Blue Door

by Tanya Barfield

February 24 – March 13, 2022
Welcome back to the REP and
to the first of our two 2021-22 live productions.

It is hard to believe that it has been almost two years since we last performed live and whether you are a long-time patron returning to our theatre or a first timer, we heartily welcome and thank you for coming.

Your health and the health of our artists and staff is our first concern and we have taken every possible precaution to ensure that you are safe and that you feel safe when you attend our productions this year.

We are proud to be returning to live performance with Tanya Barfield’s exceptionally relevant play *Blue Door*, a play that asks hard questions about owning one’s past – both as an individual and as a nation.

We are delighted to welcome for this production talented Guest Directors Akin Babatundé and Ptosha Storey and gifted Guest Costume Designer Sarita Fellows, each of whom is making their REP debut with *Blue Door*, and to welcome back to the REP guest actor Will Cobbs who our audiences will recall from his brilliant performance in *Fences* in our 2018-19 season. These nationally admired theatremakers join talented REP resident artists, Actor Hassan El-Amin, Scenic Designer Stefanie Hansen, and Light and Sound Designer Eileen Smitheimer. I am confident that their collaboration on this provocative and moving play will reward your visit to our theatre.

Our second and final 2021-22 production will be a world premiere of a new play, *Yeah Baby*, by the most produced female playwright in Broadway history, Theresa Rebeck (*Mauritius, Dead Accounts, Bernhardt Hamlet*, and *Seminar*, among many others), who is also the creator of NBC’s hit television series *SMASH*, and author of the REP’s world premiere productions of *O Beautiful*, *Fever*, and *The Bells*, and 2018-19’s popular REP production, *Mauritius*.

*Yeah Baby* is the story of a careening day in the life of professional theater artists who find out that what they think the world is, is not what the world is. Stealing a page from Chekov and Pirandello, our talented REP resident acting company presents our own love letter to the theater and to the courage it takes to make something out of nothing during perplexing times.

So, welcome back to live theatre where here and now are not just words, but rather the unmistakable, unique features of an art form that does not exist at all until a community of artists and audiences come together in the same space to speak and listen the words of a great play and thereby provide an access to that which is eternal and cannot itself be spoken.

Sanford (Sandy) Robbins
Producing Artistic Director
Resident Ensemble Players
Resident Ensemble Players presents

Blue Door
by Tanya Barfield

Directed by Akin Babatundé*+

Associate Director Ptosha Storey ·
Scenic Design Stefanie Hansen *+
Costume Design Sarita Fellows ·
Lighting Design Eileen Smitheimer *+
Video & Sound Design Eileen Smitheimer *+
Associate Sound & Video Design Ryan P. McGinty *
Music Director/Composer Ryan Touhey

Stage Manager Matthew G. Marholm *+

BLUE DOOR is presented by special arrangement with Dramatists Play Service, Inc., New York.

• The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.
• Member of United Scenic Artists, Local USA 829, a union and professional association of Designers, Artists and Craftspeople.
* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
+ Member of the Resident Ensemble Players.

REP productions are supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on www.DelawareScene.com.
The Polly Russell Dowling Memorial Fund provides a significant portion of funding for REP resident actors.

CAST in order of appearance

Lewis        Hassan El-Amin++
Simon, Rex, Jesse  Will Combs*
Understudy  Lindsey Smiling*

SETTING:
Lewis’s Bedroom; The South; a Dreamworld
The play takes place between 1851 and 1995

This performance runs approximately 90 minutes, there will be no intermission.

NOTICE TO AUDIENCE MEMBERS

THE UNIVERSITY OF DELAWARE REQUIRES THAT EVERYONE WEAR A WELL-FITTED MASK, WORN PROPERLY, IN ALL INDOOR SETTINGS, REGARDLESS OF VACCINATION STATUS. WE ASK THAT YOU PLEASE FOLLOW THIS MANDATE WHILE ENJOYING THE PERFORMANCE AND IN THE LOBBIES AND ALL INDOOR SPACES. WE ENCOURAGE YOU TO MAINTAIN SOCIAL DISTANCE WHenever POSSIBLE.

OUR ACTORS WILL BE UNMASKED DURING THE PERFORMANCE. THEY ARE TESTED AND MONITORED REGULARLY TO ENSURE THEIR HEALTH AND YOURS. DUE TO COVID CONCERNS, WE WILL NOT BE OFFERING CONCESSIONS FOR PERFORMANCES OF BLUE DOOR. NO OUTSIDE FOOD OR DRINK IS PERMITTED.

PHOTOS, VIDEO AND/OR RECORDING OF THIS PERFORMANCE BY ANY MEANS WHATSOEVER IS STRICTLY PROHIBITED.

WE REQUEST THAT ALL AUDIENCE MEMBERS TURN OFF ANY ELECTRONIC DEVICES AND CELL PHONES THAT MAY CAUSE A DISTURBANCE DURING THE PRODUCTION. AND PLEASE, NO TEXTING DURING THE PERFORMANCE.
"IT IS A PECULIAR SENSATION, THIS DOUBLE-CONSCIOUSNESS, THIS SENSE OF ALWAYS LOOKING AT ONESELF THROUGH THE EYES OF OTHERS, OF MEASURING ONE'S SOUL BY THE TAPE OF THE WORLD THAT LOOKS ON IN AMUSED CONTEMPT AND PITY. ONE EVER FEELS HIS TWONESS- AN AMERICAN, A NEGRO; TWO WARRING IDEALS IN ONE DARK BODY, WHOSE DOGGED STRENGTH ALONE KEEPS IT FROM BEING TORN ASUNDER."

- W.E.B DUBOIS

PLAYWRIGHT
Tanya Barfield

Tanya Barfield's *The Call* premiered at Playwrights Horizons in co-production with Primary Stages. Her play *Blue Door* was nominated for a Pulitzer Prize and AUDELCO Award and was seen at numerous theaters around the country. Her play *Of Equal Measure* played at Center Theatre Group in Los Angeles and was nominated for an NAACP Image Award. Short plays include: *Medallion* (Women's Project/Antigone Project), *Foul Play* (Royal Court Theatre, Cultural Center Bank of Brazil), *The Wolves* and *Wanting North* (Guthrie Theatre Lab, published in: Best 10-Minute Plays of 2003). Tanya wrote the book for the Theatreworks/USA children's musical, *Civil War: The First Black Regiment* which toured public schools around the country. Barfield has been a recipient of a 2013 Lilly Award and the first inaugural Lilly Award Commission, a 2003 Helen Merrill Award for Emerging Playwrights, a 2005 Honorable Mention for the Kesselring Prize for Drama, a 2006 Lark Play Development/NYSCA grant and she has twice been a Finalist for the Princess Grace Award. She is a proud alumna of New Dramatists and a member of The Dramatist Guild Council.

DIRECTOR
Akin Babatunde'

Mr. Babatunde’ is an accomplished actor, director, writer whose theatrical career spans the regional-off- broadway- to international stages of the world-film and T.V. He has been a resident company member of several prestigious theatrical institutions throughout the country Trinity Repertory Company-Providence, R.I., Alley Theater-Houston, Texas, La Mama Theater- N.Y. and the Dallas Theater Center. He was the founder and artistic director of Vivid Theater Ensemble of Dallas and presently founder of Ebony Emeralds Classic Theater Company. Mr. Babatunde’ is a native of Brooklyn, New York. Although Mr. Babatunde' has a national presence he chooses Dallas as his artistic base and continues to mentor aspiring artists throughout the metroplex. He served as theater specialist consultant for Dallas Independent School District and acting coach for celebrated recording artists such as Regina Belle, David Peaston, Allyson Williams and the late great Phyllis Hyman. He was the first African- American to direct for the Dallas Shakespeare Festival in the celebrated diverse production of *Taming of the Shrew* in 1993. As a writer Mr. Babatunde's work has been commissioned by Florida Stage and Teen Pregnancy of Broward County- Florida Humanities Council-La Mama Theater- Dallas

Office of Cultural Affairs-Arts Council; Cuney, Texas-Brown University-Black Academy of Arts and Letters- Documentary Arts- Core Ensemble (internationally celebrated chamber ensemble) His work *Shakespeare-Midnight Echoes* tours throughout the Dallas metroplex paying homage to black performing artists who mastered the bard (Shakespeare) from slavery to the present. In the South Florida area, he has performed at Florida Stage, Caldwell Theater, and Duncan Theater and toured extensively with Core Ensemble in his one man show *Of Ebony Embers-vignettes of the Harlem renaissance*. His one-man show he wrote along with his brother, celebrated Emmy award winning actor Obba Babatunde, entitled *Before the Second Set a visit with Satchmo* had its world premiere at TBAAL and received critical acclaim at theaters across the country.
His direction of *Blind Lemon-Prince of Country Blues* at Addison Center Watertower Theater, starring national recording artist the late David Peaston, garnered him a best director nomination, and along with co-writer Dr. Alan Govenar, the 2001 Leon Rabin Award for best new play. Their new version *Blind Lemon Blues* toured successfully throughout Europe in Paris, Switzerland, Brussels, Amsterdam, and Mount Jolie. *Blind Lemon Blues* received rave notices in its New York premiere at Central Park’s Summer Stage and off-Broadway at the York Theater for which he won the 2010 Audelco award for “Best Director of a Musical” and was nominated for a 2015 Audelco for his direction of *Texas in Paris* at the York starring Tony award winner Lillias White. Mr. Babatunde’ had the honor of directing the “2006, 2007 and 2010” God’s Leading Ladies Graduation event “for First Lady Sarita Jakes at the Potters House.

His work has been awarded with a D’ magazine citation, Providence Journal, Dallas Observer Best of the Best- best actor award (the first African-American to receive this distinction), the KRLD community service award, 2004 Legacy of Success-Alvin Ailey Performing Arts Award and the 2008 Jubilee Theater Mendie Award for his production of *Blue*. He has been the recipient of the prestigious Individual Artists Grant Award from the Palm Beach Cultural Council to create a new works “Harvest of Voices” based on the quaint and diverse Florida towns in Lake Worth, Belle Glades, Fort Lauderdale and Delray Beach. He is the recipient of Dallas Critics Forum Award 1991(outstanding actor), 2004, 2015 (outstanding direction) and more recently the 2016 (for his outstanding direction of *Mountaintop* at the Dallas Theater Center and *Bootycandy* at Stagewest Theater).

Mr. Babatunde’ holds a Masters of Arts degree in Humanities from the University of Texas at Dallas and was honored with the 2012 distinguished alumni award. Mr. Babatunde serves as adjunct professor at Mountain View Community College, Eastfield Community College, lecturer at UTD and in the spring of 2016 the inaugural recipient of the Theodore U. Holger distinguished artist in residence for the school of visual and performing arts at Lehigh University. He dedicates this performance to his dear friend who recently passed the late Geraldine Hinson (Sangofunmilayo)

**ASSOCIATE DIRECTOR**

**Ptosha Storey**

Ptosha Storey was born in Memphis, raised and educated in Dallas, Tx. A graduate of Southern Methodist University (SMU), she earned a double major; BA in Acting, BFA in African American Studies. An accomplished stage actress for several years, as a single parent, Ptosha eventually moved to Los Angeles with her young son Jordan L. Jones to pursue a career in Television and film.

Ptosha is excited to work with The Rep Theater as Associate Director on *Blue Door*. Her Director credits include: *A Woman Called Truth* (Nominated for the Leon Rabin Award as Best Director), *A Glory Over Everything* (Dallas Children’s Theater); *The Nacirema Society* (African American Repertory Theatre); *Steel Magnolias* (The Hudson Theatre, LA). REAL LIFE Hip Hopera (West Coast Black Theatre, FL)

She has also served as Assistant Director in Dallas on *The Mountain Top* at (The Dallas Theatre Center), *Abysinian, Octoroon, Booty Candy* (Stage West Theater in Fort Worth) *The Color Purple; Don't Bother Me, I Can't Cope; Ain't Misbehavin’* (Jubilee Theatre); *Spunk* (WaterTower Theatre). As a stage actress, Ptosha was last seen on Dallas Theatre Center’s stage in *A Raisin in the Sun* as Ruth Younger. And in *Crows* as the lady in blue.; *Joe Turner's Come and Gone* (Stage West Theatre) and *King Lear* starring Charles S. Dutton (The Court Theatre) to name a few.

Ptosha is currently a series regular on the hit TV Series *The Oval* on BET as Nancy and recurring on the longest running Soap Opera in Television *The Young and The Restless* on CBS as Naya. Other television and Film credits include: The feature film *Acrimony* as Brenda, the sister of the acclaimed actress Taraji P. Henson and recurring guest starring roles on *S.W.A.T* (CBS), *Empire* (Fox), *Tyler’s Perry’s If Loving You is Wrong* (OWN), *Petals on The Wind* (Lifetime), *Key & Peele* (Comedy Central) to name a few .

Ptosha is most proud of her role as Mother of Jordan L. Jones, a graduate of USC and a working TV actor in Los Angeles.
**ACTING COMPANY**

**Will Cobbs (Simon, Rex, Jesse)**
Will Cobbs is a television, film and theater actor based in NYC. Catch him in the ABC show *For Life* (Executive Produced by Curtis "50 Cent" Jackson) as the recurring character Skinny John, and on the Fox show *Prodigal Son* as guest star character Grant. Will appeared on Broadway this past fall in Tina Satter's *Is This A Room*. Regionally, he has performed as Walter Lee in *Raisin in the Sun* at the Arena Theater, Sly in Detroit 67' at the McCarter Theater, and as Lyons in *Fences* with The Resident Ensemble Players at University of Delaware. Cobbs also co-starred in several tv shows like *The Good Wife* (CBS), *Deadbeat* (Hulu), *Madam Secretary* (CBS), *The Night of* (HBO) and *The Unbreakable Kimmy Schmidt* (Netflix), to name just a few. When he's not acting, Will teaches acting and movement classes at Pace University, College of Staten Island, and Yale's Summer Session. He also practices and teaches Muay Thai kick-boxing. Training under the tutelage of Ajarn Phil Nurse, a European Thai Boxing and Western Boxing Champion and Muay Thai Master, Will became a WKA champion in his weight class.

**Hassan El-Amin (Lewis)**

**Lindsay Smiling (Understudy)**
LINDSAY SMILING is a Philadelphia based actor/director and educator. Recent credits include: *Fat Ham* (Wilma Theater) *How to Catch Creation* (Baltimore Center Stage/Philadelphia Theatre Co), *Pride and Prejudice* (Santa Cruz Shakespeare). Other acting and directing credits include: Delaware Shakespeare, New Light Theatre, Shakespeare Theatre of NJ, Lantern Theater, Arden Theater, Syracuse Stage, People's Light and Theatre Co., Pittsburgh Public, Two River Theatre, Victory Gardens, ACT, Dorset Theater Festival, Human Race Theatre, Pennsylvania Shakespeare Fest., Walnut Street, Illinois Shakespeare Fest., Arkansas Shakespeare Theater, Mixed Blood Theater, and Bristol Riverside Theatre. Lindsay is a member of the Wilma Theater’s HotHouse Company, an Adjunct Professor at Temple University, and a founding member of the Black Theatre Alliance of Philadelphia. More info about Lindsay @ www.lindsaysmiling.com
GUEST ARTISTS

Ryan Touhey, Music Director
REP: Agatha Christie’s Murder on the Orient Express, Inherit the Wind, Twelfth Night, The Elephant Man, To Kill a Mockingbird, Faust, The Threepenny Opera, All The King’s Men directed by Adrian Hall. BROADWAY: Beautiful: The Carole King Musical (Keyboard sub) REGIONAL: Paradise Square (Berkeley Rep); Tell Me On A Sunday (Walnut Street Theatre); Mother Courage and Her Children (Arena Stage); Something Wicked This Way Comes, Sheryl Crow’s Diner (Delaware Theatre Company); Once, Fun Home, Gypsy, The Secret Garden, Parade (Arden Theatre Company); Ragtime (Bristol Riverside Theatre); The unCivil War (Adirondack Theatre Festival); Arthur & the Tale of the Red Dragon, Cinderella (People’s Light and Theatre Company); RENT (11th Hour Theatre Company); The 25th Annual Putnam County Spelling Bee (Theatre Horizon); By Gershwin: A Revue (Florida Studio Theatre). Ryan worked on Rock & Roll Hall of Fame singer Darlene Love’s new album Introducing Darlene Love produced by E Street Band guitarist Steven Van Zandt and Columbia Records. Training: B.F.A. Musical Theatre – University of the Arts. Awards: Eight-time Barrymore Award Nominee, AUDELCO Award Winner in New York City. CURRENT PROJECT: Beautiful: The Carole King Musical National Tour (Assoc. Conductor/Keyboards).

Sarita Fellows, Costume Designer
Her selected New York credits include A Jolly Holiday with Disney (Papermill Playhouse), A Commercial Jingle For Regina Commet (DR2), SOCIAL! The Social Distance Dance Club (Park Avenue Armory); A Bright Room Called Day (The Public Theater); Native Son (The Acting Co); Original Sound (Cherry Lane Theater); Hatef**k (The Women’s Project); A Chronicle of the Death of Two Worlds, (New York Theater Workshop); Fur, MUD, Prospect, and Fabulosoi! (The Boundless Theater Co); Her regional credits include Westport Playhouse; The West End (Cincinnati Playhouse); Ain’t Misbehavin’ (Pioneer Theater Co.); Seize the King (Alliance Theater Co); Top Girls, and Her Portmeneau (A.C.T); The Royale (Arizona Theater Co); Ain’t Misbehavin’ (The Signature Theatre); Pipeline (Studio Theatre); The African School Girl Play (Pittsburgh Public Theater); Haunted Life (M.R.T); Two Trains Running (Weston Playhouse); Berta Berta, A Late Morning with Reagan (C.A.T.F); Having Our Say (Philadelphia Theater Co). Lecturer Princeton University. Adjunct Professor NYU Tisch. MFA NYU/Tisch.

REP RESIDENT ARTISTS

Sanford (Sandy) Robbins, Producing Artistic Director
Sanford (Sandy) Robbins is the founder and Producing Artistic Director of the Resident Ensemble Players (REP), as well as founder and Director of Training for the University of Delaware’s graduate conservatory, the Professional Theatre Training Program (PTTP), which, until it was defunded in 2011, was ranked as one of the top ten theatre training programs in America by U.S. News and World Report, among the top five by the New York Times, and among the 25 best actor training programs in the English language by Hollywood Reporter.

Professional theaters for which Sandy has directed include the Oregon Shakespeare Festival, Indiana Repertory Theatre, Illinois Shakespeare Festival, Los Angeles Shakespeare Festival, and American Players Theatre, as well as multiple productions for the Independent Shakespeare Festival, Utah Shakespeare Festival, Alley Theater, and the Milwaukee Repertory Theatre, where he served for several years as a resident director and remains a frequent guest director.

Internationally, he has directed the premieres of Sam Shepard plays for the national theatres of several foreign countries, including Buried Child for the Moscow Art Theatre Studio and the National Theatre of Cyprus. His production of Shepard’s The Tooth of Crime received the Thalia Award for Best Production in Finland, an award won the previous year by Ingmar Bergman.

Sandy also serves professional theatres as a text and verse speaking coach for Shakespeare and other classic plays, most recently for the Alley Theatre’s production of Hamlet. He has taught acting, voice, verse speaking, and period style at Carnegie-Mellon University, Los Angeles City College, and The American Academy of Dramatic Arts.
In recent years Sandy directed *Cyrano de Bergerac* and *Lombardi* for the Milwaukee Repertory Theatre, *The Winter's Tale* for the Independent Shakespeare Company, *November, You Can't Take It With You*, and *Picasso at the Lapine Agile* at the Alley Theatre. REP productions include *A Midsummer Night's Dream, The Elephant Man, To Kill a Mockingbird, Agatha Christie's Murder on the Orient Express, and* the world premieres of Theresa Rebeck’s *O Beautiful* and *Fever*.

This is Sandy’s final year with the REP. Later this season, he will co-direct, with Theresa Rebeck, the world premiere of Rebeck’s *Yeah Baby*, which will be Sandy’s final REP production.

In addition to his work in the theater, Sandy designs and leads programs, and also trains facilitators, for Landmark Worldwide, an international leader in the personal and professional development industry, and Vanto Group, a boutique international consulting company that works with Fortune Five Hundred companies, government agencies, and distinguished non-profit organizations.

Sandy received his BFA and MFA from Carnegie-Mellon University. He was blessed to study with Eva Le Gallienne and apprentice Ellis Rabb, Adrian Hall, and William Ball.

Sandy is the recipient of the 2019 John Houseman award for his contributions to the American theatre.

**Sandy Ernst,** Associate Producing Artistic Director

Prior to joining the REP, Sandy was Associate Artistic Director, Casting Director, Stackner Cabaret Director and Director of the Artistic Intern Program at Milwaukee Repertory Theatre, and Resident Director and Production Stage Manager at American Players Theater. She has also directed for Backbone Theatre Ensemble, Nevada Conservatory Theater, Next Act Theatre, Renaissance Theaterworks and Beloit College, conducted classes on Shakespeare and Audition Technique at universities throughout the country, served as adjunct faculty with Carthage College for five years, and ventured into film casting for the independent features *Baraboo* and *Waterwalk*.

**Matthew G. Marholin,** Stage Manager

**REP:** *Starter Pistol*, *Agatha Christie's Murder on the Orient Express, August: Osage County, Fences, Inherit the Wind, Minor Fantastical Kingdoms, Woman in Mind, The Seafarer, Twelfth Night, A Flea in Her Ear, Dial M for Murder, From the Author Of, The Mountaintop*. This is Matt’s third season at the REP, where he serves as Production Stage Manager. Prior to joining the company, he spent eight years as the Production Stage Manager at the Virginia Stage Company in Norfolk. He is a graduate of the University Of South Carolina with a degree in Theatre. Matt worked extensively in New York and on National and International Tours. Among his favorite accomplishments are *Blood Brothers* with Petula Clark and David Cassidy, *A Few Good Men* with Michael O’Keefe and Paul Winfield, *Sound of Music* with Marie Osmond, *King and I* with Rudolf Nureyev, *South Pacific* with Robert Goulet, *The Wiz* with Stephanie Mills and Andre DeShields and international tours of *Sophisticated Ladies, Carmen Jones* and *Porgy and Bess*. Additionally, Matt served as the Artistic Director for Cirque du Soleil’s *Allegria*. To date, Matt’s work has taken him to 31 countries.

**Stefanie Hansen,** Set Designer

**REP:** *Dial “M” for Murder, The Mountaintop, Clybourne Park, God of Carnage, Red, Wait Until Dark, All in the Timing, Wit, The Cripple Of Inishmaan – Barrymore Award Nomination, The Weir, Private Lives, Dancing At Lughnasa, Of Mice And Men*. **PTTP:** *A Streetcar Named Desire, Misalliance, Uncle Vanya, Much Ado About Nothing, Major Barbara, and Arms and the Man. Regional: A Christmas Carol, Boeing Boeing, The Complete Works of Wm. Shakespeare (DTC), Godspell (MUNY), Major Barbara (Idaho Shakespeare Festival)*. Stefanie has worked extensively as an assistant scenic designer at Paper Mill Playhouse, Denver Center Theatre Company, The MUNY, PCPA Theatrefest and La Jolla Playhouse, as well as on several national tours, Broadway and Off -Broadway. Member USA IATSE Local 829, USITT and SPAM. Training: BFA from Webster University Conservatory of Theatre Arts, MFA from San Diego State University.
Eileen Smitheimer, Lights, Sound, and Video Designer


Actors’ Equity Association (AEA), founded in 1913, represents more than 49,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

A special thank you to Andrew Hardiman for providing video content.
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Artistic
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Sanford (Sandy) Robbins
Assoc. Producing Artistic Director:
Sandy Ernst

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The following designers, artisans, and assistants contributed to this production of
BLUE DOOR:
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Video Content Creator ................... Erin Teachman
Wardrobe Supervisor ..................... Peggy Keil
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Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

United Scenic Artists, Local USA 829, a union and professional association of Designers, Artists and Craftspeople.
The REP is very grateful to the following patrons who have generously given their support over the past twelve months.

The REP is made possible by a generous gift from the Polly Russell Dowling Memorial Fund.

The REP wishes to acknowledge the generosity of the Singleton Estate for the creation of the Rivers and Patricia S. Singleton Fund, which will provide ongoing program support.

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We also wish to thank those donors from more than 100 households who have given us contributions under $100. Every gift is important and we deeply appreciate your support.

This list acknowledges contributions received for the past twelve months, through 1/21/2022.

If there is an error in the spelling of your name or an omission, please contact:
A.R. McGinty at (302) 831-2202 or amcginty@udel.edu.
April 21st to May 8

Directed by Theresa Rebeck & Sanford Robbins.
Written By Theresa Rebeck

Playwright Theresa Rebeck - the most produced female playwright on Broadway (Mauritius, Dead Accounts, Bernhardt Hamlet, Seminar, among many others), creator of NBC’s hit series SMASH, and author of the REP’s world premiere productions of O Beautiful, Fever, and The Bells - brings you a delightful and thought-provoking new comedy. Co-directed by Theresa Rebeck and REP producing artistic director Sanford (Sandy) Robbins. Yeah Baby is the story of a careening day in the life of professional theater artists who find out that what they think the world is, is not what the world is. Stealing a page from Chekov and Pirandello, the REP company presents their own love letter to the theater and the courage it takes to make something out of nothing, during perplexing times. In the struggle to confront the improbable as well as the impossible, hilarity ensues.