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**NSFW**

by Lucy Kirkwood

**February 13 - March 3, 2019**

[NSFW: **Not Safe For Work** – online material which the viewer may not want to be seen accessing in a public or formal setting such as at work]

For Mature Audiences - contains adult themes, strong language and partial nudity.

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This smash sci-fi musical has devoured the hearts of theatre-goers for over 30 years! A nerdy flower shop clerk named Seymour stumbles across a new breed of plant which he affectionately names after his secret crush, Audrey. The exotic

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**Stages**  
REPERTORY THEATRE

Kenn McLaughlin Artistic Director  
Mark Folkes Managing Director



**NSFW**

by Lucy Kirkwood

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**February 13 - March 3, 2019**

STAGES' ARENA THEATRE

For Mature Audiences - contains adult themes, strong language and partial nudity.

Directed by  
**LESLIE SWACKHAMER**

**SDC**  
The Official Society of the  
STAGE DIRECTORS AND CHOREOGRAPHERS  
SOCETY, a national theatrical organization

STARRING  
**DEBORAH HOPE\***  
**STANLEY ANDREW  
JACKSON III\***  
**DAYNE LATHROP**  
**DONNA BELLA LITTON**  
**DAVID MATRANGA\***  
**THOMAS PRIOR\***

Properties Designer  
**JODI BOBROVSKY**  
LIGHTING DESIGNER  
**DEVLIN BROWNING**  
SCENIC DESIGNER  
**RYAN MCGETTIGAN**  
COSTUME DESIGNER  
**KRISTINA MILLER**  
SOUND DESIGNER/  
ASSISTANT DIRECTOR  
**PETER TON**  
DIALECT COACH  
**JIM JOHNSON**  
ASSISTANT DIRECTOR  
**HANNAH MEADE**  
PRODUCTION STAGE  
MANAGER  
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*\* Member of Actors' Equity Association,  
the Union of Professional Actors and  
Stage Managers in the United States*

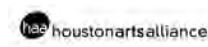
First performed at The Royal Court Jerwood Theatre Downstairs, Sloan Square, London, on 25 October 2012

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CM 17-0615

## FROM THE ARTISTIC DIRECTOR



**I have a Facebook profile that I haven't visited in six years. I am not on Twitter or Instagram or Snapchat or any other such thing that could be named.**

It's not that I don't see wondrous value in the advances in communication. And I fully admit that when I am shown a Facebook post or page, I LOVE seeing the adventures of my friends as they discover this or that, grow their families, vote or protest or whatever it is that they want to broadcast. But if I'm being honest, I don't experience any of this media as "connecting" me to

anyone else. And I never forget that it is all commerce—a host of platforms that fuel corporate profit by exploiting the human desire to connect.

But long before the social media revolution, print media empires were built from the same commercial cloth. Magazines selling visions of a better world, a better life, a better self have been the staples of grocery store check-out lines for decades. Generations of us have grown up bombarded by marketing images of an ideal life; images of beauty, power, fame, money, sex and prosperity that are richly seductive. What is the price of this century-long immersion in media for profit?

Lucy Kirkwood is a brilliant writer who knows there is no simple answer to this question. In *NSFW* (a social media acronym for material that is "not safe for work") Kirkwood weaves a host of threads about media influence, the economics of contemporary culture, and the desperation of modern youth into a complex commentary on today's world. She is writing about the environment that has given us Brexit, the Arab Spring, protests in France, division in America and she is brave enough to make us laugh as we consider it all.

I first read *NSFW* six years ago just after it was published. I instantly loved the play and knew that one day, if the fates were on our side, we'd produce it here at Stages. I feel this is the most incredible moment to consider the paradoxical brilliance of this story. On a basic level, this play deals with the objectification of women in media. There are layers, however, that take us much deeper into the mechanics of a society that has for so long advanced—and profited—from such behaviors. Both Charlotte and Sam, the youth in the story, face impossible choices in order to find work. They are displaced and underemployed. And the promises they have been sold have all been falsehoods. Yet the engine of media exploitation grinds on and their very survival depends on their support of a failing system.

Will they comply and perpetuate a toxic social structure or will they rebel and change the world? And if there is to be a cultural revolution, how will the young warriors spread the word?

I hear tell social media platforms are good for that.

Who cares if they make a few bucks helping out?

A handwritten signature in blue ink, appearing to read "Kenn McLaughlin".

**Kenn McLaughlin**

## STAGES REPERTORY THEATRE



Founded in 1978, Stages advances theatre and enlivens culture to make a more vibrant Houston. We present a broad scope of plays and musicals in an intimate setting, creating powerful connections between plays and people. Our theatre experiences range from jukebox musicals and family entertainment to world premieres and new plays by emerging writers. The common link throughout Stages' work is a focus on sharing compelling human stories in intimate performance spaces that allow audiences to connect with both the art on stage and the people who help create it.

Stages has grown to become Houston's leading mid-sized theatre company, the city's sixth largest nonprofit performing arts producer overall, and the largest outside of Houston's downtown theatre district. Stages is one of the region's leading artistic employers, producing an average of 12 productions per year totaling more than 380 performances and welcoming 65,000+ visitors each season.

Almost all of Stages' shows are rehearsed and constructed on-site in Houston, brought to life by an exceptional community of locally-based artists and craftspeople along with occasional guest directors, actors and designers from around the world. For more than a decade Stages has made a strong investment in nurturing emerging artists and administrators who have now become field leaders and working professionals in companies around the country.

Stages' learning opportunities include our student matinee series, performance and production internship programs for college students and a conservatory each summer for middle and high school students. Through our community engagement initiatives, during the 2018-2019 Season nearly 20% of Stages audiences will experience our work free of charge through programs like free performances at Miller Outdoor Theatre and our Sin Muros Theatre Festival, a celebration of Latinx voices and stories reflecting Texas's diverse communities.

Stages began life in the historic Magnolia Ballroom building in downtown Houston, led by Founding Artistic Director Ted Swindley and building on the passion and commitment of a talented group of artists. In 1985, we moved to our current two-theatre facility in the historic Star Engraving Building on Allen Parkway, and became Houston's second Equity theatre in 1988.

Artistic Director Kenn McLaughlin joined the company in 2001, serving as managing director for five years before becoming the theatre's longest-tenured artistic leader. Current managing director Mark Folkes arrived in 2015, positioning us for a new era of transformational growth.

In December 2014, Stages achieved a landmark goal with the purchase of our longtime Allen Parkway home from the City of Houston. That facility includes our two theatre spaces along with costume and scene shops, entertainment spaces and administrative offices. Each theatre contains fewer than 175 seats, so no seat is ever more than 25 feet from the stage.

The 2018-2019 Season marks Year Four of an ambitious five-year strategic plan outlining a bold vision for Stages' future, including major investments in facility infrastructure, artistic programming, human resources and education and community engagement initiatives. With sustained investment from philanthropic and community partners, construction is now underway on The Gordy, our new three-theatre venue funded through a \$32 million capital campaign and slated to open during the 2019-2020 Season. With a design unlike any other in our region, this unique campus is poised to bring audiences and artists closer to each other than ever before.

## FROM THE MANAGING DIRECTOR



Dear Stages friends,

**This year, Stages will complete construction on our new home, The Gordy, that will officially open less than a year from now in January 2020.** This \$32 million venue will house three unique performance spaces ranging from 135 to 251 seats, not only preserving the intimacy that Stages artists and audiences have come to admire, but actually amplifying it, creating unparalleled theatrical experiences unique in our region.

In the months ahead, the Board, staff and artists of this company will continue preparations to better understand our new reality. We prepare for a future that strives to preserve the culture and spirit that has lifted Stages to where we are today, but also leverages the new tools and resources we'll have available to do our work to the fullest extent possible. We have dreamed about this moment for many years. Thank you for being part of this transformation by being with us here today. Your participation as audience members, subscribers, donors, volunteers and general all-around cheerleaders has lifted us to new heights.

In February, Stages hosts our annual fundraising gala, this year themed *The Night Garden*, honoring **Glenda and Russell Gordy** with the Theodore Award for Visionary Leadership in celebration of their leadership gift to Stages capital campaign, *Staging Our Future: A Transformational Campaign for Stages*. The Gala is Stages' most significant annual fundraiser, providing critical funds that support our \$4.1 million annual operating budget. We are on track to make this Stages' most successful fundraiser in our 41-year history, generating over \$450,000 in support of artistic and education programs. Sincere thanks to Chairs **Judy and Jim Nicklos**, Underwriting Chairs **Brenda and Bradley Jones**, and Auction Chair **Alicia Gordy** for their leadership in making this year's event a success, as well as lead supporters **Glenda and Russell Gordy, Midway Companies** and **Isla and T.R. Reckling, III**.

Stay tuned in the months ahead as we begin to share more about The Gordy. With concrete poured and steel up across the street at our new home, I'm more confident than ever that you'll be thrilled with what this venue is able to do for this organization that we all hold so close to our hearts.

Sincerely,

**Mark D. A. Folkes**  
Managing Director

# Join the next generation of arts supporters and leaders!



**Members of our new Young Patrons Circle represent the future of Stages** and get to know each other as well as other key supporters and Board members through special events throughout the year. Young Patrons are 45 and under and donate at least \$1,000 each season to our Annual Fund.

## Benefits include:

Invitations for you and a guest to **exclusive Young Patrons events**, including happy hours, previews of Stages productions and behind-the-scenes experiences with Stages artists

**Special Young Patrons pricing** on season subscriptions and Gala tables / tickets

**All the benefits of being an Impresario Bronze level donor** (gifts of \$1,500 or more) **for a donation of \$1,000 as a Young Patron:**

- Invitations to private receptions before each Opening Night performance (show tickets not included)
- Invitation to join members of the Board of Directors and other Stages supporters at our annual holiday celebration
- Invitation to an exclusive annual season launch event
- Invitation to Stages' annual end-of-season celebration with the artists who make it all possible
- Personal concierge for all ticketing and subscription needs
- Print recognition in the program for every Stages production

∴ **YOUNG PATRONS  
STEERING  
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∴ Chair  
∴ Krish Arora  
∴ Liz Cavanaugh  
∴ Kristi Gollwitzer  
∴ Martin Gollwitzer  
∴ Kaitlyn Merz  
∴ Cameron Springer

**QUESTIONS?** Contact Jordan Smith at 346.571.3200 or [jsmith@stages theatre.com](mailto:jsmith@stages theatre.com)

## FROM THE DIRECTOR

# Leslie Swackhamer



The great French dramatist, Moliere, believed that he could have no higher occupation than to “attack the vices of my age by making them ridiculous.” With *NSFW*, Lucy Kirkwood takes up Moliere’s mantle in the 21st century. Her prescient satire, written five years ago, is perhaps even more timely now. The #metoo movement is a global reckoning of the culture of misogyny and sexual violence that has infected every level of society. Kirkwood is going after the root of this toxic mess through her focus on the machine of media, which commodifies and monetizes the human body. How does objectification lead to dehumanization, and what is the toll of that trend? Our media promote

damaging images of women and men that perpetuate beauty standards and gender norms that are full of toxic levels of insecurity and self-loathing. And, the proliferation of representations on the internet has only upped the ante for print journalism. Once clear limits of propriety have been irrevocably breached.

We live in a complex world, in which images in media cannot help but affect us.

Listen and watch, as Kirkwood skillfully expands her lens to encompass the concomitant issues of personal integrity, privacy, consent, and even capitalism. The kids in this play represent the first generation in modern times faced with diminishing economic prospects. When paying one’s rent becomes difficult even for someone with a university degree, what is the world coming to? This is another kind of climate change.

I am always looking to engage my audience in some sort of public discourse that will cause a deeper examination of the world we live in, and our ability to change it.

After all, we are all sitting together in the theatre, the original sacred “seeing space”. Hopefully what we experience is something that challenges our notions of who we are, where we have come from, and what we can become. And, ideally, our engagement will have a sense of sharing, and our most potent instigator of insight—laughter. Some of our most insightful “aha’s” happen amidst the “haha’s”. Enjoy!

**Leslie Swackhamer**

Director

## ARTIST SPOTLIGHT

# David Matranga | Actor



### David - let's start at the beginning. Where are you from?

I'm from Houston, TX, born and raised. I grew up here, did my K-12 schooling here, then went off to college at Texas State in San Marcos, then to NYC, then to Yale School of Drama, then back to NYC, until I landed back in good ol' Houston.

### You've been a part of the Houston theatre scene for over 15 years. How has it changed?

Well, it's changed in so many great ways, it's almost hard to narrow those down, but I think the two largest changes I've seen are, first, the sheer amount of work that's being produced in Houston now. There are so many great theatre companies here now that are producing wonderful, challenging and engaging work. It really gives Houston theatregoers an amazing palette of stories to see. Secondly, the talent pool of

theatre artists has increased exponentially over the last 15 years. I can't say enough about the stellar talent I've come across since moving back here 8 years ago. From designers, to actors, to theatre artistic and management staff, the bar has been raised very high. This cast and creative team are a perfect example of that.

### You have a long history on stage at Stages. Out of all of your work at Stages, what stands out as the one that you're most proud of? Why?

Wow, that's a really hard question to answer. Stages has been an artistic home to me for at least 10 years now. I did my one of my first professional productions out of undergraduate here back in 2002, prior to leaving for NYC, and then returned in 2009 to work on *Grey Gardens*. In addition to feeling supported in my artistic growth, I have always felt that I was treated as a true collaborator at Stages. I can't say enough about how valuable that is to a career. Honestly, I would have to say that my overall body of work here is what makes me most proud. From *Grey Gardens* to *The Man Who Shot Liberty Valance*, to the one man show, *Mistakes Were Made*, and everything in between, I've been given opportunities to play against type and challenged to step out of my comfort zone, and that makes all the difference.

### What's been your most memorable moment on stage?

I think the final moments of *In the Next Room... or The Vibrator Play* would be at the top of the list, although when asked this question many moments come to mind. But there was something about those final moments, the music, the vulnerability and connection of the husband and wife and their new understanding of each other made that really special.

### You have a long history working with director Leslie Swackhamer. What makes your collaboration so successful?

Leslie and I speak the same artistic language and both our instincts fire together in a pretty seamless way. It's not an easy thing to describe, but I felt that from the very first time I met her and auditioned for her for the Stages production of *Man From Nebraska*. I knew right then, after being in the room for 3 minutes, that I wanted to work with her. She knows what works and what doesn't and isn't afraid to express that and make those changes. She respects her actors and collaborators and demands the best. I trust her eye, her intelligence, her aesthetic and her instincts about how best to tell the story, and that allows me to focus on doing my part in crafting that story. Those are just a few reasons!



### What's exciting about *NSFW*?

Lucy Kirkwood's words are very exciting to wrap your head around and live inside of. The rhythm and punctuation that she uses are akin to a musical score and give you great clues as you approach the role. I love words and I love punctuation and how they are both constructed to convey meaning and intention. This play has that in spades. The content and themes that this play illuminates also make it very exciting to get to work on.

### What's challenging about acting in *NSFW*?

Haha! All the same things as the above question! The characters are complicated and human and full of contradiction. They all live in the grey area that makes being a human being challenging as we navigate our world. I'm fascinated and genuinely interested in what drives people to make the choices they make and take the actions that they take. As the actor, I feel a responsibility to tell their story in the most authentic way possible, while navigating all the twists and turns that a character might go through. That's always the challenge of the work. And the fun.

### What do you hope audiences take away from *NSFW*?

I hope audiences can see the humanity in these characters and walk away with more questions about how sexual objectification and the endless search for more separates us and keeps us from finding true connection with each other; that the way we get socialized as men and women and people impacts our true understanding of one another. I think this play, like any good play, in my opinion, shows you people living their lives in a certain context and space in time and allows you to have your own unique response to it. I love talkbacks for that reason. I love to hear how a story impacts the individuals watching it.

Stages' productions of *The Man Who Shot Liberty Valance* (top), *In the Next Room...* (second), *Mistakes Were Made* (third), *Man from Nebraska* (bottom). Photos by Amitava Sarkar and Bruce Bennett.

STARRING

Deborah Hope\* . . . . . Miranda  
 Stanley Andrew Jackson III\* . Sam  
 Dayne Lathrop . . . . . Rupert  
 Donna Bella Litton . . . . . Charlotte  
 David Matranga\* . . . . . Aidan  
 Thomas Prior\* . . . . . Mr. Bradshaw

*\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States*

PRODUCTION CREDITS

Show Control Programmer/  
 Light Board Operator  
**Antonio Lopez**  
 Deck Crew  
**Samuel Newton**  
 Wardrobe Crew  
**David Jezek**

**NSFW will be performed with no intermission.** Any taping, filming, recording or broadcast of this play is strictly prohibited. Please turn off phones and other electronic devices as a courtesy to other patrons and to the actors.



**DEBORAH HOPE\* (Miranda)** A.D. PLAYERS: **God's Favorite** (Rose Benjamin); 4TH WALL: **Reckless** (Doctors 1-6); STAGES: **Who Am I This Time?** (Doris/Gloria), **Shear Madness** (Mrs. Shubert), **Searching for Eden** (Eve), **Communicating Doors** (Rueella), **Company** (Amy), **Memory of Water** (Violet), **Fit To Be Tied** (Nessa), **Jack and Jill** (Jill), **Heart of a Woman** (Mary Alice/Hotel Mgr./Darla), **Three Viewings** (Mac), **The Maiden's Prayer** (Cynthia); NOBLE MOTION DANCE THEATRE: **L'Dor Vador** (Rader); KAPLAN THEATRE: **Cabaret** (Kit Kat Girl); CELEBRATION THEATRE: **Love, Loss & What I Wore** (Various Women); MAIN STREET THEATER: **A Piece of My Heart** (MaryJo), **Marisol** (June); HOUSTON SHAKESPEARE FESTIVAL: **A Midsummer Night's Dream** (Titania/Hippolyta), **Measure for Measure** (Mistress Overdone); THEATRE LaB: **The Kathy & Mo Show**, **Dark Rapture** (Julia); NEW HEIGHTS THEATRE: **The Glass Mendacity** (Maggie), **Me & Jezebel** (Elizabeth); BAYOU CITY CONCERT MUSICALS: **A Little Night Music** (Charlotte); THE ACTORS' THEATRE: **Inspecting Carol** (Zora Bloch); THE ACTORS' WORKSHOP: **Rumours** (Chris), **A Girl's Guide to Chaos** (Cleo); NATIONAL TOUR: **Whatever Happened to Black Love?** (Jessica Adams); EDINBURGH FRINGE FESTIVAL: **The Kathy & Mo Show**; NEW YORK/OFF-BROADWAY: THE PRODUCER'S CLUB: **Drummers, Dreams & Family Matters** (Millie); VITAL THEATRE: **The World's Longest Kiss** (Lily), **Politics & Bedfellows** (Tillie Luck), **Voices Carry** (Cabaret Performer); ABINGDON THEATRE: **About Face** (Marilyn); SKIRBALL CENTER FOR THE PERFORMING ARTS: **Home for the Holidays** (Mrs. Spencer); MANHATTAN THEATRE

CLUB: **Two Cats and a Kid** (Evalina Bell); ACTORS' THEATRE WORKSHOP: **Preacherosity** (Christine). FILM/TV: **Law & Aorder, America's Most Wanted, Walker: Texas Ranger, Sons of Thunder, Space Cowboys, Without Warning: The James Brady Story, The Face of the Serpent, Twisted Fear**. Trained at the American Academy of Dramatic Arts, New York and with such luminaries as Uta Hagen, Edward Albee, Annalee Jefferies, Michael Shurtleff and Cecil Pickett, to name a few.



**STANLEY ANDREW JACKSON III\* (Sam)** Stages: **Swimming While Drowning** (Mila) **International**—New Zealand/Australia—Pop-up Globe Theatre Company: **Romeo & Juliet** (Mercutio), **Twelfth Night** (Malvolio), **Henry V** (Dauphin), **As You Like It** (Celia); London—Embassy Theatre: **The Suicide** (Artistarkh), Webber Douglas Theatre: **Revenge's Tragedy** (Lussurioso); **Regional**—Baltimore Center Stage: **A Wonder In My Soul** (Andrew); Source Theatre Company: **Dontrell, Who Kissed the Sea** (Dontrell); National Gallery of Art: **Forward 54th!** (Alex), GALA Hispanic Theatre: **Thoughts of a Colored Man** (Passion). **TV/Film**—**Power Rangers Ninja Steel**. **Education**—MA: Royal Central School of Speech and Drama; BFA: Howard University.



**DAYNE LATHROP (Rupert)** Stages: **My Manana Comes, Panto Goldilocks** (Shame's Blond), The Catastrophic Theatre: **Everything Will be Different** (Freddie) **Buried Child** (Vince), Stark Naked Theatre: **Ho Ho Humberg** (Actor 3). BA: Sam Houston State University.



**DONNA BELLA LITTON (Charlotte)** Houston, TX: Dirt Dogs Theatre Co: **Talk Radio** (Debbie/June/Julia). Queensbury Theatre: **Elf** (Ensemble). Santa Fe, NM: Littlelobe Inc: **Firerock: Pass the Spark** (Ana). Greer Garson Theatre: **Red Light Winter** (Christina), **Side By Side By Sondheim** (Ensemble), **The Threepenny Opera** (Lucy Brown), **Heathers: The Musical** (Veronica Sawyer), **Wild Talk** (Emma Elbaz), **String of Pearls** (Amy/Jitters/Abby), **The Cave Dwellers** (Girl). BFA: Santa Fe University of Art and Design. Donna Bella spends time off with her cat Minnie, partner Richard, and his dog Khan.

## WHO'S WHO



**DAVID MATRANGA (Aidan)** is excited to be returning to Stages where he was last seen in **The Man Who Shot Liberty Valance** switching between the roles of Ransome Foster and Liberty Valance. He spent the better part of last season at the Alley Theatre where he played multiple roles in **The Great Society** before traveling to Dallas Theater Center with the same production. Other recent productions include: Alley All New reading of **Amerikin, Holmes & Watson** (Alley Theatre), **Harvey** (AD Players) Alley All New workshop production of Rob Askin's **The Carpenter**. **Straight White Men** (Stages), **A Coffin In Egypt** starring Frederica von Stadt at Lincoln Center, **Marie Antoinette** (Stages), **Macbeth/Merchant Of Venice** (Houston Shakes) **Failure: A Love Story**, (Stages) **Dollhouse** (Stages), **You Can't Take It With You** (Alley Theatre), **The Hollow** (Alley Theatre), **Showboat** (Houston Grand Opera), **Miss Julie** (CTC), **Comedy Of Errors/Hamlet** (Houston Shakespeare Festival), **In The Next Room Or The Vibrator Play** (Stages), **Uncle Vanya** (CTC), **Mistakes Were Made** (Stages) **A Christmas Carol** (Alley Theatre) **Yankee Tavern**, **Auntie Mame**, **Complete History of America Abridged**, **Man From Nebraska** and **Grey Gardens** (Joe Kennedy Jr./Jerry), **Lobster Alice**, all at Stages Repertory Theatre. **The Armageddon Dance Party** (World Premiere, NYC Fringe), **Ophelia: Opera In Blue** (Hamlet). Other Regional theatre include: originating the roles of Patrick in **110 Flights** and General Longstreet in **General Desdemona** at the 1st Annual Proctors New Play Festival, **Pride and Prejudice** (Dallas Theater Center), **The King Stag** (Yale Rep), **A Christmas**

**Carol** (Actors Theatre of Louisville). Film and TV: **Dropa, Be Not Afraid, Occupy Texas, Law & Order, All My Children, As The World Turns**. David has also voiced over 150 animated characters including the smash new Anime hit, **My Hero Academia**, where he voices the role of Todoroki, Bertholdt Hoover in **Attack on Titan**, Wave in **Akame Ga Kill, Harlock** (streaming on Netflix), **Halo Legends** and Sony's **Starship Troopers: Invasion**. Training: Yale School of Drama. Follow him on Twitter @davidmatranga1 & IG @matrangadavid



**THOMAS PRIOR\* (Mr. Bradshaw)** Stages: **Panto Cinderella, Xanadu, Road Show, Searching for Eden, The Spitfire Grill, I Love You, You're Perfect, Now Change, Convenience, Syncopation** (Houston Press Best Actor Award), **Romance, Romance, Elizabeth Rex, Company, The Memory of Water**. Theatre Under the Stars: **110 in the Shade**. Classical Theatre Company: **An Enemy of the People, A Christmas Carol, The Merchant of Venice, Tartuffe, Antigone**. Prague Shakespeare Company: **The Merchant of Venice, King Lear, As You Like It**. Houston Shakespeare Festival: **Cymbeline, Julius Caesar, Romeo & Juliet, Love's Labours Lost, Hamlet, As You Like It**. Unity Theatre: **Becky's New Car, Shooting Star, You Never Can Tell, The Philadelphia Story**. University of Houston/Alley Theatre: **All My Sons**. Main Street Theater: **My Wonderful Day, Copenhagen, Three-Cornered Hat**. A.D. Players: **The Winslow Boy, The Importance of Being Earnest, The Sanders Family Christmas**. Barnstormers Theatre (Tamworth, NH) Over 80 productions including **I**

**Do, I Do!, Death of a Salesman, Three Sisters, Philadelphia, Here I Come, Deathtrap**. Film/Television: **Warning: Parental Advisory, Law and Order**. Numerous commercials, voice-overs and industrials. Education: MFA, University of Houston, BFA, Carnegie-Mellon University. Proud to have worked / studied with the following artists: Sir Peter Hall, Edward Albee, Stuart Ostrow, Sidney Berger, David Costabile, Ron Van Lieu, Slava Dolgachev, Bobby Lewis, Elizabeth Orion, Mel Shapiro. Mr. Prior is currently a Professor of Theatre at Sam Houston State University and is a proud 31-year member of Actors' Equity Association. He dedicates this show to his wife, Katie.

**LUCY KIRKWOOD (Playwright)** In 2009, her play **It Felt Empty When the Heart Went at First but Is Alright Now** was produced by Clean Break Theatre Co. at the Arcola Theatre. It was nominated for the Evening Standard Award for Best Newcomer and made Lucy joint winner of the John Whiting Award. **NSFW** premiered at the Royal Court Theatre in 2012. **Chimerica** premiered at the Almeida Theatre in 2013 and subsequently transferred to the West End, winning Best New Play at the 2014 Olivier and Evening Standard Awards, the Critics Circle Award and the Susan Smith Blackburn Award. In 2016 **The Children** premiered at the Royal Court. **Mosquitoes**, presented by special arrangement with Manhattan Theatre Club, opened at the National Theatre in 2017.

**LESLIE SWACKHAMER (Director)** is delighted to be directing her lucky thirteenth show at Stages, which she considers her artistic home. A passionate advocate of new work, and work by women, she is also the Executive Director of the Susan Smith Blackburn Prize, the oldest and largest international prize specifically recognizing women playwrights. She has workshopped, directed or produced over 100 new works at theatre and opera companies across America. The Houston Press honored Leslie as "Best Director, 2015" for her extended and sold-out run of David Adjmi's **Marie Antoinette** at Stages. Other Stages productions: **The Revisionist, My Mañana Comes, Rabbit**

## WHO'S WHO

**Hole, In The Next Room Or The Vibrator Play, Straight White Men, Failure: A Love Story, Amy's View, The Man From Nebraska, Lady, The Andrews Brothers, and The Great American Trailer Park Musical**. Other productions: ACT Theatre (Seattle. Where she was associate artistic director): **A Christmas Carol, Going To St. Ives** (world premiere), **Old Wicked Songs, The Nina Variations** (world premiere), **Avenue X, LaterLife**. The Cleveland Play House (where she was also artistic associate): **The Baltimore Waltz, Japanese Ghost Stories, The Butcher's Daughter, Reckless, The Dwarfs, The Nung Kua Ma, Elegies For Angels, Puns And Raging Queens, Why There Are No Tigers In Borneo, Aesop's Fabulous Fables, Talk To Me Like The Rain, Love And Science, Our Town/Your Town, Mix & Match, What About Me?, Country Beyond Tears. The Last Schwartz** (Florida Studio Theatre), **Wit** (Madison Repertory Theatre) **What Corbin Knew** (Madison Repertory Theatre, world premiere), **Much Ado About Nothing** (Seattle Shakespeare Festival, Seattle Times Best Shakespeare), **The Psychic Life Of Savages** (Empty Space Theatre, Seattle Times Award: Best Bravura Performance), **Mrs. Klein** (American Stage Company, U.S. Premiere), **Lost In Yonkers** (American Stage), **Whales Of August** (Tacoma Actors Guild), **Driving Miss Daisy** (Tacoma Actors Guild), **Yerma** (Grex), **Escape From Happiness** (Dobama), **Alien Victims Tell All** (Seattle Repertory Theatre, world premiere), **Some Things That Can Go Wrong At 35,000 Feet** (Eldred Theatre), **The Curious Savage** (New Harmony Theatre), **Leonardo Haiku** (Slovakia International Theatre Festival), **Lysistrata Project** (Seattle Town Hall), **The Red Room** (Richard Hugo House, world premiere). Opera companies where she has directed include the San Francisco Opera, Washington National Opera (Kennedy Center), Opera pa Skaret (Sweden), Vancouver Opera, Opera Carolina, Seattle Opera, Houston Grand Opera, Opera Omaha, Madison Opera, Dayton Opera, and Opera in the Heights. She is currently developing a new opera based on Khaled Hosseini's **A Thousand Splendid Suns**, slated for productions in 2020. She is also working



## WHO'S WHO

with HGOco on a new opera commission based on female rodeo riders, titled **Turn and Burn**. Upcoming productions: **Constellations** (Alley Theatre) and **Cinched and Strapped** (Theatre 3, Dallas), **Madame Butterfly** (Opera Omaha). Also an educator, Ms. Swackhamer has taught theatre and guest-directed at the University of Washington, University of Texas (Austin), Oklahoma City University, Cornish College of the Arts, Rice University, University of Houston and Sam Houston State University. She holds an MFA in Directing from the University of Washington School of Drama and is a member of the professional unions AGMA, SDC, and Canadian Actor's Equity. [www.leslieswackhamer.com](http://www.leslieswackhamer.com)

**JODI BOBROVSKY (Properties Designer)** As resident Properties Master at Stages Repertory Theatre, and a freelance artist and designer in Houston over the last 25 years, she has collaborated with a host of regional arts organizations, designing scenery, props, and costumes for: Main Street Theater, Generations Theater, The Ensemble Theatre, Infernal Bridegroom Productions, The Catastrophic Theatre, Unity Theatre, Mildred's Umbrella, 4<sup>th</sup> Wall Theater, Houston Grand Opera, Houston Ballet, Moore's School of Opera, and The University of Houston School of Theatre. Her scenic designs include: Stages Repertory Theatre: **The Man Who Shot Liberty Valance**, **The Whipping Man**, which won a Best of Houston award for Scenic Design, **Yankee Tavern**, **A Picasso**, **An Infinite Ache**, and **Elizabeth Rex**. Unity Theatre: **The Fantasticks**, **Scotland Road**. Main Street Theater: **The Coast of Utopia**, **The House of Spirits**, **Intimate Apparel**, and **The Weir** which a Best of Houston award for production design. For Houston Ballet, properties design for the new Stanton Welch ballet, **The Nutcracker**, in collaboration with international designer Timothy Goodchild. For The Ensemble Theater, scenic designs include: **Gee's Bend** and **Sty of the Blind Pig**, which won honors at the African American Theater Festival in Winston Salem. For Generations Theater, the regional premieres of **Spring Awakening** and

**Bloody, Bloody Andrew Jackson**. For Classical Theater Company, costume designs for: **Ghosts**, **Tartuffe**, and **Antigone**. Her scenic design models have been exhibited at the American Institute of Architecture. She has been featured in The Houston Press's "Top 100 Creatives" blog.

**DEVLIN BROWNING (Lighting Designer)** For Stages Repertory Theatre, Devlin has lit productions of **Ann**, **My Manana Comes**, **The Book of Maggie** (World Premiere), **Marie Antoinette**, **In the Next Room (or The Vibrator Play)**, **Panto Mother Goose**, **Auntie Mame**, **The Great American Trailer Park Musical**, **Honky Tonk Angels**, and **Cinderella**. Devlin also lit **The Designated Mourner** for Catastrophic Theatre, **The Noblest of Drugs** and **Edmond** for Infernal Bridegroom Productions, **What the Butler Saw** with Main Street Theater, **The Guardian** (World Premiere) for I'm Ready Productions, and **Medea** for dAdA Productions. Devlin has also provided lighting for **An Evening of Art Songs & Arias** by Sing for Hope benefiting Avenue 360 (formerly Bering Omega) from 2006 until 2015. He is a graduate of the School of Theatre and Dance at the University of Houston.

**RYAN MCGETTIGAN (Scenic Designer)** Stages: **Marie Antoinette** (Best Set Design Award - Houston Press), **Straight White Men**, **Failure: A Love Story**, **The Marvelous Wonderettes: Caps and Gowns**, **The Language Archive**, **Next to Normal**; Theatre Under the Stars: **The Rocky Horror Show**, **Million Dollar Quartet**, **Smokey Joe's Cafe**. TUTS Underground: **The Sweet Potato Queens**, **Striking 12**, **Bonnie & Clyde First Date**, **LMNOP**, **Reefer Madness**; Classical Theatre Company: **The Birds**, **Christmas Carol**, **Doctor Faustus**, **Ubu Roi**; Glimmerglass Festival: **Trouble in Tahiti**, **The Odyssey** (World Premiere), **Wilde Tales** (World Premiere); New Orleans Opera: **Die Fledermaus**, **Le nozze di Figaro**, **Carmen**, **Lucia di Lammermoor**; Houston Grand Opera: **Bound**, **From My Mother's Mother**, and **Your Name Means the Sea** (World Premieres); Houston Ballet and Asia Society Texas: **Tsuri** (World Premiere). [www.RyanMcGettigan.com](http://www.RyanMcGettigan.com).

**KRISTINA MARIE MILLER (Costume Designer)** is a theatrical designer and Assistant Lecturer in the Department of Performance Studies at Texas A&M University. Past designs for Stages include **End of the Rainbow**, **Girls Night: the Musical** and **Sexy Laundry**. Most recently, her work was seen at The Landing Theatre Company in Houston, TX where she received a Laura Award for artistic excellence in both scenic and costume design for the world premiere of **Exit 27**. Scenic design credits include **TH3 B3GGARS OP3RA** (A&M); **Exit 27** (The Landing Theatre Company); **All in the Timing** (Renegade Theatre Festival); **Measure for Measure** (Blueprint Theatre Company). Costume design credits include **The Yeomen of the Guard** (The Ohio Light Opera); **Exit 27** (The Landing Theatre Company); **RENT (MSU)**; **Trojan Women** (MSU); **Leading Ladies** (Summer Circle Theatre Company); **Tartuffe** (A&M); **Bus Stop** (A&M); **The Tempest** (Blueprint Theatre Company). Lighting design credits include **Far Away and This is a Chair** (MSU); **No Exit** (A&M). Design awards include Pulsar Award for best lighting design (**Far Away and This is a Chair**, 2009) Lansing MI; Pulsar Award for best costume design (**Trojan Women**, 2010) Lansing MI; Laura Award for excellence in scenic design (**Exit 27**, 2013) Houston TX; Laura Award for excellence in costume design (**Exit 27**, 2013) Houston TX. Kristina holds an M.F.A in theatrical production design from Michigan State University and B.F.A in theatre from Tarleton State University.

**PETER TON (Sound Designer/Assistant Director)** Alley Theatre: **The Carpenter** (Assistant Director); Stages: **Panto Star Force** (Assistant Projection Designer), **Swimming While Drowning** (Sound/Video Designer), **We Are Proud to Present...** (Sound/Video Designer) **Alma en Venta** (Video Designer), **My Mañana Comes** (Assistant Director/Sound Designer), **Straight White Men** (Assistant Director/Sound & Video Designer), **Miss Teen** (Sound Designer), **The Elaborate Entrance of Chad Deity** (Video Designer), **Marie Antoinette**

## WHO'S WHO

(Assistant Director), **Mack and Mabel** (Assistant Projection Designer); Main Street Theater: (Projection Designer) **Daisy**, **Junie B. Jones is Not a Crook**, **The Wizard of Oz**, **Copenhagen**, **Bunnica**, **Mockingbird**, **RFK**, **Red-Hot Patriot**; (Projection Engineer) **Shrek, the Musical**, **Silent Sky**; Horse Head Theatre Company: (Sound/Video Designer) **The Flick**; **The Sonic Life of a Giant Tortoise**; 4th Wall Theatre Company: **Reckless** (Video Designer); Gravity Players: **The Last Days of Judas Iscariot** (Video Designer); Mildred's Umbrella: (Director) **Pretty Little White Girls** (short), **The Bake Sale** (short); **Misnomers**: (Director) **Glen or Glenda** (reading) Rice Players: (Director) **The Glass Menagerie**. Film / TV: (Director) "Trial Three Seven", "BLUE" (2018), "eumenides" (Cannes Film Festival, 2013); Education: B.F.A., Sam Houston State University, Theatre – Acting/Directing.

**JIM JOHNSON (Dialect Coach)** has coached many productions at Stages Repertory, including **The Whipping Man**, **Veronica's Room**, and **The Language Archive**. He has also coached at Prague Shakespeare Company, Houston Grand Opera, Alley Theatre, American Shakespeare, and many others. He is a founder of AccentHelp.com, which offers over 45 different accent materials. Jim is a Professor at the UH School of Theatre & Dance, and this summer he will return to Prague Shakespeare for his fourth summer teaching and coaching, where he will perform as Prospero in **The Tempest**, directed by his wife, Carolyn Johnson. When he's not working on productions, he's traveling and recording accents.

**HANNAH MEADE (Assistant Director)** This is Hannah's Stages Debut! Sam Houston State University: **Actually** (Director), **Clybourne Park** (Assistant Director), **The Lonesome West** (Assistant Stage Manager). Hannah recently received her BFA from Sam Houston State University.

## WHO'S WHO

**JAMIE L. CEGELSKI (Production Stage Manager)** Other Stages Credits: **Panto Star Force** (Assistant Stage Manager), **Ring of Fire** (Deck Crew), **The Great American Trailer Park Musical** (Show Control), **Replica** (Deck Crew), **Ann** (Deck Crew), **Shear Madness** (Deck Crew). Alley Theatre: **Twelfth Night** (Deck Crew). Cedar Point: **Midnight Syndicate Live!** (Stage Crew). The Santa Fe Opera: **Die Fledermaus** (Props Run Crew), **The Golden Cockerel** (Assistant Run Crew Chief), **The Revolution of Steve Jobs** (Props Run Crew), **Apprentice Scenes- Night 2** (Assistant Run Crew Chief). Education: BFA in Theatre from Sam Houston State University. Jamie would like to thank her family and friends for all their love and support.

**KENN MCLAUGHLIN (Artistic Director)** The 2018-2019 season marks Kenn McLaughlin's thirteenth season as Stages' artistic leader, following five successful years as the theatre's Managing Director. Under Kenn's leadership, Stages has strengthened its commitment to sustainable innovation through projects such as producing the first American regional theatre production of Stephen Sondheim's latest musical, **Road Show**; re-envisioning classics like **Auntie Mame** and **Veronica's Room** with bold new productions; commissioning and developing a series of Panto holiday musicals for family audiences; and presenting the annual "Get Talking" series showcasing the talents of America's most fascinating contemporary playwrights, including Aaron Posner, David Adjmi, Will Eno, Sarah Ruhl, Yasmina Reza, Michele Riml, Kristopher Diaz, Young Jean Lee, Philip Dawkins, Matthew Lopez, Johnna Adams, Julia Cho and Rebecca Gilman. During his tenure at Stages, Kenn has produced more than 100 productions, including record-breaking hits like **The Marvelous Wonderettes** and **Late Nite Catechism** series; **The Great American Trailer Park Musical** (and its recent Christmas sequel!); and revivals of the theatre's landmark original musical **Always...Patsy Cline**; as well as pivotal world and U.S. premieres such as **Black Pearl Sings, An American Brat, Elizabeth Rex**, seven original Panto-style musicals and **The Great American Trailer Park Christmas Musical**. He

has directed over 30 shows for Stages and has written or co-written three. Kenn recently brought his American premiere production of **De Kus** to Houston in a co-production with Upstream Theatre and directed the Regional Premiere of **The Man Who Shot Liberty Valance**. Beyond Houston, Kenn's musical, **I'll Be Home for Christmas** received its World Premiere production at the Arvada Center for the Arts and Humanities in Denver and was nominated for a Henry Award for Best New Play/Musical. Kenn recently directed **The Three Penny Opera** for The Santa Fe University of Art and Design. Prior to his arrival at Stages, Kenn spent eleven years at Great Lakes Theater Festival in Cleveland. At Great Lakes, Kenn helped to build the largest theatre-based education program for a performing arts institution in the state of Ohio. He directed the company's award-winning School Residency Program and commissioned several new theatre works including **Brother Can You Spare a Dime: The Social Conscience of the American Musical, The Way You Look Tonight, Straight on 'til Morning**, and a new adaptation of Lorraine Hansberry's **To Be Young, Gifted and Black**. Kenn also co-founded The Wallpaper Project, an annual oral history performance program in rural Ohio. Kenn was a three-time nominee for the Ohio governor's award for excellence in the arts; a two-time winner of Northern Ohio Live's award for community outreach; winner of the Ohio Historical Society's award for excellence in history education and an arts educator of the year for Young Audiences of Greater Cleveland. Kenn has taught workshops for the Center for Literature and Medicine and has twice presented workshops at the National Council of Teachers of English. In Houston, Kenn has taught classes in creativity at Rice University and in directing at Sam Houston State University, as well as teaching diversity awareness to cadets at the Houston Police Academy and serving as a guest lecturer for Harris County's Department of Education CASE program. He is chair of the stewardship committee of First Congregational Church of Houston where he has also served on the long-range planning and education committees. Kenn completed the

Executive Non-Profit Leaders program through the Graduate School of Business at Stanford University and holds a BFA in acting from The Theatre School, DePaul University.

**MARK FOLKES (Managing Director)** Mark Folkes joined Stages Repertory Theatre as Managing Director in the 2015-2016 Season, expanding the organization's executive leadership structure to increase artistic and administrative capacities and position the theatre for a new phase of growth. Mark leads Stages' administrative functions with a focus on financial management, fundraising, marketing and strategic planning. During the 2015-2016 Season, Stages implemented a new five-year strategic plan, **Staging our Future**, that seeks to transform our organization by strengthening infrastructure—facilities, technology, human and financial resources. As part of the implementation of this plan, in

December 2017, Stages publicly announced The Gordy, a \$32 million new home for Stages that will open during the 2019-2020 Season. Prior to joining Stages Repertory Theatre, Mark served as Senior Director, Development, for the Houston Symphony, where he was second-in-command of a department of 17 responsible for raising over \$16 million annually in support of operations, sustainability and endowment. Mark has worked for a variety of performing arts organizations including Canada's National Arts Centre, the Toronto Symphony Orchestra, the College-Conservatory of Music at the University of Cincinnati, as well as Houston Grand Opera. Mark is a Certified Fund Raising Executive (CFRE) and holds Master of Arts and Master of Business Administration degrees from the University of Cincinnati. He studied theatre as an undergraduate at the University of Waterloo and the Canadian College of Performing Arts.

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## STAGES IS CHARACTERIZED BY ITS CORE VALUES:

courage. generosity. intimacy.  
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### WHAT YOUR GIFT SUPPORTS:

**A varied, year-round season of theatre**, including a broad range of artistic experiences, from progressive new works to popular jukebox musicals.

**The creation and production of new works** that inspire audiences, help artists grow, and build Houston's reputation as a vibrant, world-class theatre city. In the 2018-2019 Season, Stages will produce nine regional premieres, as well as our second annual Sin Muros: A Latinx Theatre Festival.

**A thriving artistic ecosystem in Houston** where artists can build sustainable careers and organizations collaborate and share resources. Stages is committed to working toward a livable wage for artists and plans at least one co-production with another organization each season.

**The development of each new generation of artists**, technicians and audiences through programs like Stages' Young Artists Conservatory for middle and high school students, ongoing internship programs with universities and community colleges and student matinees that introduce children to the power of live theatre.

## BECOME A FRIEND OF STAGES

Philanthropic support accounts for more than 45% of Stages' \$4.1 million annual operating budget. Your support helps Stages engage artists, build sets and costumes, hire designers and guest directors, offer education and community outreach programs, and so much more.

### PATRON \$1,000 - \$1,499

- Invitation to an exclusive annual season launch event
- All of the benefits of Advocate level support

*Fair market value of benefits is \$60.*

### ADVOCATE \$500 - \$999

- Invitation to join members of the Board of Directors and other Stages supporters at our annual holiday celebration
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### SUPPORTER \$250 - \$499

- Invitation to a special Masterclass event where you'll get a behind-the-scenes look at the art of creating live theatre
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- Invitation to Stages' annual end-of-season celebration with the artists who make it all possible
- Print recognition in the program for every Stages production

## BE A VIP IN THE IMPRESARIO CIRCLE

The Impresario Circle represents Stages' inner circle. Become a part of the action by joining this important group of supporters who get to know each other through opening night receptions and special events throughout the year.

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*This listing represents total operating support by season (July 1 - June 30). Ticket purchases are not included. Stages extends its sincere thanks to those contributors whose donations arrived after January 15, 2019. Every effort has been made to ensure the accuracy of our lists. To request changes or corrections, or to make a tax-deductible contribution, please contact Lise Bohn at 346.701.8862*

# STAGES BUSINESS COUNCIL

The Business Council brings together business leaders, influencers and arts-lovers in a dynamic group that offers:

- **engaging theatre experiences for corporate entertainment and personal enjoyment**
- **opportunities to create and deepen professional connections**
- **Unique behind-the-scenes interaction with artists and Stages leaders**

Business Council member companies support Stages annually at the \$5,000 level or above and have the opportunity to designate one or more employees as individual representatives on the Council.

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*In addition to the Board of Directors, Stages Repertory Theatre relies on over 150 volunteers, who contribute over 3,000 hours annually, as an essential part of the theatre's daily function.*

**TALK TO US**

We're here to help, and we value your feedback!

Here's how you can reach us:

Online: [www.stagestheatre.com](http://www.stagestheatre.com)

Comments: [stages@stagestheatre.com](mailto:stages@stagestheatre.com)

**BOX OFFICE**

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Fax: 713.527.8669

**ADDRESS**

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**PARKING**

Valet is available for \$10 at the Box Office entrance on Rosine. Designated parking for Stages is available at 3113 D'Amico Street on the Southwest corner of D'Amico and Waugh and is \$5 per car, payable by cash or credit card. All other parking is at your discretion and is in no way affiliated with Stages.

**PATRON SERVICES**

Please contact our Patron Services for reservations and show information. Visa, Mastercard, American Express and Discover are accepted, along with cash and checks. The box office is open Monday-Saturday 12:00pm-6:30 pm, Sunday 12:00 pm - 4:00 pm, and until curtain times on performance days.

**GENERAL SHOW TIMES**

Wednesdays & Thursdays 7:30p

Fridays 8:00p

Saturdays 2:30p & 8:00p

Sundays 2:30p

**GROUPS & EVENTS**

Special pricing is available for groups of 6 or more Wednesday-Saturday matinee and groups of 10 or more Saturday evening. Groups are invited to take advantage of our private reception space, the Donor Lounge for pre-show receptions. For more information about hosting an event at Stages, email [groups@stagestheatre.com](mailto:groups@stagestheatre.com) or call Christa Ruiz at 346.701.8861.

**GIFT CERTIFICATES**

Stages Gift Certificates are perfect for birthdays, holidays, anniversaries, Mondays...you name it! Gift Certificates can be mailed or emailed to you or to the recipient, along with information about our current season. Please visit Patron Services or website for details.

**REFUNDS & EXCHANGES**

Tickets are non-refundable except in the event of error or cancellation on our part.

Need to change to a different date? Ticket exchanges are subject to availability and must be made at least 24 hours prior to your scheduled performance. For subscribers and members of our Impresario Circle, exchanges are free, unlimited, and are not subject to price differences. A \$5 fee will be charged for all other exchanges, and price difference charges may apply. Exchanges are based on availability and we cannot guarantee the same seats for another performance.

**Q&A THURSDAYS AND SUNDAYS**

Informal discussions with the artists and staff are held following the first and second Sunday and second Thursday performances of each show. These events are free and open to the public, and do not require tickets or reservations to attend. Please join us!

**USHERS**

We're so grateful to all our volunteer ushers! For more information about joining the Stages usher team, please email [ushers@stagestheatre.com](mailto:ushers@stagestheatre.com).

**WHEELCHAIR SEATING & SPECIAL NEEDS**

Both of our theatre spaces include designated accessible areas for wheelchairs and companion seats. Please reserve wheelchair tickets in advance by calling our Patron Services team and requesting wheelchair seating, and for your convenience please plan to arrive at least 30 minutes prior to your show's start time.

If you have other mobility issues or special seating needs, please discuss your needs with our Box Office before you purchase tickets.

**LISTENING SYSTEM**

Assisted listening devices are available upon request and free of charge. Please ask at the Patron Services when you pick up your tickets.

**LATE SEATING & UNCLAIMED SEATS**

Out of consideration for other patrons and for the performers, we regret that we are rarely able to seat ticket-holders once the performance has begun. Due to the intimate size and arrangement of our theatre spaces there's just no such thing as an unobtrusive entrance! Unclaimed seats will be released at show time and may be used to seat other patrons.

**PHOTOGRAPHS & RECORDINGS**

The plays you experience in our theatres, including the sets, lights, costumes, music and sounds, represent the creative work of many artists. Out of respect for that work and consideration for fellow audience members and performers, we ask that you please refrain from taking any photographs, videos or other recordings during performances. Patrons who attempt to operate any type of recording device during a performance may be asked to leave the theatre. With that said, many of our actors are delighted to greet fans in the lobby after performances and may be happy to take a quick picture with you at their discretion. Please respect their preferences and ask before snapping!

**FOOD & DRINKS**

Our friends from A Fare Extraordinaire provide wine, beer, cocktails and light bites in our lobby before performances and during intermission. Please feel free to take your beverages with you into the theatres, but we ask that you limit food consumption to the lobby areas.

**SMOKE-FREE FACILITY**

Smoking is not permitted anywhere inside the building, and is allowed outside only in designated smoking areas.

**SPECIAL EFFECTS**

Our shows occasionally use haze, fog, strobe and other effects. If you have any concerns about these special effects please contact our Patron Services team for details prior to purchasing tickets.

**CHILDREN**

We're big fans of little people! In fact, we have a range of programs just for them. But when it comes to performances a few ground rules do apply: Children aged 5 years and older who are capable of sitting quietly through up to three hours of performance are welcome at regular performances when accompanied by an adult. All children must be ticketed for their own seat. Should a child become restless, our ushers may direct adult and child to the lobby until the child is calm again. Children will be welcome to resume their seats at the discretion of our House Manager and/or at intermission.

For designated family productions, children should be at least 3 years old and accompanied by an adult. While the environment in family productions is more relaxed, we may still ask very agitated children (and their adults) to take a break in the lobby if they are distracting fellow audience members and performers.

**SHOWS MAY CONTAIN ADULT CONTENT**

Some shows may contain graphic language, violence, sexual situations and other content that some parents and sensitive viewers may find uncomfortable. If you have questions about the content of a specific show, please contact our Patron Services team ahead of time so that we can provide you with detailed information before you purchase tickets.

**FIREARMS**

Pursuant to section 30.06, penal code (trespass by license holder with a concealed handgun), a person licensed under subchapter H, chapter 411, government code (handgun licensing law), may not enter this property with a concealed handgun.

Pursuant to section 30.07, penal code (trespass by license holder with an openly carried handgun), a person licensed under subchapter H, chapter 411, government code (handgun licensing law), may not enter this property with a handgun that is carried openly.

Stages Repertory Theatre operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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](http://www.actorsequity.org).

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**A NEW MUSICAL COMEDY**

book and music by Joe Kinosian  
book and lyrics by Kellen Blair

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**NSFW**

by Lucy Kirkwood

February 13 - March 3, 2019

[NSFW: **Not Safe For Work** – online material which the viewer may not want to be seen accessing in a public or formal setting such as at work]



LITTLE SHOP  
OF  
HORRORS

book and lyrics by Howard Ashman  
music by Alan Menken

March 6 - April 28, 2019



## Murder for Two

A NEW MUSICAL COMEDY

book and music by Joe Kinosian  
book and lyrics by Kellen Blair

April 24 - June 16, 2019

Sex with  
Strangers



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