

BENT

A PLAY BY MARTIN SHERMAN

SEPT 14-16, 20, 21 8:00 PM

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BENT

by Martin Sherman

directed by Nick Bennett-Zendzian

presented by special arrangement with Samuel French, Inc.

"Streets of Berlin"

Music by Stanley Silverman, Lyrics by Martin Sherman

Act 1

Scene 1: Berlin, 1934. Max and Rudy's apartment

Scene 2: Greta's Nightclub, later that day

Scene 3: A park, two years later

Scene 4: A forest camp, that night

Scene 5: A train, a short time later

Scene 6: Dachau, a few days later

Act 2

Scene 1: One month later

Scene 2: Three days later

Scene 3: Two months later

Scene 4: Two months later

Scene 5: Three days later

There will be a 15-minute Intermission between Acts.

SPECIAL THANKS TO...

- **Betty and Unity Somerville** for hosting our production.
- **Kamela Dolinova and Celia Couture**, for good advice.
- **Jess Raine**, for arranging and accompanying Greta's song.
- **Evin Anderson** for assistance with fight choreography.
- **Hovey Players**, for their loan of set pieces and props.
- **Arlington Friends of the Drama**, for their loan of props.
- **MITG&SP**, for their loan of set-building materials.
- **Nellie's Wildflowers**, for lending Rudy's live plants.
- **Lauren Kumpey**, for killing Rudy's dead plant.
- **TuftsFOCUS** for work day assistance. You all rock.

*To all the volunteers, friends, and family
whose help made this production possible.*

DIRECTOR'S NOTE

When *Bent* premiered in 1979, it was groundbreaking. At that time very little was known about the Nazis' persecution of homosexuals. Yet it's only within the last ten years of this play's thirty-plus year lifespan that it has been performed on a regular basis (if Wikipedia is to be believed).

As you watch this play, there are sure to be moments that shock you, make you want to turn your head, possibly leave the theater. It's difficult to watch *Bent* without having some type of gut-level reaction. Indeed, being here means that you're willing, on some level, to experience one of the darkest eras of human history--and to realize that, truthfully, it wasn't that long ago.

One of the ways we naturally seek reassurance after experiencing a play like this is to tell ourselves "Look how far we've come since then." To do this is a mistake. Between the wars, Berlin was the site of an unprecedented degree of tolerance for a flourishing gay rights movement that was bigger than the gay culture of New York City in the 1980s. Yet all that progress was destroyed in the conservative Nazi backlash. The Third Reich was dissolved, but Germany's law against homosexuality continued to be enforced until the 1970s. Throughout the world today, gay people continue to face discrimination from the highest levels of government down to the people in their neighborhoods. Gay and trans people continue to be attacked and beaten, though their assailants do not always wear uniforms.

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As of this writing, only six out of fifty states in the U.S. recognize same-sex marriage, and in some places it has been granted only to be revoked. Progress is an uphill battle and regression is always possible.

This ongoing injustice is exactly why this play is so important. While I know many of you here tonight are LGBT friendly, it is my hope that some of you are skeptics. This play has the power to open hearts and, hopefully, to change minds. No matter what side of the issue you fall on, you won't leave the theater the same person you were when you arrived.

Thank you for being with us tonight. When the lights come up, I hope you realize that, now as much as then, our humanity is at stake. And every bad decision we make now puts us closer back to this time in history. We cannot, we must not, allow that to happen.

Nick Bennett-Zendzian

September 2012

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GLOSSARY

Compiled with assistance from Wikipedia

Paragraph 175 - An article of the German Criminal Code, enacted in 1871, that made homosexual acts between men a crime. The Nazi regime broadened the scope of the act in 1935 along with the severity of punishment, and as a result arrested, prosecuted, and imprisoned thousands of homosexuals in concentration camps. Paragraph 175 was amended several times in both East and West Germany after World War II to reduce its scope, but was not completely abolished until 1994.

Night of the Long Knives - From June 30 to July 2, 1934, a series of murders carried out by right-wing elements of the Nazi party against the left-wingers (primarily the SA) and non-Nazi politicians. Hitler approved of the purge as he feared the popular Ernst Röhm and his SA group posed a threat to his power.

Ernst Röhm - An early Nazi party leader, he was the head of the paramilitary SA and close friends with Adolf Hitler. In addition to being a homosexual (a fact Hitler ignored about his friend, even as he strengthened laws against gay men), he was also far more of a socialist than many other of the Party leaders. Both of these traits caused him to be despised by other high-ranking Nazis, and they convinced Hitler that Röhm would use the SA to rise against him. Hitler ordered his arrest at the beginning of the Night of the Long Knives. Given the opportunity to commit suicide, he refused, and was executed with a point-blank shot to the chest.

SA (*Sturmabteilung*, "Storm Detachment") - Also known as the Brownshirts (brown shirts were cheap and plentiful in post-WWI Germany, and gave the group military style and uniformity), the SA was the Nazi Party's original paramilitary group, and was known for viciously attacking rival political groups. After the Nazis gained control of the German government, the street brawling nature of the SA was both a political liability with its other supporters and the source of a potential coup against Party leadership. After the Night of the Long Knives, the SA was greatly reduced in size and importance; its main function in later years was perpetrating increasingly violent attacks against Jews. The SA was superseded by the SS.

SS (*Schutzstaffel*, "Protection Squadron") - A major paramilitary element of the Nazi party, the SS was responsible for most of the atrocities associated with the Nazi regime. The SS formed in 1925 to serve as Hitler's personal bodyguard. From 1934 until the end of the war the SS also ran the concentration camp system that imprisoned and killed millions of Jews, Roma, homosexuals, the mentally and physically disabled, criminals, and political prisoners, among others.

Gestapo (abbreviation of *Geheime Staatspolizei*, "Secret State Police") - The secret police of the Nazi Party, from 1934 onward the Gestapo was led by Heinrich Himmler, who was also head of the SS. The Gestapo investigated treason, espionage, and other crimes against the Nazi Party, and were able to arrest anyone without judicial oversight, leading to the detainment of millions of Jews, Communists, homosexuals and others deemed enemies of the German state, with no hope of legal recourse. Prisoners placed in indefinite detention in concentration camps on the orders of the Gestapo were euphemistically said to be in "protective custody."

Magnus Hirschfeld - A German physician and founder of the Scientific Humanitarian Committee, which operated from 1897 to 1933 and sought to repeal Paragraph 175 and win social recognition and legal protection for homosexual, bisexual, and transgender men and women. While Hirschfeld held many beliefs about homosexuals that are refuted by the mainstream today (e.g. that all homosexual men are effeminate), he was nevertheless a pioneer in the field of the study of human sexuality and in the defense of gay rights. Nazis attacked and burned the contents of Hirschfeld's Institute for Sexual Research in 1933; Hirschfeld died in exile in France two years later.

Dachau - The first concentration camp opened in Germany, in 1933. Until 1938, it was exclusively used to detain German nationals imprisoned for political reasons. From 1938 until the end of World War II, it housed all types of prisoners captured by Nazis throughout their occupied territory. From 1945 to 1948, it served as a prison for the very SS officers who had run the concentration camps, as they awaited trial for war crimes.

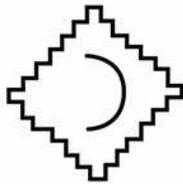
Cast

Max Jason Hair-Wynn
Horst Zach McQueary
Rudy Rocky Graziano
Greta John Deschene
Freddie Ben Delatizky
Wolf Dan McConvey
Captain Jason Merrill
Officer James Scheffler
Guard Daniel Dolinov
Prisoner/Kapo Ari Herbstman



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Crew

Director Nick Bennett-Zendzian
Producer/House Manager Shelley MacAskill
Stage Manager/Rehearsal Assistant Lisa Sturgeon
Technical Director/Set Designer Brie Frame
Lighting Designer Kay Coughlin
Sound Designer Allison Schneider
Light Board Operator Ruth Wejksnora-Garrot
Sound Board Operator Liz Adams
Props Coordinator Brigid Battell
Costume Designer Wendy Misuinas
Make-Up/Hair Designer Arwen Miller
Make-Up Assistant Jeanné Callinan
Make-Up Assistant Zeph Stewart
Graphic Designer Gilly Rosenthol
Program Designer Elizabeth Hunter
Publicity / Ad Sales Manager Lori-Anne Cohen
Publicity / Ad Sales Kathy-Ann Hart
Run Crew Brigid Battell, Noe Kamelamela

Biographies

Liz Adams (*Sound Board Operator*) is delighted to be helping Nick and Shelley with this astonishing, important play. She's mainly here because her beloved Daniel is in the cast, though. Look for Liz onstage in *Christmas Revels* this winter--she'll be rehearsing starting in September.

Brigid A. Battell (*Props Coordinator*) made the mistake of saying within earshot of a director, "You know, I love to be onstage, but props also seems pretty awesome!" Previous 'props' include *The Man from Earth* (Hovey Players) and *A Christmas Carol* (Arlington Friends of the Drama). This cast and crew "rocks" and she is honored to be part of this powerful production.

Nick Bennett-Zendzian (*Director*) is proud to be making his main-stage directorial debut with *Bent*. He has previously directed two short plays for T@F ("Shakespeare Lives", *Festival@First 4* and "Canyon's Edge", *Festival@First 6*), and has appeared on stage with T@F twice as James Nathan in *The Margaret Ghost* (2006/2010). Recent stage credits include Marvin in *Enter Laughing* with Arlington Friends of the Drama, and Actor 6 in *Radium Girls* (Winner, 2012 EMACT Festival Best Ensemble and Outstanding Production Awards) with Burlington Players.



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Jeanné Callinan (*Make-Up Assistant*) is very happy to be working on this amazing production of *Bent* and helping to make up so many handsome faces. Past roles with T@F include Lindsay (*Some Girls*), Mama (*'night, Mother*), Mrs. Reynolds (*Pride & Prejudice*) and Mrs. Westenra (*Dracula*). See the ad above for her private catering business, Celebration Support. Thanks Charlie & Iain—the best family in the world!

Lori-Anne Cohen (*Publicity/Ad Sales Manager*) made her T@F debut in *Pride & Prejudice* as a dancer and co-director of Publicity. She has also worked on the Post-Meridian Radio Players' *Summer Radio Mystery Theatre* as Rehearsal Assistant on *Sorry, Wrong Number*. This is her second show with T@F and she hopes there will be many more to follow! Lori-Anne would like to thank her family for their support.

Kay Coughlin (*Lighting Design*) studied theatre production and performance at Fitchburg State College. In the past few years, she has worked on three T@F productions, most recently as Lighting Designer for *As You Like It*, Somerville's first ever free, outdoor theatre production. Lighting Designer

for 2010: *Our Hideous Future, The Musical!* when it appeared at Oberon (July 2011), Kay also appeared in the show as Maineiac One.

Ben Delatizky (*Freddie*) was a CIA operative during the latter half of the Reagan administration. Alright, although not really a spy, Ben played one in The Winchester Players' *Pack of Lies*. Recently he completed a very full year directing *Laughter On the 23rd Floor*, *A Funny Thing Happened On the Way to the Forum*, *The Guys*, *Jake's Women* and *Amateurs* for The Burlington Players, Concord Players and Nashoba Players. Ben's productions of *Proof* and *Side Man* were both nominated for EACT DASH awards for Best Production and Best Direction of a Play. Next May Ben directs Neil Simon's *Rumors* for the Winchester Players. *Bent* is Ben's first T@F show and he can't thank Nick enough for the opportunity to be on stage after a two year hiatus. Ben thanks his family for putting up with his madness, for remembering his name, and not changing the locks.

John Deschene (*Greta*) is proud to be part of this production. Previous T@F credits: *Lady Catherine (Pride & Prejudice)*, and *George Bernard Shaw (Festival @ First 7: Shaken-Up Shakespeare)*. This winter, John is slated to direct *Lysistrata*. He thanks his courageous loved ones for being here. "It means the world. Thank you!"

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Daniel Dolinov (*Guard*) has been involved in T@F shows since 2005, typecast as either evil or German. *Bent*, therefore, represents a sort of synthesis. Daniel would like to thank T@F for the opportunity, his fellow cast and crew members for all of their support, and Kamela and Liz for way more than he will ever be able to express.

Brie Frame (*Technical Director/Set Designer*) returns to the T@F tech crew after a three-year stint as an audience member. She was last seen on the T@F stage drinking beer and swearing for "Helluva Poker Face" in *Festival@First 6*. Brie would like to apologize to the *Reefer Madness* crew for all the times she had to skip out on building their den of marijuana-soaked sin to go build a concentration camp instead.

Rocky Graziano (*Rudy*) is thrilled to return to the stage with T@F. Favorite roles include Puck in *A Midsummer Night's Dream* (Shakespeare Now) and Tybalt in *Romeo and Juliet* (Commonwealth Shakespeare Co). Rocky has won numerous local and national pageants, including Mr. Gay Boston 2009 and Mr. Gay Rhode Island 2006. In 2009, he appeared on MTV's *MADE*, coaching a soccer jock into a beauty queen.

Jason Hair-Wynn (*Max*) makes his T@F debut with *Bent* and he is very thankful to be performing such a challenging and intense piece with such a talented cast. Recent credits include: *The Laramie Project* (Winthrop Playmakers), Che in *Evita* (Maine State Lyric), Guy in *Just Say Love* (Ogunquit), Tony in *West Side Story* (Portland Stage), Jesus in *Godspell*, which he also choreographed (Turtle Lane Playhouse), and Mark in *RENT* (CCA Touring). Jason has worked on nationally syndicated commercials and has been a re-enactment actor on *The Montel Williams Show*. He was featured on MTV's *Fight For Your Rights*--his other passion is working within the HIV/AIDS-related sector, as well as programs that empower GLBT youth. "I'm so grateful to be able to spread the message and the meaning of this show to this community. I hope that it can touch and inspire you to live life and celebrate love and each other. This is for all those who feel they need to live in the shadows. A special thanks to the Foundry on Elm Crew, Thanks to all those who guide my wings and help me to fly."

Kathy-Ann K Hart (*Publicity/Ad Sales*) is a recovering lawyer. She has spent most of her adult life in school (most recently at Harvard Law School) and in "grown-up" jobs: being a lawyer, a diversity consultant, and a director of a non-profit. Kathy-Ann recently returned to the stage, rekindling her passion for the performing arts. This summer she was



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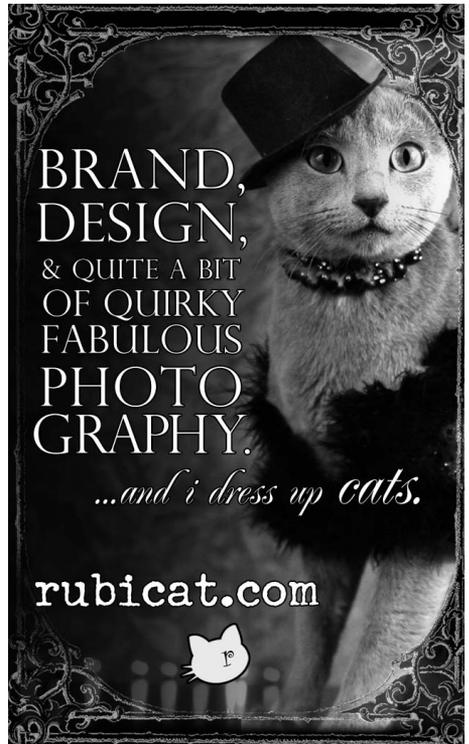
a member of the ensemble cast of *Cry Innocent: The People vs. Bridget Bishop* (produced by History Alive!) and in October she appears Newburyport's Firehouse Center for the Arts' production of *Doubt* as Mrs. Muller. This is Kathy-Ann's first show with T@F and she looks forward to being a part of future productions!

Ari Herbstman (*Prisoner/Kapo*) previously appeared in "Shakespeare Lives" (*Festival@First 4*), *Twelve Angry Jurors*, *Much Ado About Nothing* and *The Winter's Tale*. Bent is his first show since returning to Boston. He would like to thank his beloved, beautiful wife for making his life a daily joy, and his sweet daughter for being (mostly) good during rehearsals.

Noe Kamelamela (*Run Crew*) used to do theatre, but work and THE MAN has been keeping her down, First World corporate style. Still, her hardships are nowhere near what Max and Rudy go through in *Bent*. Never forget: laws that make people expendable are bad laws. Anything useful Noe accomplishes can be blamed on her wife, friends and family.

Shelley MacAskill (*Producer/House Manager*) is in her eleventh incarnation as a T@F production team member. She dislikes fish sticks and custard, but she does think bow ties are cool. Thanks to Nick and everyone at T@F for their amazing support of this production.

Dan McConvey (*Wolf*) is glad to be a part of such an important play. This is his second role in the Boston area. He wants to thank all of the loved ones in his life for their support.



Zach McQueary (*Horst*) is a Kentucky native and an aspiring actor for over 10 years. Since graduating from college with an unorthodox education in Computer Sciences and Performing Arts, he has been jointly awarded the Presidential Award for Excellence in the Performing Arts at the American College Theatre Festival in Washington D.C. He has worked with the Peterborough Players, Concord Players, and Colonial Theater in New Hampshire, partaken in a few independent films, and is currently a member of the Boston Playback Company improv group. Zach also seeks out new adventures in music with his wonderfully talented girlfriend Jessi Combs, whose love and goofiness continue to inspire him and whip him into shape every single day.

Jason Merrill (*Captain*) is pleased to be back on stage at T@F, where he most recently appeared as Mr Wickham in *Pride & Prejudice*. He suspects that nobody will be fooled by his character's charming manner this time around. Jason's offstage roles include GNU C++ maintainer at Red Hat, and Alice's Daddy.

Arwen Miller (*Make-Up/Hair Artist*) likes to do too many shows at one time. She generally fails to convince the religious right that gay marriage is a civil right, and also fails at understanding current TV references. She is bad at writing witty bios.

Wendy Misuinas (*Costume Designer*) stitched costumes for T@F's *The Lady's Not for Burning* and was delighted when Nick recruited her to design *Bent*. She has also served as the Costume Designer for Bad Habit Productions (*Ideal Husband, Quills*) and the Post-Meridian Radio Players (*Sleepy Hollow*). *Ideal Husband* received a 2009 IRNE nomination for Best Costumes (Small Theatre) and her work on *Quills* was featured on Ablevision - <http://www.youtube.com/user/AbleVision>

Gilly Rosenthol (*Graphic Design*) is especially proud to be associated with this production, being both Jewish and queer. In April Gilly directed *84 Charing Cross Road* for *Bare Bones: Staged Readings at T@F*, and she has performed in many T@F plays since 2004. See more of her design work at RosentholDesign.com or facebook.com/RosentholDesign.

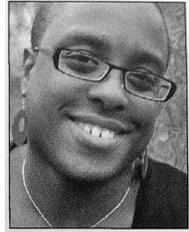


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James Scheffler (*Officer*) is pleased to be working with T@F again, in whatever monstrous capacity they'll have him.

Zeph Stewart (*Make-Up Assistant*) has helped with makeup for *Festival@First 7: Shaken-Up Shakespeare*, *As You Like It*, and most recently *Pride & Prejudice*.

Lisa Sturgeon (*Stage Manager*) is just honored to be here. This is her third show with T@F, after playing Mary Bennet in *Pride & Prejudice* and assistant stage-managing last summer's outdoor production of *As You Like It*. She would like to thank the men of the cast, the women of the crew, and Nick, who is truly in a class of his own.

Ruth Wejksnora-Garrott (*Light Board Operator*) majored in technical theater in college, but then got terribly distracted by becoming a psychotherapist, running a GLBTQ center in College Station, TX, and so forth. She's delighted to be back behind a lighting board, and thanks T@F for giving her the chance!



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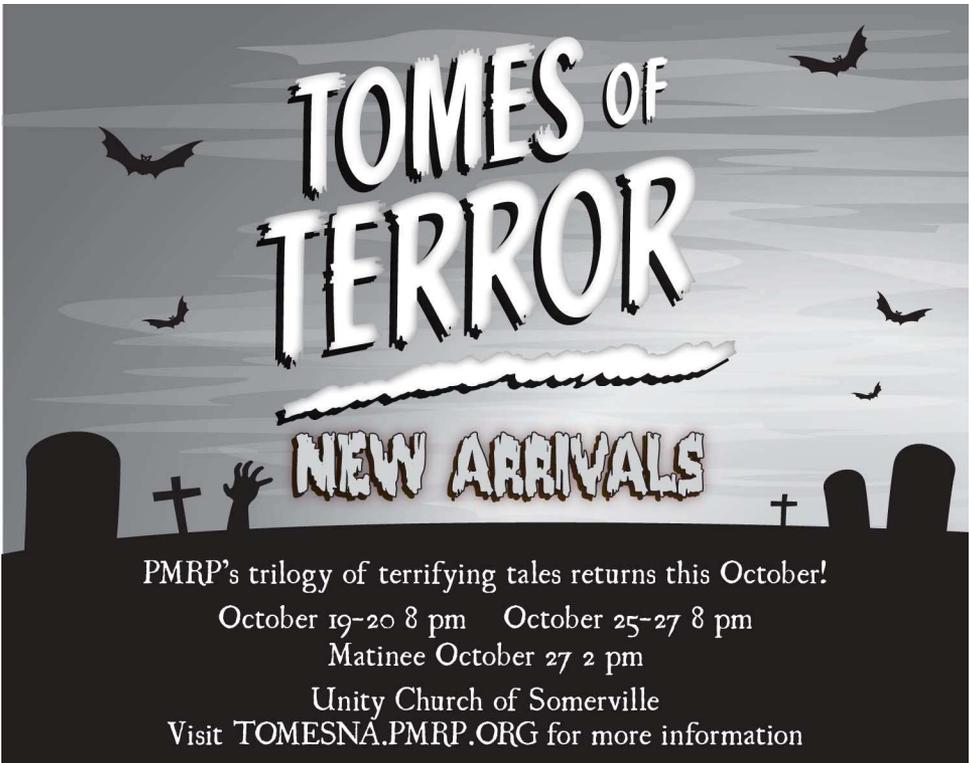
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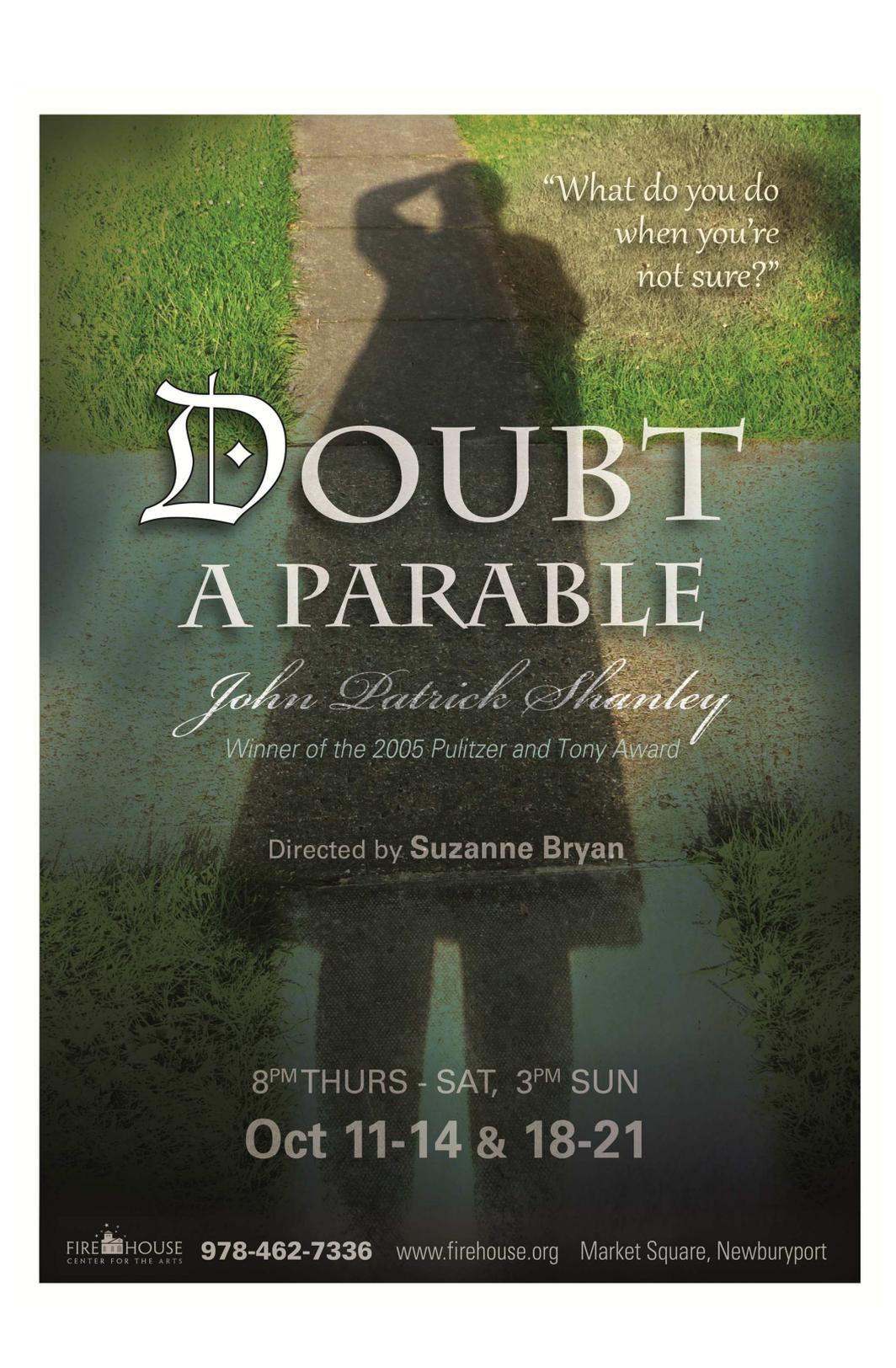
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