



HIR

Written by **Taylor Mac**

Directed by **Bart DeLorenzo**

STARRING

Ron Bottitta, Zack Gearing, Cynthia Kania, Puppett

SCENIC DESIGNER

Thomas A. Walsh

COSTUME DESIGNER

Merrily Murray-Walsh

LIGHTING DESIGNER

Katelan Braymer

PROP DESIGNER

Josh Le Cour

FIGHT CHOREOGRAPHER

Dane Oliver

PRODUCED BY

Beth Hogan

ASSISTANT DIRECTOR

Bo Powell

STAGE MANAGER

Beth Mack

HIR runs from January 19 through March 17, 2019

HIR is presented through special arrangement with Dramatist Play Service, Inc, New York.

Playwrights Horizons, Inc New York City, produced the New York City Premiere of *HIR* OffBroadway in 2015.

HIR was developed and given its world premiere at the Magic Theatre, San Francisco, CA.

Loretta Greco, Producing Artistic Director

Opening Night was February 4, 2014

HIR was workshopped as part of the Creativity Fund, a program of New Dramatists.



The Odyssey is supported in part by a grant from the City of Los Angeles,
Department of Cultural Affairs, and Los Angeles County Arts Commission

The video and/or audio recording of this performance by any means
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CAST

(listed in order of appearance)

Paige Connor Cynthia Kania
Arnold Connor..... Ron Bottitta
Isaac Connor.....Zack Gearing
Max Connor..... Puppett

SETTING

The central valley of California
during a particularly hot summer in August.

RUNNING TIME

Two hours with one 15-minute intermission

A NOTE FROM THE DIRECTOR

Does our setting look familiar? The classic American home with its familiar appliances. (We could also perform *Death of a Salesman* on this set or *A Raisin in the Sun* or *True West*.) The American home and its all too familiar conflicts. “Familiar” – the very word comes from “family” – which is exactly the chosen subject of most of our great American plays, the struggle between generations and traditions and transitioning values and who will inherit the future.

But I hope for you this setting doesn’t look too familiar. It’s really a mess, isn’t it? (Linda Loman would never allow this.) Although Taylor Mac adopts a classic form, the play is up to something different, something messier, something I believe more closely related to our own messy times in which so many aspects are transitioning. Ours is famously the time of gay marriage and #MeToo and Black Lives Matter and preferred pronouns, but it’s also the time of “Make America Great Again” and Charlottesville, and our wars aren’t only in the Middle East. Where is our society headed?

Taylor Mac is putting this whole mess onstage, and because judy (that is Mac’s preferred pronoun) shouldn’t be boring or preachy, it’s coming to you as comedy. Dark, dysfunctional, absurd comedy. Mac is said to have modeled the play on Sam Shepard’s *Buried Child* – probably because a son comes home in it – but I think it’s really more like a Moliere play because everyone has strong opinions and everyone’s in some ways a hypocrite, and even at the end, you may not be sure who, if anyone, is right. And especially because you may find yourself laughing at your own absurdity, or the absurdity of our cultural moment as it plays out on the bright lights of the stage. What are we actually fighting over? Must we fight so hard? Is there another way? Or is that just being sentimental?

I warn you now: You will find no answers in *HIR* (and minimal housekeeping advice), but hopefully its questions will be bright and compelling and new – and you will continue to think and argue about the play long after it’s over.

—Bart DeLorenzo, January 19, 2019

WHO'S WHO

TAYLOR MAC

Playwright

Taylor Mac (who uses “judy”, lowercase sic, not as a name but as a gender pronoun) is one of the world’s leading theater artists. A playwright, actor, singer-songwriter, performance artist, director and producer and “Critical darling of the New

York scene" (NY Magazine), Judy's work has been performed in hundreds of venues, including New York City's Town Hall, Lincoln Center, Celebrate Brooklyn, The Public Theatre and Playwrights Horizons, as well as London's Hackney Empire and Barbican, D.C.'s Kennedy Center, UCLA's Royce Hall and Ace Theater (through the UCLA Center for the Art of Performance), Chicago's Steppenwolf Theatre, the Sydney Opera House, The Melbourne Festival (Forum Theater), Stockholm's Sodra Theatern, the Spoleto Festival, and San Francisco's Curran Theater and MOMA. Judy is the author of many works of theater, including the soon-to-be-produced plays, *Gary, A Sequel to Titus Andronicus* (premiering on Broadway in the spring of 2019, starring Nathan Lane and Andrea Martin, and directed by George C. Wolfe), *Prosperous Fools* and *The Fre*, and the previously-produced works, *A 24-Decade History of Popular Music*, *Hir*, *The Walk Across America for Mother Earth*, *Comparison is Violence*, *The Lily's Revenge*, *The Young Ladies Of*, *Red Tide Blooming*, *The Be(a)st of Taylor Mac*, *Cardiac Arrest or Venus on a Half-Clam*, *The Face of Liberalism*, *Okay*, *Maurizio Pollini*, *A Crevice* and *The Hot Month*. Sometimes Taylor acts in other people's plays (or co-creations) - notably: Shen Teh/Shui Ta in The Foundry Theater's production of *Good Person of Szechwan* at La Mama and the Public Theater, in the City Center's Encores production of *Gone Missing*, Puck/Egeus in the Classic Stage Company's *A Midsummer Night's Dream*, and in the two-man vaudeville, *The Last Two People On Earth*, opposite Mandy Patinkin and directed by Susan Stroman. Mac is a MacArthur Fellow, a Pulitzer Prize finalist for Drama and the recipient of multiple awards, including the Kennedy Prize, a NY Drama Critics Circle Award, a Doris Duke Performing Artist Award, a Guggenheim, the Herb Alpert in Theater, the Peter Zeisler Memorial Award, the Helen Merrill Playwriting Award, 2 Bessies, 2 Obies, a Helpmann, and an Ethyl Eichelberger Award. An alumnus of New Dramatists, Judy is currently a New York Theater Workshop Usual Suspect and the Resident playwright at the Here Arts Center.



RON BOTTITA

Arnold Connor

Ron was recently seen in *Oppenheimer* at Rogue Machine Theatre, where he is a company member; his credits include *Honky*, *The Sunset Limited*, *Monkey Adored*, and *Razorback*. He's the regular host of RMT's spoken word *Rant and Rave*, now in its tenth year. At LATW: *The Sisters Matsumoto*, *I Love Lucy...*, and two tours of *Judgment at Nuremberg*. Other LA credits include John Pollono's *Rules of Seconds* at LATC, *Superior Donuts* and *Yes, Prime Minister* at The Geffen, *Arsenic and Old Lace*, *Rank and Theatre in the Dark*, among others at the Odyssey Theatre. Recent TV includes *Get Shorty*, *Elementary*, *Supergirl* and *Gray's Anatomy*. Film: *Papillon*, *Overboard*, *Black Panther*, *Thor: Ragnarok*, *The Mountain Between Us*, *Mad Max: Fury Road*, and *Mr. and Mrs. Smith*. For the Gamers out there, he played cult favorite Capt. Jack Butcher in *Call of Duty: WWII*. For the full story of TV, film and games, look him up on IMDb.com.



ZACK GEARING

Isaac Connor

Zack is a Los Angeles-based actor from Las Vegas. He graduated from the California Institute of the Arts with a BFA in acting and has since trained with the Groundlings and Larry Moss. His LA theatre credits include *Becket's Honour* directed by Gary Kechely, *Paradise by Design* directed by Martin Acosta, *She Kills Monsters* directed by Deena Selenow, and *House of Gold* directed by Blake Harris. Zack also performed in a few original student productions during his time at CalArts including *Confetti* directed by Ambrose Cappuccio, which he also performed at the Edinburgh Fringe Festival and *Selling your Soul to the Devil: A How-To Manual* directed by Megan Hackett and Chris Crema. Zack is represented by Talent Works, the Robertson Taylor Agency and by Seven Summits Pictures and Management.



CYNTHIA KANIA

Paige Connor

Los Angeles theatre premieres include *Bleacher Bums*, *Women Behind Bars*, *Immaculate Heart*, *Edmond*, *Somewhere in the Middle* (a Broadway World nominee), and a gender-reversed production of *Romeo and Juliet*. Cynthia is the youth/teen programs manager at the Will Geer Theatrical Botanicum and is also a member of their Repertory Company. Shows there include *The Crucible*, *The Chalk Garden*, *Richard III*, Joyce Carol Oates' *Tone Clusters* and *A Midsummer Night's Dream*. Cindy has appeared in many commercials, films and television shows, including *Friday the 13th, pt.6*, *One from the Heart*, *Married With Children*, *Days of Our Lives*, *Criminal Minds* and *Lucifer*. Originally from Chicago, Cindy received her MFA in Theatre from USC. She is married to actor Vincent Guastaferrro and mother to actor Roman and city planner Luke.



PUPPETT

Max Connor

Puppett (she/they) has been passionate about performing since childhood. She started out in bands, first as a drummer and later a lead singer, before moving into drag performance. As a drag king, Puppett was a core member of Liberty City Kings Drag & Burlesque Troupe in Philadelphia for two years until 2011, when they moved to Los Angeles to pursue a career in directing and acting. Their on-screen credits include a guest star role on *Catfish: The Untold Stories* and supporting roles in *Drifter* (feature film) and *The Mid-Autumn Dinner* (short film). *Hir* is Puppett's professional theater debut, and she's incredibly proud to be part of the Los Angeles premiere at the Odyssey.

BART DELORENZO

Director

Bart is the Founding Artistic Director of the Evidence Room Theater. At the Odyssey, he has previously directed *Kiss, Go Back to Where You Are*, *Day Drinkers*, and *A Number*, as well as Evidence Room co-productions *The False Servant*, *Passion Play*, *Annapurna*, *Ivanov*, *Margo Veil*, and *The Receptionist*. Other recent work: *Sugar Plum Fairy* at South Coast Repertory and *The Skylight*; *Stage Kiss*, *Death of the Author* and *Coney Island Christmas* at the Geffen Playhouse; *tokyo fish story*, *Fast Company*, *Doctor Cerberus*, and *Shipwrecked! An Entertainment* at South Coast Rep; *Nomad Motel* at Pittsburgh's City Theatre; *Women in Jeopardy!* at the Ensemble Theater of Santa Barbara; *Need to Know* at Rogue Machine; *The Projectionist* at the Kirk Douglas/CTG; and *The Night Watcher* at Washington's Studio Theatre. He is on the faculty at CalArts. He has received LA Drama Critics Circle awards, LA Weekly awards, Backstage Garlands and the Alan Schneider Director Award.

THOMAS A. WALSH

Scenic Designer

Previous Odyssey productions include *Creditors*, *Annapurna* (Ovation Award) and *The Irish Curse*. Thomas' diverse career spans features, episodic, IMAX, documentaries, commercials, Broadway, and regional theatre. His episodic series work includes Hulu's new anthology series, *The Act*, Netflix's *Longmire*, EPIX's *Graves* and Disney/ABC's *Desperate Housewives*. Nominated many times, he is the winner of the Emmy Award for CBS's *Buddy Faro*. Feature film credits include *The Handmaid's Tale*, John Carpenter's *Vampires*, *Flipper*, *A Gathering of Old Men* and *The Majestic*. He continues to work both on and off Broadway, more recently transferring the Odyssey and Director Bart DeLorenzo's production of, *Annapurna*. On Broadway he designed the Tony Award-winning production of *Children of a Lesser God*, Harold Prince's production of *Cabaret* and Luis Valdez's *Zoot Suit*. He was the associate Broadway designer to his mentor, Tony Walton, on *The Real Thing*, *My One and Only*, *I'm Not Rappaport*, and *Social Security*. Website: thomasawalsh.net Agent: Artistry, Julia Kole, julia@artistry.net adg@usa

MERRILY MURRAY-WALSH

Costume Designer

Odyssey: *The Irish Curse*, *Creditors*. Film/TV credits: *Kingfish: A Story of Huey P. Long*, (Ace nomination), *In Search of Dr. Seuss* (Emmy nomination), *The Murder of Mary Phagan* (Emmy, best mini-series), *The Glass Menagerie*, MGM: *When the Lion Roared*, *War Story: Vietnam*, and *Miss Lonelyhearts*. Opera designs: *Appomattox* at WNO, Kennedy Center; *The Pearl Fishers*, *Carmen* (Virginia Opera); and *Dialogues of the Carmelites*, *Patience* and *Margaret Garner* at Glimmerglass Opera / New York City Opera. Theater credits: *The Speed of Darkness* and *Brothers* on Broadway, and *The Iceman Cometh* at The Abbey Theatre, Dublin, the Goodman Theatre and at BAM. Regional theatres: Old Globe Theatre, South Coast Repertory, Berkeley Repertory, Oregon Shakespeare Festival, Denver Center, Children's Theatre of Minneapolis, Actors Theatre of Louisville, Hartford Stage, Goodman Theatre, Williamstown Theatre and Arena Stage. 2014 Helen Hayes award: *Mary T & Lizzy K*, Arena Stage. Training: Mills College, Carnegie-Mellon University. merrilymurray-walsh.com

KATELAN BRAYMER

Lighting Designer

Katelan is a lighting designer and technical director for theatre, dance and opera. Recent Designs: *Underneath*, *Silent, Forgotten*, *Kiss*, *A Taste of Honey*, *The Hairy Ape* (Odyssey Theatre), *Blood Rock* (Berns & Rich), *You In Midair* (Danna Schaefer), *MEAT* (Emma Zakes Green), *TIM* (Brandon Baruch), *Jocasta Project* (Ghost Road), *notes on change_* (Erica Sobol), *Free Outgoing* (East West Players), *K-A-D-VER* (LAPP), *ROSEWOOD* (Michaela Taylor), *JACK* (Taylor, Berg, Whyte), *Excerpts*

(Samantha Goodman), and *Bi, Lydia, El Payaso* (Milagro). TD on Tour: *Halfway to Dawn*, *Stardust* (David Rousseve), *Inflatable Trio*, *Ruth Doesn't Live Here Anymore* (Lionel Popkin), *PANG!* (Dan Froot), and *Object Lesson* (Geoff Sobelle). She has worked at BAM, *Jacob's Pillow*, Kirk Douglas Theatre, 59E59, MCA Chicago, On the Boards, SFMoMA, and Bootleg Theater. Katelan is the director of production and lighting for the Los Angeles Exchange Festival (LAX). Katelan has been a lighting assistant at the LA Opera since 2011. www.KatelanBraymer.com

JOSH LA COUR

Prop Designer

Josh is the Odyssey Theatre's production manager and received his BFA in theatre arts and BBA in business administration from Loyola Marymount University. Recent works include scenography for *Bright Half Life* at LMU, property design for *Old Clown Wanted*, costume and property design for *Lysistrata Unbound*, and scenic charge and property design for *Bad Jews*, all at the Odyssey. He is very excited to be a part of the HIR design team and hopes you enjoy the show!

DANE OLIVER

Fight Choreographer

Dane Oliver trained first as a competitive saber fencer. Next came seven years of Shotokan karate, followed by gymnastics, parkour, and finally stage combat. He has been choreographing and directing combat in the Los Angeles area since 2013. His most recent work was in the summer season at Theatricum Botanicum for their productions of *Coriolanus* and *Haiti*. Favorite weapons are the tomahawk and longknife.

BO POWELL

Assistant Director

Bo is a theatrical director and producer based in North Hollywood. He graduated in 2015 with a BA in theatrical directing and producing from the University of La Verne, where he studied under Steve Kent. Bo has been producing and directing in Los Angeles and the surrounding areas for the last four years. Most recently he directed a set of plays featuring high school students from the Coachella Valley; each of the plays focused on a different aspect of high school hardship students are facing today. During the day he is an extras casting director for Rich King Casting, most recently as the extras casting director for *Better Things*, *Season 3*, on FX. You can check out all his work, including stage managing and lighting design, on his website bojamespowell@gmail.com.

BETH MACK

Stage Manager

Beth is happy to congratulate the Odyssey Theatre Ensemble on their 50th anniversary, and is proud to have been a part of the *Underneath*, *Silent* and *Forgotten* plays written and starring Pat Kinevane. She stage managed *Beckett5*, *Go Back To Where You Are*, *Riding The Midnight Express* and *Awake And Sing!*, among others. Beth also appeared in *Passion Play* and *Ivanov*, co-productions with the Evidence Room Theatre Company at the Odyssey.

BETH HOGAN

Producer

Beth is the associate artistic director of the Odyssey, and also functions as a producer on many Odyssey shows, including *Kiss*, *The Hairy Ape*, *Passion Play*, *Annapurna*, *Margo Veil*, *Awake and Sing!*, *Anna Christie* and Irish actor Pat Kinevane's solo work. In August of last year, together with the Goethe Institut - Los Angeles and Barbara Mueller-Wittmann, she produced *Letters to Dance*, a theatre/dance event with German choreographers Katrin Deufert and Thomas Plischke. Beth is a founding member of the Odyssey's in-house process-oriented resident acting ensemble, KOAN, developing original work over a four-to-eight-month process, and was last seen in *Old Clown Wanted*.

RON SOSSI

Artistic Director/Founder of the Odyssey Theatre Ensemble

Ron received the LA Weekly Career Achievement Award in 2013. He has also received the Los Angeles Drama Critics Circle Margaret Harford Award for "demonstrating a continual willingness to experiment provocatively in the process of theatre" and the Los Angeles Drama Critics Circle Ron Link Award for "consistent quality of direction." Recent OTE directing projects include *The Dance of Death*, *Beckett5*, *My Sister*, *Oedipus Machina*, *Theatre in the Dark* (LA Weekly nomination Best Produc-

tion of the Year), *Way to Heaven* (LA Weekly and LADCC nomination for Best Production of the Year), *Adding Machine: A Musical*, *The Arsonists* (LA Weekly nomination for Best Direction) *Sliding Into Hades* (Best Production of the Year, LA Weekly), *Kafka Thing!*, *Far Away* and *The Threepenny Opera*. Ron has led the Odyssey throughout its 50-year history.

PRODUCTION STAFF

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Scenic Painters Andrew O'Conner, Kassia Rico

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If you would like information on how to volunteer at the Odyssey, please call 310-477-2055, ext. 107.

Thank you!

SPECIAL EVENTS FOR HIR



- TALK BACKS give audience members a chance to discuss plot, character, themes or any other questions directly with the artists with a post-show Q+A from the stage.

January 31

Steve Krantz from PFLAG (Parents, Family, and Friends Allied with the LGBTQ Community)

Steve is a PFLAGla board member and father of an LGBT child.

February 20

Gina Bigham, Jon Imparato, Ezra Miller, Gina is from the LA LGBT Center Trans* Lounge

Jon is from the LGBT Center's Renberg Theater, Ezra is a trans actor

Bringing a group? Call the box office to schedule a Talk Back by calling Mark at 310-477-2055 ext. 2

- WINE NIGHT FRIDAY (*the third Friday of every month*) FREE with the price of admission. Socialize with other audience members, artists and staff throughout the season at our monthly Friday wine night and late-night nosh.
- TIX FOR \$10 performances are on Friday, January 25, Thursday, January 31 and Friday, February 22



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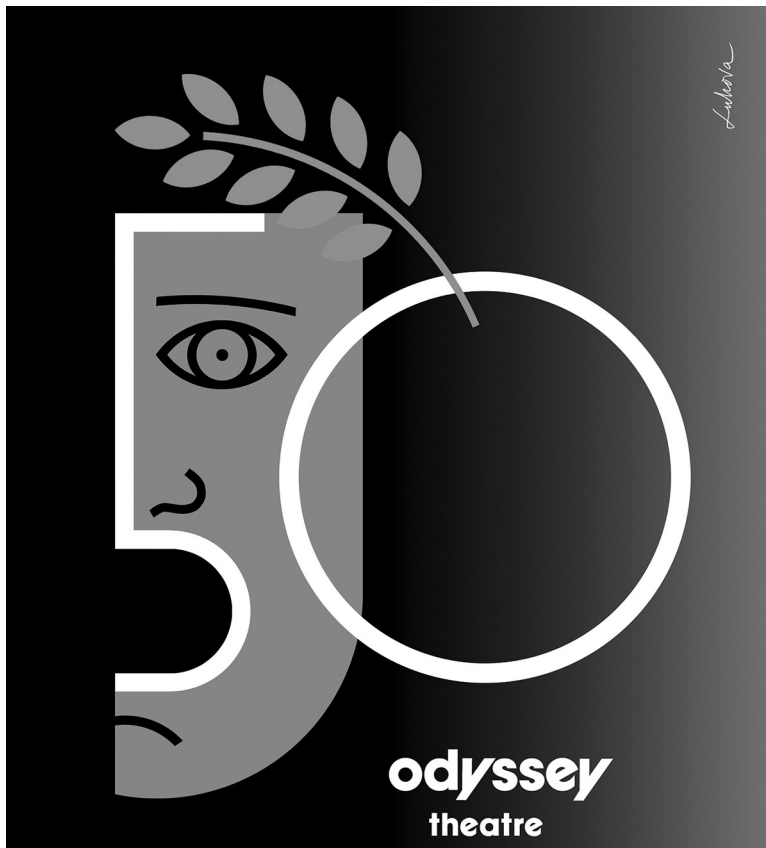
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Written by Brian Friel

Directed by Ron Sossi

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March 16 - May 12, 2019