

60 YEARS
BALTIMORE
CENTER
STAGE

LIFE IS A
DREAM

MAY 4-21

AN ADAPTATION OF
PEDRO CALDERÓN DE LA BARCA'S PLAY
BY **MARÍA IRENE FORNÉS**
DIRECTED BY **STEVIE WALKER-WEBB**

LAND ACKNOWLEDGMENT

Honor Native Land

Responding to a call from our Indigenous colleagues, collaborators, and neighbors, Baltimore Center Stage is working toward building meaningful and accountable relationships with the land we occupy. As a first step on this path, you'll see a land acknowledgement in each of our programs. Acknowledgement is itself a small gesture, and we look forward to continuing our efforts toward decolonization in a meaningful way. If you're interested in more feel free to visit the US Department of Arts and Culture's "Honor Native Land" guide.

Baltimore Center Stage acknowledges that the land beneath us, this place, this community, owes its vitality to generations who have come before. Some were brought forcibly to this land, some came here in search of ownership or simply a better life, and some have lived and stewarded this land for countless generations. In a spirit of making erased histories visible, we acknowledge that we are standing on the ancestral and occupied lands of the Piscataway peoples. The Susquehannock, Lenape, and Lumbee peoples have also cared for this land. These peoples are not relics of the past. They continue to steward this land today with care, vitality, and tradition. Their relations are numerous throughout Turtle Island, and they continue to grow. We pay respects to their elders: past, present, and future. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today. And please join us in uncovering such truths at any and all public events.

Additionally, in the spirit of reconciliation, you can honor the Indigenous peoples of this land by donating to Native American Lifelines, donating to or visiting the Baltimore American Indian Center & Heritage Museum, and supporting local Indigenous artists. These are only a few suggestions of the many ways we can move towards reconciliation.

CONTENTS

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- 2 WELCOME
- 3 TITLE PAGE:
CAST AND CREATIVE TEAM
- 4 HYBRID FORMS, HYBRID
CHARACTERS: SPANISH
GOLDEN AGE COMEDIAS
- 6 WRITING THE PAST INTO
THE PRESENT
- 8 BIOS
- 19 ABOUT BCS
- 24 BCS STAFF

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Adam Frank



Ken-Matt Martin

DEAR BCS COMMUNITY,

It is our honor to welcome you to the closing show of Baltimore Center Stage's 2022-23 Season, *Life is a Dream*. While this is the last show of our season, it is our first together as leaders of Baltimore Center Stage. Thank you for your generous welcome to the BCS community. We are thrilled to be here with you.

We are also thrilled to welcome back director **Stevie Walker-Webb**, an artist of singular vision who opened this season directing *Our Town*, and this incredible cast and creative team, filled with both new and familiar faces. Together with the BCS staff, they have gone above and beyond in a time of great change to breathe life into the show you are about to see.

With *Life is a Dream*, we honor one of theater's greats, playwright **María Irene Fornés**. Considered by many to be the mother of Latinx playwriting in the United States, Fornés wrote and directed more than 50 plays, winning a long list of awards and expanding our conception of what the theater can be. Perhaps even more than as a writer, Fornés was known as a teacher, leading legendary workshops and mentoring a generation of playwrights who went on to become household names.

In this play, Fornés bridges the classic and the contemporary, translating and adapting one of the most well-known plays of the Spanish Golden Age with wit, humor, and reimagination. This is only the second time this script has ever been produced since 1981. Bringing it to life has taken many labors of love, including tracking down an errant page 51 that had been missing from the record. Thanks to BCS and the restored script, more productions of *Life is a Dream* are now on their way around the country.

Thank you for joining us today for this beautiful play, celebrating the legacy of a great artist and bringing together artists and audiences from across Baltimore and beyond!

Adam Frank and **Ken-Matt Martin**

MANAGING DIRECTOR INTERIM ARTISTIC DIRECTOR

LIFE IS A DREAM

AN ADAPTATION OF PEDRO CALDERÓN DE LA BARCA'S PLAY

BY MARÍA IRENE FORNÈS DIRECTED BY STEVIE WALKER-WEBB

CAST

Nancy Linden

(she/her)

BASILIO

Andrea Morales

(she/her)

ESTRELLA

Kenè Chelo Ortiz

(he/him)

ASTOLFO

Erin Margaret Pettigrew

(he/she/they/respect)

ROSAURA

Gerardo Rodriguez

(he/him)

CLOTALDO

Christopher Sears

(he/him)

CLARIN

O'Malley Steurman

(they/thons)

ANGEL

Jak Watson

(he/him)

SEGISMUND

THE CREATIVE TEAM

María Irene Fornès

PLAYWRIGHT

Stevie Walker-Webb

(he/him)

DIRECTOR

Anton Volovsek

(he/him)

SCENIC DESIGNER

kindall houston almond

(she/they)

COSTUME DESIGNER

Rhamier Shaka Balagoon

ASSISTANT

COSTUME DESIGNER

Dan Galyon

(he/him)

HAIR & WIG DESIGNER

Cha See

LIGHTING DESIGNER

Xiangfu Xiao

(he/him)

ASSOCIATE

LIGHTING DESIGNER

Tosin Olufolabi

(she/her)

SOUND DESIGNER

Karena Ingram

(she/her)

COMPOSER

Casey Kaleba

(he/him)

FIGHT DIRECTOR

PJ Johnnie

(he/him)

ASSOCIATE DIRECTOR

Tenley Pitonzo

(she/her)

PRODUCTION

STAGE MANAGER

Paulina "pau" Tobar

(she/her)

ASSISTANT

STAGE MANAGER

Dante Fields

(he/him)

PRODUCTION ASSISTANT

Eli Bendel-Simso

(she/her)

PRODUCTION ASSISTANT

JZ CASTING:

Geoff Josselson, CSA

Katja Zarolinski, CSA

CASTING

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shall be addressed to the above or to
katiegamelli@paladinartists.com

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University of Miami Libraries in Coral Gables, Florida and INTAR Theatre



HYBRID FORMS, HYBRID CHARACTERS: Spanish Golden Age comedias

by **Leo Cabranes-Grant**
(University of California, Santa Barbara)

IN THE 1580'S, THEATER BECAME COMMERCIALLY PROFITABLE IN ENGLAND AND SPAIN. Before this time, drama was certainly performed both at court and in the provinces, and there was a robust tradition of religious performance, but it was only towards the end of the sixteenth-century that plays became a fully organized form of business, centered on urban centers like London and Madrid. In order to attract a wider audience, theater companies started to cultivate national historical topics, mixing the standard genres of antiquity (tragedy and comedy) into a new practice that produced an attractive blend of moods, social types, and situations — characters like Hamlet (a prince passing for a madman) or Lear (a king advised by a clown) would have not come into existence without this flexible approach. Early modern drama was tragicomic— for a profit. By the time *Life is a Dream* was written (in the 1630's) this formula was fully accepted.

Spanish **comedias** (the word meant both “comedy” and “theater”) were produced in **corrales**. A corral was an enclosed patio that utilized the surrounding buildings as private rooms for the nobility (balconies). Within the patio, a platform or **tablado**, and several roofed galleries were built, including one exclusively for women (the **cazuela**) and one for the clergy (the **tertulia**). The court sponsored its own brand of theater, one that tended to prefer vast displays of special effects (fires, apparitions, flying gods); these plays were performed at the royal palace,

and were quite expensive. *Life is a Dream* partakes of both models. We find here the typical cast of characters from a corral (old fathers, young lovers, no mothers, and a gracioso or comic servant) side by side with a complex imagery based on contrasts of light and dark (a twilight device only aristocratic set designers could successfully afford).

Life is a Dream contains one of the most famous examples of gender bending roles, Rosaura. As a hybrid character, she deliberately inhabits role subversions and multiple disguises, playing against binary norms in order to pursue a right to be respected and treated fairly. In her adaptation of Calderón's play, María Irene Fornés has paid special attention to Rosaura's predicament, and in her version Rosaura almost eclipses Segismund as the center of our attention.



Title page of a comedy by playwright Lope de Vega, another key figure during the Spanish Golden Age.

But Segismund himself is also a hybrid—a prince wearing rustic clothes, a future monarch living in chains, a badly mannered aristocrat, an educated nobleman behaving like a spoiled brat. All these elements are, in a way, material for comedy—but Calderón pushes these contradictions into another level, turning them into a tragic symbol of the hesitations of our own soul. Segismund has been deprived of his agency by a father that trusts astrological omens over his common sense and his paternal affections. Segismund is not responsible for any of this—but he is still accountable for his acts and the decisions he makes. Calderón's point is clear: the fact that we are born into one particular condition does not exempt us from doing the right thing — provided we understand what the right thing means. **How do we learn that? How do we know what's right, what's just, what's ethically correct?** This is the point at which Calderón takes an existential

leap—we cannot know, with absolute certainty, what's real about each experience we have. If we are not capable, while we sleep, of knowing the difference between a dream and our life, how can we claim to know what's true? What matters, then, is to submit ourselves to some basic principles: **we should try not to hurt others, we should prioritize compassion over rage, we should judge people according to their motives and not merely according to our preferences and passions.** It should not matter if we have full certainty— what matters is that we behave as we think is proper, learning to monitor our personal inclinations. (Occasionally, we would have to sacrifice something we want for the sake of what others deserve). By the end of the play Segismund has gained this emotional wisdom. Watching the play, Calderón expects us to obtain the same skills. **Theater is a source of self-knowledge.**



Detail of *Las Meninas* by Diego Velázquez
1656, Oil on canvas, 318 cm × 276 cm (125.2 in × 108.7 in), Museo del Prado, Madrid
This painting is a famous example of art from the Spanish Golden Age

WRITING THE PAST INTO THE PRESENT

by Carla Della Gatta, PhD

LIFE IS A DREAM BY PEDRO CALDERÓN DE LA BARCA IS ONE OF THE BEST-KNOWN AND MOST-PERFORMED SPANISH GOLDEN AGE PLAYS IN THE UNITED STATES, and it is no surprise that María Irene Fornés—whose plays include those inspired by Ibsen to dramas set in Latin American countries to musicals—would engage with this play during her career. A hallmark of her works is that they cross temporal, structural, and dramaturgical lines: what is paramount is the commitment to creativity.

An easy connection via the Spanish language arises to explain the motivation of Latinx playwrights adapting Spanish Golden Age plays. This in fact holds true for some, including the bilingual Fornés, who

also translated twentieth-century Spanish playwright Federico García Lorca's *Blood Wedding*. Yet **español medio**, the language of Golden Age drama, is an older language linguistically to modern-day Spanish than Shakespeare's English is to contemporary English, making the act of translation extremely difficult. On the other hand, Latinx adaptations of Spanish drama can advance a notion that Latinx in the United States feel a cultural and ancestral connection to Spain, which many do not. Further, there is no direct theatrical connection; the dramatic structure, cultural context, and themes of Golden Age drama are wholly distinct from modern and contemporary Latinx drama.

Latinx are people who live in the United States who are the product of, or descended from, Spanish colonization. The very conception of Latinx identity was taking shape during the early modern / Golden Age period, yet the Americas are rarely mentioned in European early modern dramatic

literature. For example, in only one of his plays, *The Merchant of Venice*, does Shakespeare reference Mexico and *The Comedy of Errors* includes the only reference to “America,” yet the colonization of the Americas and their peoples is crucial to early modern culture, conceptions of the self, and modernity. As a result, Latinx adaptations of canonical white and western classics confound the notions of an early modern canon of literature that excludes Latinx and repositions Latinx explicitly into early modern storytelling.

Life is a Dream does not take up the Spanish court or Spanish city or rural life; it is set in Poland and contains numerous references to antiquity and Greek and Roman myth. In the play, Segismund learns of his heritage and

WHAT IS LIFE?
A MADNESS.
WHAT IS LIFE?
AN ILLUSION,
A SHADOW, A STORY.
AND THE GREATEST
GOOD IS
LITTLE ENOUGH;
FOR ALL LIFE IS A DREAM,
AND DREAMS
THEMSELVES ARE
ONLY DREAMS.

-Pedro Calderón de la Barca



must negotiate it with how he has been treated throughout his life. While his personal history has shaped his identity, once he learns of his true familial history, he claims agency to determine how he will treat others in the future.

For Cuban-born Fornés to translate this play, it is a negotiation with hegemonic structures for the stage and in the world, and such adaptations push against the notion that the performance of Spanish Golden Age plays from reinscribes colonialist histories and capitalist formations. Instead, this form of adaptation writes Latinx into the present by altering the relationship with the past. **Latinx adaptations of Golden Age drama take the first step toward integrating present-day Latinx into the colonialist and theatrical history of Spain, rewriting the early modern canon for Latinx theatre.**

THE CAST

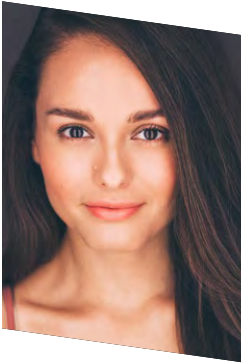


NANCY LINDEN

(she/her)

BASILIO

Credits include: *Our Town* (Baltimore Center Stage); *Henry VIII* (Baltimore Shakespeare Factory); *The Tempest* (Grassroots Shakespeare DC); *Pride and Prejudice* (Annapolis Shakespeare Company); *Speed Twins* (Venus Theatre); *The Trojan Women Project* (Brave Spirits Theatre, Helen Hayes nom. 2019 for Outstanding Ensemble in a Play); *The Rocky Horror Show* (Iron Crow); *Henry V* and *Coriolanus* (Cohesion Theatre Company); *Murder in the Cathedral* (Compass Rose Theater); *Agnes of God* (Spotlighters Theatre). Nancy also makes art (see <https://bakerartist.org/portfolios/nancy-linden>), and sails tall ships with a Coast Guard license as Mate.



ANDREA MORALES*

(she/her)

ESTRELLA

Andrea is thrilled to be making her debut at Baltimore Center Stage! Off-Broadway: *Chains* (Mint Theatre) Regional: *Scapin* (Pioneer Theatre Company), *Buried Child*, *Three Musketeers* (Shakespeare Theatre of New Jersey), *Pinkolandia* (Two River Theatre), *In A Million Years* (Antram Opera House), *A Christmas Carol* (Kansas City Rep). TV Credits include *Prodigal Son* (FOX), *The Blacklist* (NBC), *Bull* (CBS). For Mikey, always.



KENÈ CHELO ORTIZ

(he/him)

ASTOLFO

Kené Chelo Ortiz found his passion for acting at his local church in the Bronx, where he was born and raised, before going on to graduate from The London Academy of Music & Dramatic Arts. His credits included Angel in *Jesus Hopped the A train* and Matt in *The Spaulding Suite*. He was featured as Raheim, in Theatre Row's off-Broadway production of *B-Boy Blues* and Fulton Theatre's World Premiere of *For Colored Boy* as Man in Green. Kené is ecstatic to be making his Baltimore Center Stage debut and Thanks God, family and Friends for their continuous support. @Kenetheactor



ERIN MARGARET PETTIGREW*

(he/she/they/respect)

ROSAURA

With roots from Belize City to Bastrop, Texas, I am a first generation Los Angeles native. I am a mover, storyteller, and collaborator living an artist's journey shaped by many communities. My craft and dedication grows alongside the incredible collaborators and artists I have met globally and I am grateful to be expanding that community here at Baltimore Center Stage with this extraordinary cast and crew of *Life is a Dream*. What a gift it is to be here and to share this with you. Together, through connection and creativity we can herald a path of light, love, and wellness for our bodies, souls, and future.



GERARDO RODRIGUEZ*

(he/him)

CLOTALDO

Select credits include: *The Hombres* (Two River Theater), *It's a Wonderful Life* (Hartford Stage), *Terra Firma* (The Coop), *Summer and Smoke* (CSC), *Neighbors: A Fair Trade Agreement* (INTAR), *It Can't Happen Here* (Berkeley Rep.), *Se Llama Christina* (INTAR), *To the Bone* (Cherry Lane), *Seven Spots on the Sun* (Cincinnati Playhouse), *La Ruta* (Working Th.), *Lucy Loves Me* (INTAR), *Elemeno Pea* (Humana Festival), *Dramatis Personae* (Playwrights Realm), *Chad Deity* (Mixed Blood). TV/Film: *The Blacklist*, *FBI*, *Dr. Death*, *Elementary*, *Blue Bloods*, *Search Party*, *Shades of Blue*, *Person of Interest*, *Law & Order*, *CI & SVU*, *Blind*, *Misty Button*, *The Artist's Wife*, *Cruzando*, *Last Night at Angelo's*. MFA-ART/MXAT.



CHRISTOPHER SEARS*

(he/him)

CLARIN

Off-Broadway: *Gently Down the Stream* (The Public Theater), *The Harvest* (LCT3), *Stupid Fu**ing Bird* (The Pearl Theatre Company), *London Wall* (Mint Theater), *how I learned to become a Superhero* (Apothecary Theatre Company). Regional: *BAKKHAI* (Baltimore Center Stage), *The Folks at Home* (Baltimore Center Stage), *Sister Sorry* (Barrington Stage Company), *Only Yesterday* (Northern Stage), *One Man, Two Guvnors* (Pioneer Theatre Company); *Third* (Two River Theater Company); *Lord of the Flies* (Barrington Stage Company). Film: *Bruised Fruit Tastes Sweeter*, *The Wisdom Tooth*, *The ADK*. Television: *Royal Pains*, *The Michael J. Fox Show*, *Law & Order: SVU*. Proud member of Edie's Fairytale Theatre. Christopher is also a musician and painter. He

THE CAST



has three albums available everywhere online and is currently working on an opera. Instagram @christophersearsart

O'MALLEY STEURMAN

(they/thons)

ANGEL

O'Malley is a Baltimore-based actor, DRAGster, and poet. They graduated from Towson University with their BFA in Acting in May of 2020 and have since solo traveled the U.S. to complete their research-based performance project and series entitled *so, what are you gonna do next?*. Local Credits: *Tiny Beautiful Things*, *Our Town*, *Young Playwrights Festival 2022* (Baltimore Center Stage), *Squidsbury* (Truepenny Projects), *He Do the Police in Different Voices* (The Acme Corporation), *Covid Monologues* (Single Carrot Theater & Strand Theater Co.). Get hip here, www.omalleysteurman.com and here @omalleysteurman on instagram.



JAK WATSON

(he/him)

SEGISMUND

Jak Watson is a New York-based artist born and raised in San Francisco. He is very excited to be performing at Baltimore Center Stage. Previously he was a part of The Vault Festival in London performing a verbatim piece about the lynching of Ahmaud Arbery, and last summer he performed as Buckingham in The Gray Mallard Theater Company's inaugural production of *Richard III*. He is thrilled to be working with Stevie on another Fornés play and hopes you enjoy the ride.

THE CREATIVE TEAM



MARÍA IRENE FORNÉS

PLAYWRIGHT

María Irene Fornés was a Cuban playwright who lived from 1930-2018. Ms. Fornés was the recipient of eight Obie Awards, one of which was for Sustained Achievement in Theater. She received a Distinguished Artists Award from the National Endowment for the Arts, Rockefeller Foundation grants, a Guggenheim grant, an award from the American Academy and Institute of Arts and Letters, a Lila Wallace Reader's Digest Literary Award, a New York State Governor's Arts Award, and was a finalist for the Pulitzer Prize. She was also a TCG/PEW Artist-in-Residence at Women's Project & Productions.

Her most celebrated plays include *Promenade, The Successful Life of 3, Fefu and Her Friends, The Danube, Mud, The Conduct of Life, And What of the Night?, Abingdon Square, The Summer in Gossensass* and *Oscar and Bertha*. Four volumes of her plays, *Promenade and Other Plays, Fornés Plays, What of the Night and Selected Plays*, and *Letter from Cuba and Other Plays*, have been published by the Performing Arts Journal and other plays have appeared in various anthologies. From 1981-1992, she was Director of the INTAR (International Arts Relations) Hispanic Playwrights-in-Residence Laboratory, a national program to stimulate and develop writing abilities of Hispanic playwrights. Ms. Fornés taught at some of America's most prestigious universities, including Yale, Princeton, Brown, Wesleyan, and Iowa, and led workshops at leading theatres, such as the Mark Taper Forum in Los Angeles and the Traverse Theatre in Edinburgh, Scotland. <https://fornesinstitute.com/>



STEVIE WALKER-WEBB

(he/him)

DIRECTOR

Stevie Walker-Webb is an Obie award winning Director, Playwright, and Cultural Worker who believes in the transformational power of art. He is the founder and Executive Director of *HUNDREDS of THOUSANDS* an arts and advocacy non-profit that makes visual the suffering and inhumane treatment of incarcerated mentally divergent people and the policies that adversely impact their lives. He is a recipient of the Princess Grace Award for Theatre, The Lily Award in honor of Lorraine Hansberry awarded by the Dramatists Guild of America, a 2050 Fellow at New York Theatre Workshop and a Wellspring Scholar. He's served as the Founding Artistic Director of the Jubilee Theatre in Waco, Texas and has created art and theatre in Madagascar, South Africa, Mexico, and across America. He's served as the Outreach Coordinator for Theatre of the Oppressed-NYC and holds an MFA from The New School, and a B.S. in Sociology from the University of North Texas. His work has been produced by: The Public Theater, American Civil Liberties Union, The New Group, Cherry Lane, Zara Aina, La Mama, Woolly Mammoth, Baltimore Center Stage, Lincoln Center, and Classic Stage.

Stevie is a regular professor and lecturer at NYU Tisch School of the arts where he teaches acting, ensemble work, and devised theatre. Currently he is a professor and Artist in Residence at Harvard University where he's teaching a series of courses aimed at "Decolonizing the

THE CREATIVE TEAM

Creative Process". The Harvard lectures will culminate in a forthcoming book.

Stevie has written and directed two films, *We Got Out* and the documentary *Hundreds of Thousands*.

Notable Theatrical Productions: *Ain't No Mo'* written by Jordan E. Cooper at The Public Theater (2019), Associate Director for Shakespeare in the Park at The Public Theater *Julius Caesar* (2017) and *Twelfth Night* with Oskar Eustis and Shaina Taub (2018), *One in Two* by Donja Love at the Signature (2019), *Black Odyssey* by Marcus Gardley at Classic Stage (2023),

Stevie has served as a director for several Audible productions including, *Wally Roux Phantom Mechanic* written by Nick Carr and starring William Jackson Harper, *Hop Tha A* by James Anthony Tyler, and *Brutal Imagination* written by Cornelius Eady, starring Sally Murphy and Joe Morton.

He's a contributing writer on *The Ms. Pat Show* a new breakout comedy streaming on BET+ and has been commissioned by The Mercury Store for a forthcoming play called *Of Mercy And Madness*.

For more information about Stevie visit steviewalkerwebb.com

ANTON VOLOVSEK

(he/him)

SCENIC DESIGNER

Anton Volovsek is a scenic designer, artist, and theater maker currently based in New York. Although primarily a scenic designer, Anton has delved into writing, producing, and devising new work. Recent design credits: *Our Town* (Baltimore Center Stage), *Curse of the Starving Class* (PTP, Williamstown Theatre Festival), *Mr. Burns* (Brown/Trinity), *Hype Man* (The Flea Theatre), *Princess Phooey* (TADA! Youth Theater), *Real Housewives of the Restoration*, *King Charles III* (NYU Grad Acting and

Design). MFA from NYU Tisch School of the Arts. BFA from the University of Michigan. Go Blue! You can find more of his work at www.antedward.com.

KINDALL HOUSTON ALMOND

(she/they)

COSTUME DESIGNER

kindall houston almond is a multidisciplinary designer and stylist living between Brooklyn, New York and Stockholm, Sweden, pursuing the telling of a deeper visual story through the art of costume design. They feel most fulfilled in team collaboration, working alongside other designers and artistic minds. Recent theater works include *Black Odyssey* dir. Stevie Walker-Webb (Classic Stage Company), *Our Town* dir. Stevie Walker-Webb (Baltimore Center Stage), *The Seagull* dir. Jacob Sexton (The Schapiro Theatre), *King Charles III* dir. Mark Wing-Davey (NYU Atlas Theatre), *'Tis a Pity She's a Housewife/Real Housewives of the Restoration* dir. Stevie Walker-Webb (NYU Atlas Theatre, NYU Shubert Theatre, co/design), as well as recent choreography works by Yin Yue Dance Company and Trisha Brown Dance Company. Recent film works include *Burn* dir. Jose Manuel Velez, *Love Taps* dir. Derrick Woodyard, and *Nosferata* dir. Adam Khalil and Bayley Sweitzer. kindall is a Fiber Arts adjunct professor at MICA, holds a B.F.A. in Fashion Design from Pratt Institute, and an M.F.A. from NYU Tisch in Costume Design.

DAN GALYON

(he/him)

HAIR & WIG DESIGNER

Dan Galyon is a New York based designer and stylist, enchanting storytelling through the medium of hair. Recently supervising wigs and makeup for the Off-Broadway run of *Black Odyssey* Dir. Stevie Walker-Webb (Classic Stage Company) as well as a season of shows at North Shore Music Theater in Massachusetts. He is a

graduate of AMDA NY.

CHA SEE LIGHTING DESIGNER

Cha See is from Manila, Philippines and is based in New York City. Off Broadway: *You Will Get Sick* (Roundabout Theatre Company), *The Seagull/Woodstock, NY, One in Two* (The New Group), *The Fever, Lucy* (Audible Theater), *Exception to the Rule* (Roundabout Underground), *What to Send Up When It Goes Down* (Playwrights Horizons), *Soff* (MCC), *As You Like It* (La Jolla Playhouse), others. Upcoming: *Babbitt* and *Is It Thursday Yet?* (La Jolla Playhouse), *Wet Brain* (Playwrights Horizons), (pray) (Ars Nova), *Rent* (Paper Mill Playhouse). Training: M.F.A. from NYU Tisch. seelightingdesign.com, [@seethruuu](https://twitter.com/seethruuu). This is for K.

TOSIN OLUFOLABI (she/her)

SOUND DESIGNER

Her most notable sound designs include *Ain't No Mo'* (Woolly Mammoth/BCS); *Sense & Sensibility* (The Village); *Fires in the Mirror* (Theater J); *Crying on Television*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery & The Sound Inside* (Everyman Theater); *There's Always the Hudson, Hi, Are You Single? & Gloria** (Woolly Mammoth); *it's not a trip it's a journey & School Girls*; *Or, The African Mean Girls Play* (Round House Theatre); *The Great Khan* (San Diego Rep); *The Thanksgiving Play* (Olney Theatre Center); *A Wind in the Door* (Kennedy Center TYA); *Lela & Co.* (Factory 449). *Helen Hayes Nomination for Outstanding Sound Design for a Hayes Production

KARENA INGRAM (she/her)

COMPOSER

Karena Ingram is a classical and video game composer based in Baltimore, Maryland. Her chamber ensemble and symphonic works have been performed

regularly throughout the United States, Europe, and in television and video games. Most recently, she has been commissioned by the American Composers Orchestra to compose a solo bassoon piece as a part of their Connecting ACO Community virtual series. Described as "...stunning" and "... beautiful musical depictions of nature..." (Symphony Number One), Ingram's music is reputable for its imaginative use of color and textural exploration.

CASEY KALEBA (he/him)

FIGHT DIRECTOR

Casey Kaleba has arranged fights for more than five hundred productions, including work at Chesapeake Shakespeare Company, Washington National Opera, Round House Theatre, and Signature Theatre. Recent work includes *Kinky Boots* at Olney Theatre Center, *Sweat* at Northern Stage, *Hamlet* at the Guthrie Theatre, *God of Carnage* at the Cape Playhouse, and the national tour of *An Officer and a Gentleman*. A Certified Teacher with the Society of American Fight Directors, he smashed a lot of fruit on the YouTube show *Men At Arms: Reforged*, and you can see more at www.ToothAndClawCombat.com

PJ JOHNNIE (he/him)

ASSOCIATE DIRECTOR

PJ Johnnie Jr, is a NYC based multi hyphenate storyteller and curator from the Deep South. His extensive credits include serving as associate director on the Broadway production of *Ain't No Mo'*, the world premiere of *one in two* (Signature Theatre), and NY premiere of *Black Odyssey* (Classic Stage Company Theatre). Other AD credits include *Callaloo* and the *Magic Quilt* (Kennedy Center), *Tis Pity She's a Whore* (NYU Tisch), and *Macbeth, Hamlet, and Julius Caesar* (Stages on the Sound). In addition to his role as AD, he was the

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associate choreographer of *BLACK ODYSSEY* and the Choreographer of *The Real Housewives of the Restoration* (NYU Tisch) and *Marriage or Made* (Harvard TDM). His teaching credits include NYU Tisch, Harvard University, Canady Foundation for the Arts, the Stuttering Association for Youth, and Stages on the Sound. PJ previously worked as AD at Baltimore Center Stage on *The Folks at Home* and *Our Town*. He holds a BA in Theatre Arts with a concentration in Directing (Grambling State) and an MFA in Acting (New School).

TENLEY PITONZO*

(she/her)

PRODUCTION STAGE MANAGER

Select Credits: *seven methods of killing kylie jenner* (The Public Theater, Woolly Mammoth Theatre Company); *Slanted! Enchanted!* (Alldayeveryday Productions); *Our Town* (Baltimore Center Stage); *The African Company Presents Richard III* (Great River Shakespeare Festival); *Rooted* (Cincinnati Playhouse in the Park); *for colored girls who have considered suicide/when the rainbow is enuf*, *Unreliable*, *School Girls or the African Mean Girls Play*, *Last Days of Summer*, *Sweeney Todd* (Kansas City Repertory Theatre). Other Regional Credits: Music Theater Heritage, Santa Fe Opera, Adventure Theatre MTC, Cincinnati Shakespeare Company. AEA Member.

PAULINA "PAU" TOBAR

(she/her)

ASSISTANT STAGE MANAGER

Paulina "pau" Tobar is stage manager and performer artist originally from Santiago, Chile and based in New York City. She graduated from The American Musical and Dramatic Academy's Integrated Program and obtained her BFA in Musical Theatre at The New School, NY. "Thanks to Stevie and BCS for bringing me on board to this

Life is a Dream train!" Selected Stage Management credits: OFF BROADWAY: *Brilliance* (The Players Theatre); NYC: *Buggy Baby* (APAC); *All Is Fair I & II* (Quest Players); *The Waterman* (Thicket & Thistle); *Puka Who?* (RSPC); *The Changeling* (Rude Grooms); *The Award Goes To* (Tada! Theatre); ANN (SM, Hudson Guild Theatre); IG: @pautobarmusic

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THE FORNÉS INSTITUTE

María Irene Fornés (1930-2018), a nine-time Obie award winning theatre artist, represents the genesis of Latinx playwriting. Born in Havana, Cuba, she first came to New York City in 1945 at the age of 15. Although *La Viuda*, a Spanish language play was her first written play, *Tango Palace* was her first to be produced in 1963. She wrote more than three dozen works for the stage. Among her most celebrated plays are *Promenade*, *The Successful Life of 3*, *Fefu and Her Friends*, *The Danube*, *Mud*, *The Conduct of Life*, *Abingdon Square*, *The Summer in Gossensass*, *What of the Night?* and *Oscar and Bertha*. In addition to her work as a playwright and director, Fornés founded and ran the watershed INTAR Hispanic Playwrights-in-Residence Laboratory in New York City from 1981 to 1992, where she trained a generation of award-winning and widely produced Latinx playwrights.

The **Fornés Institute**, an initiative of the **Latinx Theatre Commons (LTC)**, aims to preserve and to amplify María Irene Fornés's legacy as a teacher, mentor and artist, through workshops, convenings and advocacy.

Learn more about the Fornés Institute at **[FORNESINSTITUTE.COM](https://fornesinstitute.com)**.



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