

## 2002 SEASON PREVIEW

**Crime and Punishment**, adapt: Marilyn Campbell and Curt Columbus from Fyodor Dostoevsky; dir: Michael Halberstam. May 6-Jul 27.

### Indiana

#### AMERICAN CABARET THEATRE,

Indianapolis, (317) 631-0334, [www.americancabarettheatre.com](http://www.americancabarettheatre.com)  
**Amazing Gospel: The Gospel Story**, Thru Nov 9.  
**Rock Legends: Best of 60s and 70s**, Nov 15-23; Jan 10-26.  
**Holiday Cabaret**, Dec 1-22.  
**Naptown Stomp**, Feb 7-23.  
**Hollywood Nights**, Mar 7-Apr 25.  
**May Madness**, May 2-24.

#### INDIANA REPERTORY THEATRE, Indianapolis,

(317) 635-5252, [www.indianarep.com](http://www.indianarep.com)  
**Cyrano**, adapt: Jo Roets from Edmond Rostand; dir: John Green. Thru Oct 19.  
**He Held Me Grand**, James Still; dir: David Bradley. Oct 2-26.  
**Copenhagen**, Michael Frayn; dir: Paul Barnes. Oct 30-Dec 22.  
**A Christmas Carol**, adapt: Tom Haas from Dickens; dir: Priscilla Lindsay. Nov 16-Dec 28.  
**Blues for an Alabama Sky**, Pearl Cleage; dir: Ron Himes. Jan 8-Feb 1.  
**The Lion in Winter**, James Goldman; dir: Tim Ocel. Feb 11-Mar 8.

**The Red Badge of Courage**, adapt: Thomas W. Olson from Stephen Crane; dir: Priscilla Lindsay. Mar 8-Apr 19.

**As You Like It**, Shakespeare; dir: Janet Allen and David Hochay. Mar 22-Apr 19.

**The Immigrant**, Mark Havelik; dir: James Still. Apr 29-May 25.

#### NEW HARMONY THEATRE, Evansville, (877) 648-7469

**The Foreigner**, Larry Shue. Jun 13-29.  
**The Eccentricities of a Nightingale**, Tennessee Williams. Jul 11-27.  
**A Day in Hollywood/A Night in the Ukraine**, Dick Vosburgh and Frank Lazarus. Aug 1-17.

#### THE PHOENIX THEATRE, Indianapolis,

(317) 635-7529, [www.phoenixtheatre.org](http://www.phoenixtheatre.org)  
**Proof**, David Auburn; dir: Bryan Fonseca. Thru Oct 13.  
**Flow**, Will Power. Oct 17-27.  
**Hedwig and the Angry Inch**, book: John Cameron Mitchell; lyrics and music: Stephen Trask. Oct 31-Dec 1.  
**Over the Tavern**, Tom Dudzick. Dec 5-Jan 12.  
**Praying for the Rain**, Robert Lewis Vaughn. Jan 23-Feb 23.  
**The Washington-Sarajevo Talks**, Carla Seaquist. Dates TBA.  
**Contemporary Yoruba**, Toni Press-Coffman. Tony Artis and Iris Rosa. Dates TBA.  
**Claiming the Stage**. Dates TBA.

### Iowa

#### RIVERSIDE THEATRE, Iowa City, (319) 338-7672,

[www.riversidetheatre.org](http://www.riversidetheatre.org)  
**2:10 to Tulsa: Walking the Wire: Monologues at Riverside**, dir: Michael Sokoloff. Oct 11-13.  
**Fuddy Meers**, David Lindsay-Abaire; dir: Ron Clark. Nov 15-Dec 8.  
**Small Miracles**, Ron Clark. Dec 13-15.  
**Proof**, David Auburn; dir: Mark Hunter. Jan 24-Feb 16.  
**The Laramie Project**, Moisés Kaufman and the Tectonic Theatre Project; dir: Jody Houland. Mar 28-Apr 13.  
**A Midsummer Night's Dream**, Shakespeare. Jun 12-Jul 13 (in rep).

### Kansas

#### SEEM-TO-BE PLAYERS, Lawrence,

(785) 843-2787, [www.lawrenceartscenter.com](http://www.lawrenceartscenter.com)  
Lawrence Arts Center:  
**Cats and Bats III**, Ric Averill; dir: Jennifer Glenn. Oct 26-31.  
**The Runaway Orchestra**, Ric Averill (also dir). Feb 14-16.  
**The Ugly Duckling**, Ric Averill (also dir); dir: Jeanne Averill. Mar 6-9.  
**Tales from the Mesquite and Sage**, Ric Averill (also dir). Apr 10-13.  
On tour:  
**Seven Voyages of Sinbad the Sailor**, Ric Averill (also dir). Nov 13-20.

## ROGELIO MARTINEZ: LOSSES AND GAINS

BY CHRISTINE DOLEN

**A**s nine-year-old Rogelio Martinez got ready for the Mariel boatlift that would take him from Cuba to the United States, he was told that he, his mother Teresita and his aunt were going first to America and that his father Wilfredo would follow in a week. Still, the women said he should kiss his father goodbye.

He didn't see his father again until he was 19.

"He got out of Cuba later, but it broke the family apart," recalls Martinez, now 31 and an award-winning playwright whose works are rooted in his homeland. "I remember the impression, when I finally saw him again, that he'd gotten smaller. He died a year and a half ago. I was just getting back to knowing him."

After two months in Miami and another six in Grand Rapids, Mich., Martinez and his mother settled in a large Cuban community in Union City, N.J. In high school he did tech work on Rodgers and Hammerstein musicals—"I still think 'If I Loved You' is one of the great pieces of writing, musical or not," he says—but he didn't see a play until junior year, when he and his mother, on a trip to Manhattan, saw

Madonna in David Mamet's *Speed-the-Plow*.

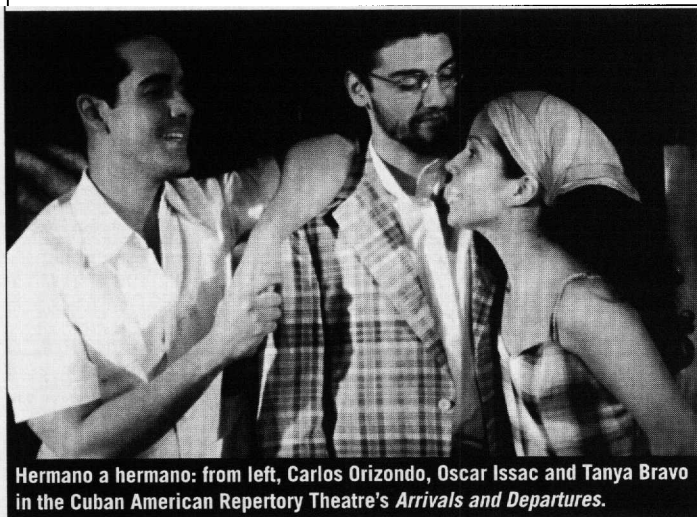
He loved the "energy, economy and efficiency" of the language bouncing into his ears. Yet he majored in communications at Syracuse University because, he says, "I didn't know theatre was something you studied; it was too much fun." Finally, at Columbia University, he earned his master's degree under the guidance of mentors-turned-friends Romulus Linney and Eduardo Machado. After graduating in 1996, he became a member of New Dramatists and has been turning out plays ever since.

Edgy comedy and sudden sorrow intertwine in many of Martinez's scripts. *Arrivals and Departures*, done by Miami's Cuban American Repertory Theatre, reunites a brother who left Cuba with one who stayed—the result is a Sam Shepard-style conflagration. The company plans to do a site-specific production of Martinez's film-noirish, *La Ronde*-style *They Still Mambo in Havana* this spring.

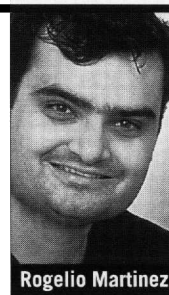
Other plays—including *Lost in Translation*, *Illuminating Veronica* and *Union City, N.J., Where Are You?*—have been read, workshopped, developed or presented at companies from coast to coast. Rosie Perez starred in *Union City*, which won Martinez the James Hammerstein Award for most promising playwright, at Ensemble Studio Theatre of New York's one-act festival in June. Previously, Martinez won a Princess Grace Award for *I Regret She's Made of Sugar*, also workshopped at EST as part of its Octoberfest. *Lost in Translation* was part of the Hispanic Playwright's Project at California's South Coast Repertory in August. A spring New York production of his commissioned script *The Transformation of Leroi Pike* is being planned.

His style is hard to describe, Martinez says: "I do love film noir and that '40s back-and-forth dialogue, when men and women can't say what they really want to. That lends itself to Cuba, where people can't say what they mean."

*Christine Dolen is the theatre critic for the Miami Herald.*



Hermano a hermano: from left, Carlos Orizondo, Oscar Issac and Tanya Bravo in the Cuban American Repertory Theatre's *Arrivals and Departures*.



Rogelio Martinez

DAVID COBURN