THE (curious case of the) WATSON INTELLIGENCE
By Madeleine George; Directed by Leah Cooper

APR 7 – 30
Proscenium Stage

made possible in part by our Premiere Producer’s Club
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Because you are here today, you just might be a theatre trendsetter. You are interested in good contemporary writing. You follow the buzz that new shows like this one have from early productions in New York, Seattle, London or Chicago.

We’ve been following the development of this rare and inventive script for four years and now it’s ready for our stage. Donors like Jeffrey and Michael, Paul and Mary, Jack and Jeanne, Bruce and Joann, Paul and Pat, Joe and Christi, and Joan actively support our exploration and help fund these delightful risks with their contributions through our Premiere Producer’s Club.

With you in mind, we joined several donors earlier this month in Louisville, Kentucky at the Humana Play Festival. We saw six world premieres together and we are still enjoying the conversation about which of these plays might best serve you in the seasons ahead.

You tell us that often the unfamiliar play suddenly lands you smack in the middle of your own life. Thank you for taking this quirky, unexpected journey with us today.

Many thanks for helping make Park Square NEW “theatre for you. (yes you.)”

Gratefully,

Richard Cook, Artistic Director
651.767.8482 | cook@parksquaretheatre.org

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The Park Premiere Producer’s Club brings new works and new writers to our stages – from the latest successes at national new play festivals to world premieres by local artists. Contact Mackenzie Pitterle at 651.767.1440 for more details on how you can become involved with the Premiere Producer’s Club and bring new works to Park Square Theatre’s stages.

FOUR WATSONS: trusty sidekick to Sherlock Holmes; loyal engineer who built Bell’s first telephone; unstoppable super-computer that became reigning Jeopardy! champ; amiable techno-dweeb just looking for love. This brilliantly witty, time-jumping, loving tribute is dedicated to the people – and machines – upon which we depend.

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classical MPR
THE (curious case of the) WATSON INTELLIGENCE

By Madeleine George

Director ............................................................................. Leah Cooper
Scenic Designer ................................................................. Lance Brockman
Costume Designer ............................................................ Kathy Kohl
Lighting Designer ............................................................. Michael P. Kittel
Sound Designer .................................................................. Katharine Horowitz
Properties Designer ............................................................ Sadie Ward
Stage Manager .................................................................... Amanda K. Bowman*
Co-Assistant Stage Manager ................................................ Samantha Diekman
Co-Assistant Stage Manager ................................................ Rachel Lantow

CAST

Watson .................................................................................. H. Adam Harris*
Eliza ..................................................................................... Kathryn Fumie
Merrick .................................................................................. Adam Whisner

TIME PERIOD - Simultaneously:
March 1876, the date of the first voice communication by wire.
March 1891, shortly after Watson’s return to Baker Street.
March 1931, Watson’s interview at Bell Labs.
February to April 2011, the week of Watson’s Jeopardy! tourney, and after.

PERFORMANCE TIME - The performance will run approximately 2 hours, 20 minutes. There will be one 20-minute intermission.

“*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Park Square Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.
Anyone who’s taken a history class may remember that textbooks divide our past into slices of history divisible by symbolic dates. The Middle Ages began in 476 when Rome fell; the Renaissance began in 1440 when Gutenberg invented the printing press. Of course, history (a.k.a. human nature) doesn’t work so neatly. The classical era waned before the Visigoths sacked Rome; humanism was on the rise before Gutenberg’s contraption. Historical eras change gradually as old beliefs give way to the new. Postmodernism reached critical mass in the 1950s and 60s with abstract expressionism and pop art, but it’s indebted to the linguist Saussure, who a half-century earlier had insisted that language has an arbitrary relationship to objects. (There is nothing about a tree that makes us call it tree, so it’s arbre in French, δεΤρο in Greek, etc.)

Enter Watson.

There’s a consensus that we have entered a post-Postmodern era. (Eras get fancier names with hindsight.) It’s been suggested that the election of Obama – a mixed race man who identifies as black – is the latest symbolic date. The hallmark of this new era seems to be singularity. Technically, that term refers to computers that become increasingly intelligent, until they design machines of greater intelligence, who then develop even better designs, and so on, all without human aid. (Watsons making Watsons.) This recalls Terminators, androids that battle slobbery xenomorphs in the Alien franchise, and Data on Star Trek: The Next Generation. In Watson, Eliza’s and Merrick’s work is of this science. If computers become more intelligent, as humans do, then what’s the difference between them and us?

More broadly, singularity represents a great conflation, a collapse of binaries, an amalgamation of ideas once thought separate. That phone in your pocket is a nice little example: not only can you make calls, you can also pay bills, retweet, re-up your Park Square subscription, and ask Siri the Final Jeopardy answer. The charge for transgender equality is a larger example of folding binaries. However, in an age of singularity, facts can be kinda true (Colbert’s “truthiness”); data can be kinda valid (the White House on February’s jobs info: “It may have been phony in the past, but it’s very real now.”). Senator Pat Moynihan famously suggested we are entitled to our own opinion but not our own facts. In some cases, that claim is verifiable; in others, it’s fuzzy math.

George’s play isn’t the first such issue of our paradigm. Rolin Jones’s 2003 The Intelligent Design of Jenny Chow and the 2015 Pulitzer Prize finalist Marjorie Prime (by one-time Minneapolitan Jordan Harrison) feature artificial intelligence. So do films like Her, Surrogates, A.I., the show Westworld, the early models Frankenstein’s monster and Pinocchio. Watson, like those works, showcases the human urge to connect to others, to form bonds in an era that seems to threaten to tear them asunder, to collapse distance, to be nearer, to be singular. “Everywhere around us,” Eliza says at the end of the play, and note what she is talking about and who she implies (or invites?).

– Matt DiCintio

Matt DiCintio holds a PhD in Drama from Tufts. He works at Boston University and teaches at Emerson College.
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Eliza
Park Square Debut
Representative Theatre
Theatre Unbound: Hamlet; Savage Umbrella: June;
Swandive Theatre: An Oustopia for Pigeons; History Theatre: Buddy: The Buddy Holly Story Training B.F.A., Performance, Rutgers University, Mason Gross School of the Arts
Other Company member of GTC Dramatic Dialogues Accolades 2016 Ivey recognition for June at Savage Umbrella

This Is Our Youth Training B.A., Theatre Arts, University of Iowa; Actors Theatre of Louisville Acting Apprentice Co. Accolades City Pages Best Actor 2016; Lavender Magazine Crème de la Crème Performances 2015 Upcoming Projects Wonderlust Productions: Capitol Play Project (January 2018)

ARTISTIC STAFF

LEAH COOPER
Director
Park Square Shooting Star, Behind the Eye, Or, August:
Osage County Representative Theatre Wonderlust
Productions: Adoption Play Project; Workhaus Collective: Lasso of Truth; History Theatre: The Things They Carried; Commonweal Theatre: Arcadia; Gremlin Theatre: After Miss Julie; 20% Theatre Company: Where We’re Born Upcoming Projects Wonderlust Productions: Capitol Play Project; Commonweal Theatre: The Weir; Wise Fool Productions: The Miraculous Journey of Edward Tulane

H. ADAM HARRIS*
Watson
Park Square A Midsummer Night’s Dream
Representative Theatre
Seattle Children’s Theatre: The Snowy Day; Children’s Theatre Company: The Jungle Book; Penumbra Theatre: Dutchman and The Owl Answers; History Theatre: Complicated Fun; Ten Thousand Things: The Unsinkable Molly Brown Training University of Minnesota/Guthrie Theater B.F.A. Actor Training Program Other Faculty at St. Paul Conservatory for Performing Artists; Resident Teaching Artist with Guthrie Theater and Children’s Theatre Company; Associate Director of Programming & Lead Teaching Artist of Penumbra Theatre Company

AMANDA K. BOWMAN*
Stage Manager
Park Square Debut Representative Theatre
Theater Latté Da: Peter and the Starcatcher; Music Theatre Wichita: Big Fish; Cincinnati Playhouse in the Park: Buzzer; Casa Mañana: Fiddler on the Roof; Palace Theatre in the Dells: Mary Poppins Training B.A., Theatre, Wichita State University Upcoming Projects 13th Summer Season at Music Theatre Wichita

ADAM WHISNER
Merrick
Park Square Wonderlust Productions’ Six Characters in Search of an Author
Representative Theatre
Guthrie Theater/Workhaus Collective: Little Eyes; Wonderlust Productions: Veteran’s Play Project, Adoption Play Project; Walking Shadow Theatre Company: The Crowd You’re in With, An Ideal Husband; Theatre Pro Rata: The Woodsman; Loudmouth Collective: A Bright New Boise, Gruesome Playground Injuries; Gremlin Theatre: Burn This; Commonweal Theatre: The Rainmaker; Hidden Theatre:

LANCE BROCKMAN
Scenic Designer
Park Square A Raisin in the Sun, Nina Simone:
Four Women, My Children! My Africa!, Sherlock Holmes and the Ice Palace Murders, Red
Representative Theatre Penumbra Theatre: numerous productions including By the Way, Meet Vera Stark; Black Nativity; Minnesota Centennial Showboat: numerous productions Training B.A./M.S., Kansas State Teachers College Other Twin City Scenic Collection, 1987 and Theatre of the Fraternity, 1996 (exhibits of historic scenic art sketches)
KATHARINE HOROWITZ  Sound Designer
Park Square  The House on Mango Street, Calendar Girls, Sons of the Prophet, Romeo and Juliet, A Midsummer Night’s Dream, Sexy Laundry, 2 Pianos 4 Hands Representative Theatre Guthrie Theater, History Theatre, Pillsbury House Theatre, Mixed Blood Theatre, Mu Performing Arts, Walking Shadow Theatre Company, Girl Friday Productions, Second City Theatricals (Chicago, IL) Training B.A., Theatre Arts, University of Iowa Other Member of the Theatrical Sound Designers and Composers Association; www.katsound.com Upcoming Projects Great River Shakespeare Festival, 2017 Season

MICHAEL P. KITTEL  Lighting Designer
Park Square  Over 120 productions (as Resident Lighting Designer) including The Color Purple, Red, Ragtime, Grey Gardens, Democracy, To Kill a Mockingbird, Rock ‘n’ Roll Representative Theatre Ordway, Frank Theatre, Stages Theatre Company, Steppingstone Theatre, Mu Performing Arts, Bloomington Civic Theatre TV/Film tpt: The St. Olaf Christmas Festival Training University of Wisconsin-River Falls Accolades Ivey Award for The Pillowman (Frank Theatre); Lavender Magazine Best Lighting Design 2008 & 2009

KATHY KOHL  Costume Designer
Park Square  Love Person, The Other Place; numerous productions between 1989-2008 Representative Theatre Selected Design Work, 2016-17: Frank Theatre (Resident Costumer, 1990-current): The Arsonists, Good Person of Szechuan; Interact Theatre: What Fools These Mortals Be; History Theatre: Teen Idol: The Bobby Vee Story; Walking Shadow Theatre Company: Marie Antoinette Training B.A., Elementary Education, Beloit College; B.A., English, Mount Senario College; M.F.A., Theater Design and Tech, University of Minnesota Accolades Lavender Magazine Best Costumes (Good Person) 2016; City Pages Best Costumer 2015; Star Tribune Best Costumer (several years); University of MN Deptartment of Theatre Outstanding Alumna Upcoming Projects Girl Friday Productions: Idiot’s Delight; Highland Center for the Arts, Greensboro, VT: A Midsummer Night’s Dream
ARTISTIC STAFF

SADIE WARD  Properties Designer
Park Square  Macbeth; Raisin in the Sun; Nina Simone: Four Women; Murder for Two; The Other Place; 2 Sugars, Room for Cream; 33 Variations; Behind the Eye; Of Mice and Men
Representative Theatre Theatre in the Round, The Phipps Center for the Arts, Lyric Arts, Theatre Unbound, Theatre Pro Rata
Training  B.A., Theatre Studies; B.F.A., Arts Administration
Other  Human Resources Generalist at the Guthrie

Production Staff & Crew
Co-Assistant Stage Manager: Samantha Diekman
Co-Assistant Stage Manager: Rachel Lantow
Sound Operator: Jerry Hsiao
Dresser/Wardrobe: Becky Keller
Production Director: Rob Jensen
Technical Director: Ian Stoutenburgh
Paint Charge: Mary Montgomery-Jensen
Master Carpenter: William Bankhead
Carpenters: Mitchell Foth, Meagan Kedrowski, Brittany Pooladian
Master Electrician: Brent Anderson
Wardrobe Supervisor: Aaron Chvatal
Electricians: Courtney Schmitz, Phillip Uttech
Sound Supervisor: Charlotte Deranek

*A Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. 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 information, visit www.actorsequity.org.

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*For Sat matinees, ticket office & phones open at 12:30pm
Sunday: 1:00 – 3:30pm (performance days only)

Proscenium Stage seats 348. Andy Boss Thrust Stage seats 203. The Historic Hamm Building is smoke-free. Latecomers are seated at the discretion of the House Manager. Restrooms and water fountains on main floor and lower level. Cameras/audio/video equipment and laser pointers prohibited.

PARK SQUARE STAFF

Richard Cook, Artistic Director
Michael-jon Pease, CFRE, Executive Director

ARTISTIC
Rob Jensen, Production Director
Ian Stoutenburgh, Technical Director
Laura Leffler, Company and Contract Manager
Jamal Jude, Artistic Programming Associate
Michael P. Kittel, Resident Lighting Designer
William Bankhead, Master Carpenter
Charlotte Deranek, Sound Supervisor
Meagan Kedrowski, Rep Crew Head
Aaron Chvatal, Wardrobe Supervisor
John White, Literary Management Volunteer
Ernest Briggs, Production Intern

EDUCATION
Mary M. Finnerty, Education Director
Quinn Shadko, Education Sales and Services Manager
Connor M. McEvoy, Education Program Associate
Alex Boss, Education Intern
Marcia Aubineau, Post-show Discussion Moderator

Immersion Day and Ambassador Program
Teaching Artists: Tessie Bundick, Josh Campbell, Shanan Custer, Annie Enneking, Mary K. Flaa, Christina Ham, H. Adam Harris, Steve Hendrickson, Brian Hess, Katharine Horowitz, Stephen Houtz, JuCoby Johnson, Aditi Kapil, Mike Kittel, Carson Kreitzer, Kory LaQuess Pullam, Kym Longhi, Katy McEwen, Leslye Orr, Joseph Papke, Aaron Preusse, Doug Scholz-Carlson, Jen Scott, Eric Sharp, Dane Staufer, Jennifer Weir, Regina Marie Williams

EXTERNAL RELATIONS
Connie Shaver, Marketing & Audience Development Director
Mackenzie Pitterle, Annual Fund Manager
Rachel E.H. Bentley, Marketing & Development Associate
Lynne Beck, Development Consultant
Madge Duffey, Graphic Designer
Petronella J. Ytsma, Photographer
Michael Hanisch, Videographer
Jim Heideman, Telemarketing Services
Alicia Pedersen, Marketing Coordinator

FINANCE AND OPERATIONS
Sheri J. Zigan, Finance & Operations Director
Jackson Smith, Finance Coordinator
Dave Peterson, Facility & Event Manager
John Romano, Nikko Daniels, Facility & Event Associates

Front of House Staff: (Evening)
Jiffy Kunik - Performance Supervisor
Jimmy Vincent - Lead House Manager
Ashe Jaafaru, Jackson Smith, Kasey Tunell, Mariah Christensen, Michelle Clark, Sarah Bauer, Justin Campbell, Kristen Parizek, Maria Perez, Sierra Bieniek, Sophie Wozniak, (Daytime) Maria Perez - Lead House Manager, Sierra Bieniek - House Manager; Gayle Smith, Louise Rosemark, Ann Feider, Patricia Arnold, Paula Manzuk, Ting Ting Cheng, Liz Englund, Justin Campbell

Ticket Agents: Ben Cook-Feltz - Ticket Office Supervisor, Jimmy Vincent, Kristen Parizek

Uscher & Friday Morning Club Coordinator: Judy Bartlett

ARTISTIC ASSOCIATES: Aditi Kapil, Playwright, Director and Actor; Carson Kreitzer, Playwright; Ricardo Vázquez, Playwright and Actor; James A. Williams, Director, Actor and Teacher

ACCESS SERVICES STAFF: Audio Description: Rick Jacobson, Laurie Pape-Hadley, Elana Centor; ASL: Paul Deeming, Shelley Lehner, Susan Masters, Linda Gill, Carlos Grant, Nellis Titus, Alicia Hoch; Open Captioning: Kathleen Conroy, Elana Centor, Laura Wiebers

CONSULTANTS: Assignment Writers: Ting Ting Cheng, Matt DiCintio, Vincent Hannam, Eric “Pogi” Sumangil; Auditor: Clifton Larson Allen; Community Engagement Consultants: Jamil Jude, Alicia Wiesnet; Disability Advisor: Jill Boon; Marketing Consultant: Christopher Taykalo; Volunteer Curator: Toni Dachis

VOLUNTEERS: Friday Morning Club: Susan Adix, Doreen Aszmus, Sue Bjerke, Pat Dalluhn, Monica Fritzhen, Pat Sackett; Thank you to all of our Volunteer Ushers.

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May 24 – Jun 11  Comedy-Drama / Andy Boss Thrust Stage

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MAY 24 – JUN 11
Drama / Thrust Stage
AMY’S VIEW

MAY 16 – JUL 30
Mystery / Proscenium Stage
MIGHT AS WELL BE DEAD

JUN 29 – JUL 23
Comedy-Drama / Thrust Stage
IDIOT’S DELIGHT

JUL 16 – JUL 30
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