (Curious Case of the) Watson Intelligence* to the Ashby Stage. They believe strongly in Shotgun's mission to develop adventurous and entertaining theater and its commitment to make that theater accessible to the community.

RICHARD NELSON & JAN BERMAN

Jan Berman and Richard Nelson grew up in the East Bay in theater-loving families, and they are delighted to have Shotgun as their local hangout. They are currently investigating whether there is such a thing as seeing "too much theater." So far, it doesn't seem so.

LES & SUE POLGAR

Les and Sue Polgar have been enthusiastic supporters of Shotgun since 1996 (in the basement of La Val's Pizza). As residents of Lafayette, their goal is to keep bringing more friends from "beyond the tunnel" to this exciting theater group.

RAGESH TANGRI & DARALYN DURIE

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*... *The Coast of Utopia*... *The Village Bike*... and (of course) *Hamlet* (Hamlet, Hamlet, Hamlet). It's a privilege and a pleasure to be a small part of the extended Shotgun Players family and to both witness and support the brave, challenging, important, and necessary work that the company, staff, actors, and crew are doing to advance and broaden theatre.

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KITTY BOSHER

Having had the opportunity to raise four great children and two lovely step-daughters waay over in Virginia, I am fortunate to have ten precious grandchildren. Although I've lived in one town my whole life, and in a post-Civil War farmhouse since 1973, my family is far-flung: El Salvador, Indonesia, Charlottesville, and—Berkeley—which is why I often refer to myself as a “frequently-flying grandmother”. When Shotgun’s Artistic Director Patrick Dooley was in his 20’s I wondered whether he would go into politics or into theater. To my great joy, he’s done both.

GUY TIPHANE

Guy just loves Shotgun Players and sometimes can’t resist seeing a play several times. He writes at guytiphane.wordpress.com.

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DIRECTED BY BRADY BROPHY-HILTON
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