Yeah Baby

by

Theresa Rebeck

April 21 - May 8, 2022
Resident Ensemble Players presents

Yeah Baby

by Theresa Rebeck

Directed by Theresa Rebeck• & Sanford Robbins•

Scenic Design Christopher & Justin Swader*
Costume Design Candice Donnelly*
Lighting Design Matthew Richards*
Sound Design Michael Keck
Projection Design Yana Biryúkova
Choreography Tracy Bersley•
Fight Direction Lee E. Ernst*+
Makeup Design Lee E. Ernst*+

Stage Manager Matthew G. Marholin*+
Asst. Stage Manager Elizabeth M. Berther*+

Flying Effects provided by ZFX

• The Directors are members 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

Jermaine  Hassan El-Amin
Larry      Lee E. Ernst
Greg       Michael Gotch
Merry      Elizabeth Heflin
Bobby      Mic Matarrese
Tanya      Erin Partin
Duncan     Stephen Pelinski
Brigit     Kathleen Pirkl Tague
Alan       Steve Tague

SETTING:
A theatre somewhere.
The night before opening.

This performance runs approximately 90 minutes and there is no intermission.

Theatrical fog, haze, and strobe lights are used during the performance.

NOTICE TO AUDIENCE MEMBERS

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.
From the Producing Artistic Director

Welcome back to the REP and to Yeah Baby.

It has been two years from the coronavirus closing our production of The Crucible in February of 2020 to our first performance of Blue Door this past February. There are no words to adequately express how deeply each of us at the REP appreciates your being here for this performance and how wonderful it is for us to be back in our theatre with you.

When I was faced with the responsibility of choosing the two plays we would produce after our long absence from live performance, I determined that both plays would be plays of celebration. The first would celebrate diversity and our multi-cultural heritage and the second would celebrate the theatre itself.

We selected Blue Door for our first production fairly quickly, but finding an appropriate second play was no easy matter. We sought a script that celebrated the theatre in a way that would appeal and speak to all people irrespective of their experience (or even interest) in the theatre and without being one long “in joke.”

In the midst of the search for the second title I had an epiphany – the answer was a new play written for our company by the REP’s long-time collaborator and bard, Theresa Rebeck. Theresa had written several world premieres for the REP including O Beautiful, Fever, a new version of The Bells, and a short audio play during the pandemic titled Who’s In Charge, and we had also produced several of her plays that had been originally performed elsewhere. I thought, “If I can just persuade Theresa to once again create a new play for us, everything will work out.”
I hope that you will agree with me that it has worked out, and wonderfully at that. All credit to the genius of Ms. Rebeck, the enormously talented REP acting company, the brilliance of our design team, and the craft and commitment of the REP staff.

This will be my final production as Producing Artistic Director for this theatre company that I founded in 2008. Leading the REP’s professional theatre artists and working on behalf of you, our loyal audience, has been the privilege of a lifetime.

I am confident that my talented colleague and friend, REP actor/director Steve Tague, who will head the REP next season as Interim Producing Artistic Director, is the ideal person for the job and that he and the REP company and staff will create a wonderful season of theatre for you next year.

So, welcome back to live theatre where “here” and “now” are not just words representing concepts, but rather the actual, 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 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
Theresa Rebeck is a prolific and widely produced playwright, whose work can be seen and read throughout the United States and abroad. In 2018, her fourth Broadway play, *Bernhard/Hamlet*, premiered on Broadway, making Rebeck the most Broadway-produced female playwright of our time. Other Broadway works include *Dead Accounts, Seminar*, and *Mauritius*. Other notable NY and regional plays include: *Seared* (MCC), *Downstairs* (Primary Stages), *The Scene, The Water’s Edge, Loose Knit, The Family of Mann* and *Spike Heels* (Second Stage), *Bad Dates, The Butterfly Collection* and *Our House* (Playwrights Horizons), *The Understudy* (Roundabout), *View of the Dome* (NYTW), *What We’re Up Against* (Women’s Project), *Omnium Gatherum* (Pulitzer Prize finalist). As a director, her work has been seen at The Alley Theatre (Houston), the REP Company (Delaware); Dorset Theatre Festival, the Working Theater (NY debut) and the Folger Theatre. Major film and television projects include *Trouble*, starring Anjelica Huston, Bill Pullman and David Morse (writer and director), “NYPD Blue,” the NBC series “Smash” (creator), and the female spy thriller 355 (for Jessica Chastain’s production company). As a novelist, Rebeck’s books include *Three Girls and Their Brother* and *I’m Glad About You*. Rebeck is the recipient of the William Inge New Voices Playwriting Award, the PEN/Laura Pels Foundation Award, a Lilly Award and more. This summer, her play *Mad House* will premiere at the Ambassador Theater in London’s West End, starring David Harbour and Bill Pullman.
Hassan El-Amin (Jermaine)

REP: Blue Door (Lewis), Agatha Christie’s Murder on the Orient Express (Samuel Ratchett), August: Osage County (Bill Fordham), Fences (Troy), Inherit the Wind (Reverend Jeremiah Brown), Minor Fantastical Kingdoms (Bernard), Woman in Mind (Andy), Lettice and Lovage (Mr. Bardolph/Surly Man), Twelfth Night (Antonio), A Flea in Her Ear (Dr. Finache), From the Author Of (Dax Davis), The Mountaintop (Martin Luther King, Jr.), Tartuffe (Officer of the King), The Elephant Man (Dr. Carr Gomm), The Bells (Jim), Clybourne Park (Albert/Kevin), God of Carnage (Michael). Hassan has worked extensively as a regional equity actor theaters include: Westport Playhouse, Dallas Theater Center, The Alley, Kennedy Center, Denver Center for the Performing Arts, The Alliance, The Guthrie, The Goodman, Arena Stage, Mark Taper Forum, Huntington, Portland Center Stage, San Diego Repertory, Milwaukee Repertory, Trinity Repertory, Penumbra, Colorado, Oregon, and Utah Shakespeare Festivals and for eight years he was a company member of the Regional Tony award-winning Brierley Resident Acting Company at the Dallas Theater Center. Regional Credits: Dream Girls (Marty), The Mountaintop (M.L.K. Jr.), All the Way (Roy Wilkins), Driving Miss Daisy (Hoke Colburn), Les Misérables (Priest), A Raisin in the Sun (Walter Lee), Clybourne Park (Kevin/Albert), A Christmas Carol (Ebenezer Scrooge), God of Carnage (Michael), The Wiz (The Wizard), Dream on Monkey Mountain (Corporal Lestrade), Death of a Salesman (Uncle Ben), Fences (Troy Maxson), Seven Guitars (Floyd Barton), Radio Golf (Harmon Wilks), Jitney (Booster), Two Trains Running (Hambone), Blues for an Alabama Sky (Leland), Top Dog Under Dog (Lincoln), Stick Fly (Dr. Joseph LeVay), The Whipping Man (Simon), A Soldiers Play, (Sergeant Waters), The Lion King (Mufasa/Scar), The Tempest (Prospero), Julius Caesar (Marc Antony), Taming of the Shrew (Petruchio), King Lear (Kent), Henry IV (Northumberland), Othello (Title Role). Training: M.F.A. Professional Theatre Training Program (PTTP) University of Delaware.
Lee E. Ernst (Larry)
REP: Director—Clybourne Park; Actor—The Crucible (Giles Corey), Starter Pistol (Curtis James), Agatha Christie’s Murder on the Orient Express (Hercule Poirot), August: Osage County (Charlie Aiken), Mauritius (Philip), Inherit the Wind (Henry Drummond), Minor Fantastical Kingdoms (Larry), Woman in Mind (Gerald), The Seafarer (James “Sharky” Harkin), Twelfth Night (Sir Toby Belch), A Flea in Her Ear (Victor Chandebise/Poche), Dial “M” for Murder (Max Halliday), You Can’t Take It With You (Mr. De Pinna), Tartuffe (Orgon), The Bells (Mathias), Waiting for Godot (Vladimir), Things We Do for Love (Gilbert Fleet), To Kill a Mockingbird (Associate Director/Nathan Radley/Bob Ewell), Wait Until Dark (Roat), Heartbreak House (Captain Shotover), The 39 Steps (Clown), Juno and the Paycock (Joxer), Macbeth (Macbeth), Angels in America (Rabbi Chemelwitz, Henry, Martin, ‘Medieval’ Prior), The Mousetrap (Mr. Paravicini), The Servant of Two Masters (Truffaldino).
Regional: Milwaukee Repertory Theater: 20 Seasons, Cabaret (The Emcee), Death of a Salesman (Willy Loman), To Kill a Mockingbird (Atticus Finch), The Crucible (John Proctor), A Christmas Carol (Ebenezer Scrooge), Assassins (Sam Byck), Sherlock Holmes: The Final Adventure (Holmes), Lombardi (Vince Lombardi), Of Mice and Men (George), The Norman Conquests (Norman), Cyrano De Bergerac (Cyrano), Richard III (King Richard), Work Song (F.L. Wright), Tartuffe (Tartuffe), Barrymore (John Barrymore), American Players Theatre—Inaugural Acting Company Member, 17 Seasons: Cyrano, Hamlet, Benedick, and King Lear. Other credits: Arizona Theatre Company, Milwaukee Chamber Theatre, Lake Tahoe Shakespeare Festival, Kansas City Rep, New American Theatre, Peninsula Players, American Conservatory Theater, Tokyo’s Institute of Dramatic Arts, and Texas Shakespeare Festival: Hamlet (director), The Nerd (director). Off -Broadway: TFANA Awards: AriZoni and Shepherd – Express “Best Actor” awards, The Minerva Laureate (presented by the Wisconsin Academy of Letters, Arts, and Sciences), and Lunt-Fontanne Fellow, by the Ten Chimneys Foundation. Training: PTTP.
Michael Gotch (Greg)
REP: Playwright—Minor Fantastical Kingdoms, Starter Pistol; Director—Wait Until Dark; Over 60 productions as actor, including August: Osage County (Little Charles), The Seafarer (Nicky), A Flea in Her Ear (Don Carlos), Dial “M” for Murder (Tony), You Can’t Take It With You (Tony Kirby), The Elephant Man (John Merrick), Waiting for Godot (Lucky), Red (Ken), The 39 Steps (Richard Hannay), Hamlet (Hamlet — winner of 2013 BroadwayWorld Best Actor), Angels in America (Prior), The Cripple of Inishmaan (Cripple Billy), O Beautiful (Jesus), The Glass Menagerie (Tom), The Homecoming (Lenny), Death of a Salesman (Biff ). Michael opened the REP’s 2009-10 Season with the one-person show I Am My Own Wife. Off-Broadway: Theatre for a New Audience: Svejk—U.S. Premiere; The Acting Company: Richard III, Murder by Poe. Regional: Westport Country Playhouse: A Flea in Her Ear; Milwaukee Repertory Theater: Armadale—World Premiere, I Am My Own Wife; South Coast Repertory: The Importance of Being Earnest (Algernon); Actors Theatre of Louisville: Amadeus (Salieri); Chicago Shakespeare Theater: Shakespeare’s R&J—Jeff Nomination & After Dark Award; ACT Seattle: The Piano Men, Daisy. His play Starter Pistol won the Ashland New Play Award (2019) and he is a semifinalist for the New Dramatists Princess Grace Award in Playwriting (2020). Training: PTTP.

Elizabeth Heflin (Merry)

**Mic Matarrese** (Bobby)

**REP:** *Agatha Christie's Murder on the Orient Express* (Colonel Arbuthnot), *August:* *Osage County* (Steve Heidebrecht), *Mauritius* (Dennis), *Inherit the Wind* (E.K. Hornbeck), *Woman in Mind* (Rick), *The Seafarer* (Mr. Lockhart), *A Flea in Her Ear* (Camille Chandeise), *Dial “M” for Murder* (Captain Lesgate, Thompson), *Tartuffe* (Tartuffe), *The Elephant Man* (Dr. Treves), *Waiting for Godot* (Pozzo), *Wait Until Dark* (Mike), *Angels in America* (Joe), *Faust* (Mephisto), *The Night of the Iguana* (Shannon), *The Threepenny Opera* (Mac the Knife), *Anything to Declare?* (Robert De Trivelin), among others. **Regional:** Lake Tahoe Shakespeare Festival: *The Comedy of Errors* (Solinus, Pinch), *A Midsummer Night’s Dream* (Oberon), *Romeo and Juliet* (Lord Capulet); Alley Theatre: *Noises Off* (Garry); Artists Repertory Theatre: *A Streetcar Named Desire* (Stanley Kowalski); Chamber Theatre: *Crime and Punishment* (Raskolnikov); Milwaukee Repertory Theater: *A Christmas Carol* (Jacob Marley); In Tandem Theatre: *My Dear Dorothea* (G.B. Shaw); Renaissance Theaterworks: *Trojan Woman* (Talthibius); Skylight: *The Fantasticks* (Henry Albertson). **Training:** PTTP.
Stephen Pelinski (Duncan)

REP: Director—All in the Timing; Mauritius; Actor—Starter Pistol (Griff James), Agatha Christie’s Murder on the Orient Express (Monsieur Bouc), August: Osage County (Beverly Weston), Inherit the Wind (Matthew Harrison Brady), Minor Fantastical Kingdoms (Win), Woman in Mind (Bill), The Seafarer (Richard Harkin), Twelfth Night (Malvolio), A Flea in Her Ear (Romain Tournel), Dial “M” for Murder (Inspector Hubbard), From the Author Of (Tom Foley), You Can’t Take It With You (Paul Sycamore), Tartuffe (Cléante), The Elephant Man (Ross and others), The Bells (Charlie), Clybourne Park (Russ/Dan), Waiting for Godot (Estragon), Red (Mark Rothko), To Kill a Mockingbird (Atticus Finch), Wait Until Dark (Carlino), Heartbreak House (Hector Hushabye), The Patsy (Eugene Pontagnac) Angels in America (Roy Cohn), Faust (Faust), Death of a Salesman (Willy Loman), Cat on a Hot Tin Roof (Big Daddy), The Imaginary Invalid (Argan), Regional: Alley Theatre – Born Yesterday (Harry Brock) Guthrie Theater – over forty roles including: Three Sisters (Vershinin), Iphigenia At Aulis (Agamemnon), The Cherry Orchard (Lopakhin), The Seagull (Trigorin), Much Ado About Nothing (Benedick), and A Doll’s House (Torvald); Chautauqua Theatre Company: You Can’t Take It With You (Mr. Kirby); Other credits include: Intiman Theatre, Seattle Repertory Theatre, Geffen Playhouse, Hartford Stage, Center Stage, Citadel, The National Theatre in Ottawa, Atlantic Theatre Festival. Off-Broadway: Theatre for a New Audience. T.V./Film: Sweet Land, Wooly Boys, Factotum, Irv De Toilette, Killer Movie. He was recently awarded a Lunt-Fontanne Fellowship by The Ten Chimneys Foundation. Training: PTTP.
Kathleen Pirkl Tague (Brigid)

REP: The Crucible (Rebecca Nurse), Starter Pistol (Karen), Murder on the Orient Express (Helen Hubbard), August: Osage County (Violet), Mauritius (Jackie), Minor Fantastical Kingdoms (Carol), Woman in Mind (Muriel), Lettice and Lovage (Lettice Douffet), From the Author Of (Linda), Clybourne Park (Bev/Kathy), Things We Do for Love (Barbara), To Kill a Mockingbird (Jean Louise), Juno and the Paycock (Juno), Wit (Vivian Bearing), The Skin of Our Teeth (Mrs. Antrobus) Barrymore Award Nominee; Idaho Shakespeare Festival Acting Company for 14 seasons including: Titus Andronicus (Tamora) Bartlett Sher, director, Macbeth (Lady Macbeth) Charles Fee, director; Great Lakes Theatre: Richard III (Elizabeth), Misery (Annie Wilkes), Hay Fever (Judith Bliss); Delaware Theatre Company: Stop Kiss (Callie), Macbeth (Lady Macbeth), Taming of the Shrew (Kate), Intiman Theatre, Seattle: Titus Andronicus (Tamora); The Wilma Theater: Waiting for Nirvana (Lou); The Walnut Street Theatre: Before Breakfast; Freedom Repertory Theatre: Dutchman (Lula); Arden Theatre: Translations (Sarah); Cafe du Grand Boeuf (Mimi); Milwaukee Repertory Theater: War Stories From the 20th Century, San Jose Repertory Theater: Anna Christie (Anna); Madison Repertory Theatre: The Recruiting Officer/Our Country’s Good; American Players Theatre: Merry Wives of Windsor (Mistress Page), A Midsummer Night’s Dream (Titania/Hippolyta), Biloxi Blues, Broadway Touring Company (Daisy/Rowena cover), NYC: Edge Theatre, Equity Library Theatre, Westbeth Theatre Center; Training: North Carolina School of the Arts, Helen Hayes Award Recipient (BFA), PTTP University of Delaware (MFA). Dialect and Text Coaching: Delaware REP, Idaho Shakespeare Festival, Great Lakes Theater.
Steve Tague (Alan)
Steve has performed in theaters from Seattle to Philadelphia, including Walnut Street Theater, The Arden and Baltimore’s Center Stage. He has performed the title roles in Titus Andronicus, Hamlet, Tartuffe, King Lear, Richard the Third and Macbeth and others. He was a member of the acting company at The Resident Ensemble Players for five years where he played in Noises Off, Little Foxes and the world premiere of two Theresa Rebeck plays, Fever and O’ Beautiful. He has directed Boeing Boeing and The Complete Works of Shakespeare at The Delaware Theater Company. Here at the REP he has directed Angels in America, Mousetrap, Anything to Declare and The Patsy. His last coaching job was at People’s Light for a production of Pride and Prejudice. He is on the faculty at the University of Delaware. MFA from the University of Delaware PTTP.

Guest Artists

Erin Partin (Tanya)

**Tracy Bersley**, Choreographer

Tracy Bersley specializes in directing devised and movement-based theatre. Tracy has choreographed at Lincoln Center, The Public Theatre, BAM, The Lucille Lortel Theatre, Primary Stages, McCarter, Williamstown, The Civilians, and Red Bull Theatre. She has also been guest artist/faculty at Yale School of Drama, NYU Tisch, Purchase College, Columbia, Princeton, and Juilliard. Tracy runs an artist posse called DDT with two other performers/writers, whose work aims to transform the actor/audience relationship. Her research connects the neurology of body-mapping to actor training as well as the how and why of the creative process. Tracy received her MFA in Directing from Syracuse, currently serves as co-head the MFA acting program at UNC/Playmakers Rep, a member of SDC and a Drama League Fellow.

**Yana Biryükova**, Projection Designer

is a projection designer and video artist. Her theatrical designs include *Hart Island* (Mason Holdings); *I and You* (Bristol Riverside Theatre); *Mlima’s Tale* (Westport Country Playhouse); *The White Devil* (Red Bull Theater); *Dropping Gumballs on Luke Wilson* (The Working Theater); *SELKIE* (Dutch Kills); *Grounded* (Westport Country Playhouse); *Promise Land* (Yale University); *Imogen Says Nothing* (Yale Repertory Theatre); *Scenes from Court Life* (Yale Repertory Theatre); *Square Root of Three Sisters* (Dmitry Krymov Lab); *Don Quixotte* (Yale Opera); *Women Beware Women* (Yale School of Drama); *Transport* (Irish Repertory Theatre). Her associate credits include *Candide* (Carnegie Hall); *Harry Potter and The Cursed Child; Charlie and The Chocolate Factory* (Broadway). In addition to theatre design Yana has worked on
video installations and performances featured at the Venice Biennale, Yale Art Gallery, Harvestworks, Catskill Art Society and others. The recipient of the 2020 Connecticut Critics Circle Award for Outstanding Achievement in Projection, Yana has lectured and taught workshops on projection design at Harvard University. MFA: Yale School of Drama. YanaBiryukova.com

**Candice Donnelly**, Costume Designer
Michael Keck, Sound Designer

Previous REP credits include Fences and Clybourne Park.

Composer: Cyrano (Indiana Rep), SWEAT (Dallas Theatre Center) A Christmas Carol (Indiana Rep) The Children (Seattle Rep) Fences (Pacific Conservatory for the Arts) MLIMA’S TALE (Westport Country Playhouse, CASSIUS (Seattle Childrens Theatre), Skeleton Crew (Bristol Riverside Theatre), The Christians (Syracuse Stage / Wilma Theatre) The Glass Menagerie (Milwaukee Rep) The Bacchae (Portland Center Stage) Death Of A Salesman, A View From The Bridge, The Great White Hope, Derek Walcott’s: The Odyssey, Community Carol, I AM A MAN (Arena Stage), Jitney, Escape From Happiness, Criminal Genius, The Norman Conquest, Copenhagen, Intimate Apparel, The Glass Menagerie (Milwaukee Rep) Othello (Idaho Shakespeare Festival and Great Lakes Theatre Festival) It Ain’t Nothing But The Blues (Prince Music Theater – Barrymore Nomination) Doubt (Peoples Light And Theatre Co – Barrymore Nomination) Young Lady From Rwanda (Peoples Light And Theatre Co- Barrymore Nomination) An Ideal Husband (Idaho Shakespeare Festival and Great Lakes Theatre Festival), The Piano Lesson, Top Dog Under Dog, Gem Of The Ocean, Fences, Death And The Kings Horseman, Measure For Measure, Henry IV pt1, Ma Rainey’s Black Bottom, Intimate Apparel (Oregon Shakespeare Festival), Intimate Apparel (Guthrie Theatre), As You Like It, Looking Over The Presidents Shoulder, Gem Of The Ocean, Searching For Eden, Dr. Jekyll And Mr. Hyde, Rabbit Hole (Indiana Repertory Theater) A Village Fable - AATE Distinguished Play Award (Mark Taper Forum), Fences, Ma Rainey’s Black Bottom, The Brothers Size, Gem Of The Ocean (Syracuse Stage), Miss Evers Boys (Cincinnati Playhouse), A Dolls House, Wit, Dinner With Friends (Alliance Theater) Holidays For Children Video Series, Writer/Host/Composer (Fabian-Baber Productions) International: The Brothers Size (Market Theatre – Johannesburg S. Africa and Baxter Theatre Center - Cape Town S. Africa) Streetcar Names Desire, Death Of A Salesman (The National Theater of Croatia), Miss Evers Boys (Barbican Theatre Center and Bristol Old Vic)

AEA, SAG-AFTRA, ASCAP, PEN and The Dramatists Guild.
Matthew Richards, Lighting Designer

Christopher & Justin Swader, Scenic Designers
Sanford (Sandy) Robbins, Producing Artistic Director; Co-director of Yeah Baby

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 by the university 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

In addition to his work in the theater, Sandy designs programs, trains facilitators, and occasionally leads programs 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 One Hundred companies, government agencies, and distinguished non-profit organizations.

Sandy received his BFA and MFA from Carnegie-Mellon University after studying with Eva Le Gallienne. He served apprenticeships with Ellis Rabb, Adrian Hall, and William Ball.

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

Yeah Baby is Sandy’s final REP production. He will step down from his position as REP Producing Artistic Director at the end of the current season.

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: Blue Door, The Crucible, 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 fifth 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.

Elizabeth M. Berther, Assistant Stage Manager
A graduate of the Professional Theatre Training Program at U. Wisconsin-Milwaukee, Betsy is pleased to be a part of this REP production. Prior to moving here, she was at the Alley Theatre in Houston, Texas, where she was a Stage Manager on approximately 100 productions.

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
Resident Ensemble Players Staff

Artistic
Producing Artistic Director: ..... Sanford (Sandy) Robbins
Assoc. Producing Artistic Director: ................. Sandy Ernst

REP Acting Company
Hassan El-Amin • Lee E. Ernst • Michael Gotch •
Elizabeth Heflin • Mic Matarrese • Stephen Pelinski •
Kathleen Pirkil Tague • Steve Tague •

REP Staff:
Academic Coordinator ............... Jessica Dougherty
Business Administrator ................... Chris Erickson
Production Manager ...................... Keith Davis
Costume Shop Manager .................. Joanne Fulmer
Draper ............................................. Heather Coiner
Wardrobe Coordinator .................. Jean Swalm
Specialty Makeup Artist; Intimacy Coordinator
 and Fight Choreographer .............. Lee E. Ernst
Electrics/Audio Supv .................. Eileen Smitheimer
Master Electrician ....................... Joel Farley
Asst. Master Electrician and
 Audio Engineer ......................... Ryan P. McGinty
Properties Supervisor .............. Stefanie Hansen
Prop Master ............................... Liz Baehr
Technical Director ....................... Keith Davis
Asst. Technical Director ............. John Starmer
Stage Supervisor .................. Katrina (Chuck) Weber
Shop Carpenter .......................... Robert McMahon
Scenic Charge Artist .................. Anne Clark
Production Stage Mgr ............... Matthew G. Marholin
Marketing Coordinator ............. A.R. McGinty
Box Office Manager .................. Megan Julian
Asst. Box Office Manager ............ Sanjay Pelinski

UD Theatre Faculty
Allan Carlsen • Rick Cunningham • Heinz-Uwe Haus •
Stefanie Hansen • Lynette Overby •
Leslie Reidel • Sanford Robbins • Kimberly Schroeder •
Eileen Smitheimer • Steve Tague

Professors Emeritus: Joann Browning • William Browning
The following designers, artisans, and assistants contributed to this production of *Yeah Baby*:

**Student Ensemble** ................................................. Kerem Gumus, Paige Winterberg, Ryan Wolynetz

**Asst. Stage Manager** ........................................................... Elizabeth M. Berther

**Dance Captain** ................................................................. Erin Partin

**Flight Operators** ........................................................... Ross Dennison, K. Scott Cooper

**Run Crew** ................................................................. K. Scott Cooper, Ross Denison, Victoria Smith

**First Hand** ................................................................. Amanda Spaanstra

**Stitchers** ................................................................. Nancy Alejandro, Sarah Buoni, Peggy Keil, Sarah Lachenmeyer

**Wardrobe Supervisor** ................................................... Jean Swalm

**Wig Supervisor** ........................................................... Bridget Brennan

**Assistant to the Scenic Designer** ................................... Victoria Smith

**Scenic Artist** ................................................................. L. Elizabeth Breitling

**Painter** ................................................................. Katrina (Chuck) Weber

**Scenic Carpenters** ................................................... K. Scott Cooper, Ross Dennison, Jeff Williamson

**Props Artisan** ............................................................... Linda Hickey

**Prop Shop Assistants** ................................................... Kayla Meekins, Chisom Ndubisi

**Theater Technician** ..................................................... Ross Denison

**Electrics** ................................................................. Cindy Adams, K. Scott Cooper, Matthew Coyle, Julia Franco

**Sound Board Operator** ................................................... Julia Franco

**Lighting Programmer** .................................................. Bobby Harrell

**Video Programmer** ..................................................... Erin Teachman

**Graphic Designer** ........................................................... Cleo Lynn

**Box Office** ................................................................. Megan Bittinger, Andrea Duckenfield, Amy Everhart, Julianne Leddy

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