



THEATER

INDECENT

BY PAULA VOGEL

Directed by Maryanne Kiley

MAY 17 - JUNE 2

GENERICTHEATER.ORG



NORFOLK
ARTS

Generic Theater is proud to be sponsored in part by

SEVENVENUES
NORFOLK COMMISSION ON THE ARTS & HUMANITIES
THE CITY OF NORFOLK
ARTS ALLIANCE

and the generous support of Generic patrons, donors, and businesses whose individual contributions help to fund an innovative and diverse theater experience brought to you by local artists.



Feeling generous? Your contributions are greatly appreciated as always, but especially as we seek a new home for Generic Theater.

Seven Venues



Arts Alliance
growing together

Our arts partners are united to provide more overall arts leadership, increased regional advocacy and unique services to our artist community. You can be a part of this growth in the arts in South Hampton Roads.

Visit us at artsallianceva.org to find out how.

Dollar Tree & Family Dollar	Bank of America	Richard & Carolyn Stony	Southern Bank
Hampton Roads Community Foundation	Birdsong Corporation	Cerly Partners LLC	Wall, Everett & Charitatz, P.C.
Atlantic Dominion Distributors/ Hoffman Beverage	Kudrman & Coniles	Davenport & Company LLC	Williams Mullin
The Perry Family Foundation	Wilbanks, Smith & Thomas Asset Management, LLC	The Drapes Companies	The Phoebe Foundation
Virginia Natural Gas, Inc.	Wilcox & Savage, P.C.	Evan Keel Wealth Advisors of Raymond James	RBA Architects
		FORMS	WJW Interior Design, Inc.

View all of our Patrons at artsallianceva.org



Generic Theater
PRESENTS

Seven Venues

INDECENT

BY PAULA VOGEL

Original Broadway Production Conceived and Directed by Rebecca Taichman
Score and Original Music by Lisa Gutkin and Aaron Halva

FEATURING

Ed Palmer	Margo von Buseck	Greg Dragas
Rebecca Weinstein	Clifford Hoffman	Dorothy Shiloff Hughes
Dave Hobbs		Salem Rogers

THE MUSICIANS

Jason Gresl	Velkassam Agguini	Ben Blanchard
-------------	-------------------	---------------

Scenic Design
Sandra Epperson

Costume Design
Chelsie Cartledge-Rose

Lighting Design
Jason Amato

Sound Design
Serenity Jones

Projection Design
Wina Giddens

Dialect Coach
Louise Casini-Hollis

Stage Manager
Jenifer Wylie

Prop Mistress
Loretta M. Dunn

Music Director
Ben Blanchard

Choreographer
Amy Harbin

Directed by
Maryanne Kiley

"Oklahoma" Music by Richard Rodgers Lyrics by Oscar Hammerstein II This selection is used by special arrangement with The Rodgers & Hammerstein Organization, a Concord Music Company, www.rnh.com. All Rights Reserved.

"Wiegala" by Ilse Weber © Copyright 2002 by Boosey & Hawkes Bote & Bock GMBH, Berlin All rights administered by Imagem Music Inc., www.imagem-music.com. All Rights Reserved. "Bei Mir Bist Du Schon" Words by Sammy Cahn, Saul Chaplin and Jacob Jacobs Music by Sholom Secunda Copyright © 1937 Cahn Music Co. (ASCAP) This selection is used by special arrangement with Concord Music Company on behalf of Cahn Music Company, www.imagem-music.com. All Rights Reserved. "Ich hab noch einen Koffer in Berlin" (Theme from "I Am a Camera") German Text by Aldo Von Pinelli, Music by Erich M. Siegel TRO—© Copyright 1955 (renewed) Hampshire House Publishing Corp., New York, NY All Rights Reserved Including Public Performance For Profit Used by Permission

Original Broadway Production produced by Daryl Roth, Elizabeth I. McCann, and Cody Lassen INDECENT was produced by the Vineyard Theatre (Douglas Aibel and Sarah Stern, Artistic Directors; Jennifer Garvey-Blackwell, Executive Director) New York City, Spring, 2018 INDECENT was commissioned by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director)

INDECENT

BY PAULA VOGEL

The true story of a little Jewish play.

Indecent by Pulitzer-winning playwright Paula Vogel tells the story of Sholem Asch's controversial play, *God of Vengeance*, and the passionate artists who risked everything to bring it to the stage.

CAST

The Stage Manager, Lemml.....Ed Palmer

The Ingénue, Chana.....Margo von Buseck

The Ingénue, Avram.....Greg Dragas

The Middle, Halina.....Rebecca Weinstein

The Middle, Mendel.....Clifford Hoffman

The Elder, Vera.....Dorothy Shiloff Hughes

The Elder, Otto.....Dave Hobbs

Swing for Chana & Halina.....Salem Rogers

Mayer Balsam, Clarinet.....Jason Gresl

Nat Friedman, Violin.....Velkassem Agguini

Moriz Godowsky, Accordion.....Ben Blanchard

The show will run in one act
with no intermission.

*Food and drinks are welcome in the theater but we ask that you
be mindful of noise during the show.*

PRODUCTION CREW

Director	Maryanne Kiley
Music Director	Ben Blanchard
Choreographer	Amy Harbin
Stage Manager	Jenifer Wylie
Scenic Design	Sandra Epperson
Costume Design	Chelsie Cartledge-Rose
Lighting Design	Jason Amato
Sound Design	Serenity Jones
Sound Engineer/Audio Operator	Mike Hallberg
Projection Design	Wina Giddens
Prop Mistress	Loretta M. Dunn
Dialect Coach	Louise Casini-Hollis
Dramaturg	Rabbi Dr. Michael Panitz
Intimacy Coordinator	Jordan Setzer
Photographer	Josh Stubbs
Special Effects Design	Thomas Trumbauer, Jr.
Front of House Manager	Kyle Brown
FOH Assistant/Light Board Operator	Kamryn Wheeler
Producers	Randy Miller, Jake Pruitt

Tech Crew

Shelby Barrette, Adonis Bastin, Chris Blackmonson, Detranelle Christian,
Reid Rasmussen, Kamryn Wheeler, Madison Wheeler

Graphic Design & Publicity

Julianne Baker, Kenyetta Edwards, Wina Giddens,
Randy Miller, Jake Pruitt

Front of House Workers

Josiah Allen, Julianne Baker, Sally Brunelle, Cindy Conca, Wina Giddens,
Vicky Greek, Jasper Hawks, Arthur Henderson, Lisa Kearns, Jim Keesler,
Sherman McDaniel, Emery Montalvo, James Nimmerichter,
Hector Rosario, Bailey Schottin, Kathy Strouse, Dylan Voss,
Anne Ward, Rebecca Woodson, Aijalon Xavier

Set Build & Production Preparation

Terrance Afer-Anderson, Aldrian Argante, Julianne Baker,
Adonis Bastin, Gail Bergstrom, Chris Blackmonson, Kyle Brown,
Detranelle Christian, Cindy Conca, Sandra Epperson, David Fontanyi,
Wina Giddens, Michael Gonzales, Soul'eece Creaux, Victoria Greek, Lisa Green,
Arthur Henderson, Breanne Hendrix, Lisa Kearns, Randy Miller,
James Nimmerichter, Anne Odell, Jake Pruitt, Bailey Schottin, Kathy Strouse,
Kemontee Sykes, Thomas Trumbauer Jr., Thomas Trumbauer Sr.,
Anne Ward, Kamryn Wheeler, Logan Wheeler, Madison Wilber,
Rebecca Woodson, Aijaloni Xavier

A Note from our Dramaturg

What is the artist's obligation to the truth? What if the truth exposes innocent people to harm? In particular: ought the artist tell a sordid truth about an oppressed minority? Will it help that group to overcome internal dysfunction? Or will it only be grist for the mill of bigots?

In the framework of modern Jewish history, these questions, and the competing impulses that they inspire, came to a head with the staging of the Yiddish play, *God of Vengeance*.

The playwright, Sholem Asch, had been raised in the rabbinic culture of Eastern European Jewry. His play skewers the immorality of a Jewish brothel owner who tries to launder his ill-gotten gains by commissioning a Torah Scroll—the most sacred ritual object in the Jewish religion.

But during the play's New York City run, in 1923, both Orthodox and Reform Jews sought to shut it down. Antisemitic slander on both sides of the Atlantic promoted the fantasy of Jews as sexually depraved. In the idiom of the insecure Jewish immigrant community of the day, could such a production be “good for the Jews?”



Sholem and Madje Asch, circa 1906

One answer to this conundrum is hinted at in the title of the work. “God of Vengeance” is the opening of Psalm 94, the Psalm of the day for Wednesday in Jewish worship. Wednesday is the antipode of Saturday (the Jewish Sabbath), and therefore calls to mind the unredeemed



Broadway cast of God of Vengeance, 1923

state of society. Still, there is hope: In the Jewish mystical tradition, the Sabbath is when justice and love will be harmonized. The pure love of the play's characters, Manke and Rifkele, was forbidden in its day, but it will flourish when God's kingdom is finally made real.

—**Rabbi Dr. Michael Panitz, Dramaturg**

'GOD OF VENGEANCE' PLAYERS CONVICTED

Verdict Will Have Wholesome
Effect, Says Court—Sentence
Is Set for June 22.

A jury in Judge McIntyre's part of General Sessions returned a verdict of guilty yesterday against the owner and twelve members of the cast of the play "God of Vengeance," charged with giving an immoral performance of the drama at the Apollo Theatre several months ago. It was the first conviction by a jury in a case of this kind and the second conviction in this city under section 1.150 of the penal law, the first being thirty years ago by the Justices in Special Sessions against the producers of Sam T. Jack's burlesque show "Orange Blossoms."

Rudolph Schildkraut, who played the leading rôle in the "God of Vengeance," and Harry Weinberger, lawyer-owner of the play, were among those found guilty. Schildkraut, who gave his address as 20 East Twenty-seventh Street when arraigned on the indictment, and two other members of the cast, Miss Virginia MacFadden of 168 Bank Street and James Melghan of 140 East Fifty-second Street, were not present when the verdict was announced. Schildkraut, it was reported, was ill at his home, and Miss MacFadden was said to be in Europe. Melghan's absence was not accounted for.

In releasing all the defendants on bail, which they provided when arraigned, Judge McIntyre set June 22 as the date for sentence, when, it was understood, Miss MacFadden would be back, and said he "would be as moderate in the sentences as any judge could be under the circumstances." The maximum punishment for the offense, which is a misdemeanor, is imprisonment in the penitentiary for three years, and a fine of \$500. Judge McIntyre's remark was taken to mean that he would fine the seven men and six women convicted by the jury.

Verdict Comes as a Shock.

The other defendants were Esther Stockton, 28 years old, of 160 West Sixteenth Street; Marjorie Stewart, 30 years old, of 244 Thompson Street; Dorothea Nolan, 24 years old, of the same address; Aldeah Wise, 24 years old, of 59 Charlton Street; Lillian Tals, 21 years old, of 1,378 Lexington Avenue; Irwin J. Adler, 20 years old, of 150 Claremont Avenue, the Bronx; Max Berland, 30 years old, of 62 West Forty-ninth Street; Sam Joffe, 20 years old, of 8 Mount Morris Park West, and Morris Carnovsky, 25 years old, of 43 West Eighty-fourth Street. Michael Selwyn, manager of the Apollo Theatre, also was named in the indictment, but a separate trial was granted in his case several months ago by Judge McIntyre. He is expected to be arraigned in a few weeks.

The verdict came as a shock to Weinberger, who acted as counsel for himself and the other defendants.

How and How, for Verdict.

Before releasing the defendants on \$500 bail each for appearance for sentence next month, Judge McIntyre said that the verdict would have a "wholesome effect on the theatrical profession," and that "the time had come when the drama must be purified."

He said that the play was a desecration of the sacred scrolls of the Torah, and that Jews who had witnessed performances of the "God of Vengeance" very properly resented this desecration, as he considered these scrolls were as sacred as the Host was to the members of the Roman Catholic Church.

The play, which was written by Sholem Ash, began a run in the Apollo Theatre in the early part of March, and soon after complaints were made to the police that it was indecent and immoral. It had previously been presented in English by the Players at the Provincetown Theatre in Greenwich Village, and before that it had been presented in several theatres on the "Yiddish" side in Yiddish.

Weinberger bought the play after a brief run at the Greenwich Village playhouse, and it was continued in English at the Apollo Theatre. After an indictment had been returned on the testimony of Detectives Benjamin Basile and Charles McCarthy of Inspector Bolander's staff, it was learned that the Rev. Joseph Silverman of the Temple Emanuel-EI was one of the witnesses before the Grand Jury.

The verdict was returned by the jury an hour and a half after Judge McIntyre had finished his charge. The court told the jurors that they were not to take into consideration the fact that the play had been produced for a number of years in Europe, since it was written seventeen years ago by Mr. Ash. He explained that the moral require-

Continued on Page Three.

'GOD OF VENGEANCE' PLAYERS CONVICTED

Continued from Page 1, Column 5.

ments of this city were not to be considered in the same light as the European viewpoint on such things, and called attention to the law forbidding anybody to participate in any way in the production of an "impure, immoral or obscene play which would tend to corrupt the morals of youth or others." He said they must judge the play as a whole, and not base their verdict on any isolated remarks by the cast.

After defining the meaning of the law in certain phases, Judge McIntyre said: "Even though a moral lesson was to be taught, this cannot be done by lines or words or actions that might amount to immorality or obscenity." The people of the State of New York are anxious to have pure drama. They are anxious to have clean plays. They are opposed to immoral and indecent productions. Decency should be upheld, and anybody who disregards decency and who portrays obscenity may be regarded by you as guilty."

Weinberger, during his argument to the jury, read from the book of the play to show that it was presented for the purpose of revealing a moral lesson, and he contended that although it portrayed vice, its effect on the audience was to repel vice. He referred the Assistant District Attorney James Garret Wallace, who prosecuted the case, to certain passages in the Bible, and to some of Shakespeare's works which he named, and said that the God of Vengeance presented such a vigorous moral lesson that it made Ibsen's "Ghosts" and Shaw's "Mrs. Warren's Profession" look like "mild lollypops beside it." He also declared that the play merely demonstrated the Biblical warning that the sins of the father would be visited on the children.

Mr. Wallace in his argument said that in his thirty years as a playgoer he never had seen a more atrocious performance than "God of Vengeance."

The New York Times

Published: May 24, 1923

Copyright © The New York Times

Special Thanks to All Those Who Contributed to this Production

Financial Backers

Thanks for the gelt!

Garrett Bucks	Spencer Lewis	Peter Rider
Michelle Culver	Anne Mahle	Jennifer Rogers
Tabitha Decker	Andrew Mandel	Ursa Scherer
Jessica Berg Elders	Matt Maples	Roger Schultz
Alyssa Gatto	Jennifer Mayer	Leah Shalev
Portia Hensley	James Murphy	Sarah Smylie
Liza Levine	Tom Naples	Julia Stone
	Sheela Prasad	

The City of Norfolk's **NORFOLKARTS** Arts Equity Grant

Individuals, Organizations & Businesses Who Lent Support

Richard Marten, our Yiddish consultant

Ian Jones, for special effects assistance

Temple Israel

The Episcopal Church of the Good Shepherd

Local-ISH Art Gallery, Cape Charles

United Jewish Federation of Tidewater and Simon Family JCC

Marina and Eric Pierce

Elizabeth and Fred Smith

Budget Blinds of Hampton Roads

Cathleen Rhodes and the Tidewater Queer History Project

Our many Generic volunteers



United Jewish
Federation
OF TIDEWATER

Simon Family
JCC



BUDGET[®]
BLINDS
Style and service for every budget.

MEET THE DIRECTOR

Maryanne Kiley

Maryanne Kiley received her B.A. from Wellesley College, M.A. from Loyola Marymount University and License in Psychoanalysis through the Gestalt Institute of Psychotherapy of New York City. Recent performances include Virginia Stage Company's *Fiddler on the Roof*, the Palace Theater's *Mary Poppins* and Virginia Wesleyan's *Cabaret*. Kiley is a 2023 Stevens Fellow, traveling to Poland and Northern Ireland to study the role of community-based theater in reducing political polarization in post-conflict areas. Thanks go to the Generic Theater Board, the troupe and designers, who are as generous as they are talented, and to her partner-in-all-things, Mel Mott.



After Show Resources

Scan to learn more about local 20th century LGBTQ history and view images from Tidewater Queer History Project's digital archive.



Curious about the final lines of the play? Scan to hear the English translation, spoken by Dorothy Shiloff Hughes.



A Note from Playwright Paula Vogel about "Wiegala"

"Wiegala" was written by Ilse Weber, a nurse at the children's hospital at Theresienstadt. She sang this lullaby for the children in the wards. When it came time for the children to be transported to Auschwitz, Ilse Weber volunteered to go with them. It is said she sang the song in line to the chambers: "The wind plays on the lyre, the nightingale sings, the moon is a lantern... sleep my little child, sleep."

MEET THE TROUPE



Ed Palmer as The Stage Manager, Lemmi

This is Ed's fourth appearance at Generic Theatre. He last performed as Dorine in *Tartuffe* at TCC Theater's Shakespeare in the Grove.



Margo von Buseck as The Ingénue, Chana

Margo is honored to be joining such an amazing group of artists to be telling this powerful story. While this is her first production at Generic Theatre, her previous credits include Ghostly Chorus/Madge in *A Merry Christmas Carol* at Virginia Stage Company, Sally Bones/Harry Potter in *Puffs*, or *Seven Increasingly Eventful Years at a Certain School of Magic and Magic* by A Hair out of Square Productions, and Coven in CORE Theatre Ensemble's *MACBETH*.



Greg Dragas as The Ingénue, Avram

Greg is pleased to be returning for his fifth production at Generic Theater. He recently appeared in Virginia Stage Company's production of *Fiddler on the Roof* (Motel) and is currently part of VSC's touring production of *Every Brilliant Thing*, performing at a number of venues around Hampton Roads and beyond. Other recent credits include *POSSESS\$ION* (King Midas) at the Hermitage Museum & Gardens, *The Tempest* (Sebastian) with Tidewater Community College's Shakespeare in the Grove, and *The Legend of Sleepy Hollow* with CORE Theatre Ensemble.



Rebecca Weinstein as The Middle, Halina

Rebecca feels honored to be involved in such an important and beautiful production. Recent roles include the title character in *Mary Poppins* at the Palace Theatre in Cape Charles and Catherine in *Pippin* at the Little Theatre of Norfolk. Rebecca has a degree in classical voice from the Peabody Conservatory of Music and spent several years hosting classical and Broadway radio programming locally. Sending love to her husband, Joshua Weinstein, for always lifting her up and inspiring her.



Clifford Hoffman as The Middle, Mendel

Clifford has appeared in numerous productions at Generic Theater including *Talley's Folly* and *Fifth of July* at their original location in The Center Theater (now Harrison Opera House); *Side Man*, *Teibele* and *Her Demon* and *Glengarry Glen Ross* at the Twenty-First Street location and *Unwrap Your Candy* and *Cabaret* at Generic's current location.

MEET THE TROUPE

Dorothy Shiloff Hughes as The Elder, Vera

Dorothy is excited to be making her debut with Generic Theater! Favorite local roles include sharing the stage with her daughter Elizabeth while playing Elizabeth's mom in both *The Diary of Anne Frank* (Mrs. Frank) at PCT, and in *Ruthless! The Musical* (Judy/Ginger) at LTN. And before she was a mom, she appeared in *West Side Story* (Maria), *Oklahoma* (Laurey), *The Mystery of Edwin Drood* (Rosa Bud) and *Barnum* (Charity Barnum) all in her native NYC metro area. Dorothy is the daughter of native-Yiddish speaking Holocaust survivors and has been involved in Holocaust education since high school. It is a privilege to bring this moving work that sheds light on the history of Jewish/Yiddish theatre, culture, and history to local audiences. She dedicates her performance to the memory of her parents, and to all the heroes, survivors and victims of the Holocaust and of the October 7th massacre in Israel.



Dave Hobbs as The Elder, Otto

Dave has been performing professionally since he retired from the U. S. Navy. He graduated from Old Dominion University with a BA degree in Theater. He has appeared locally in several productions, including *The Wedding Singer*, *White Guy On the Bus*, *Jekyll and Hyde*, *Don't Dress For Dinner* and, most recently, *The Viewing Room*. Thanks to a fantastically supportive wife, Lori, allowing me to do what I love!



Salem Rogers, swing for Chana & Halina

Salem is so ecstatic to be making her Generic Theater debut in this show! She has been performing in local community theatre productions for a little over a year after doing theatre in high school. You may have seen her most recently in *Black Girl Magic* with UPAC, *A Raisin In The Sun* at the Little Theater of Virginia Beach, or *Radium Girls* at the Little Theater of Norfolk! When Salem isn't performing, you can probably find her at her day job making blizzards at DQ or curled up somewhere with a book. She is very honored to be a part of an amazing cast of people who are telling a very important story. Finally, she'd like to thank Amy and Maryanne for the opportunity to be in the show and trusting her to be the swing!



Velkassem Agguini as The Violinist, Nat

Velkassem is a violinist, writer, and actor based in Norfolk, Virginia, where he studies at the Governor's School for the Arts. Previous theatrical appearances include a state-championship winning production of *Tin Woman* at Lafayette High School and a critically acclaimed month-long run of *Fiddler on the Roof* at Virginia Stage Company. He is delighted to work on such a powerful show with a great cast and crew and would like to thank his family, friends, and teachers for their support and guidance.



MEET THE TROUPE

Jason Gresl as The Clarinetist, Mayer



Jason is thrilled to join Generic Theater for the first time with such a powerful story and score. Always searching for ways to blend his love of theater and music, Jason has played in pits for shows (favorites include *Wicked*, *Phantom of the Opera*, *Urinetown*, *Little Women*, and *In The Heights*), acted on stage (*End Days*, *Unnecessary Farce*, *Outside Mullingar* were special ones!), and produced/performed in various hybrid chamber music/theater events including *Claricello*, *The Muses' Workshop*, *Manual Cinema's Frankenstein*, and solo devised shows. In his spare time, Jason attempts to learn card tricks and to cook passable Indian and Thai cuisine.



Ben Blanchard as The Accordionist, Moriz

Ben Blanchard is a Norfolk, VA based pianist, music director and now, accordionist. This is Ben's first Generic Theater experience and he is excited to be telling this beautiful and important story. Ben has taught music abroad in Malawi, Belize, and Colombia. He founded *Beer and Hymns* which has been inspiring community sing-alongs in Norfolk for the past 5 years. He recently music directed *Margaritaville* at The Little Theater of Virginia Beach and was in the ensemble of *Exodus Homecoming* with The Inheritance Project.

MEET THE CREW

Jason Amato – Lighting Design

Jason has designed over 600 shows, across 30 years, including thought provoking plays by Suzan-Lori Parks, George Brant and Anna Deavere Smith and iconic musicals such as *Chicago*, *Ragtime*, *Tommy*, *Next to Normal* and *Hairspray*. Off-Broadway, Austin Shakespeare's *Anthem*. Regional: Virginia Stage Company's *Fiddler on the Roof*, *Native Gardens*, *Grounded*, *The Tempest* and *Crowns*. VSC/Norfolk State University's production of *Dreamgirls*, *The Earth Remembers* and *The Wiz*. Virginia Musical Theatre's *Chicago*, *Catch Me If You Can*, *Jekyll and Hyde*, *Mamma Mia*, and many others. International touring dance at Jacob's Pillow, Lincoln Center, the Smithsonian, and the National Theatre in Taiwan. Jason has received 41 regional awards for his lighting in shows, including BroadwayWorld's 2019 Central Virginia, Best Lighting Design for VMT's *La Cage Aux Folles*. www.jasonamato.com

Chelsie Cartledge-Rose – Costume Design

Chelsie is thrilled to be making her costume debut on the Generic stage. As a local artisan and burlesque performer, she understands the power of how looking good can help someone feel confident on any stage—and in life! She has also had the immense privilege to mentor under Jeni Schaefer and Meg Murray of Virginia Stage Company for the last three seasons as Wardrobe Supervisor. When she's not costuming, you can find her at Fabric Hut in Norfolk or crafting with her family at home. Chelsie would like to thank her wife Kim and her mom Brenda for being so supportive the last few months while she's been carving a new path for herself. I couldn't have done it without you guys!

Louise Casini-Hollis – Dialect Coach

This is Louise's 25th year as a voice teacher and 13th year dialect coaching in Hampton Roads. She holds an MFA in Theatre Pedagogy with an emphasis in Voice and Speech from Virginia Commonwealth University, and a MALS in Performance Studies from The University of Memphis.

Loretta M. Dunn – Prop Mistress

Lori happily returns to Generic Theater, where she first experienced being a Properties Mistress for *Jack Goes Boating!* Since then, she served as the Props Manager for *Flyin' West* and has created props and special effects for many local theaters and films. Lori would like to give special thanks to Little Theatre of Virginia Beach and Little Theatre of Norfolk for their generosity, and Dave Hobbs, for his patience, support, and hands-on assistance with handyman skills as well as her children and grandchildren for their encouragement. She appreciates the continued patience of Jolie Spiers, as Lori regularly, and excitedly, talks about making props during her "day job". Working with the "dream team" crew, and director Maryanne Kiley has been positive and rewarding and the opportunity to work with them, on this historically significant and moving show is an honor!

MEET THE CREW

Sandra Epperson – Scenic Design

Sandra earned a BA in Drama from Catawba College and holds an MFA in Acting and Directing for the Stage from UNC-Greensboro. She taught at High Point College for four years and led the resurrection of the High Point Community Theatre after a 25-year hiatus. Since moving to the Hampton Roads area four years ago, she has acted in a Muse playwriting reading at LTN, the pandemic production of *It's a Wonderful Life Radio Play* at LTVB, directed and designed the set for *Dracula* for LTVB, and designed sets for *Flyin' West* and *Indecent* at Generic. Sandra notes that working with the talented, committed, and gracious people who populate Generic Theater over the past season has been a pleasure and a privilege.

Wina Giddens – Projection Design

Wina delighted in learning about the Yiddish language while preparing projections for the show. She is so grateful for Richard Marten's vast knowledge and patience in translating the titles from English to Yiddish. When she's not at her computer, Wina loves to bake sourdough bread, sing with the choir at Larchmont Methodist Church, and bring fascinating stories to life with her friends at Generic Theater.

Mike Hallberg – Sound Engineer/Audio Operator

Mike Hallberg is a freelance audio engineer and sound designer originally from Michigan. He studied Theatrical Design & Production at Wayne State University. Select precious credits include Sound Design for *Urinetown: The Musical*, *Batboy! The Musical*, and *Time Stands Still* with the WSU department of theatre and dance.

Amy Harbin – Choreographer

Amy has been a theatre nerd for over 25 years, having played roles such as *The Lady of the Lake* in *Spamalot*, *Poppy* in *Noises Off*, and *Sister Mary Leo* in *Nunsense*. She loves directing and choreographing best of all, most recently having served as Director/Choreographer for Little Theatre of Norfolk's productions of *Urinetown* and *Pippin* (Winner 2022 Best Director of a Musical and 2022 Best Choreographer BroadwayWorld Central Virginia Awards). Amy serves as a tutor for Norfolk Public Schools and a teaching artist for Arts for Learning while pursuing a career in theatre. Amy would like to thank her husband, Shawn, for all his love and support and this great cast and crew for sharing their time and talents!

Serenity Jones – Sound Design

Serenity has over 20 years of theatre geekery under her belt, and her love of technical theater has only grown in that time. During the day she works in the insurance and workers' compensation industry, but her evenings and weekends are usually theater-filled. While primarily a sound designer and engineer, she occasionally dabbles in lighting design. She would like to thank her family (both blood and chosen) partners, children, and friends for their continued, unwavering support of her dreams and development in theater. Recent tech credits include: *Proteus Festival 2023*, *Boxes of Someday*, *Fringe Festival 2024* at Zeider's American Dream Theater; several productions with Children's Theater of Hampton Roads; *Raisin in the Sun* at Little Theatre of Virginia Beach; *Urinetown*, *Radium Girls*, *The Intersection*, *Chicken & Biscuits* at Little Theatre of Norfolk.

Rabbi Dr. Michael Panitz – Dramaturg

Trained at the Jewish Theological Seminary, where he was ordained as a rabbi and where he received a Ph.D. in Jewish history, Michael combines both specialties in his professional career. He has served as rabbi of Temple Israel in Norfolk since 1992 and has taught for the Jewish Community Center of Tidewater, the Jewish Museum and Cultural Center of Portsmouth, and many synagogues. He has been an adjunct professor of religious studies, history and Hebrew language at local colleges: William and Mary, Virginia Wesleyan University and Old Dominion University.

Jordan Setzer – Intimacy Coach

Jordan is excited to be making her Generic Theatre debut. Her previous intimacy coordination projects include *Rathskellar: A Musical Elixir* (The Z), *Blues for an Alabama Sky* (VSC), *Sweeney Todd* (Virginia Arts Festival) *Three Musketeers* (VSC), *A Raisin in the Sun* (Little Theatre of Virginia Beach), *Boxes of Someday* (The Z), *Henry V* (VSC), and *Dreamgirls* (VSC). Her choreographic credits include: *A Merry Little Christmas Carol* (Assistant Director), *Guys and Dolls*, *Fun Home*, *The Secret Garden*, *Pride and Prejudice*, *The Wiz*, *Legally Blonde*, *Beauty and The Beast*, *A Midsummer Night's Dream*, and *Return to The Forbidden Planet*. Some of Jordan's favorite performance credits include the national tours of *The Radio City Christmas Spectacular* and *CATS 30th Anniversary* (Victoria), *Spamalot*, *Mary Poppins* (Dance Captain), *Legally Blonde* (Serena), *How To Succeed in Business Without Really Trying*, *The Producers* (Dance Captain), and the Ballet Memphis Company.

Thomas Trumbauer Jr. – Special Effect Design

Thomas likes to tinker and has found a home at Generic Theater where he can do just that. He's a creative problem solver who enjoys making the magic of theater happen. He is excited to be a part of the *Indecent* team. Outside of the theater, Thomas serves with the Suffolk Police Department and is a trained EMT.

Jenifer Wylie – Stage Manager

Jenifer is grateful for the opportunity to be a part of this beautiful production, supporting artists and technicians as they weave together this complex, gorgeous staging of Paula Vogel's *Indecent*.

MESSAGE FROM THE BOARD

WOW! So glad we decided to end this season with *Indecent*. The process of pulling all the pieces together has been an undertaking not for the faint of heart. However, we are absolutely positive that when you see the enormous talent on the stage; hear the music that underscores the presentation and are swept up into time and place by the spectacular set you will agree that this is a story that must be told, especially in this time.

What is even more amazing is that our Producers, Director, Set Designer, cast and crew have been able to pull this off working around several “black out” dates where we did not have access to the theater.

If you have visited us in the past, you may have heard my “whiney speech” before a production—if not, perhaps this will be your lucky day! While I try to make it light and fun, the reality is that Generic Theater needs to find a new home ASAP. Our generous host, Seven Venues, will be permanently eliminating the space in which we perform when they renovate Chrysler Hall. We are putting into place plans for a capital campaign to raise the money we need to not only secure a new home, but to also cover the cost of our move.

We don't have a drop-dead date yet, but we do know we don't have a lot of time. What would be perfect would be if you or someone you know just happened to have a nice, big building, with really high ceilings, heat and air, and plenty of parking! If you don't have a building, your cash contribution is tax deductible, so please be as generous as you can.

Thank you again for your support through all these years and through all our moves. We hope our next move will be to a permanent home where we can be appropriately selfish with our space and continue to bring you the exciting productions we have been known for over all these years. We could never do it without you.

—Sherman McDaniel

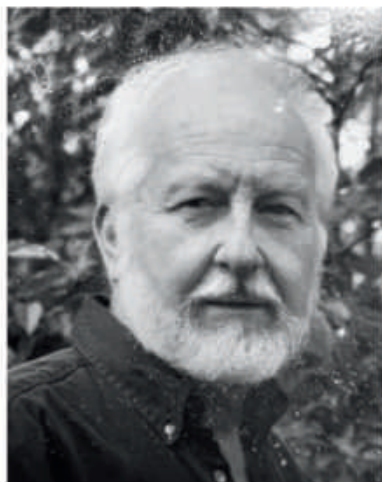
BOARD OF DIRECTORS

Sherman McDaniel, President
Wina Giddens, Vice President
Julianne Baker, Secretary
Randy Miller, Treasurer

Terrance Afer-Anderson
Brad Breckenridge
Lisa Kerns
Jake Pruitt
Thomas Trumbauer Jr.

Anne Odell, Head of Planning
Jim Keesler, Head of Policy
Kathy Strouse, Community Outreach
Ron Stokes, Founder Emeritus

A Tribute to Dr. Harold Rick Hite



Dr. Harold Rick Hite passed away due to natural causes on Friday, Feb. 9, 2024 at his home. Rick is survived by his loving wife, Bobbie and children, Christopher, Jonathan, and Margaret. Rick studied at Dartmouth College, Johns Hopkins and earned his Doctorate at Michigan State. Many of us with Generic Theater have fond memories of Rick. But even before Generic, Rick initiated the Theater Department at Virginia Wesleyan College late in the 1960's. He retired as Professor Emeritus in 1999. Rick performed with many of us through the years, treading the boards at The Riverview Playhouse, Tidewater Dinner Theater, ODU Theater and, of course, Generic Theater.

Our Founder Emeritus, Ron Stokes offered this remembrance:

"My last email from Rick: 'Ron, I couldn't live without talented students. And all the plays you did; I was happy to be part of them! You've had your miseries and I, mine. I hope we live longer to understand their benefits. I think of the *Discreet Charm* often, when we get to eat but it doesn't taste good. Love, Rick."

"Rick and Bobbie were a force in my life for 48 years. Really family. When I launched Generic Theater, Rick was the first person on the advisory committee. In the first few seasons he was associated with three productions: Pinter's *Old Times*; Bobbie Hite's *Four Plays for An Empty Room*; and Simon Gray's *Otherwise Engaged*. He continued his association with Generic when I had moved on to lead the Tidewater Dinner Theater, where he also had a huge exposure."

"Those early Generic days had a few moments. Any Harold Pinter play requires silences. Beat...*Old Times*, no different. Sadly, some evenings at the Generic (in its 1st home, the USA/YMCA Arena-now home to the Harrison Opera House) there was the neighboring noise of wrestling matches from the adjacent Arena. Rick said, following one performance, 'You have your Exhibit A for a new home for Generic.'"

"Moments before the final dress rehearsal of *Otherwise Engaged*, the set designer had filled the walls and walls of bookshelves with books. Unfortunately, they were children's books, the size of which is unmistakable. The almost always even-tempered Rick succumbs to the final dress crisis panic. 'This is NOT a play about a children's author, the books must go!'"

God Speed, Rick. Your contributions to theater throughout this region are unsurpassed. We join your family and your diverse and inclusive circle of friends to thank you for allowing us to move within your orbit. Every one of us has benefited by knowing you, working with you, playing with you, and simply being with you.



Thrift Store USA

a Generic Theater community partner
for donations of props, costumes, furniture, and stage dressing

875 E. Little Creek Road Norfolk

Monday - Saturday 9 am - 7 pm

Sunday 12 pm - 5 pm

ThriftStoreUSA.biz



SEVEN CITIES
STONWORKS

Granite & Quartz
Stone Fabrication
1022 Granby Street
757-533-5333

NO FRILL
Bar and Grill

DINE IN • CARRY OUT • ORDER ONLINE

Great, big food.

FRESH, AFFORDABLE,
FAMILY FRIENDLY DINING

NOFRILLGRILL.COM

757-627-4262

806 SPOTSWOOD AVE
NORFOLK, VA 23517

MONDAY THROUGH SATURDAY 11AM-9PM
SUNDAYS FROM 11AM - 8PM

Seven Venues



Cirque du Soleil OVO

Thursday, June 13 – Sunday, June 16
Scope Arena



Sebastian Maniscalco It Ain't Right Tour 2024

7:30PM | Thursday, July 11
Scope Arena

ROCK & ROLL HALL OF FAME INDUCTEES



HEART

8PM | Tuesday, August 27
Scope Arena



Tom Segura Come Together

7:30PM | Saturday, October 26
Scope Arena

Attucks Theatre • Chrysler Hall • Harbor Park • Harrison Opera House • Scope Arena • Wells Theatre

Tickets available at the Scope Arena box office and [Ticketmaster.com](https://www.ticketmaster.com).
Visit [SevenVenues.com](https://www.sevenvenues.com) for more information.



Fabric Factor

WINDOW FASHIONS

We Treat Windows Fashionably



*More
than just a fabric store...*

- Custom Blinds, Shades & Shutters
- Draperies & Top Treatments
- Decorator Fabrics
- Upholstery
- Wallpaper
- Accessories

4216 Virginia Beach Blvd, Ste. 155
Virginia Beach, VA 23452
(757) 498-1536
sales@fabricfactor.com
www.fabricfactor.com

HunterDouglas

Alustra
COLLECTION



MJ'S

TAVERN



*In the Heart of the Historic
Colonial Place/Riverview area*

We serve beer, wine &
distilled spirits and a wide
range of appetizers,
sandwiches and entrees!

Check out our menu at
MJTAVERN.COM!

Have a special gathering in mind?
Reach us at **757-648-8942** or
bar@mjtavern.com

**Now open for
Breakfast,
Lunch and
Dinner!**

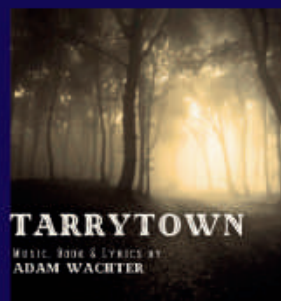
Bring this program
and buy one get one
free entrée!

4019 Granby Street Norfolk, Virginia 23504



THEATER

SEASON 44 TICKETS ON SALE SOON



Tarrytown

Music, Book & Lyrics by Adam Wachter

Opening in October

A modern musical inspired by *The Legend of Sleepy Hollow*. Part love story. Part legend. In *Tarrytown*, Ichabod befriends married couple Katrina and Brom. Their unexpected new bond forces each of them to confront ghosts from the past as they gallop toward an unfamiliar and uncertain future. This contemporary musical reimagines a classic American fable. Part romance, part bromance, *Tarrytown* as a surprisingly modern love story. Heads will roll.

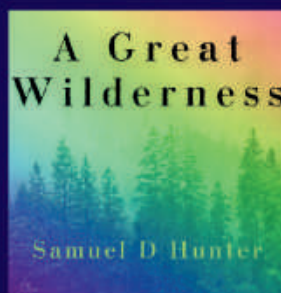


A Beautiful Day in November

on the Banks of the Greatest of the Great Lakes
by Kate Benson

Opening in January

This quirky comedy will delight with jam-packed athleticism full of family interference, chaos, anxieties, rivalries and near disasters. Join the Wembley family as they cover all their bases negotiating the once-a-year big hitter Thanksgiving festivities.

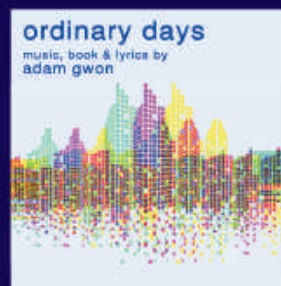


A Great Wilderness

by Samuel D. Hunter

Opening in March

After decades as the gentle-natured leader of a Christian retreat that endeavors to "cure" gay teens, Walt is packing up his life and preparing for a reluctant retirement. But when his final client quietly disappears into the remote Idaho wilderness, Walt discovers that his previously unwavering moral compass no longer points the way. With profound humanity and subtlety, *A Great Wilderness* navigates complex moral terrain, exploring the shifting motives and inconstant strength of our personal convictions.



Ordinary Days

Music, Book & Lyrics by Adam Gwon

Opening in May

Ordinary Days tells the story of four young New Yorkers whose lives intersect as they search for fulfillment, happiness, love and cabs. Through a score of vibrant and memorable songs, their experiences ring startlingly true to life. *Ordinary Days* is an original musical for anyone who's ever struggled to appreciate the simple things in a complex place. With equal doses of humor and poignancy, it celebrates how 8.3 million individual stories combine in unexpected ways to make New York City such a unique and extraordinary home.