

SECRET HOUR

WORLD PREMIERE

By Jenny Stafford



Directed by Margaret E. Hall

JAN. 27 – FEB. 19, 2023

at the REP ★

Maggie Mancinelli-Cahill
Producing Artistic Director

Philip Morris
Chief Executive Officer

theREP
presents

The World Premiere
of

SECRET HOUR

By
Jenny Stafford

Featuring
(in alphabetical order)

Whit K. Lee*

Joshua David Robinson*

Marina Shay*

Understudies

Shannon Rafferty*

Ethan Botwick*

David McQuillen Robertson
Set Design

Travis McHale+
Lighting Design

Andrea Adamczyk
Costume Design

Julian Evans+
Sound Design

Stephanie Klapper, csa
Casting Director

Karen Schleifer*
Production Stage Manager

Rose Biggerstaff
Assistant Stage Manager

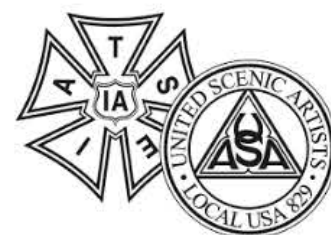
Yvonne Perry
Intimacy Coach

Directed by
Margaret E. Hall++

Secret Hour is presented by special arrangement with the author

*Denotes Member of AEA

+ denotes member of USA



++ denotes member of SDC



SECRET HOUR
CAST
(in order of appearance)

Kate.....Marina Shay*
Ben.....Joshua David Robinson*
Leaf/Doctor.....Whit K. Lee*

Understudies
Ben//Leaf/Doctor.....Ethan Botwick*
Kate.....Shannon Rafferty*

Present day, January-May. A spring semester

SPECIAL THANKS

Mohamed Hemmid, General Manager, Hampton Inn & Suites

PHOTOGRAPHY

You are welcome to take photos of the set before or after the show, courtesy of a special arrangement with United Scenic Artists, our designer union and we encourage you to share your photos on social media!

HOWEVER, PLEASE NOTE:

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS DURING THE PERFORMANCE OF THIS PRODUCTION AND DISTRIBUTING RECORDINGS OR STREAMS IN ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED.



Whit K. Lee

Whit K. Lee* (Leaf/Doctor) OFF-BROADWAY: Atlantic Theatre Company - The Far Country, Pan Asian Repertory - Citizen Wong, Classic Stage Company - Assassins. REGIONAL: Steppenwolf - The Doppelgänger, Actors Theatre of Louisville - A Christmas Carol, Adirondack Theatre Festival - The Chinese Lady. TELEVISION: Wall Street English, Jigsaw, Orange Is the New Black, Law & Order SVU, FILM: Guess Who's Grounded. Thank you to my family and my dream team, Susan Campochiaro Confrey - CBU Mgmt. & Padraic - JC William Agency for their love and support.



Joshua David Robinson* (Ben) has appeared on stage On and Off Broadway and in regional theaters across the country. They were seen most recently Off-Broadway in The Unbelieving produced by The Civilians, and in The Minutes on Broadway. Joshua also works extensively as a Voice Over artist, and as a Voice and Dialect coach, currently working on the Broadway production of Death of a Salesman. And for the nerds out there, you can catch Joshua anytime, anywhere on the When Crit Happens D&D podcast and talkshow. Joshua is always working to use the art of storytelling as a means to engage with their community and as a vehicle for social change.



Marina Shay* (Kate) is delighted to be at Capital Repertory Theater for the first time with such a thought-provoking world premiere. Favorite notable Regional Theater credits include Cleveland Play House (*Shakespeare in Love*; Viola), Syracuse Stage (*Great Expectations*; Estella - SALT Awards Best Actress nomination), The Guthrie (*Pulse*; Eleanor), Cincinnati Playhouse in the Park (*Miss Bennet*, Elizabeth), Alabama Shakespeare Festival (*Twelfth Night*; Viola), Alabama Shakespeare Festival (*The Miracle Worker*; Annie Sullivan), Virginia Stage (*Pride and Prejudice*; Lizzy), Gulfshore Playhouse (*The Revolutionists*; Marie Antoinette), Geva Theater (*Queen*; Ariel), Trinity Repertory Company (*Ivanov*; Sasha), and Cleveland Public Theatre (*Iphigenia 2.0*; Iphigenia). Off Broadway: *Paradise Lost* (Theater Row; Eve), Other NYC Theater: Julie in *Miss Julie* (Access Theater), Eurydice in *Eurydice* (Columbia Stages), *A Glorious Vision*, (NYTF), *Emily Dickinson* (The Kraine). TV/Film: *The Good Fight* (CBS), *Desde El Principio* (HBO). Independent film: *Jules* starring Ben Kingsley, *62'63'64'*, *Ordinary World*, *Floor*, *Lux*, *Lock It Up*. Marina is also a freelance teacher and private coach in NYC. MFA Acting Brown/Trinity Rep. DGRW/Forte Artist Management. Marinashay.me.



Shannon Rafferty* (Understudy) is thrilled to be back at theREP! Previous Cap Rep credits include "The Wizard of Oz" (Ensemble), "Jersey Boys" (Mary Delgado), "The Crucible" (Abigail), "Man of La Mancha" (Antonia) and "The Marvelous Wonderettes." Shannon is a resident company member of Troy Foundry Theatre (TFT) where she most recently appeared in their original musical "City of Myth; Ilium Sings." Some other favorite stage credits include "The Mouth, Not I" (TFT) "The Damned," "Where There's Smoke; Ilium Burns" (TFT); Annie Sullivan, "The Miracle Worker" (NYSTI); Sally Bowles, "Cabaret" (Park Playhouse); "How to Succeed in Business Without Really Trying" (Walnut Street Theatre/ Riverside Theatre). Shannon is a member of Hold on Honeys, an indie-folk vocal trio and is a proud member of Actors Equity. www.shannonrafferty.com @holdonhoneys



Ethan Botwick* (Understudy) is graduate of Russell Sage college in Troy New York, and Associate Artistic Director of Troy Foundry Theatre. Recent credits include: "City of Myth: Ilium Sings," "Yellow," "The Prohibition Project: Ilium Was" and "La Ronde" (Troy Foundry Theatre/Die-Cast); "Catastrophe Carnival: A Night Of Becket Shorts" (Troy Foundry Theatre), "Proof" (Old Castle Theatre), "Romeo & Juliet" and "As You Like It" (Saratoga Shakespeare Company); "Julius Caesar" (The Public Theatre); Films include: "Super Dark Times" and "Highwaymen" from Troy's own Chromoscope Pictures.



Jenny Stafford (Playwright) is an award-winning playwright, bookwriter, and lyricist. Her works include Cirque du Soleil's "Paramour" (Broadway/Hamburg), "The Homefront" (Village Theatre Originals, Beta Series), "Extended Stay" (Florida Festival of New Musicals, Rhinebeck Writer's Retreat), "Prodigy" (CCU, CDP, Two Rivers, Indiana University), "The Artist and the Scientist" (CAP21), "Awakening," "Beating a Dead Horse" (Bloomington Playwrights Project), "Color Inside the Lines" (Edinburgh Fringe Festival) "Secret Hour" (Prologue Theatre, Capital Repertory Theatre), and "Eleanor and Dolly" (Vintage Theatre).

Her work has been featured at Lincoln Center ("The Lyrics of Jennifer Stafford"), Joe's Pub, Ars Nova, 54 Below, Prospect Theatre, Barrington Stage, and elsewhere. She has received commissions from the Spotlight Youth Theatre and the New York City Children's Theatre.

Awards include the 2017 Reva Shiner Comedy Award, Best Solo Show at the Denver Fringe Festival, two-time finalist status for the Kleban Prize for Musical Theatre, a finalist for the Yale Institute for Music Theatre, the Eugene O'Neill Musical Theatre Conference, and the Ronald M. Ruble New Play Competition and second prize in the McLean Playwriting Competition. Artist in Residence at the Rhinebeck Writer's Retreat, Goodspeed Musicals, Johnny Mercer Writers Colony, the Catwalk Institute, and others. Jenny teaches playwriting and musical theatre writing at Temple University. Dramatists Guild member; MFA NYU's Tisch School of the Arts.

www.jennystafford.net

Margaret E. Hall (Associate Artistic Director at theREP/Director) has worked internationally as a director, Equity stage manager and drama teacher. As theREP's Associate Artistic Director Margaret coordinates the annual Next Act! New Play Summit, directs on the mainstage, produces (and oft directs) for the On-The-Go! in-School touring program, spearheads the Neighbors For Neighbors Community Bridge Building program, as well as overseeing the Young Playwright Contest and the Summer Stage Young Acting Company.

She made her mainstage debut at theREP with the 2017 production of AN ILIAD, and has also directed the World Premiere of RED MAPLE in 2019 (for which she won the Broadway World Award for Best Direction of a New Play), as well as LIVE FROM WVL RADIO THEATRE: IT'S A WONDERFUL LIFE in 2019. Margaret worked as assistant director to Kevin McGuire for theREP's 2015 production of HAMLET, and has directed readings within Next Act!, PlayGround Theatre, Theater Voices and Troy Foundry Theatre. Other directorial credits include: INTO THE WOODS JR., DISNEY'S THE ARISTOCATS KIDS, PETER PAN AND WENDY, THE WIZARD OF OZ, and CIRCUS OLYMPUS (among others). While studying overseas, she proudly worked as a member of Conflict Relief: The Arab Israeli Theatre Collaboration, which toured its sketch comedy production, THE ARAB, THE JEW AND THE CHICKEN, throughout London and to the Edinburgh Theatre Festival. Margaret is a proud member of SDC, AEA, and holds a BA in Theatre Arts from SUNY New Paltz, and an MFA in Theatre Directing from the University of Essex in London.

Karen Schleifer* (Production Stage Manager) is over the moon to be working on her very first production with Capital Rep! Favorite PSM/SM Credits include "The Panic of '29" (59E59), "SMALL" (Penguin Rep Theatre), "To The Moon" (Creede Repertory Theatre), "King Lear," "Pericles," "As You Like It" (San Francisco Shakespeare Festival), "Hello Again," "2022 Drama League Awards" & "2022 Drama League Gala" (The Drama League), "Driving Miss Daisy" (The Laguna Playhouse), "Jews, Christians & Screwing Stalin" (The Matrix Theatre), "The Death & Life of Mary Jo Kopechne" (Odyssey Theatre - world premiere). An accomplished singer-songwriter (@shotguncurly), Karen played "Kate" in the original Broadway production of "Annie!" B.A. SUNY Purchase, member AEA/SAG-AFTRA. She dedicates her theatre career to her mentor, Jennifer Straniere.

Stephanie Klapper (Casting Director) counts amongst her greatest joys, working in live theatre with Maggie and the Capital Rep family. Stephanie Klapper Castings's award-winning work is frequently seen on Broadway, off-Broadway, regionally, on film, television, and streaming media. With the return of live theatre, recent projects include: "Dracula" (The Rep); "The Rat

Trap;" "The Daughter in Law;" "Chains" (for Mint Theater); "The Lucky Star;" "Goldie, Max, and Milk;" "The New Golden Age" (all three for the Volt Festival at 59E59); "Grace, the musical" (Ford's Theatre); "Elf Quest," the audio movie; "Ranked," the musical/HBO Documentary; "Candide" (Cincinnati Symphony / Philadelphia Orchestra). Stephanie, along with her exceptional team, is dedicated to continuing to expand and champion diversity, equity, and inclusion in the business and is passionate about arts education. Connecting creative, caring people to each other to make extraordinary things happen is a driving force. Teaches for NYU's New Studio on Broadway and USC's dept of Theatre/Musical Theatre; participates in NYU Tisch Women's Mentorship Program and Fordham HS for the Arts. Member of the National Board of Governors for Casting Society and Board Member for Casting Society Cares. Co-host of the podcast "Someone's Thunder." For Bob and Florence.

Andrea Adamczyk (Costume Designer) is the Costume Shop Manager here at theRep. She designed the costumes for Summer Stage 2022 and 2021 as well as pieces for Ethal Waters, His eye is on the Sparrow and was the Assistant Costume Designer for The True. As a freelance Costume Technician in New York City, she built costumes for specialty events and industrials for Polaroid, Chase MetroTech and Vanity Fair as well as theatrical productions for New York City Opera Company, Virginia Opera Company, NYU Educational Theatre and Dollywood and others. Locally, she has designed and built hundreds of costumes for the Bethlehem Central School District – Titanic, Beauty and the Beast, The Wizard of Oz, Much Ado About Nothing, Grease, High School Musical, Seussical, Annie.

David McQuillen Robertson+ (Scenic Designer) - this is his third production at Cap Rep, previously designing Jersey Boys, and Its a Wonderful Life... Newsies (La Mirada), Mamma Mia, Hunchback..., Mary Poppins, Kinky Boots (Front Row Theatrical), Peter and the Starcatcher, Sister Act, Sweeney Todd, 9 to 5, Spring Awakening (Melbourne, Florida)

Julian Evans+ (Sound Designer) brings the noise! Off-Broadway: Desperate Measures (New World Stages), Stardust Road; Cheek to Cheek; Forbidden Broadway; Enter Laughing; Christmas in Hell; Unexpected Joy; Desperate Measures; Marry Harry (The York), Addressless (Rattlestick Playwrights), Felix Starro (Ma-Yi); Tick, Tick...BOOM!; John & Jen (Keen Company), The Artificial Jungle (TBTB), I Like it Like That! (Pregones Theater), Soulographie (La MaMa), Kurt Vonnegut's Mother Night; Touch (59e59). Regional: The End of War [2017 RTCC Winner: Outstanding Sound Design] (Virginia Repertory Theatre), Oklahoma! (Weston Playhouse). Cruise: Scarlet Night (Virgin Voyages). BA: Carnegie Mellon. www.julianevans.info @SpliceSoundNYC "Live fast, cry hard."

Travis McHale+ (Lighting Designer) - Capital Rep: "Shakespeare In Love," "His Eye is On The Sparrow," "Mamma Mia!," "Camelot," "The Irish...," "Blithe Spirit" and others. Recent designs include "Get Happy" (Carnegie Hall), "Is There Still Sex In The City?," "Mister Miss America," and "#DateMe" (Off-Broadway), and 11 premieres for Carnival, Oceania, and Regent Seven Seas cruise lines. Regional Theatre: Alabama Shakespeare, Bucks County Playhouse, Cape Playhouse, Northern Stage, Riverside Theatre, Theatre Aspen, Westport Country Playhouse, Weston Theatre Company, among others. Seven seasons designing runway shows for New York Fashion

Week. Broadway: Associate Designer for 11 shows and tours, including "Sunset Boulevard" and "Something Rotten!" Faculty: State University of New York at New Paltz. Member: USA829.
www.travismchale.com



**Ever heard of
theREP's NEXT ACT!
New Play Summit?**

**We sure hope so! But
if not, here's the
skinny...**

**The NEXT ACT! New Play Summit began in 2012
and is the form in which theRep's commitment to
the development of new work is executed.**

**The summit itself is an annual weekend-long
event, but the theatre's new play development is
on-going.**

**Learn about all things NEXT ACT! at
capitalrep.org/next-act**

In short: each year begins with a submission process for that year's summit, with said submission process taking place in the month of January. (In other words, the January 2023 submission process will yield the pieces selected for the weekend long summit readings in June 2023.)

Once the submission process is closed, the reading process begins. The full committee of readers is made up of theatre professionals (in every area of the profession) from the Capital Region, NYC and beyond, and the process is broken up into three rounds.

Round 1 reads the submissions and helps select the scripts that will be requested in full.

Round 2 reads the full scripts the theatre requests and helps narrow them down to the top ten.

The final round of readers reads and provides further insight into the top ten scripts which ultimately helps the Producing Artistic Director and Associate Artistic Director (Maggie Mancinelli-Cahill and Margaret E. Hall) in the selection of which pieces will be read during the summit.

And then...the Summit!

The weekend long summit contains readings of several full-length (unproduced) works, the popular *First 15: Be a Literary Manager Event*, the top 10 scripts from the Collaborative School of the Arts at the REP's Young Playwright Contest in the summit's *New Voices Event*, and at least one short play in the summit's *NextGen Event*.

Most summits also include a Playwright Synopsis Clinic, led by Dramatist Guild Member and Professional Playwright, Aoise Stratford, and occasionally panel style events like an "Artistic Director's Take on New Plays" panel.

capitalrep.org/next-act

All events within the weekend long summit are geared towards making playwright connections, developing new works and providing audience members with an inroad to learning more about how a new play is born. Each summit brings close to 100 artists together – playwrights, directors, stage managers, actors and workshop leaders – all in the spirit of collaborative new work development.

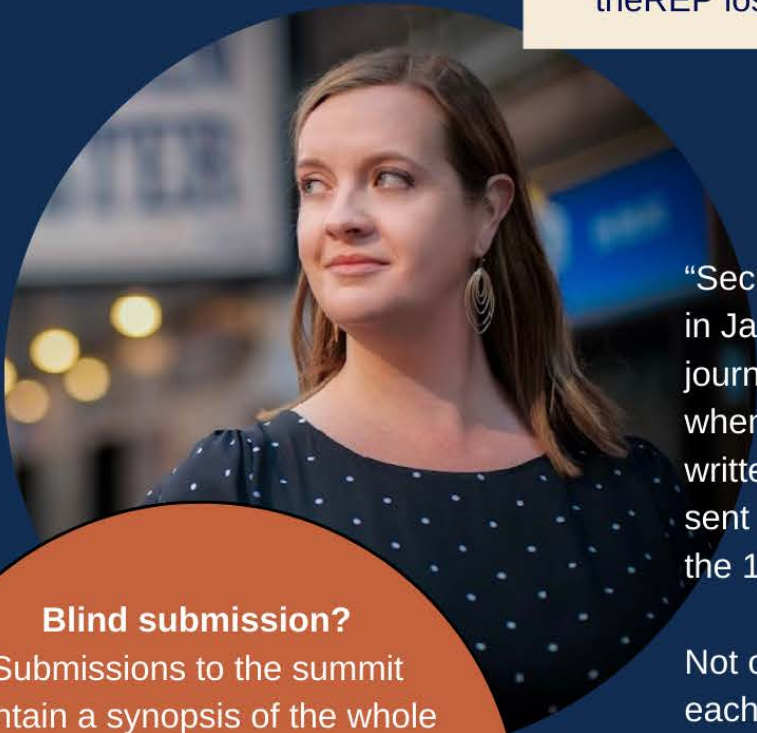
One the largest overarching goals of the summit is to find a play (and playwright) to provide a world premiere production to.

Brag alert: theREP has a wonderful success rate of finding playwrights to get to know, as well as finding plays we believe in and want to help develop, some of which even go on to have a world premiere on theREP's stage.

FUN FACT

theREP has produced eight ("Secret Hour" being the 8th) world premiere productions, with all eight being scripts that came from past summits.

(It would be up to ten, but, like everyone out there, theREP lost two years of programming to Covid.)

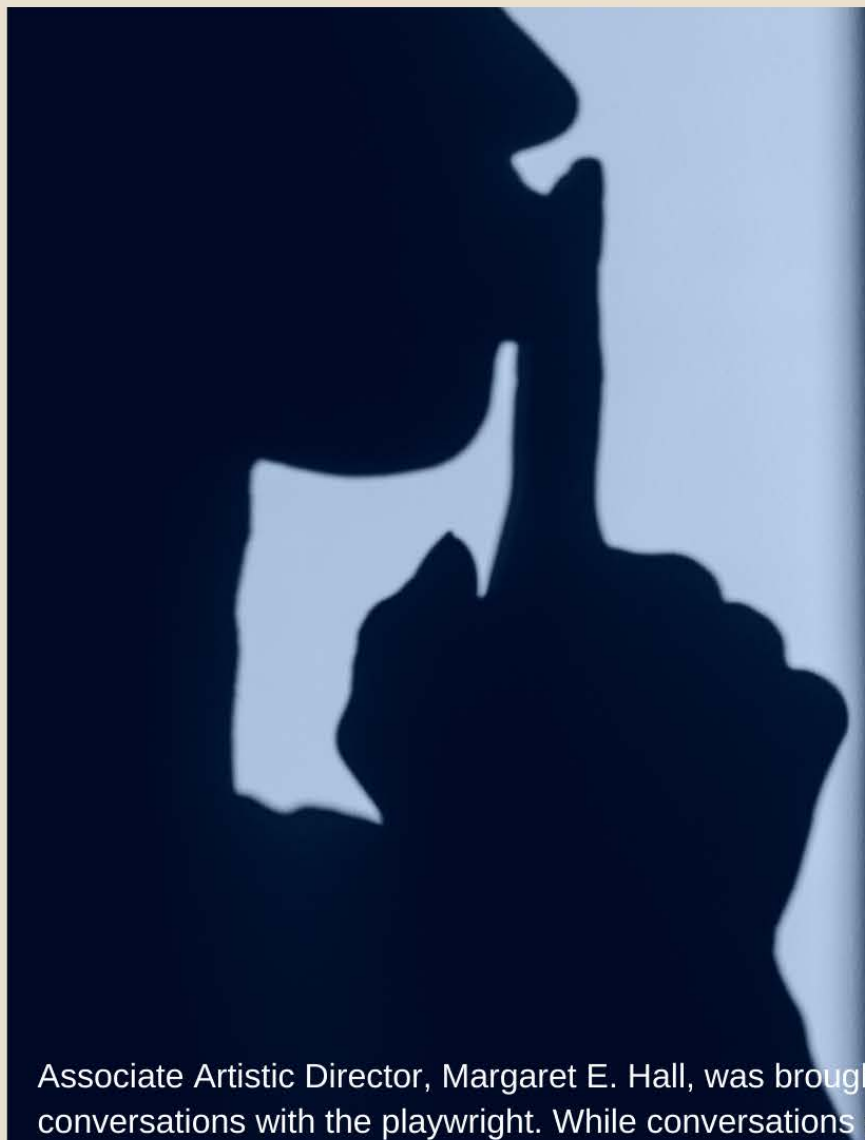


"Secret Hour's" trajectory at theREP began in January of 2021 (though the play's journey started four years earlier, in 2018, when the first draft of the script was written), when Jenny Stafford (seen here) sent in her **blind submission** of the play for the 10th Annual Summit.

Blind submission?

Submissions to the summit contain a synopsis of the whole play, character descriptions and the first ten pages of text – all without any playwright identifying markers, so that the piece is evaluated solely on what the piece is and not who wrote it.

Not only did "Secret Hour" rise to the top of each reading round, but it also went on to be the piece in that year's weekend long summit that resonated the strongest with audiences.



Rising to the top and being well received by the audience does not necessarily guarantee a world premiere production at theREP, however in the case of Stafford's play "Secret Hour," it did!

Early in 2022, when the artistic team at theREP was selecting the shows that would be in the 2022-23 season (remember theREP's seasons span from Fall into Summer), and after some wonderful phone conversations with Stafford having already taken place, Producing Artistic Director, Maggie Mancinelli-Cahill officially offered Jenny with a world premiere production of her script...and all were off to the races.



Associate Artistic Director, Margaret E. Hall, was brought on to direct the play and began having conversations with the playwright. While conversations started rolling, Hall and Cahill were discussing who might be brought on to design the show – always keeping Stafford in the know. Designers were hired and Hall began working with them in response to the play and her conversations with the playwright. In October of 2022, theREP brought Stafford in from Pennsylvania for a private reading of the play so the artistic team and the playwright could discuss the play further and in person.

From October 2022 to January 3, 2023—when "Secret Hour's" first rehearsal took place, Stafford took the time to look at, digest and make a few changes to the script in response to some of the questions that arose during the October 2022 private reading and other conversations between Hall and Stafford. Once the rehearsal process kicked off, with yet more creative collaborators in the room, additional thoughts and questions were brought into the mix, which yielded in a few more slight alterations to the script. Everything done in the spirit of helping Stafford make her play as strong as possible before—and for—opening night.

The truth of the matter is this—it is these world premiere productions that NEXT ACT! is really all about. Engaging with playwrights from around the nation in the hopes of finding that next great American playwright and play, connecting with them and helping develop them, all in the hopes of launching the next American Play that will go into the canon.