



 **urbanStages** presents a World Premiere
MARCH 16 – APRIL 15, 2012

Frances Hill, Founder
Artistic Director

Peter Napolitano
Producing Director

Rachel Sullivan
Program Director

Olga Devyatitsilnaya
Financial/Company Manager

Antoinette Mullins
Marketing Development Associate

A black and white photograph of a man and a woman. The man is in the foreground, looking off to the side with a serious expression. The woman is behind him, looking directly at the camera. Two drumsticks are crossed over the image, forming an 'X' shape.

My Occasion of Sin

BY MONICA BAUER
DIRECTED BY FRANCES HILL

UNITED STAGES

playbill

March 16, 2012; vol. 968

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Antoinette Mullins, Marketing/Development Associate

presents the world premiere of

My Occasion of Sin

By Monica Bauer

directed by Frances Hill

March 16th, 2012 – April 15th, 2012

Scenic Designer
Roman Tatarowicz

Lighting Designer
Deborah Constantine

Sound Designer
Sean Hagerty

Projection Designer
Kevin R. Frech

Costume Designer
Anna Lacivita

Production Stage Manager
Debra Stunich

Cast

Mary Margaret Irzandowsky Rosebud Baker
Helen Hollewinski Janice Hall
Luigi Wells Royce Johnson
George Hollewinski Scott Robertson
Vivian Strong Danielle Thompson

Staff

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Master Electrician: Meghan Santelli

Props Master: Kire Tosevski

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The play received its first staged reading on July 23rd, 2007, at Nebraska Repertory Theater, directed by Virginia Smith. The reading was supported by a grant from the Hixson-Lied Foundation.



From the Desk of Artistic Director Frances Hill

Music is that VOICE that tell us that the human race is better then it knows. —Napoleon Bonaparte

When I first read *My Occasion of Sin*, I saw that the script had five characters in it, but soon realized there was a sixth, MUSIC. I remember reading the above quote from Napoleon when I was a teenager studying music. And maybe it was the use of music in Monica Bauer's play that brought two different cultures together, or maybe it was the well-drawn characters that drew my attention. Maybe it was simply an instinctive feeling that ushered the desire for me to direct this play. I knew immediately that I needed to closely examine the play, take it apart beat by beat, work with actors and put it all together with the innovative use of lights, sound, music and projections on the stage.

The play's journey at Urban Stages has been an exciting one, starting with it's discovery by the literary committee headed by Antoinette Mullins. Two members of the committee and myself read the play then recommended its selection for our Words by Women reading series. The play had a clear pure ring. Its humor comes from the characters and their situations. The story is based on real-life circumstance and centers on growing up, religion, racial tensions, friendship and, of course, MUSIC. Throughout the process, I had the opportunity to learn about Omaha, Nebraska, in 1969 as well as a piece of African-American history that I had never come across before.

Casting is always the beginning of a director's journey. When reading the play for the role of Vivian Strong I instantly heard the voice of Danielle Thompson, an actress from our Outreach Program, first recommended to Urban Stages by actress/director Trazana Beverley. Danielle's past work with Urban Stages include touring in Eisa Davis' play "Warriors Don't Cry" where she played twenty-five different parts as a solo actress. Ms. Beverley also suggested the talented and charismatic actor Royce Johnson for the role of Luigi. Janice Hall has been on our stage several times as a singer/actress. I cast her in the staged reading of this play and she nailed the part of Helen. Playwright Monica Bauer brought the talented young actress Rosebud Baker to my attention. Finally, I count myself very lucky to find the perfect George in Scott Robertson.

With the cast and a superb design team we started rehearsals in mid-February and we've been off and running ever since. Sit back and enjoy the final product. We proudly present *My Occasion of Sin* at Urban Stages for our 20011/12 season. And we want to see you back in the theater or have you attend our Outreach events at your local library. Please leave your e-mail with US and become a part of our family.

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Playwright's Note:

Writing Inspired by History, but Writing That Is "Not History"

I took a good deal of poetic license writing this play. If I were writing a history book, I would have to include several race riots when describing Omaha in the 1960s. There were riots in 1966, 1967 and 1969. In the world of *My Occasion of Sin*, there are no references made to the 1966 and 1967 riots, because I needed to simplify the story.

The story of the 1919 race riot is fact; I based this directly on what my father told me about the riot, which he witnessed as a little boy with his own eyes. There has also been a good deal written about this riot in various history books. It was so violent that the Governor had to request the National Guard be called out to restore order.

The character of Vivian was inspired by Vivian Strong; not much is known of the real Vivian, other than the role she played in the start of the 1969 riot.

The story of an old Polish accordion player with a music store, who turns his place into a rock and roll studio in the 60s, is based on what I saw as a kid in my South Omaha neighborhood. His name was Johnny Swoboda, and he hired a jazz drummer named Luigi Waites to work for him. The characters of George and Luigi are inspired by real people, but the details of their lives are not reflections of the real Johnny Swoboda or Luigi Waites.

The real Luigi Waites was my first drum teacher. He sometimes gave me lessons even when my Dad was on strike and I had no money to pay him. Luigi and his band became well-known in the Midwest, and Luigi was a jazz educator his entire life. Both Johnny Swoboda and Luigi Waites have passed on to that great band of fellas in the afterlife.

MY OCCASION OF SIN

Time: February to June 1969.

Place: Omaha, Nebraska

Setting: George Hollewinski's Music Store with practice room in all-white South Omaha and Luigi Wells' Dreamland Ballroom in all-black North Omaha.

There will be no intermission

Who's Who



Rosebud Baker (Mary Margaret). *My Occasion of Sin* is Rosebud Baker's Off-Broadway debut. She is thrilled to be working on such a beautiful play with such a creative cast and crew. Rosebud obtained her B.A. in acting at Emerson College. Theater: *Face Divided* (directed by Karen Giordano), *Reckless* (directed by Clark Middleton), *Lying Naked*, *My Name Is Rachel Corrie*, *Intimate Apparel*, *Bus Stop*, *Why We Have a Body*, *Mexico*. TV: *Seven Deadly Sins*: "Greed" (Discovery I.D.), *Girls Who Like Boys Who Like Boys* (Sundance Channel). Film: *The Maladjusted*, *Turnabout* (w/Peter Greene, *Pulp Fiction*; and Waylon Payne, *Walk the Line*). Rosebud is a proud member of The Indies Lab, NYC. She thanks Frances, Monica, the Powers That Be and Virginia Graeme Baker for giving her something to say. www.rosebudbaker.com.



Janice Hall (Helen). Janice Hall's opera career has taken her to the Vienna Opera, The Royal Opera House, Covent Garden and the Salzburg Festival, among others. In the U.S., she has appeared with the Chicago Lyric Opera, the New York City Opera and at the Kennedy Center. She starred as Violetta in the Emmy-winning telecast of *La Traviata* in the PBS *Live from Lincoln Center* series. After many years in Europe, Janice returned to the U.S. in 2007, and began to focus on theater and cabaret. Her first New York solo cabaret show, *Grand Illusions: The Music of Marlene Dietrich*, was the recipient of a 2011 Bistro Award. Upcoming appearances include Jake Heggie's opera *Three Decembers*, with the Fort Worth Opera, and the operatic version of *Angels in Amer-*

ica with the Los Angeles Philharmonic. She is proud to be making her Off-Broadway debut in this production of *My Occasion of Sin*.



Royce Johnson (Luigi). Theater/Works: *Motherf#%&er with the Hat*, *God of Carnage*, *Brokeology*. Off Broadway: *Brother/Sister Plays*, Shakespeare Theater Lab (Public Theater); *Defiance* (Manhattan Theatre Club); *A Soldier's Play* (2nd Stage); *Light Raise the Roof* (New York Theatre Workshop); *Fly* (Lincoln Center Institute); *Macbeth* (The Classical Theater of Harlem); *The Taking of Miss Janie* (New Federal Theatre). Regional: *A Lesson before Dying* (Stamford Theatre Workshop); *Fences* (Bristol Riverside Theatre); *Lobby Hero*; *Native Son*; and *The Piano Lesson*. TV/film: *American Gangster*, *Brother to Brother*, *Good Sharma*, *Conspiracy X*, *A Magic Helmet*, *The Cycle*, *Law & Order*, *Law & Order: Criminal Intent*, *Rubicon*, *Life on Mars*, *Cupid*, *Tough Crowd with Colin Quinn*, *Third Watch*, *Queens Supreme*, *Kidnapped*, *Guiding Light*. Education: B.F.A., SUNY Purchase.



Scott Robertson (George) recently appeared as Mr. Rand in HBO's *Mildred Pierce* opposite Kate Winslet, directed by Todd Haynes. Films/TV: *Tenderness* with Russell Crowe, *In and Out*, *Heartbreak Hospital*, *Boardwalk Empire*, *Spin City*, *Law & Order: CI*, *Trial by Jury*, *L&O: SVU*. He played Herr Schultz in *Cabaret* at Studio 54, directed by Sam Mendes/Rob Marshall. Broadway shows: *Damn Yankees* with Jerry Lewis (NY, London), *The Boys from Syracuse* at Roundabout, *Grease*, *The Paja-*



Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers, and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.

ma Game, The Music Man and *Annie 2* (Kennedy Center). Off Broadway: *Black Monk, Glorious Ones* at Lincoln Center, *Hello Muddah, Song of Singapore, It's Only a Play* and *She Loves Me*. Regional: *Falsettos, Beauty and the Beast, Harmony* (La Jolla), *All in the Timing* and *How to Succeed....* His one-man play *Bucknaked* was produced by Manbites Dog Theatre in N.C. and Theatre Row. Graduated in June from Empire State College. Thanks Peter Flint Studios. scottrobertsonactingstudio.com.



Danielle Renee Thompson (Vivian) is an actress as well as a teaching artist. She received a B.F.A. in acting at Mason Gross School of the Arts at Rutgers University. And over the past couple of years, Danielle has been touring a

one-woman show all over NYC with Urban Stages called *Warriors Don't Cry* by Melba Pattillo, which was adapted into a stage play by Eisa Davis. She's also been teaching for various arts education programs at the New Jersey Performing Arts Center Arts in the fields of theater, performance techniques and ballroom dance. Danielle is very honored to be apart of this amazing play, working along side such a talented group of artists.



Monica Bauer (playwright). Writing fellow, Quinipiac University. Graduate, BU playwriting program. Degrees from Brown, Yale and the Univ. of Nebraska. Awards for *My Occasion of Sin*: Theater Arts Guild Award, Omaha Entertainment and Arts Award; finalist, Abingdon's Wolk award. Outstanding Playwriting, MITF (*The Higher Education of Khalid Amir*), third place in New Works for Young Women (*The Maternal Instinct*, MITF 2006). *Lighter* (book, music, and lyrics), NYMF 2009. *Answering* (published by Heuer), finalist for the Heideman Award, winner of the Connecticut Stories competition. *Two Men Walked into a Bar*, semifinalist, American Globe Theater 15-Minute Play Festival. *Made for Each Other*, Emerging Artists Theatre's One Man Talking Festival, nomination for Best Solo Show, Plan-

et Connections Theatre Festivity; coming in July to 59E59 Theater's East to Edinburgh Festival, then to the FringeNYC. Proud member, The Dramatists Guild. www.monicabauer.com. Thanks to Frances, Peter, designers, cast and crew! Love to husband Neil and daughter Joanna.

Frances Hill (director) began her theatrical career in California as an actress. Since 1983, Ms. Hill has overseen more than 600 staged readings/workshops and 75 productions of new works for the stage. She has directed over 30 workshops and productions. Her favorite directing credits include Gino DiIorio's *Apostasy*, Roma Greth's *Our Summer Days*, Jim Lehrer's *Chili Queen* (directed at Urban Stages and Kennedy Center), John Picardi's *Seven Rabbits on a Pole* and *The Sweepers* (directed at Urban Stages and Capital Rep), *Comfort Women* by Chugmi Kim (Urban Stages 2004) and *27 Rue de Fleurus*. Two of her plays have been produced, *Our Bench* and *Life Lines*. Under the guidance of Ms. Hill, Playwrights' Preview Productions/Urban Stages has moved two plays into commercial Off-Broadway successes. *Minor Demons* opened the new Century Center Theater and *Men on the Verge of His-Panic Breakdown* won an Outer Critic's Circle Award while playing to capacity audiences at the 47th Street Theater. Urban Stages' *African American Poets as Playwrights* won eight Audelco nominations and *Coyote on a Fence* received two Drama Desk nominations and a Pilgrim's Project Award. Eisa Davis' *Bulrushes* was one of three nominated for a Pulitzer Prize. 2010's production of *Langston in Harlem* won several drama desk nominations, a John Calloway award, several Audelco nominations including a win for best music production of the year (2010), along with several other awards.

Roman Tatarowicz (set designer) is delighted to be returning to Urban Stages. Previous designs for Urban Stages include *Beyond Words, Apostasy, Roses in December, The Sweepers, Comfort Women, Mother Lolita, Seven Rabbits on a Pole, The Oxford Roof Climber's Rebellion* and the musical *27 Rue de Fleurus*. Off Broadway: *Mother Courage, The Importance of Being Earnest, The Triumph of Love, Dona Rosita the Spinster, The Threepenny Opera, Dames at Sea, The Maids* and *The Miser* (Jean Cocteau Rep.). Off-Off Broadway: *Bee-Luther-Hatchee* (Audelco Award nomination), *Sacred*

Journey, Alma and Mrs. Woolf, The Cure at Troy, Medal of Honor Rag, Fanny and Walt, Ionesco's Macbeth and Four Beers, to name a few. Regionally, he has designed numerous productions including the 20th anniversary production of *Closer Than Ever* directed by Richard Maltby, Jr. (Queens Theatre in the Park), the recent world premiere of *A Raw Space* by Jon Marans (Bristol Riverside Theater) and the critically acclaimed *Syncopation* by Allan Knee at both Capital Rep. and Merrimack Repertory Theatre. Member of United Scenic Artists Local 829. www.tatarowicz.com.

Deborah Constantine (lighting designer) is pleased to be working with Urban Stages. She just designed *Playing Molière* for the New York Classical Theatre at the World Financial Center. She is currently designing *God of Carnage* for Capital Repertory Theatre, Albany. Bristol Riverside Theatre, Bristol, PA: *Barrymore, Little Women, the Musical* and *Dr. Jekyll & Mr. Hyde*. She designed *Welcome to Eternity* for last summer's FringeNYC Festival. Other designs include *Crowns, The Scavenger's Daughter* for the FringeNYC Festival, *Dirty Blonde, The Lady with All the Answers, To Kill a Mockingbird, Anna in the Tropics, Hank Williams, Cornbury the Queen's Governor, The Big Knife, Golden Boy, A Christmas Carol, La Traviata, The Magic Flute and Moonlight and Magnolias*. Theater companies include Williamstown Theatre Festival, Hangar Theatre, Barrington Stage, Two River Theatre Company, Hartford Theatreworks, Blue Light Theatre Company, Theatre Askew, Bronx Opera Company and Primary Stages. DeborahConstantine.com.

Sean Hagerty (sound designer) is a sound designer, violinist and composer specializing in live electronics and music for theater and dance. *The Fall to Earth* (59E59 Theater), *Steampunk Haunted House* (Abrons Art Center), *Winter Rhythms, Musical Legends, Cabaret Nights* (Urban Stages), *The Violinist* (Player's Club), *Chopin's Minute Waltz* (Le Poisson Rouge), *Chasing the Train* (Webster Hall, NYEMF), *Losing Something, Windup Bird Chronicle, Milk N Honey* (3LD, NYC), *Kid Shamrock* (Atlantic Theater), *A Midsummer Night's Dream* (NBTF), *A Christmas Carol* (Milesquare), *Sunrise in the Quantum Realm* (Baryshnikov Arts Center), *Temptation* (La MaMa E.T.C.). Sound engineer: *Lush Valley*

(HERE), *Sphinx Winx* (Beckett Theater), *Langston in Harlem, ReWrite, Re-Entry* (Urban Stages), *Exit/Entrance, End of Lines* (59E59 Theater). As a violinist, he performs as a solo artist and with many local artists including Michelle Riganese, Rad Unicorn, Kris Kelly, Julia Price, Kyle Jarrow, Rebecca Cherry, John Carlin, Will Hanza, Ben Magnuson and the Freedom Haters.

Kevin R. Frech (projection designer). This marks Kevin's second time at Urban Stages after last year's *The Woman Standing on the Moon*. Selected recent works include *Glory Denied* (Urban Arias, Washington D.C.), *Bloodties* (NYMF) and *The Tempest* (Bermuda Performing Arts Festival). Kevin is a Sundance Theatre Lab Fellow, and received an EDDY Award for Design Excellence for his work with Blue Man Group.

Anna Lacivita (costume designer) is thrilled to be designing *My Occasion of Sin!* Selected credits include *Man of La Mancha* (Capital Repertory Theater); *Candida* (Two River Theatre Co.); *Annie* (Northern Stage); *The Drowsy Chaperone* (St. Michael's Playhouse); *La Ronde*, dir. Martha Clarke; *Translations* (Yale Drama); *Diamond in the Ruff* (Joyce Soho); *Hee Haw* (Off-Off Broadway); associate for *Equus*, starring Alec Baldwin; assistant for HBO's *Boardwalk Empire* and *R.I.P.D.*, starring Jeff Bridges and Ryan Reynolds. Awarded the J.S. Seidman Award for excellence in design (2009), Dance Canada Best Choreography and Costume Design Scholarship (2004), Rhythm Dance Choreography Award (2004) and Dance Canada "Creative Concept Award", excellence in choreography and costume (2003). Upcoming designs for *As You Like It* (Queen's Company at Soho Rep). M.F.A. from NYU's Tisch, design for stage and film.

Eric Zoback (technical director/builder) has been designing and building sets since 1993. He began his career working on TV commercials and music videos for such stars like Billy Joel, Mari-ah Carey, Hall & Oates, Angela Lansbury, Valerie Harper and Dick Clark, among many others. Eric also designs for family and corporate events such as Channel 6 News, the Juvenile Diabetes Foundation, religious events and even weddings. In 1998, Eric won the Theatre Association of NY State award for Outstanding Set Design for pro-

Who's Who

ductions of *Moon over Buffalo* and *Kindertransport*. In 2006, he won the Helen Hayes award for best Set Design for *Children of Eden*. In 2010, Eric was nominated for a New Jersey Perry Award for Best Set Design for a production of *Whodunnit*. He has also worked on several feature films including *Goodfellas*, *Jacob's Ladder*, *The Hardway*, *Ransom*, *Sabrina*, *Dead Man Walking* and *The Ice Storm*, among a few others. Eric spent seven years teaching stagecraft and lighting at Marymount College in Tarrytown, NY. For thirteen years, he designed and built hundreds of productions for FrenchWoods Festival of the Performing Arts. For the past three summers Eric has been designing and building sets for Camp Chipinaw in the Catskills. Eric is happy to be working at Urban Stages again.

Meghan Santelli (master electrician) is a New York native and has designed lighting for theater, dance and music. She looks forward to working with all the amazing talent brought together on this stage.

Kire Tosevski (props master) is an actor/director with conservatory training at the Stella Adler Studio in New York and the National Institute of Dramatic Art in Sydney. Kire has been involved in several stage productions on both sides of the Pacific Ocean. Based in New York, he recently appeared in Sister Sylvester's production of *The Ventriloquist Circle* (2012). Other stage acting credits include *Escape from Happiness*, *Some Girls*, *Clytemnestra*, *Blood Weddings*, *Twelfth Night* and *Cabaret*. Directing credits include *Creditors* (2011) and *The 39 Steps* (2010).

Debra Stunich (stage manager) is a freelance stage manager based in Jersey City. She has worked on many shows in NYC, from musicals and operas to plays and concerts, and in Florida where she stage managed dolphins, whales, birds, trainers and aerialists at SeaWorld, Orlando. She is delighted to be back with Frances, Peter and the team for her second production with Urban Stages. Recent credits include the Steampunk Haunted House and *1000 Blinks* at 59e59 Theatres.

URBAN STAGES' STAFF

Frances Hill (founding artistic director). Bio under director.

Peter Napolitano (producing associate) has received two MAC Awards (lyricist, producer) and the BMI Bistro Award (director) for his recent work in leading NY cabaret venues, including Feinstein's at Loews Regency, the Oak Room at The Algonquin Hotel and the Metropolitan Room. He was lyricist of *Tropicana*, book and direction by the legendary George Abbott, produced by Musical Theatre Works; and lyricist/librettist of *The Lady in Penthouse B*, music by Matthew Ward, produced "Mufti Style" by the York Theatre, starring Nancy Dussault. With composer and celebrated musical director Barry Levitt, he's currently developing the book and lyrics of *Nicky's Wedding* (adapted from his prize-winning play) at the BMI Lehman Engel Musical Theatre Workshop, while writing special material for some of NY's outstanding cabaret artists. Other highlights of his varied career: working with the ground-breaking Off-Broadway Ridiculous Theatrical Co. and The Glines; directing the early solo work of Charles Busch; contributing editor of *The Blockbuster Guide to Movies on Video* (Dell); and author of a modern love essay for *The New York Times*. For Urban Stages, he helped produce last year's Winter Rhythms and Musical Legends Tribute series, for which he directed *Grand Illusions: The Music of Marlene Dietrich, I'd Rather Be Doing This* (both starring Bistro Award Winner Janice Hall) and *A Tribute to Donald Smith*, hosted by Klea Blackhurst.

Rachel Sullivan (program director) is a director, performer, facilitator and educator. At Urban Stages she manages the 300-yearly library bookings, tours the libraries as Rosie the Riveter and has directed/created/costumed many of the shows including *Jungle Explorers*, *Blown away by Poetry*, *South of the Border: Latin American Folktales* and *O'Sullivan Stew*. In addition, she manages the residency programs at Harlem Day Charter School, Groundwork Inc. and Lycee Francais, and co-directs the theater program at Teen Central/Spring Creek Towers. Rachel enjoys working with professionals and non-actors alike to create original theater. She has directed and created new shows with the Creative Arts Team (CAT) Youth Theatre, Jewish Association and Services for the Aged (JASA) on 72nd Street, Public Space Public Voice and Girls Education Mentoring Service (GEMS). As a performer she has worked

Who's Who

with Capital Rep, Gloucester Stage, Horton by the Stream, Hudson/Stageworks and Sojourn Theatre, among others. Rachel studied theater at Northwestern University and holds a master's in applied theater from SPS/CUNY, where she received training in creating original works as well as arts in education.

Olga Devyatisilnaya (company manager/financial administrator) has worked with Urban Stages for eight years as wardrobe supervisor on all productions produced on our Main Stage. In Russia, she worked as an assistant costume designer in many films. She assisted Farrah Fawcett as her dresser in Moscow on the film *Margaret Bourke-White*. Olga has many talents including book-keeping, and worked for us in this capacity since 2007. She currently serves as our financial administrator and company manager

Antoinette Mullins (development/marketing associate, writer) is a playwright and screenwriter with experience as an administrative assistant inside and outside the arts community. Antoi-

nette came to Urban Stages in September 2010 directly after obtaining her M.F.A. in dramatic writing from New York University's new graduate school in Singapore, Tisch Asia School of the Arts. Before then, she graduated from Vassar College (May 2007) with a B.A. in psychology and film, and has performed duties as a reader and screenplay consultant for The New York Office and Triboro Pictures. Her 2009 short stage play, *Love and Robbery*, was a finalist in Singapore's Short and Sweet, an international playwright competition, and was published in an Australian textbook, *Drama: A Resource for Units 1A-1B*, aimed at promoting drama in Australian high schools. Recently her full-length play *Most of Us* was a semi-finalist for the Princess Grace Awards 2011. She has written a play for Urban Stages' Outreach Program titled *Up and Up: The Story of Dr. Mae Jemison* about the first African-American woman to travel to space. This spring and summer, she looks forward to the premiere of her ten-minute play *Super Lady* in Chicago (Hobo Junction), and to the release of a short film she co-wrote that brings to light trafficking in Nepal called *Brave Girl*.

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About Urban Stages

Urban Stages' mission is to discover, nurture and produce exceptional new works by artists of diverse cultural backgrounds. We strive to give authors a venue to address the multi-faceted issues facing our contemporary world; to present plays free of charge in the New York Public Library System; to introduce students to theater arts, bringing teaching artists to the public school system free of charge; to produce new plays Off-Broadway that speak to the whole of society.

Urban Stages History

Our Cabaret Holiday Series (2010) and our Musical Legends Series (2011) brought Urban Stages several MAC nominations, one MAC award and one Bistro award. Our recent Winter Rhythms (2011) music festival was a big success, bringing nearly 100 musicians and artists to our stage. Our 2010 season produced the world premiere of *Langston in Harlem* by Walter Marks, Kent Gash and Langston Hughes. This production received a Drama Desk nomination and twelve Audelco nominations, including Best Musical of 2010. Other recent productions include the world premiere of Jonathan Larsen and Kleban Award-winner Joe Iconis' *ReWrite*, a musical comedy triple feature and, this past October, the hugely successful world premiere of Bill Bowers' *Beyond Words*.

Our past productions include *27 Rue de Fleurus* by Ted Sod and Lisa Koch; *The Blue Bird* by Lori Ann Laster and Stanton Wood; *The Oxford Roof Climber's Rebellion* by Stephen Massicotte; *Apostasy* by Gino Dilorio; *The Magical Forest of Baba Yoga* by Stanton Wood; *Live Girls* by Victoria Stewart; *Bulrushers* by Eisa Davis, nominated for a Pulitzer Prize (2006); *The Snow Queen* by Stanton Wood; *Marion Bridge* by Daniel MacIvor; *Comfort Women* by Chungmi Kim, subsequently translated into Korean and received an extended sold-out run in Seoul, Korea (2005); *Origins of Happiness* by Felix Pire; *The Sweepers* by John Picardi, moved to Capital Rep, Albany in fall 2004; *Roses in December* by Victor L. Cahn; John Walch's *Circumference of a Squirrel* (2002); Bruce Reyes' *Mother Lolita*; Rob Santana's *The Queen Bee's Last Stand*; and Bruce Graham's *Coyote on a Fence*. All of these productions received raves, with *Coyote* receiving two Drama Desk nominations. In previous years, Urban Stages' productions of *Minor Demons* by Bruce Graham and *Men on the Verge of a His-Panic Breakdown* by Guillermo Reyes both moved into commercial productions Off Broadway after their initial runs on our stage, with *Men on the Verge* earning an Outer Critic's Circle Award. Both veteran and new writers debuting on our stage have gone on to larger venues and tours. Our artistic director, Frances Hill, enjoyed the success of Jim Lehrer's *Chili Queen*, which she developed here at uS, after which the play moved to a run at both Lincoln Center and the Kennedy Center.

Look Out For



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URBAN STAGES ANNUAL BENEFIT
SAVE THE DATE: MAY 21ST
CENTRAL PARK BOATHOUSE

Outreach News



Our twenty-year-old Outreach Department has three main components: Touring Library Programs, Residencies and Summer Camp.

TOURING:

Our touring library programs provide professional quality shows to public libraries throughout the five boroughs of New York City. In the 2010–2011 year provided almost 300 programs in public libraries reaching over 92 different library branches as well as 5 schools. Some of the children who attend these free performances experience their very first live performance at their very own public library branch.

RESIDENCIES:

We conduct long-term residencies where teaching artist work with students over a six-month or more. Students learn the skills needed to create original theater and culminate their residency experience by creating their own original production. Past residencies include Starrett City/Spring Creek in Brooklyn, Lycee Francais in Manhattan and Groundwork, Inc in Williamsburg. Our latest residency is a partnership with Green Chimneys bringing art-related programming to homeless LGBTQ youth.

SUMMER CAMP:

We run an intensive five-week summer camp at our theater, where young people learn a variety of theater skills and styles including dance, voice, acting, improvisation, playwriting, puppetry, mime, clowning and stagecraft. Our campers build skills and work with our staff to create and perform their own original show, which is showcased on the Urban Stages mainstage. Over 30% of our campers receive scholarships to attend this program, and this past year we attracted international campers from Spain and China.

Look Out For

- Playwriting
- Acting
- Voice
- Dance
- Mime
- Tech
- & much more...

5 weeks (July - August)
Students 10-14
(no previous experience necessary)

**WE ARE NOW ACCEPTING APPLICATIONS TO
OUR 2012 THEATER SUMMER CAMP**

CALL OUR OFFICE AT 212 - 421 - 1380
Visit our website: www.urbanstages.org/summer-camp

Thank You

Our Literary Committee for their commitment

Trazana Beverly for her eye for talent

Janice Hall for her knowledge of props and the accordion

Stephanie Gardner for her wine-colored drum equipment

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