

KENNEDY'S CHILDREN

By Robert Patrick ★★★★★★★★★★

Margaret H. Baker ★ John Boland ★ J Hargrove ★ Siobhan O'Loughlin ★ Andrew Peters ★ Lucia A. Treasure ★ Maya Wilcox

SEPTEMBER
11-12, 17-19
2009
7:00 pm

Zodiac
1726 N. Charles St.
Baltimore, Maryland

Produced and directed by
John C. Wilson, in association
with Baltimore Theatre Project



We were America's big
chance for CHANGE

Kennedy's Children is about the generation who grew up in the 1960....all who remember John F. Kennedy's days in the White House, and of course, his assassination. I'm sure you have a story about where you were and how you heard the news. Or if you are younger, there are other tragic events—like the Challenger disaster or 9/11—that are equivalent for your generation.

I first saw *Kennedy's Children* in London in 1975 at the King's Head Tavern Theatre, and was totally captivated by the production and the play. I was on a month-long study abroad where we got to see twenty shows in thirty days, and this was one of the most magical experiences of the whole course. When I returned to college, I wanted to direct this play but couldn't get the rights as it was headed to Broadway. Now, nearly 35 years later, I am most excited to revisit this play and bring it to Baltimore audiences.

This play is significant for me in several ways. First, it provides an insightful look at a generation and a decade in American history—and does this through the stories of only five characters. The five characters do not speak to one another, rather reveal their personal narratives and innermost thoughts through a series of interspersed monologues.

The unusual structure of this play appealed to me immediately, and probably was my first exposure to experimental theater. The monologue structure was a preview of things to come. One-person shows where the performer plays multiple characters, such as Lily Tomlin in *Search for Signs of Intelligent Life in the Universe*, Anna Deverare Smith's documentary-style plays, and Danny Hoch's *Some People*, owe a great deal to Robert Patrick's invention. Monologists, like Spalding Gray and Eric Bogosian, later found the power of personal narrative in their work.

I moved to Baltimore in 1977 to work at the Baltimore Theatre Project, an experience that cemented my love of experimental theater and performances in intimate spaces. In many ways this play is Robert Patrick's tribute to Caffe Cino and La Mama E.T.C., where he and others were at the nexus of the early Off-Off-Broadway experimental theater movement.

We are in a new era of hope and change. The issues presented in *Kennedy's Children* still resonate in our time. We are again at war, sending our young men and women around the world. How will we tend them when they come home? How can we make a more peaceful, just world? We have another young charismatic president in the White House who is a hero to many. Will we support his call to change? We continue the struggle for civil rights as the nation wrestles with gay marriage. When will we recognize the loving relationships of all Americans?

Kennedy's Children is a call to activism, to making a difference with the talents you possess. I hope you will see this as a reminder that we all are America's big chance for change.

KENNEDY'S CHILDREN

★ A Play in Two Acts ★

By Robert Patrick

CAST

(In Order of Appearance)

Wanda	MAYA WILCOX
Bartender	JOHN BOLAND
Sparger	J HARGROVE
Mark	ANDREW PETERS
Rona	SIOBHAN O'LOUGHLIN (9/11–12) LUCIA A. TREASURE (9/17–19)
Carla	MARGARET H. BAKER

The action of the play takes place in Phebe's, a bar on the Lower East Side of New York, on a rainy February afternoon in 1974.

PRODUCTION STAFF

Producer/Director	JOHN C. WILSON
Stage Manager	REAGAN GIBBS
Costume Coordination	PAULA JAWORSKI
Lighting Consultant	KEL MILLIONE
Sound Design	WAVE AUDIO
Box Office Manager	JOHN BOLAND
House Manager	ANNE CLEWELL
Graphic Design	PAULA JAWORSKI
Photographers	MARK HEAYN MICHAEL FAULKNER
Promotion Assistants	WENDY SHUFORD PAM FLEMING & GUY HOLLYDAY FLO HARBOLD JAMES WALL

Margaret H. Baker (Carla), a member of SAG, AFTRA and AEA eligible, is excited to be making her professional Maryland stage debut in *Kennedy's Children*. A native of Bethesda, Md., Margaret began acting in plays and musicals at her Mom's summer camp. When not traveling for film work, Margaret can be seen performing in various venues around New York City. In October, she will star in the world premiere of *23 Coins* (spoontheater.org). Margaret also devotes her time as a motivational speaker, raising awareness on disabilities—she is a spokesperson for The Children's Alopecia Project and Alopecia UK, and a member of The Alliance For Inclusion In The Arts. For more information, visit margarethbaker.com.

John Boland (Bartender) is embarking on his first stage role. The last year and a half have included other firsts; attending painting workshops in North Carolina and Hawaii and writing workshops at Kripalu. A father and grandfather, John is currently a graduate student at Tai Sophia Institute where his thesis is a book of love letters to his grandsons. He has never been a bartender, but in 1974 in a small town in central Illinois he had a short career as a busboy.

J Hargrove (Sparger) is excited to be joining the cast of *Kennedy's Children*. He has traveled up and down the East Coast to study his craft and even worked briefly for Disney, appearing in two concert galas. Credits include, but are not limited to: Whizzer in the *Falsettos*, Darius in *Jeffery*, Robbie in *Shopping and F**cking*, Rosencrantz in *Rosencrantz and Guildenstern Are Dead and Hamlet*, and Riff Raff in *Rocky Horror Show*, plus a few independent films.

Siobhan O'Loughlin (Rona) is a 2009 graduate of Towson University with a B.A. in Acting. She specializes in contact improvisation, devised theatre, pedagogy/education for liberation, and was trained by Julian Boal in Theatre of the Oppressed. Having just returned from her internship with Bread & Puppet Theatre in Vermont, Siobhan was last seen performing her solo show, *The Rope in Your Hands* at both The Chesapeake Arts Center and Salisbury University.

Andrew Peters (Mark) is an actor and director. A recent graduate from Towson University's theatre and mass communications programs, he directed *Turducken* for Baltimore Playwrights Festival in July, and was most recently seen in the dance-theatre piece *Paraffin* at Baltimore Theatre Project. When not performing or directing, Andrew likes to work on graphic design projects and is helping with the creation of a new online magazine in Baltimore called *Compost Space*.

Lucia A. Treasure (Rona) is a writer, performance artist, and professional pigeon chaser. She is the co-founder of Baltimore's own Hole In The Wall Cabaret (winner City Paper Best of Baltimore 2007). Her performance art works include, *Mad Girl Sings the Blues*, *Three Prayers*, *Corrida*, *Bloody Lullabies*, and

Fever Fantasies. She has presented her work in Baltimore at Theatre Project, Hole In The Wall Cabaret, and Hamilton Arts Collective; and in New York, at Performance Space 122.

Maya Wilcox (Wanda) Ms. Wilcox has been performing for over thirty years. While her stage appearances have all been local, her musical endeavors have allowed her to perform as a soloist in England, Italy and Las Vegas. Ms. Wilcox has enjoyed a hiatus from performing for the last five years while learning her roles as a parent and massage therapist. She thanks all the hands that created this opportunity to return to performing.

Reagan Gibbs (Stage Manager) has worn a multitude of hats: writer, playwright, performer, director, carpenter, flyman, electrician, stagehand, set dresser, food stylist, car wrangler, grip, screen writer, courier, html editor, APA stylist, kosher fishmonger, barista and award-winning baker. These days he proudly wears the title "dad" by day, stage manager at night and is looking forward to his next incarnation.

Paula Jaworski (Costume Coordinator & Graphic Design of promotional materials) is an award-winning creative director with strong leadership, communication, organization, and design skills. Multifaceted—with experience that consistently offers smart solutions.

Robert Patrick (Playwright) is a pioneer in Off-Off Broadway and gay theatre, and has published over 60 plays. He was active as an actor, director and playwright at Caffe Cino, a space that spawned such talents as Marshall Mason, Lanford Wilson, Doric Wilson, Sam Shepard, and Tom Eyan. Samuel French called Patrick "New York's most-produced playwright of the 1960s." In 1974, *Kennedy's Children* won the Glasgow Citizens World Playwriting Award. Shirley Knight won a "Tony" in it on Broadway and starred in it on CBS Cable with Jane Alexander, Lindsay Crouse, and Brad Dourif. In 1990 at La Mama E.T.C. Patrick directed his last play in New York, *Hello, Bob*, about his worldwide experiences with *Kennedy's Children*. For three years he did original plays at schools and theatres cross-country. In 1993 he settled in Los Angeles, and began ghostwriting for television and films. He was presented with the Robert Chesley Foundation Award For Lifetime Achievement In Gay Playwriting in 1996.

John C. Wilson (Producer/Director), an artist and educator, is actively engaged with the performing, visual, and literary arts. This marks his directorial debut in Baltimore with a play he's wanted to direct since 1975. He holds a B.A. in theatre arts from Simpson College and a M.A. in publications design from the University of Baltimore. Wilson has been involved since 1977 with Baltimore Theatre Project as a board member, staff, artist, and avid supporter. He is an honorary board member of the Iowa River Players in Wright County, Iowa. Wilson is director of publications for the Tai Sophia Institute where he also coordinates the Himmelfarb Gallery, and is an adjunct professor in the University of Baltimore's M.F.A. program in creative writing & publishing arts. His other artistic pursuits in recent years are focused on curating exhibitions in various media, as well as working in clay.



Special Thanks

Anonymous donor
 Kevin Brown and Station North Arts Café Gallery
 Adam Endres and WhamCity
 Claudia Ferrell and Robin Ziegler
 Anne Fulwiler and Baltimore Theatre Project
 Robert Hitz
 Rachel and Jared Noe
 Steve Satta
 Derek Smoot, Shannon Case, and Peabody Press
 Wave Audio
 Zodiac

Thanks

Anne Baker
 Mardee Bennett
 Sharon Braitsch
 Bill Burton
 Janice Campbell and Deacon
 Amelia Cox
 Russell deOcampo and the Windup Space
 Daniel Ettinger
 Kathryn Falcone
 Tyson Kopelke
 Kimberly Lynne
 NaLia Mandaley and Michael Faulkner
 David McKaig
 Kel Millione
 Mary Nimsgern
 Robert Olson
 Kathy Paule Schnell
 Lucia Treasure
 Leah Turner
 Mary Ellen Zorbaugh

COMING SOON

Baltimore Theatre Project

45 W. Preston Street, Baltimore, Maryland

September 24–October 4

David Keltz is POE in Person

For two weeks, David Keltz will present his critically acclaimed portrayal of Edgar Allen Poe in three rotating programs—Classic Tales, Beyond the Grave, and Humor & Horror. Performances Thursday–Sunday with all three programs beginning 3 pm on Saturdays.

October 9–25

Baltimore's Performance Workshop Theater reprises its acclaimed production of Gilles Segal's *The Puppetmaster of Lodz*, about survival and love's endurance. Five years after the Nazis' defeat, a Holocaust camp escapee hides in a tiny attic, rejecting outsiders' attempts to convince him the war is over. Once a celebrated puppeteer, he rehearses his grandest performance, recreating with poignancy and humor the story of his life. Marc Horwitz returns in the title role that twice earned City Paper's "Best Actor" award.

October 28–November 1

DanceRink's Dracula

Utilizing a 1950's radio adaptation starring Orson Welles, innovative choreographer Scott Rink turns the scary tale into a joyous celebration of childhood imagination suitable for all ages.

November 6–14

American Opera Theater's Kurt Weill Songspiel with Sylvia McNair

American Opera Theater is proud to open its Baltimore season with a performance by one of America's most beloved and renowned sopranos. Sylvia McNair, the two-time Grammy Award winning artist who has performed in every major opera house around the world including the Metropolitan Opera and the Salzburg Festival, appears on over 70 recordings, and was recently featured on an album of the world's greatest sopranos, will make a rare appearance for Baltimore audiences in a new AOT production designed just for her. *Songspiel* will combine many of Kurt Weill's most famous songs (from *Mahagonny*, *Happy End*, and *Marie Galante*) into an evening that uses melody and wit to explore the pains of a struggling nation. In this hard-hitting and powerful production, the wonder of Ms. McNair's voice and Kurt Weill's unforgettable music come to life in Baltimore's most intimate theater. Don't miss this once-in-a-lifetime chance to experience one of the opera world's greatest artists up close and personal. Tickets are \$30–\$60 and will be extremely limited. Call 800-838-3006 or brownpapertickets.com.

November 19–22

Dakshina/Daniel Phoenix Singh Dance Company is a critically-acclaimed unique dance company that performs and presents traditional Indian dance forms, such as Bharata Natyam, as well as modern dance, mirroring the multiple identities of second generation South Asians. The company combines the arts with social justice issues both by incorporating these themes into its work, and via partnerships with local community centers and schools. The company's vision is to explore and present dance in its complexity and multiplicity, celebrating tradition while constantly creating new vocabularies in movement and dance, evolving to newer and higher standards.

Dedication

This production is dedicated to Betty-Jane Jones
and Ted Kennedy—both life-long liberals and
public servants whose lives “changed the world.”
May they rest in peace.

