

THE FILIGREE THEATRE PRESENTS THE AUSTIN PREMIERE OF...

WHEN WE WERE YOUNG AND UNAFRAID

BY SARAH TREEM

STARRING:

LINDA BRADSHAW,

BEN GIBSON,

ALLISON PARANKA,

LAURA RAY &

MICHELLE MARY

SCHAEFER

DIRECTED BY

JENNIFER STURLEY

PRODUCED BY

STEPHANIE MOORE &

ELIZABETH V. NEWMAN

FEBRUARY 7-23 (THURS - SAT) 8PM

@ MASTROGEORGE THEATRE

130 PEDERNALES ST #318B, AUSTIN, TX 78702

TICKETS & INFO:

WWW.FILIGREETHEATRE.COM





The Filigree Theatre

Our Mission

The word, **Filigree**, meaning, 'the complex intertwining of delicate threads of gold and silver', comes from the Latin words *filum* 'thread' and *granum* 'seed'.

The **Filigree Theatre** embraces the dual roots of the word *Filigree* in our company's mission: with an aim to serve both as a *Thread* by connecting Austin to theatre communities in New York, Chicago, Los Angeles & London and as a *Seed* by incubating, supporting and celebrating emerging theatre artists in Austin. We are likewise committed to forging connections with diverse audiences across Austin.

As a verb, To Filigree means 'to make by hand and with much skill.'

We are committed to producing high-level, professional theatre whilst collaborating with local Austin artists working in other disciplines such as fine arts, dance, film and music.



We are a fiscally sponsored organization under **Austin Creative Alliance** and are therefore able to receive charitable donations.

About

Elizabeth V. Newman
Artistic Director

Stephanie Moore
Managing Director

Core Advisory Board

Eleanor Burgess

Literary Advisor

Chris Conard

Design & Technical Advisor

Sheryl Draker

Community Outreach Advisor

Artistic Advisor

Alex Timbers



The Filigree Theatre

2018-19 Season

"At The Crossroads"

Our annual season is structured to connect the **Past, Present & Future** of theatre through a **Shared Theme** that runs throughout the season of our FALL, WINTER & SPRING productions.

Fall

Miss Julie

By August Strindberg

Directed by Elizabeth V. Newman

Starring: Shonagh Smith, Brennan Patrick & Diana Rose

Produced by Stephanie Moore

October 4th - 20th Thurs - Sat 8pm

Passion and sexual desire collide with class and gender warfare during a Midsummer's Eve celebration in 1880's Sweden.

Winter

When We Were Young and Unafraid

By Sarah Treem

Austin Premiere

Directed by Jennifer Sturley

Produced by Stephanie Moore

February 7-24, 2019

Spring

100 Planes

By Lila Rose Kaplan

World Premiere

Directed by Elizabeth V. Newman

Produced by Stephanie Moore

April 4 - 13th, 2019

DIRECTOR'S NOTE

In 1972, the United States was in the midst of a major societal shift. Betty Friedan's *The Feminine Mystique*, published in 1963, is widely credited with launching the Second Wave Feminist Movement. In the next decade, there were major political victories, including the Equal Pay Act of 1963, Title VII of the Civil Rights Act of 1964, and the creation of the National Organization for Women in 1966. At the time this play is set, Title IX and the Violence Against Women Act had not yet passed, and *Roe v. Wade* had not yet been decided. Marital rape, pregnancy discrimination, and discrimination on the basis of sex in hiring and housing were all still legal. A woman could be legally excluded from serving on juries and denied birth control if unmarried, but could not legally open a bank account without a male cosigner or get an abortion.

In the absence of formal legal structures to protect women's rights and women's lives, grassroots operations sprung up. The Jane Collective, referenced by Mary Anne, was an organization of women (all using the pseudonym Jane) who performed safe abortions for women who needed them. Similarly, Agnes's bed and breakfast cover for her shelter was based off of the real Underground Railroad-style network of safehouses that operated for women escaping domestic abuse and intimate partner violence in the 1960s and 1970s, when battered women's shelters were virtually nonexistent.

Like the larger cultural and political shifts of the time period, the characters in this play are also each on the cusp of great change. From graduating high school and heading off to a (newly-coed) Ivy League university, to leaving an abusive spouse, to finding a community of likeminded individuals, these women find personal empowerment and community even while dealing with the larger oppression and marginalization of their circumstances. Hannah quotes Walt Whitman, saying, "I am large...I contain multitudes." These characters are all complex, multifaceted whole people, a testament to Sarah Treem's brilliant script. Each of them, like all of us, contains messy contradictions, mistakes and poor decisions, and tough choices. These traits mean they are not always the "strong women" of lip-service representation, but they are the "real women" we are, know, and love.

In my research for this play, I owe a debt of gratitude to many historians and writers, particularly Lundy Bancroft, author of *Why Does He Do That?: Inside the Minds of Angry and Controlling Men*. I am also incredibly thankful to the women who have shared their personal stories with me and helped inform the characters and relationships in this play. Finally, none of our work today would be possible without all of the women who have come before us and paved the way.

NOTE: If you or someone you know is experiencing relationship abuse, advocates at the National Domestic Violence Hotline are available 24/7 to provide confidential and anonymous support, information, and safety planning. Reach out by phone at 1-800-799-SAFE (7233) or by online chat at www.thehotline.org.

ABOUT THE ARTISTS

CAST

Linda Bradshaw (Agnes) loves her character. Previous performances include *The Foreigner*, *Side by Side* by Sondheim, and *White Christmas* in Lakeway; *Steel Magnolias* at TexARTS; *Lost Highway* and *Always Patsy Cline* at the Georgetown Palace Theater; *Merry Wives of Windsor* at the Scottish Rite Theater, and as a mad botanist in *The Verge* at the Provincetown Theater, MA. She's filmed an independent film, commercials, music videos, Public Access Television shows, been hostess of the Austin Jaycees' Capital View, an Eye on Austin, the KLRU Pledge Drive in 2018, and emcee of the talent show, *The Marci Lynne Variety Hour*.

Ben Gibson (Paul) is originally from Marshfield, MA and currently residing in Austin, Texas. Ben has been seen onstage at various theaters in DC, Boston, Hong Kong, and Prague, CZ. This past season in Austin, Ben was most recently seen in *The Mystery of Edwin Drood* (Deputy) with Austin Playhouse, in the ensemble of *All Shook Up* at Zilker Theatre Productions, as well as originating the role of Tim in the world premiere production of *Trio* with The Filigree Theatre. He was also recognized by the B. Iden Payne Arts Council with a nomination for Outstanding Actor in a Youth Production for his performance as Cowboy in Pollyanna Theatre's production of *Cowboy in the Kitchen*. Additional recent credits include: *Les Miserables*, *Spamalot*, *Fiddler on the Roof*, *Chicago*, *Jerry Springer: the Opera*, *Signs of Life*, 25th Annual Putnam County Spelling Bee, *Titanic*, *Grease*, and *Footloose*. Ben received his BA in Music Theater and MAT in Theatre and Drama from American University. Ben recently served as a Guest Artist at Stephens College in Columbia, Missouri where he also performed as Moonface Martin in *Anything Goes*.

Allison Paranka (Penny) is a recent transplant to the Austin area and is excited to be part of The Filigree Theatre's second season. Trained at Shakespeare and Company in Lenox, Massachusetts and with a degree in Literature and Translation from Smith College, she works as an actor, dramaturg, text coach, and translator. Recent theater projects include *Romeo and Juliet* at Voices Found Repertory in Milwaukee and Shakespeare in the Dark: *Macbeth* here in Austin.

Laura Ray (Mary Anne) is very excited to be working with The Filigree Theatre on this beautiful play with this incredibly talented group! Some of her favorite roles include Sarah in *A Delicate Ship* (The Filigree Theatre); Agnes in *Agnes of God* (City Theatre Company); Clio, Muse of History in *Sing Muse* (The Vortex); Puppeteer in *Moby Dick* and in *The Bomb* in Haymarket Square (Trouble Puppet Theatre Company); Megan Powers in *Changelings* (The Vortex); and Dr. Emma Brookner in *The Normal Heart* (City Theatre Company).

Michelle Mary Schaefer (Hannah & ASL Translator) is thrilled to make her first Austin theatrical debut with The Filigree Theatre. Ms. Schaefer is not new to the theatre world; she has performed all over the states in places such as Baltimore, MD; Rochester,

NY; Jackson Hole, WY; Claremont, CA; Greeley, CO; Tampa, FL; and the Pacific Northwest—Seattle and Tacoma. Michelle Mary Schaefer is known as an actor who steps up to challenges: she was the first Deaf female actor to play Billy in *Tribes* by Nina Raine—three times in 2016. She is a very versatile actor and takes on all kinds of roles including Sarah Norman in *Children of a Lesser God* (five times), Puck in *A Midsummer Night's Dream*, Ash in *SKIN*, and many more. She is very delighted and grateful to be part of this important play. Michelle would like to thank Jennifer Sturley for believing in her and everyone for their love and support. When not acting, she writes scripts (film/tv/stage) and hangs out with her number one fan, her dog Annabelle. www.michellemaryschaefer.com

DESIGNERS & PRODUCTION

Sarah Treem (Playwright) is a celebrated television writer, producer, and playwright. She is the co-creator and showrunner of the Golden Globe-winning Showtime drama *The Affair*. The series has received four Golden Globe nominations during its run, including wins for Best Television Drama, Best Actress in a Television Drama, and Best Supporting Actress in a Television Drama. Additionally, the show has received a Writer's Guild nomination for Best New Series and was named a finalist for the 2016 Humanitas Prize. In addition to *The Affair*, she is currently working with Gal Gadot on a limited series for Showtime based on the life of actress and inventor Hedy Lamarr. Previously, Treem wrote for and co-executive produced the first season of David Fincher's hit Netflix series *House of Cards*. She also wrote on all three seasons of the acclaimed HBO series *In Treatment*. Treem wrote and produced *How to Make It in America* while under an overall deal at HBO. In addition to her Golden Globe win for Best Television Drama for *The Affair*, Treem's work has earned her nominations for the Humanitas Prize, Primetime Emmy Awards, and four Writers Guild Awards, including two wins for New Series for *House of Cards* and *In Treatment*. She began her career in the theater, most recently writing *When We Were Young and Unafraid*, which ran in the summer of 2014 starring Cherry Jones and directed by Pam McKinnon. Her previous plays included *A Feminine Ending*, *The How and The Why*, *Empty Sky*, *Orphan Island*, *Human Voices*, and *Mirror Mirror*. Treem holds a B.A. from Yale University and an M.F.A. from the Yale School of Drama where she taught playwriting. She currently lives in Los Angeles with her children.

Jennifer Sturley (Director) is a director, filmmaker, stage manager, dramaturg, and educator. Born and raised in Austin, she earned her BA from Smith College in Theatre and Education. She has also trained at the Oregon Shakespeare Festival. By day, she teaches middle school at ACE Academy, and has previously taught at Trinity Episcopal School, St. Stephen's Episcopal School, and the Blanton Museum of Art. She believes arts education is the best way to ensure the arts continue to thrive in future generations. She has a passion for Shakespeare, and has co-directed, produced, and adapted for the screen an independent feature film adaptation of Shakespeare's *Love's Labour's Lost* set in a modern-day boarding school. Most recently, she conceived and directed Shakespeare in the Dark: *Macbeth* at the Driskill Hotel with Past is Prologue Productions in association with The Filigree Theatre.

Elizabeth V. Newman (Producer) is a native New Yorker who has directed and produced critically-acclaimed theatre and film in New York, Los Angeles, Toronto and Austin, TX. She graduated from Yale University with dual B.A. degrees in History of Art and Theater Studies. She earned her M.F.A. degree in Film Production at Boston University. Her theatrical producing credits include the World Premiere of *Mocha* by Eleanor Burgess (Austin); the World Premiere of *Nights of Noir!* by Casey Wilson (Los Angeles); the West Coast Premiere of *Orange Lemon Egg Canary* by Rinne Groff (Los Angeles); the American Premiere of *Clocks and Whistles* by Samuel Adamson (New York); *Dutchman* by Leroy Jones (New York). Her stage directing credits include: *Miss Julie* by August Strindberg (Austin); *A Delicate Ship* by Anna Ziegler (Austin Premiere), *Trio* by Sheila Cowley (World Premiere, Austin); *Any Night* by Daniel Arnold & Medina Hahn (Los Angeles Premiere & Austin Premiere - nominated for four B. Iden Payne Awards, including Outstanding Direction of a Drama); *Body of Work* by Christine Hoang, (World Premiere, Austin); *Mocha* by Eleanor Burgess (World Premiere, Austin); *The Amenable Stage* by C. M. Gill (World Premiere, Austin); *The Sniper's Nest* by Lisa Soland (Austin Premiere); *Goodnight Children Everywhere* by Richard Nelson, (London, ON, Canada); *The Park Bench* by Linda Lee Armstrong (World Premiere, London, ON, Canada); *Fragments* by Murray Schisgal (Los Angeles). Her film directing credits include the feature film *Child of Light* (post-production) as well as numerous short films. She is a member of DIRECTOR'S LAB: NORTH. She is the Artistic Director and co-Managing Director of The Filigree Theatre. For more info. on Elizabeth's work in film, please visit: elizabethvnewman.com

Stephanie Moore (Producer) has been involved in the film and theatre industry for eight years. She has experience both as a producer and production assistant on web-series, feature films, music videos, and shorts. Her credits include producing roles on *Love's Labour's Lost*, *Child of Light*, *Hard-ish Bodies*, and the trailer for *Dead By Daylight: Nurses Calling*, and production assisting on *Fugitive Dreams*, *Time Trap* and *#ATown*. Her passion for film and filmmakers comes from her work with festivals such as Austin Film Festival and South by Southwest, where she has worked directly with the filmmakers as a filmmaker liaison and theater manager for many years. She has also worked with such films as *Winter in the Blood*, *Black or White*, *Beneath the Darkness*, *Hunger*, and *Burning Bodhi* as a filmmaker liaison. She is also a festival consultant for The Golden Rut. Stephanie is currently Managing Director of The Filigree Theatre, where she has produced *Any Night* (Los Angeles), *Betrayal*, *A Delicate Ship*, *Trio* (World Premiere), *Miss Julie* and *Shakespeare in the Dark: Macbeth*.

Andrea Hughes (Associate Producer & Stage Manager) is a producer and stage manager who worked as a co-producer, unit production manager, and second assistant director on the film adaptation of *Love's Labour's Lost* in Austin, TX. She was also a wildlife filmmaking intern at Africa Media Productions in Mossel Bay, South Africa. Recently, she stage managed and associate produced Shakespeare in the Dark: *Macbeth* for Past is Prologue Productions in association with The Filigree Theatre. Andrea graduated with a degree in Film and Media Studies from Smith College, where she was involved in numerous theatre productions.

Chris Conard (Lighting & Set Designer) is a Austin-based artist, designer, carpenter, and scenic painter. He graduated from Santa Fe University of Art and Design in Santa Fe, NM with a BFA in Technical Theater design in 2014. Since graduation, Chris has focused on expanding his skill sets, talents, and exploring the intrinsic connection between art and the viewer. He is interested in creating original work that challenges the viewer, the institutions of normality, and perspectives of reality. He was the recipient of the 2017 and 2018 Austin Critics Table Award for Best Set Design and the 2017 B. Iden Payne Award winner for Outstanding Set Design, and was nominated by the Austin Critics Table for Best Lighting Design in 2017. Chris is currently pursuing his MFA in Design and Technology from The University of Texas at Austin. www.jchrisconard.com

Jennifer Rose Davis (Costume Designer) is an actress, singer, musician, costumer, mask maker, artist, graphic designer and all around Renaissance woman. She specialized in historical and fantastical costuming and her work has been called "elegant, and intricate" by the Austin Chronicle. She has been repeatedly nominated for her work by both the Austin Critics Table and B. Iden Payne Committee and received Austin Critic's table awards in costume design for her work with Jenny McNee on *The History of King Lear* by Nahum Tate, and mask creation for *Rhinoceros* with Benjamin Taylor Ridgeway. Her recent theatrical credits include *The Woman in Black* and *Much Ado about Nothing* with Penfold Theater Company.

Eliot Gray Fisher (Sound Designer) is an interdisciplinary artist working at the intersection of performance and technology. As a director of interdisciplinary group ARCOS, he has presented award-winning work at festivals including Currents International New Media and Edinburgh Fringe, created commissions for interdisciplinary symposia at Connecticut College and Texas State University, served as a guest artist at such institutions as University of Michigan and School of the Art Institute of Chicago, published in Theatre Design & Technology journal, participated in residencies including Ucross Foundation and Kimmel Harding Nelson Center for the Arts, and received grants including Mid-America Arts Alliance and the Charles and Joan Gross Family Foundation.

Audra Yokley (Intimacy Choreographer) is an actor, teaching artist, intimacy choreographer, and fundraiser based in Austin, TX. A proud member of Actors Equity Association, she has performed for over 15 years on stages across the country. She earned her MFA in Theatre Performance at Florida Atlantic University, has extensively studied the Michael Chekhov Acting Technique, and is currently training to become an Intimacy Director with Intimacy Directors International, the preeminent advocacy and training organization for this emerging field. You can learn more about Audra at www.audrayokley.com

Nina Mewborne (Assistant Stage Manager) is a recent high school graduate and is currently taking a gap year. During her senior year, she technical directed a stage production "A Tribute to the Rocky Horror Picture Show." With the help of two of her peers, she also created a multi-media production to showcase all kinds of relationships in a teenagers life. This show was based off of true stories of students at St. Stephen's Episcopal School. In her free time, she likes to treat her dogs to some Sonic chicken tenders and hang out with

friends. She has loved working on this production and is very grateful for the opportunity. She hopes you enjoy the show!

Paige Littlefield (ASL Interpreter) was excited and proud to be involved in this production. In her role as interpreter, she interacted with the cast and crew and had the privilege of watching their stage dreams come true. Paige has been a resident of Austin for three years and an ASL interpreter for the past year. She would like to thank the cast and crew for their wonderful commitment to providing access to communication both on and off the stage.

Henry Wheatley-Rutner (Technical Director) is a third-year BFA Theatre Studies major at the University of Texas at Austin. He is currently the Team Head of Carpentry in the Texas Performing Arts' Scenic Studio, but this is his first time taking on the role of Technical Director. He would like to thank his girlfriend, Audrey and Chris Conard for their tremendous help through this process. Enjoy the show!

THE FILIGREE THEATRE WOULD LIKE TO THANK:



J. Kevin Smith & Picture Box Productions, City of Austin Cultural Arts Division; The Blunt Family; Sandra Moore; Meg Alley; Patricia Vardin; Barbara Calderao; Dan McElroy; Nan Foley; Jihad Abdullah; Marian Kansas; Bobby Robichaud; Pam Booton; Moore and More Plumbing; Austin Film Festival; ATX Television Festival; Treaty Oak Distilling; Art Amore; Cristina Alger; Alex Timbers & Moulin Rouge; Valentina Dorsa; Rooster Teeth; Ben Reiter; Bradford Portraits; Uchi; The Soup Peddler; The Austin Zoo; Embellish; Galaxy Cafe; Texas Hill Country Olive Oil Company; Lindsey Casey; JBM & ICR; The Neff Family; The Jackson Family; Chris Conard; Carol Hickey & Chris Shea; Nicholaus Weindel; The Newman Family; The Haskell Family; Anna Westbrook; Treaty Oak; Brass Ovaries; Sunshine Sachs; Malinda Hughes; Laura Tubbesing; Mark Hutcheson; Whitney Hutcheson; Lucy Bergin; The Sturley Family.



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Filigree's Upcoming Spring Production...

The World Premiere of

100 PLANES

By Lila Rose Kaplan

Directed by:

Elizabeth V. Newman

Produced by:

Stephanie Moore

Starring:

Alani Rose Chock; Brittany Flurry

Karen Harrison; Brennan Patrick

April 4th - 13th 2019

Lieutenant Kay McClure, a hotshot pilot, meets her match in Major Anne Clarkson. As Anne pushes Kay harder and harder, questions arise. What exactly is Anne training Kay to do? David, an aspiring reporter and Kay's lover, probes deeper and discovers Anne's true motivations. 100 Planes examines the tug of war between love and ambition for female pilots in the Air Force.

Please join us after the show for complimentary cookies & champagne!

