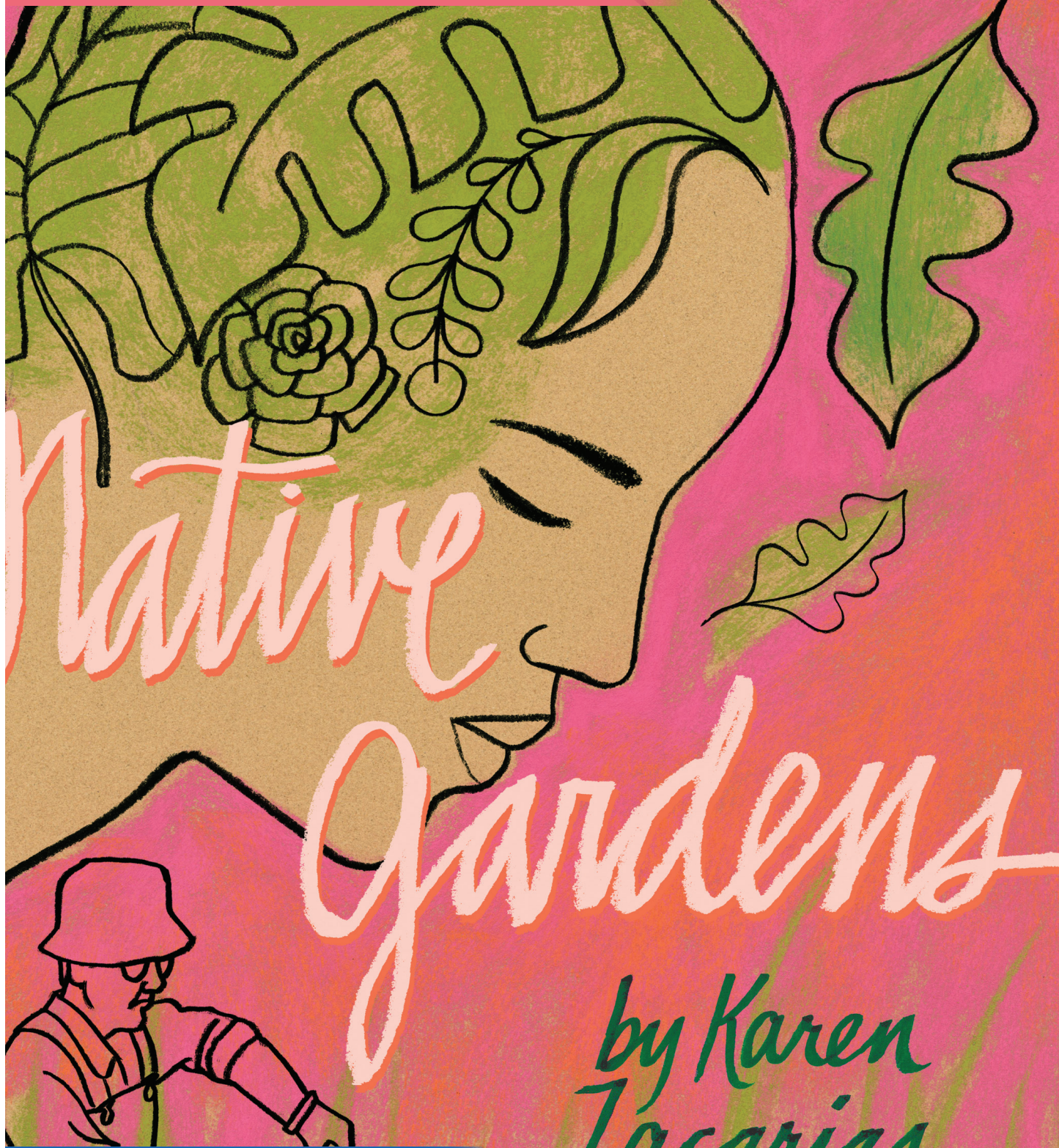


# PlayNotes

SEASON: 46  
ISSUE: 5



by Karen  
Zacarias

**PORTLANDSTAGE**  
The Theater of Maine



# Discussion Series

**Page to Stage** discussions are presented in partnership with the Portland Public Library. These discussions, led by Portland Stage artistic staff, actors, directors, and designers answer questions, share stories and explore the challenges of bringing a particular play to the stage. Page to Stage occurs at noon on the Tuesday two weeks before a show opens at the Portland Public Library's Main Branch.

**The Artistic Perspective**, hosted by Artistic Director Anita Stewart, is an opportunity for audience members to delve deeper into the themes of the show through conversation with special guests. A different scholar, visiting artist, playwright, or other expert will join the discussion each time. The Artistic Perspective discussions are held after the first Sunday matinee performance.

**Curtain Call** discussions offer a rare opportunity for audience members to talk about the production with the performers. Through this forum, the audience and cast explore topics that range from the process of rehearsing and producing the text to character development to issues raised by the work. Curtain Call discussions are held after the second Sunday matinee performance.

***All discussions are free and open to the public. Show attendance is not required. To subscribe to a discussion series performance, please call the Box Office at 207.774.0465.***



# *Native Gardens*

*by Karen Zacarias*

Portland Stage Company Educational Programs are generously supported through the annual donations of hundreds of individuals and businesses, as well as special funding from:



**George & Cheryl Higgins**

**The Onion Foundation**

**The Davis Family Foundation**

**The Goldberg Charitable Foundation**

**Morten-Kelly Charitable Trust Foundation**

**Margaret Burnham Charitable Trust**

**The Simmons Foundation**



# Table of Contents

Focus Questions and Pre-Show Activities	5
Thoughts from the Editors	6
<b>Portland Stage's <i>Native Gardens</i></b>	
About the Play	8
About the Playwright: Karen Zacarías	9
Play Synopses - English, Portuguese, French, Arabic	10
An Interview with the Director	12
Cast of Characters	14
<b>Digging Deeper</b>	
The Coastal Maine Botanical Gardens	15
Understanding Squatters Rights and Adverse Possession	16
<b>The World of <i>Native Gardens</i></b>	
Gardening: A Hobby As Well As a Competitive Sport	18
Property Lines and How They Function	20
Generational Divides: Boomers vs. Millennials	22
<b><i>Native Gardens</i> in the Classroom</b>	
Connecting to the Classroom: The American Dream	24
Connecting to the Classroom: Maine Ecology & Native Gardens	26
The Language of Flowers	30
Glossary	32
Post-Show Activities	36
Instant Resources	37
<b>Recommended Resources</b>	38



# Focus Questions

BY ISABELLA BREZENSKI & MADISON WORTHINGTON

1. What is in your garden, or, if you do not have one, the garden of someone you know? Think about what plants are there, how they change with the seasons, and what maintenance they require. Do you think any of these plants are native to the area? Check out “Connecting to the Classroom: Maine Ecology & Native Plants” on page 26 to find out more about plants that are native to Maine!
2. In *Native Gardens*, there is conflict over ownership of property. Think about something you own that you love. If you found out that this thing actually belonged to someone else and they want it back, how would you feel? What would you say and do?
3. Now imagine you discovered that something your friend owns is actually yours. It is something valuable and you want it back, but this person is your friend. What would you say to them and what would you do?
4. Take a look at the character descriptions on page 14. What conflict and topics do you think the play will include based on your understanding of the characters’ age, ethnicity, and descriptions?
5. Has someone ever made an incorrect assumption about your identity, or have you made an incorrect assumption about someone else’s identity? How did this make you feel, what did you think or say, and what could you have done differently?

## Pre-Show Activities

BY ISABELLA BREZENSKI & MADISON WORTHINGTON

1. Research the playwright, Karen Zacarías, and write a paragraph about what you learn. This could include information about where she is from, her education, and other plays she has written. Compare what you discover to “About the Playwright” on page 9.
2. The setting of the play is described as “The back of two houses. Two back gardens. A wire fence with ivy divides them. One garden is a beautiful garden with lush grass and very symmetrical garden beds. The other is unkempt: dying peonies ... straggly rose bushes, grass, a large oak tree, leaves, and acorns.” Given this description, draw your own scenic design for the play.
3. Write a scene between two characters using the given circumstances below.
  - a. The two characters are neighbors.
  - b. Character A has just found out that Character B has been unknowingly using part of their property. They want Character B to stop using their property, but also do not want to start a fight with their neighbor.
  - c. Character B has been unknowingly using Character A’s property for a long time and has made it their own, so they do not want it to be destroyed.
4. Tania, one of the characters in *Native Gardens*, is from New Mexico. Her new neighbors assume she is Mexican because of the way she looks. She replies,
 

“My family has been in the same region for over two hundred years. Where I am from was originally part of Mexico, then it became part of the United States. We’ve been Americans for generations. We never immigrated. Yet because of how I look, my nationality is always in question.”

Can you think of a moment when someone made an incorrect assumption about your identity? How did that make you feel and how did you handle the situation?
5. In *Native Gardens*, Tania explains to her new neighbors that she wants to plant a native garden in her yard. She recommends that they listen to a National Public Radio segment on native gardening. The link to this segment can be found in “Instant Resources” on page 37. Listen to this segment, or read the transcript, and take notes. In groups, discuss what you learned with your classmates.



# Thoughts from the Editors: What Would You Plant in Your Garden?



If I were to plant a garden, I would want it to resemble the garden my Nonnie (my grandmother from Italy) had. When I would visit my Nonnie's house, I remember being captivated by the vibrant colors and beautiful assortment of both fruits and vegetables she'd cultivated. My absolute favorite thing in her garden were her tomatoes, which were used to create her delicious tomato sauce that we ate at every family gathering, usually over pasta with her homemade meatballs. Tomatoes would be a staple in my garden, alongside some of the flowers she grew, such as sunflowers (my favorite) and zinnias (her favorite). This garden would be both a fun hobby and a lovely reminder of the happy times I spent with my Nonnie.

- Lizz Mangan, *Directing & Dramaturgy Intern*



I would turn my garden into a community garden and allow friends and neighbors to grow plants and vegetables of their liking. I think that community gardening is an efficient way to maintain a garden, and people who grow edible crops usually cannot eat them all by themselves! I would also use composting and water collection in an attempt to make it a fully self-sustaining garden that does not require outside resources.

- Madison Worthington, *Education Intern*



I have always been more fond of vegetable gardens than flower gardens. Growing up, my mom had a really big garden and we would eat the vegetables from it all summer. She also made some killer garden-fresh vegetable soup, tomato sauce, pickles, and salsa. That being said, I would probably plant some green beans, tomatoes, potatoes, cucumbers, peppers, onions, peas, squash, and zucchini. There's nothing better than fresh veggies!

- Kaylee Pomelow, *Directing & Dramaturgy Intern*





I love to cook, so I hope to have a fruit and vegetable garden one day! I would grow seasonal vegetables and use them in different recipes all year long. I would also like to grow fresh herbs to fill my dishes with flavor. As a child, my family grew basil in our backyard in the summer. I remember enjoying fresh pesto and being amazed that the primary ingredient had come from our garden. I would also be interested in beekeeping and being able to harvest my own honey. Bees would help pollinate my plants, such as strawberries, squash, and cucumbers, and this would both keep my garden healthy and help with bee conservation!

- Meredith G. Healy, *Directing & Dramaturgy Intern*



I would love to create a fairy garden within an overflowing butterfly flower garden. My fairy garden would have miniature wooden houses for fairies to live in that would be decorated with beautiful stones and flowers. There would be moss and stone paths leading to the houses. I would include solar powered lights to allow light after sundown. My dream would be to create a place for butterflies to rest, feed, and grow, as well as provide a place for fairies to perhaps come by if they wish.

- Isabella Brezenski *Education Intern*



# About the Play

BY MEREDITH G. HEALY

*There where it is we do not need the wall:  
He is all pine and I am apple orchard.  
My apple trees will never get across  
And eat the cones under his pines, I tell him.  
He only says, 'Good fences make good neighbors.'*

*Excerpt from "Mending Wall" by Robert Frost*

Karen Zacarías was inspired to write *Native Gardens* at a dinner party, after a pair of friends suggested that she write a play based on a neighborly dispute in which they were embroiled. Other couples at the dinner chimed in with their own stories involving confrontations with neighbors. During the conversation she picked up common roots to the spats, including class, race, and cultural differences. During a 2017 interview with *Hola Cultura*, Zacarías stated:

I realized that almost every fight with your neighbor involves a couple of things: a fight over property and a fight over taste or culture. Almost every single war and almost every single fight that is going on within our community in the nation and in the world at-large has those things in common. I thought that there is something poetic, primal, and absurd about what makes us so triggered and angry that we lose sight about what's important. So, I wanted to investigate that with humor.

*Native Gardens* uses comedy to discuss themes such as class and generational divides, racism, cultural differences, and sexism. Audiences are introduced to a set of neighbors with different views about life and gardening. Tania and Pablo De Valle, a young Latinx couple, move into a mostly white, upper middle-class neighborhood outside of Washington, DC. Their next-door neighbors, Frank and Virginia Butley, a white couple in their 60s, are initially thrilled about the new addition to their block. Tensions begin to rise when Tania and Pablo discover that their property line should actually extend into Frank's beloved garden.

It was important to Zacarías that audiences are able to find a connection to each of the characters. In a 2018 interview she remarked upon this idea:

I think it tackles the polemical divide going on in our country in an approachable and comedic way. It's about two couples who are well-meaning but differ in taste and culture, and they have a fight about a property line and things get progressively worse...I thought it was interesting to analyze this kind of disagreement. Nobody's wrong and nobody's right.

*Native Gardens* had its world premiere at Cincinnati Playhouse in the Park in January of 2016. It has since had productions at regional theaters including the Guthrie (Minneapolis, MN), Arena Stage (Washington, DC), Old Globe Theater (San Diego, CA), and Trinity Repertory Company (Providence, RI). During the 2018-2019 season, it was one of the top 10 most produced plays by American theaters.



CENTER REP'S PRODUCTION OF *NATIVE GARDENS*, 2019.

# About the Playwright: Karen Zacarías

BY MEREDITH G. HEALY



KAREN ZACARÍAS.

Karen Zacarías was born in Mexico and moved to Boston, MA, with her family when she was ten years old. She originally started writing plays to help her cope after being bullied by a classmate. “I started writing a backstory for him....So, as a ten-year-old, playwriting was my understanding and humanizing of my immigration experience.” Zacarías majored in international relations at Stanford University, and after graduation she worked in Nicaragua and Guatemala on issues like voting rights. She continued writing and received her MFA in creative writing from Boston University.

Blake Robison, the Artistic Director of Cincinnati Playhouse in the Park, which commissioned Zacarías to write *Native Gardens*, stated that, “If you go to a Karen Zacarías play, your blinders on the world open a little more. I see that happening with her audiences of all backgrounds.” Her scripts often feature Latinx characters, and discuss issues like race, class, and gender. Zacarías has been inspired and influenced by playwrights including María Ines Fornés, Caryl Churchill, Sarah Ruhl, Lisa Loomer, Lisa Kron, and Julia Cho.

Zacarías currently lives in Washington, DC, with her family, and is very committed to working in her community. After earning her MFA, she founded the Young Playwrights’ Theater with the goal of empowering underserved students by helping them share their stories through playwriting classes. In 2012, she founded Latinx Theater Commons (LTC) with seven other Latinx theater practitioners. The goal of LTC is “to transform the narrative of the American theater, to amplify the visibility of Latinx performance making, and to champion equity through advocacy, art making, convening, and scholarship.” Zacarías was a member of the first group of playwrights-in-residence at Arena Stage as part of the theater’s American Voices New Play Institute. In 2018, she was named as a Washingtonian of the Year by Washingtonian magazine for her arts advocacy work in the community. Last year, Zacarías was the inaugural artist fellow at the Sine Institute at American University in Washington, DC. In this role, she taught four seminars on a range of topics, including how to find inspiration as a playwright and the importance of the Latinx narrative in the arts.

Zacarías’s plays include *The Book Club Play*, *Just Like Us*, *Legacy of Light*, *Mariela in the Desert*, and *The Sins of Sor Juana*. She has also collaborated with composer Deborah Wicks La Puma on musicals for young audiences. These shows include *Jane of the Jungle*, *Einstein is a Dummy*, and *Ferdinand the Bull*. In 2018-19, she was included on American Theatre magazine’s list of the Top 20 Most-Produced Playwrights. Last year she received the Lee Reynolds Award from the League of Professional Theatre Women, which is given to a woman in theater who has helped to illuminate the possibilities for social, cultural, or political change.



# Play Synopses - English, Portuguese, French, Arabic

BY TODD BRIAN BACKUS  
TRANSLATED BY HOUSE OF LANGUAGES

## Synopsis

In this witty comedy, gardens and cultures clash, turning friendly neighbors into feuding enemies. Pablo, a rising attorney, and Tania De Valle, a very pregnant PhD candidate, have purchased a home beside Frank and Virginia Butley, a prominent DC couple with an honorably mentioned garden. As an impending company barbeque sends Pablo and Tania into a mad-dash backyard clean up, they ask the Butleys if it would be okay to replace the hideous chain wire fence. While this cordial agreement promises The Butleys with a new chance to win this year's Botanical Competition, matters begin to spiral when The De Valle's find out that their property line extends 2 feet into the Butleys' yard. What begins as a neighborly dispute turns into an explosive all-or-nothing battle. With a new conviction to reclaim what's rightfully theirs, the De Valle's expedite the fence's construction. Under the belief that they have cultivated that land for so long, the Butleys scramble for legal loopholes to protect what they thought was theirs for years. Ultimately, as both couples face their own deadlines, they are faced with a tough decision: What are they willing to lose in order to protect what's theirs? What would it take to compromise? The play explores ideas of race, taste, class, and privilege. In order to save their barbeque that could bring Pablo career success, the De Valle's race for reclamation. The Butleys protect what they've nurtured to save Frank's chances in the garden competition. As we witness well-intentioned neighbors spiral into a fall out, we also experience the many ways that we begin to listen, embrace change, and come together as a diverse community.

## *Jardins Nativos*

### Elenco de personagens

**Tania Del Valle** – Doutoranda latina e jardineira, positiva e apaixonada. Quase 30 anos de idade.

**Pablo Del Valle** - um esperto e ambicioso advogado chileno-americano. 30 e poucos anos.

**Virginia Butley**- uma direta e sensata engenheira polonesa-americana. Entre os 50 e 60 anos.

**Frank Butley** - um servidor federal apaixonado por seu jardim. Entre os 50 e 60 anos.

## Sinopse

Nesta comédia espirituosa, jardins e culturas entram em conflito, transformando vizinhos amigáveis em inimigos brigões. Pablo, um advogado emergente, e Tania Del Valle, uma doutoranda muito grávida, compraram uma casa ao lado de Frank e Virginia Butley, um proeminente casal de Washington DC que possui um jardim reconhecidamente nobre. Antes de um churrasco corporativo, Pablo e Tania iniciam uma insana limpeza geral no quintal e eles perguntam aos Butleys se seria ok substituir uma horrorosa cerca de arame. Enquanto este acordo cordial dá aos Butleys uma nova chance de ganhar a Competição Botânica deste ano, alguns assuntos ficam delicados quando os Del Valle descobrem que a sua propriedade se estende 2 pés adentro do quintal dos Butleys". O que era uma disputa amistosa torna-se uma batalha explosiva "tudo-ou-nada". Com uma nova ordem judicial para recuperar o que é legitimamente seu, os Del Valle aceleram a construção da cerca. Sob a crença de que eles cuidaram do terreno por tanto tempo, os Butleys lutam via lacunas jurídicas para proteger o que eles pensavam que era deles por anos. Ao final, quando ambos casais enfrentam os seus próprios prazos finais, eles são confrontados com uma decisão difícil: O que eles estão dispostos a perder a fim de proteger o que é deles? O que aconteceria se eles cedessem? O jogo explora as ideias de raça, bom gosto, classe e privilégio. A fim de salvar o churrasco que pode alavancar a carreira de Pablo, os Del Valle correm para recuperar a terra. Os Butleys protegem o que cultivaram para garantir as chances de Frank na competição de jardins. Ao testemunharmos vizinhos bem-intencionados sucumbirem, também experimentamos as diversas maneiras que começamos a escutar, aceitar mudanças e conviver em uma comunidade diversificada.

**Jardins indigènes****Personnages**

**Tania Del Valle** – une latino-américaine candidate au doctorat et qui aime jardiner; à la fois optimiste et passionnée. Presque la trentaine.

**Pablo Del Valle** – un américain d'origine chilienne, avocat astucieux avec de l'ambition. Une petite trentaine.

**Virginia Butley** - une ingénieure américaine d'origine polonaise, directe, professionnelle, avec la tête sur les épaules. Entre 50 et 60 ans.

**Frank Butley** – un employé d'état passionné par son jardin. Entre 50 et 60 ans.

**Synopsis**

Dans cette comédie drôle, jardins et cultures s'entrechoquent, transformant des voisins amicaux en des ennemis querelleurs. Pablo, un avocat prometteur et Tania Del Valle, une candidate au doctorat enceinte jusqu'aux yeux, ont acheté une maison à côté de celle de Frank et Virginia Butley, un couple influent avec un jardin nominé pour une mention honorable. À l'approche d'un barbecue pour la firme de Pablo, celui-ci et Tania se lancent avec frénésie dans le nettoyage de leur jardin et en profitent pour demander aux Butley s'ils seraient d'accord de remplacer l'horrible clôture en maillons de fer. Avec cet accord amical vient la promesse pour les Butley d'obtenir à nouveau la chance de gagner le concours botanique de l'année ; cependant, les choses commencent à se dégrader lorsque les Del Valle découvrent que la limite de leur terrain s'étend de deux pieds sur celui des Butley. Ce qui avait commencé comme une dispute anodine entre voisins se transforme en une bataille explosive dans laquelle le « tout ou rien » ne domine. Avec une nouvelle vigueur pour reprendre ce qui leur appartient, les Del Valle expédient la construction de la clôture. Avec la conviction d'avoir cultivé cette terre pendant si longtemps, les Butley se démènent pour trouver des failles dans la loi afin de protéger ce qu'ils pensaient être à eux pendant des années. Finalement, alors que les événements attendus des deux couples approchent à grands pas, ils sont confrontés à une décision difficile : que sont-ils prêts à perdre pour sauvegarder ce qu'ils ont ? Que voudrait dire un compromis ? La pièce explore les thèmes de race, de goûts, de classe et de privilèges. Pour sauver le barbecue qui pourrait apporter le succès à la carrière de Pablo, les Del Valle se dépêchent pour faire valoir leurs droits. Les Butley protègent ce qu'ils ont entretenu pour sauver les chances de Frank dans le concours botanique. En même temps que nous voyons des voisins bien intentionnés qui s'enlisent dans le conflit, nous sommes témoins des nombreuses façons qu'ils mettent en place pour commencer à écouter l'autre, à accepter les changements et à se regrouper pour former une communauté diverse.

**شخصيات المسرحية**

Tania Del Valle تانيا دي فاله – مرشح الدكتوراه اللاتينية و البستاني، الذي هو إيجابي و عاطفي على حد سواء.  
متأخر 20

بابلو ديل فاله- محامي تشيلي أمريكي ذو طموح. ميكرو 30  
فرجينيا بوتلي- مهندس بولندي أمريكي مباشر لا معنى له 50-60  
فرانك بوتلي- موظف فيدرالي متحمس لحديقته 50-60

**الملخص**

في هذه الكوميديا البارعة ، وتصادم الحقائق والثقافات، مما يحول الجيران الوديين إلى أعداء العدا. بابلو ، وهو المحامي الصاعد، وتانيا دي فاله ، مرشح الدكتوراه و هي حامل، وقد اشترت منزل بجانب فرانك وفيرجينا بولري ، وهما ثنائي بارزين مع حديقة المذكورة بشرف. كشركة شواء وشبكة يرسل بابلو و تانيا الى الفناء الخلفي جنون إندفاعه، فإنهم يسألون البوتلليين عما إذا كان من الجيد إستبدال السلك البائس لسلسلة الأسلاك. بينما بعد هذا الإتفاق الودي البوتلليين بفرصة جديدة للفوز بالمسابقة النباتية لهذا العام، إلا أن الأمور تبدأ في التزايد عندما تكتشف الدي فاليز أن خط ممتلكاتها يمتد مسافة قدمين إلى ساحة البوتلليين. ما يبدأ كنزاع على الجوار يتحول إلى معركة متفجرة أو لا شيء. مع قناعة جديدة لإستعادة ما هو حق لهم ، و إسراع دي فاليز لبناء السياج. تحت الاعتقاد بأنهم قد زرعوا تلك الأرض لفترة طويلة ، وسارع البوتلليين لثغرات قانونية لحماية ما كانوا يعتقدون أنه لهم لسنوات. وفي نهاية المطاف ، وحيث ان كلا الثنائيين يواجهان المواعيد النهائية الخاصة بهما ، فإنهما يواجهان قرارا صعبا: ما الذي يرغبان في خسارته من أجل حماية ما لهما ؟ ما الذي سيسخرقه الحل التوفيقي ؟ المسرحية تستكشف أفكار العرق والطبقه والامتياز. من أجل إنقاذ الشواء التي يمكن ان تجلب نجاح بابلو الوظيفي، الذي فاليز يتسابقون من أجل الإستصلاح. البوتلليز يحمون ما رعوه لينقذوا فرص (فرانك) في مسابقة الحديقة ونحن نشهد الجيران بحسن نية دوامة في السقوط ، ونحن أيضا نجرب العديد من الطرق التي تبدأ في الاستماع ، واحتضان التغيير ، وتأتي معا كمجتمع متنوع. بينما نشهد تصاعد حسن النية للجيران ، فقد شهدنا أيضا العديد من الطرق التي تبدأ بها في الإستماع، و احتضان التغيير، و الإلتقاء كمجتمع متنوع.



# An Interview with the Director: Jade King Carroll

EDITED FOR LENGTH AND CLARITY BY MEREDITH G. HEALY

Directing and Dramaturgy Intern Meredith G. Healy spoke with Jade King Carroll, the director of *Native Gardens*, during the second week of rehearsals about the play and about her journey as a director.



JADE KING CARROLL.

**Meredith G. Healy (MGH):** *Welcome back to Portland Stage (PS)! This is your fourth time directing for the Mainstage. What do you enjoy about working at PS?*

**Jade King Carroll (JKC):** I love the stories that PS tells. I've fallen in love with the community. One of the things that I love about continuing to work at PS is not just the community that we're telling the stories to, but the community that we're telling the stories with. It is rare that you go to a theater and feel that everyone wants to

be working there, but I think that people love what they do at PS. It's truly a great place to be an artist and it is a delight to come back, but it all really does start with the plays.

**MGH:** *What elements of the script are you most excited to explore, or continue exploring, with the cast and the creative team? Are there certain moments or images that have stuck out to you that you've been excited to sink your teeth into with actors or designers?*

**JKC:** I'm excited to highlight the parallels between the two married couples at different stages of their lives, and to explore what they're up against. I'm looking forward to mining the physical comedy and really tightening up the show. We are now a week in, so we've had a chance to put the show on its feet and we've gotten a rough draft of its shape. We'll continue to find the truth in the play.

**MGH:** *It can be a challenge to make sure that the funny bits that are discovered in rehearsal don't take away from the truth of the show and the issues that the show is addressing.*

**JKC:** Exactly! There are a lot of funny bits, but this play has some real serious and current undertones. Topics that, unfortunately, resonate more now than when it was written in 2015. So that is the challenge. You don't want it to all be comedic bits, but you also don't want it to be a dark drama just about boundaries.

**MGH:** *How do you think *Native Gardens* will resonate with audiences in 2020, given that times have changed since it was written in 2015?*

**JKC:** We are definitely in a different place in this country. This play grapples with current themes head-on. *Native Gardens* discusses these issues in a clever and intimate way. My hope is that in witnessing this play we can sit next to a stranger, share a moment, and a laugh: have a simple shared exchange with someone who doesn't necessarily agree with which side of

the fence we're on. The play allows us to bear witness to the other side.

**MGH:** *In watching the play you find yourself going back and forth between the two different couples. They are in a grey area, neither is in the right and neither is in the wrong. There is a change in your alliances that you could experience as an audience member.*

**JKC:** There is! Who is on the right side of the fence? Who is on the right side of the law? Who is on the wrong side? Nobody in the play is completely right, and nobody in the play is completely wrong. All of the characters are educated, passionate, talented, and likable. Their redeeming or not so redeeming qualities balance each other out.

**MGH:** *What type of environment do you try to cultivate as the director during the rehearsal process? What does your rehearsal room usually look like?*

**JKC:** My goal is to have an open conversation, so I like for the room to be a safe space for all of the actors and collaborators. I think my biggest goal is to create a place where we're free, as actors, as designers, as stage managers, to add to the conversation. We won't always make the right choice, but I want people to feel safe enough to make a lot of different choices that will lead us to the best choice for this production.

**MGH:** *What makes a good artistic collaborator? How would you describe the people you enjoy working with?*

**JKC:** I would describe them as being great listeners and present. Obviously I want them to be great at their craft, but I really love being able to turn around during tech and get insight from everyone. I want to be able to ask my sound designer why a cross isn't working, or ask my stage manager if a sound cue is funny. When I say present I don't just mean in the room, I mean present in the room.

**MGH:** *What has your journey been like as a director? Did you always know that you wanted to direct? How did you discover this passion?*

**JKC:** I have known that I wanted to be a director since I was 10! I knew that I wanted to be in theater before that, and originally I wanted to be a director-choreographer. When I was 10 I saw a production of *The Glass Menagerie*, I turned to my father at intermission and said "Oh my gosh, you can do it with just words!" Visual storytelling has always intrigued me. My mom is a poet and my dad is a composer. Growing up, I had a lovely childhood, not rich with money, but really privileged with arts, education, and the people I was surrounded with. But, both of my parents were writers who went to opposite ends of the house, and closed their doors and wrote. Theater was something my dad did, only a jazz musician would supplement their income with theater, but that was something he did when I was growing up. I loved to go to the theater with him and I was drawn to the fact that you can't do it alone. I could think all day long about directing a play, but until I get some actors, a stage, and an audience it isn't a play. I was really fortunate that so many people opened doors and that my father would bring me to rehearsals and tech when he was doing a show. Nobody ever told me I couldn't, so I didn't know that being a female director or a director of color was a challenge. I never saw it as being out of my reach, because nobody ever told me it was.



JADE KING CARROLL.



# About the Cast & Characters

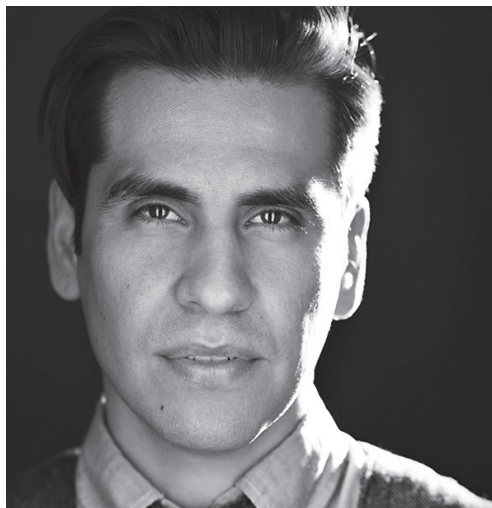
BY MEREDITH G. HEALY



**Name:** Octavia Chavez-Richmond

**Character:** Tania Del Valle

Late 20s, smart, likeable, positive, passionate, fit, and highly energized pregnant PhD candidate and gardener.



**Name:** Jose-Maria Aguila

**Character:** Pablo Del Valle

Early 30s, smart, likeable, ambitious, savvy young attorney.



**Name:** Laura Houck

**Character:** Virginia Butley

60s, smart, likeable, assertive, direct, no-nonsense engineer.



**Name:** Mitch Tebo

**Character:** Frank Butley

60s, smart, likeable, excitable, caring, detail-oriented federal employee and gardener.

# The Coastal Maine Botanical Gardens

BY KAYLEE POMELOW

Located in Boothbay, Maine, the Coastal Maine Botanical Gardens (CMBG) is the largest botanical garden in all of New England. A botanical garden is a garden open to the public that is committed to the collection, cultivation, preservation, and display of a wide variety of plants.



COASTAL MAINE BOTANICAL GARDENS.

At 295 tidal acres, 17 of which are gardens that feature plants native to Maine and northern coastal climates, the Coastal Maine Botanical Gardens hopes to inspire “meaningful connections among people, plants, and nature through horticulture, education, and research.” In 1991, a small group of enthusiastic Maine residents began conceptualizing CMBG, hoping that it would one day become an “economic engine and cultural anchor” for the mid-coast region. The group continued carefully planning, and CMBG opened sixteen years later in the summer of 2007. Since its grand opening in 2007, the Coastal Maine Botanical Gardens has become one of Maine’s most popular places to visit, welcoming over 200,000 guests of all ages and abilities.

Today, CMBG features breathtaking gardens on a beautiful natural landscape, much of which lines the Atlantic Ocean. Additionally, Coastal Maine Botanical Gardens guests can visit several times throughout the season and experience completely different plants in bloom. In May, a guest might see tulips and magnolia; in July, hosta and lavender; while in September, a guest can experience aster and veronica in full bloom. The Coastal Maine Botanical Gardens also highly values the research and preservation of the biodiversity of Maine and Northern New England. In 2014, the CMBG

herbarium was created. The herbarium features a collection of different kinds of dried and pressed plants dating from the 1840s to today.

CMBG deeply values learning and offers classes for both adults and children throughout their season. Their classes for adults range from botanical to ecological, horticultural, and gardening topics. Most children’s programming is centered in the Bibby and Harold Alford Children’s Garden and features activities such as arts and crafts, fairy yoga, story time, and puppet shows.

Several special festive events enliven CMBG’s season throughout the year. Every October, at the end of CMBG’s regular season, the gardens host “Scarecrows at the Gardens” where local artists, businesses, students, and organizations create handcrafted scarecrows to be displayed throughout the gardens. Leading up to the holiday season, CMBG reopens to feature their exhibit, Gardens Aglow, which they call “New England’s biggest and brightest light display.” During Gardens Aglow, the CMBG transforms its seasonal gardens into a dynamic, festive light display featuring over 650,000 lights. CMBG also features various art and sculpture exhibits throughout their regular season. Last year, Gardens Aglow was paired with sculptor Steven Tobin’s exhibition, *Unearthed*.

The Coastal Maine Botanical Gardens is open daily from April 15 to October 31. Admission for adults is \$18, seniors (65+) \$16, and children (3-17) \$9; children under 3 can visit for free. For more information, please visit their website, [mainegardens.org](http://mainegardens.org).



COASTAL MAINE BOTANICAL GARDENS.



# Understanding Squatters Rights and Adverse Possession

BY MEREDITH G. HEALY

In *Native Gardens*, the conflict revolves around an improperly placed fence. When Pablo and Tania Del Valle move in and decide to build a new wooden fence to replace the old chain link fence that separates their property from the Butleys', they discover that their property actually extends two feet beyond the existing fence. Frank and Virginia become determined to try and maintain the current property line, which would save Frank's flowerbeds before his garden is judged by the Potomac Horticultural Society. Virginia consults with a lawyer to see if there is any way to keep the property line where it is.

**VIRGINIA**

*And she says there are certain provisions that "allow ownership for someone that has lived on and tended neglected land."*

**FRANK**

*Is she talking about invoking Squatters Rights????*

**VIRGINIA**

*Oddly enough, it might be a legal recourse.*

**FRANK**

*Squatters Rights?*

**VIRGINIA**

*Adverse possession is the legal term.*

In the United States, each state has different laws regarding squatters rights, or adverse possession. There are, however, five aspects that one must meet to legally obtain a title in this manner. First, the person hoping to invoke squatters rights must have maintained continuous possession of the property for a certain number of years. The number of years varies from state to state. In Maine the length of time is 20 years. Second, the person must also be hostile, which in this context means that they are occupying the space without the permission of the true owner. Third, the possession must be both open and notorious. In other words, the person must be using the property in a way that is obvious to a passerby. If the use of the property is secretive, then the person would not have a case for adverse possession. The fourth aspect that must be met is that the person must actually be in possession of the true owner's property, and he must use and care for the land



☒ hostile      ☒ exclusive  
☒ actual      ☒ continuous  
☒ open and notorious

as the property owner would. Simply walking on the property is not sufficient; the person must change the state of the land by mowing, planting, or constructing. The final piece of squatters rights is that the person must have exclusive control of the property. He must disallow others from using the space, as if he were the actual owner.

Squatters rights have a long history. A version of this concept can be found in the Code of Hammurabi (1754 BCE), one of the earliest written legal codes. Law Code 30 states, "If a chieftain or a man leave his house, garden, and field and hires it out, and someone else takes possession of his house, garden, and field and uses it for three years: if the first owner returns and claims his house, garden, and field, it shall not be given to him, but he who has taken possession of it and used it shall continue to use it." This is the basis for what we have come to know as adverse possession. The early reason for this practice was to discourage the misuse and abandonment of land and property.

English feudal society and the concept of seisin provide the groundwork for how we understand adverse possession in the United States. Seisin is the practice that one who owns the property for his lifetime has the complete right to claim the property in any kind of dispute. The possession of this land by anyone besides the property owner was known as disseisin. It was very difficult for disseisin to be argued in courts because the heirs of the original owner of the property were always favored, despite how much time had passed since the family had been actively involved with

the property. In 1623, England passed a law that instituted a 20-year statute of limitations for filing a property claim. This statute became the basis for adverse possession in the United States.

In *Native Gardens*, Frank and Virginia likely live in Washington, DC, or in a neighborhood similar to those in Potomac, Maryland. In both cities, adverse possession cases are quite often disputes about the positioning of fence lines between neighbors. As is the case across the country, to claim adverse possession, the property use must be continuous, hostile, open and notorious, actual, and exclusive. In Washington, DC, the property must have been used for 15 years; in Maryland the property must have been used for 20 years. Interestingly, Maryland courts have made a specific ruling about

fence lines and adverse possessions. The Court of Appeals states that “[t]he existence of a visible line of demarcation ordinarily does not constitute evidence of adverse possession when: it was created by a record owner, for the record owner’s own purposes, within the record owner’s land.” So, do Frank and Virginia have a case? It largely depends on how long they have lived in their home. At the end of the show, the dispute is settled between the two couples without the involvement of a lawyer. Frank and Virginia acknowledge that the 80 square feet of garden rightfully belongs to Pablo and Tania, and the neighbors decide to plant rosebushes to mark the correct property line. It is said that “good fences make good neighbors,” but in the case of *Native Gardens*, a Virginia sweetspire can suffice.





# Gardening: A Hobby As Well As A Competitive Sport

BY LIZZ MANGAN

During *Native Gardens*, Frank is preparing to enter a local gardening competition in order to beat out his longtime gardening rival. Gardening competitions are a way for individuals to express themselves through colorful and unique landscaping. These competitions include a panel of judges that examine each garden and rate them based on a multitude of factors. Gardening has a long history, and has gone through many evolutions to get to its current state.

Gardening is defined by the *Oxford English Dictionary* as “the act of tending and cultivating a garden, especially as a pastime.” This practice has been around for centuries, with the earliest form of gardening being “forest gardening” during ancient times. This type of gardening was primarily done with the idea of food collection in mind, with food-producing plants and trees being grouped together for easier food collection. “Ornamental gardening,” a term referring to gardens that include flowers and plants for aesthetic purposes, developed gradually over time in different parts of the world. Ancient Egyptians were said to plant ornamental gardens containing acais, palms, and colorful flowers, while those in England during the Elizabethan era began to grow cottage gardens containing both healing herbs and plants and ornamental flowers.

Gardening for leisure purposes became popular in the United States around the 18th century, with ornamental gardening being the preferred method. Edible gardening would not make a resurgence again until World War II, with victory gardens and community gardens becoming a popular way to help fight food shortages. Today, gardens serve a large range of purposes, whether they grow vegetables and herbs, ornamental flowers, or a combination of the two.

As stated in the *Native Gardens* script, gardening competitions are often supported by horticultural societies. Horticultural societies are comprised of groups of people who come together to expand and share their knowledge of horticulture (defined as “the art or practice of garden cultivation

and management”) through lectures, trips, and community outreach events. The oldest formally organized horticultural society in the US is the Massachusetts Horticultural Society, which was founded in 1829. The horticultural society that most closely resembles the one mentioned in the script by Frank is the American Horticultural Society in Washington, DC.

A notable gardening competition is the PHS Gardening Contest, held by the Pennsylvania Horticultural Society (PHS) every year. Through PHS, contest participants are able to take part in programs and workshops to help them learn more about garden maintenance and preservation.

How does one enter a gardening competition? Though there may be small differences from state to state, the overall criteria are relatively the same. By looking at the PHS website as an outline, the guidelines for entering a competition are as follows:

1. Gardens must be primarily maintained by non-professional gardeners.
2. Individual plots within a community garden are not eligible.
3. For home gardens, only one entry per person.
4. Entrants who volunteer to serve as judges are not permitted to judge the same garden type.
5. Participants must be present in the garden or make arrangements to have someone present for judging.

Winners receive various forms of publicity on the website and social media of the organization running the competition. In some cases, cash prizes may be awarded.

In terms of what gardens are judged during gardening competitions, ornamental gardens are usually the main contenders, though there are also various competitions set up to judge homegrown fruits and vegetables. How a

gardening competition is judged, once again, varies, but the criteria centers around a series of factors such as:

1. Design. This includes the balance of plants, composition of the layout, and the overall creativity of the garden.
2. Plant variety and health. Are the plants perennials, or annuals? Are they healthy?
3. Maintenance. This includes how the garden is mulched and if any dead plants aren't attended to.
4. Environmental stewardship. In some cases, the environmental friendliness of the garden can earn it points.

Though gardening competitions are limited to the general public, there are some famous figures who have been noted for their interest in gardening over the years. Some of these people include individuals such as English pop singer Kim Wilde (famous for her single *Kids in America*), author Edith Wharton (a Pulitzer Prize winner for *The*

*Age of Innocence*), and landscaper Fredrick Law Olmstead (famous for his contributions to Acadia, Yosemite National Park, the Everglades, and Cushing Island in Casco Bay).

Gardening holds many opportunities for members of a community to come together through a common hobby. Horticultural societies also act as a resource to learn how to better care for plants and flowers and make a garden the best and most beautiful it can be (if that's its purpose!). If you'd like to get involved in gardening here in Maine, there are lots of wonderful opportunities for you to check out. The Garden Club Federation of Maine has a variety of youth gardening programs ranging from pre-school to high school students. The Maine Landscaping and Nursery Association also holds Plant Something Weekend, which is a weekend where local independent gardening centers come together with special environmental activities and sales on gardening supplies to help families get started in creating their own gardens. With so many fun ways to get involved in gardening, it might not be long until you yourself are entering a competition!





# Property Lines and How they Function

BY LIZZ MANGAN

The major point of tension in *Native Gardens* comes from the dispute between Frank, Virginia, Tania, and Pablo over a misinterpreted property line. Because of this, the two couples begin an escalating feud to determine the correct property line once and for all. On the surface, the property line is a simple matter of whose garden is affected more: Tania's or Frank's. But to fully understand the situation, it is important to recognize how property lines are actually drawn.

Before we get into the facts about property lines, let's first establish what "property" is. According to the *Oxford English Dictionary*, property is defined as "thing or things belonging to someone." For example, let's think about a student attending school. The desks the student sits at and the chairs the student sits on are not their property because they do not own them. However, the backpack the student brings to school is their property because they have purchased it or it has been given to them to keep. This is the same idea when it comes to property in terms of land and homes. If someone buys a home, they own that house and the land within its boundaries. Just like

the student wouldn't want someone using their backpack without permission, a homeowner would not want someone to use the land surrounding their home without permission.

A property line, also known as a "boundary line," is a "line between privately owned parcels of land." The act of designating sections of land and establishing the boundary lines between them in the United States was a practice first started in 1785 by the Public Land Survey System (PLSS). After the Revolutionary War, the Federal Government found it was in possession of a large area of land west of the Thirteen Colonies. Thomas Jefferson proposed dividing the land, giving it to those who had been soldiers in the war as a token of gratitude, and selling the remainder of land as a way to raise money post-war. Before it was divided, the land needed to be surveyed, meaning the points between each section of land had to be established. The Land Ordinance Act of 1785 and the Northwest Ordinance of 1787 helped create survey systems that would allow the government to transfer land to citizens. The PLSS is still the basis for most land transfers today.



A SUBURB IN WASHINGTON, DC.

The person in charge of conducting surveys and drawing property lines is known as a surveyor, a job that involves precisely measuring and marking property boundaries. We see this action take place during one of the many silent vignettes in *Native Gardens*. In order to determine where a property line might be, surveyors research land and survey records while also looking for evidence of previous boundaries. If a new boundary line needs to be established, then they have to go through the steps of writing up a new deed and put down new survey markers.

Because boundary lines aren't physically drawn out when they are determined, survey markers can serve as a way to visually represent where a property line exists. Metal pegs can be driven 4-5 feet underground to help distinguish property lines, and can be identified by using a metal detector. A more popular way of identifying where these lines exist is by using wooden or metal poles visible 1-2 feet above the ground. There are also many ways individuals can mark their own property lines, like using plants or other material to help further establish where the boundary is. The moving of official boundary markers by anyone other than a surveyor is against the law.

Though a surveyor is able to officially say where property lines exist, having one come to the house may prove to be an expensive visit that can cost between \$500 and \$1,000! If there are no obvious property markers, and you'd like to try to save some cash, you can find where your property lines are on your own. One way is by checking the deed of your house. A deed is a document that identifies who has the title to the property it is attached to. A title is simply something meant to identify who owns the property. The deed should contain a description of your property's measurements and boundaries in words. This description will include landmarks (such as a tree) you can measure from in order to identify where your property lines are. The property survey, created by the surveyor, also can help let you know where property lines reside.

If you do find you need help, an assessor is another free way to figure out your lines. According to the Department of Taxation and Finance in New York State, an assessor is "a local government official who estimates the value



GEVA THEATRE CENTER'S PRODUCTION OF  
*NATIVE GARDENS*, 2019.

of real property within a city, town, or village's boundaries." It is possible to get online mapping tools from the website associated with your town's assessor. These tools, like a deed, can help identify landmarks used to show where these lines exist. Whether you use the deed or these mapping tools, you can use a tape measure to go from one landmark to another to find where the property line is. If this online resource is not available, a visit to your assessor's office can help you obtain maps for public viewing that display your neighborhood and street.

If you want to build a fence on or near your property line like Frank, Virginia, Tania, and Pablo do, there are a few things to keep in mind. Depending on where you live, the rules about building near property lines may allow you to build right on top of the line, or may require you to leave a few inches of space between the line and whatever you would like to build or place. By building the fence directly on the property line, the fence may be considered the responsibility of both you and your neighbor. However, if you have a verbal agreement with your neighbor like the two couples in *Native Gardens* do, this should be okay.

Property lines, when identified correctly, are a way to help homeowners claim the space they own so they may do what they please, such as growing a (hopefully soon-to-be) prize-winning garden in the case of Frank, or throwing a party to impress your law firm like Pablo. When these lines are crossed, however, it opens the door to a whole world of issues.



# Generational Divides: Boomers vs. Millennials

BY ISABELLA BREZENSKI

Generations group people based on the era they are born into resulting in a collection of stereotypes and behavioral tendencies. Each generation is established by a range of 15-20 years. Baby boomers and millennials are the two generations explored in *Native Gardens* through two couples. Frank and Virginia Butley are baby boomer and have lived in their suburban Washington, DC home for decades. Tania and Pablo Del Valle are millennials and have just moved next door to the Butleys. The playwright, Karen Zacarías, uses these characters to examine the stereotypes associated with their respective generations and dive into the current cross-generational divide.

The Baby Boom Generation was named because of the rise in birthrates post-World War II (WWII). The United States experienced elevated birthrates for about 18 years, from 1946 to 1964. Birthrates increased by 20%, from 2.9 million in 1945 to 3.4 million in 1946. Birthrates continued to rise until a peak of 4.3 million births in 1957. By 1965, birthrates had fallen under 4 million, thus ending the Baby Boom Generation.

Baby boomers grew up in post-war optimism that spread to many aspects of their lives. Social movements such as the Civil Rights Movement and the Anti-War Movement influenced boomers and strengthened the concept of the American Dream, the belief that anyone can achieve success regardless of status, money, race, or gender. The American Dream was a popular belief system during boomers' childhood and adolescence, which inspired them to achieve large goals for themselves (see "Connecting to the Classroom: The American Dream" pg. 24). The economic prosperity the United States experienced after WWII allowed many, and more privileged, boomers to have higher paying jobs and bigger expenses, such as cars, houses, and multiple children. More women joined the workforce than had ever before. In 1985, more boomer women were employed than not. However, the concept of the American Dream,

while hopeful and seemingly inclusive, does not apply to everyone and can invoke greed, materialism, and aggressive ambition.

The stereotypes of boomers are that they are optimistic, competitive, and ambitious, but also workaholics, motivated by money, stubborn, and out of touch with current societal issues – including not believing in climate change.

Millennials are people born between 1981-1996. The name millennials refers to the fact that this generation would be coming of age during the new millennium. Millennials have recently become the largest generation in the United States, a title previously held by the baby boomers. This continues to shape the social and political landscape, considering millennials' more liberal voting tendencies compared to boomers.

While birth year is important in determining generations, shared experience also creates generations. Many categorize themselves and others as millennials if they actively remember 9/11. This event influenced the United States for years to come and instigated wars, racial tensions, and political divides, creating a polarized world for millennials to grow up in. Along with 9/11, large technological innovations such as the explosion of the internet and mobile phones changed communication and social interaction.



MILLENNIALS.

Faced with a very different economic situation compared to their more stable parents, Millennials are less financially privileged boomer elders. Millennials are more highly educated than previous generations, especially among women. This is the biggest boost in higher education in decades, with more women having bachelor's degrees than men. However, despite being the most highly educated generation, millennials are earning less money compared to baby boomers at the same age. Many millennials came of working age during the Great Recession, which created a more difficult job market for them to enter into. Millennials are known for job-hopping and not staying with a career for long periods of time.

More millennials are living at home with their parents than any other generation. Millennials are typically getting married later, not buying homes as quickly as baby boomers, and are starting parenthood later in life than previous generations. Millennials are more reluctant to make bigger purchases, such as cars, and opt for ride sharing. Millennials are generally a healthier generation and are more disapproving of excessively smoking cigarettes and heavier drinking habits. Millennials tend to be more environmentally conscious than previous generations.

The stereotypes about millennials are that they are entrepreneurial, collaborative, and goal-oriented. There is an assumption that they will not work as many hours as boomers and seek a more equal work-life balance. Another stereotype is that millennials tend to have high expectations, have a lower work ethic, and have a less rigid view of respect for their elders.

The characters in *Native Gardens* exemplify some of these generational stereotypes. Tania is environmentally friendly, with her desire to build a native garden in her backyard. She explains to the Butleys that native gardens, or gardens full of plants native to the area, are an environmentally conscious way to preserve the biodiversity of the region. Tania then points Frank to a segment on native gardening on NPR, a democratic-leaning radio program. Materialism is a stereotype of baby boomers that Frank shows when he is more concerned with the decorum of his English garden than the environmental impact of his foreign plants.



*BABY BOOMERS.*

When a property line dispute becomes more heated, both couples illustrate stereotypes associated with their respective generations. Frank is stubborn when he is reluctant to continue the conversation with Pablo and Tania about the new property line. When Tania and Virginia express their views on the matter, Tania claims that Virginia is unable to recognize her privilege because the world has been in her favor for some time. Virginia responds that she believes that her younger neighbors think they are better than her and her husband because they are "young and hip." Tania and Pablo have high expectations, especially when asking their new neighbors to move the shared fence to its rightful location within a few days, even though Frank's gardening competition is only days away.

While there are many aspects that influence a generation and their values as a whole, some scholars state the cross-generational divide is due more to stages of life and development rather than a difference in generations. In *Native Gardens*, we see two different stages of life represented on stage in Frank and Virginia and Tania and Pablo. Both couples explore the differences and similarities between their two generations - baby boomers and millennials.



# Connecting to the Classroom: The American Dream

By KAYLEE POMELOW

*They will love my scholarly and vibrant wife.  
They will see this fine historic neighborhood and  
the potential of this unfinished place and say  
'Here is a man that understands smart risk. He is  
the American Dream –incarnate.'"*

*-Pablo, Native Gardens*

The American Dream is the idea that every citizen should have opportunity to prosper, succeed, and pursue their idea of happiness throughout their life and suggests that upward social mobility can and will be achieved generation to generation through hard work. Historically, the US government has supported the idea of the American Dream through documents like the Declaration of Independence and the US Constitution.

The principles that form the idea of the "American Dream" were first laid out in the Declaration of Independence in 1776. The Declaration states, "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness." With this statement, the founders claimed the pursuit of happiness was a right that would be of the utmost value in the country's creation and governing. The pursuit of happiness became a foundation of the American Dream ideology.

The term "the American Dream," however, was not officially defined until 1931 when historian James Truslow Adams articulated that "the American Dream is that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement." Noting the perceived relationship between material goods and the American Dream, Adams continued by stating that it isn't "a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others



THE STATUE OF LIBERTY.

for what they are, regardless of the fortuitous circumstances of birth or position." Partly because of the promise of the American Dream, America has historically been a popular place that people from other countries immigrate to.

In theory, the American Dream suggests that a person's destiny is not determined at birth by factors such as race, gender, or religion. That said, when the founding fathers wrote about Americans' rights in the Constitution, they were specifically referring to white males who owned property. Throughout the years, amendments have been added to the Constitution, making possible the American Dream to more Americans. The Fifteenth Amendment passed in 1870 prohibited the denial of the right to vote based on race, and the Nineteenth Amendment passed in 1920 prohibited the denial of the right to vote based on sex and gender. Title VII of the Civil Rights Act of 1964 ended segregation in schools and protected workers from discrimination based on race, color, religion, sex, and national origin. More recently, same-sex marriage became legal in 2015, extending the rights to marriage and the federal rights associated with it to same-sex couples. In

2012, President Barack Obama introduced an immigration policy called the Deferred Action for Childhood Arrivals program (DACA) that allows people who immigrated to the United States as children to apply for a renewable two year period of deferred action from deportation and gives the ability for these individuals to apply for work permits. In 2017 however, President Donald Trump announced his plan to rescind DACA, although an official decision by the Supreme Court has not been made yet.

The persistent promotion of the American Dream as a fundamental belief system in the United States has created a culture that has caused the development of a particularly complicated dynamic concerning immigration and immigration policy. A poem inscribed on perhaps the most famous symbol of United States, the Statue of Liberty, in part reads:

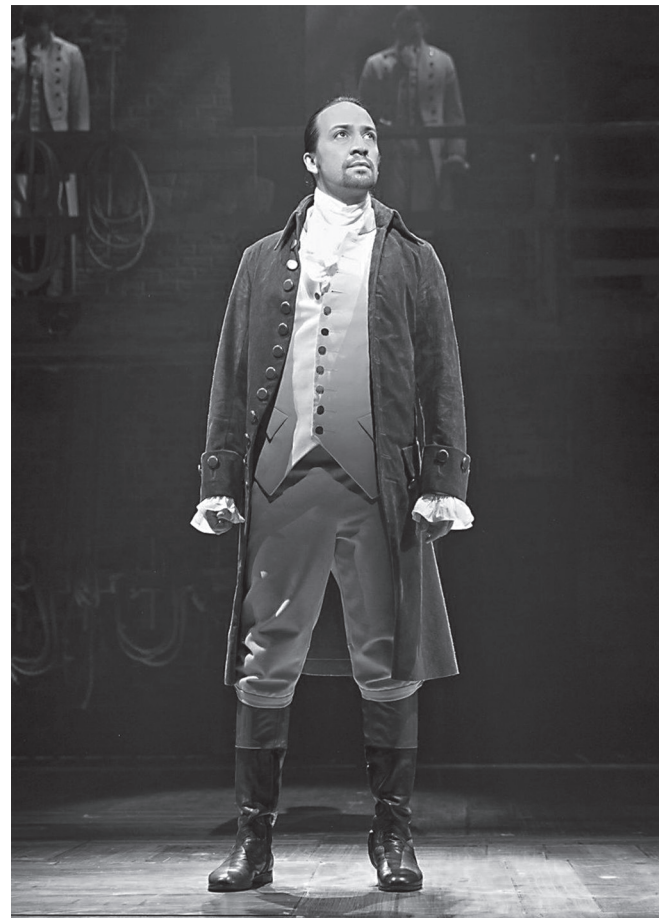
"Keep, ancient lands, your storied pomp!" cries she  
With silent lips. "Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!"  
-Emma Lazarus, "The New Colossus"

But in today's context and political climate steeped with xenophobia and racism, the poem's sentiment seems hypocritical. Even though the American Dream mentality seems to be an integral aspect of the country's identity that the US has historically presented to the outside world, when people from other countries come to the United States for a range of reasons often including safety or opportunity, they are frequently not met with open arms. Instead, people coming into the US are often met with immigration policies that many people view as discriminatory and xenophobic.

The American Dream has also been a theme across many different pieces of popular American literature, frequently providing commentary and critique. It is explored in books like *The Great Gatsby* by F. Scott Fitzgerald, *Three Lives* by Gertrude Stein, *The Grapes of Wrath* by John Steinbeck, *My Ántonia* by Willa Cather, *Between the World and Me* by Ta-Nehisi Coates; plays like *A Raisin in the Sun* by Lorraine Hansberry, *Death of a Salesman*

by Arthur Miller, *Disgraced* by Ayad Akhtar, *Skeleton Crew* by Dominique Morisseau, *Sweat* by Lynn Nottage, and *Daphne's Dive* by Quiara Alegria Hudes; and musicals like *Hamilton* by Lin-Manuel Miranda, *Working* by Stephen Schwartz and Nina Faso, and *In the Heights* by Quiara Alegria Hudes and Lin-Manuel Miranda.

Through literature, pop culture, politics, and public discourse, the American Dream has been frequently explored and debated. Although it is unclear whether the American Dream is still alive and well as it has been previously portrayed, a person's right to the pursuit of happiness is a valued aspect of the American experience.



LIN-MANUEL MIRANDA IN HAMILTON, 2015.



# Connecting to the Classroom: Maine Ecology & Native Gardens

BY MADISON WORTHINGTON

In *Native Gardens*, Tania has plans to plant a native garden in her yard, which sharply contrasts with the garden that her neighbor Frank has worked very hard to manicure in preparation for a gardening competition. Frank sees Tania's plan as "exotic," while Tania sees Frank's yard as harmful to the environment. So, what exactly is a native garden and which character do you agree with?

Native plant are plants that grow in an area naturally, meaning that it is not brought artificially into the area by humans. No matter what climate you are in, native plants have adapted to their natural environment, thrive without pesticides or additional watering, and support the surrounding habitat.

A true native garden is essentially a plot of land left untouched. Any plants and landscaping found in the garden exist naturally and are never disturbed, manicured, or tended to. Since Tania and Pablo speak of "planting a native garden," and are actively doing construction on their property during the course of the play, they are creating a "cultivated native garden." Cultivated native gardens use native plants, but, unlike a truly native garden, are intentionally designed, planted, and maintained.

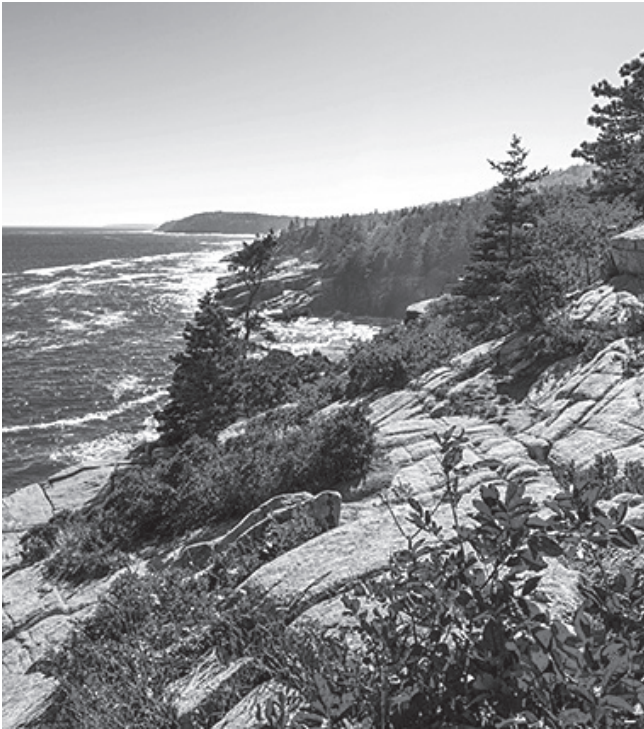
Why use native plants? Tania has it right when she states, "Native plants feed the right bees and bugs, the right bugs feed the birds, and so on. We, the Individual Gardeners of America, have the opportunity, or dare I say, the responsibility in helping ensure biodiversity in our gardens. We can help save the planet." Native plants grow and thrive with no pesticides, no additional water, and little maintenance (just some trimming if desired), and they contribute to the native wildlife, including insects, birds, fish, and animals. Certain insects and wildlife depend on native plants, which provide them food, shelter, or a place to nest or lay eggs. By planting a native garden, you provide space for

this local ecosystem to thrive. A native garden is not going to include invasive or non-native species, which may take over the native plants and threaten the habitat that depends on them.

Considering all of the pros of native gardening, why don't more people do it? The main reason, as Frank points out in *Native Gardens*, is that native gardens can look messy compared to a garden that has been highly designed and maintained. Many native plants also look less appealing than non-natives. When Tania lists the plants she plans to put in her native garden, Frank responds, "You mean, weeds? You are planting weeds, on purpose?" Tania explains, "That's a misconception. Native plants can be quite arresting." While using pesticides and installing irrigation to maintain non-native plants can result in what many consider to be a visually beautiful garden, you can find plenty of native plants to fill your yard with colors and foliage you will enjoy year-round. All it takes is some research and a desire to care for our environment.



A NATIVE GARDEN.



ACADIA NATIONAL PARK.

Maine is known for its beautiful landscape and nature. Its varied terrain offers coastal beaches, mountains to hike and bike, freshwater lakes for boating and canoeing, and much more. The nature found in this state offers endless beauty and entertainment for locals and tourists alike. The variety of nature and outdoor activity exists thanks to the many ecosystems that thrive in the landscape of Maine.

According to the Maine Natural Areas Program (MNAP), part of the Maine Department of Agriculture, Conservation and Forestry, “an ecosystem, as the term is used in Maine, is a group of communities and their environment that occur together over a particular portion of the landscape and share some common physical or biotic feature.” The MNAP has found that the great variety of ecosystems found in Maine can be categorized into five groups: forests, open uplands, peatlands, freshwater shorelines, and tidal areas.

These five groups of ecosystems all offer distinct habitats. Forest ecosystems, which dominate 90% of Maine’s landscape, are defined by the most prominent type of trees in each ecosystem. Geographically, Maine lies between the Eastern Deciduous Forest to the south, and the Boreal Forest to the north, so the range of native trees is surprising. In contrast, open upland

ecosystems include sparse tree coverage. Peatland ecosystems are found in basins where a layer of sphagnum, or peat soil, accumulates, resulting in a wetland habitat. The Scarborough Marsh is an example of a peatland ecosystem in Maine and is the state’s largest salt water marsh. The Scarborough Marsh Audubon Center offers tours, trails, exhibits, and canoeing! Freshwater shoreline ecosystems are found on the edges of lakes, ponds, streams, and rivers, excluding areas where peat is developed enough to consider the area to be a peatland ecosystem. Finally, tidal areas are areas affected by tidal waters, including estuaries and coastal shores.

Within these five ecosystem groups, there are 24 ecosystem types, including floodplain forests, coastal bogs, alpine summits, and many others. The MNAP has broken down these ecosystem types even further into 104 natural communities of plants and trees. From these numbers, it is clear that Maine’s climate supports a diverse range of plant and animal life!



A MONARCH BUTTERFLY.

#### Further reading about Maine ecology:

For more information about these groups, types, and natural communities found in Maine ecology, check out *Natural Landscapes of Maine*, written by ecologists Susan Gawler and Andrew Cutko.



Due to the diversity of ecosystems Maine has to offer, a plant that is “native to Maine” might not necessarily do well in your personal garden, depending on the ecosystem of the area. Before planting, look into what type of soil you have; what elevation your land is on; how coastal it is; the amount of shade and water provided naturally; and what prevalent insects and animals are in the area that your garden will coexist with sustainably.

### Trees and Shrubs:

When selecting trees and shrubs (including those that produce berries) for your garden, you may want to consider whether you want evergreens or deciduous trees, or a mixture. Evergreen trees keep leaves all year, while deciduous trees lose their leaves during the late fall and winter months. Deciduous trees will add beautiful fall colors, but will leave a more barren landscape during the winter that you may wish to fill in with evergreens.

#### Coniferous Trees:

Conifers bear cones and needle-like or scale-like leaves that are typically evergreen. All of the native conifers listed below are evergreens. Conifers are of major importance as sources of softwood, resins, and turpentine.

- Pine: Eastern White
- Fir: Balsam
- Cedar: Atlantic White, Eastern Red, and Northern White
- Spruce: Black, Red, and White



WHITE SPRUCE TREES.

#### Featured Coniferous Tree: White Spruce

White Spruce is easy to grow and thrives in well-drained moist areas. They can grow up to 140 feet tall, roughly 3 feet wide, and can live for over 250 years! The needles are blue-green with a whitish waxy layer. Their bark, seeds, and buds provide food and shelter for animals, including rabbits, birds, deer, porcupines, and more!

#### Leafy Trees:

Deciduous trees have flat leaves and produce seeds inside of fruits. Most are deciduous, but a few are evergreen.

- Willow: Black
- Aspen: Balsam, Bigtooth, and Quaking
- Birch: Blueleaf, Gray, Mountain Paper, Paper, Sweet, and Yellow
- Dogwood: Alternate-Leaf and Flowering
- Elm: American and Slippery
- Hickory: Shagbark and Bitternut
- Maple: Black, Mountain, Red, Silver, Striped, and Sugar
- Oak: Black, Bur, Chestnut, Northern Red, Scarlet, Swamp White, and White
- Sycamore: American Buttonwood
- Witch-Hazel

#### Featured Leafy Tree: Witch-Hazel

Witch-Hazel is unique in that it grows bright green leaves in early spring, but the fragrant flowers bloom from October through December! They grow up to 30 feet tall and 15 feet wide and are a fantastic way to add color to your garden for most of the year.



WITCH HAZEL.

**Berries (Shrubs and Trees):**

Trees and shrubs that produce berries are a fun addition to your garden because they provide fruit that will attract birds. They often also serve as host plants for butterflies and many pollinators, so they contribute to the wildlife in your area!

- American Mountain Ash (a small deciduous perennial tree with sour bright red berries; consume in moderation)
- Highbush Blueberry (a deciduous shrub with delicious edible berries you find in grocery stores)
- Wild Strawberry (a deciduous ground cover with edible strawberries)
- Arrowwood (a deciduous shrub with dark blue edible berries, although they have large seeds)
- Nannyberry (a deciduous shrub with sweet edible berries that range in color from yellow to black as they ripen)
- Northern Bush Honeysuckle (a deciduous shrub with small berries - not recommended to eat)
- Winterberry



WINTERBERRIES AND A CHICKADEE.

**Featured Berry: Winterberry**

Winterberry (not edible for humans) is a deciduous holly shrub that typically grows 10 feet tall and features small red berries that may remain well into winter, even after the leaves have dropped. These berries attract songbirds including robins, bluebirds, and chickadees – Maine's state bird! Note that Winterberries are dioecious, meaning they have male and female plants; the berries only grow on fertilized female plants.

**Perennials:**

Perennials are seasonal plants that become deciduous during part of the year (typically winter), but their roots survive so they will come back the following season.

- Bell Flower
- Button Bush
- Blue Wood Aster
- Cardinal Flower
- Blood-Root
- New England American Aster
- Northern Blue Flag (an iris)
- Butterfly Milkweed

**Featured Perennial: Butterfly Milkweed**

Butterfly milkweed truly does attract numerous butterflies with its bright orange color and large production of nectar.

**Annuals:**

Annual plants and flowers live for only one year, in which they grow from seeds, bloom, produce seeds, and then die. The seeds that they leave behind continue the annual life cycle.

Recommended for flower beds

- Black-Eyed Susan
- Snapdragon
- Bachelor's Buttons
- Pink Cosmos
- Forget-Me-Not
- Pansy
- Nasturtium
- Sunflower

**Featured Annual: Sunflowers**

Sunflowers use heliotropism to soak up as much sunlight as possible. This means that their flower-heads move to constantly face the sun throughout the day. They are also composite flowers, meaning that each flower contains thousands of florets, or very small flowers.



SUNFLOWERS.



# The Language Of Flowers

BY LIZZ MANGAN

In *Native Gardens*, we are introduced to a variety of different flowers and plants grown by both Frank and Tania. While flowers and plants are beautiful to look at and provide a hobby to many, they also serve as a unique form of language.

The language of flowers (also known as “floriography”) first originated in Turkey. It became more commonly known in the Western world thanks to the wife of the British Ambassador of Constantinople, Lady Mary Wortley Montague, who wrote about it in a letter titled *The Secret Language of Flowers*. This sparked the interest of many others, and soon floriography dictionaries such as *Le Langage Des Fleurs* by Charlotte de la Tour became popular as the fascination took over Europe, specifically England.

Floriography as we are familiar with it today was popularized during Victorian England and given the name Victorian Flower Language. During this time, the Victorian Flower Language was used by the upper class to send secretive messages when their ways of communication were stifled by strict rules of etiquette. This language also began making appearances in popular art and literature, with artists such as Dante Gabriel Rossetti and authors such as Jane Austen incorporating it into their work.

Though it is not confirmed that the flowers or plants have specific symbolism in the world of *Native Gardens*, it is still interesting to see what each gardener is growing, and what the language of their garden might say about them using Victorian Flower Language.



**Rose**  
Symbolizes love.

## Tania's Garden



**Oak tree**  
Symbolizes strength



**Mulberry**  
Symbolizes support,  
union, and sacrifice.



**Fern**  
Symbolizes sincerity,  
humility, magic, and  
bonds of love.



**English ivy**  
Symbolizes friendship  
and continuity.



**Hydrangea**  
Symbolizes either  
gratitude for being  
understood, or frigidity  
and heartlessness

## Frank's Garden



**Japanese honeysuckle**  
Symbolizes bonds of love.



**Azalea**  
Symbolizes femininity  
and abundance.



**Peony**  
Symbolizes  
bashfulness, prosperity,  
good fortune, and a  
happy life.

As we can see from the two different gardens, there is an overlap in flowers that symbolize love and forms of happiness. Frank's garden, for the most part, is centered on happiness through abundance and understanding, while Tania's garden is centered on happiness through family and relationships as well as strength. Interestingly, Frank's English ivy, a plant that symbolizes friendship, is the first thing removed from his garden in order to prepare for the new fence at the beginning of *Native Gardens*. This can be viewed as a way of foreshadowing the events to come!

A flower referenced in the script, the Carolina silverbell, doesn't have a specific symbolic meaning within the Victorian Flower Language, potentially due to the fact it originated in North America, and was not translated into Victorian Flower Language. Some plants referenced in the script, such as bermuda grass, kudzu, Bradford

pear, autumn olive, and virginia sweetspire also don't have specific meanings as they are species not native to Victorian England. Many of these plants originated in China or India, and while they may hold a specific symbolic meaning there, they do not have a specific definition.

The name that Tania and Pablo give their daughter, Margarita, translates to Daisy. Daisies are considered a symbol of innocence, love, purity, and new beginnings. Though Tania claims the name comes from the fact daisies are both flowers and weeds, the Victorian Flower Language indicates that this name may hold some significance for the ending of *Native Gardens*.



# Glossary

BY MEREDITH G. HEALY

**Adroitly:** In a clever or skillful way.

**Adverse possession:** The occupation of land to which another person has title with the intention of possessing it as one's own.

**American WASP:** The people in American society whose ancestors came from northern Europe, especially England, and who were once considered to have a lot of power and influence. WASP is an abbreviation for "White Anglo-Saxon Protestant."

**Anthropology:** The study of human beings and their ancestors through time and space and in relation to physical character, environmental and social relations, and culture.

**Acapulco:** A city and port, located in Guerrero estado (state) in southwestern Mexico. Situated on a deep, semicircular bay, Acapulco is a resort with the best harbor on the Pacific coast of Mexico.



ACAPULCO.

**Biodiversity:** A range of different species of plants and animals within the environment.

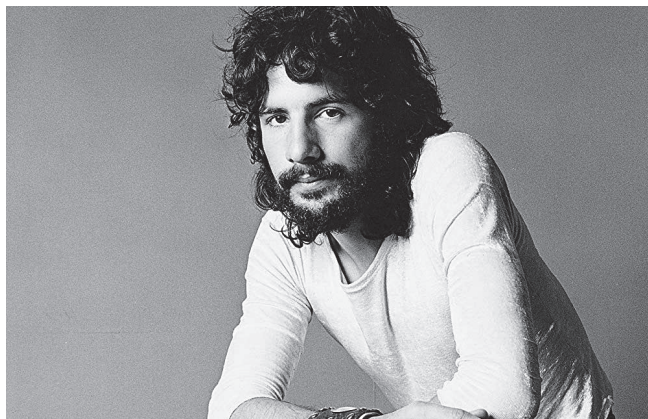
**Blue blood:** A member of a noble or socially prominent family.

**Blue collar:** A person who works in industry, doing physical work, rather than in an office.

**Bureaucratic:** Overly concerned with procedure at the expense of efficiency or common sense.

**Burning bras:** A contemptuous term used to refer to an ardent or militant feminist or to someone perceived as such.

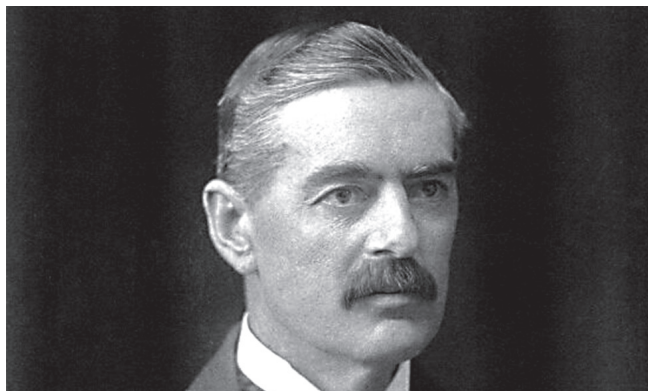
**Cat Stevens:** A folk singer and songwriter whose most popular songs include "The First Cut is the Deepest," "Moonshadow," and "Peace Train."



CAT STEVENS.

**Cede:** To give up (power or territory).

**Neville Chamberlain:** The prime minister of the United Kingdom from May 28, 1937, to May 10, 1940. His name is identified with the policy of "appeasement" toward Adolf Hitler's Germany in the period immediately preceding World War II.



NEVILLE CHAMBERLAIN.

**Chapter meeting:** Gathering of members a local branch of an organization.

**Craggy:** Rough or rugged.

**Crux:** The decisive or most important point at issue.

**Defense contractor:** An employer engaged in —  
1) the production, maintenance, or storage of arms, armament, ammunition, implements of war, munitions, machinery, tools,

clothing, food, fuel, or any articles or supplies, or parts or ingredients of any articles or supplies; or

2) the construction, reconstruction, repair, or installation of a building, plant, structure, or facility; under a contract with the United States or under any contract which the President, the Secretary of War [the Secretary of the Army and the Secretary of the Air Force], the Secretary of the Navy, or the Secretary of Transportation certifies to such employer to be necessary to the national defense.

**The Dick Van Dyke Show:** An American television situation comedy that ran from 1961 to 1966 on CBS. The Dick Van Dyke Show chronicles the professional and personal life of Rob Petrie (played by Dick Van Dyke), a young comedy writer for the fictitious Alan Brady Show, a television variety program, and his wife (played by Mary Tyler Moore).



THE DICK VAN DYKE SHOW.

**Dandy:** Of, relating to, or suggestive of a man who gives exaggerated attention to personal appearance

**Dissertation:** An extended, usually written treatment of a subject generally submitted to receive one's doctorate degree.

**Entomologist:** A scientist or zoologist who deals with insects.

**Esquire:** Used as a title of courtesy for attorneys, usually placed in its abbreviated form (Esq.) after the surname.

**Fraternity:** A group of people associated or formally organized for a common purpose, interest, or pleasure.

**Garish:** Tasteless.

**Georgetown:** An elite private research university located in Washington, DC.



GEORGETOWN.

**Good fences make good neighbors:**

Popularized by Robert Frost in his poem "Mending Wall" (1914), many people use this phrase to suggest that establishing boundaries between you and your neighbor helps you respect each other's space and privacy. However, Frost uses this phrase ironically in his poem and suggests that boundaries are what alienate us from each other.

**GSA (General Services Administration):**

A government administration established in 1949 that is responsible for managing federal property and providing contracting options for government agencies.

**Have a chip on one's shoulder:** To have an angry or unpleasant attitude or manner caused by a belief that one has been treated unfairly in the past.

**Horticultural:** The science and art of growing fruits, vegetables, flowers, or ornamental plants.



HORTICULTURAL SCIENTISTS.

**Hybrid:** The offspring of two plants or animals of different species or varieties.



**Imperialist:** One who enacts a policy of extending a country's power and influence through diplomacy or military force.

**Impunity:** Exemption or freedom from punishment, harm, or loss.

**Incarnate:** To give bodily form and substance to something.

**Irish twins:** Siblings born less than a year apart.

**K-Street:** Part of DC's Financial District, which has a long-standing reputation for housing numerous advocacy groups, lobbyists, and think tanks. It is sometimes referred to as "DC's Corridor of Influence."

**Lamaze:** A method of childbirth that involves psychological and physical preparation in various techniques (such as controlled breathing and alternative birthing positions) by the mother in order to reduce pain and facilitate delivery without unnecessary medical intervention.



A LAMAZE GROUP.

**Lathered up:** A condition of anxious or heated discomposure; agitation.

**Latinx:** A person of Latin American origin or descent; used as a gender-neutral or nonbinary alternative to Latino or Latina.

**Letterhead partner:** A senior partner whose name appears on the top of the letterhead with the name and address of the firm.

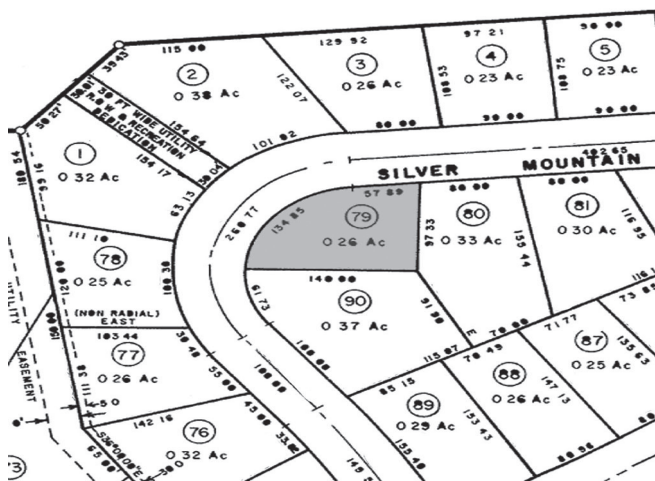
**Market price:** A price that is likely to be paid for something which tends to vary with supply and demand.

**Merlot:** A dry red wine made from a widely

grown grape originally used in the Bordeaux region of France for blending.

**Native garden:** The use of native plants, including trees, shrubs, groundcover, and grasses, which occur naturally within a specific geographic area.

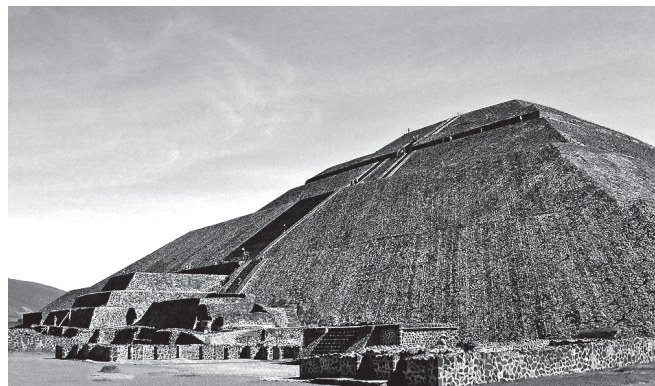
**Plat:** A plan, map, or chart of a piece of land with actual or proposed features (such as lots).



A PLAT.

**Potomac:** A river 287 miles (462 kilometers) long in the eastern US, flowing from West Virginia into Chesapeake Bay and forming the southern boundary of Maryland.

**Pyramid of the Sun:** A large pyramid in the ancient city of Teotihuacán, Mexico, that was built about 100 CE and is one of the largest structures of its type in the Western Hemisphere.



THE PYRAMID OF THE SUN.

**Recourse:** The legal right to demand compensation or payment.

**Ruckus:** A disturbance or commotion.

**Sanctimony:** The action or practice of acting as if one were morally superior to other people.

**Provision:** A condition or requirement in a legal document.

**Self-delusion:** Failure to recognize reality.

**Senior partner:** A member of a group of people, companies, countries, etc. that has more power and influence than other members. In law firms, partners are primarily senior lawyers who are responsible for generating the firm's revenue.

**Shark (mentality):** A rapacious crafty person who takes advantage of others, often through usury, extortion, or devious means.

**Silver spoon:** A symbol of wealth, especially inherited wealth.

**Sit in:** An act of sitting in the seats or on the floor of an establishment as a means of organized protest.

**Surveyor:** One who surveys. Surveying is a branch of applied mathematics that is concerned with determining the area of any portion of the earth's surface, the lengths and directions of the bounding lines, and the contour of the surface and with accurately delineating the whole on paper.



A SURVEYOR.

**Squatters rights:** A legal allowance to use the property of another in the absence of an attempt by the owner to force eviction.

**Takoma Park:** A suburb of Washington, DC, comprised primarily of families and young professionals.

**“Talking turkey”:** Discussing something honestly and directly.

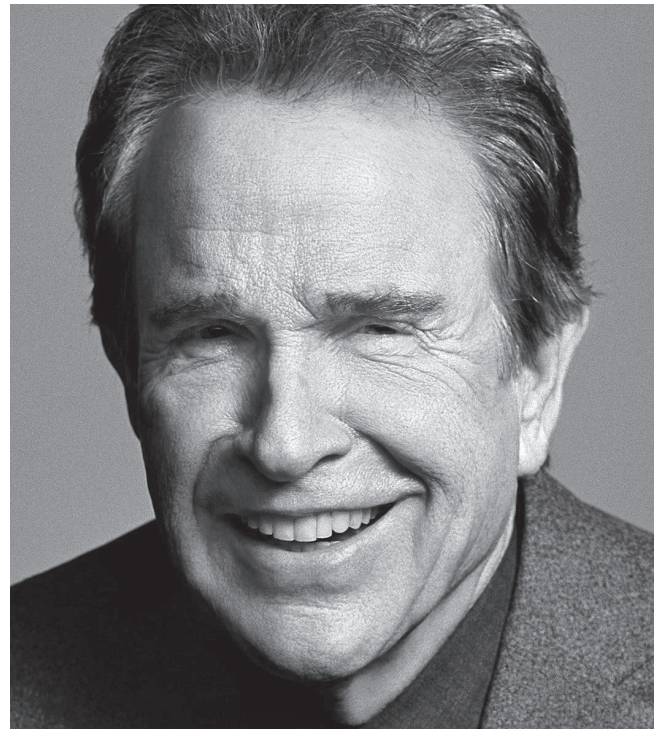
**Tilling:** To work by plowing, sowing, and raising crops.



TILLING.

**Unscrupulous:** Having or showing no moral principles; not honest or fair.

**Warren Beatty:** An American actor who has also produced, directed, and written screenplays, and is best known for his politically charged portrayals of somewhat outcast but charming heroes.



WARREN BEATTY.

**Xenophobia:** Dislike of or prejudice against people from other countries.

**Yahoo:** A boorish, crass, or stupid person.



# Post Show Activities

BY ISABELLA BREZENSKI & MADISON WORTHINGTON

1. The Portland Stage production of *Native Gardens* uses real plants on stage to create each garden. Discuss with your classmates how you think Portland Stage achieved this. Given that it is the middle of winter, how do you think the theater cared for the plants? Come up with a plan of your own to maintain the theatrical garden.
2. What is the significance of Tania's pregnancy? Write a paragraph about moments in the play that her pregnancy is discussed or referred to. How does her pregnancy ultimately impact the end of play?
3. The American Dream is discussed in *Native Gardens*, particularly through Pablo's character. We see him talking about moving up to become a partner at his firm and wanting to impress his company with his intelligent wife and new house. Write about what the American Dream means to you. Relate your ideas to *Native Gardens* and write about whether you think the characters are working towards, or have already achieved, the American Dream. Once you are done writing, check out "Connecting to the Classroom: The American Dream" article on page 24. Do you think this concept is a positive or negative force in American culture and why?
4. Is there a character you most identify with in *Native Gardens*? Did you find yourself siding with one of the character's perspective? Write about why you connect to them. Perhaps you have had a life experience similar to them, or share the same values.
5. *Native Gardens* makes use of vignettes in between dialogue scenes to show the passage of time. How did they serve the play? How did they help the storytelling and move the story forward? How did they help the play technically?



GUTHRIE THEATER'S PRODCUTION OF NATIVE GARDENS, 2017.

# Instant Resources

BY ISABELLA BREZENSKI & MADISON WORTHINGTON

*Links to the following resources can be found on our site at [portlandstage.org/playnotes](http://portlandstage.org/playnotes).*

## The Mexican American War

- Link: Mexican American War | Season 1 | Latino Americans 2:29 min
- Description: A brief video summarizing the key points in the Mexican-American War. This video mentions the Treaty of Guadalupe Hidalgo which gave previous Mexican citizens new American citizenship and protection of their land rights and the right to vote.

## Interview with Playwright

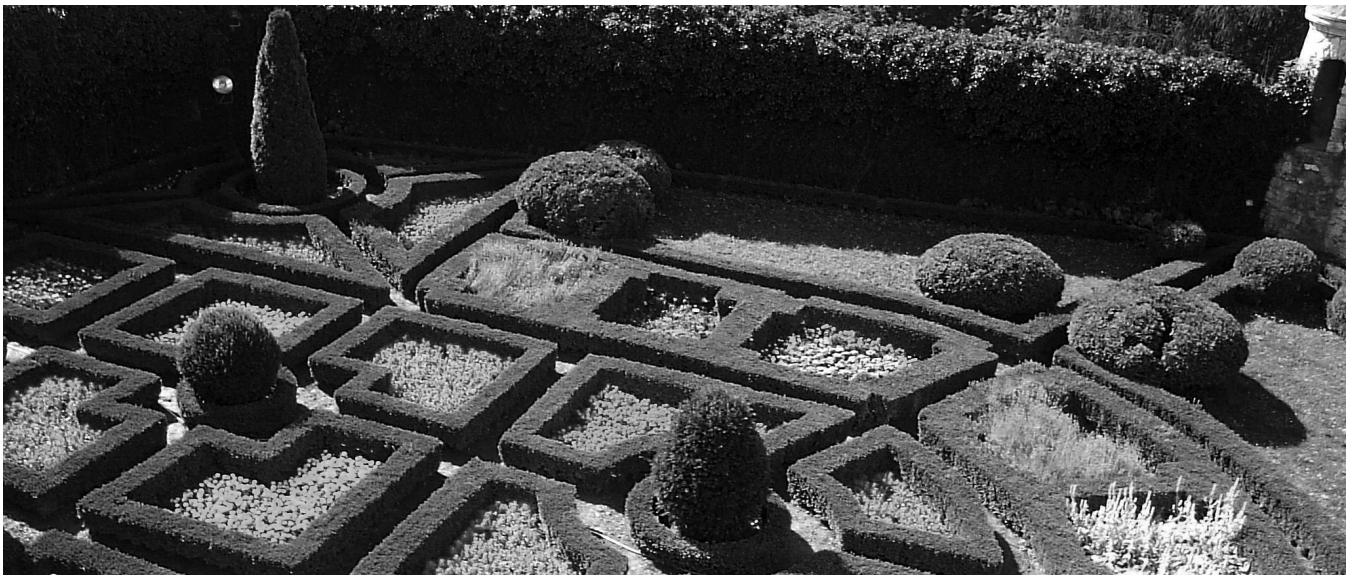
- Link: Interview with Karen Zacarías | Hola Cultura 2:38 min
- Description: An interview with playwright Karen Zacarias. She speaks about her background as an immigrant herself from Mexico and her inspiration to write this play. There are also scenes from the Arena Stage production in DC. Zacarias explains how she uses humor to examine this current affair of politics, race identity, culture differences.
- Source: *Hola Cultura*

## About Native Gardening

- Link: Native Plants Bring Wildlife To The Garden 25:00 min
- Description: The *NPR* segment that Tania Mentions in the play about Native Gardening. An interview with Dr. Doug Tallamy, a professor and the chair of Entomology and Wildlife Ecology at the University of Delaware in New York, also the author of the book "Bringing Nature Home". The interview is 25 minutes long.
- Source: *NPR*

## The American Dream

- Link: American Dream Definition 1:30 min
- Description: This short video explains the definition of the American Dream and examples of success that can be obtained. The rest of the webpage discusses understanding, advantages, considerations, and criticisms of the American Dream.



A HEDGE GARDEN.



# Recommended Resources

BY THE EDITORS

## Plays

*Destiny of Desire* by Karen Zacarías  
*Into the Beautiful North* by Karen Zacarías  
*The Sins of Sor Juana* by Karen Zacarías  
*A Raisin in the Sun* by Lorraine Hansberry  
*Death of a Salesman* by Arthur Miller  
*Disgraced* by Ayad Akhtar  
*Skeleton Crew* by Dominique Morisseau  
*Sweat* by Lynn Nottage  
*Daphne's Dive* by Quiara Alegría Hudes

## Books

*Bringing Nature Home* by Douglas W. Tallamy  
*Wild Urban Plants of the Northeast* by Peter del Tredici  
*The Great Gatsby* by F. Scott Fitzgerald  
*Three Lives* by Gertrude Stein  
*My Ántonia* by Willa Cather  
*The Grapes of Wrath* by John Steinbeck

## Films and Television

*Garden Rescue* (2016— )  
*Gardening by the Yard* (2004— )  
*The Dick Van Dyke Show* (1961—1966)  
*Home Improvement* (1991—1999)  
*The Grapes of Wrath* (1940)

## Podcasts

NPR- *This American Life*



THE GRAPES OF WRATH, 1940.

# Portland Stage Company

## Education and Outreach

Join Portland Stage as we discuss, debate, and explore the plays on our stage and in the classroom! Portland Stage is dedicated to bringing exciting theater, inspiring conversation, interactive experiences, and thought-provoking literature to a wide audience of youth and adult learners. Whether you take part in a discussion, subscribe to PlayNotes, take a class in our Theater for Kids space, or bring a group of students to see a performance, there is something here for everyone. How would you like to participate?

### **Student Matinee Series**

The Portland Stage Student Matinee Program annually provides more than 7,000 middle and high school students from Maine and New Hampshire with discounted tickets for student matinees. Following Student Matinee performances, students participate in discussions with members of the cast and crew, actively and energetically exploring all elements of the production and the issues raised in the play.

### **Play Me a Story**

Experience the Fun & Magic of Theater on Saturday Mornings at 10:30am with Play Me a Story! Ages 4-10 are welcome to enjoy a performance of children's stories, then participate in an acting workshop with professional theater artists. Build literacy, encourage creativity and spark dramatic dreams! Walk-ins are welcome, but pre-registration is encouraged!

### **After School Classes**

After school classes at Portland Stage produce a safe environment for young people to find a higher sense of play, stretch their imaginations, and gain valuable social skills such as listening, risk taking, ensemble building, public speaking, and leadership through storytelling. These classes are wildly fun, creative, spontaneous, and begin to build skills for the young actor or non-actor's voice, body, and imagination. Visit our website for this year's offerings!

### **Vacation and Summer Camps**

Our theater camps are fun, challenging and enriching. We use stories of all kinds to fuel these active, educational and lively, process-based week-long school vacation and summer programs for youth. Theater for Kids works with professional actors, directors, artisans and composers. Students are invited to think, speak, and act, and even sing imaginatively, critically, and creatively in an environment of inclusivity and safe play.

### **Classroom Workshop Program**

The Classroom Workshop Program partners Portland Stage with regional middle and high schools to enhance the experience of students who participate in the Early Show Program by complementing their visits with pre- and post-show workshops in their own classrooms. Workshops are led by professional Teaching Artists who engage students in the creative process through writing, acting, directing and discussion.

### **The Intern Company**

The Portland Stage Intern Program is committed to training future generations of theater professionals. Applicants should be highly motivated individuals who have acquired basic training in the theater arts and are looking to explore their field further through meaningful hands-on experience. Portland Stage interns can expect to be challenged by a creative process that relies on both ingenuity and collaboration. Interns at Portland Stage work with leading designers, directors, administrators, and our professional production team throughout the season. They leave with a greater knowledge of the theatrical process and the satisfaction of being part of a dedicated theater company where exceptional quality is the end goal.



# Portland Stage Company

## 2019-2020 Staff

Anita Stewart Executive & Artistic Director

### Artistic & Production Staff

Meg Anderson *Props Master*

Todd Brian Backus *Literary Manager*

Daniel Brodhead *Production Manager, Lighting & Sound Supervisor*

Hannah Cordes *Education Director*

Megan Doane *General Manager*

Ted Gallant *Technical Director*

Nathaniel Genrich *Scenic Carpenter*

Myles C. Hatch *Stage Manager*

Julianne Shea *Education Administrator*

Susan Thomas *Costume Shop Manager*

Shane Van Vliet *Stage Manager*

### Affiliate Artists

Ron Botting

Peter Brown

Daniel Burson

Maureen Butler

Ian Carlsen

Moirá Driscoll

Abigail Killeen

Callie Kimball

Daniel Noel

Ed Reichert

Hans Indigo Spencer

Dustin Tucker

Bess Welden

Monica Wood

Sally Wood

### Administrative Staff

Paul Ainsworth *Business Manager*

Chris DeFilipp *House Manager*

Nolan Ellsworth *Front of House Associate*

Marjorie Gallant *Graphic Design Associate*

Beth Given *Development Director*

Mical Hutson *Marketing Director*

Jennifer London *Company Manager*

Martin Lodish *Finance Director*

Renee Myhaver *Assistant Box Office Manager*

Donald Smith *Audience Services Manager*

Madeline St. Germain *Front of House Associate*

Lauren Stockless *Development Assistant*

Nathan Sylvester *Front of House Associate*

Adam Thibodeau *House Manager*

Shannon Wade *Front of House Associate*

### Intern Company

Angela Armstrong *Electrics*

Isabella Brezenski *Education*

Jacob Coombs *Sets & Carpentry*

Emma Covert *Stage Management*

Savanna Genskow *Costumes*

Meredith G. Healy *Directing & Dramaturgy*

Zoë Lewis *Company Management*

Lizz Mangan *Directing & Dramaturgy*

Kaylee Pomelow *Directing & Dramaturgy*

Emma Scott *Costumes*

Olivia Tellier *Stage Management*

Madison Worthington *Education*