

APRIL 13 - MAY 1, 2011



By **Stephen Karam**

Directed by Eve Muson

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PRESENTS

SPEECH & DEBATE

BY STEPHEN KARAM

Directed by Eve Muson***

Scenic Design	Lighting/Projection Design	Costume Design
James Fouchar [†]	Dan Covey [†]	Melanie Clark
Sound Design	Properties Design	Dramaturg
Elishba Htoo [†]	Lian French	Lisa A. Wilde
Choreography	Production Stage Manager	Music Direction
Renée Brozic Barger	Emily Carter Watson*	Aaron Broderick

CAST

(in alphabetical order)

DIWATA..... Florie Bagel*
HOWIE..... Parker Drown**
SOLOMON..... Sam Ludwig*
TEACHER/REPORTER..... Karen Novack**

Originally Produced by Roundabout Theatre Company, Todd Haimes,
Artistic Director, as part of Roundabout Underground
at the Harold and Miriam Steinberg Center for Theatre.

"SPEECH & DEBATE is presented by special arrangement
with Dramatists Play Service, Inc., New York."

*Member of Actors' Equity Association, the professional union of Actors
and Stage Managers in the USA

**Equity Membership Candidate

***Member of SDC

[†]Member of United Scenic Artists



ACTORS' EQUITY ASSOCIATION (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence.

In the interest of safety, please note location of emergency exits. The use of photographic equipment or recording devices is strictly prohibited. Drinking and eating are not allowed in the theatre. To avoid distraction of performers or fellow audience members, please silence all electronic devices and do not text during the performance. Thank you.

We like things that are smart. Like this show.

hbsmart is about providing sophisticated banking services to small to mid-sized businesses. In a way, it's like "Speech & Debate." It's about growth. We'd like to be the bank that helps you grow. We're always proud to sponsor Rep Stage. Another wonderful job tonight!



HANDS ON.

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NOTES FROM THE PRODUCING ARTISTIC DIRECTOR—

It seems like only yesterday that we started gearing up for the start of Rep Stage's 18th season. Maybe time has flown by so quickly because we've had a ball prepping and presenting this season's lineup of shows. And now, we are so glad to be sharing the final offering of the season with you: *Speech & Debate*. It is a great celebration of all things theatre—music, dance, high drama, low comedy, intrigue, gasps, current events, a spit-take of sorts and a few surprises that I don't want to give away.

Our 18th season has been one of returning artists, first-time artists, plays old and new, plays tried, and plays poignant, as well as offerings featuring the words of writers as diverse as Edgar Allan Poe and David Sedars. It has also been one of glowing reviews, great local and national press coverage, and Helen Hayes Award nominations. In fact, each production of the season has been deemed "Helen Hayes Recommended" (a designation I describe as being similar to the "Good Housekeeping seal of approval"—it's a good thing!).

But, one of the most wonderful things to have happened this past season is that you, our Rep Stage audiences, continue to support our theatre. When gas is approaching \$5.00 a gallon (unless you use your Giant Bonus Points at a Shell Gas Station), when the unpredictability of the world seems to have become more-so, when many are juggling to make ends meet to keep up with the cost of living, it's quite a wonderful thing to look at all of the people in the seats on any given performance. It means a lot to us.

To top off all of this, we have received more congratulatory emails and cards on our productions than I have seen in my 5½ years on the job. One particular card that I received read: "War robs us all of both the tangible and intangible. Thank you for bringing an old story that also fits our contemporary times." That's the power of theatre. Of course, we have also received a few emails with suggestions, which we appreciate. We learn from our audiences and value your opinion.

Very soon, Rep Stage will be announcing its 2011-12 season, and I can tell you that it's shaping up to be quite a stunner. We will also have, as part of our subscriber options, a salon series which will include a variety of entertainments that you may wish to sample in addition to our main stage season.

Again, we thank you for your support. Spread the word and we look forward to seeing you for Rep Stage's 19th season!



Michael Stebbins

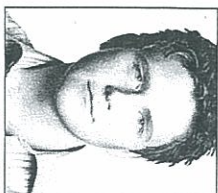
WHO'S WHO IN THE CAST—



FLORRIE BAGEL (Diwata) simply couldn't be more delighted to be a part of *Speech & Debate* at Rep Stage. Some favorite roles include Bethany in *Nobody's Perfect* (Kennedy Center Family Theatre/ National Tour); Baby Jane in *Jerry Springer: The Opera* (Studio Theatre 2nd Stage); Florinda in *Into the Woods* (Signature Theatre); Dancing Indian in *Peter Pan*, and *Godspell* (Olney Theatre Center); and *The Stephen Schwartz Project* (Metrostage).



PARKER DROWN (Howie) is thrilled to be debuting at Rep Stage with *Speech & Debate*. Credits include: *Rent* (Angel, 2010 Helen Hayes Award) (Keegan Theatre); *Joseph and the Amazing Technicolor Dream Coat* (Olney Theatre Center); *Rudolph...* (Rudolph) (Adventure Theatre); and *All Shook Up, The Producers, High School Musical* [Ryan], *Oklahomal, Hairspray* [Fender, Link alternate] (Toby's Dinner Theatre). Education: BFA in Acting from Syracuse University; alumni of the Eugene O'Neill National Theatre Institute (NTI F'07).



SAM LUDWIG (Solomon) *Sweeney Todd* [Tobias], *Show Boat* [Rubberface], *Les Misérables* [Feuilly] (Signature Theatre); *Big River* [Huck], *1776* [Courier] (Olney Theatre Center); *Snow White*, *Rose Red*, and *Fred* [Fred] (Kennedy Center TYA); *Glimpses of the Moon* [Nick] (Metrostage); *Super Claudio Bros*, [Luis] (DC Fringe); and *La Cage Aux Folles* [Jean-Michel] and *Titanic*: [Barrett] (Toby's Dinner Theatre).



KAREN NOVACK (Teacher/Reporter) *Richard III*, *Edward III* (Washington Shakespeare Company); *Mauritius* (Bay Theatre); *The Winter's Tale* (Wandering Souls); *Twelfth Night* (Chesapeake Shakespeare Company); *The Mai*, *La Corbiere* (Solas Nua); *Machbeth*, *Romeo and Juliet* (Lean & Hungry Theater—radio recordings); *Heart of a Dog* (Spooky Action Theatre); *Ariel Sharon Hovers...* (Theatre J); *Sight Unseen*, *Much Ado about Nothing* (Everyman Theatre); *autobahn* (Studio 2ndStage); *Everyman* (Forum Theatre); and *Hello & Goodbye* (Didactic Theatre). Training: College of William and Mary, British American Drama Academy, Vera Katz—private acting instruction.

STAFF FOR REP STAGE

Producing Artistic Director Michael Stebbins
 Managing Director Nancy Tarr Hart
 Founding Artistic Director Valerie Lash
 Production Stage Manager Emily Carter Watson*
 Production Manager Lisa Mion
 Production Assistant Ally Cribbs
 Literary Manager/Dramaturg Lisa A. Wilde
 Communications and Group Sales Manager Yvonne Erickson
 Photography Stan Barouh
 Videographer Tony Hoos
 Program Cover Artwork Barbara VanRossum

REP STAGE TECH AND BUILD CREW

Carpentry Eric Bowers, Jannie Driskill, Jim Knipple, Brian Mandel
 Paint Marri Blachowicz
 Master Electrician Eric Moore
 Electricians James Engelkeimier
 Light Board Operator Katie Chachich
 Projections Board Operator Eric Bowers
 Sound Board Operator Matt Straka

HOROWITZ CENTER STAFF

Horowitz Center Manager Janelle Broderick
 Horowitz Center Production Coordinator Mark Smedley
 Technical Director Dave Blachowicz
 Audience Services Manager Julie Jones
 Box Office Associate Melissa Ratti

SPECIAL THANKS TO:

Gregg Schraven and UMBC Theatre Department



REP IN CONTEXT

**Saturday, April 30, 2011
 at 12:30 PM**

*Young and Gay
 in Howard County:*

A panel discussion led by Colette Roberts, founder and past chair of HCPFLAG (Howard County Parents, Families, and Friends of Lesbians and Gays) examining issues of family and community support, coming out, bullying, marriage, and advocacy.

Panelists: Austin Beach,
 Rob Lance, Will Gullucci
**Monteabaro Recital Hall.
 Free and open to the public.**

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 drama and comedies!
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BEHIND THE SCENES—

EVE MUSON (Director) Directing credits include *Venus, Godspell, Big River*, and *Peter Pan* at Olney Theatre Center, and many productions at Boston Playwrights Theatre, American Stage Festival, and Edinburgh Festival Fringe. She has directed dozens of university plays including *Las Meninas, The Cripple of Inishmaan, Arcadia, Slavsi, Metamorphoses, Two Shakespearean Actors*, and *On the Razzle*. She has been twice cited for Outstanding Direction by the Kennedy Center/American College Theatre Festival for her work on *Un Tango En La Noche* (Boston University) and *Las Meninas* (UMBC). She is an Assistant Professor of Theatre and Head of the B.F.A. Acting program at University of Maryland, Baltimore County.

RENÉE BROZIC BARGER (Choreographer) has been performing, teaching, and making dances in the Baltimore/DC Metro Area for over 12 years. She is a founding director of movement/addiction, a dance-based multi-media performance company, coordinator of the HCC's dance program, and serves as Director of HCC's Arts Collective Dance Company. She has taught, choreographed, and performed internationally in the US, Canada, India, and the UK. Recent collaborations of an improvisational and theatrical nature have been with the Basso Moderno Duo, Timothy Nohe, and Eve Muson. Brozic Barger is a member of Maryland Citizens of the Arts Emerging Arts Advocates.

AARON BRODERICK (Music Director) Credits include: *Tinypes, Fool For Love, T-Bone and Weaste, Fully Committed* (Rep Stage); *Forever Plaid, Ain't Misbehavin', Big River* (Olney Theatre Center); *A Broadway Christmas Carol* (Metrostage); *Rent, A Man of No Importance* (Keegan Theatre); *Spot's Birthday Party* (Adventure Theatre); *The Wild Party, Oklahoma!* (American University). Regional orchestra and pianist credits include stints at Arena Stage, Studio Theatre, and Toby's Dinner Theatre. Aaron

received a 2010 Helen Hayes nomination for outstanding musical direction for his work on *Rent* at the Keegan Theatre. Upcoming projects include *Frog and Toad* at Adventure Theatre and *Grease* at Olney Theatre Center.

MELANIE CLARK (Costume Designer) Design work includes: *An Almost Holy Picture, Two by J.M. Barrie: The New Word and The Old Lady Shows Her Medals, Travels With My Aunt*, and *The Glass Menagerie* (Rep Stage); *Seascape* (The American Century Theatre); *Bad Dates* (Olney Theatre Company); *Don Giovanni* (Opera Vivente); *The Tragedy of Carmen* (Alba Music Festival); *Seussical the Musical* (Imagination Stage); *After Ashley, The Faculty Room*, and *She Stoops to Comedy* (Woolly Mammoth Theatre Company); *Sleeping Arrangements* (Theatre J); *The Night Of the Iguana, Titus Andronicus, Medea, The Children's Hour*, and *All's Well That Ends Well* (Washington Shakespeare Company); *Caucasian Chalk Circle* (Open Circle Theatre); *No Exit, Therisites* (Scene Theatre); *Remembering U* (The Dance Institute of Washington).

DAN COVEY† (Light/Projections Designer) design credits include: *Travels With My Aunt, The Goat or, Who is Sylvia?, On the Verge, or The Geography of Yearning, Hysteria, In the Heart of America, Mrs. Warren's Profession, Bach at Leipzig, The Seagull, Arcadia, Faith Healer, Anna Lucasta, The Swan, The Judas Kiss, Sleuth, Dangerous Liaisons* (Rep Stage); *Black Pearl Sing!* (Fords Theatre); *Black Nativity* (Theatre Alliance); *Dirty Blonde* (Signature Theatre); *Lysistrata* (Synetic Theatre); *Photograph 51* (Theatre J); *Joseph and the Amazing Technicolor Dreamcoat* (Olney Theatre Center); *The Comedy of Errors* (Folger Theatre); *Second Line* (Tribute Productions); *My Name is Asher Lev* (Round House Theatre); *The York Realist* (Studio Theatre); *Starving* (Woolly Mammoth Theatre Company); 1 Helen Hayes Award; 1 Drammy Award. Visit dancovey.com for more information.

JAMES FOUCHARD† (Scenic Designer) Design credits include Rep Stage's productions of *An Almost Holy Picture* and *Travels With My Aunt*; national tours of *Car-Can* (starring Chila Rivera), *Joseph... Dreamcoat* (starring Patrick Cassidy), *The Show-Off* (starring Jean Stapleton), *42nd Street* (Asia Tour), *Thoroughly Modern Millie, Little Shop of Horrors, South Pacific, The Sound of Music* (USA/Asia), *Crazy For You, Grease!*, *Oklahoma!, Singin' In The Rain*, and *Porgy and Bess*; and, productions for the John F. Kennedy Center, Papermill Playhouse, Ford's Theatre, Walnut Street Theatre, Peabody Conservatory, Syracuse Stage, Everyman Theatre, OperaDelaware, Field Entertainment, Olney Theatre Center, Totem Pole Playhouse, and Harrah's (Atlantic City/Lake Tahoe). He has also served as Scenic Supervisor for tours of *Will Rogers Follies, Smokey Joe's Café*, and *Evita* (supervised by Harold Prince). Visit www.jamesfouchard.com.

LIAN FRENCH (Properties Designer), a Howard Community College alum, is pleased to be returning to Rep Stage as properties designer. Recent Rep Stage credits include *A Lie of the Mind* and *God's Ear* as properties designer, and *An Almost Holy Picture* and *Two by J.M. Barrie: The New Word* and *The Old Lady Shows Her Medals* as scenic artist.

ELISHEBA ITTOOP (Sound Designer) is thrilled to be making her Rep Stage debut in the Washington area, her designs and original music have been heard at The Kennedy Center, Roundhouse Theatre, Studio Theatre, Forum Theatre, Theatre J, Lincoln Theatre, Olney Theatre Center, and Catholic University. Regional credits also include Alliance Theatre, Children's Theatre of Charlotte, and the Center for Puppetry Arts. Elishaba was a resident sound designer at the O'Neill Theater for the 2010 National Playwrights Conference, recipient of the Kenan Fellowship at the Kennedy Center, and winner of the 2008 USITT Rising Star Award. Education: North Carolina School of the Arts, NYU.

EMILY CARTER WATSON (Stage Manager) holds a BFA in Stage Management from Virginia Commonwealth University. Previous credits include Stage Manager for *Darwin in Malibu* (Washington Stage Guild); Assistant Stage Manager for *red-shirts* (Round House Theatre); Production Stage Manager for *Romeo and Juliet*, and *Love's Labour's Lost*, and Assistant Stage Manager for *Macbeth* and *Ilyria* (Virginia Shakespeare Festival); Stage Management Intern for *Sherlock Holmes, This Wonderful Life*, and *Of Mice and Men* (Cincinnati Playhouse in the Park); and, Stage Management Apprentice for *Julius Caesar, Robinson Crusoe, Every Christmas Story Ever Told*, and *Twelfth Night* (Orlando Shakespeare Theatre).

MEET THE PLAYWRIGHT—

STEPHEN KARAW is the author of **SPEECH & DEBATE** which was produced Off-Broadway by Roundabout Theatre Company as the inaugural production of Roundabout Underground. He is the co-author of **COLUMBINUS** (2006 Helen Hayes nomination), which ran at New York Theatre Workshop following a co-production by Round House/Perseverance Theatres. His last two plays, **SPEECH & DEBATE** and **GIRL ON GIRL**, debuted as workshop productions at the Brown/Trinity Playwrights Repertory Theatre. He is currently working on a new play commission for Roundabout Theatre Company and a screenplay adaptation of **SPEECH & DEBATE** for Overture Films. He holds a Bachelor of Arts degree from Brown University.

REP STAGE STAFF—

MICHAEL STEBBINS (Producing Artistic Director) is celebrating his sixth season at Rep Stage. Michael came to Rep Stage in the fall of 2005 from Stage Door Acting Ensemble of NY, Inc., where he was producing artistic director, and he also served as manager of Masterworks Laboratory Theatre, Inc., both based in Manhattan. Michael is a member of Actors' Equity Association, and Screen Actor's Guild. Michael was honored at the 2009 Helen Hayes Awards Ceremony as he, along with his fellow Washington area artistic directors, received The Helen Hayes Tribute Award in recognition for the work they do, which is to "dedicate every day of their lives to creating exceptional theatre, routinely do everything from pick out a season to pick up the trash; and, possess unique artistic visions that forge our exceptionally rich theatre community," (Victor Shargai, Chair, Helen Hayes Awards Board of Directors).

NANCY TARR HART (Managing Director) brings to Rep Stage over 30 years of experience in the business world with a specific focus on executive administrative assistance, project administration and coordination, general/educational/technical editing, identifying/developing/ implementing systems, general finance, payroll/benefits administration, and human resources. As an adult student, Nancy attended the College of Notre Dame of Maryland Weekend College and in 2005 graduated summa cum laude with a BA in the double majors of Philosophy and Religious Studies. She will be soon be defending her doctoral thesis/dissertation for the Department of Theology PhD Research Programme at the University of Wales, Lampeter, UK.

LISAMION (Production Manager) comes to Rep Stage having worked extensively with dance in the Mid-Atlantic region. Prior projects include work with such notable artists as Alonso King, Murray Louis, Claudia Gittleman, David Keener, and Todd Rosenlieb. Most recently, Ms. Mion served as the Production Manager for *Art of the Solo* and for ACDF, featuring *Lines Ballet*. Theatrical credits include: *Trumbo: Red, White & Blacklisted*, *Hamlet*, *Macbeth*, *Taming of the Shrew*, *The Tempest*, and *Much Ado About Nothing*. Lisa is a proud member of Actors' Equity Association.

LISA A. WILDE (Dramaturg) is in her 12th season serving as the Rep Stage dramaturg. She is the Director of Theatre and Communication Arts and an Associate Professor of Theatre at Howard Community College. At Rep Stage, she directed *Vita and Virginia*, and currently directs the Play Reading Series and the Pre-Show Lecture Program. She has previously worked at Center Stage in Baltimore and Young Playwrights, Inc. in New York, and has taught at Goucher College, Towson University, and at the Olney Theatre Center. She holds a doctorate in dramaturgy and dramatic criticism from the Yale School of Drama.

YVONNE ERICKSON (Communications and Group Sales Manager) has a background in commercial print advertising creation, working with photographers, art buyers, art directors, and ad agencies in a production capacity before digital was the media norm. She is also a teacher, director, and professional actor who has worked in all entertainment and commercial mediums. Yvonne is a longstanding member of the Screen Actor's Guild, the American Federation of Television and Radio Artists, and Actors' Equity Association, and is active on the DC/Baltimore AEA Liaison Committee.

DRAMATURG NOTES—

Wanted: Online Reputation Managers

When does private behavior become a matter of public interest? What responsibilities do our elected officials owe their constituents in terms of consistency between their private behavior and public policies? In the age of instant messaging, social networks, second life, and the blogosphere, at what point can a person who's shared intimate information over the World Wide Web then claim invasion of privacy?

These virtual worlds create what psychologist Sherry Turkle refers to as "multifling" or "continual co-presence" in her book *Alone Together: Why We Expect More from Technology and Less from Each Other*. Paradoxically, while we may think we are communicating more with status updates and frequent texts, we are losing genuine intimacy, or, as Turkle says, "we receive the illusion of companionship without the demands of friendship." General blasts of superficial observations may mask an unwillingness, even a fear to "connect"—a skill that takes time, listening, and risk.

This parallel virtual existence also provides a false sense of security for those who radically alter or falsify their identities and pursue conduct distinct from their public personas. Nowhere has this been more apparent than with politicians who fear losing public approval if they reveal their lifestyle preferences. The state of Oregon—the setting of *Speech and Debate*—was at the center of many of these questions following a series of sex scandals involving conservative politicians. In 1995, Republican senator Bob Packwood was forced to resign after years of allegations from ten women that he sexually assaulted them (in what now seems a nostalgically archaic detail, evidence of his potentially criminal behavior was found in his written diaries). The Senate decided against open hearings despite public pressure. In 2009, "openly" gay Portland mayor Sam Adams (he was outed more than decade earlier by the *Willamette Week*) resisted calls for his resignation in the wake of information that he had conducted a relationship with a teenage male legislative aide from Salem.

In the most byzantine of the scandals (and the inspiration, in part for Karam's play), Spokane Mayor Jim West was ousted from office in 2005 by popular vote following allegations of over twenty years of sexual abuse of minors and revelations that West had met much younger men through the site gay.com while using a variety of screen names including "theightbi-guy" (see transcript). During his long political career, West had developed a record as an opponent of homosexual rights. West defended this seeming hypocrisy by saying "There's been a strong wall between my public life and my private life."

In an environment with such conflicting messages about sexual identity (and adults who refuse to engage in complex discussions), Karam's fictional teenagers find themselves with no other choice but to research and explore such issues through the virtual world. But this online jungle carries both perils and muddy footprints: our behavior—reading, research, shopping, socializing—can be

examined, calibrated, and "googled" by anyone enabled by groups that believe there should be no online privacy. In this labyrinth, our best guides may be the newly-minted "online reputation managers."

—Lisa A. Wilde

dannyboy: what do you like about youth?
therightbi-guy: energy,
therightbi-guy: wonder,
dannyboy: personally I like the tight ass
dannyboy: lol
dannyboy: but that's just me
dannyboy: lol
therightbi-guy: their hopes for the future, and the whole life in front of them
dannyboy: so their innocence?
therightbi-guy: no, I didn't think of you as innocent
dannyboy: that's good ... cuz I'm not

From the transcript of an online chat November 30, 2004 between former Spokane mayor Jim West (therightbi-guy) and an 18 year-old male (dannyboy).

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DIRECTED BY SC. KRAMER

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Margaret Boudreaux, director

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John Adams: *Batter My Heart* from *Doctor Atomic*
Radiohead: *Harry Patch (In Memory Of)*
Franz Joseph Haydn: *Muscrum* from *The Creation*

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