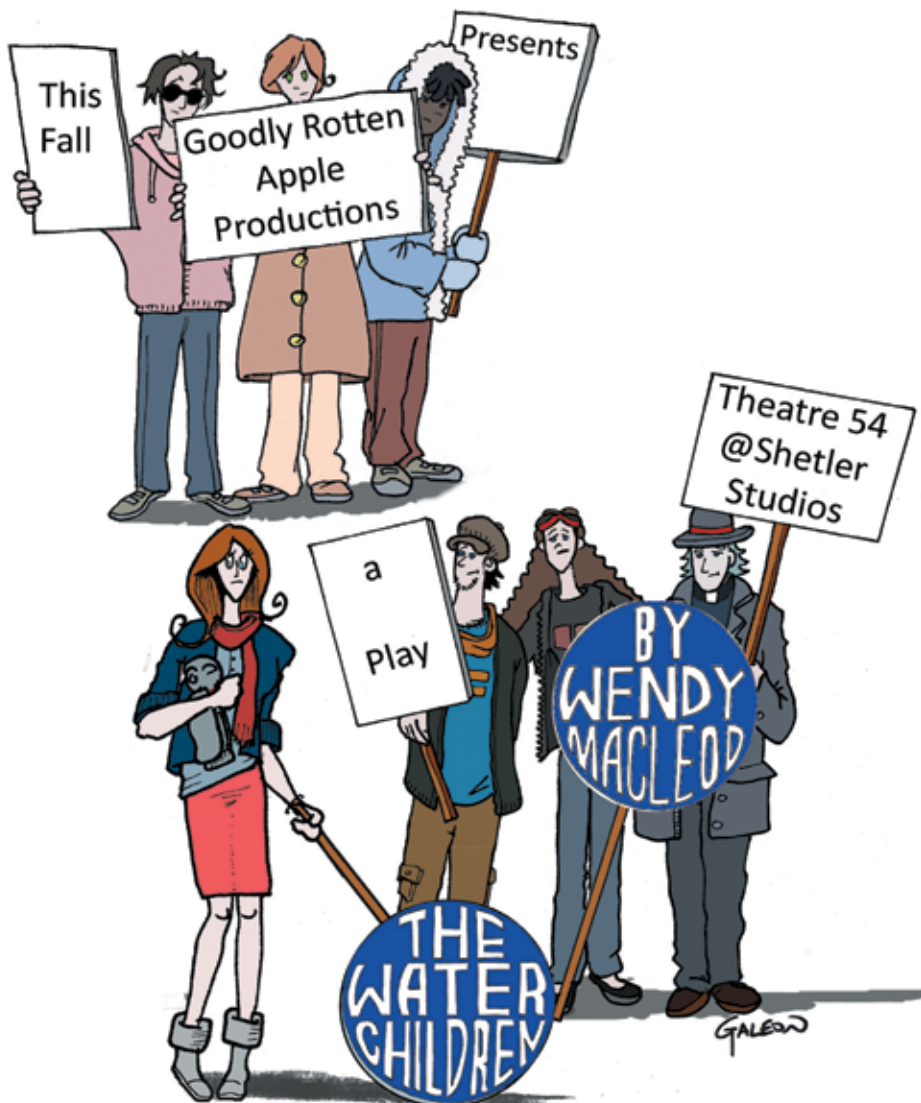


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September 28, 2012; pub. #2081

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*New York
Theater*



Goodly Rotten Apple Productions



presents the 2012 revival of

THE WATER CHILDREN

WRITTEN
BY **WENDY MACLEOD**

directed by J. Paul Nicholas

Cast

Kit/Mom/Cat..... Katherine Barron
Tony Dinardi..... Tom Frank*
Crystal..... Molly Garber*
Randall..... Carson Lee*
Megan..... Mary McGloin*
Chance..... Ramón Olmos Torres
Liz..... Jennifer Terrell*
Dad/Roger/Jim/Priest..... Taylor Valentine*

*These actors appear courtesy of Actors' Equity Association. This is an Equity-approved showcase

Set and Lighting Designer: Jim Langan

Costume Designer: Summer Lee Jack

Sound Designer: Kevin Brouder

Stage Manager: Molly Cohen

Graphic Designers: Jason Galeon, Andrew Sumpter

GRAP Logo Designer: Naphtali Rodriguez

Ticketing Services by Smarttix

Setting: New York City and Points East

Time: Now

The Water Children is presented by special arrangement with Dramatists Play Service, Inc., New York.

Originally produced by Playwrights Horizons, Tim Sanford, Artistic Director; and The Women's Project & Productions, Julia Miles, Artistic Director, in New York City in 1997 as part of Playwrights Horizons New Theater Wing.

Author's Note

I remember critiques in grad school where there were earnest discussions about what was and wasn't a "large play." As far as I could tell a large play was anything having to do with war, politics and men. "Small plays" involved love, family and women. I suppose *The Water Children* is a medium-sized play because it deals with a political issue—abortion—but it is also about love, family and a woman making peace with her past.

After I had my own children, I was unable to see abortion as matter-of-factly as I did before. I realized that in the event of unplanned pregnancy now, I would probably choose to have the child. At the same time, I realized an accidental pregnancy in your thirties when you're married and employed is very different from an accidental pregnancy when you're sixteen, alone and poor. So my emotional self was at war with my rational, feminist self.

I had been thinking about writing a play about an actress who appeared in a pro-life commercial. I felt that the only way to say something new about the issue of abortion was to challenge the presumptions of the predominantly liberal theater-going audience. Instead of making the Randall Terry figure a cartoon, I wanted to make him an intelligent, sympathetic pro-lifer. There is, at least, a consistency, an integrity, to his position. He started out as an anti-Vietnam War protester and, because he was opposed to all killing, found his way into the pro-life movement.

At about this time I read an excerpt in *Harper's* about Japanese abortion rituals from a book called *Liquid Life*. It seems that in Japan there is no stigma against abortion; in fact, in many cases, it is considered the height of family values to do what's best for the child and not invite it into difficult circumstances. But temples were springing up where women could go and apologize to their aborted children, who were called the *mikuzo* or "the water children." Somehow the Japanese culture was acknowledging women's ambivalent feelings about abortion without threatening to take away their legal right to do it. A light bulb went off in my own head; suddenly there was a third point of view, which acknowledged the life of the fetus at the same time it acknowledged circumstances where abortion was necessary.

—Wendy MacLeod, December 1998

Director's Note

Theater, in my view, should entertain, educate and inspire. It should be an experience that provokes emotional responses from its practitioners and its audience, leading them to examine their own point of view and wrestle with points of view they disagree with. And, at its best, theater can do all of those things all at once. The ideal theatrical production should make you laugh and cry, and contemplate its subject matter more than you did before. And it should live in your memory long after the curtain call. So then, what an honor it was for me to be asked to direct this ideal play. Especially in this present political climate, where the issue of abortion rights can be so divisive and inflammatory. It would be hard to find a more perfect time for this play or a more perfect play for this time. I applaud Wendy MacLeod for her virtuosity. She managed to tackle a sensitive issue with charm and integrity, comedy and drama, through the scope of real human characters.

And what a blessing it was for me to be able to stage this production with these unbelievably talented artists. My job was made so much easier, and my vision was made so much clearer, because of the limitless dedication and courage of this group of actors and designers.

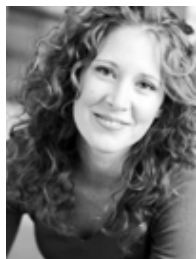
On behalf of those same artists, I want to thank you for coming to experience this performance of *The Water Children* with us. I hope that before you leave us you will laugh and cry and think more about your position on abortion rights, whatever that position may be. And I hope that after you leave us, our production will not leave you.

—J Paul Nicholas

PLAYWRIGHT

Wendy MacLeod's play *The House of Yes* became an award-winning Miramax film starring Parker Posey. Her other plays include *Sin* (The Goodman, Second Stage) and *Schoolgirl Figure* (The Goodman Theatre); *The Water Children* and *Juvenilia* (Playwrights Horizons); and *Things Being What They Are* (Seattle Repertory Theatre, Steppenwolf Theatre). Her new play *Find and Sign* recently premiered at the Pioneer Theater in Salt Lake City, and she was the first playwright chosen for The Writers' Room program at The Arden Theatre in Philadelphia, where she wrote and produced *Women in Jep!* Her prose has appeared on *Salon*, *McSweeney's Internet Tendency*, *The Rumpus*, *Poetry* magazine and on *All Things Considered*. A graduate of the Yale School of Drama, she is the James E. Michael Playwright-in-Residence and a professor of drama at Kenyon College.

CAST



Katherine Barron (Kit/Mom/Cat) was most recently seen in *Miss Hope's* with Nylon Fusion. She's having a splendid time with the three Moms in *The Water Children*. Favorite roles include Helena and Titania in *A Midsummer*

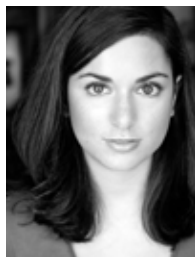
Night's Dream, Laurencia in *Fuente Ovejuna*, Elvira in *Blythe Spirit*, Victoria Woodhull in *Woodhull* and the Stage Manager in *Our Town*. Dedicated to her own Mom in NC. M.F.A., Mason Gross, Rutgers University.



Tom Frank* (Tony Dinar-di) is very grateful and excited to be working on *The Water Children* with Goodly Rotten Apple Productions. Tom worked on the role of Chance ten years ago under direction of the playwright, Wendy

MacLeod, and is thrilled at the challenge of re-approaching the play now from such a different role. This marks Tom's New York stage debut, having recently moved from Los Angeles, where Tom

worked as an actor, writer, director, editor and musician. His latest EP *Leviathan* is available for download online. www.reverbnation.com/tomfrank. Tom holds a B.A. in drama with honors from Kenyon College.



Molly Garber* (Crystal) is thrilled to be working with Goodly Rotten Apple Productions. Some of her favorite past performances include *The Velvet Gentleman*, *Trojan Women*, *Slavs!*, *Twelfth Night* and *The Tempest*. Molly has appeared on television, in independent feature and short films; and is a voice-over artist. She studied at the London Academy of Music and Dramatic Arts, and holds a B.F.A. in acting from Boston University.



Carson Lee* (Randall) is a New York City-based Equity actor. He is happy to be a part of this Goodly Rotten Apple production and thrilled to take on the character of Randall. Before relocating to NYC, Carson worked professionally in the Minneapolis/St. Paul theater and film communities and received his B.A. in theater arts (emphasis in acting) from Augsburg College.



Mary McGloin* (Megan) is a proud member of AEA and SAG-AFTRA. She is thrilled to be a part of this show. Mary hails from San Francisco, where she understudied and worked at many theaters, including ACT, Berkeley Rep, Theatreworks, CalShakes, Custom Made and Woman's Will, to name a few. She holds her M.F.A. in classical acting from The Shakespeare Theatre's Academy for Classical Acting at the George Washington University in DC and moved to NYC in September of 2009. Since moving to NYC, Mary has appeared on *Extreme Forensics* on Investigation Discovery (The Discovery Channel) and in several short films. Last summer, she played Jean

Muir in *Diminished Fifth* with Love Street Theatre and in 2010 she played Leonore in *Family Dinner* directed by Jamibeth Margolis. Some of her favorite past roles include Catherine in *Proof* and Lainie in *Two Rooms*. www.marymcgloin.com. Mary would like to dedicate her performance to her dear cousin Katie McGloin-Lindsay.



Ramón Olmos Torres (Chance) is thrilled to be a part of Goodly Rotten Apple Productions' inaugural play. A former Columbia engineering student-turned-investment-banking-analyst, Ramón left the 1% a year ago in

order to pursue his passion for acting. He is a member of The Bats (resident acting company at The Flea) and an ensemble member at HB Playwrights Foundation. Visit www.ramonotorres.com for more information.



Jennifer Terrell* (Liz) is super excited to be a part of Goodly Rotten Apple Productions's inaugural show, *The Water Children*. She has worked both in NYC and regionally playing characters ranging from a witch in *Macbeth* to a ghost

in *Blythe Spirit* to a dog in *Sylvia*. She has appeared in improv, sketch comedy and a little stand-up (but only sitting down). You may have seen her in several commercials for TV Land, Comedy Central, Citibank and her favorite Peanut Chews. Jennifer is a proud member of AEA and SAG-AFTRA.



Taylor Valentine* (Dad/Roger/Jim/Buddhist Priest) has performed all over the country in all kinds of theaters. Recent NYC roles: Malvolio (*Little West 12th Night*, Underground Zero Festival), Clown (*Shakuntala*, La

MaMa E.T.C.). Taylor is also a producer/teacher/manager for the uber-physical Magis Theatre Company. Thanks to EW for the inspiration.

PRODUCTION TEAM

J. Paul Nicholas (director), since 2006, has directed several plays and staged readings in NYC and regionally. Most recently he directed *Yellowman* at Henley Street Theater in Richmond, VA; *One for the Road* at the Times Square International Theater Festival; and *The Tempest* with the M.I.T. Shakespeare Ensemble in Boston. He is also a proud member of the Lincoln Center Theater's Directors Lab. As an actor, Paul has performed at numerous local and regional theaters, and he has a recurring role on TV's *Law & Order: SVU*. Paul has an M.F.A. from The Academy for Classical Acting at GWU in DC. Please visit www.jpaulnicholas.com.

Kevin Brouder (sound designer) is a designer and performer. Recent credits include light design for *Art for Sale* and *Night of the Auk* in FringeNYC, as well as projections design and videography for *Dispersal: A Gentrification Story*, directed by Fulbright recipient Brian Rhinehart. In July he was the technical director for the CrisisArt festival in Arezzo, Italy, as well as an assistant designer for the performance *Giulia/Juliet*, directed by Karin Coonrod. Kevin is very excited to work with Goodly Rotten Apple Productions on their inaugural production.

Molly Cohen (stage manager) has worked on over twenty-five productions in roughly ten different capacities; this production marks her twentieth show as a stage manager. Her favorite productions were *Luzimbu* and *Great Jones Variations*, both of which she stage managed with the La MaMa Experimental Theatre Club in New York City; and *Knight of the Burning Pestle* (stage manager) with the Ithaca Shakespeare Company. She is a graduate of Ithaca College, where she received her B.A. in drama. "Thanks to the cast and crew for a great experience; my dad for his constant love; and to my mom, whose guidance is sorely missed."

Jason Galeon (graphic designer) is an illustrator and lighting director for visual FX. He has worked on a range of feature films, including *The Avengers*, *Avatar*, *The Hobbit* and currently *Man of Steel*. He currently lives in beautiful New Zealand. Follow Jason on Twitter at [@galeonscallion](https://twitter.com/galeonscallion).

Raviraj Gulrajani (photographer) is a software engineer who lives in New York, USA. He started

photography as a hobby and later went to school to study about it in depth. Raviraj's photographs try to encapsulate the surroundings with a human element to them. www.ravirajgularajani.com. He is also a dancer (Bhangra) and has a performance coming up on Oct 7th at South Street Seaport in NY.

John Philip Hamilton (co-producer), over the past eighteen years, has written and produced for the independent stage and screen, including the stage plays *Motel Cowboy* and *Stetson Manifesto*, and the film *Saloon Song*. His original work has enjoyed independent runs in San Francisco as well participation in various international festivals. He's a transplant from San Francisco; this is his first production in New York city.

Summer Lee Jack (costume designer) is a Brooklyn-based costume designer. Recent NY design credits include *Construction of the Human Heart* (US premiere), *The Storm* (Blessed Unrest), *Bossa Nova* (Yale Rep), *The Seagull*, *Arcadia*, *The Things Are Against Us* (Yale School of Drama), *Normal*, *Hollow Roots*, *The Wedding Reception*, *Vaska Vaska Glöm* (Yale Cabaret), *Fracturing*, *Sympathetic Division* (Sweeter Theater Company), *The Wild Party* (The Gallery Players), *A Piece of My Heart*, *Who Will Carry the Word?* (Red Fern Theater Company), *The Complete Works of William Shakespeare (Abridged)*, *Nervermore!* (The Shakespeare Theater of New Jersey). www.summerleejack.com.

Jim Langan (production designer) is happy to be working as the lighting designer on this production of *The Water Children*. Jim has worked as technical director at ETC in PA, production manager at WVIA-TV, and has been a freelance designer for over twenty-five years. More recently he has been acting as well, and is an EMC.

Mary McGloin (co-producer/casting director) has produced and organized several productions in Chicago and San Francisco. *The Water Chil-*

dren marks her first production in NYC. While acting is her first love, she has produced or co-produced several variety shows for charities including HERS, SIDS, Make a Wish Foundation and Tsunami Relief. She produced *Proof* by David Auburn in San Francisco with The Theatre Project, a children's theater production of *Cinderella* in Petaluma, CA, and *Still Life* by Emily Mann with Grassroots Theatre Company in Chicago. Mary is grateful to have the opportunity to bring live theater to the people as well as give opportunities to her fellow artists to show their work. She believes that art can change the world. Thank you for supporting your local theater artist. *Namaste*.

Naptali Rodriguez (GRAP logo designer) is an accomplished creative director with over fourteen years' experience, working for a wealth of consumer brands. Naphtali possesses extensive knowledge in all aspects of digital design including illustration, marketing and branding, mobile app and mobile web and web design. Naphtali's passion centers on collaborative ideas that push the envelope of creative technological endeavors, combining industry knowledge and expertise to make ideas a reality.

Andrew Sumpter (graphic designer) is a San Francisco-based artist, film-maker and photographer. Andi served as lyricist for the punk band Belching Penguins and as a show-bill artist and designer for countless concerts in the 1980s and 1990s.

Goodly Rotten Apple Productions (producer) is "a place for artists to collaborate and do what we're meant to do—follow our higher calling. Art." Goodly Rotten Apple Productions is founded by AEA actress Mary McGloin and playwright John Hamilton, and is fiscally sponsored by Fractured Atlas. We aim to utilize the talents of artists of all different mediums to create works of art. This includes theater, film, web, TV and animation. This is the company's first production though our combined experience spans decades.



Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers, and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.

Donors/Contributors

Thank you so very much to all of our generous donors for this production.
Without you, we'd be nowhere. Thank you for supporting us.

Our dear contributors, we could not have done this without you;
from the bottom of our hearts, thank you so very much.

PRODUCER

Barbara and James McGloin
Thomas and Patty McGloin

Janis Chakler
Jason Krebs
Justin Silbaugh
Katherine L Weber
Kathleen and Cheyenne Walker
Kathy Boyle Danser
Kelly Holt
Kendra L Landon
Kevin Hale (Playlab NYC)

ASSOCIATE PRODUCER

Abir Majumdar
Jimmy McKenna
Nicole and Joseph McGloin

CONTRIBUTORS

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Aimy Ko	Leah Abrams
Alyssa Landy	Mark Christensen
Amy & Derek Greenberg	Nancy Nigrant
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Amy Wolff	Paul Nicholas
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Chris Santiago	Robin Gottesman
Dana Cohen	Ron Benchetrit
Daniel B. Pollack	Sara Bourne
Dennis Blagoi	Scott Apicella
Elizabeth Belson	Scott Overstreet
Ellen K Anderson	Sioban Boyle Costello and Charlie Costello
Jeremy Greco	Steven Lee
Emily Brown	Steven Pearson
Erin Ozmat	Susan Sheinkopf
Greggory Hammond	Susan Terrell
Jane Bowser	Tyler Huebner

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ORIGINAL MUSIC

Cool Papa Bell	MALMUK
Cuban Cigar Crisis	Misner & Smith
Damn	Christian Mueller
Flags of Discontent	Same Shape
Tom Frank	Solar Keys
Giant Flying Turtles	Sourpuss
Grand Stan	Strange Vine

And more.... Please visit our website for how to purchase music you heard at this show.

<http://www.goodlyrottenappleproductions.com>

Thank You

Thank you so very much to all the people who have helped this production come to life, we really couldn't have done it without your contribution large or small. So from the bottom of our hearts, thank you!

SPECIAL THANKS TO: Actors' Equity Association, Rose Aguilar, Ellen K. Anderson, Micheline Auger, Adrienne Barnard, Cormac Boyle, BKLYN Dry Goods, CAP21, David Casuto, Ed Chiodo, Joe Chiplock, Jennie Correia, Chris Daftsios, Stephanie Demmons, Martin Denton, Dramatists Play Service, Seth Duerr, Eve Ensler, ESPA Primary Stages, Feldman, Kramer, & Monaco PC, Fontana's, Jason Galeon, Ravi Gulrajani, Heidi Grumelot, Jahn Hall, Julie Halpern, Gregory Hammond, Jim Langan, Tessa LaNeve, Doris Littlejohn, James Maloney, Materials for the Arts, Sam Misner, Nancy Nagrant, J. Paul Nicholas, Bob Ost, Doug Overn, Robin Paterson, Planned Parenthood, Craig Pospisil, Richard Price, Don Puglisi, Karina Richardson, Naphtali Rodriguez, Kristine M. Reyes, Mary Riley, Christopher Santiago, Tara Santiago, Bob Schneider, Shetler Studios, Diana Shi, Aaron Simms, John Simmons, Megan Smith, Jenna Soard, Caren Spruch, Andrew Sumpter, thisslutvotes.com, Daniel Talbott, Jennifer Terrell, TDF, Theatre Producers on LinkedIn, Kurt Uhlenendorf, Danny Velez, Kathleen Walker, Marlee Walters, Deannie Wheeler, Michele Willens, Sydney Watnick

SPECIAL SOUL SPARKLE THANKS: Burlesque Bikini Bootcamp, Sally Blenkey—Lady Chardonnay, Teresa Kliokis—Pink Champagne, Omayra Rolon—La Sirena de Amor, Amanda Smolen—Candy Applebottom, Dolly Debutante, Ivory Fox, Karen Fitzgerald, Fannie Fahrenheit & Gin Fizz, Kealani, Jennifer Zorza—Fawn Fingerling, Rodney at Tillman's

VERY SPECIAL THANKS TO: Alaine Alldaffer, Beth Bickers, Fractured Atlas, Adrian Finlay, Thomas Lindsay, Wendy MacLeod, Marywood University Department of Music, Theatre & Dance, The McGloin Family, Tremor Video



Goodly Rotten Apple Productions is a member of The League of Independent Theater, the only 501(c)6 advocacy organization working for the creators and practitioners of Independent Theater in NYC.



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