

PROLOGUE

MAY 2023



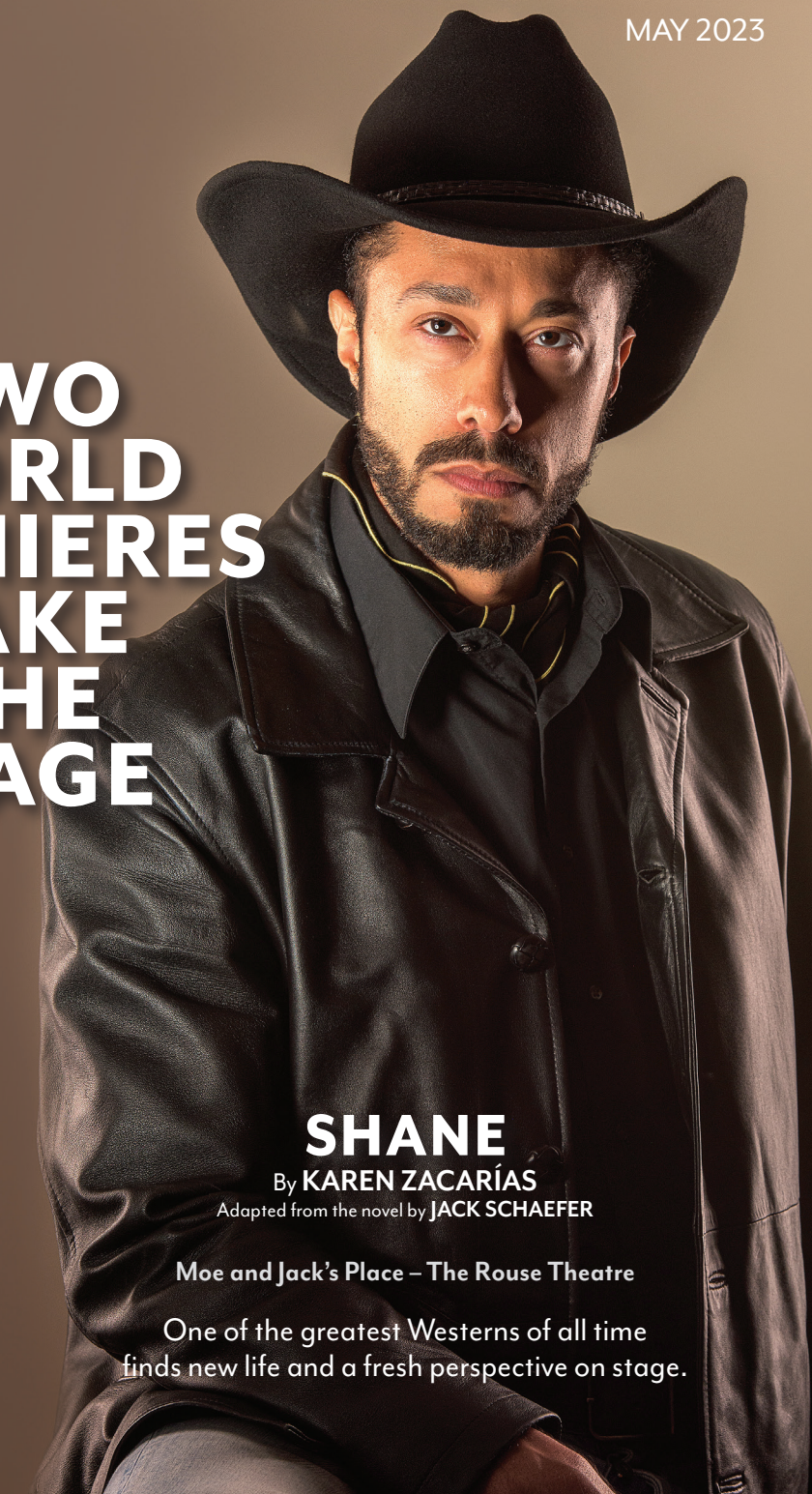
**TWO
WORLD
PREMIERES
TAKE
THE
STAGE**

ORIGIN STORY

By **NATHAN ALAN DAVIS**

Rosenthal Shelterhouse Theatre

A comedy about life's biggest questions
and the surprising ways we find the answers.



SHANE

By **KAREN ZACARIÁS**

Adapted from the novel by **JACK SCHAEFER**

Moe and Jack's Place – The Rouse Theatre

One of the greatest Westerns of all time
finds new life and a fresh perspective on stage.

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Thank you to The Carol Ann & Ralph V. Haile, Jr. Foundation.

ABOUT PROLOGUE

PROLOGUE is the pre-show publication of Cincinnati Playhouse in the Park. It is published as a service to Playhouse season subscribers, donors and others.

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2022-23 Moe and Jack's Place – The Rouse Theatre Season presented by



2022-23 Rosenthal Shelterhouse Theatre Season presented by

THE VONTZ FAMILY

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Seasonal support provided by



A LOOK BACK AT 36 YEARS WITH PHIL RUNDLE



Phil Rundle is a man of many talents. As Production Manager for the Playhouse for 32 years, he oversaw all the technical aspects of the productions and ensured that the set, lighting, sound and costume designs made it to the stage while supporting the artistic vision of the director and designers. It's one of those unsung but critical roles in theatre and requires someone with an understanding of all the technical aspects it takes to produce a show – from budgeting and construction to special effects and engineering. This is why Phil was the perfect choice to become our Capital Project Manager in 2019 to coordinate the design and construction of our new facility, including Moe and Jack's Place – The Rouse Theatre.

After 36 years with the Playhouse, Phil retired on May 5. We asked him to share some of his favorite memories at the Playhouse over the years.

How did you come to work at the Playhouse and what was your first show?

I was hired by Worth Gardner who I knew when he worked at CCM. My first show was *The Real Thing* in January of 1987

What are some of the most memorable productions in terms of the work that went into it?

So many I have trouble remembering them. Certainly, *Company* (2006) was both challenging and fun with lots of interesting musical instrument problems. We needed a piano that had to support actors standing on the lid and an upright bass that had to be rolled around while it was being played.

Shows with lots of special effects come to mind first. Two in the Shelterhouse: *In Walks Ed* (1997) and *Hiding Behind Comets* (2004) both had challenging special effects (were also great stories and world premieres). I'll never forget the exploding coffin in our first production of *Dracula* in 1995 and the nightly excitement it generated with audiences.



The cast of *Company*. Photo by Sandy Underwood.

What has been your favorite part of your job(s)?

Sounds like a cliché, but working with talented staff, designers and directors. When everyone is working collaboratively, the process is really fun. It's what I'll miss the most, too.

What are some of your favorite productions from a personal standpoint?

I enjoyed working on almost all the productions during my tenure. My memory of them is tinted by the production process associated with each show, sometimes more than the final product. But, in no particular order - *Standup Tragedy*, *Company*, *Wizard of Oz*, *Hiding Behind Comets*, *Sing Hallelujah*, *Native Gardens*, *Thunder Knocking on the Door*, *To Kill a Mockingbird*, *Coyote on a Fence*, *Speed-the-Plow*. I'm sure there are others.



Gabriel Ruiz, Sabina Zuniga Varela and John Lescault in *Native Gardens*. Photo by Mikki Schaffner.

Thank you, Phil, for all the knowledge, talent and passion you shared to bring outstanding artistry to the stage and for the invaluable role you played in bringing the vision of a brand-new theatre to life.

WELCOME TO THE PLAYHOUSE'S 2023-24 SEASON!

This spring, we brought our once-in-a-generation project to a close with the opening of the Mainstage Theatre Complex, featuring Moe and Jack's Place – The Rouse Theatre. Now, we're looking forward to the first full season in our new home with a lineup of shows that exemplifies the best of American theatre and takes advantage of all the enhanced theatre technology our new, state-of-the-art facility provides.

Our 2023-24 season promises to inspire, entertain, celebrate our differences and lift up our shared humanity. It features stories that feel familiar, that stand the test of time, and that are fresh and contemporary.

MOE AND JACK'S PLACE – THE ROUSE THEATRE

Season presented by **SCHUELER GROUP**

RING OF FIRE: THE MUSIC OF JOHNNY CASH

Created by **RICHARD MALTBY, JR.** | Conceived by **WILLIAM MEADE**

AUG. 26 – OCT. 1, 2023

The hit musical returns! *Ring of Fire* celebrates the iconic Johnny Cash — the Man in Black. As the story of Cash's life unfolds, five actor-musicians deliver crowd-pleasing renditions of Cash's musical catalog, including "I Walk the Line," "Folsom Prison Blues," "I've Been Everywhere" and, of course, "Ring of Fire." Revisit this toe-tapping, soul-stirring musical biography like never before in the Rouse Theatre!

Sponsored by **U.S. BANK**

MOE & JACK ROUSE and
RANDOLPH WADSWORTH present

CLYDE'S

By **LYNN NOTTAGE**

OCT. 14 – NOV. 5, 2023

Every sandwich has a story at Clyde's, a truck-stop operated by a group of people recently released from prison. Under the no-nonsense authority of Clyde, the small kitchen crew finds purpose through the art of sandwich-making. As they express themselves creatively, the crew attempt to reclaim their lives in this witty and inspiring dramedy from two-time Pulitzer Prize-winner Lynn Nottage.

FIRST first financial bank presents

A CHRISTMAS CAROL

By **CHARLES DICKENS** | Adapted by **BLAKE ROBISON**

NOV. 24 – DEC. 30, 2023

The holiday story you love unfolds in spectacular fashion with a brand-new production specially designed for Moe and Jack's Place – The Rouse Theatre! Charles Dickens' classic tale of the curmudgeon Ebenezer Scrooge combines with dazzling new set, costume and lighting designs for a magical holiday experience like never before!

LEADING *Ladies* presents

DRACULA A WORLD PREMIERE

By **VANESSA SEVERO** in collaboration with **JOANIE SCHULTZ**

FEB. 3 – MARCH 3, 2024

Bram Stoker's classic vampire tale comes back to life in this evocative world premiere where everyone has a secret...and those secrets are deadly. Tensions rise and temptation lures the characters into double lives as they unmask one man, Count Dracula. Pulsing with humor, humanity and blood-curdling thrills, this bold and highly theatrical re-telling breathes new life and new blood into the most famous vampire story of all time.

THE CHOSEN

By **AARON POSNER** and **CHAIM POTOK**

APRIL 13 – MAY 12, 2024

How can two directly opposing ideas exist together? Chaim Potok's classic novel intimately explores such complex and thought-provoking questions as it comes to life on stage. It's 1940s Brooklyn, and two boys from two very different Jewish communities forge a life-changing friendship. This hugely popular adaptation is a heartfelt exploration of Jewish culture and the human ability to reach out across differences.

ROSENTHAL SHELTERHOUSE THEATRE

Season presented by **THE VONTZ FAMILY**

SANCTUARY CITY

By **MARTYNA MAJOK**

SEPT. 16 – OCT. 22, 2023

In this strikingly intimate play, two young people become one another's sanctuaries as the children of U.S. immigrants in the wake of 9/11. Through years of late-night conversations, they see each other through adolescence and fight to find their place in the world. Pulitzer Prize-winning playwright Martyna Majok has created a searing and unconventional love story that's as timely as it is unforgettable.

Sponsored by **DIGI AND MIKE SCHUELER**

LATE NIGHT CATECHISM

By **VICKI QUADE** and **MARIPAT DONOVAN**

NOV. 3 – DEC. 17, 2023

One of the longest running shows in Chicago and U.S. theatre history, this one-nun comedy is part catechism class, part stand-up routine. A playful and compassionate send-up of Catholic culture, the audience becomes Sister's class in this uproarious piece of interactive theatre. *The Hollywood Reporter* said it's "a laugh-filled evening for all cultures, classes and religions."

JOHNSON INVESTMENT COUNSEL and
CLARK SCHAEFER HACKETT present

STEW

By **ZORA HOWARD**

MARCH 2 – APRIL 7, 2024

Three generations of Black women gather in Mama's kitchen to cook an important meal — and things are about to boil over. As they take turns preparing a stew, closely held details of their lives rise slowly to the surface. *Stew* tells a captivating, funny and intimate story about the relationship between mothers, daughters and the realities that bind them together.

VIETGONE

By **QUI NGUYEN**

APRIL 27 – JUNE 2, 2024

An all-American love story about two very new Americans. *Vietgone* tells a partially true and endlessly entertaining tale of how the playwright's parents met in a refugee relocation camp in Arkansas during the Vietnam War. With irreverent humor, hip-hop and heightened theatrical storytelling, this original story reinvents the romantic comedy genre and captures your heart.

Subscribe to the 2023-24 season
at **CINCYPLAY.COM**.

A Christmas Carol is not part of subscription packages, but subscribers get first access to tickets prior to the general public.

ORIGIN STORY

By **NATHAN ALAN DAVIS**

Directed by **JOANIE SCHULTZ**

Rosenthal Shelterhouse Theatre

MAY 20 – JUNE 25, 2023

Photo of Amira Danan on this page and on the cover
by Tony Arrasmith/Arrasmith & Associates.

PAPER JAMS AND SELF-DISCOVERY

By Tatiana Godfrey



Margaret, the main character in Nathan Alan Davis' *Origin Story*, works at the Services Corporation by day, where she provides services. By night, Margaret works at The Burg, where she provides burgers to drive-thru customers. She also doesn't know who her birth parents are. She's an ethnically ambiguous woman stuck between two artificial, corporate worlds, struggling to find her place. What perfect fodder for a comedy!

When Margaret begins a relationship with a new team member in the Services Corporation's HR department, she begins to take stock of the human resources in her life, learning that finding and building her family are integral to writing her own origin story. Throughout the play, she's accompanied by an ensemble of endearing characters who are each searching for their own direction. Conversations about the unique complexities of their lives, as they muddle through their days and nights in their respective corporate worlds, offer up surprising existential insights and turns of events.

This laugh-out-loud play is one of two world premieres debuting this season at the Playhouse, and it's written by one of the nation's hottest playwrights. In 2018, Davis was named one of the "Black Male Writers for Our Time" by *The New York Times Style Magazine*. The acclaimed list honored men who are "producing literature that's essential to how we understand our country and its place in the world right now." In 2023 alone, he has world premieres of three new plays debuting across the country: *Eternal Life Part I* in Philadelphia, *The High Ground* in Washington D.C. and, of course, *Origin Story* here in Cincinnati.

Although *Origin Story* is premiering this year, various versions of the script have been in development since 2016. The play had numerous workshops and readings where Davis had the opportunity to hear the play read aloud and receive feedback from actors and directors. One director of a 2021 reading at The Road Theatre Company in North Hollywood loved the play so much, she wanted to see it produced. Fortunately for us, that director was Joanie Schultz, Playhouse Associate Artistic Director.

Schultz is no stranger to developing new work. She says, "The favorite work of my career has been working from conception to production with a playwright. [It's] an honor and a creative joy that only comes along once in a while."

Her approach to directing is perfect for creative exploration of what a brand new play could look and sound like. Of her directing ethos, she explains, "I try to be collaborative, straight-forward, trustworthy, respectful and sensitive. I try to be intuitive and articulate, and to lead with an open heart and a clear vision. I try to bring out the best in my collaborators and listen to the information they each bring to the project... I think the process is as important as the product when it comes to making theatre."

Here's an illustrative simile: Like how a blueprint is a representation of what a building will look like in space, the script serves as an instruction manual for eventual performance. For brand new plays, there's no model that already exists of what the play could look or sound like. The atmosphere fostered by Schultz in the rehearsal room allows for the potential that exists on the page to be actualized in its full glory on the stage.

The resulting world of the play, aided in no small part by Chelsea M. Warren's clever scenic design, is eerily, unnaturally corporate. It's the perfect container for Margaret's existential crisis. How does she find meaning in her life? Will she ever find a place where she belongs in the world? Does she have a greater purpose than to be the copy machine whisperer? It might just take stepping outside of the corporate world for Margaret to find her answers.

Origin Story makes its world premiere in the Rosenthal Shelterhouse Theatre on May 20.

DESIGN SPONSOR **TERRI AND JOHN BYCZKOWSKI**

RUNNING TIME An accurate running time will be posted on our website on May 19.

HONORARY PRODUCERS **CHARLES AND JOANN MEAD**

CONTENT ADVISORY *Origin Story* is suitable for adults and older teenage audiences. As Margaret and her coworkers find their way through life, they use strong adult language, discuss mature themes, and engage in and discuss adult relationships.

MEDIA SPONSOR



LIFE: WHAT IS IT?

By Tatiana Godfrey

Origin Story director Joanie Schultz describes her history with the script and bringing Nathan Alan Davis's world premiere to the Rosenthal Shelterhouse Theatre stage.



Tell us about how you first encountered the script to *Origin Story* and the journey to this world premiere.

I have known Nathan for a long time, he was an actor in Chicago (where I moved here from) before he went to graduate school for playwrighting, and I had seen him in plays. When I was running WaterTower Theater in Dallas, Texas, I was looking for plays that needed development for a new play festival called Detour. This play was sent to me, and I laughed out loud reading it, and felt it was really resonant and immediately asked Nathan if he wanted to come work on it with us. I was delighted that the audience at our festival

loved it as much as I did! We intended to produce the play but when I left that job and moved back to Chicago, the play was not produced, and I continued looking for a home for the world premiere. We did readings over the years, and when I accepted the job here at Cincinnati Playhouse, I was delighted that Blake also loved the play and we decided to produce it.

What do you love about this play?

I love the play's quirky sense of humor. I love television shows like *Parks and Rec* and *The Good Place* that have smart and subtle humor to them, and I think this play falls into that genre. I also love the characters. They are each so honest and earnest about their loneliness and isolation, and are trying so hard to live good lives. The way in which they come together and connect in small ways is very moving to me.

This play brings up a lot of themes that are present in our society about how we live and who we are as a collective and as individuals. How we live in a world that is becoming simultaneously more and more homogeneous and asking us to more specifically identify all of the time. In a world of big, faceless corporations and chain restaurants, who is our community?

How is directing new work different than directing a well-known, often-produced piece?

It's so exciting to be part of a world premiere because you're inhabiting the world the playwright

created for the first time and helping them imagine what that is and what it can be. After many years of readings, to actually contemplate how the scenic design works, how the play moves, what the sound design does, and who these characters truly are for the first time will feed further development of the script itself. Discoveries will be made that will transform the play for productions forever! Working with a living playwright in the room is significant, you know that you're doing work that will add to the cannon for years to come..

What do you hope the audience takes away from *Origin Story*?

I hope they love these characters as much as I do. I hope that the play makes them consider their own lives, connections, and chosen family. I hope the play inspires moments of reaching out to others and taking their hand.

What other plays are exciting you right now?

I'm particularly excited about some of the plays we are doing next season, like *Sanctuary City*, *Clyde's*, *Stew*, and *Vietgone* — we are producing some of the most important writers in America today (along with Nathan and Karen Zacarias). Their work is deep but funny, vivid, thematically important while also being entertaining, and it's an honor to bring their voices to our Cincinnati audience.

PLAYHOUSE PERSPECTIVES EVENTS

Urban Native Collective Presents: **LIFE ON THE MARGINS - AN URBAN NATIVE EXPERIENCE**

MONDAY, MAY 22, 2023
7 p.m. – 8:30 p.m.

Origin Story asks how do we connect to our roots when we live in an artificial world? Join us for our live podcast recording as we discuss Native identities. We will converse about what it means to be Indigenous, that we are not a people of the past, how our identities bring us strength and solidarity, and much more.

DuWuap's Cincinnati Poetry Slam Presents: **BLACK ART TALKS | U.N.I.T.Y - BRIDGING THE GAP**

MONDAY, JUNE 12, 2023
7:30 p.m. – 9 p.m.

Playwright Nathan Alan Davis is one of the hottest contemporary playwrights. He's one of many writers of color that are being produced today. Join DuWuap's Cincinnati Poetry Slam for a panel discussion, U.N.I.T.Y - Bridging the Gap. There is enough room for all Black creatives to thrive. The panelists will discuss the pitfalls of generational gate keeping in the Black Artspace and the need for a more unified Black art community.

Both events take place at the Playhouse. Reservations recommended but not required. Visit [CINCYPLAY.COM](https://www.cincyplay.com)

Playhouse Perspectives is made possible thanks to a generous gift from **Barbara and Roderick Barr**.

SHANE

By **KAREN ZACARÍAS**

Adapted from the novel by **JACK SCHAEFER**

Directed by **BLAKE ROBISON**

Co-Produced with Guthrie Theater

Moe and Jack's Place — the Rouse Theatre

JUNE 3 - 25, 2023

Photo of William Demeritt on this page and on the cover by ClintonBPhotography.

A NEW VIEW OF THE WILD WEST

By Natalie Clare

What does it mean to be a man? What does it mean to be a good man? With her adaptation of Jack Schaefer's classic novel, *Shane*, acclaimed playwright Karen Zacarías examines these questions in a setting like no other: the American Wild West.

The dramatic, sweeping tale takes place on the Wyoming frontier in 1889. Shane is a mysterious ex-gunfighter who finds kinship with the Starrett family when he crosses paths with their homestead. He develops a friendship that's born of respect with Joe Starrett and finds connection with Joe's wife, Marian. Young Bobby Starrett looks up to Shane with admiration. The Starretts come to rely on Shane and his protective — albeit dangerous — nature when a wealthy landowner and his cronies encroach on the family's farm with intimidation and violence.

This world premiere production is directed by Osborn Family Producing Artistic Director Blake Robison and is co-produced with the Guthrie Theater. Zacarías is a Playhouse Associate Artist whose recent works at the Playhouse include *Destiny of Desire* (2020), the world premiere of *Native Gardens* (2016) and *The Book Club Play* (2013). She has been named one of the top 10 most-produced playwrights in the U.S. in recent seasons by *American Theatre* magazine; *Native Gardens* has consistently been named by the magazine as one of the one of the country's most-produced plays since its Playhouse debut.

With *Shane*, Zacarías applies a fresh perspective to the allure, myths and values of the Western. This genre of American literature and film is familiar to audiences in many ways, but historically, it has not captured the time period and its cultural diversity in its entirety.

"As a Latina playwright who grew up with the Jack Schaefer novel, Karen brings a culturally authentic perspective to this version of *Shane*," says Robison. "Historically, we know that the West was filled with Mexican farmers, Black cowboys and Indigenous nations. Hollywood whitewashed the genre, making all of those communities into 'bad guys' or two-dimensional stereotypes. This script interrogates and celebrates the genre at the same time. In my mind, Karen is taking an American genre that was built on erasure and making it truly American."

Zacarías first encountered Schaefer's original story when she was 10 years old. The Western landscape of her imagination had always included Black and Brown



characters. For this adaptation, she combines her own interpretation with deep historical research and cultural consultation to include a wider breadth of perspective. The result, she says, is an examination of the Western that has a "Greek kind of power to it" in terms of narrative structure and thematic approach.

"What is an American cowboy? What does it mean about being a man?" says Zacarías. "As a mother of a son — and a mother of two daughters — I like examining what those questions are."

Such questions are rooted in what Robison describes as a "domestic Western" about Shane and his relationship with the Starretts. "It has all the primary themes and tropes of the genre — a moral homesteader, a greedy villain, a mysterious anti-hero, a barroom brawl, a final shootout — and yet it focuses very keenly on this one family unit. It is an epic story told in microcosm."

Robison says the production design is "minimalist but powerfully evocative of the genre." A spare, wide-open stage, designed by Lex Liang, artistically reflects the epic nature of the West, with simple elements to facilitate the storytelling. He says it's an intentional departure from the grand Western sets we've seen on film.

Zacarías says the medium of the stage has elicited a different take on characteristically Western fight scenes. With this adaptation, there isn't violence for the sake of violence — it's a slowed-down style of conflict that builds upon itself and stacks up tension along the way.

"By the time we get to the final, huge shoot-out at the end then we're really getting into the Western," she says. "It's a 90-minute train ride. You're gonna get on it, you can't get off, and there has to be underlying tension that happens on stage to get us to the place where we get to that famous last scene."

Shane takes the stage in Moe and Jack's Place – The Rouse Theatre on June 3.

PRODUCTION SPONSORS



ARTIST SPONSORS



ROEHR

THIS PROJECT IS SUPPORTED IN PART BY

THE NATIONAL ENDOWMENT FOR THE ARTS

COMMISSIONED THROUGH THE

JEROME FEY ENDOWMENT

MEDIA SPONSOR



RUNNING TIME

An accurate running time will be posted on our website on June 2.

CONTENT ADVISORY

Shane is suitable for ages 11 and up. In this fresh perspective on a classic Western, a mysterious ex-gunfighter embarks on a journey containing cowboys, gun violence and saloon showdowns.

WHAT MAKES A MAN?

By Natalie Clare

Playhouse Associate Artist and acclaimed playwright Karen Zacarias delivers insights about adapting Jack Schaefer's classic novel for the world premiere stage production of *Shane*.



Karen
Zacarias

You've mentioned that *Shane*, the novel, has personal significance for you. What about the story first compelled you?

I first read the book by Jack Schaefer when my family had just moved to Boston for a year. I had a teacher, an Irish teacher, who loved Westerns, who had us all read *Shane*. I didn't know the book, I didn't know the story, I didn't know there was a movie. But I read it and I loved it. Here was a family that had moved to a different place in order to be safer and find new opportunities, kind of like my family had from Mexico. The lady's name was Marian, and I read that as Marian, which is a very Latin American-Mexican name. And so, I imagined this story very much like my family.

In the book, Shane is described as a very nimble, dark figure, and in my brain I always imagined him as a Black man. I was a big Roberto Clemente fan, so I always imagined that Shane looked like Roberto Clemente. It just seemed to make a lot of sense to me. I thought the story was really exciting, and Shane was a very complicated character who had done things in the past that he wanted to change. I always liked a story that had children in it — as a kid, I always liked that. And then a year later, I saw the poster for *Shane*, and I was like, "Oh, that looks nothing like how I had imagined it." I never saw the movie until [recently], actually. That was nothing like I imagined it. And I liked the way I had imagined it.

Blake and I were talking about Westerns, and he's a big fan of them, and I like many of them, too, but I have a more complicated relationship with them. He said, "Oh, we could have fun with Westerns," and I told Blake, "Well, I think that's a little fraught because of who's been kept out of those stories." But I love the Western. I love the idea of the frontier, I love the complications. It would be interesting to revisit something like

Shane but with the idea I had when I was 11 where there were Black cowboys and there were Mexican cowboys. And of course, in so many of these stories, Native Americans are completely left out or erased from it. So, that's how the beginning of *Shane* came about — reimagining the story, which I thought I had, in some ways, conjured up differently than I was supposed to.

Shane is a rather complex and mysterious character. It must be an exciting challenge to interpret him from the original text and present him in a new setting. As the playwright, how would you describe Shane?

Shane is a man with a tremendous amount of sadness and a tremendous amount of pain, who is looking to feel like a good man again. He's not been given a lot of opportunities because life has not been easy at all. He stumbles upon this family who immediately invite him in and set him at their table and treat him like a full human being. I think that unleashes something in him.

I think he has an inherent nobility about him, but he's been in a war — we know that he's used that gun to end the lives of other people. He's definitely made the decision at the beginning of the play that he's trying to be somebody different than who he's been forced to be throughout his life. He's noble, but he's struggling. He is trying, and I think everybody notices that the little boy's eyes are on him. The people who choose to model and do what's hard and what's right, they're doing it because of Bobby.

One of the themes you've been exploring in *Shane* is American masculinity and what makes a man. Tell us a little more about your thoughts on this theme. Would you say it's timely?

I do think it's particularly timely. The book actually only has one female character, and I've created another one for the play. But there are a lot of men in this book, and there's a boy who makes it clear that he's trying to learn from the men around him and that being strong doesn't necessarily mean you use your gun every time.

Both Shane and the boy's father, Joe Starrett, are sensitive men who care about children and care about the women in their lives and care about being fair. They openly talk about it in the book — not explicitly but openly, which is different in the sense of who gets a turn to talk and all of that, and there are some characters

who do not do that. It's very, very clear, at least to me, that Shane's ideas about manhood and Bobby's ideas about manhood are very different from the Calloway boys in the book. They're both happier. The way they treat women, children and other men is very different. It's a violent society, and some of the men are trying to rise above the violence, and some of the people are provoking and making the violence happen for their own benefit. That's really interesting to look at.

PLAYHOUSE PERSPECTIVES EVENT

Urban Native Collective Presents:
LIFE ON THE MARGINS - AN URBAN NATIVE EXPERIENCE

MONDAY, JUNE 12, 2023

7 p.m. to 8:30 p.m.

In the story of *Shane*, homesteaders claim and transform Native Wyoming land. Join the Urban Native Collective for a night of conversation about environmentalism.

Reservations recommended but not required. Visit CINCYPLAY.COM

Playhouse Perspectives is made possible thanks to a generous gift from **Barbara and Roderick Barr.**



THANK YOU TO THE CAROL ANN & RALPH V. HAILE, JR. FOUNDATION!

By Bethany Doverspike

With gratitude, the Playhouse wishes to highlight and recognize the steadfast, earnest support of The Carol Ann & Ralph V. Haile, Jr. Foundation! Their remarkable commitment to our theatre since 2006 has enabled us to create meaningful works of artistic excellence and has played a key role in ushering us into a new era of theatre.

Most recently, the Haile Foundation was the presenting sponsor of this season's August Wilson's *Seven Guitars*. They were among the first to announce their support and commitment to our capital campaign to build the Mainstage Theatre Complex, featuring Moe and Jack's Place – The Rouse Theatre, influencing other organizations and foundations to follow suit. The grand staircase in the Schueler Lobby is so named in their honor. In 2020, the Haile Foundation immediately recognized the impact the pandemic would have on our organization as a producer of live, in-person events; without hesitation, they provided essential support during a period of challenging transformation.

Previous production sponsorships by the Haile Foundation have allowed us to bring diverse and well-loved stories to our stages, entertaining thousands of audience members, including:

- *The West End* (2021)
- *2 Pianos, 4 Hands* (2019)
- *Cincinnati King* (2018)
- Frank Ferrante in *An Evening with Groucho* (2017)
- *The Second City's Holidazed and Confused Revue* (2016)

The Haile Foundation's support for the Playhouse aligns organically with their mission to Greater Cincinnati and Northern Kentucky. They concentrate their philanthropic efforts and resources towards arts and culture, civic and community, education and human services. These are the areas which the Haile Foundation's namesakes, Carol Ann and Ralph V. Haile, Jr., were most passionate about. According to a recent article in *Movers & Makers*, the Haile Foundation was started with approximately \$180 million, and in its first 15 years, gave away 2,600 grants worth \$185,876,117.

It's truly a privilege for the Playhouse to be recipients of the Haile Foundation's continuous generosity! Thank you for your support and for your commitment to our region at large.



Chris Bochenek, VP and Senior Program Manager, with Bernie McKay, President and CEO



Board Chair Ellen van der Horst; Bernie McKay, The Carol Ann and Ralph V. Haile, Jr. Foundation President and CEO; guest Zack Weber and Rob Reifsnnyder, Board member and Capital Campaign Co-Chair.