INDECENT
A PLAY BY
PAULA VOGEL

DIRECTED BY
GARY GRIFFIN‡

FEATURING
DAVID DARLOW*, MATT DEITCHMAN*, ELLEON DOBIAS, CINDY GOLD*, CATHERINE LeFRERE*, NOAH LaPOOK, BENJAMIN MAGNUSON*, KIAH STERN, AND ANDREW WHITE*

JEFFREY D. KMIEC‡
SCENIC DESIGNER
MARA BLUMENFELD‡
COSTUME DESIGNER
KEITH PARHAM‡
LIGHTING DESIGNER
CHRISTOPHER M. LaPORTE‡
SOUND DESIGNER
MATT DEITCHMAN*
MUSIC DIRECTOR
ELEANOR KAHN
PROPS DESIGNER
KATIE SPELMAN‡
CHOREOGRAPHER
KRISTINA FLUTY
INTIMACY DIRECTOR
STEPHAN MAZUREK
PROJECTION DESIGNER
CINDY GOLD*
DIALECT COACH
DR. ALVIN GOLDFARB
YIDDISH CONSULTANT

SKYLER GRAY
DRAMATURG
MAJEL CUZA
PRODUCTION MANAGER
KATIE KLEMM‡
PRODUCTION STAGE MANAGER

* Denotes a member of Actors’ Equity Association, the union of professional actors and stage managers
† Denotes a member of United Scenic Artists, IATSE Local 829, AFL-CIO
‡ Denotes a member of the Stage Directors and Choreographers Society, a national theatrical labor union

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Additional support for Indecent provided by Playwright’s Society Sponsors

Indecent is presented by special arrangement with Dramatists Play Service, Inc., New York.

Original Broadway Production conceived and directed by Rebecca Taichman
Score and original music by Lisa Gutkin and Aaron Halva

Inspired by The People v. The God of Vengeance,
Conceived by Rebecca Rugg and Rebecca Taichman

Original Broadway Production produced by Daryl Roth, Elizabeth I. McCann, and Cody Lassen. Indecent was produced by the Vineyard Theatre (Douglas Alibel, Artistic Director; Sarah Stern, Co-Artistic Director; Jennifer Garvey-Blackwell, Executive Director), New York City, Spring, 2016. Originally produced by Yale Repertory Theater, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director), and La Jolla Playhouse, La Jolla, California (Christopher Ashley, Artistic Director; Michael S. Rosenberg, Managing Director). Indecent under the then title of “The Vengeance Project” was developed, in part, at the 2013 Sundance Institute Theatre Lab at the Sundance Resort.
INDECENT

GENERAL INFORMATION


LANGUAGE: When characters speak their native language, they speak perfect English (when Sholem Asch, Madja Asch speak Yiddish, for example). When characters speak English as their second language, they speak in a dialect (Reine, Madja, Esther, and Asch, for example; Rudolph Schildkraut has the most intense dialect in America).

RUN TIME: 100 minutes; no intermission.

Smoking, cameras, recording devices, and outside food are forbidden in the theater. You may check cameras and recording equipment with the House Manager, who will secure them until after the performance. Children under the age of six are not admitted, except for special programming.

ACCESS SERVICES

The Access Project is supported by a grant from REAMFoundation

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* Post-shows live captioned

Victory Gardens Theater is home of The Access Project, originally developed by Remains Theater with funding from Lila Wallace Readers Digest Resident Theater Initiative. The Access Project is a model program designed to involve the disability community in all aspects of theater, both as audience members and as artists. The AudioLink Personal Listening System for mainstage theater patrons was made possible by a generous grant from the Samuel A. Burstein Family Foundation. Please contact the House Manager to receive a headset. A form of identification is required as a deposit. To learn more visit victorygardens.org.

ADDITIONAL MUSIC CREDITS

“OKLAHOMA”
Music by Richard Rodgers
Lyrics by Oscar Hammerstein II
This selection is used by special arrangement with Rodgers & Hammerstein: an Imagem Company.
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“WIEGALA”
By Ilse Weber
All rights administered by Imagem Music Inc.,

“BEI MIR BIST DU SCHON” (THEME FROM “I AM A CAMERA”)
German Text by Aldo Von Pinelli
By Sholom Secunda, Jacob Jacobs, Saul Chaplin, and Sammy Cahn
All rights on behalf of Cahn Music Company administered by Imagem Music Inc.,

“ICH HAB NOCH EINEN KOFFER IN BERLIN”
By Erich M. Siegel

Victory Gardens Theater is a professional theater producing in accordance with Actors’ Equity Association Chicago Area Theaters Contract. Victory Gardens is a founding member of the League of Chicago Theatres and a constituent of Theater Communications Group (TCG), the national service organization of the American theater, and a founding member of the Producers Association of Chicago Theater (PACT).

Our Ushers are provided by the Saints, Volunteers for the Performing Arts. For information visit saintschicago.org or call 773.529.5510. Latecomers will be seated at the discretion of the House Manager. Cameras and recording equipment are strictly forbidden in the theater. Patrons with cell phones or any electronic devices that make noise are requested to either turn off the device or check it with the House Manager prior to show time.
VICTORY GARDENS WOULD LIKE TO THANK THE FOLLOWING INDIVIDUALS AND FOUNDATIONS FOR THEIR SPONSORSHIP SUPPORT OF INDECENT

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FROM THE ARTISTIC DIRECTOR

DEAR FRIENDS,

Welcome to Paula Vogel's Indecent, and to the start of our 44th season.

As our nation remains divided and the basic rights of America’s marginalized communities are threatened, Indecent is both a cautionary tale of the horrors that have come before, while also being a beacon of light about the resilience of the human spirit. Paula has created an astounding theatrical work about the power of storytellers and the way in which our stories of survival and love can live on long after we are gone.

Paula is a dear friend of Victory Gardens and an incredible advocate for social justice and change. Not only is Paula a Pulitzer Prize-winning playwright, she is also a teacher and activist who uses her art as a means for complex conversations about the injustices facing our world today. We were very proud to be the Chicago home of the Ubu Roi Bake-Off she led last season where she called on writers across the country to use their pens and voices to rally against discriminatory rhetoric and legislation. Paula isn’t just talking about the change she wants to see in the world, she is using art to lead a call for action. We are honored that Paula has chosen Victory Gardens as her Chicago home for Indecent.

We are thrilled to welcome director Gary Griffin back to Victory Gardens. Gary possesses the remarkable gift of fusing the personal and the epic in his productions; a part of his genius is his interpretative prowess of script and the uncanny ability to draw the emotional complexity out of the plays and in his actors. A passionate artist, he directs with his heart and mind. I can’t think of a more perfect match for Paula’s Indecent. His transcendent production of last season’s Fun Home by Jeanine Tesori and Lisa Kron brought the honesty and beauty of Alison Bechdel’s graphic novel to life, and showed us the best of what Chicago theater has to offer.

Like Sholem Asch and the cast of his God Of Vengeance did in 1923, Paula is using theater to celebrate the human spirit and give voice to a marginalized—and often silenced—group in American history. Indecent is a beautiful celebration of Jewish culture, Yiddish theater, queer love, and the power of telling our stories. It is art and artists that will raise a mirror to the divided world we live in, and show us the ways in which we can create a more unified world.

Indecent kicks off our bold season which also includes the world premieres of Rightlynd by Ike Holter and Miriam for President by Madhuri Shekar, with Lauren Yee’s Cambodian Rock Band and Dominique Morisseau’s Pipeline making their Chicago debuts. All of this season’s plays reflect and represent our diverse nation, explore complex questions within our world, and inspire us to be better global citizens in these challenging times. With Indecent, and all of our shows next season, we welcome you into the theater to be inspired and challenged as you see your world on stage.

Warm wishes,

CHAY YEW
ARTISTIC DIRECTOR
Public Programs is an event series designed to enhance your experience by exploring themes and issues within Victory Gardens’ productions. Connecting our theater to the world beyond the stage and rehearsal room, Public Programs bridge ideas, provoke dialogue, and deepen the relationship between our audiences and our productions.

AFTERWORDS
AFTER EVERY PERFORMANCE OF INDECENT (UNLESS NOTED) • POST-SHOW CONVERSATION
Join us for one of our intimate post-show conversations led by members from the Victory Gardens community, reflect on what you’ve seen, and share your response.

CONVERSATION: PAULA VOGEL
SUNDAY, SEP. 23 • 4:30PM • POST-SHOW CONVERSATION
Playwright Paula Vogel wanted to explore the journey of the actors of God of Vengeance and celebrate the power of theatre. But how did that idea evolve into the Tony Award-nominated play Indecent? Join us as Paula Vogel discusses her work and process with dramaturg Skyler Gray.

CELEBRATION: FREYLACH: FOOD, MUSIC, AND STORYTELLING
THURSDAY, SEP. 27 • 9:00PM • POST-SHOW RECEPTION
Jewish culture from Eastern Europe (Ashkenazic) is known for its particularly appetizing foods such as knishes, kugels, pickles and more. And wouldn’t it be more freilich (joyous) to nosh (eat) with music and short shpiln (plays)? Nosh, shpil, and schmooze (enjoyably converse) with us!

SPECIAL EVENT: THE WORLD ONLY SPINS FORWARD
MONDAY, OCT. 1 • 7:00PM • READINGS OF EXCERPTS, DISCUSSION, AND BOOK SIGNING

PANEL: THE CONSEQUENCES OF HATE
SATURDAY, OCT. 6 • 4:30PM • POST-SHOW CONVERSATION
A recent survey showed 22% of millennials have never heard of the Holocaust. With so many people uninformed about such atrocities, how can we use history to save us from its repetition? Indecent consultant Dr. Alvin Goldfarb and other scholars discuss the lasting impact of genocide and how we can work towards a less hateful world.

PANEL: YIDDISH THEATER AND ITS IMPACT ON POPULAR CULTURE
THURSDAY, OCT. 11 • 9:00PM • POST-SHOW CONVERSATION
The Yiddish Theater was one of America’s most vibrant ethnic theaters, from plays about immigrant Jewish life, to Yiddish-language versions of Shakespeare, Ibsen, Chekhov, and more. This panel will discuss the uniqueness of the Yiddish Theater and its continued reverberations.

PANEL: QUEERNESS TODAY
TUESDAY, OCT. 16 • 9:00PM • POST-SHOW CONVERSATION
Discrimination against queer bodies has plagued society for generations. Indecent shows us some of that discrimination in 1924 New York, but how has it evolved? LGBTQ community leaders will discuss how queer communities have changed, and how queerness functions in America today.

PANEL: SPEAKING TRUTH TO POWER
WEDNESDAY, OCT. 24 • 9:00PM • POST-SHOW CONVERSATION
The God of Vengeance actors came to America seeking success, but were faced with anti-Semitism, misogyny, homophobia, and censorship. How do artists make their way in 2018? Local artists will discuss how art allows them to express themselves in an oppressive political climate.

SALON: LIVING TRADITION
THURSDAY, NOV. 1 • 9:00PM • POST-SHOW PERFORMANCE
In a country profoundly comprised of people from other places, how do we carry on those traditions from our past? How do those long-standing traditions inform who we are today? Join us in the lobby after the show as three Chicago poets explore tradition in their own lives.
**BIOS**

**DAVID DARLOW*  
THE ELDER: OTTO  

**MATT DEITCHMAN*  
ACCORDION: MORIZ GODOWSKY / MUSIC DIRECTOR  

**ELLEON DOBIAS  
VIOLIN: NELLY FRIEDMAN  
Victory Gardens debut. Chicago: Haymarket (Underscore), The Vagina Monologues (Pride Arts), The Snow Queen (Clock Productions), Fantastic Mr. Fox (upcoming; Emerald City Theatre). Denver: Pippin (Bobby G Award; Denver Center for the Performing Arts), Fiddler on the Roof (Parker Arts), Next To Normal (Fearless Theatre), Phyllis Diller! Like a Lampshade in a Whorehouse (Black Box Studio). Classical training from Colorado Symphony Orchestra’s Dorian Kincaid.**

**CINDY GOLD*  
THE ELDER: VERA / DIALECT COACH  

**CATHERINE LeFRERE*  
THE MIDDLE: HALINA  
Victory Gardens debut. Television & Film: “A Rainy Day in New York”, “HAPPY!” “GIRLS”, “Odd Mom Out”, “Orange Is The New Black”, “Running Wilde.” Off-Broadway: *The Judy Holliday Story* (Lucille Lortel, Soho Playhouse), Carnival (Theater Row), Unlock’d (The Duke on 42nd St). Regional: 42nd Street (Gateway Playhouse), For Worse (NYSF), Lend Me A Tenor (La Mirada Theater), Dirty Blonde (Triad Stage), The Boys from Syracuse, As You Like It (Shakespeare Theatre Company), How To Succeed in Business..., Gypsy, Boeing Boeing (Flatrock Playhouse), NOIR (Broadway World Award Nomination, Best Actress; New Jersey Repertory), The Blue Room (Queens Theater in The Park), Anything Goes (Wagon Wheel Theater). Northwestern University graduate.**
NOAH LaPOOK
THE INGENUE: AVRAM

BENJAMIN MAGNUSON*
THE STAGE MANAGER: LEMML

KIAH STERN
THE INGENUE: CHANA

ANDREW WHITE*
THE MIDDLE: MENDEL

PAULA VOGL
PLAYWRIGHT
Paula Vogel has written How I Learned to Drive (Pulitzer Prize, New York Drama Critics Award, Obie Award, Lucille Lortel, Drama Desk, Outer Critics Circle and many more.) Other plays include A Civil War Christmas, The Long Christmas Ride Home, The Mineola Twins, Hot ‘n’ Throbbin, The Baltimore Waltz, Desdemona, And Baby Makes Seven and The Oldest Profession. Her plays have been produced by Second Stage, New York Theatre Workshop, the Vineyard Theatre, Roundabout, and Circle Repertory Company. Her plays have been produced regionally all over the country at the Center Stage, Intiman, Trinity Repertory, Woolly Mammoth, Huntington Theatre, Magic Theatre, The Goodman Theatre, American Repertory Theatre, Dallas Theatre Berkeley Repertory, and Alley Theatres to name a few. Harrogate Theatre and The Donmar Theatre have produced her work in England. Her plays have been produced in Canada, Great Britain, Ireland, Australia and New Zealand as well as translated and produced in Italy, Germany, Taiwan, South Africa, Australia, Romania, Croatia, the Czech Republic, Poland Slovenia, Canada, Portugal, France, Greece, Japanese, Norway, Finland, Iceland, Peru, Argentina, Chile, Mexico, Brazil and other countries. John Simon once remarked that Paula Vogel had more awards than a “black sofa collects lint.” Some of these include Induction into the Theatre Hall of Fame, Thornton Wilder Award, Lifetime Achievement from the Dramatists Guild, the William Inge Award, the Elliott Norton Award, two Obies, a Susan Smith Blackburn Award, a PEN/Laura Pels Award, a TCG residency award, a Guggenheim, a Pew Charitable Trust Award, and fellowships and residencies at Sundance Theatre Lab, Hedgebrook, The Rockefeller Center’s Bellagio Center, Yaddo, MacDowell, and the Bunting. But she is particularly proud of her Thirtini Award from 13P, and honored by three Awards in her name: the Paula Vogel Award for playwrights given by the Vineyard Theatre, the Paula Vogel Award from the American College Theatre Festival, and the Paula Vogel mentorship program, curated by Quiara Hudes and Young Playwrights of Philadelphia.
BIOS

GARY GRIFFIN†
DIRECTOR

JEFFREY D. KMIEC†
SCENIC DESIGNER
Award-winning Chicago-based scenic designer. His designs have been seen at the Paramount Theatre, Drury Lane Theatre, Marriott Theatre, Chicago Shakespeare Theatre, Timeline Theatre, American Players Theatre, Northlight Theatre, Porchlight, Raven Theatre, The Artistic Home, Illinois Shakespeare Festival, Arkansas Shakespeare Theatre, Heritage Theatre Festival and The Children’s Theatre of Charlotte. He has received three consecutive Equity Jeff Awards for his designs on The Little Mermaid at the Paramount Theatre (2017), Deathtrap at Drury Lane Theatre (2016), and Les Misérables at The Paramount Theatre (Co-Design with Kevin Depmt in 2015). Jeffrey received his MFA from the University of Virginia and is a member of USA 829.

MARA BLUMENFELD†
COSTUME DESIGNER

SKYLER GRAY
DRAMATURG & DIRECTOR OF NEW PLAY DEVELOPMENT
Before arriving at Victory Gardens in 2017, Gray was the Literary Manager at the Tony Award-winning Alley Theatre in Houston, TX. During his time at the Alley, Gray helped to create the Alley All New Initiative and Alley All New Festival, in addition to tripling the theater’s audience engagement programs. He has developed new work with the Williamstown Theatre Festival, South Coast Repertory, Echo Theater Company, Chance Theater, Rogue Artists Ensemble, UC Irvine, Columbia University, Children’s Musical Theaterworks, Artists at Play, and Rivendell Theatre. Gray served as the Artistic Director of Children’s Musical Theaterworks and The Underground @ CMT in Fresno, CA. He has worked in the literary departments at the Alley Theatre, South Coast Repertory, Williamstown Theatre Festival, and William Morris Endeavor in New York City. Gray holds a BA in Theater from the University of California, Irvine with Honors in Directing and Stage Management.

ELEANOR KAHN
PROPS DESIGNER
Eleanor is the staff props designer at Victory Gardens. She freelances as a scenic designer, with credits including: Borealis (The House Theatre); 33 to Nothing (A Red Orchid Theatre); 9 to 5 and LIZZIE: The Musical (Firebrand Theatre); A Story Told in Seven Fights (Neo-Futurists); Moon Man Walk (Definition Theatre); Machinal (Greenhouse Theatre); Swell in the Ground and Open Season (The Gift Theatre); Hairy Ape, The Mother, The Jungle and Waiting for Lefty (Oracle Productions); Her Majesty’s Will (Lifeline Theatre); Into the Empty Sky (Trap Door); What of the Night (Stage Left and Cor Theatre); Bobbie Clearly (Steep Theatre); The Way She Spoke (Greenhouse Solo Celebration); FORTS!, The Van Gogh Cafe, Fog Island, Monster in the Hall, and Lifeboat (Filament Theatre). She also works with The House Theatre and Chicago Childrens’ Theatre as a props designer. Eleanor received her MFA in Scenic Design from Boston University. eleanorokahn.com.
KRISTINA FLUTY
INTIMACY DIRECTOR
Victory Gardens: Mies Julie. Chicago: Frankenstein (Upcoming — Remy Bumppo). Collaborator at Molly Shanahan/Mad Shak (dance company); Assistant Professor of Movement at The Theatre School at DePaul University; certified Laban Movement Analyst and Movement Pattern Analyst; MA in Dance/Movement Therapy and Counseling.

KATIE KLEMME*
PRODUCTION STAGE MANAGER
Victory Gardens: Lettie (sub SM). National Tours: Sorin: A Notre Dame Story, Hamilton Chicago (sub ASM). Regional: Mother and Me (Geva Theater), columbinus (ArtsEmerson, Boston), Seven Homeless Mammoths Wander New England (Todd+Bryan Present, Las Vegas). Chicago: We’re Gonna Be Okay, Welcome to Jesus, Men on Boats, Xanadu, The Project(s), Disgraced, columbinus, Rent, The Original Grease, Hedwig & The Angry Inch, others (American Theater Company), You Can’t Take It With You (Northlight), Mr. Burns: a post-electric play, IO Out of I2, Santaland Diaries, others (Theater Wit), Apartment 3A, Things You Shouldn’t Say Past Midnight (Windy City Playhouse). Graduate and faculty, Loyola University Chicago.

CHRISTOPHER M. LaPORTE†
SOUND DESIGNER
Victory Gardens: Fun Home (Associate), Stupid Fing Bird, Never the Sinner (Associate), Appropiate. Other Chicago collaborations include: Chicago Shakespeare, Writers, Lookingglass, Drury Lane, The Hypocrites, TimeLine, Raven, University of Illinois Chicago, and Sideshow Theatre Company. Regional collaborations include Kansas City Repertory, Dallas Theatre Center, The Old Globe (San Diego), Center Stage (Baltimore), Arena Stage (Washington D.C.), Arsht Theatre Center (Miami), Denver Center for the Performing Arts, and NY United Solo Festival.

STEPHAN MAZUREK
PROJECTION DESIGNER

KEITH PARHAM†
LIGHTING DESIGNER
Victory Gardens Theater: Native Gardens, Never the Sinner, Hillary and Clinton. BROADWAY: Therese Raquin (Roundabout Theatre Company). OFF-BROADWAY: Man from Nebraska (Second Stage Theatre); The Purple Lights of Joppa Illinois, Between Riverside and Crazy (Atlantic Theater Company); The Model Apartment (Primary Stages): Tribes, Mistakes Were Made, and Red Light Winter (Barrow Street Theatre); Stop the Virgins (Karen O at St. Ann’s Warehouse/Sydney Opera House); Ivanov, Three Sisters (CSC); A Minister’s Wife (Lincoln Center Theatre); Adding Machine A Musical (Minetta Lane). INTERNATIONAL: Homebody/ Kabul (National Theatre of Belgrade, Serbia). AWARDS: Obie, Lortel.

KATIE SPELMAN†
CHOREOGRAPHER
Victory Gardens debut. Recent choreography credits include The Who’s Tommy (Denver Center) Oklahoma! (Goodspeed Opera House) and Witch (Writers Theatre); she also directed and choreographed Cabaret at Paramount Theatre, and was the Associate Choreographer on Moulin Rouge (Colonial Theatre). Broadway Associate: Once, American Psycho, and Amelie; Off-Broadway Associate: NYTW, The Vineyard, and The Public. Katie was the Associate Director of Close To You in London (Chocolate Factory, West End) and has also collaborated with Lookingglass Theatre Company, Court Theatre, The Hypocrites, Asolo Repertory, Ensemble Studio Theatre, Timeline Theatre, Sideshow Theatre Company, The New Colony, Chicago Shakespeare Theatre, Northwestern University, and The Inconvenience. Proud graduate of Northwestern University.

ERICA DANIELS
MANAGING DIRECTOR
Most recently, Erica Daniels was President of Second City Theatricals where she shepherded the remount of The Art of Falling with Hubbard Street Dance Company, as well as Black Side of the Moon with Woolly Mammoth Theatre, Second City’s collaboration with Slate on Unelectable You The Second City’s Completely Unbiased Political Revue, and The Second City’s Guide to America at The Kennedy Center. Previously,
BIOS

Erica was The Associate Artistic Director at Steppenwolf Theatre Company. She joined the company in 2001 as the casting director. Erica did the original casting for Manhattan Theatre Club's Broadway production of *Airline Highway*, and the Broadway production of Edward Albee's *Who's Afraid of Virginia Woolf?*. She also cast the original production of *August, Osage County* (also for Broadway, The National Theatre of London and Sydney Theatre Company) and the Broadway production of *Superior Donuts*. Prior to that, Erica worked as an agent for Geddes, Arlene Wilson and Shirley Hamilton, and spent a year as The Theatre Department Coordinator at William Morris in New York. Working under George Lane, she worked with such writers as John Patrick Shanley, Richard Greenberg, and Edward Albee and directors such as Michael Mayer, Robert Falls and Daniel Sullivan. Erica began her career as a casting assistant at Jane Brody Casting. She has freelanced with various Chicago companies, including Lookingglass, Collaboration, and About Face. Erica recently cast the independent film *Imperfections* for Coin Op productions. Erica is the board president at Rivendell Theatre Company and is on the board of the League of Chicago Theatres. She holds a degree in Performance Studies from Northwestern.

CHAY YEW
ARTISTIC DIRECTOR

Chay Yew is the Artistic Director at Victory Gardens Theater. Victory Gardens Theater: *A Wonder in My Soul, Roz and Ray, The House That Will Not Stand, Hillary and Clinton, Death and the Maiden, An Issue of Blood, The Gospel of Lovingkindness, Mojada, Oedipus el Rey, Lettie, Universes' AmeriVille, Chicago: Dartmoor Prison, Black N Blue Boys/Broken Men* (Goodman Theatre); *Where Did We Sit On The Bus? (Teatro Vista/Victory Gardens, Boise Contemporary Theatre); Po Boy Tango* (Northlight Theatre). Productions at The Public Theater, Playwrights Horizons, The Playwrights Realm, New York Theatre Workshop, Ensemble Studio Theatre, Rattlestick, National Asian American Theatre Company, Ma-Yi Theatre Company. Regional: Humana Festival at Actors Theatre of Louisville, Berkeley Repertory Theatre, The Kennedy Center, Mark Taper Forum, American Conservatory Theatre, South Coast Rep, Long Wharf Theatre, Oregon Shakespeare Festival, Woolly Mammoth Theatre Company, Huntington Theatre Company, Denver Center Theatre, Playmakers Rep, Empty Space Theatre, Mosaic Theatre Company, Curious Theatre Company, Cincinnati Playhouse, Round House Theater, Portland Center Stage, Southern Rep, Geva Theatre Company, Pillsbury Theatre, Gala Hispanic Theatre, Cornerstone Theatre Company, Singapore Repertory Theatre, Theatre at Boston Court, East West Players amongst others. His opera credits include world premieres of Osvaldo Golijov and David Henry Hwang’s *Ain-adamar* (co-production with the Tanglewood Music Center, Lincoln Center for the Performing Arts, and the Los Angeles Philharmonic); and Rob Zuidam's *Rage d'Amors* (Tanglewood Music Center). Chay is a recipient of the OBIE Award and DramaLogue Award for Direction. As a playwright, his plays include Porcelain, *A Language of Their Own, Red, A Beautiful Country, Wonderland, Question 27 Question 28, A Distant Shore, 17, and Visible Cities*. His other work includes adaptations of *A Winter People* (based on Chekhov’s *The Cherry Orchard*), Lorca's *The House of Bernarda Alba*, and a musical *Long Season*. His performance works include *Vivian and Her Shadows and Home: Places between Asia and America*. His plays have been produced at The Public Theater, Mark Taper Forum, Manhattan Theatre Club, Long Wharf Theatre, La Jolla Playhouse, Intiman Theatre, Wilma Theatre, Dallas Theatre Center, Portland Center Stage, amongst many others. Overseas, his plays have been produced by the Royal Court Theatre (London), Fattore K and Napoli Teatro Festival (Naples, Italy), La Mama (Melbourne, Australia), Four Arts (Kuala Lumpur, Malaysia), Singapore Repertory Theatre, Toy Factory, Checkpoint Theatre, Theatre-Works (Singapore), amongst others. He is also the recipient of the London Fringe Award for Best Playwright and Best Play, George and Elisabeth Marton Playwriting. Award, GLAAD Media Award, Made in America Award, AEA/SAG/AFTRA Diversity Honor, and Robert Chesley Award. His plays Porcelain and *A Language of Their Own*, and *The Hyphenated American Plays* are published by Grove Press. He recently edited *Version 3.0: An Anthology of Contemporary Asian American Plays* for TCG Publications. He was the founding director of the Taper’s Asian Theatre Workshop and producer of Taper, Too. Chay is also an alumnus of New Dramatists and serves on Chicago's Department of Cultural Affairs and Special Events' Cultural Advisory Council and League of Chicago Theatres. He was awarded the 2016 Halcyon Theatre Iris Award for Outstanding commitment for connecting Chicago's Communities and the Arts, and the 2017 Sideshow Impact Award for Bold and Inclusive Artistic Leadership.

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GLOSSARY OF TERMS

ANTI-SEMITISM
Prejudice specifically against Jews.

COSSACK
Refers to one from southern Russia or the Ukraine.

EUGENE O’NEILL
Famous Pulitzer Prize-winning American playwright.

FARSHTINKENEH OR FARSHTINKEN[E]
Yiddish word for “stinking”; a rotten person.

GELT
Yiddish word for “money” (often associated with chocolate coins given at Hanukkah).

GOYIM
Hebrew word for Non-Jew.

CHUPPAH
Canopy under which a Jewish couple stands during their wedding.

KETUBAH
A Jewish prenuptial agreement setting the responsibilities of the groom to the bride.

MESSIAH
The prophesied savior of the Jewish people.

MINYAN
The group of ten Jewish adults required to perform certain religious practices and prayers. Historically it must consist of men, ages 13 and over. Modern Jews accept women as members of a minyan.

RABBI
A Jewish scholar/expert on Jewish law; often the leader of a Jewish congregation.

RUDOLPH SCHILDKRAUT
Famous Austrian actor and member of the original 1923 American cast of God of Vengeance.

SHOLEM ASCH
Polish-Jewish playwright and novelist; writer of God of Vengeance.

SHTETL
Yiddish term for a small Jewish village or town in Central and Eastern Europe.

TORAH
The holy text of the Jewish faith.

JOIN US FOR THE REST OF OUR 2018/19 SEASON

RIGHTLYND
A Play By Ike Holter
Directed by Lisa Portes
NOV 9–DEC 23, 2018

PIPELINE
A Play By Dominique Morisseau
Directed by Cheryl Lynn Bruce
FEB 1–MAR 3, 2019

CAMBODIAN ROCK BAND
A Play By Lauren Yee
Directed by Marti Lyons
Featuring Songs by Dengue Fever
APR 5–MAY 5, 2019

MIRIAM FOR PRESIDENT
A Play By Madhuri Shekar
Directed by Chay Yew
JUN 7–MAY 7, 2019

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