

GUM  
BY KAREN  
HARTMAN

DIRECTED BY  
EVE MUSON

MARCH  
27-30

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UMBC Arts & Humanities

# GUM

BY KAREN HARTMAN

DIRECTOR  
EVE MUSON

SCENIC DESIGNER  
RACHAEL KNOBLAUCH\*

LIGHTING DESIGNER  
ADAM MENDELSON

COSTUME DESIGNER  
PEI LEE

SOUND DESIGNER  
RICKY SWEITZER

DRAMATURG  
SAMEERA MUKHTAR

VOCAL DIRECTOR  
LYNN WATSON

STAGE MANAGER  
HILARY UTERMAHLEN

SONGS  
KIM D. SHERMAN

ADDITIONAL MUSIC  
ZACH SCRUGGS & SHANNON ZIEGLER

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*GUM* is presented by special arrangement with Dramatists Play Service, Inc., New York.

*GUM* was originally developed in association with Page 73 Productions, Inc. *GUM* was developed with support from The Playwrights' Center Jerome Fellowship Program, Minneapolis, Minnesota. Originally presented as a staged reading at Portland Stage Company as part of *Little festival of the Unexpected*, Christopher Akerlind and Anita Stewart, Artistic directors, Tom Werder, Managing Director. *GUM* was originally produced by Center Stage, Baltimore, Maryland, Irene Lewis, Artistic Director, Peter W. Cukman, Managing Director. Originally produced in New York City in 1999 by Women's Project and Productions, Julia Miles, Artistic Director, Patricia Taylor, Managing Director.

## Cast

<i>Rahmi</i> , a wealthy young woman	Alexandra Reeves*
<i>Lina</i> , her younger sister	Hana Grothe
<i>Auntie</i> , their maternal aunt	Shannon Ziegler
<i>Inayat</i> , a merchant	Zachary Scruggs
<i>Young Man</i>	Wonsup Chung
<i>Servants</i>	Savannah Jo Chamberlain Brielle Levenberg

**Setting:** A walled garden adjoining a grand house in a fictitious far away country.

**Time:** The present.

THIS PLAY WILL BE PERFORMED WITHOUT INTERMISSION

PLEASE TURN OFF ALL ELECTRONIC DEVICES AND REFRAIN FROM TEXTING DURING THE PERFORMANCE. ALL RECORDING EQUIPMENT AND PHOTOGRAPHY IS STRICTLY PROHIBITED.



**UMBC Arts & Humanities**

\*Linehan Artist Scholar

## Director's Notes

Gum was inspired by a 1996 article in the New York Times about young Egyptian women believed to have suffered severe moral lapses after chewing illegal, allegedly aphrodisiac-laced gum. Though the play is infused with Middle Eastern imagery, Hartman specifically indicates that the play is set in a “fictitious faraway country.” I take this to mean that the play is not meant as an indictment of any particular nation or culture but an artistic exploration of what happens when a society believes that its honor, morality and righteousness is dependent upon successful control of female sexuality.

To underscore what we believe to be the universality of the play, our design team wanted to invent a slightly futuristic world, unusual but recognizable. We began our research by investigating the archetypal design and function of gardens. Even when very ‘natural,’ a garden is always an inherently artificial creation, a controlled landscape reflecting the values and aspirations of the gardener. We felt that a garden in which nature is so tightly controlled as to substitute granite for lawn and aluminum for tree, mirrors Rahmi and Lina’s cultivation by Auntie and their father. The sisters’ essential natures have been tamed, snipped, and trussed-up to present a highly aestheticized model of maidenhood. Like the garden walls, the veil sets them apart from men and from the world; it confines them and marks them as private and restricted property—faceless, interchangeable, and powerless. The strictures of their upbringing prevent them from admitting to their body’s desires, even to themselves.

As in that most archetypal garden—the Garden of Eden—Rahmi cannot resist the temptation for knowledge, both carnal and intellectual. She shares the forbidden Juicy Fruit with her sister and their eyes open to the hypocrisy and cruelty of their restricted life and to the possibilities of pleasure and choice. Ultimately, both sisters ultimately escape the Garden’s boundaries, each in her own, surprising way.

-Eve Muson

## Assistant Director's Notes

In Gum, open violence is highly effective way to curtail sexual promiscuity. But it’s easy to find close-to-home examples in which social pressure, ridicule and indoctrination is more insidious, and just as damaging. In an article recently published in The New Republic, Kiera Feldman writes about sexual assault at Patrick Henry College, a private college outside of Washington DC, often called “God’s Harvard.” From the outside, it appears to be a prestigious university and a sanctuary for conservative Christians. Students frequently graduate to high profile careers in many branches of the government. Drinking, heavy partying, and dancing are banned, and all students pledge to “reserve sexual activity for marriage, shun sexually explicit material, and seek parental counsel when pursuing a romantic relationship.” The burden is placed on young women to police their bodies so as not to arouse men’s passions. If a young woman is sexually assaulted and brings a complaint to the Dean, she is accused of putting herself in a compromising position, sending mixed signals, and making false accusations. The administration tends to question her motives and morality. If she is no longer “pure,” she may be advised to leave the school. Nearly all cases of sexual assault at the school go unreported. In Gum, Rahmi’s punishment for being “impure” is severe. But any woman who fails to meet the standards of pure sexual behavior can tell you that penalties are harsh everywhere, whether the scars left are visible or invisible.

-Serafina Donahue

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## About the Playwright

Karen Hartman is an award-winning playwright and librettist whose work has been supported by the Rockefeller Foundation, the N.E.A., the Helen Merrill Foundation, a Daryl Roth “Creative Spirit” Award, a Hodder Fellowship, a Jerome Fellowship, a Fulbright Scholarship to Jerusalem, a New Dramatists residency, and Core Membership at the Playwrights Center. Her plays, Goliath, Donna Wants, Gum, Going Gone, Anatomy 1968, Troy Women, ALICE: Tales of a Curious Girl, Leah’s Train and others have been commissioned and/or staged by dozens of theaters including the Women’s Project, NAATCO (National Asian-American Theater Company), McCarter Theater, ACT in San Francisco, Center Stage, the Magic Theater, and Dallas Theater Center, and are published by TCG, DPS, Backstage Books, NoPassport Press, and Playscripts, Inc. Recent projects include Goldie, Max, and Milk, a comedy with readings at Lincoln Center, New Dramatists, the Bay Area Playwrights Foundation, and the Playwrights Center; and the musical book for A Sea Change, score by AnnMarie Milazzo, workshoped in 2009, directed by Leigh Silverman. She holds a B.A. from Yale University and an M.F.A. from the Yale School of Drama. She has taught playwriting in a wide range of settings, including four years at the Yale School of Drama and currently leads independent writing workshops in New York.

# Dramaturg's Notes

Karen Hartman's Gum presents an uncommon coming-of-age story.

The usual themes of maturation, loss of innocence, and worldliness unfold against the menacing backdrop of patriarchal control and religious conservatism. Introducing the audience to an alternative reality, the strangeness of Hartman's world throws the intensely personal portraits of the characters into sharp relief.

Women are at the center of the play. They, more so than men, are regarded as innately carnal and therefore more prone to illicit acts. Barred from society's civic spaces, women's bodies become the site of self-exploration. Opening with the protagonists' budding consciousness of their own sensuality, the play shows a first erotic encounter interposed with prevailing cultural taboos. The play portrays and links the growing awareness of women's sexuality to their sense of individuality and agency. Opposed to this pursuit for selfhood are the ideological imperatives of the collective that are preoccupied with maintaining chastity, virginity, and guaranteeing fidelity.

Gum mirrors the restrictive communal codes in certain parts of the world where the desire to subdue women's sexuality manifests in extreme preventative measures. A woman's body is altered in brutal ways in order to control her presumed lustful tendencies. Maintaining honor by repressing sexual urges is the prevailing sentiment in communities where the practice of female circumcision or Female Genital Mutilation (FGM) persists.

The World Health Organization defines FGM as "procedures that involve partial or total removal of the external female genitalia, or other injury to the female genital organs for non-medical reasons." FGM is performed in 28 African countries, and parts of Asia and the Middle East. 140 million women are now living with the consequences of having the procedure. FGM is often motivated by convictions about what is considered proper sexual behaviour, linking the practice to premarital virginity and marital fidelity. 'Cutting' young girls and women is believed to reduce their libido and therefore help them resist 'immoral' temptations.

Far from promoting solidarity, Gum exposes pietistic attitudes as being harmful and schismatic in interpersonal relationships. The play highlights that an individual's conception of the self is often discordant with what the collective bestows in the form of personhood. In a world where social cohesion is sought through a shared sense of defensiveness and conformity, the most unlikely objects become symbols of liberty and defiance.

-Sameera Mukhtar

# Cast & Crew Biographies



**Kate Bishop\*** (Assistant Properties Artist) is a Senior Linehan Artist scholar pursuing a BA in Theatre Design & Production. Properties and Costumes work at UMBC includes: *Two Gentlemen of Verona*, *O.T.M.A.*, *The Laramie Project*, and *Fabulous Presto*.



**Savannah Jo Chamberlain** (Servant) is a Sophomore pursuing a BFA in Acting. This is her debut performance with UMBC.



**Wonsup Chung** (Young Man) is a Junior pursuing a BFA in Acting. This is his third UMBC production. Previous roles include a puppeteer in *Fabulous Presto* and Outlaw/Musician/Citizen in *Two Gentlemen of Verona*. Professionally, he has worked with Spooky Action Theatre and Rep Stage.



**Serafina Donahue** (Assistant to the Director) is a Junior pursuing a BA in Theatre Studies with emphasis in Acting, Lighting, and Directing. *Gum* will be her fifth production credit at UMBC. Recent UMBC credits include *Eurydice* and *Two Gentlemen Of Verona*. She is Vice President of UMBC's Musical Theatre Club and Publicity Chair for UMBC Theatre COM.



**Jessie Gilson\*** (Wardrobe) is a Freshman Linehan Artist Scholar pursuing a BA in Theatre Studies. She is a graduate of the Baltimore School for the Arts. In 2012 she attended the Conservatory for Dramatic Arts Commercial and Stage Intensive.



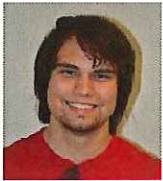
**Dan Goodrich** (Assistant Lighting Designer) is a Junior pursuing a BA in Interdisciplinary Studies with a focus on Theatre Technology and Entrepreneurship. UMBC credits include Master Electrician for *Two Gentleman of Verona*. Prior to UMBC he was the Technical Director for STAR Theatre.



**Hana Grothe** (Lina) is a Junior pursuing a BFA in Acting. UMBC credits include Outlaw and Musician in *Two Gentlemen of Verona* and a company member in *3D: Diversity, Disparity, Dialogue*. She performed in the UMBC Dance Department's 2013 Fall Dance Showcase.



**Caroline Journey** (Assistant to the Costume Designer) is a Senior pursuing a BA in Theatre Design & Production and minoring in Entrepreneurship and Innovation. Previous UMBC credits include: stitcher for *Kid Simple*, *Eurydice*, and *Two Gentlemen of Verona*.



**Andrew Kelly** (Wardrobe) is Senior double majoring in Theatre and Political Science. This is his first production with UMBC. He is also a member of UMBC's Improv Team *Dog Collar Comedy Troupe*.



**Rachael Knoblauch\*** (Scenic Designer) is a Junior Linehan Scholar pursuing a BA in Theatre Design & Production with a minor in Chemistry. This is her first scenic design at UMBC. Previous credits include: assistant to the costume designer for *Two Gentlemen of Verona* and *Fabulous Presto*. She will be the assistant to the scenic designer for *Nora* in Fall 2014.



**Brielle Levenberg** (Servant) is a Sophomore Honors College member double majoring in BFA Acting and French. She was recently seen as Epilogue Eurydice in *Eurydice*. She is a recipient of the UMBC Premier Award.



**Curtis Meggitt** (Sound Board Operator) is a Sophomore pursuing a BA in Acting. He was an electrician and carpenter for *Two Gentlemen of Verona*.



**Benjamin Nabinger** (Music Assistant) is a Sophomore BA in Theatre Studies major. UMBC credits include: Big Stone in *Eurydice*.



**Alexandra Reeves\*** (Rahmi) is a Sophomore Linehan Artist Scholar pursuing a BFA in Acting with a double minor in Anthropology and Creative Writing. This is her first UMBC production. She serves as treasurer for UMBC's Theatre COM.



**Diane Schramke\*** (Light Board Operator) is a Senior Linehan Artist Scholar and Honors College member pursuing a BA in Theatre Design & Production with a focus on stage management. UMBC credits include: Production Stage Manager for *Kid Simple* and *Eurydice*, and Stage Manager for *Two Gentlemen of Verona* and *Fabulous Presto*. She is a three-time KCACTF Stage Management nominee.



**Zachary Scruggs** (Inayat) is a Senior pursuing a BA in Acting. Previous roles include: Proteus (*Two Gentlemen of Verona*) and Puppeteer (*Fabulous Presto*). He is the founder of UMBC's premier ukulele orchestra, UkeMBC. He is a two-time KCACTF Irene Ryan Acting nominee.



**Robert Jordan Somers** (Run Crew) is a Junior pursuing a BA in Design & Production. Previous UMBC credits includes production work on *Kid Simple*.



**Rachael Sommerkamp** (Assistant Stage Manager) is a transfer student pursuing a BA in Theatre Design & Production. Previous UMBC credits include ASM on *Eurydice*. Prior to UMBC, she was a Stage Manager at Frostburg State University.



**Alex Spellciy** (Assistant Production Manager) is a Junior Pursuing a BA in Biology. UMBC credits include: APM for *Kid Simple*, *Eurydice*, *Two Gentlemen of Verona* and Stage Manager for MTC's *Once Upon a Mattress* and *The Wiz*. Professionally she is the Managing Director of the Purple Light Theatre Company.



**Ricky Sweitzer** (Sound Designer) is a Senior transfer student pursuing a BA in Theatre Design & Production. UMBC credits include Sound Engineer for *Kid Simple*. Professional credits include: The Walt Disney Company and Weiss stage rigging and drapery, among others.



**Hilary Utermahlen** (Stage Manager) is a Junior transfer student pursuing a BA in Theatre Design & Production. This is her second production with the UMBC Department. Previous SM credits include: *Kid-Simple*, *La Boheme*, and *The 25th Annual Putnam County Spelling Bee*. She is a KCACTF Stage Management Nominee.



**Neda Yeganeh** (Wardrobe) is a Freshman pursuing a BA in Theatre Studies. This is her first production with UMBC. She was involved with MTC's Showcase and AF Theatre Company's *Rocky Horror*.



**Shannon Ziegler** (Auntie) is a Senior Honors College member pursuing a BFA in Acting with a minor in Music. UMBC credits include: the Narrator (*Kid-Simple*), Lucetta (*Two Gentlemen of Verona*), Shannon (3D), and Kelly Simpkin (*The Laramie Project*).

## Production Staff

PRODUCTION MANAGER.....	GREGGORY SCHRAVEN
TECHNICAL DIRECTOR.....	CRISTIAN BELL
TECHNICAL COORDINATOR.....	GREGORY BREDESTEGE
COSTUME SHOP SUPERVISOR.....	SHELLEY STEFFENS JOYCE
COSTUME SHOP MANAGER.....	KRISI HUIE
DRAMATURGY MENTOR.....	MICHELE OSHEROW
MOVEMENT COACH.....	WENDY SALKIND
SCENIC & PROPERTIES ARTIST.....	LAURA GENSON
ASSISTANT TO THE DIRECTOR.....	SERAFINA DONAHUE
ASSISTANT LIGHTING DESIGNER.....	DAN GOODRICH
ASSISTANT PRODUCTION MANAGER.....	ALEX SPELLICY
ASSISTANT STAGE MANAGER.....	RACHAEL SOMMERKAMP

*Continued on next page...*

MUSIC ASSISTANT.....	BEN NABINGER
ASSISTANT TO THE COSTUME DESIGNER....	CAROLINE JURNEY
ASSISTANT PROPERTIES ARTIST.....	KATE BISHOP*
STITCHERS.....	JAMES COLEY, GRACE DAVENPORT*, THOMAS HADEN*, DESTINY HARRIS, CAROLINE JURNEY, HANNAH KELLY, KATHLEEN KOLUCH, ANGELA LATSON, CHRISTIAN MUNIZ, DANIEL ROEDER, AURORA WILLIAMS
ELECTRICIANS.....	JEREMY BENNETT, JOSEPH BRIDGES*, JAMES COLEY, GRACE DAVENPORT, WILLIAM D'EUGENIO. STEPHANIE DEPEW, ALEXANDER DOAN, JESSICA HARRIS, ALEXIS KOCERHAN*, ANGELA LATSON, JACOB MUELLER, FRED NGAHA, DANIELLE PEREZ, DANIEL ROEDER, RICKY SWEITZER, MICHAEL TAWES
MASTER CARPENTERS.....	RYAN MORGAN, ERIC SCHARFENBERG
CARPENTERS.....	ANDREW ANNEEN, JEREMY BENNETT, SAVANNAH CHAMBERLAIN, CORINNA DARELIUS, GRACE DAVENPORT*, ALEXIS KOCERHAN*, DONG LE, ALLISON MARK, JACOB MUELLER*, ASHLEY MYERS, SIM RIVERS, JULIETTE SARDIN, ROBERT JORDAN SOMERS, SHANEEKA WILLIFORD
CONTROL BOARD OPERATORS.....	CURTIS MEGGITT, DIANE SCHRAMKE*
WARDROBE CREW .....	JESSIE GILSON*, ANDREW KELLY, NEDA YEGANEH
RUN CREW.....	ROBERT JORDAN SOMERS
HOUSE MANAGER.....	DANIEL ROEDER
BOX OFFICE MANAGER.....	ALIX-ANNE BUSH
HOUSE MANAGER/BOX OFFICE.....	SARAH ARROYO*, RITA MALLOUH



Theatre UMBC stimulates, challenges, and inspires. Students develop theatre skills under the tutelage of an internationally acclaimed faculty, whose work with students in the classroom and on the stage has resulted in seven appearances at the American College Theatre Festival at Washington DC's Kennedy Center. The curriculum focuses on production and a unique exploration of evocative plays, comedic and dramatic, classic and contemporary. Small class sizes and a dedicated faculty create a community focused on each student's individual development as a person and as an artist.

## Kennedy Center American College Theatre Festival

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theatre Festival (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

UMBC Theatre is proud of its 35 year history with KCACTF during which many of our productions have been invited to perform at the regional and national levels.

## UMBC Department of Theatre

*Full Time Faculty-* Nyalls Hartman—Chair, Cristian Bell, Krisi Huie, Shelley Joyce, Alan Kreizenbeck, Susan McCully, Adam Mendelson, Eve Muson, Wendy Salkind, Gregory Schraven, Colette Searls, Lynn Watson, Elena Zlotescu

*Program Management Specialist - Laurie Newton-King*

*Part Time and Adjunct Faculty-* Gregory Bredestege, Emily Chiras, Temple Crocker, Laura Genson, Amanda Hall, Rachel Hirshorn

*UMBC Department of Theatre would like to thank:*

Scott Casper, Tony Moreira, and Philip Rouse for their commitment and support; Elena Zlotescu and Randy Tusing for their inspiration and encouragement; Nyalls Hartman and Commonvision.

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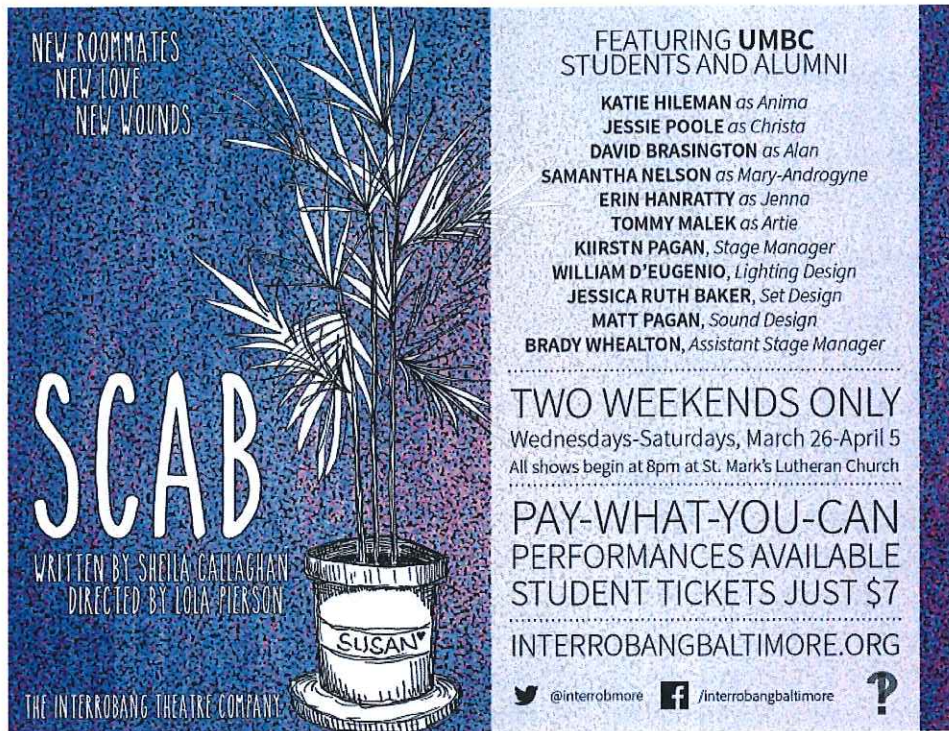
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ERIN HANRATTY *as Jenna*  
TOMMY MALEK *as Artie*  
KIIRSTN PAGAN, *Stage Manager*  
WILLIAM D'EUGENIO, *Lighting Design*  
JESSICA RUTH BAKER, *Set Design*  
MATT PAGAN, *Sound Design*  
BRADY WHEALTON, *Assistant Stage Manager*

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## UMBC Department of Theatre Season 2014-2015

### NORA

By Ingmar Bergman, after Henrik Ibsen  
October 23 - 26, 2014

### THE GAME OF LOVE AND CHANCE

By Marivaux-Translated & Adapted by Stephen Wadsworth  
November 20 - 23, 2014

### MUD

By Maria Irene Fornes  
March 26 - 29, 2015

### LEAH'S DYBBUK

By Susan McCully  
April 30 - May 3, 2015

## UMBC Upcoming Productions:

### George F. Walker's **CRIMINALS IN LOVE**



### Criminals in Love by George Walker

Directed by Colette Searls

May 1 - 4, 2014

**GUM**  
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**SATURDAY, MARCH 29, 9:30 P.M.**

Talk-back with playwright *Karen Hartman*

**SUNDAY, MARCH 30, 3:30 P.M.**

Faculty & student panel discussion exploring issues concerning the social and religious practices of veiling the body. Moderated by *Sameera Mukhtar*, B.A. English '15.  
Panelists include:

*Dr. Anne Brodsky*, Professor of Psychology  
Associate Dean in the College of Arts,  
Humanities, and Social Sciences  
Past Director of Gender and Women Studies

*Dr. Kate Drabinski*,  
Lecturer of Gender and Women Studies  
Director, Women Involved in Learning and Leadership

And students

*Vicki Goutzoulis* (Media & Communications Studies '15)

*Amalia Marks* (Theatre '13)

*Benjamin Nabinger* (Theatre '16)

*Deanna Zare* (Psychology '14)

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and will be held in the Proscenium Theatre.  
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