

# FLORIDA REPERTORY THEATRE

2015 - 2016 SEASON

ARTSTAGE STUDIO THEATRE • FORT MYERS RIVER DISTRICT  
ROBERT CACIOPPO, PRODUCING ARTISTIC DIRECTOR

PRESENTS

# THE SEAFARER

BY CONOR MCPHERSON

SPONSORED BY WGPU PUBLIC MEDIA

STARRING

*ensemble members*

**CRAIG BOCKHORN\* • PETER THOMASSON\***

*and*

**JAMES CLARKE\* • GRAHAM SMITH\* • WILLIAM ZIELINSKI\***

DIRECTED BY

**DAVID EDWARDS\*\***

SET DESIGNER

**JORDAN MOORE**

LIGHTING DESIGNER

**TODD O. WREN\*\*\***

*ensemble member*

SOUND DESIGNER

**JOHN KISELICA**

COSTUME DESIGNER

**ALEXANDRIA HOFFMAN**

PRODUCTION STAGE MANAGER

**LIZ REDDICK\***

ASST. STAGE MANAGER

**KATINA WHITE**

THE SEAFARER was first produced at The Royal National Theatre, London, in 2006  
and then at The Booth Theatre, New York, in 2007, directed by Conor McPherson.

THE SEAFARER is presented by special arrangement with Dramatists Play Service, Inc., New York.

2015-16 GRAND SEASON SPONSORS



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This entire season sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, and the Florida Council on Arts and Culture. Florida Repertory Theatre is a fully professional non-profit LOA/LORT Theatre company on contract with the Actors' Equity Association that proudly employs members of the national theatrical labor unions. \*Member of Actors' Equity Association. \*\*Member of the Stage Directors and Choreographers Society. \*\*\*Member of United Scenic Artists.

# CAST

James "Sharky" Harkin.....	<b>JAMES CLARKE*</b>
Richard Harkin.....	<b>GRAHAM SMITH*</b>
Ivan Curry.....	<b>CRAIG BOCKHORN*†</b>
Nicky Giblin.....	<b>WILLIAM ZIELINSKI*</b>
Mr. Lockhart.....	<b>PETER THOMASSON*†</b>

## TIME & PLACE

Act I: Christmas Eve morning and late afternoon.

Act II: Late on Christmas Eve night.

The action takes place in a house in Baldoyle, a coastal settlement north of Dublin City. It is an old area which could hardly be called a town these days. It is rather a suburb of the city with a church and a few pubs and shops at its heart. From the coast here one is looking at the north side of the Howth peninsula. Howth Head (Binn Eadair) is a hill on the peninsula which marks the northern arm of Dublin Bay. Due to its prominence it has long been the focus of myths and legends.

**THE SEAFARER** will be performed with one 15-minute intermission.

**Greg Longenhagen, Fight Choreographer/Dialect Coach • William Zielinski, Fight Captain**

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

## ABOUT THE PLAYWRIGHT

**CONOR McPHERSON (Playwright)** was born in Dublin in 1971. His plays include *Rum & Vodka* (Fly by Night Theatre Company, Dublin), *The Good Thief* (Dublin Theatre Festival; Stewart Parker Award), *This Lime Tree Bower* (Fly by Night Theatre Company, Dublin/Bush Theatre; Meyer-Whitworth Award), *St Nicholas* (Bush Theatre/Primary Stages, New York), *The Weir* (Royal Court/Duke of York's/Walter Kerr Theater, New York; Laurence Olivier, Evening Standard, Critics' Circle, George Devine Awards), *Dublin Carol* (Royal Court/Atlantic Theater, New York), *Port Authority* (Ambassadors Theatre/Gate Theatre, Dublin/Atlantic Theater, New York), *Shining City* (Royal Court/Gate Theatre, Dublin/Manhattan Theater Club, New York; Tony Award nomination for Best Play), *The Seafarer* (National Theatre/Abbey Theatre, Dublin/Booth Theater, New York; Laurence Olivier, Evening Standard, Tony Award nominations for Best Play) and *The Veil* (National Theatre). Theatre adaptations include Daphne du Maurier's *The Birds* (Gate Theatre, Dublin/Guthrie Theater, Minneapolis), August Strindberg's *The Dance of Death* (Donmar at Trafalgar Studios) and *The Night Alive* (Donmar Warehouse/Atlantic Theatre).



**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 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](http://www.actorsequity.org).

†Member of Florida Repertory Theatre's *Ensemble of Theatre Artists*. See page 23 for the entire ensemble.



\* The Actors & Stage Manager employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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\*\*\* The Designers at this Theatre are Represented by United Scenic Artists - Local USA 829 of the International Alliance of Theatrical Stage Employees

THE  
SEAFARER

## DIRECTOR'S NOTE

**T**HE SEAFARER HAS NOTHING REALLY TO DO WITH THE SEA, although its title is taken from that of an Old English poem recorded in the Exeter Book, one of the four surviving manuscripts of Old English poetry. The poem is an elegy, a mourning poem, while the play is a story of redemption with elements of the supernatural; similar to Dickens' *A Christmas Carol* and Frank Capra's *It's A Wonderful Life*.

Like those two stories, the play is set over Christmas. The great wisdom of our season's cycles has a profound psychological resonance which playwright Conor McPherson explores beautifully in his nuanced use of Christmas as the season of darkness and light. Christmas is the season's dark moment, when, in the Christian narrative, the world awaits the birth of the savior, a moment of reckoning, the occasion when we are judged "naughty or nice" and rewarded accordingly. In traditions around the world, these dark days are honored with rituals that acknowledge the underworld, the loss of our vegetation and the diminishing of daylight, and provide a narrative of the new light and growth that await us.

Drink also plays a central role in *The Seafarer*: Sharky has returned home committed to his newly avowed sobriety. The invitations to abandon his pledge are constant throughout. Drinking is the central act of his companions; it is the culture from which he emerged; it is the evidence of all bonding among men. Women are spoken of constantly throughout the play, yet no women appear in the play. Women are the feared other, the voice on the other end of the phone, the presence one fears encountering after a long night of drink and forgetfulness. Women and children are the responsibilities one neglects, and regrets neglecting, a regret that prompts further drinking. (And thus, further forgetting and neglect).

As in so much of this playwright's work, *The Seafarer* explores the terrain of our aloneness and the glory of our human connectedness. For me it is a joy and an honor to be directing this play here at Florida Rep. The writing is assured, the humor and pain beautifully intertwined and the rich character life perfectly suited to the abilities of this particular ensemble of gifted actors. It is our pleasure to bring you *The Seafarer*, a play that will take you on a journey of great mystery, irreverent humor, and simple grace.

-David Edwards

## CREATIVE TEAM



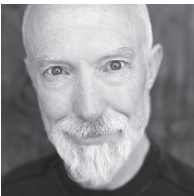
**CRAIG BOCKHORN\*** (**Ivan Curry**) Florida Rep (ensemble member): *God of Carnage, Lend Me a Tenor, The Little Foxes, The Fantasticks*. Broadway: *Prelude to a Kiss, Lonesome West, On Golden Pond*. Other NY Theatre: *The Seagull*, (Delacorte) *Kit*

*Marlowe, King Lear* (The Public) *The Truth-Teller, Hope Zone* (Circle Rep.) Regional: A.T.L., Alley, Alliance, Asolo, Baltimore Center Stage, Cleveland Playhouse, Dallas Theatre Co., Denver Center, Pioneer Theatre, Portland Center Stage, Riverside Theatre, Syracuse Stage, Walnut St. Theatre. TV and Film: *As the World Turns, Boardwalk Empire, Cupid, Daredevil, Ed, Kidnapped, Law and Order* (plain, CI, and SVU) *Person of Interest, The Big Year, TransAmerica*. Proud member of Actor's Equity since 1985.



**JAMES CLARKE\*** (**James "Sharky" Harkin**) was a member of the Asolo Rep Theatre in Sarasota for 17 seasons. Roles include Alan in *God of Carnage*, the Bartender in *Contact*, Purgeon in *The Imaginary Invalid*, Old Shepherd/

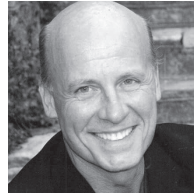
Gaoler in *The Winter's Tale*, Preacher in *The Devil's Disciple*, Mansky in *The Play's the Thing*, Jansenius in *Smash*, Dalton in *Equus*, Graham in *Lady*. Other productions: *Amadeus, Men of Tortuga, A Few Good Men, Pride and Prejudice, Enchanted April, Anything to Declare?, Lady Windermere's Fan, Rounding Third, Sherlock Holmes & The West End Horror, The Front Page, A Midsummer Night's Dream, The Crucible, The Millionaire's Murder by Misadventure, The Diary of Anne Frank, Inherit the Wind, You Never Can Tell, Filumena, A Flea in Her Ear, Born Yesterday, The Hollow and Twelfth Night*. James performed at Yale Rep, Pittsburgh Public, Geva, Circle in the Square and SoHo Rep. He also appeared in *Born Yesterday* here at Florida Rep. He graduated from the FSU/Asolo Conservatory. TV credits include *Ryan's Hope* (Pat Ryan), *Search for Tomorrow*, *Guiding Light*, *Legwork* (CBS series) and *Saracen*, a series in England.



**GRAHAM SMITH\*** (**Richard Harkin**) grew up jumping out of empty boxes in his father's family-vaudevillemagic show. He has appeared in nearly two hundred plays and eleven films. He worked for Charlotte Repertory from 1981-2002, spent

fifteen seasons with the North Carolina Shakespeare Festival and is presently a company member with People's Light and Theatre in Philadelphia

(since 1998). He also works regularly at other theatres, including Riverside Theatre, Actor's Theatre of Louisville, North Carolina Stage Company, Festival Stage, Cape Fear Regional Theater and Children's Theatre of Charlotte. Notable roles include three Lears, three Cascas, two Jacques, Malvolio, Toby, and Aguecheek, Master Ford, Autolycus, Stephano, Gonzalo, Puck, Oberon (2), Peter Quince (2) in forty-two productions of Shakespeare. Other favorites include Harpagon(2), Argan, Alceste, Roy Cohn in *Angels in America*, Thomas More in *A Man for All Seasons*, Tobias in *A Delicate Balance*, Don Quixote in *The Return of Don Quixote*, Salter in *A Number*, Rance in *What the Butler Saw*, Rothko in *Red*, Louis in *Shipwrecked* (2), Author/Buks in *Valley Song* (2), Owen in *The Foreigner* (6), Bob Cratchit (15), and Firs in *The Cherry Orchard*. At Florida Rep, he played Henry Ford in *Camping With Henry and Tom*, Joseph in *My Three Angels*, Vanya in *Vanya and Sonia and Masha and Spike*, and Paul Miller in *Murder at the Howard Johnson's*. Happy to be back at Florida Rep, he lives in Charlotte, NC with his wife, Audrey Brown.



**PETER THOMASSON\*** (**Mr. Lockhart**) is grateful to return to Florida Rep where he's an ensemble member having last appeared as the scarfaced Jonathan Brewster in *Arsenic and Old Lace* and mean old Uncle Henri Troughard in *My Three Angels*. This past

season he appeared in *On Golden Pond* as Norman Thayer, Jr. at Roanoke's Mill Mountain Theater; as Mathias Gold in *My Old Lady* at Sarasota's Banyan Theater for which he was nominated for a Handy award; as Nunzio in *Over The River and Through The Woods* and as Ebenezer Scrooge, both at Flat Rock Playhouse. A biker and bridge player, and 39 year member of Actors Equity Association, he resides in Asheville, North Carolina, with Paul Adams, his partner and greatest fan.



**WILLIAM ZIELINSKI\*** (**Nicky Giblin/Fight Captain**) has been performing in the Philadelphia area for over 20 years. Recent theatre credits include *Henry V*, Pennsylvania Shakespeare Festival; *Row After Row*, Peoples Light and Theatre; *Down Past Passyunk*,

Interact Theatre; *The Exonerated*, Delaware Theatre Company; and *The Sisters Rosensweig*, Portland Stage Company. Film and TV: *Dead Man Down, Do No Harm, Flikken Maastricht, Night Catches Us, The Wire*, and *Shot In The Heart*. Bill is a seven-time Barrymore nominee, and was a member of four Barrymore winning ensembles. He received his MFA from the Theatre School at Temple University. Florida Rep Debut.

# CREATIVE TEAM

**DAVID EDWARDS\*\* (Director)** is delighted to be making his debut with Florida Rep this season as a performer in *Too Marvelous for Words: A Salute to Johnny Mercer* and as director of *The Seafarer*. He has performed on and off Broadway, and regionally in theatre, TV, and films. His directing credits include multiple productions of *The Producers* and *South Pacific*, as well as *Showboat*, Neil Simon's *Rumors* and *The Last of the Red Hot Lovers*, Dan Goggin's *Meshuggah-Nuns*, *The Unexpected Guest* by Agatha Christie, and *By Jeeves* (for which he received an Oscar Wilde Award nomination), at such theatres as Westchester Broadway Theatre, Meadow Brook Theatre, Surfflight, Gretna Theatre, Ivoryton Playhouse, and Gateway Playhouse. He directed and choreographed the original musical *Home for the Holidays* at WBT, which he co-authored with Tony Javed, and recently received a Broadway World nomination for directing the world premiere of *Bittersuite: Songs of More Experience* at Centenary Stage Company. This Christmas, he will direct the original musical *I'll Be Home for Christmas* at Ivoryton Playhouse.

**ALEXANDRIA HOFFMAN (Costume Designer)** made her Florida Rep debut last season with *Vanya and Sonia and Masha and Spike*. Her credits include *Anoush*, Roudolf Kharatian (Ballet 2021), *The Grass is Greenest* at the *Houston Astrodome*, Brandon Stock (Outside Inside at NYC Fringe), *Cross*, Gerry Maravilla (Isosceles Media), *For A Good Time Call Kathy Blanchard*, Kaitlyn Samuel (Outside Inside at NYC Fringe). Assistant Costume Design- Off Broadway: *That Poor Dream*, Kate Fry (The Assembly), *The Architecture of Becoming*, Kate Fry (Women's Project Theater), *Philosophy for Gangsters*, Sarah Cogan (Rotten Apples Theatrical), *One Night*, Jessica Jahn (Rattlestick at Cherry Lane Productions), *F#%ing Up Everything*, Melissa Trn, *Totally Tubular Time Machine*, Sarah Cogan. Other: *Cop Show*, Michael Bevins (M.E.G.A. Films), *How You Look at It*, Stefanie Genda (How You Look at It LLC), *Marry Harry*, Stefanie Genda (American Theater Group); *The Cripple of Inishmaan*, Stefanie Genda (Hartt School), *Bubble Boy*, Liz Groth (American Theater Group), *Barnum*, Stefanie Genda (Hartt School). She has been the Millinery Assistant to Corrina Griffin for Radio City's Christmas Spectacular since 2011, and the Costume Administrator at Glimmerglass Theater Festival since 2012. MA NYU Visual Culture: Costume Studies; BA UCSB History and Theater, emphasis Costume Design. [www.ahcostumedesign.com](http://www.ahcostumedesign.com)

**JOHN KISELICA (Sound Designer)** is a graduate of West Virginia University with a Bachelor of Fine Arts Degree in Lighting and Sound Design. He recently worked on the national tour, *Buddy: The Buddy Holly Musical* as the Master Electrician after a contract with Royal Caribbean International as a Stage Technician. Commercial theatrical work includes installing Prodigy Hoists, an automated rigging system from Electronic Theatre Controls. John spends his summers in Lynchburg, VA as the resident Sound &

Lighting Designer with Endstation Theatre Company. He is extremely excited to be back at Florida Rep for his second season.

**GREG LONGENHAGEN (Fight Choreographer/Dialect Coach)** is thrilled to be working with the talented team on *The Seafarer*. Greg has been coaching dialects since 1994 and has had the pleasure to serve as the coach on several Florida Rep Productions. To date, Greg has created over fifty fights for the stage. Some of his favorites include *The Rover*- University of Pittsburgh Repertory Theatre, *To Kill a Mockingbird*, *The Business of Murder*- The Pirate Playhouse, *Romeo and Juliet*-The Mountain Playhouse, *Twelfth Night*, *Cymbeline*, *Goodnight Desdemona (Good Morning Juliet)*- Three Rivers Shakespeare Festival, *Dr. Cooks Garden*, *Moon Over Buffalo*, *Death Trap*- Florida Repertory Theatre, *Perfect Wedding*- St. Vincent Theatre, *Les Liaisons Dangereuses*- The Butler Theatre, *Macbeth*-Pittsburgh's Shakespeare in the Schools, *Of Mice and Men*- Trilogy Theatre, *Dial M for Murder*- Arrow Rock Lyceum Theatre, and *Charlotte's Web*-The Great American Children's Theatre. Greg's stage combat training includes instruction from both the British (BASSC) and American (SAFD) schools of discipline. He received his S.A.F.D. certification at Carnegie Mellon University.

**JORDAN MOORE (Set Designer)** is a graduate of Florida State University, where he received a Dual Degree in Theatre and Media Productions. Having a primary focus in Scenic Design/Scenic Art, he has designed a variety of shows at FSU including *Bat Boy*, *Company*, and *The Trestle at Pope Lick Creek*. Additionally, Jordan has designed over 18 musicals and plays for the Stagedoor Manor Camp of Performing Arts including *Godspell*, *The Secret Garden*, and *The Sound of Music*. In the last year, Jordan has designed several shows for Florida Repertory's Theatre for Young Audiences series including *Journey to Oz*, *The True Story of the Three Little Pigs*, and the current seasons touring shows, *The Red Badge of Courage* and *A Year with Frog and Toad*.

**LIZ REDDICK\* (Stage Manager)** is pleased to continue her career near the stage with this production of *The Seafarer*. Recent credits include *The Full Monty* and *Picnic* (USJ/New Harmony), *Lady in the Dark* (Lyric Stage), *Red* and *Man of La Mancha* (Capital Repertory Theatre) and *Lombardi* (Depot Theatre.). Liz has been a professional stage manager for nearly 30 years, working on plays, musicals, and operas regionally. Currently a New Yorker, Liz is a native Texan and 1984 graduate of Austin College in Sherman, Texas, where she received the Heywood C. Clemons Volunteer Service Award in 2000. Proud member of AEA since 1986. Florida Rep Debut.

**KATINA WHITE (Assistant Stage Manager)** is thrilled to be interning as an assistant stage manager this season at Florida Rep! As a recent graduate from the University of Florida, she is proud and excited to be a new member of the Florida Rep team. Her previous

# CREATIVE TEAM

works include *Tribes*, *Sweeney Todd*, and *The Comedy of Errors*. She would like to thank her parents and David for their love and support.

**TODD O. WREN\*\*\*\* (Lighting Designer)** is delighted to participate in Florida Rep's continued growth as an ensemble member. A special thanks goes to you, the audience, for your support. Todd's theatrical credits include: Goodspeed Musicals, Cleveland Playhouse, People's Light and Opera Company, The Royal Manitoba Theatre Center, Merrimack Repertory, Barter Theatre, Tennessee Repertory, John F. Kennedy Center, Coconut Grove Playhouse, Charlotte Repertory, North Carolina Shakespeare Festival, Town and Gown Theatre, Casa Manana, and Flat Rock Playhouse. Todd is a member of United Scenic Artists, New York Local #829.

interested in the development and promotion of professional theatre throughout Florida. Florida Repertory Theatre is a proud FPTA member theatre.



National  
New Play  
Network

**The National New Play Network** is the country's alliance of nonprofit theaters that champions the development, production, and continued life of new plays. The NNPN strives to pioneer, implement, and disseminate ideas and programs that revolutionize the way theaters collaborate to support new plays and playwrights. Florida Repertory Theatre is proud to be an Associate Member of the National New Play Network.



Theatre  
Communications  
Group

Florida Repertory Theatre is a member of **Theatre Communications Group (TCG)**, the national organization for the American Theatre.



**Florida Professional Theatres Association (FPTA)** is a statewide organization of professional theatre companies and theatre professionals

## SPECIAL THANKS

Eimer Murphy  
James Glover



# DRAMATURGICAL NOTES

## GLOSSARY OF TERMS

**Kip:** a nap

**Anorak:** a heavy jacket; usually with a hood

**Lorry:** truck

**Shebeen:** a bar where liquor is sold without a license

**Jacks:** bathroom

**Bonnet:** hood of a car

**Curmudgeonly:** a stubborn person; usually older in age

**Affidavit:** a written statement confirmed by oath or affirmation, for use as evidence in court.

**Berk:** a stupid or foolish person

**Sponger:** a person who lives at others' expense

**Gobshite:** One who engages in nonsensical chatter or unwanted conversation.

**Flathulach:** very generous

## THE POEM AND THE PLAY

The title of the play, *The Seafarer*, comes from the title of a poem from the Old English period (450-1100) of English literature. The poem "The Seafarer" is in two sections. The first section describes the attractions as well as the hardships of a life at sea. The second section focuses on a moral examination of life and earthly success, operating within an explicitly Christian framework, expressing belief in a wrathful, unforgiving God.

## THE SEAFARER IS AN ELEGY POEM

Elegy poems are usually melancholic and mournful in tone. Often times they are written for funerals as a lament for the dead (not to be confused with an eulogy-- which is usually more upbeat) or can be a reflection on something strange or mysterious. While the elegy dates back to 7<sup>th</sup> Century BCE with ancient Greek writers; this poetic form was not popular in England until approximately 1750, after "The Seafarer" was written.



# DRAMATURGICAL NOTES

## DEAL WITH THE DEVIL

Making a deal with the devil is a prominent motif throughout Christian folklore, and more broadly, any culture where the devil is a recognizable symbol. While there are some variations, there is a general outline for how this story usually unfolds. In a bargain with the devil, or any other demon or demons, the human character exchanges their soul for “diabolical favors.” These favors usually take the form of youth, knowledge, wealth or power.

These stories must end one of two ways. The human who has made the deal with the devil might be cursed to eternal damnation for making such a trade. This would be called a moralizing ending: it is meant to warn the reader against such behavior for fear they might meet the same end. The alternative ending is that the human actually prevails, keeping his soul, by outwitting the devil on some technicality.



Perhaps the most famous and influential example of a “deal with the devil” story is that of Faust. Faust is the protagonist of a German legend who makes a pact with the devil in exchange for knowledge. The first printed source of the legend dates back to the 16th century, but the world’s most important writers, artists and composers have retold the story countless times throughout history.

## IRELAND

An island in the North Atlantic separated from Great Britain to its east by the North Channel, the Irish Sea, and St George’s Channel. It is the second-largest island of the British Isles, trailing only Great Britain, the third-largest in Europe, and the twentieth-largest on Earth. Irish culture has had a significant influence on other cultures, especially in the fields of literature and, to a lesser degree, science and education. Alongside mainstream Western culture, a strong indigenous culture exists, as expressed through Gaelic games, Irish music, and the Irish language.

## DUBLIN

Founded as a Viking settlement, the Kingdom of Dublin became Ireland’s principal city following the Norman invasion. The city expanded rapidly from the 17th century and was briefly the second largest city in the British Empire before the Act of Union in 1800. Following the partition of Ireland in 1922, Dublin became the capital of the Irish Free State, later renamed Ireland.



## SOURCES

The Milwaukee Repertory Theater • [www.wikipedia.com](http://www.wikipedia.com)