



DENVER CENTER FOR THE  
PERFORMING ARTS  
Theatre Company  
40th Season

# INSIDE OUT

A STUDY GUIDE FOR EDUCATORS



# THE WHISTLE BLOWER

# SYNOPSIS

For screenwriter Eli, an offer to finally create his own TV show should be the ultimate culmination of his goals, but instead it shocks him into wondering why he had those dreams in the first place. Armed with a new sense of spiritual clarity, he sets out on a quest to serve up some hard truths to his co-workers, family, exes and friends. What could possibly go wrong? Playwright, Itamar Moses, explains further, “I got really interested in the idea of a character who, either because he’s in a period of great clarity, or is maybe having some kind of psychological episode, or both, just starts channeling truth — or at least the truth as he sees it. I was compelled and amused by the idea of sort of firing this character out of a cannon at the beginning of the story and then watching as the sort of wind resistance of the rest of the world gradually brings him back down to earth.” *The Whistleblower*, in its world premiere production, illuminates the lies we tell to protect ourselves, and how the tiniest gestures can have deep impact on those around us.



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Lynde Rosario..... Editor  
Patrick Elkins-Zeglarski.....Contributing Writer  
David Saphier ..... Education Contributor

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### **THE WHISTLEBLOWER**

By **ITAMAR MOSES**

DIRECTED BY **OLIVER BUTLER**

*The Whistleblower* is the recipient of an Edgerton Foundation New Play Award

**FEB 8 – MAR 10**  
SPACE THEATRE

# PLAYWRIGHT, ITAMAR MOSES

Itamar Moses is the author of the full-length plays *Outrage*, *Bach At Leipzig*, *Celebrity Row*, *The Four Of Us*, *Yellowjackets*, *Back Back Back*, *Completeness*, and *The Whistleblower*; the musicals *Nobody Loves You* (with Gaby Alter), *Fortress of Solitude* (with Michael Friedman), and *The Band's Visit* (with David Yazbek — winner of ten 2018 Tony Awards including Best Musical and Best Book); and the evening of short plays *Love/Stories (or But You Will Get Used To It)*. His work has appeared Off-Broadway and elsewhere in New York, at regional theatres across the country and in Canada, Hong Kong, Israel, Venezuela, Turkey and Chile, and is published by Faber & Faber and Samuel French. Awards for his work include Lucille Lortel, New York Drama Critics Circle, Outer Critics Circle, and Obie awards in

New York, as well as awards from the Portland, San Diego, Dallas, and Bay Area Theatre Critics Circles. He's received new play commissions from The McCarter, Playwrights Horizons, Berkeley Rep, The Wilma Theater, South Coast Rep, Manhattan Theatre Club, Lincoln Center, and The Goodman. On television, Itamar has written for TNT's "Men Of A Certain Age," HBO's "Boardwalk Empire," WGN'S "Outsiders" and SHOWTIME'S "The Affair." He holds an MFA in Dramatic Writing from NYU and has taught playwriting at Yale and NYU. He is a member of the Dramatists Guild and is a New York Theatre Workshop Usual Suspect. Born in Berkeley, CA, he now lives in Brooklyn, NY.

Source:

<https://www.samuel french.com/a/1915/itamar-moses>

## IN A JULY 2018 CONVERSATION WITH NATIONAL ENDOWMENT FOR THE ARTS CORRESPONDENT REBECCA SUTTON, MOSES REFLECTED ON HIS UPBRINGING AND WRITING RITUALS:

"My parents are not artists, but I grew up in Berkeley, California, where the arts are valued and taken seriously. There are a lot of writers who live in Berkeley. So I did grow up in a town and in a household where books were valued, and where writing was a thing that was taken seriously. My mom is a psychotherapist which, I think, has some influence on me becoming a playwright—that mode of delving into human psychology and the motivations that people themselves are not aware of. My dad was an academic. He's retired now, but for decades he taught film studies and also filmmaking, so was artist-adjacent, and now that he's retired is thinking about trying to make his own films. They both care about theater, and took me to plays and stuff. So certainly the house I grew up in instilled me with a respect for the arts."

"My answer [to the question of what are my writing routines or rituals] was the same for a very long time, which is that my routine was getting up and taking my laptop to a café and trying to get two or three hours of writing done before I

did anything else that day. The question was never "Am I going to write today?" It was more like "Am I going to get back to writing?" Even if I didn't, I had already done two or three hours in the morning. I did that for many, many years. Lately I have gone through a shift where I began to feel that that routine had begun to stifle my creativity. It had become regimented to the point where I was forcing myself to do this morning work whether I had anything that I was excited about to work on or not. It was removing the joy and that, in turn, was making me write badly or not at all. I'm capable of making myself write things that I'm not 100 percent passionate about, which is dangerous—I get cranky and depressed and angry when I'm doing that. I have some sort of negative reaction to doing it. So what I'm trying to do these days is listen to that reaction, even if it means I produce fewer pages on a month-to-month basis."

Source:

<https://www.arts.gov/art-works/2018/art-talk-playwright-itamar-moses>

# WHAT'S IN A NAME: THE PLAY'S CHARACTERS

Note from the playwright: “With the exception of naming Eli after a famous (and mouthy) biblical prophet, none of these meanings were intentional...except maybe unconsciously. I didn't look up the meanings of any of these names, and so it might be some kind of cultural memory that drew me to ones that seem appropriate for so many of the characters. But I don't want to give the impression that every name is some intentional symbol.”

**ELI** | diminutive of Elijah (from the Hebrew, Jehovah is God), Eli is from the Hebrew: the highest. Elijah is “the greatest prophet of the Old Testament . . . colorful and outspoken . . . his entire career was a protest against idolatry and corruption.”

**RICHARD** | from the Teutonic: powerful ruler.

**JOSEPH** | from the Hebrew: he shall add.

**ALLISON** | from the Teutonic: of sacred flame.

**LISA** | diminutive of Elizabeth, from the Hebrew: consecrated to God.

**SOPHIE** | from the Greek: wisdom.

**REBECCA** | from the Hebrew: cord with a noose, to ensnare.

**ELEANOR** | from the Greek: light.

**HANNAH** | from the Hebrew: grace, mercy, or prayer.

**MAX** | diminutive of Maximilian, from the Latin: the greatest.

Sources:

*What Shall We Name the Baby?* Ames, Winthrop, Ed. 1963  
*Everyone in the Bible.* Barker, William P. 1966.

# WHAT'S IN A NAME: THE PLAY'S TITLE

Eli: There are so many lies . . . we think we need them but we don't and so I . . . I'm just going to start telling the truth.

“Whistleblowing, reporting another person's unethical behavior to a third party, represents an ethicist's version of optical illusion. From one perspective, whistleblowing is the ultimate act of justice, serving to right a wrong. From another perspective, whistleblowing is the ultimate breach, a grave betrayal . . . According to one analysis of all cases of corporate fraud from 1996 to 2004, in '82% of cases with named employees, the individual alleges that they were fired, quit under duress, or had significantly altered responsibilities as a result of bringing the fraud to light'.

What leads people to blow the whistle in the first place? Research we conducted sheds some initial light on this question by suggesting that whistleblowing represents a tradeoff between two fundamental moral values — fairness and loyalty. Relying on moral foundations theory which identifies five basic moral values — harm, fairness, loyalty, authority, and purity — that people take into account when deciding whether a

behavior is right or wrong, we proposed that fairness and loyalty are brought into direct conflict by situations that allow for the possibility of whistleblowing. In five studies, we tested the hypothesis that when norms for fairness dominate norms for loyalty, whistleblowing will increase, whereas when norms for loyalty dominate norms for fairness, whistleblowing will decrease.”

Source:

*The Psychology of Whistleblowing.* Authors: James Dungan, Adam Waytz, and Liane Young. 2015.  
[http://moralitylab.bc.edu/wpcontent/uploads/2011/10/DunganWaytzYoung\\_2015.pdf](http://moralitylab.bc.edu/wpcontent/uploads/2011/10/DunganWaytzYoung_2015.pdf)

“It makes sense that whistle-blowing brings these two moral values, fairness and loyalty, into conflict. Doing what is fair or just (e.g., promoting an employee based on talent alone) often conflicts with showing loyalty (e.g., promoting a longstanding but unskilled employee). Although fairness and loyalty are both basic moral values, some people prioritize one over the other. Studies show that

American liberals tend to focus more on fairness, while American conservatives tend to focus more on loyalty.”

Source:

*The Whistle-Blower's Quandary*. Dungan, James, Adam Waytz, and Liane Young. *The New York Times: Gray Matter*. August 2, 2013.

“I do think there are certain moral descriptions we can make about whistleblowers, that they tend to be conservative in some ways. The best way I can describe it: A whistleblower I spoke with whose name will never make the newspaper, he said something like, “I wasn’t against the system, I was the system! I just didn’t realize that there were two systems.”

“Most of us grow up to realize that what people say and what people do are two things. We learn a certain cynicism about life, like that everything a politician promises isn’t necessarily going to be what he does. I think whistleblowers somehow come late to this realization . . . Whistleblowers are shocked in a way that the rest of us aren’t, and that leads them to act. In a sense, they hardly have a choice. They couldn’t live with themselves anymore without doing something . . . Often whistleblowers are cast as having ulterior motives for doing what they did, whistleblowers have a name for it: “nuts and sluts.” That the response of the organization will be to pathologize the whistleblower: take the focus off the issue and put the focus on the whistleblower.”

Source:

University of Maryland political psychology professor C. Frederick Alford in conversation with *Mother Jones’* correspondent, Maggie Severns. <https://www.motherjones.com/author/maggie-severns/>

“There is a difference between whistleblowers and leakers — two terms that are often used interchangeably as a way of discrediting the source of potentially-damning information. Leakers release information about the inner workings of the government agency or corporation they work for, often for political gain, to curry favor, or to test policies; whistleblowers are workers who release information that shows serious

wrongdoing, mismanagement, waste or other abuses of public trust.”

Source:

<https://www.spj.org/whistleblower/index.asp>

“What about situations where the “whistleblower” does not act based upon altruistic motives such as exposing corruption, fraud or wrongdoing but rather acts out of greed, revenge, or to increase the likelihood of advancing themselves up the corporate ladder? What about situations in which the “whistleblower” lies or creates false information in order to bring down a supervisor, CEO or fellow employee and may do so anonymously. Under existing whistleblower laws these individuals would also be protected from retaliation, in the same way that those who expose fraud or theft for moral or altruistic reasons are protected.”

Source:

<https://www.psychologytoday.com/us/blog/beyond-bullying/201610/beware-the-whistleblower>

“The underlying purpose of whistleblower protection laws is to allow employees to stop, report, or testify about employer actions that are illegal, unhealthy, or violate specific public policies. However, one of the most hotly contested issues in whistleblower law is the exact definition of protected whistleblower activity. Some states have very narrow definitions while others have definitions that are very broad.”

#### FOR MORE INFORMATION:

- National Whistleblower Center at The Government Accountability Project
- <https://www.whistleblowers.org/index.php>
- Society of Professional Journalists
- <https://www.spj.org/>

Specific to Colorado:

- <https://www.workplacefairness.org/whistleblower-retaliation-claim-CO>
- <https://www.colorado.gov/pacific/sites/default/files/WhistleblowerComplaintForm4-14.pdf>

## THEMES IN THE PLAY: THE ARISTOTELIAN IDEAL

MAX: . . . because once you realize that, that anything you might try to create is just a pale reflection of the depth and glory and complexity of moment to moment living, you also realize that, therefore, all you have to do is: notice.

Poets, like painters, musicians, and dancers, Aristotle says, all “imitate action” in their various ways. By “action” he means not physical activity, but a movement-of-spirit, and by “imitation” he means, not superficial copying, but

the representation of the countless forms which the life of the human spirit may take, in the media of the arts: musical sound, paint, word, or gesture . . . The pleasure we get from imitations of art is quite different from direct experience: it seems to come from recognizing what the artist is representing; some experience or vague intuition which suddenly feels familiar.

Source:

*Aristotle's Poetics*. Fergusson, Francis. Ed. 1962.

## THEMES IN THE PLAY: HOLLYWOOD

ELEANOR:  
Where did you  
go? I mean: I  
know where  
you've been . . .

“Before Hollywood became the world’s entertainment mecca, it resembled other west frontiers – a landscape of farmers, cowboys, prospectors, bandits, and mostly undeveloped land. All land north of Sunset Boulevard, for example, was considered useless for anything but grazing. With more and more Easterners drawn by the promise of sunny skies and mild, dry weather, the area’s bedrock industry – real estate – soon kicked into high gear. Subdivisions begat more subdivisions, and by the end of the 19th century Hollywood was taking on the contours of a recognizable town. Thanks to Daeida Wilcox, it also had a name.

In 1887, Mrs. Wilcox, wife of town founder Harvey Wilcox, met a woman on a train trip who referred to her Florida summer home, “Hollywood.” She was so struck by the name that she suggested it to her husband...and the rest is history.”

“All was quiet until 1907, when bad weather drove a small Chicago film company westward to complete a shoot. The first real studio, Nestor Film Company, soon followed from New Jersey, cranking out three pictures a week – one ‘western,’ one ‘eastern,’ and one comedy – for a grand total of \$1,200. By 1912, word of Hollywood’s ideal film-shooting climate and landscape spread, and at least 15 independent studios could be found

shooting around town. Old barns were turned into sound stages and Hollywood’s quiet time was over.”

Sources:

<http://www.hollywoodsign.com>

“The entertainment industry employed nearly 162,000 wage and salary workers in Los Angeles County during 2011, equivalent to nearly 5% of the 3.3 million private sector wage and salary workers in the county. In addition, the industry employed more than 85,000 free-lance professionals and other independent contract workers. With a combined total of 247,000 workers, this is one of the largest industries in the county.”

“Setting aside the stereotypical starving actor/waiter, many who work in the industry earn pay that is well above of the average wage in Los Angeles County. The average annual wage in the entertainment industry was \$117,000 in 2011, more than double the average (\$53,300) across all private sector industries.”

Sources:

<https://laedc.org/reports/EntertainmentinLA.pdf>

“The Los Angeles County Economic Development Corporation projects the state of California’s creative economy will grow by 5.6 percent between 2016

*continued on page 7*

and 2021, translating into a 44,200 job increase over 5 years from 789,600 creative economy jobs in the state in 2016 to 833,800 creative economy jobs in 2021.”

“Growth is anticipated across the entire set of creative industries, but the pace will vary by sector. The largest percentage gains will occur in industries with a strong technology component including entertainment, digital media, and communication arts. With its links to

real estate and construction, architecture and interior design will also see robust growth. Stronger economic growth and higher household incomes will mean more workers are hired at art galleries and in the entertainment, furniture and decorative arts, and the visual and performing arts industries.”

Sources:

[https://laedc.org/wp-content/uploads/2018/05/2018-Otis\\_Report\\_Creative-Economy-LA-CA-FINAL.pdf](https://laedc.org/wp-content/uploads/2018/05/2018-Otis_Report_Creative-Economy-LA-CA-FINAL.pdf)

## THEMES IN THE PLAY: THE BUSINESS | THE INDUSTRY

ALLISON: Is he in the business?

ELI: He’s an unmedicated paranoid schizophrenic.

ALLISON: Right, but is he in the business?

“We tell ourselves stories in order to live . . .an adequate enough performance as improvisations go. The only problem was that my entire education, everything I had ever been told or had told myself, insisted that the production was never meant to be improvised: I was supposed to have a script, and had mislaid it.”

Source:

*The White Album*, Joan Didion. 1968-78.

**Take a meeting/Pitch** | a brief summary (ten minutes or less) of a screenplay or film idea, given in person to film studio executives.

**Backstory** | consists of events that occurred prior to the start of the film. Backstory should be revealed obliquely through, casual, but efficient, clues.

**Buy it in the room/Deal** | quasi-legal agreement which spells out the rate of pay and conditions of employment.

Sources:

*101 Things I Learned in Film School*. Landau, Neil and Matthew Frederick. 2010.

*Strike the Baby and Kill the Blonde*. Knox, Dave. 2005.

## THOUGHTS ON THE BUSINESS FROM INSIDE THE BUSINESS

“Hollywood is a place that attracts people with massive holes in their souls. These are all people who wake up in the morning, look in the mirror and say, ‘Are they going to find out I’m a fraud today? That’s about 90 percent of the town, which is why [they’re] so fearful and so nasty.”  
- Julia Phillips

“If you say what you mean in [Hollywood], you’re an outlaw.” - Kevin Costner

“If I write a novel, I’m a god. If I write a screenplay, I’m a minor deity.” - Donald Westlake

“If you write about Hollywood, you can only write farce. It’s so way over the top, you can’t believe it.” - Dirk Bogarde

Source:

*Dictionary of Film Quotations*. Crawley, Tony. Ed. 1991

# THEMES IN THE PLAY: OVER AND OUT (ARTISTIC OVERWHELM)

RICHARD: And, I gotta say, I sort of feel it every time you come in here, which is that you have to, I don't know, twist the real core of your . . . you know . . . and that's not coming from me, it's coming from you.

*Tell Them I Said No*, edited by Martin Herbert, is a collection of essays considering various artists who have withdrawn from the art world or adopted an antagonistic position toward its mechanisms. A large part of the artist's role in today's professionalized art system is being present. Providing a counterargument to this concept of self-marketing, Herbert examines the nature of retreat, whether in protest, as a deliberate conceptual act, or out of necessity.

The following is an excerpt from an interview between Herbert and Giovanni Garcia-Fenech for the art blog, *Hyperallergic*.

Garcia-Fenech: You suggest that the art world, ironically, loves artists who buck against it. That certainly seems true for David Hammons [Hammons has placed installations made of refuse in vacant lots in Harlem and sold snowballs on the street] who's clearly very much in control of his situation, but in some of the other cases, as with Agnes Martin [Martin suffered from schizophrenia and moved to New Mexico just as her career started taking off], Albert York [York had difficulty speaking to people and was tortured by the feeling that his paintings were inadequate] Cady Noland

[said she can no longer make art because tracking how her installation work is misrepresented takes up all her time] and Christopher D'Arcangelo [who once had an exhibition in which he asked that his name be replaced by a blank space on publicity materials] it feels like their stance could be interpreted as borderline pathological. Do you think the admiration might stem from the old romantic idea of the "mad artist"?

Herbert: I wouldn't rule it out, though I'd hope not. Autonomy can manifest in subtler ways, too. Clearly psychological issues shaded Agnes Martin's retreat, but once she'd gone to the desert she was, to the extent that it was possible, in control of her situation, and certainly in interviews she emphasized the connection between how she lived and what she made. York was seriously introverted but also needed time, nature, and freedom from distraction to make those paintings, and built those conditions for himself. For me — and this speaks also to Noland and D'Arcangelo's cases — admiration for these artists has more to do with recognizing that they are/were embattled in their relation to the art world but also creating out of that embattlement, or refusing to create in a way that's as articulate as creating.

## A FEW OTHER ARTISTS, FROM THE LITERARY AND PERFORMING ARTS, WHO MADE AN EXIT AFTER MAKING THEIR NAME:

**Garth Brooks** | who has gone back and forth with the late Elvis Presley as the best-selling solo artist in U.S. history . . . took most of the 2000s off from touring. Brooks eventually came out of retirement in 2009 for a five-year Las Vegas residency.

**Dave Chappelle** | In 2005, Chappelle not only left [*The Chappelle Show*], walking away from a \$50 million deal, but he also left the country, going to South Africa to escape. Chappelle remarked, “Fame is a horrifying concept when it’s aimed at you, you know? At the end of the day, it’s so — you don’t have that much control over it. You just try to conduct yourself as best you can.” Chappelle returned to the public-eye in 2014.

**Greta Garbo** | after doing *Two-Faced Woman* (1941) Garbo turned her back on the movie industry that made her a superstar. Later in life, she insisted she never actually said “I want to be alone” in regards to her private life: “I only said, ‘I want to be *let* alone.’ There is a world of difference.

**Lauyrn Hill** | “I had to step away when I realized that for the sake of the machine, I was being way too compromised,” Hill explained. Hill started gradually returning to performing, including a triumphant return to New York City in 2012.

**Tom Lehrer** | A, if not *the*, crack satirist-songwriter of the Fifties and Sixties, he retired from singing and tickling the ivories in the early Seventies, dedicating his life to higher learning.

**J.D. Salinger** | *Catcher in the Rye* author published his last novella in *The New Yorker* in 1965, fiercely guarding his privacy in a small town in New Hampshire.

Sources:

<https://hyperallergic.com/363448/goodbye-to-all-that-why-do-artists-reject-the-art-world/>

<http://www.sternberg-press.com/index.php?pagelid=1657&l=en&bookid=550>

<https://www.rollingstone.com/movies/movie-lists/time-out-10-artists-who-walked-away-22360>

<https://www.elitedaily.com/entertainment/celebrity/dave-chappelle-left-chappelles-show/1832935>

<https://www.cbsnews.com/news/dave-chappelle-netflix-comedy-fame-leaving-chappelles-show/>

# THEMES IN THE PLAY: DRIVING THROUGH CALIFORNIA

DAN: Where are you?

ELI: I'm on Highway One.

“A good part of any day in Los Angeles is spent driving, alone, through streets devoid of meaning to the driver, which is one reason the place exhilarates some people, and floods others with amorphous unease. There is about these hours spent in transit a seductive unconnectedness.”

*Pacific Distances (within After Henry)*, Didion, Joan, 1992..

## Day 1

Scenes 1-2 | Los Angeles - no specific Southern California city is identified - and Santa Monica. Santa Monica is approximately 16 miles from Los Angeles.

Scene 3 | Santa Monica to North Berkeley is approximately 480 miles.

## Day 2

Scene 4 | North Berkeley.

Scene 5 | Richmond. Richmond is approximately 8 miles from North Berkeley.

Scene 6 | West Oakland. West Oakland is approximately 10 miles from Richmond.

Scene 7 | San Francisco. San Francisco is approximately 10 miles from West Oakland.

Scene 8 | North Berkeley. North Berkeley is approximately 14 miles from San Francisco.

Scene 9 | San Francisco Bay via the Berkeley Marina. The Berkeley Marina is approximately 3 miles from North Berkeley. Max and Eli most likely sail from the Berkeley Marina through the Central Bay through the Raccoon Straight.

Scene 10 | Marin County. No specific location is given but Richard mentions that the house is “right after you come off of the Golden Gate Bridge” which likely puts it in or around Tiburon (approximately 17 miles from San Francisco) or Sausalito (approximately 10 miles from San Francisco).

Scene 11 | San Francisco - no specific point of departure is given - to Los Angeles is approximately 385 miles.

## Day 3

Scene 12 | Los Angeles

### Sources:

[https://dbw.parks.ca.gov/pages/28702/files/sf\\_bay\\_clean\\_boating\\_map.pdf](https://dbw.parks.ca.gov/pages/28702/files/sf_bay_clean_boating_map.pdf)

<https://www.distancecalculator.net>

<http://boatingsf.com/ships-on-sf-bay/central-san-francisco-bay/>

<https://dbw.parks.ca.gov/pages/28702/files/SFBay.pdf>

# THEMES IN THE PLAY: BEING-NESS

ELI: . . . don't worry about me. I'm taking the fast way this time. In a couple of hours . . . I'll be home.

Emma Middleton is the author of the *The Soul Searcher's Handbook* in which she uses the metaphor of traffic signs in suggesting two truths about human beings. First: We all have a centered place of wisdom, harmony and balance within us. Second: We're all going to veer away from that place, again and again and again.

These metaphors include:

**T-Sign** | T for timeout sign. It's time to take a break from life and allow yourself a window, every day, however big or small, to gather yourself.

**Bypass** | Skip the stuff in life that no longer serves you. When you get a gut feeling, inkling, or an unexplainable urge to skip a lunch date with someone, cancel on a friend, or simply not make time for a person anymore — listen to it.

**Traffic Jam** | See the blessing in situations that stop and challenge you.

**U-Turn** | It is the ability to admit that what you once said, thought, or did may not be right. Acknowledging, confessing, forgiving, and making yourself vulnerable are all like fast lanes for your soul's development.

**Stop for Pedestrians** | Make an effort this year to think about the greater purpose of people crossing journeys with you. What can you learn from them? What can you teach them?

**Give Way Rule** | There are no rules — only questions. Is it kind? Is it right? Is it good for me? Is it good for others? Is it good for the earth? When in doubt I suggest applying the courtesy give way rule.

**Green Light** | Trust that you have the green light, and put the pedal to the metal — go!

**Road Work** | You need to know when

to be weary or cautious. Your intuition is like road work signs, flashing at you, alerting you of approaching danger. Pay attention to it.

**Off Ramp** | Don't mistake this as an excuse to give up. An exit sign will often appear when something becomes too challenging. It will almost feel like everything is working against you. This is usually a sign to take an exit off-ramp, and find a new approach to something or a new path.

Source:

[https://www.huffingtonpost.com/emma-mildon/the-modern-soul-searchers\\_b\\_8241612.html](https://www.huffingtonpost.com/emma-mildon/the-modern-soul-searchers_b_8241612.html)

## VOCABULARY IN THE PLAY: CRYSTAL METHAMPHETAMINE

ELI: What is that?  
REBECCA: Crystal.

“Methamphetamine is a stimulant drug usually used as a white, bitter-tasting powder or a pill. It is chemically similar to amphetamine - a drug used to treat attention-deficit hyperactivity disorder (ADHD) and narcolepsy. Crystal methamphetamine is a form of the drug that looks like glass fragments or shiny, bluish-white rocks. It is chemically similar to amphetamine. Other common names for methamphetamine include chalk, crank, crystal, ice, meth, and speed.”

Source:

<https://www.drugabuse.gov/publications/drugfacts/methamphetamine>

“Particular characteristics of methamphetamine production and use create conditions for a “perfect storm” of medical and social complications. Unlike imported recreational drugs such as heroin and cocaine, methamphetamine can be manufactured locally from commonly available household ingredients according to simple recipes readily available on the Internet.

All the basic elements of a “meth lab” can fit into a suitcase, closet, or car trunk. Although methamphetamine is produced in cities, the isolation of rural settings decreases the likelihood that the potent

chemical smells from cooking “meth” (ammonia, ether, or acetone) will be noticed by neighbors or law enforcement. Each pound of methamphetamine produced yields an estimated 6 pounds of toxic waste, including acid, lye, and phosphorus dumped into ditches, rivers, yards, and drains, and a fine particulate methamphetamine residue settles on exposed surfaces in household interiors.

Methamphetamine users and producers are frequently one and the same, resulting in both physical and environmental consequences. Users experience emergent, acute, subacute, and chronic injuries to neurologic, cardiac, pulmonary, dental, and other systems. Producers can sustain life-threatening injuries in the frequent fires and explosions that result when volatile chemicals are combined. Partners and children of producers, as well as unsuspecting first responders to a crisis, are exposed to toxic by-products of methamphetamine manufacture that contaminate the places that serve simultaneously as “lab” and home.”

Source:

*Methamphetamine Abuse: A Perfect Storm of Complications*. Lineberry, Timothy W. and Bostwick, Michael J. 2006. Mayo Clinic Proceedings, Volume 81, Issue 1.

## VOCABULARY IN THE PLAY: HEBREW SCHOOL

LISA: [What] was in the water at your Hebrew school?

“What’s the difference between a Hebrew school, a Sunday school, a synagogue school, a supplementary school and a Religious School? Sometimes quite a bit, and sometimes nothing at all. Generally speaking, a part-time Jewish educational program is housed in a synagogue and teaches a wide variety of subjects, ranging from Hebrew and prayer to holidays and values. Today the term “religious school” is often used; many find this to be the preferred title because it encompasses a broader approach to Jewish learning and living.” Curriculum may include: “attaining a strong sense of love and pride in being Jewish, discovering and exploring the Torah and the incredible history of the

Jewish people and seeing its relevance in today’s day and age, gaining an understanding of the practices and traditions of Judaism, knowing the morals, values and ethical behavior taught by the Torah, attaining a hands-on experience and appreciation for the Jewish holidays, mastering the skills of Hebrew reading and writing, understanding basic Hebrew words, gaining familiarity with the basic Jewish prayers, identifying the Land of Israel and its history, and providing a venue for questions of faith.”

Sources:

<http://jewishlongmont.com/media/pdf/766/nNDx7669386.pdf>

<https://www.myjewishlearning.com/article/how-to-choose-a-hebrew-school/>

## VOCABULARY IN THE PLAY: KITSCH

ELI: Everything important is kitsch, right? . . . Everything that matters in life is kitsch.

“Kitsch is the German word for trash, and is used in English to describe particularly cheap, vulgar and sentimental forms of popular and commercial culture. The word kitsch came to be applied to this type of popular and commercial culture sometime in the 1920s. In 1939, the American art critic Clement Greenberg defined kitsch in his famous essay *Avant-Garde and Kitsch* and examined its

relationship to the high art tradition as continued in the twentieth century by the avant-garde. Greenberg saw kitsch as the opposite of high art but from about 1950 artists started to take a serious interest in popular culture, resulting in the explosion of pop art in the 1960s.”

Source:

<https://www.tate.org.uk/art/art-terms/k/kitsch>

## VOCABULARY IN THE PLAY: MENTAL HEALTH

HANNAH: Look, is this *my* field or *yours*?

**Bipolar / Manic** | Bipolar disorder, formerly called manic depression, is a mental health condition that causes extreme mood swings that include emotional highs (mania or hypomania) and lows (depression).

**Schizophrenia** | Schizophrenia is a serious mental disorder in which people interpret reality abnormally. Schizophrenia may result in some combination of hallucinations, delusions, and extremely disordered thinking and behavior that impairs daily functioning, and can be disabling. People with schizophrenia require lifelong treatment. Early treatment

may help get symptoms under control before serious complications develop and may help improve the long-term outlook.

**Depression** | Depression is a mood disorder that causes a persistent feeling of sadness and loss of interest. Also called major depressive disorder or clinical depression.

**Ritalin** | One of several brand names for methylphenidate. Methylphenidate is used to treat attention deficit hyperactivity disorder (ADHD). It belongs to the group of medicines called central nervous system (CNS) stimulants.

Methylphenidate works in the treatment of ADHD by increasing attention and decreasing restlessness in children and adults who are overactive, cannot concentrate for very long, or are easily distracted and impulsive. This medicine is

used as part of a total treatment program that also includes social, educational, and psychological treatment.

Source:

<https://www.mayoclinic.org/>

## VOCABULARY IN THE PLAY: THE PROVERBIAL FROG

ELI: . . . now I find myself, like the proverbial frog, knowing things -

REBECCA: What? What frog?

This engaging little parable claims that if you plunge a frog into boiling water, it will immediately jump out. But if you put the frog into room temperature water, and then slowly heat the water to boiling, the frog doesn't realize what's happening and gets cooked to death. Dr. Victor Hutchison, emeritus research professor from the Department of Zoology at the University of Oklahoma, is a herpetologist and has dealt with frogs all his professional life. Professor Hutchison says: "The legend is entirely incorrect! The

'critical thermal maxima' of many species of frogs have been determined by several investigators . . . as the temperature of the water is gradually increased, the frog will eventually become more and more active in attempts to escape the heated water. If the container size and opening allow the frog to jump out, it will do so."

Source:

Australian Broadcasting Corporation  
<http://www.abc.net.au/science/articles/2010/12/07/3085614.htm>

# STUDY QUESTIONS

## Pre-Performance Questions

1. What are your expectations from the title, *The Whistleblower*? What does this lead you to believe the play will be about?
2. When we make personal choices, do we tend to embrace or ignore the impact that it will have on other people? When do we realize the consequences for our choices?
3. What happens when we feel the need to be forgiven for a transgression against another person? What are our expectations about asking for forgiveness? Who is the apology going to make feel better? How do we feel if the apology is not accepted?

## Post-Performance Questions

1. How do the scenic elements of set design, costuming, lighting, and sound design help tell the story? Which are the most effective and why?
2. How would you describe the character of Eli and his journey through the play?
3. Why does Eli stop the pitch of the project that he is working on and what does it lead to?
4. What are the similarities and differences in how you would describe Eli's relationship with the women in his life; his girlfriend, his mother, his sister, etc?
5. How would you describe the work relationships between Richard and Eli? How does Dan fit into the relationship?
6. What motivates Eli to begin his quest of telling the truth to people? How do the people he tells the truth to react to his revelations? Is he telling the truth for personal reasons or for the benefit of the person he is telling the truth to? How does their acceptance or denial of these truths effect Eli?
7. How would you describe the relationship between Eli and his family? How do his mother and father treat him? How does he interact with his sister and what is the result?
8. What does Eli hope to receive from Eleanor? What do we learn about their past relationship?
9. In what ways does Eli act as a "Whistleblower?"
10. Where do you think the characters are physically and emotionally after the play concludes?

# PERSPECTIVES

**Make your time at the theatre unforgettable when you join us for one of these added experiences:**

## Pre-Show Creative Team Perspectives

**Fri, Feb 8 at 6pm | The Jones**

Get an exclusive insider's perspective before the show when you join us for a free, professionally moderated discussion with the creative team.

## Cast Perspectives

**Sun, Feb 17 at 1:30pm**

Join a fun and engaging discussion with the actors after the matinee.

## Higher Education Perspectives

**Wed, Mar 6 at 6:30pm**

Participate in a topical discussion led by members of our academic community after the performance.

## Accessible Performance

**Sun, Mar 3 at 1:30pm**

Before selecting seats, use the appropriate code noted below for the services you require in the Promotional Code box when purchasing online. For optimal service, call the box office at 303.893.4100.

Sign Language Interpretation: **ASL**

Audio Description: **AUDIO**

# WANT TO KNOW MORE?

## The Denver Public Library recommends:

### Read!

***Dishonesty: How We Lie to Everyone—Especially Ourselves*** by Dan Ariely.

Dan Ariely, professor of Psychology and Behavioral Economics at Duke University turns his critical eye and scientific experimentation to the subject of honesty, and the forces that shape unethical behavior. His findings: it turns out that we tend to overestimate our own honesty, while assuming that others are more likely to cheat than they do. But the hard truth is that we all cheat, fib, fabricate, and steal a little, a lot of the time. Spoiler: it turns out that the path to honesty starts with us being honest with ourselves!

### Watch!

***Groundhog Day*** (Columbia Pictures, 1993).

If you're looking for films about drastic life overhauls, look no further than Bill Murray's *Groundhog Day*. A weatherman named Phil is doomed to eternally relive the same day over and over again. It's not until Phil is honest with himself about who he is as a person and who he wants to be that he is finally granted a fresh start. Phil and Eli ultimately have to make the same decision: continue in your comfortable rote existence or challenge the norm, break free from repetition, and change as a person in order to live a more meaningful life.

### Listen!

***You Can Read Anyone*** by David Lieberman.

It's a universal truth that people lie. Sometimes it's a little white lie, sometimes it's a lie to your pregnant girlfriend that you'll be back. What if you could learn to never be fooled or lied to again? You can learn the truth in any situation without relying solely on the words coming out of people's mouths, according to psychologist David Lieberman. The author uses examples with scenarios to help you understand the techniques shared. The skills you'll learn are applicable in romantic situations, workplace negotiations, and social interactions like a poker game. Read by the author this insightful audiobook can teach you all you need to know to never be misled again.

### Download!

Log onto [denver.overdrive.com](http://denver.overdrive.com) and download ***Thinking Fast and Slow*** by Daniel Kahneman to see how Kahneman explores two systems that drive the way we think: fast, intuitive, and emotional versus slower, more deliberative, and logical. He asserts that each of these can be understood only by knowing how the two systems work together to shape our judgments and decisions. Perhaps Eli should have done some more slow thinking before driving pell mell up and down the coast!



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