2017-2018 Season

Midnight Pillow
September 21-October 1, 2017
Inspired by Mary Shelley
Directed by Park Krausen
13 Playwrights, 6 Actors, and a bedroom. What dreams haunt your midnight pillow?
Theater Lab, Schwartz Center

The Anointing of Dracula: A Grand Guignol
October 26-November 5, 2017
Written and directed by Brent Glenn, inspired by the works of Bram Stoker and others.
A blood-drenched rock 'n roll nightmare based on the original Dracula arriving just in time for Hallow's Eve. Not the vampire you remember, but one you'll never forget.
Mary Gray Munroe Theater, Alumni Memorial University Center

Brave New Works
January 30-February 18, 2018
The Playwriting Center of Theater Emory presents: Brave New Works 2018
The 2018 Brave New Works Festival highlights new work and adaptations from world class artists. Professional playwrights, adaptors, composers, directors, and dramaturgs gather at Emory to work on new scripts with combined company of student and professional actors.
FREE; Reservations Suggested.
Theater Lab, Schwartz Center

Screen Stages
World Premiere Screening, April 29, 2018 at 2:00 p.m.
Directed by Rob Schmidt Barracano. Co-written by Rob Schmidt Barracano and Frank Rinaldi.
Starring Anissa Matlock, Cuyle Carvin, and Michael Ironside.
A joint venture between Theater Emory and Film Studies.
An Emory original from page to stage to screen.
Location: White Hall 208
2016-2017 Season

I Am a Moon
by Zhu Yi
directed by Janice Akers

What does love look like?
A giant stone full of craters
A body covered by hickeys
An apple waiting for a wound

Returning to Emory as a full production following a successful staged reading during the Spring 2015 Global Voices festival, I AM A MOON explores how Eastern and Western cultures search for intimacy and how perceptions of the body influence self-image.

Theater Lab, Schwartz Center for Performing Arts
Oct. 1-3 & 7-10 at 7 p.m.
Oct. 4 at 2 p.m.

The Meantime: A Time-Traveling Radio Spectacle
Created by Brent Glenn

Welcome to The Meantime, the space between what has passed and what will be. It is a place of mystery and imagination, from the grotesque to the sublime, where yesteryear meets tomorrowland. This time-traveling variety show delivers live radio plays, song and dance, horrors and vaudeville in equal measure. So sit back and let your mind relax, sip a cup of joe or hot chocolate, and spring forward to the past. We will see you soon…in the Meantime.

Mary Gray Munroe Theater, Dobbs University Center
Nov. 5-7 & 11-14 at 7 p.m.
Nov. 8 & 15 at 2 p.m.

Brave New Works 2016
Festival of new work presented by the Playwriting Center of Theater Emory

The 2016 Brave New Works festival highlights the wealth of talent in Atlanta’s own backyard with new work and adaptations from world class artists who live and work in Atlanta. Professional playwrights, adaptors, composers, directors, and dramaturgs gather at Emory to work on new scripts with a combined company of student and professional actors. All events are free and open to the public, but reservations are requested. Reservations can be made by following the event links to the Arts at Emory calendar.

Theater Lab, Schwartz Center for Performing Arts
January 25 - February 13, 2016

As You Like It
by William Shakespeare
Theater Emory launches its yearlong celebration of the 400th Anniversary of Shakespeare’s death with the great romantic comedy, As You Like It.
As one character famously asks, “Can one desire too much of a good thing?” We think not so we are running two versions in repertory:

All MALE cast directed by Tim McDonough
All FEMALE cast directed by Jan Akers

Questions of love, trust, identity and gender abound. “Love is merely a madness,” but there is no cure until we arrive at the play’s magical ending.

Mary Gray Munroe Theater, Dobbs University Center
March 31-April 10, 2016

Shakespeare Anniversary Celebration
We open with a battle and close with a party!
Join Theater Emory for a vibrant celebration of Shakespeare's life!
Schwartz Center for Performing Arts
April 23, 2016
Noon to Midnight

2015-2016
October 1-10, 2015
I AM A MOON
By Zhu Yi
Directed by Janice Akers
What does love look like?
A giant stone full of craters
A body covered by hickeys
An apple waiting for a wound
Returning to Emory as a full production following a successful staged reading during the Spring 2015 Global Voices festival, I AM A MOON explores how Eastern and Western cultures search for intimacy and how perceptions of the body influence self-image.
Theater Lab, Schwartz Center for the Performing Arts

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A Time-Traveling Radio Spectacle
Created by Brent Glenn
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Mary Gray Munroe Theater, Dobbs University Center

Readings and other events

Theater at Emory and the Michael C. Carlos Museum present
A reading of a new one-act play by Diane Glancy
Saturday, November 21 at 7:30 PM | Carlos Reception Hall
Diane Glancy, winner of the Pushcart Prize and the American Book Award, is an American poet, novelist, and playwright of Cherokee descent. After Theater Emory’s Global Voices Festival of play readings in the spring of 2015, which included a reading of Glancy’s play Birdhouse, she offered her Emory colleagues her new one-act theatrical adaptation of Pushing the Bear to be read as a work in progress. Directed by Theater Emory dramaturg Michael Evened, the reading should last approximately forty-five minutes. The cast includes Emory students, faculty, and professional actors, including Sheri Mann Stewart and Barry Stewart Mann.

January 25-February 13, 2016

Brave New Works 2016
Festival of new play readings and exploratory workshops presented by the Playwriting Center of Theater Emory
Theater Lab, Schwartz Center for Performing Arts
The 2016 Brave New Works festival highlights the wealth of talent in Atlanta’s own backyard with new work and adaptations from world class artists who live and work in Atlanta. Professional playwrights, adaptors, composers, directors, and dramaturgs gather at Emory to work on new scripts with a combined company of student and professional actors. All events are free and open to the public, but reservations are requested. Reservations can be made by following the event links to the Arts at Emory calendar.
**Fellowship Series**
Four finalists for Emory's 2016-18 Playwriting Fellowship will present readings of their work with the Brave New Works company.

- **Selections from Borealis and other plays**  
  **by Bennett Fisher**  
  Directed by Rachel Parish  
  Monday, January 25 at 6:30 p.m.  
  Bennett Fisher is a playwright, actor, director, dramaturg, and teacher. His work has been produced in New York, Chicago, Minneapolis, Boston, Kansas City, San Diego, Rochester, Aspen, Quincy, Taiwan, Greece, and Switzerland, as well as his native San Francisco Bay Area. Bennett is currently finishing his playwriting MFA at UC San Diego. The Brave New Works presentation includes work from his full-length plays *Don’t Be Evil*, *Borealis*, and *Campo Maldito* as well as his ten-minute play *Monument*.

- **Selections from The Rules and other works**  
  **by Jiréh Breon Holder**  
  Directed by Brent Glenn  
  Thursday, January 28 at 7 p.m.  
  As a highly political writer, Jiréh Breon Holder’s plays range a plethora of topics and styles. With moments ranging from a same sex couple debating the amount of kink in their sex life to a sharecropper facing the Klu Klux Klan, this Brave New Works presentation spans subjects from the 1961 Freedom Rides to the 2007 Great Recession. It includes *The Rules*, *50:13*, *Too Heavy for Your Pocket*, and *Endurance (or ObamaDidItJustUseHope)*.

- **Selections from There's an Ocean in Nebraska and other works**  
  **by Dana Lynn Formby**  
  Directed by Ariel Fristoe  
  Thursday, February 4 at 7 p.m.  
  Dana Lynn Formby is a blue-collar female playwright who tells stories about the disillusionment of the American Dream through the context of the lower economic classes of our society. Her plays have been produced, workshopped, and read by Pegasus, Chicago Dramatists, Mortar Theatre Company, Steep, PICT, Victory Gardens, WordBRIDGE, Florida Studio Theatre, The Alliance Theatre of Atlanta, The Kennedy Center, and New York Theatre Workshop. The Brave New Works presentation includes selections from *There's an Ocean in Nebraska* and *American Beauty Shop* as well as her ten-minute play, *The Exorcist*. 
• **Selections from Mount Misery and other works**  
  by Andrew P. Saito  
  Directed by Lisa Paulsen  
  Thursday, February 11 at 7 p.m.  
  Informed by his foundational training as a poet with June Jordan, his many experiences traveling and living all over the world, and growing up watching *The Simpsons* and *South Park*, Andrew Saito’s plays examine incongruous historical 'coincidences,' cross-cultural relationships, and the dynamics between individuals and the state, often with sarcasm and humor. The Brave New Works presentation includes excerpts from *whisper fish*, which takes place against the backdrop of the deportation of Japanese Peruvians from Lima during World War II, *Mount Misery: A Comedy of Enhanced Interrogations*, which explores the fact that Donald Rumsfeld’s vacation home was once the plantation where teenage Frederick Douglass was a slave, and *Stegosaurus (or) Our Golden Years*, a satiric examination of human inaction in the face of ecological catastrophe.

**The Younger***  
by Ann Hughes (17C)  
Directed by Jeremy Cohen  
Friday, January 29 at 7 p.m.  

When Julia Agrippina meets the scholar and philosopher Seneca at the celebration of her marriage to a Roman power-broker, she becomes infatuated with him. Her pursuit of Seneca’s affections leads to his expulsion from the city and a desperate quest to bring him back regardless of the cost.  
*The Younger* is the 2016 Fellow’s Project. Created by inaugural Emory University Playwriting Fellow, Edith Freni, The Fellow’s Project identifies and mentors a promising Emory student playwright who has completed the first draft of a full-length play, culminating in a staged reading during Brave New Works.

**Breathing Fire Moving Earth**  
by Minka Wiltz  
Directed by Tom W. Jones II  
Saturday, January 30 at 7 p.m.  
This second installment of *Shaking the Wind*, the story of a girl raised by an Atlanta street preacher, explores how Margie became Minka and defied her brainwashing to become her truest self.

**Here to Love You Uncomfortable**  
Adapted by Jericho Brown and Snehal Desai  
Directed by Snehal Desai  
Sunday, January 31 at 2 p.m.
This stage adaptation of *Please*, Jericho Brown’s American Book Award-winning collection of poetry, explores the intersections of love and violence, African American male identity and sexuality.

**The Bonobo Project**
The Bonobo Project, first conceived for Theater Emory’s Breaking Ground Series, brings together four new plays by Atlanta playwrights all inspired by common source material, “Sex at Dawn: the Prehistoric Origins of Modern Sexuality,” by Christopher Ryan and Cacilda Jetha.

**The Mystic by Edith Freni**
**Homo Sapiens is Latin for Man Who Knows by Michael Develle Winn**
Directed by Jessica Holt
Saturday, February 6, at 7 p.m.

**Cul-de-Sac by Johnny Drago**
The Flower Room by Daryl Fazio
Directed by Shannon Eubanks
Sunday, February 7 at 7 p.m.

**King James**
**Written and Directed by David Garrett**
Friday, February 12 at 7 p.m.
This screenplay adaptation of *Woyzeck*, Georg Buchner’s play about poverty, morality, madness, and violence, brings the action into present-day Atlanta. *King James* tells the story of a black cop buffeted by societal upheavals sparked by police brutality and race.

**The Looking Glass**
by Jim Grimsley
Directed by Joseph Megel
Saturday, February 13 at 7 p.m.
*The Looking Glass* tells the story of the Widow Evangeline Norris, whose history is similar to the infamous 17th century figure Elizabeth Bathory, “The Blood Countess.” In an imagined future when the modern world has collapsed back into slavery and serfdom, Widow Norris is visited in prison by her dead husband, General Norris, while the grim reality and scope of her crimes are revealed as her accomplices are put on trial.

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Special Event:
April 23, 2016
**Shakespeare Anniversary Celebration**
Theater Emory hosts a vibrant celebration of Shakespeare's life and work during a 12-hour tribute featuring performances, refreshments, and ample merriment!

**Schwartz Center for Performing Arts**

**12:00 p.m.**

**Shakespeare Battle**  
*Patterson Green*  
Directed by John Ammerman  
An outdoor battle (on the lawn outside the Schwartz Theater Lab) of eight fighters with Broadsword and Staff.  
Performers: Maggie Beker, Dalia Caudle, Parker Ciliax, Cameron Frostbaum, Devon Gould, Yipei Shao, Kyle Spitzer, and Tom Zhang.

**12:30 p.m.**  
**Student Theater Showcase**  
*Theater Lab*  
Featuring Emory Chinese Theater Club (ECTC), Dooley's Players, Oxford Ensemble of Shakespearean Artists (OESA), Rathskellar Improv, and Second Floor Basement Sketch Comedy.

**2:00 p.m.**  
**Shakespeare in Song**  
*Tharpe Rehearsal Hall*  
Featuring music from Theater Emory's productions of *As You Like It* performed by Victoria Hood, Josh Oberlander, Geoffrey Solomon, and Dash Wakeman and traditional Elizabethan songs performed by Wala Hassan.

**2:30 p.m.**  
**Shakespeare's Clowns**  
*Theater Lab*  
Clown-off  
Featuring theater studies students in Donald McManus' clowning seminar performing scenes from Shakespeare and friends.

**Cocks of the Rose**  
Written and directed by Donald McManus  
A comedy about two Renaissance hustlers outside the Globe Theatre in London in the early 17th century while Shakespeare's *King Lear* is performing inside. While they wait for the play to end, they meet up with a Bear, a Cock, and the two women who train them.

**4:00 p.m.**  
**Shakespeare: What's on your mind?**  
*Tharpe Rehearsal Hall*  
Emory faculty discuss their Shakespeare research, current passions on the topic and new investigations in development.  
Participants include: Michael Evenden, Ross Knecht, Donald McManus, and Rebecca Munson.
5:30 p.m.
Break
*High tea will be served

7:00 p.m.
A Scattering of Soliloquies
Various locations in the Schwartz Center
A half-dozen soliloquies will be performed by students of Acting Shakespeare in locations in and about the Schwartz Center. The audience will meet just in front of the on-campus entrance to Schwartz and travel to each soliloquy.
Performers: Cameron Frostbaum, Toni Gentry, Josh Oberlander, Yunqi (Lily) Li, William Palmer, and Kyle Spitzer.

7:30 p.m.
Bawdy Mouth
Staibdance
Dance Studio
A journey into the x-rated (sorta) slams, disses, and obscenities that would arrest any FCC official in 1597. While riding the wave of political volatility and debaucherous reality TV, Staibdance takes a candid look at Shakespeare's insults, situations, and put-downs that might just bear repeating. Choreography by George Staib in collaboration with the dancers.
“*You speak an infinite deal of nothing*”
- *The Merchant of Venice*

8:00 p.m.
Alumni Showcase
Theater Lab

The Squall
by Callosum Collective
A multi-media re-imagining of Shakespeare's *The Tempest*.

Dead Girls
by Maya Hubbard and Kelly Spicer
An examination of the relationship between death and gender on Shakespeare's stage. Which deaths do we see occur on stage? What recurring imagery is associated with the death of women throughout his tragedies? Whose death is defined by poignancy and whose is defined by absurdity?

Baser Stars, or *All's Well that F**ks Me*
by Clifford Clark and Nicholas Surbey
A performance piece-in-progress inspired by the constant Helena's passionate, painful, and degrading love for f**kboy Bertram in *All's Well that Ends Well*. 
9:00 p.m.
Atlanta’s Shakespearean Actors
Theater Lab
Featuring readings from John Ammerman, Elisa Carlson, Carolyn Cook, Blake Covington, Allan Edwards, Ann Marie Gideon, Timothy Harland, Eliana Marianes, Tim McDonough, Megan McFarland, Donald McManus, Courtney Patterson and more.

10 p.m.
Reception & Ambush Shakespeare
Theater Lab
11:30 p.m.
Closing Ritual & Toast
Jenkins Courtyard

Events supported by Theater Emory

January 21, 2016
War Sonatas, reading of a new screenplay by James Steffan

Music from the Stage and Screen
February 27, 2016, 8:00 p.m.
with the Emory Wind Ensemble, Paul Bhasin, Conductor
William Walton, Suite from Henry V | Narrator: Tim McDonough, Theater Emory
Aaron Copland, The Red Pony | Narrator: John Ammerman, Theater Emory
Emerson Concert Hall, Schwartz Center for Performing Arts

Breaking Ground Summer Laboratory: Theater Laboratory of New and Emerging Work, June 12-July 10, 2016:

July 4-9
Lacuna
COLLABORATORS: Clifford Clark, Caitlin Reeves, Nicholas Surbey, & Emma Yarbrough
Lacuna is an adaptation of David Greig’s The cosmonaut’s last message to the woman he once loved in the former soviet union (1999), a massive transcontinental and interstellar exploration of communication, isolation, and technology anchored in the story of two Soviet-era cosmonauts drifting in Earth’s orbit, forgotten by time and their now-defunct country. Through narrative, poetry, and dance, Lacuna will explore the ways in which
isolation (physical, mental, emotional) creates an alternative reality removed from time, one that distorts and fragments memories, daily habits, and the significance of rituals.

June 20-25
**Between Two Alley Walls**
By Travis Draper
Directed by Maya Hubbard and Kelly Spicer
*Between Two Alley Walls* follows the story of This and That, two homeless clowns living in the back alley of a Home Depot. Through puppetry, dance, and general tomfoolery, the piece seeks to tease apart the influence of language on our perception of homeless communities.

June 13-18
**4:48**
Directed by Lisa Paulsen and Edith Freni
Inspired by Paula Vogel’s playwriting “Bake-Off” process, 4:48 is a creative sprint to the finish. Playwrights Bennett Fisher, Dana Lynn Formby, Briandaniel Oglesby and 2016-2018 Emory University Playwriting Fellow, Jiréh Breon Holder, will lock themselves away for two-days of furious writing. At the end of this period they’ll have four brand new plays all based around the same source material, Emory’s Briarcliff Campus, former estate of eccentric Coca Cola heir, Asa Candler, Jr. After a swift workshop process, all of the material will be presented to the public in a full day presentation on Saturday, June 18th.

2014-2015
**Global Perspectives: A Festival from Pinter to Rivera**

**Pinter Fest**
*Complete schedule of Pinter Visions: A Symposium*, the Pinter Staged Reading Series, film screenings, productions and other related events

**The Homecoming**
Directed by John Ammerman

**Betrayal**
Directed by Janice Akers, with presentations from Staibdance and The Object Group

**Moonlight**
Directed by Brenda Bynum
The Dumbwaiter
The Weird Sisters Theatre Project
Directed by Tiffany Porter

The Caretaker (1963), film screening
Introduction by Cary Bynum

A Kind of Alaska and Family Voices
Directed by Tim McDonough

Pinter Visions: A Symposium on the Work, Art and Politics of Harold Pinter
Theater Lab, Schwartz Center
An interactive weekend of conversation, performance and screenings with Pinter scholars, playwrights, directors, performers and Emory faculty.

Pinter Revue
Featuring works by Harold Pinter
Directed by Donald McManus
Sketch comedy in the British tradition, Pinter Revue is a collection of short works spanning more than thirty years of Pinter's career, from Trouble in the Works (1959) to New World Order (1991). Mountain Language (1988), a play about state terrorism, is described by Pinter as a "series of short, sharp images" exploring "suppression of language and the loss of freedom of expression." Pinter Revue contains strong language.

Theater Lab, Schwartz Center for Performing Arts
October 31-November 9, 2014

A Pinter Kaleidoscope
Selections from works by Harold Pinter
Directed by Brent Glenn
An immersive confrontation with the comedic menace of Harold Pinter. The audience encounters Pinter's dystopian nirvana by moving through various locations within the theater space. From his first play, The Room, to the totalitarian nightmare One for the Road, this devised theater event also features portions of The Birthday Party, The Hothouse, The Caretaker, and other plays, poems and speeches. A Pinter Kaleidoscope contains mature content, strong language and sexually violent imagery.

Mary Gray Munroe Theater, Dobbs University Center
- A Directive from the Minister of Culture -
Greetings, fellow art lovers! Welcome to A Pinter Kaleidoscope, a tour through one of our most dramatic installations. The denizens of our happy society look forward to welcoming you with open hearts and minds. They are making miraculous progress and are finally ready to be observed, albeit briefly, by a like-minded citizenry. Be prepared: This tour will take you to areas you have never been in a theater. Led by the zealous Poets of Government from Article 19, you will be standing and walking for 75 minutes over stages, stairs, hallways, lost rooms and the outdoors; you will be plunged into darkness and blinded by brightest light; you will hear the coarsest of language and witness the horrors that befall those who stray from the path of cultural obligation. You must show up ten minutes before showtime for lineup and group assignments. Those who are tardy, sadly, will be left behind. It is all part of the new education for, under our philosophy, he that is lost…is found. Welcome to the New State.

With Regards,
Minister of Culture

Global Voices: Spring Staged Readings
Theater Lab, Schwartz Center for Performing Arts
Theater Emory celebrates the fresh perspectives of thirteen playwrights from our culturally diverse theater community. Guest writers, directors and performers explore how we view our history, identity, personal relationships and writing for the 21st century. Free; reservations requested.

*Appropriate* by Branden Jacobs-Jenkins
When the Lafayettes descend upon a crumbling Arkansan plantation to liquidate their dead patriarch's estate, his three adult children collide over clutter, debt, and a contentious family history. But after a disturbing discovery surfaces among their father's possessions, the reunion takes a turn for the explosive, unleashing a series of crackling surprises and confrontations.

*Neighbors* by Branden Jacobs-Jenkins
Black face, not on my doorstep, not today. Richard Patterson is not happy. The family of black actors that has moved in next door is rowdy, tacky, shameless, and uncouth. And they are not just invading his neighborhood-they're infiltrating his family, his sanity, and his entirely post-racial lifestyle. This wildly theatrical, explosive play on race is an unconventional comedy which uses minstrelsy both to explore the history of black theater and to confront tensions in 'post-racial' America.

*Paloma* by Anne García-Romero
In 2004 New York City, Ibrahim, a practicing Muslim, and Paloma, a nominal Catholic, meet and fall in love while studying at NYU. Guided by an 11th century Muslim meditation on love, they travel to Spain, seeking to overcome their religious differences which threaten to divide them. After tragedy strikes, Ibrahim must confront their past in order to survive.

*Desert Longing* or *Las Aventureras* by Anne García-Romero
In a desert clearing on the outskirts of 1850s Los Angeles, Luisa and Elena Pico await a nocturnal rendezvous with Tiburcio Vasquez, the last Mexican bandit to roam California. Unbeknownst to them, the amorous bandit has also planned to meet two other society matrons. After the four women discover each other, they encounter several townspeople masquerading as the bandit. Amidst sighs, desires and fake mustaches, the women soon learn to seek adventure for themselves.

*Shooting Magda* by Joshua Sobol
*Shooting Magda* tells the story of Samira, a young Palestinian woman who has fallen in love with an Israeli law student and whose life is now being captured by an Israeli film crew. Benesh, the film's director, has helped Samira draft a semi-autobiographical script but, as budget issues force a marathon, 24-hour shoot, differences of vision -- both personal and national -- begin to arise.

*I Am a Moon* by Zhu Yi
Zhu Yi's *I Am a Moon* explores the ways Eastern and Western cultures try to construct beauty and sexuality through shame: the shame of being overweight, the shame of liberated sexuality, the shame of physical disability, the shame of physical scars, the shame of being a victim of sexual harassment, and the shame of aging. The playwright was partly inspired by the life of Japanese pornographic star Ai Iijima, who passed away in 2008 due to pneumonia, and the social changes she brought to Asian society.

*Whaler* by Snehal Desai
Meet Sapan and his beautiful, perfect, doctor boyfriend Ishmael. They are obsessed with all things related to Kiehls, Pottery Barn, and Moby Dick. However, their idyllic courtship is turned upside down by the appearance of mysterious Gub, who may or may not live directly under their bed, and who is obsessed with all things colonial. Inspired by Wallace Shawn's Aunt Dan and Lemon, Whaler is darkly mysterious, hilarious and a fantastical wail of a tale.

*Trials with Brownies*
Solo performance by Snehal Desai
What is the place of history in our lives? How does it affect our sense of belonging and place? Who was the first Indian to become an Indian-American? Why are brownies so damn good? Following the path of the first Southasians in this country to the present day, Trials with Brownies is a comic journey of discovery, loss and the importance of naming.

*The Bird House* by Diane Glancy
In a small, high plains Texas town disrupted by drought, the overuse of pesticides, and the process of drilling for natural gas called fracking, an evangelical preacher struggles to keep his dwindling flock together while navigating a crisis of purpose and a broken family of his own. Reverend Hawk finds he must move into his
church with his sister and half-sister after the church board decides to sell the parsonage and finally, the church. When circumstances sends Hawk over the edge, he discovers he is a minister to the very bone and marrow.

Assimilation by Jack Dalton
In an imagined future in which Western culture has collapsed amid plagues, eco-catastrophe, and failed states, three white male students attend an Alaskan boarding school where, reversing racial history, they are forcibly assimilated into Native cultures that are rising to replace the nation-states. Here, the white students are compelled to surrender Christian teachings for Native spirituality, capitalist ambition for sustainable communitarian values, and urban for village life.

Tombs of the Vanishing Indian by Marie Clements
Three young Native American sisters and their mother board a bus bound for Los Angeles, leaving home as part of a 1950s government mandate to relocate reserve Indians to urban centers. Their arrival in California takes a tragic turn when their mother is suddenly killed and the girls are arbitrarily placed in different foster homes, never to see each other again. While each sister essentially raises herself despite the effects of separation, adoption, and dislocation, Clements exposes a history of relocation, removal and vanishing, while artfully weaving in the hopes of new beginnings.

Total Power Exchange by Edith Freni
A new work by Emory University Playwrighting Fellow, Edith Freni, Total Power Exchange explores the issues of human trafficking and slavery, both physical and emotional, through the stories of three young women trying to find their way in the world.

The Revolutionists by Lauren Gunderson
A brutal comedic quartet about four very real women who lived boldly in France during the French Revolution’s Reign of Terror. The Revolutionists is a grand and dream-tweaked comedy about violence and legacy, feminism and terrorism, and how we actually go about changing the world.

The Who & The What by Ayad Akhtar
Raised in a conservative Muslim family in Atlanta, the outspoken and brilliant Zarina routinely clashes with her traditional father and sister. Zarina’s one outlet—her recently completed book about women and Islam—threatens to tear her family apart for good. With humor and ferocity, Ayad Akhtar’s The Who & The What examines the giant chasm between our traditions and our contemporary lives.

Brahman/i: A One-Hijra Stand-Up Comedy Show by Aditi Brennan Kapil
Schwartz Dance Studio
This hilarious stand-up comedy routine/play takes on history, mythology, gender roles, and high school through the inimitable comic lens of Brahman/i, a boy/girl tethered by neither gender nor culture, and wildly curious and inventive in his/her examination of both.

Barton Field by John Ammerman
1865. A national cemetery is inaugurated to honor the Civil War fallen at Andersonville Prison, Georgia. By a woman. Clara Barton. A woman who refused to be dismissed. And what could a woman possibly do to fight against a world of horror and despair? Plenty. Barton Field is a story of ghosts unleashed, desolation, perseverance, and hope.

Marisol
by José Rivera
Directed by David Crowe
Rivera’s urban fantasia is set in post-apocalyptic New York. Marisol Perez’ world is in social upheaval because of a senile, inattentive God. This magical and highly charged comic play proposes a new world order of liberation and hope. Rivera is a recipient of two OBIE awards and an OSCAR nomination for his screenplay, The Motorcycle Diaries.

Mary Gray Munroe Theater, Dobbs University Center

Breaking Ground Summer Laboratory: Theater Laboratory of New and Emerging Work, June 15-July 11, 2015:
- Squal by Callosum Collective
- Untitled Clown Piece by Emma Yarbrough, Caitlin Reeves, and Maia Knispel
2013-2014

I am not that I play (gender and disguise)
By William Shakespeare
Adapted by Tim McDonough
Directed by Tim McDonough
Theater Lab, Schwartz Center for Performing Arts
In five of Shakespeare’s plays, heroines disguise themselves as young men. These “breeches” roles will be the focus of an investigation into identity and confusion, fidelity and betrayal, freedom and constraint, appearance and reality, and the urge both to conceal and reveal oneself.

Macbeth
By William Shakespeare
Directed by Clinton Wade Thornton
Mary Gray Munroe Theater
Shakespeare’s tragedy of ambition unfolds in a timeless world that combines modern technology with raw Scottish history.

Harabel by Gypsee Yo
By Jonida Beqo
Directed by Justin Anderson
Beqo intertwines theater, dance, and poetry to tell her dynamic personal journey from Albanian refugee to American resident.

BRAVE NEW WORKS
The Playwriting Center of Theater Emory
New Play Festival
Theater Lab, Schwartz Center for Performing Arts

The Bitch Of Balaclava
Written by Patricia Henritze
Directed by Vincent Murphy
This Florence Nightingale restlessly inhabits a world where she is both renowned and reviled, and where her ability to save thousands is a drop in the bucket against the tide of modern warfare.

Native Guard
Written by Natasha Trethewey
Directed by Susan Booth
In collaboration with the Alliance Theater
In connection with The National Civil War Project
A developmental workshop that seeks to adapt the Pulitzer Prize winning book of poetry by Natasha Trethewey, Poet Laureate of the United States and Robert W. Woodruff Professor of English and Creative Writing at Emory University.
The Sapelo Project
In connection with The National Civil War Project
Curated by Josiah Watts
Directed by Janice Akers
A theater piece that integrates music, movement, spoken word, acting, and video to capture the culture and stories of Sapelo Island and the development of the Saltwater Geechee-Gullah dialect, the history of slavery on the island, and the melding of influences of Arabic, English, Spanish and French.

In Love and Warcraft, The Frog Girlfriend, and The Untitled Chemistry Project
Written by Madhuri Shekar
Directed by Tim McDonough

A Work of Pure Fiction and Total Power Exchange
Written by Edith Freni
Directed by Donald McManus

An Elaborate Systems of Ropes and Pulleys and other new work
Written by Jef Petersen
Directed by Brent Glenn

Free/Fall: Explorations of Inner and Outer Space
Collaboration with choreographers George Staib and Lori Teague, and composer Kendall Simpson
Directed by Janice Akers
Mary Gray Munroe Theater
A performance project that begins with the notion of a man falling 24 miles from space and the impulse to “go ahead and jump”. It explores human nature, risk, relationships, flight, and how like the force of the cosmos we can be.

Breaking Ground Summer Laboratory: Theater Laboratory of New and Emerging Work, June 16-July 13, 2013:

- **An Evening of Short Films** by Alexandra McColl
- **Colony** Kelly Bond and Melissa Krodman
- **The Lucky Penny** artist showing: Blake Beckham, Corian Ellisor, Kelly Bond, and Melissa Krodman
- **Fragments-inspired by Sarah Kane**: India Duranthan, TC Kinser, & Lizzy Segal
- **Go-Getters**: Clifford Clark, Leili Kasraie, Frank Lemmon, Caitlin Reeves, Nicholas Surbey, and Emma Yarbrough
- **The Boy Who Smiled**: Michael Haverty and Erwin Maas with 7 Stages Theatre
- **Proximity**: Nicole Livierators and Patricia Henritze
- **Playing to the music**: Rachel Shuey

2012-2013

The Comic Mysteries (Mystero Buffo)
By Dario Fo, Translated by Ed Emery
Directed by Donald McManus
Theater Lab, Schwartz Center for Performing Arts
A lively, street-theater style comedy that confronts contemporary attitudes about spirituality and politics using ancient comic techniques.

Grim, Grimmer, Grimmest: Tales of a Precarious Nature
Conceived and directed by Janice Akers
Mary Gray Munroe Theater
“Grim Grimmer Grimmest” takes modern, urban travelers into the shocking, forbidden, and magical stories of the Brothers Grimm and drops them into places of disequilibrium and transformation.

Watching Chekhov Watching
Based on Short Stories by Chekhov
Adapted by Michael Evenden, Lisa Paulsen, and Nicholas Surbey
Theater Lab, Schwartz Center for Performing Arts
Through theater and film, we reimagine Chekhov’s mesmerizing tales of daily life and the absurd complexities of human impulse.

The Cherry Orchard
By Anton Chekhov
Directed by Tim McDonough
Mary Gray Munroe Theater
A moving comedy about the necessity of letting go of what we love. Every moment is ephemeral in this story of childish misfits who live in the past or the future rather than the present. Written by a dying Chekhov, “The Cherry Orchard” is a masterpiece about transition that itself transitioned theater into a new age.

Breaking Ground Summer Laboratory: Theater Laboratory of New and Emerging Work, June 17-July 14, 2013:
- An Experiment on Beckett featuring Jake Krakovsky and Seth Langer
- A Woman Alone: The Dario Fo Project featuring Emily Kleypas
- Breakdown of a Murakami Novel: a work by Maia Knispel
- The Ravishing: A Theatrical Work in Progress
- New Work by The Lucky Penny

2011-2012

The Lieutenant of Inishmore
by Martin McDonagh
Directed by Donald McManus
Mary Gray Munroe Theater
Wee Thomas is dead! Someone’s gonna pay once ‘Mad Padraic’ returns after his recent tour of torture and bombing in Northern Ireland. He loves that cat more than life itself.

Persuasion
by Jane Austen
Adapted and directed by John Ammerman
Mary Gray Munroe Theater
Young and privileged Anne was forced by her family to reject her true love, Frederick, because of his inadequate social standing. Now, an almost-spinster at age 27, Anne suddenly re-encounters Frederick, who is now wealthy and distinguished but also too hurt to forgive Anne for her rejection of him years ago.

6X6
by Esther Albrecht, Jireh Holder, Alexandra Kayhart, Geoff Schorkopf, Jamie Schlansky, and Arianna Skibell
Theater Lab, Schwartz Center for Performing Arts
What do a serial-killing baker, dispirited cartoonist, and bitter barista have in common? They are all characters from this collection of six one-person short plays written by current and former playwriting students at Emory. Commissioned by and developed at Theater Emory.
**The Night of the Iguana**  
by Tennessee Williams  
Directed by Janice Akers  
Mary Gray Munroe Theater  

Celebrate the 100th Anniversary of Tennessee Williams’ birth with his 1961 Broadway hit. Defrocked for committing heresy and fornication in a single week, a dissolute minister arrives at a seedy Mexican hotel presided over by a lusty innkeeper. Rev. Shannon tries to outrun his past, but simmering passions threaten to collide with dangerous secrets. This is Williams at his sultry, explosive best.

**Theater of War**  
Translated and Facilitated by Bryan Doerries  
Springer Opera House, Columbus, GA  
Directed by John Ammerman. Produced by Phyllis Kaufman.  

Theater Emory is partnering with Theater of War Productions to present a free, public presentation of Theater of War to veterans, their families, and the Columbus community.

**Bolsheviki**  
by David Fennario.  
Performed by Donald McManus.

**Without Which Nothing**  
by Margaret Baldwin and Out Of Hand Theater.  
Presented as a stage reading, with a grant from the Center for Creativity and Arts and support from the Playwriting Center of Theater Emory. Presented as part of the year of Water at Emory.

**2010-2011**

**Rent**  
Book, Music and Lyrics by Jonathan Larson  
Music Direction by Bryan Mercer  
Performing Arts Studio  

Based on Puccini’s opera, “La Bohème,” this smash hit Broadway rock musical follows a bohemian group of young New York artist and musician friends struggling to survive during the height of the AIDS epidemic. Presented in concert format.

**YOU CAN’T TAKE IT WITH YOU**  
By Moss Hart and George S. Kaufman  
Directed by John Ammerman  
Mary Gray Munroe Theater  

This classic 1930s comedy chronicles one mad-capped night in the lives of two socially different, yet equally eccentric families, about to be joined by the marriage of their children.

**BURIED CHILD**  
By Sam Shepard  
Directed by Janice Akers  
Mary Gray Munroe Theater  

Sam Shepard’s intense and groundbreaking drama depicts a dysfunctional family harboring a grotesque secret.

**BRAVE NEW WORKS**  
The Playwriting Center of Theater Emory  
Biennial New Play Festival  
Schwartz Center for Performing Arts
6 X 6
Original work by Esther Albrecht, Joshua Elmore, Jireh Holder, Alexandra Kayhart, Geoff Schorkopf, Jamie Schlansky, and Arianna Skibell
Commissioned by Theater Emory.

Kites: Aerial Videography
by Kent Wall
Mary Gray Munroe Theater, Dobbs University Center

Without Which Nothing
by Margaret Baldwin and Out Of Hand Theater

Grim, Grimmer, Grimmest: Promises, Warnings, and Trick Questions!
by Janice Akers

Goreé Crossing
by Paul Carter Harrison
Music by Olu Dara
Sponsored in part by the Hightower Fund and Emory University's Manuscript, Archives, and Rare Book Library (MARBL).

Infinite Country: A Frontier Play
by Nicholas Surbey

Louise Nevelson: A Life Assembled
Original work by Patrick Hutchison, Karla Jennings, Kate Johnsen, Ellen McQueen, and Lori Teague

Jubilee Jim
Book and Music by Bobby Paul

Past is Present: New Southern Screenplays
Original work by Donzaleigh Abernathy and David Garrett

2009-2010

Miss Julie X 3
Three simultaneous productions of August Strindberg’s Miss Julie, directed by faculty Janice Akers, Donald McManus, and Michael Evenden, presented in repertory in the Burlington Road Bldg. Black Box Theater, The Schwartz Center Theater Lab, and the Mary Gray Munroe Theater. Three separate translations, casts, designs, and directors!

Hominid
by Out Of Hand Theater and Ken Weitzman
A co-production with Out Of Hand Theater
Directed by Ariel de Man
Mary Gray Munroe Theater, Dobbs University Center
Commissioned by and developed with the support of The Playwriting Center of Theater Emory, and sponsored in part by a grant from the Emory College Center for Creativity & Arts through commission funding from Creativity: Arts & Innovation at Emory University. Production was co-sponsored by Emory’s Program in Science & Society and the Yerkes National Primate Research Center. Based on the true story captured by Frans de Waal in his book Chimpanzee Politics.

Frankenstein
Adapted and directed by John Ludwig
Schwartz Center, Theater Lab
Originally commissioned and produced for the 1996 Olympic Arts Festival, this puppet play is based on Mary Shelley’s *Frankenstein*. Adapted and directed by Jon Ludwig of Atlanta’s Center for Puppetry Arts, this version was set in a surreal, musical world of voodoo ritual.

*Oklahoma!*
Music by Richard Rodgers. Book and lyrics by Oscar Hammerstein II. Based on the play “Green Grow the Lilacs” by Lynn Riggs. Original dances by Agnes de Mille.
Directed by John Ammemran
Mary Gray Munroe Theater, Dobbs University Center
The American classic musical love story of farm girl Laurie and cowboy Curly produced with full orchestra.

*Theater of War*
Translated and Facilitated by Bryan Doerries
Cannon Chapel, Emory University
Directed by John Ammerman. Produced by Phyllis Kaufman. Theater Emory is partnering with Theater of War Productions to present a free, public presentation of Theater of War.

2008-2009

*The Comedy of David Ives*
Funny short plays about couples and miscommunication
Theater Laboratory, Schwartz Center for Performing Arts
Theater Emory’s evening presents funny, witty short plays from several Ives collections which focus on couples talking to one another and dealing with miscommunications in conversations that go awry and restart, revising what was said before as if in search of a better version of themselves.

*Sure Thing*, directed by Lisa Paulsen
*The Universal Language*, directed by Tim McDonough
*English Made Simple*, directed by Mary Lynn Owen
*Arabian Nights*, directed by Donald Cameron McManus
*Philip Glass Buys a Loaf of Bread*, directed by Michael Evenden
*Enigma Variations*, directed by John Ammerman

Reading of *The Butterfly Collection* by Theresa Rebeck

*Don Juan Comes Back from the War* by Ödön von Horváth, directed by Janice Akers
Mary Gray Munroe Theater, Dobbs University Center
Ödön von Horváth’s 1936 comedy addresses the search for his soulmate in the context of post-war readjustment and gender conflict—the legendary womanizer returns from battle to a changed world now dominated by women. This production introduces to Theater Emory the Hungarian/German/Austrian von Horváth (1901-1938), one of the great twentieth-century European playwrights, whose darkly humorous plays dissect ordinary language and the unexamined everyday assumptions that deform human lives and relationships.

BRAVE NEW WORKS
Theater Laboratory, Schwartz Center for Performing Arts
Playwrights from Emory and across the nation join the BNW company of professional and student actors, directors and dramaturgs, along with consulting scientists and resource artists, for three intensive weeks of collaborative work and discovery. All culminating presentations are free and open to the public.

*Bones* by Amy Cook & Zoe Fine, Contributing Writer
Commissioned by and developed with the support of the Playwriting Center of Theater Emory and the Transforming Community Project at Emory University, Atlanta, Georgia.

This staged reading was an Emory Founder’s Week event and is sponsored by the Office for
Multicultural Programs and Services.

-The Day of Murders in the History of Hamlet by Bernard-Marie Koltès
This staged reading was an Emory Founder’s Week event and is part of, “Autour de
Koltès/About Koltès”, an interdisciplinary series of events on campus that offer opportunities
for rich dialogue across disciplinary and professional boundaries, organized by the Emory
European Studies Project.

-Silverhill by Thomas Gibbons. This staged reading was an Emory Founder’s Week event.
-Ten Faces by Joseph Skibell
-Great Souls, Big Wheels, and Other Beats by Donald McManus
-Spitting Game, Original work by Lauren Feldman, Sigrid Gilmer, Dan LeFranc,
Scott Turner Schofield, Nicholas Surbey, and Steve Yockey. Commissioned by the
Playwriting Center of Theater Emory. Project Director, Snehal Desai
-5th Great Ape by Out Of Hand Theater & Ken Weitzman. Commissioned by and developed with the
support of The Playwriting Center of Theater Emory, and sponsored in part by a grant from the
Emory College Center for Creativity & Arts funded by the University-wide Creativity & the Arts
Strategic Initiative. This reading was co-sponsored by Emory's "Program in Science & Society."

-Two Evolving Plays-Commissioned by and developed with the support of Playwriting Center of
Theater Emory (PWC) and the Creative Writing Program at Emory University, Atlanta, GA. This
project is sponsored in part in by a grant from the Emory College Center for Creativity & Arts funded
by the University-wide Creativity & the Arts Strategic Initiative:

-Wax Wings by Matthew Maguire
-Dr. Tatiana’s Sex Advice to All Creation, based on the book by Olivia Hudson, adapted by
John Walch

Peer Gynt
by Henrik Ibsen
directed by Tim McDonough
Mary Gray Munroe Theater, Dobbs University Center
A great poetic fantasy by the father of modern drama, centers on the mad quest of an irresponsible misfit
and liar to become Emperor of the World, his epic misadventures, his elusive, uncentered self, and the one
who faithfully believes in and waits for him at home. Written in 1867 to challenge the limitations of the
realistic stage, this epic comic poem explodes with youth, desire, mythic imagination, and ironic humor.

2007-2008

Monday, Monday with Theater Emory, lecture, Dr. Jasper Gaunt, Curator of Greek and Roman
Art, The Poetry is in the Pity: The Trojan War in Greek Art

THE TROJAN WAR REP
Program A
Iphigenia and Other Daughters
by Ellen McLaughlin
Directed by Janice Akers
This is a version of Sophocles' Electra, with a short prologue and epilogue based on Euripides' Iphigenia in
Aulis and Iphigenia in Tauris. These are contemporary responses to the original plays, marked by "austere
lyricism" (Oskar Eustis, Artistic Director of The Public Theater) and by a strong woman's perspective.

Program B
The Final Hours of Troy
Translated by Robert Fagles
Directed by Tim McDonough
Virgil's account of the Trojan horse and the sacking of Troy that has been rendered in a style that is "of our
time yet timeless" (Richard Jenkyns) - the "vigorous, supple modern English" (J.M. Coetzee) familiar to
those who have read Robert Fagles’ translations of Homer and Aeschylus. An ensemble of actors will narrate and enact this epic story. Robert Fagles is the winner of the PEN/Ralph Manheim Medal for Translation and a 1996 Academy Award in Literature from the American Academy of Arts and Letters.

The Trojan Women
by Ellen McLaughlin
Directed by Brenda Bynum
This version of The Trojan Women is a condensation of what Ellen McLaughlin says may be the greatest antiwar play ever written. Hecuba, Helen, Cassandra, Andromache and a chorus of women await their fate after the fall of Troy. Ellen McLaughlin, best known as the actor who originated the role of the Angel in Angels in America, is a prize-winning playwright who has for over a decade worked on adaptations of Greek plays.

An Evening with award-winning playwright and screenwriter, Motti Lerner, including his speech “Playwriting in Wartime” and a reading of his new play “Benedictus”

Monday, Monday with Theater Emory, film, Jean-Pierre Melville's Army of Shadows

365 Days/365 Plays
by Suzan-Lori Parks
This cycle of short plays is being performed all over the country and by companies throughout Atlanta. In October, Theater Emory will collaborate with student groups and with Theater Studies to produce a week of this mysterious, challenging, endlessly various year of theatrical days.

Colloquium with Jose Rivera, playwright and screenwriter

Slapping Bernard
Written and Directed by John Ammerman
Paris, 1942. The French Resistance enlists a Parisian film company to use its latest motion picture as a signal to initiate the assassination of Reinhard Heydrich, second in command of the Nazi SS. Presented in the style of a black and white film noir, Slapping Bernard is a story of suspicion, disappearance, betrayal, murder, love, and compromise during the Nazi occupation of France.

What I Heard About Iraq
adapted for the stage by Simon Levy from the article “What I Heard About Iraq” by Eliot Weinberger
Directed by Michael Evenden
What I Heard About Iraq is a theatrical collage based on an article by Eliot Weinberger in the London Review of Books that uses nothing but documented statements and fully verifiable facts to create a compelling, disturbing narrative of the march to war and the events of our continuing occupation. We hear from politicians, military chiefs, soldiers, Iraqi citizens and eyewitnesses of the war. "It makes you question just about everything you've heard and read. It tells you things that you thought you already knew, and reminds you of things that you once thought but had forgotten." (The Guardian) Photographs of war-torn Iraq and video clips of our nation's leaders are part of the performance.

Bury the Dead
by Irwin Shaw
Directed by Tim McDonough
Irwin Shaw, a respected author of short stories, a successful novelist (The Young Lions; Rich Man, Poor Man) and screenwriter (Desire Under the Elms, Talk of the Town) started his writing career as a playwright. His first play, produced in 1936 when he was only 23, was Bury the Dead, set in "the second year of the war that is to begin tomorrow night." Six soldiers killed in battle rise up from their graves and doggedly refuse to be buried. Word of their insurrection spreads rapidly to soldiers in the field, to hapless generals, and to the news media, with alarming effect - creating a national crisis that is at times wickedly funny. In a series of touching scenes, the dead men talk with their loved ones of the days of living, now lost forever.
"One Good Song: A Revue of War"  A cabaret of war-inspired songs from the Revolutionary War to Iraq

Oh What A Lovely War
by Theatre Workshop, Charles Chilton, Gerry Raffles and Members of the Original Cast
Directed by Donald McManus
Oh What a Lovely War, created by Joan Littlewood's Theatre Workshop, premiered in London in 1963. It is a chronicle of the First World War told through songs and documents of the period. Poignant events and stark images of suffering are juxtaposed with satirical clowning, comic skits, and song and dance numbers, in the spirit of English music hall entertainments. This innovative collaboration of actors, writers and director is a milestone in the theater of war.

Playwriting Center workshops with visiting artist, Dorothy Allison, developing new work

2006-2007 A FOCUS ON YOUTH

Young Acts
Program A
- Can Can by Romulus Linney, directed by Matt Huff
- Train Story by Adam Rapp, directed by Tim McDonough
- Life Underwater by Richard Greenberg, directed by Jim Donadio
- Red Coat by John Patrick Shanley, directed by John Ammerman

Program B
- The Winged Man by Jose Rivera, directed by Leslie Taylor
- This Property is Condemned by Tennessee Williams, directed by Lisa Paulsen
- Lunch in Venice by Nick Dear, directed by Janice Akers

Spring Awakening by Frank Wedekind
Directed by Theater Emory’s Artistic Director, Tim McDonough. At the center of this production are the sons and daughters of a small German town in 1890, who struggle with problems of adolescence: emerging sexuality, issues of sexuality identity, adult hypocrisy, philosophical questions, and crushing school pressures.

BRAVE NEW WORKS
- 99 Uses for a Naked Man by Jim Grimsley
- Watershed by Matthew Maguire
- Translation Renderings: Cyrano on the Moon translated/directed by Donald McManus
- Translation Renderings: The Talisman translated/directed by Michael Evenden
- Seventh Daughter by Bret Wood
- A Blessing on the Moon by Joseph Skibell

The Time of Your Life by William Saroyan. In this classic Pulitzer Prize-winning play, youthful energies take center stage. We meet a talented African-American piano player, a dancer who wants to be a comedian but isn’t funny, a fanatic pinball player, lovers on the brink of despair, and a heartbroken woman down on her luck. All congregate with a colorful array of older characters in a San Francisco saloon. This production was a Theater Emory directorial debut for Georgia Shakespeare’s Richard Garner.

2005-2006

Alcestis by Euripides, translated and adapted by Ted Hughes, directed by Theater Emory alumna Ariel de Man. In this co-production with Atlanta’s innovative Out Of Hand Theater, King Admetos is doomed to die by the gods but is saved by his wife, Alcestis, who offers her life in his place. Ted Hughes’ modern retelling of Euripides’ Greek tragi-comedy explores the burden of knowledge and the power humans have had since Prometheus gave us fire. This show ran during a conference celebrating the works of Ted Hughes at Emory and closed with an environmental re-staging in the Emerson Concert Hall at the Schwartz Center.
*King Lear* by William Shakespeare. In every man there is a tension between reason and passion, appetite and conscience. Directed and starring Tim McDonough, this production was produced in an anachronistic “process-to-play” style, inviting a rare glimpse into how a theatrical event is created. The performance had much of the spirit of Shakespeare’s original productions.

*She Stoops to Conquer: OR, The Mistakes of a Night* by Oliver Goldsmith. Directed by Theater Emory’s Michael Evenden, the production followed Kate Hardcastle as she switched from lady to wench and back in search of lasting love, and Mrs. Hardcastle in her quest for jewels, fashion, and eternal youth, in this heartfelt comedy of class, mischief, and hilarious misunderstandings.

*The Skin of Our Teeth* by Thornton Wilder. Directed by Theater Emory alumnus, Matt Huff, this Pulitzer-Prize winning satire is a testament to man’s perseverance and human spirit as well as a fun time-traveling expedition ending Theater Emory’s march through theatrical history.

2004-2005


*Turn Me On* by KT Kilborn and Sheri Mann Stewart. A humorous, gender-bender search for our true sexual selves.


*Glorious Bummer* by Maria Headley. He and she graduate from college and make sense of it all.

*Lewis and Clark Reach the Euphrates* by Robert Schenkkan. A comic journey through this political landscape of American history.

*Voices Underwater* by Abi Basch. The Old and New South collide on supernatural ground.

*An Evening with David Kranes.* Theater Emory toasts the legendary former Artistic Director of the Sundance Playwrights Lab, launches it’s Sister City Playwrights exchange, and celebrates the publication of three of the scripts commissioned by it’s Playwriting Center.

*Charm School* by Larry Larson. Sensitivity training takes us into the great gray area of human interaction.

*Antebellum* by Robert O’Hara. The blending of Atlanta and Berlin in the late 1930s as *Gone With the Wind* and Hitler premiere.

*Approaching Shakespeare*

Part 1

*Antony and Cleopatra* directed by John Ammerman. An investigation of Shakespeare’s sensual world.

Part 2

*Shakespeare’s Fools* conceived by Alice N. Benston. The changing face of the fool in several Shakespeare plays.

*Globus Hystericus* by Janet Kenney. An apocalyptic romantic comedy complete with an earth that talks.

*Glory Enough* by Sidney Perkowitz. The dramatized story of Rosalind Franklin, the young English scientist who greatly contributed to a major scientific achievement, the discovery of the structure of DNA in the 1950s. That discovery earned a Nobel Prize, but no glory for Franklin, whose role was suppressed. The play tells of this injustice, mingled with snapshots from the brief life (she died at 37) of this brilliant and complex woman, and raises questions about scientific ethics and male views of women in science.
MFK Fisher Project by Leslie Taylor. A theatrical exploration of the writings of noted culinary author M.F.K. Fisher about intertwinnings of hunger, food and love.

Untitled by Tim McDonough. Imagine a day in the life of an improbable American playwright.

Wild/Geography by Janice Akers. The solar system is in chaos, the ground is at a crazy tilt, time itself is slippery and the entire natural world is in revolt. This story explores how we perceive wilderness and how geography defines our character. In the land of the tallgrass prairie we meet a suburban housewife ensconced in her SUV, destitute cowboys, a 19th century settler in love with her land and a Kaw brave who roams there, a boy who lives inside a wave, and a rag-tag band of young environmental warriors, hippies, gypsies, supernovas, spirits?--all in search of what is wild.

The Baker Woods Project: Frogs. Leslie Taylor and Michael Evenden lead an environmental exploration of Gertrude Stein’s ideas from her Theatrical Landscape.

School’s Out by Mark Blankenship and Scott Turner Schofield (KT Kilborn). Theater Emory alumni ask questions made vital by current American events and pop culture about our political and sexual culture. What defines gay culture and should those definitions be embraced or rejected? What does television teach us about “gaiyness?”

Salon du Alum with T. Brian Green, artistic director. Emory alums brainstorm, network, and create new work together.

2003–2004

Contemporary Theater from India. Street plays, dance dramas, and musicals have long been an integral part of India's 5000-year-old culture and continue to be used today for education, for telling and remembering stories, and to affect social change. Theater Emory presents staged readings of plays by contemporary Indian playwrights that are witty, delicious, rooted in India's culture, and which speak to issues relevant to today's society.

Dating and Mating in Modern Times by Elizabeth Wong. This play "was written as a series of monologues by women in celebration of men, of the libido, and the white hot desire for connection between the sexes," says its creator, Los Angeles-based television and theater writer Elizabeth Wong. Commissioned by the Playwriting Center of Theater Emory, it was a favorite in the 2003 Brave New Works.

A Midsummer Night’s Dream by William Shakespeare. Shakespeare’s best-loved comedy about love, transformation, and extreme responses moves to a world on the edge. Shakespeare’s lovers, fairies, and rulers intersect and, by the end of evening, each group has been altered by the encounter in powerful ways.

Leap by Lauren Gunderson. As two young sisters try to impart the wisdom of the future, their skeptical pupil young Isaac Newton begins to want more than his share. What if Newton knew as much as Einstein? Leap is a story of being young and brilliant, creativity, discovery, love, and physics. The writer of this world premiere work is a talented Emory senior whose award-winning plays have been produced in Atlanta and New York. A project of the Playwriting Center of Theater Emory.

The Baltimore Waltz by Paula Vogel. A staged reading presented in conjunction with Ms. Vogel’s visit to Emory’s Creative Writing Department.

The Great Nickelodeon Show. The performance becomes a nickelodeon theater, a place where movies and piano shared the stage with vaudeville acts. Part of the Emory Coca-Cola Artist in Residence Series.

Life Goes On: A Silent Play in Black and White by John Ammerman. A world premiere created in the style of a black and white silent film including live musical accompaniment during the performances. Life Goes On follows the story of one Detroit family's encounter with the 1929 stock market crash. Director John
Ammerman draws inspiration for this production from the dramatic and comic qualities of the silent films of the 1920s.

Pas de 3 by Dominique Soria. Pas de 3 is performed by Alis, a 15-year-old French company that goes beyond traditional expectations, silently and discretely metamorphosing their show with images, projections, and objects, creating a daydream-like atmosphere. Part of the Emory Coca-Cola Artist in Residence Series.

2002-2003

The Brave New Works marathon of play development workshops held in two phases this season. The two events in the fall are staged readings of plays about two scientists who helped us to understand the birth and shape of the universe:

Background by Lauren Gunderson

Friedmann's Balloon by Sidney Perkowitz

And a reading of a new play directed by Wier Harmon of Actors' Express prior to production there in the spring:

Manna by Steve Murray

The Discovery of America by Arthur Kopit. Commissioned as a part of the 2002 Winter Olympic Arts Festival, it is a work-in-progress produced at Theater Emory during the 2002 Atlanta First Glance Festival. Kopit's play is based on the accounts of Cabeza de Vaca, a Spanish explorer who traveled in the Americas between 1528 and 1536. As the first European to cross nearly 6,000 miles of what is now North America, de Vaca was transformed by the journey he chronicled in the first great narrative or the making of America.

Brave New Works II inaugurates the Theater Laboratory in the Marvin and Donna Schwartz Center for the Performing Arts.

Book of Revelations by Jon Lipsky

The Mark of the Lord by Janet Kenney

Historical Fiction by Jennie Snyder

Arrangement for a Glass Guitar by Henry Israeli

12,395 Words by Joseph Skibell

MAGIK! by Pamela Turner

Dating and Mating in Modern Times by Elizabeth Wong

Boca Della Verita by Thomas Bryant

Crow by Vinnie Murphy based on the poetry of Ted Hughes

Room created by the SITI Company (Saratoga International Theater Institute). Directed by Anne Bogart. Created from a sampling of the lifetime writings of the English writer, Virginia Woolf. Actress Ellen Lauren, in a tour-de-force performance, guides the audience into the mind and experience of this extraordinary woman who wrote with humor, outrage, and passion in the early twentieth century.

Three Sisters by Anton Chekhov. Directed by Tim McDonough. Theater Emory beings a research cycle into the work of the great Russian playwright with one of his masterpieces.
2001-2002

*The Discovery of America* by Arthur Kopit, *The Marriage of Miss Hollywood and King Neptune* by Robert Schenkkan, (Salt Lake City Olympics Play Commission Project). Theater Emory, in connection with the Pioneer Theatre Company and the Olympic Arts Festival of the 2002 Salt Lake Olympic Winter Games, continued a commissioning and development process begun at Salt Lake City, Utah. Celebrated playwrights Arthur Kopit and Robert Schenkkan, dramaturg and project director David Kranes was in residence at Emory to work with Theater Emory artistic producing director Vincent Murphy and an ensemble of actors.

*The Trestle at Pope Lick Creek* by Naomi Wallace. An extraordinary woman drawn to testing the edges of possibility and the young man who follows her play out their search for adulthood in this sensuous, mesmerizing tale. Artistic producing director Vincent Murphy initiated the Naomi Wallace Festival, recruiting twelve Atlanta companies to celebrate the work of this contemporary American playwright whose works are better known in London than in her southern home.

*Ah, Wilderness!* by Eugene O'Neill. With this 1910 classic, Theater Emory launched an investigation into how American family life has been portrayed on the stage throughout the 20th century. O'Neill's warm and insightful coming-of-age comedy and a series of readings of scenes from each decade were scheduled as Theater Emory's collaboration with Emory's MARIAL (Myth and Ritual in American Life) Center.

30 Below: Theater by and about People Under 30—(A joint production with Out Of Hand Theater, Inc.) An ensemble of Emory students worked under the guidance of a new Atlanta professional theater company, Out Of Hand Theater, Inc., founded primarily by recent Emory alumni, three of whom won the prestigious Sudler Award as undergraduates for their work at Theater Emory. The company produced a varying bill of short theater pieces reflecting the world of today's youth. Check with the box office for the selections scheduled for each performance.

2000-2001

*Back to Methuselah* by George Bernard Shaw. Directed by Tim Ocel. How long would one have to live to be mature enough to be capable of creating a truly wise and just society? This rarely produced epic play will be presented in two parts in alternate performances. Presented as part of the Year of Reconciliation at Emory.

*Y2K* by Arthur Kopit. A staged reading produced by Theater Emory in cooperation with the Emory College Program in Science and Society, *Y2K* exposes the insidious and terrifying world of identity theft.

*The Man Died* by Wole Soyinka. Adapted and directed by Vincent Murphy. A staged reading adapted from the prison journals of Nobel Laureate Wole Soyinka who spent 27 months in solitary confinement as a political prisoner in Nigeria.

*Jersey City* by Wendy Hammond. Directed by Ariel de Man. In this intense drama a young woman who has been the object of repeated sexual abuse by her father finds a way to new life, independence, and wholeness. Presented as part of the Year of Reconciliation at Emory.

*Telaio: Desdemona* composed and performed by Susan Botti. Ms. Botti weaves the dialogue spoken about Desdemona (the ill-fated heroine of Shakespeare's *Othello*) and the poetry of an Italian Renaissance woman, Gaspara Stampa, into a powerful operatic soliloquy.

The 2001 Brave New Works Marathon, produced by the Playwriting Center at Theater Emory in cooperation with the Southeast Playwrights Project, and co-sponsored by the Creative Writing Program. Staged readings of:

*Becoming Ariadne* by Myrr Jonason

*Getting There* by skit.dog
Somewhere Else by Tim McDonough

1001 Nights by Vincent Murphy

Beautiful Dreamer by David Kranes

Where Peachtree Meets Sweet Auburn by Valetta Anderson & Peter Hardy

Manna by Steve Murray

Fugitive Cant by Naomi Wallace

1999-2000

The Last Laugh: A Fools' Fest to Usher in the New Millennium
Kenny Raskin created the role of Le Fou in Beauty and the Beast on Broadway and toured as the principal clown, Monsieur Everyman, for Cirque du Soleil. For this ten-day series of events he will be joined by some of America's best Vaudeville artists. This series is supported in part by funding from the Flora Glenn Candler Fund.

A Night on the Clowns
Featuring Kenny Raskin, Tim Settimi, Hilary Chaplin, Dick Monday, and Waldo and Woodhead with The Lenny Deluxe Trio

Symposium: Humor and Healing
Emory medical faculty Neil Schulman, Mel Konner, John Stone and Helen O’Shea meet with Kenny Raskin and guest vaudeville artists to discuss this critical issue.

Daytime on-site performances throughout the week by Waldo and Woodhead, jugglers, and by Vince Tortorici, clown.

Kenny Raskin, lecture demonstration featuring Emory Students

Solo Performance by Avner the Eccentric

The Master Builder by Henrik Ibsen Adapted by Steve Murray with Michael Evenden
Directed by Vincent Murphy-premiere of a new translation was commissioned by the Playwriting Center of Theater Emory.

"just...play"[s] by Samuel Beckett-Each evening will have a different selection of pieces by this Nobel Prize-winning writer. The repertoire will include "A Piece of Monologue," "Act Without Words I," "Act Without Words II," "Come and Go," "Ohio Impromptu," "What Where," and "That Time."

In Berlin by Jim Grimsley and Edge in Wordwise by Joseph Skibell, readings of two plays by new members of the Creative Writing faculty. A project of the Playwriting Center at Theater Emory

A George Bernard Shaw Sampler: Staged readings of a collections of scenes to prepare for a production in a future season as Theater Emory shifts its research focus from Ibsen to Shaw.

As You Like It by William Shakespeare - A romantic comedy anchored by Rosalind and Celia, two of Shakespeare's great female roles, this production will continue to explore the Elizabethan conventions of performance. The Black Rose Elizabethan playhouse, nationally acclaimed for its visionary combination of the original outdoor Rose theater and indoor Blackfriars, will be dismantled after four years of performance and research projects after this production.
The Black Rose Swan Song—Two evenings to revisit the last three years in the Black Rose with scenes and memories before it is dismantled.

*The Miracle Worker* by William Gibson—A workshop directed by John Ammerman. Concerned with the number of plays that are dependent upon violence as the driving form of conflict, director John Ammerman will be exploring acting and stylistic choices in this play where the action is tender.

1998-1999

*The Promise* by Aleksei Arbuzov Directed by Katherine Orr - Produced by The Exile International Theatre Company with Theater Emory at the Edinburgh Fringe Festival

*Comedy of Errors* by William Shakespeare Directed by Richard Kimmel

*Antigone* by Sophocles Directed by Jack Young

Produced by Starving Artists Productions with Theater Emory

Brecht Cabaret: A Centennial Celebration

A mini festival of performances of Bertolt Brecht's lesser-known works, including stagings of some of his short musical pieces, of his poetry, and of his stories for children. Events will be staged for a variety of programs in celebration of the centennial year of the great German dramatist's birth.

The World Premiere of a new work developed through The Playwriting Center of Theater Emory

*Learning To Dance* by Frank Manley Directed by Robert Farley Featuring Tim McDonough and Janice Akers

Frank Manley's play, *The Evidence*, sold-out two days after it opened at Theater Emory in 1990. The playwright, two of the actors, the designers and the director return to collaborate on this new work chronicling the relationship between a Catholic priest and his housekeeper.

*The Rain of Terror* by Frank Manley, a free, public staged reading.

Brave New Works Marathon-The biennial festival of readings of a variety of new works developed through the Playwriting Center of Theater Emory and performed by a company of professional, faculty and student actors. New works by Robert Schenkkan (Pulitzer Prize winner), David Kranes, Jon Lipsky, and Steve Murray are slated to be in development during the marathon.

*Ubu and the Truth Comission* by Jane Taylor

*Boss Grady’s Boys* by Sebastian Barry

*Flame of Powder, Soul Man* by Walter Bilderback

*Rock Garden* by Steve Murray

*Ladies in Waiting* by Sherri Camp Paulsen

*Travelling Thomas* by Valetta Anderson

*Call of the Wild* by Jon Lipsky

*Beautiful Dreamer* by David Kranes

*Handler* by Robert Schenkkan

*Booth, Brother Booth*

written and performed by John Ammerman
Faculty member John Ammerman brings his acclaimed one-man play about actor Edwin Booth to Theater Emory for a limited engagement following performances at Georgia Shakespeare Festival and The Globe in London.

*The Vagina Monologues* by Eve Ensler. Performed by a range of Emory faculty and students.

*Two Shakespearean Actors* by Richard Nelson- A staged reading.


*The Lady from the Sea*  
by Henrik Ibsen  
Directed by Janice Akers-One of Ibsen's least often produced plays, *The Lady From the Sea* is a mysterious and compelling drama about possessing and being possessed.

*The Master Builder Workshop* by Henrik Ibsen  
The premiere of a new translation by Steve Murray  
Directed by Vincent Murphy In preparation for a future full production, Theater Emory explores this script by performing an evening of scenes in a variety of ways.

1997-1998

*Lost*, the world premiere of Steve Murray's funny, sometimes painful probe into the dualites of contemporary life. Directed by Tim Ocel. A product of the Brave New Works project of the Playwriting Center at Theater Emory.

*Pillars of Society* by Henrik Ibsen. A provincial town teetering on the brink of expansion is confronted with secrets about its leading citizens. Directed by Ariel Bennett.

*The Lion and the Jewel* by Wole Soyinka. A sophisticated folk tale demonstrating the irrevocable way in which two cultures change and challenge each other. Directed by Andrea Frye.

*The Feigned Courtesans* by Aphra Behn, produced by Synchronicity Performance Group.

The Renaissance Repertory Workshops, a series of explorations of the Black Rose, the Elizabethan-style performance space created inside the Munroe Theater.

*Unrehearsed Shakespeare*, a workshop on performance by Demitra Papadinas, Artistic Director of the New Hampshire Shakespeare Festival.

*Measure For Measure* by William Shakespeare. A staged reading directed by Tim Ocel in collaboration with the Georgia Shakespeare Festival.

*Elizabethan Comic Technique*, scenes from Shakespeare directed by John Ammerman.

*Life Is A Dream* by Pedro Calderón de la Barca, a staged reading and a lecture-demonstration of period staging directed by Michael Evenden.

*Discoveries in the Nature of Performance in an Elizabethan Theater*, a symposium with several scholars and artists including Patrick Spottiswoode, Director of the International Shakespeare Globe Center in London.

The Ibsen Project Workshops, staged readings of rarely produced Ibsen plays:

*The Lady from the Sea* directed by Linda Stephens.
John Gabriel Borkman directed by Melanie Martin.

The Man Died: Prison Notes of Wole Soyinka. In honor of Wole Soyinka's continued professorship at Emory, Vincent Murphy adapted and directed a staged reading of the notes that Soyinka smuggled to the outside world during his twenty-seven months in solitary confinement as a political prisoner in his homeland.

Plus five student productions, three dance performances and three presentations about the Black Rose.

1996-1997

The 1997 Brave New Works Marathon, produced by the Playwriting Center at Theater Emory in cooperation with the SouthEast Playwrights Project, and co-sponsored by the Creative Writing Program. Staged readings of:

Lost by Steve Murray
Learning to Dance by Frank Manley
From Here by David Kranes
Handler by Robert Schenkkan

The Quiet American by Graham Green, screenplay by Robert Schenkkan

Nineteen Ninety-four, written and directed by Nobel Laureate Wole Soyinka. A radio play produced as a staged reading performed by an ensemble of Emory faculty and students to address the imbecility of political correctness.

Uncommon Women and Others by Wendy Wasserstein is a fascinating look at how the ideals and expectations of women have both changed and remained the same over the last 20 years.

Approaching Simone, written by Megan Terry and directed by Nicole Torre. A reinterpretation of the 1970 Obie award winning script through an aesthetic approach learned during the 1996 Olympic Arts Festival residency of the Saratoga International Theater Institute.

The Soldier's Tale by Igor Stravinsky. This classic to be read, danced, and played, was performed as a collaboration of Music, Theater and Dance at Emory.

The Renaissance Repertory explored the performance conditions that existed for Elizabethan audiences. Theater Emory constructed a playhouse inside the Mary Gray Munroe Theater, based on The Rose and Blackfriar Theatres.

Hamlet Variations, commissioned by Theater Emory and adapted by Ariel Bennett and Dan Colman. This two-character version of the classic focuses on the relationship between the madness of Hamlet and Ophelia. Directed by Vincent Murphy.

The Tempest by William Shakespeare. In director Vincent Murphy's production, Prospero, the isolated intellectual with substantial power, saw his society broken apart and reconstructed as the younger generation attempted to correct the faults of the older generation.

Sleep Deprivation Chamber by Adam Kennedy and Adrienne Kennedy, and directed by Yvonne Singh. Weaving back and forward in time, this 1995 Obie Award winning play examined this prominent African American family's experience with police brutality.

1995-1996

Nights of Carnival, a raucous comedy commissioned by Theater Emory and based on the life of commedia dell'arte playwright Carlo Goldoni. Created by the Actors Shakespeare Company of New York and performed in an outdoor amphitheater at Emory and at Piedmont Park for the Arts Festival of Atlanta.

Hamlet Encounters, a site specific production of Shakespeare's classic performed in locations at Emory University and Piedmont Park during the 1995 Arts Festival of Atlanta.

Tiempo Libre: Medea Variations. A performance by poet, dancer, actress Monica Gontovnik, presented in cooperation with the Kore Dance–Theatre from Barranquilla, Colombia. A product of the Brave New Works project of Theater Emory.

Mileage by Steve Murray. Vincent Murphy directed the world premiere of Murray's dark comedy about the labyrinthine relationship between a young man, his girlfriend, and his parents. A product of the Brave New Works project of Theater Emory.

An Exploration of Restoration Comedy. This two-week investigation into the wicked, wonderfully satirical world of Restoration comedy included staged readings, fully performed excerpts from major plays, and lecture/presentations designed to recapture the spirit of the late 17th century high style.

Tabs, produced in collaboration with Rumble Productions Society of Canada and commissioned by the Arts Council of Canada, explored the values and attitudes of twenty year-olds in the US and in Canada today. A product of the Brave New Works project of Theater Emory.

Married Life, a world premiere by Frank Manley, directed by Vincent Murphy. Five characters from Manley's dark vision, each with an extraordinary perspective, share their stories. A product of the Brave New Works project of the Playwriting Center at Theater Emory.

Superfly, the musical. A workshop exploration directed by Nicole Torre in collaboration with Zoink Productions investigated the music of Curtis Mayfield as the basis for a musical about inner city life.

The 1996 Brave New Works Marathon, produced by the Playwriting Center at Theater Emory in cooperation with the SouthEast Playwrights Project, and co-sponsored by the Creative Writing Program. Staged readings of:

Mysterious Connections, Peter Hardy.

Hush Child, Can't you Hear the Music?, Beverly Trader.

Simple Gifts, Frank Manley.

Bonaventure Street, Cary Bynum.

The Hedda Project, Gayle Austin.

Remedial Swamp, Jim Peck.

Chappaquiddick, Linda Sherbert.

Our Lady of Perrysburg, Sherry Paulsen.
House, Bridge, Fountain, Gate, David Kranes.

Dorothy D., Valetta Anderson.

Rogue, Steve Murray.

American Wake, written by Tim McDonough, chronicled the hard choices that were required in Ireland of the 1930's, a land too poor to afford a living to its children. A product of the Brave New Works project of the Playwriting Center at Theater Emory.

Samuel Beckett's 90th Birthday Party, organized by Brenda Bynum in collaboration with the Beckett Project at Emory was a salute to the Nobel prize winning playwright whose work radically challenged theater audiences to stretch their idea of theater.

The Class Projects Showcase, a series of performances given each semester to honor and celebrate the work done by students in their academic classes.

Plus seven student productions, and three dance productions.

1994-1995

Stage Design Now-Stage Design in the Future, an exhibit in the Schatten Gallery co-sponsored by the Goethe Institute with support from the University Center of Georgia.

Tegonni, An African Antigone. The workshop premiere directed and written by Nigerian Femi Osofisan uses the story of Antigone to describe the background of civil unrest in contemporary Nigeria.

The Company of Angels written by Alan Brody and directed by Emory graduate, Paul Goldberg, celebrated the spirit of a company of Holocaust survivors who revive Yiddish theater for those in displaced person camps.

Jumping Off, a project in which nine student directors created theatrical salutes to the work of women artists. Produced in support of the Emory Women's Center's Salute to Women in the Arts during Women's History Month.

Dreams of the Heart (retitled Starting Over) by Jon Lipsky. Commissioned in cooperation with Merrimac Repertory Theatre, Lowell, Massachusetts.

Intolerance: Race, conceived and directed by Richard Kimmel with the Emory Issues Troupe.

Brave New Works Marathon Readings:

The Master Builder by Henrik Ibsen.

Mileage and The Serpent by Steve Murray.

Wolfe Tone by Jim Peck.

Mormons in Malibu by Wendy Hammond.

The Kentucky Cycle by Robert Schenkkan.

A Restoration Proposition adapted from historical and literary sources of the period by Michael Evenden.

American Wake by Tim McDonough.
Married Life by Frank Manley.

American Wake by Tim McDonough for Emory students. A four performance, partially-staged and choreographed exploration of this work-in-process about the traditional leave-taking given young people immigrating from Ireland.

The Class Projects Showcase, a series of performances given each semester to honor and celebrate the work done by students in their academic classes.

Disappearing Act by Anna Dolan, presented in support of the Emory Women's Center's Salute to Women in the Arts during Women's History Month.

Kimchee and Chittlins by Elizabeth Wong, presented in support of the Emory Women's Center's Salute to Women in the Arts during Women's History Month.

My Heart is Still Shaking by Brenda Bynum and Marjorie Shostak. This world premier based on Shostak's writings of her time with the !Kung San and especially of her friendship with Nisa, a !Kung woman.

Plus eight student theater productions, and three dance productions.

1993-1994

C.S. Lewis Onstage, adapted and performed by artist-in-residence Tom Key from the works of C.S. Lewis.

Lysistrata, directed by Brenda Bynum. Performed by the Alliance Theatre Interns and produced in cooperation with the Alliance Theatre School.

Body Politic, the world premiere of two one-act plays by Atlanta playwright Steve Murray. Murray creates an unsettling atmosphere in these two stories, each about three people bound together by secrets, obsession and quests for power.

Ghosts, by Henrik Ibsen, adapted by Arthur Kopit. Two staged readings in connection with Mr. Kopit's on-campus residency.

My Heart is Still Shaking, a dramatic reading of a work-in-progress based on Nisa: The Life and Works of a !Kung Woman by Marjorie Shostak, as adapted by Brenda Bynum, featured Brenda Bynum and Carol Mitchell-Leon.

The Greek Project: Agamemnon & Electra directed by Tim Ocel, Associate Director of the Sacramento Theater Company, explored the House of Atreus in these classics by juxtaposing them in one performance experience.

The Class Projects Showcase, a series of performances given each semester to honor and celebrate the work done by students in their academic classes.

The One-Acts in Rep, featuring an adaptation by Tim McDonough and Janice Akers of Tim O'Brien's best-selling novel The Things They Carried; a Noel Coward comedy Ways and Means; Forever Yours, Marie-Lou by Canada's leading French-Canadian playwright Michel Tremblay; and a workshop of Heiner Müller's Despoiled Shore.

Mad Forest, a southeastern premiere of Caryl Churchill's provocative drama about the Romanian revolution, the fall of Ceausescu and the process of a society in momentous transition.
The Winter's Tale, Shakespeare's classic celebrating the renewal and romance of spring. Louis Rackoff, Artistic Director of the North Carolina Shakespeare Festival, returned to direct a full production, after directing a reading of the play in the Every Other Monday Series in the 1991-92 season.

Plus four student productions, three dance productions, one French production, and one Spanish production 1992-1993

The Oriki of a Grasshopper and The Engagement, written and directed by one of Nigeria's leading playwright/directors, Femi Osofisan; produced in cooperation with the National Black Arts Festival.


The Little Prince, a world premiere of guest artist Kenny Raskin's adaptation of the beloved classic written by Antoine de Saint-Exupéry.

The Athol Fugard Festival, presented in cooperation with the Alliance Theatre's production of Playland and Seven Stages' production of My Children! My Africa!

Little Grey Bushes: By and About Athol Fugard and His Work, two scripts developed from the journals, poetry and dialogue by this fascinating South African playwright and presented in a staged reading.

Hello and Goodbye by Athol Fugard, portraying a family reunited after many years of separation, asking if resurrection is possible despite the debris and memories of the past.

Statements After an Arrest Under the Immorality Act, a testimony and tribute to a common human bond that cannot be denied through legislation, by Athol Fugard.

The Trap, the world premiere of Frank Manley's work questioning how judgments might be made on an issue of sexual harassment in a university setting.

A Family Affair, by Alexander Ostrovsky as adapted by Nick Dear and directed by Theater Emory's guest artist Eugene Lazarev, Associate Director of Theater Mussovet in Moscow.

Put an Eagle in a Cage, a one-woman show by Norwegian actress Juni Dahr portraying a series of Ibsen's heroines. Presented in cooperation with the Cultural Olympiad of the Atlanta Committee for the Olympic Games and the Lillehammer Olympic Organizing Committee.

The Class Project Showcases, twelve performances to honor and celebrate the work done by students in their academic classes held at the end of each semester.

The Staged Reading Series:

Your Children from the words of Charles Manson adapted by Andrew C. Ordover. Transferred to Seven Stages following the run at Theater Emory.

many things have happened since he died and here are a few of the highlights, by Elizabeth Dewberry Vaughn. Adapted for the stage by guest artist Tom Key.

The Lear Project, three interwoven approaches to Shakespeare's tragedy.

Pizarro in Peru by R. B. Sheridan. A classic 19th-century melodrama presented in conjunction with the Southeast Nineteenth Century Studies Association.
Plus five student productions, three dance productions, and one French production

1991-1992

*Caligula* by Albert Camus. A deconstruction and compelling examination of an intriguing historical figure, directed by Vincent Murphy.

*The Van Gogh Gallery*, a theater, visual art, dance, and music event based on the life and writings of Vincent Van Gogh. Produced in cooperation with the Emory Dance Company and Jonathan Wolken of Pilobolus Dance Company.

*The Good Person of Szechwan* by Bertolt Brecht. A masterful parable about the cruel opposition between the haves and the have-nots, directed by Tim Ocel.

*Enough* by Samuel Beckett, featuring Brenda Bynum. Theater Emory was one of two U. S. companies invited to perform at the international Samuel Beckett Festival in The Hague. The play was also produced at Seven Stages following the performances in Europe.

*The Emory Issues Troupe*. A group of faculty, students, and alumni addressing issues related to the Emory campus through improvisational and self-scripted theater.

**Every Other Monday Staged Reading Series:**

- *Statements After an Arrest Under the Immorality Act* by Athol Fugard.
- *Agamemnon* by Aeschylus.
- *As I Lay Dying* by William Faulkner adapted by Robert Flynn.
- *The Jackpot* by Sholem Aleichem.
- *Food From Trash* by Gary Leon Hill.
- *Waiting for Lefty* by Clifford Odets.
- *Second Linin’* by Dwight Andrews.
- *The Miracle and Mystery Plays* from the Wakefield and Other Cycles.
- *The Carp of Truth* by Frank Manley.
- *Signs of Life* by Joan Schenkar.

Plus twelve student productions, three dance productions, and one Spanish production

1990-1991

*The Evidence* by Frank Manley. A world premiere directed by guest artist Robert J. Farley.

*Red Noses* by Peter Barnes. A satirical solution to the ills of humankind, produced by Starving Artists Productions in cooperation with Theater Emory and Rathskellar.
Once in Europa, adapted by Jan Akers and Tim McDonough from the novel by John Berger.

American Sideshow by Andrew C. Ordover. A staged reading produced in cooperation with the Emory School of Law.

The Molière Festival:

The School for Wives, the American premiere of the Neil Bartlett translation.


Brave New Works, premiere productions, staged readings, workshops and open rehearsals to research new works for the theater:

Georgie Nobody adapted by Tim McDonough from Jules Henry's Culture Against Man.

Bad Water written and performed by guest artist Kirstein Giroux.

Ciggy Peez by Donny Levit.

The Country Between Us adapted for a staged reading from the poems by Carolyn Forché.

The Faulkner Project, a staged reading exploration from As I Lay Dying.

The Archarzians by Aristophanes in the world premiere of a new translation by Jeffrey Henderson. Plus ten productions staged by student groups, two dance productions, and one French production

1989-1990

A Midsummer Night's Dream by William Shakespeare. A contemporary and sensual staging of this treasured classic.

Away by Michael Gow. A southeast premiere of the work of one of Australia's most popular playwrights played in repertory with Shakespeare's classic that inspired it.

The Evidence, a staged reading of a new play by Frank Manley.

A Child's Christmas in Wales by Dylan Thomas. Produced in cooperation with Theatre Gael.

Black Witness, a dramatic collage from the life and writings of James Baldwin; compiled by Vincent Murphy and Bob Devin Jones.

The Beckett Project: A Stain on the Silence, seven plays by Samuel Beckett in a performance conceived and directed by Brenda Bynum.

Persians, by Aeschylus. A staged reading in cooperation with the Emory Museum.

Dreaming with an AIDS Patient, by Jon Lipsky from Robert Bosnak's book of the same name about the triumphant power of the unconscious mind.

The Seagull, Theater Emory's first production of the work of the great Russian playwright Anton Chekhov.

Theater Outreach, a project of theater-in-the-schools under the direction of John Stephens.
A Children's Musical, a collaboration with Ad Hoc Productions brought theater to neighboring elementary schools.

The Responses, a staged reading of a new work by David Cole.

Plus ten student productions, two dance productions, and one Music Department production.

1988-1989

Sea Marks by Gardner McKay, produced in cooperation with Theatre Gael.

All's Well That Ends Well by William Shakespeare. A tender comedy featuring Brenda Bynum and John Purcell.

But Do I Want What We Have Got?, a staged reading of selections from Roswitha of Gandersheim and Gertrude Stein adapted by Michael Evenden.

A Child's Christmas in Wales by Dylan Thomas, produced in cooperation with Theatre Gael.

The House of Bernarda Alba by Federico García Lorca, directed by guest director Carol E. Miles.

Faith Healer by Brian Friel, produced in cooperation with Theatre Gael.

Moby Dick--Rehearsed adapted by Orson Welles from the Herman Melville novel. Da by Hugh Leonard, produced in cooperation with Theater Gael.

1987-1988

Happy Days by Samuel Beckett, featuring Brenda Bynum and Del Hamilton.

The Trial of Aaron Burr, by Andrew C. Ordover. A staged reading of this new work in cooperation with the Emory School of Law.


A Child's Christmas in Wales, by Dylan Thomas, produced in cooperation with Theater Gael for the holiday season.

The Dispute, by Marivaux. A student production under the direction of guest artist, Laurence Maslon, played in connection with the French Department's production of La Colonie.

Juno and the Paycock by Sean O'Casey, produced in cooperation with Theater Gael.

King Solomon, book, music and lyrics by Bobby Paul. The world-premiere of a new musical produced in cooperation with Ad Hoc Productions, Inc.

The Good Soldier Schweyk by Bertolt Brecht. Directed by guest artist Lawrence Maslon.

1986-1987

The Trial of Dan White from Execution of Justice by Emily Mann. A staged reading in cooperation with the Emory School of Law.

Brand, by Henrik Ibsen, a rarely staged poetic drama produced in Cannon Chapel.
Isabella, Three Ships and a Con Man, the U.S. premiere of this work by Dario Fo.

Women, Women, three monologues by Franca Rame and Dario Fo.

Fellow Creatures, three short plays by Franca Rame and Dario Fo.

Performance: Iliad, a dramatic reading adapted from Homer by Rush Rehm.

What Now?, a new play by guest artists Danny Anderson and Anny Vind.

The Mysteries, a contemporary adaptation by Andrew C. Ordover of the medieval miracle plays.

The Alchemist, a contemporary look at Ben Jonson's classic.

1985-1986

Prior Engagements, a world premiere of a new work by Frank Manley.

Two Masters by Frank Manley, a revival from the previous season.


Curse of the Starving Class by Sam Shepard.

St. Joan of the Stockyards by Bertolt Brecht and Kurt Weill.

1984-1985

Two Masters, the world premiere of a play by Frank Manley, winner of the Great American Play Contest of the Humana Festival, Actors Theatre Louisville.

Endgame and Catastrophe by Samuel Beckett.

Force of Habit by Thomas Bernhard, an American premiere.

Mad Dog Blues by Sam Shepard.

The Provok'd Wife by John Van Brugh.

1983-1984

Desecration and the Lover's Night, a collection of one-act plays by Strindberg, Yeats, Cocteau, Kroetz, and Oyamo.

Commedia Cabaret an all student production under the direction of Sandra Hughes, founder of The Great American Mime Experiment.

Ubu Rex by Alfred Jarry.

A Midsummer Night's Dream by William Shakespeare.

1982-1983

Everyman - an experimental adaptation of the medieval text.
Distraughter & the Great Panda Scandal by Oyamo.

Hecuba by Euripides as translated by William Arrowsmith.