

B-W THEATRE PRODUCTION STAFF

Technical Director.....Dylan Fujimura
Scene Shop Assistants.....Riley Moran, Candice Perdan
Scenic Artists.....Meg Dawson, CJ Fore
Props Master.....Shannon O'Boyle
Props Assistants.....Zach DeNardi, Jacquelyn Hood,
Cavan O'Hara, Eric Lucas, Michelle Matrale
Master Electrician.....Pat Hayes
Electricians.....Karlie Carroll, Ian Rehn,
Steven Seritti, Alex Turoczi
Sound.....R.J. Hetman, Carly Vunderink
Set Construction: Hannah Shoemaker, Doug Dietzel, Aly Geisler, Kyle Downing,
Maxwell McCurdy, Adrian Sanchez, Patrick Wills, Andrew Wyrsta, Kennetha Martin, Aleece
Roach, Nick Vogelpohl, Eric Hinkle, Alex Dillalo

Costume Designer Stephanie Fisher
Costume Design Assistant.....Brandi Holliker
Costume Shop Manager.....Melanie Boeman
Costume Shop Foreperson..... Denae Iris McQueen
Wardrobe Heads.....Danielle Harmon, Brian Shaw
Wardrobe Assistant.....Clara Childress
Costume Construction: Kathleen Arrasmith, Jamie Farkas, Alexa Glaser, Angie Iwaniec,
Carolyn MacNaughton, Erin McKibben, Kim Meder, Susanne Miller, Polly Primeau, Erin Seidl,
Ryan Shrewsberry

Publicity Advisor.....Anna Maria D'Antonio
Publicity.....Sonny Russo, Michelle Matrale
Display Case..... Sonny Russo, Michelle Matrale
Box Office Managers.....Mary Wilson
Box Office Assistants.....Chris Barton, Katy Hanlon,
Catie Lehman, Jared Pye, Michelle Topp, Liz Wells, Megan Bogacki
House Manager.....Andrew Gmitter

Baldwin-Wallace College Department of Theatre and Dance
presents

Naked Theatre Play Festival

In Repertory

Sister Cities

September 30, October 2, 8, 10 at 7:30

October 4 at 2:00

In Paris you will find many Baguettes but only One True

Love,

Small Things,

Like A Baby,

Cape AbILITY,

The Memo

October 1, 3, 7, 9 at 7:30

October 11 at 2:00

**A festival of new works produced by faculty and students, directed
by Cleveland area artists, showcasing the talents of B-W students.**

A note from the producers:

Recently, the Theatre faculty pondered the question of how we might provide meaningful opportunities for our students, while dealing responsibly with the current economy. Innovation in theatre throughout history has often, out of necessity, happened as a result of financial restrictions. What better way to understand what is truly important in this art form than to deal with a piece of work at its most basic level. The development of new works is vital to the future of theatre in America and the students, who are participating in this festival, are in a very real sense pioneers.

In preparation for this year's season, the faculty chose several of the works you are about to see from a number of new play festivals from around the country. Having had the fortune to work with Greg Vovos, a local playwright, we also chose three of his recent pieces, which are short 10 minute One-Acts. As we plan for the future, we have enlisted the help of student class representatives to serve on a reading and selection committee for next year's festival. Plans are in place to solicit new works from both the B-W and local communities. As we move forward with this new venture, we are excited about the opportunities for collaboration between students, faculty, and local artists.

We would like to take this opportunity to thank our guest directors, Sheffia Randall Dooley, Karen Sabo, and Greg Vovos, each of whom have been vital mentors and partners in this undertaking. They have demonstrated to the students what true collaboration and artistic professionalism is all about.

We hope that you too will enjoy this new venture of the B-W Theatre & Dance Department and we welcome you to the first annual Naked Play Festival!

Charlotte M. Yetman & Jeff Herrmann
Co-Producers

Sister Cities

by

Colette Freedman

(September 30, October 2, 4, 8, 10)

Corinne Halberg..... Mary
Catie Hewitt Carolina
Rebecca Vail Austin
Angela IwaniecDallas
Jill Tighe Baltimore
Sheffia Randel Dooley Director
Shelby Beeman Stage Manager
Josh PetersonAsst. Stage Manager

Production Crew

Scenic DesignerZachary DeNardi
Lighting DesignerPat Hayes
Costume Designer Stephanie Fisher
Sound Designer..... R.J. Hetman
Faculty Advisors.....Charlotte Yetman, Jeff Herrmann
Light Board.....Alex DiLallo
Sound Board.....Santino Russo

Run Crew: Rhiannon Thomas, Kathryn Major, Maureen Regan, Karlie Carroll

Wardrobe Crew: Alexa Glaser

Theatre Etiquette

Arriving late to the theater is never considered "fashionably late." After the performance has begun, latecomers will be asked to wait until a suitable time before being seated. The same reminder applies after intermission. Leaving your seat during performance may also keep you from being allowed to re-enter until an appropriate time.

Please wait until intermission or the final curtain to carry on lengthy conversations. Watches with alarms, cellular phones and beepers are also very distracting and should be turned off during the performance.

Help us preserve the condition of our theater by depositing all food, candy, or soft drinks in the lobby receptacle before entering the theater.

The use of flash photography during the performance is strictly prohibited. Capture the magic after the performance.

Now, relax and enjoy the show.

Thank you for joining us!

In Paris you will find many Baguettes but only One True Love

Michael Lew

Zach DeNardi Ryan
Abbey SvigeliLindy
Erin McCamleyLiz

Small Things

Cary Pepper

Patrick Wills Hoyt
Eric Lucas Drew

Karen Sabo Director
Aleece Roach Stage Manager
Lindsey GradwohlAsst. Stage Manager

There will be one 10 minute intermission

Like A Baby

Greg Vovos

Caitlin Lewins Mom
Connor Waitkus Dad
Maureen ReganBaby

Cape Abely

Greg Vovos

William Goff Caper
Regina DiScipio Abel

The Memo

Greg Vovos

Kevin Becker Joe
Maxwell McCurdy Chris
Carolyn MacNaughton Memo Person

Greg Vovos Playwright/ Director
Kristen Koenig Stage Manager
Jacquelyn Hood Asst. Stage Manager

In Paris you will find many Baguettes but only One True Love is produced by special arrangement with Playscripts, Inc.
(www.playscripts.com)

BIO

Karen Sabo (Director of *Baguettes & Small Things* recently moved to Northeast Ohio from Virginia, where she spent six years as a resident director and member of the resident acting company at the LORT Barter Theatre in Abingdon, VA. She has performed with theatres from California to Massachusetts, including a run at NYC’s New Victory Theatre, the “Broadway for Kids” venue.

She has studied with the American Conservatory Theatre in San Francisco, Shakespeare & Co. in Massachusetts, The San Francisco Mime Troupe, and the Saratoga International Theatre Institute in New York. She has taught and directed at numerous theatres and colleges, and recently produced her first feature film which was written and directed by her husband, Dr. Derek Davidson (www.thisisnotthesouth.com). She is a graduate of Hampshire College, and has completed coursework in the MA in Liberal Studies program at East Tennessee State University. She is extremely pleased to be teaching and directing at Baldwin-Wallace College, and greatly appreciates the many kindnesses that have led to her rewarding work here in Berea.

Director’s Note

Small Things, In Paris you will find many Baguettes but only One True Love

I’m so pleased to have had the opportunity to simultaneously direct these two plays, which are alike in terms of brevity and different in almost every other way. Michael Lew’s *Baguettes* is a comedy about, as you may have guessed, love and bread, and how both can be considered the staff of life, even though sometimes we have to go through a lot of bread (or, in French, pain) to find true love. Cary Pepper’s darker play *SMALL THINGS* explores how the personal fulfillment we often attempt to find through religion can be found in other places and in other ways; through unexpected visitors and shared moments of truth, generosity and honesty.

I once had a friend who confessed to me that she liked well-made commercials because they were like poetry; brief, efficient, evocative, yet fulfilling and beautiful in their way. I’ve often felt the same way about short plays; I’m amazed at how we create an entire world that lasts for ten, twenty or thirty minutes, and then, poof, it’s gone, and on to the next one. I have been lucky enough to live with these plays during a month-long rehearsal process, but I hope you’ll enjoy the brief and efficient time you spend visiting these worlds we’ve created for you.

Thanks for watching,
Karen Sabo

BIO

Greg Vovos (Playwrite and Director of *Cape Ability*, *Like A Baby*, and *The Memo*) is a playwright, director, producer, dramaturg and theatre instructor. He is also the Artistic Director of TITLEWave theater, a company committed to producing original plays. He holds an MFA in Playwriting from the University of Nevada, Las Vegas, and a BA in English from the Ohio State University. He has directed several critically acclaimed productions at theatres all across town, including Dobama, Cleveland Public Theatre, Charenton and TITLEWave, and was awarded the Cleveland Theater Collective Achievement Award for his work on Julie Jensen's WAIT!. His writing has been published by Dramatic Publishing, Originalworksonline and PPT Press, and his plays have been produced all around the world. While in Vegas, aside from being the President of the graduate playwriting organization, he was also the producer of Café Copioh theatre, and the co-founder of the Asylum Theater. He has taught playwriting at several colleges and theatres — including Baldwin-Wallace! — and has greatly enjoyed his time working with the talented students and staff her at B-W. He is married to Jean Marie, and they have a son, Matthew, and a daughter, Sophia.

Director's Note

Like a Baby, Cape Ability and The Memo

I love 10-minute plays, writing them, directing them, watching them. There's a certain energy and urgency that I can't find in any other form of theatre. They can tackle any subject, big or small, and can be done with little or no set. They compress every emotion, action, and word to the extreme essential in order to delight, entertain, frighten, question, awe, or inspire. They are naked theatre.

The ideas for these plays can come at any time. Sometimes I've been blessed to write to a theme, like "hidden treasure" for CAPE ABILITY. Or to a specific task, like writing for the sense of smell, which produced LIKE A BABY. And sometimes, the ideas are gifts from the universe that sneak up on us when we're in the perfect emotional state. I once received a memo at a former place of employment that disturbed me so greatly I had to write THE MEMO. That's when playwrights really get going, when things as they are do not please us. We might write a comedy, a drama, or mix the two, but somehow it gets in our skin and we have to write it out. It's a lot of fun.

And then once it's out, the play gets passed on to the director and the real exploration begins with the actors, designers, and crew — it takes a lot of people to make a ten-minute play. I can tell you it has been a tremendous joy and privilege working with the talented students at B-W. They've brought their creativity, intelligence, and hard work to every meeting and rehearsal so that all of us in the audience could take these ten-minute rides.

What can happen in ten minutes? One simple memo can change three lives forever. A couple can find they either do or do not have what it takes to be parents. And maybe...maybe...a man can save the world. In the theatre, just as in life, anything can happen...

Greg Vovos

BIO

Sheffia Randall Dooley (Director of *Sister Cities*) is excited to be back at BW and working with such wonderful students. A theatre graduate of Baldwin-Wallace College, Sheffia has worked over 10 years as a teaching artist, director, and actress for Great Lakes Theater Festival, Cleveland Public Theatre, Kaiser Permanente, Cleveland's All-City Arts Program, and The Musical Theatre Project. She is now Director of Cultural Arts Education and Theatre Outreach at the historic Karamu House Theatre. She was last seen on stage in the Karamu/Dobama production of *Caroline, or Change* as Caroline and Great Lakes Theater Festival's production of *The Crucible* as Tituba. She was also seen in Cleveland Public Theater's regional premiere of *Pulp as Bing* and in *Our Town* as Mrs. Webb. She's performed in Great Lakes Theater Festival productions of *The Tempest*, *Blithe Spirit*, and *Nickel and Dimed*, a joint production with CPT. Other stage credits include *Respect: A Musical Journey of Women at the Hanna Theatre*, *The Secretaries* with CPT, *Agents and Assets* with The Los Angeles Poverty Department, *The Wiz* at Mercury Summerstock, *Purlie* at The Beck Center, and *Once on This Island* and *Anything Goes* at Cain Park. She can also be seen on the nationally syndicated children's television program *Ask Gilby*. Sheffia thanks Michael, Gabriel, and Solomon for their constant love and support.

Director's Note -*Sister Cities*

Families.

What I love about this play is that I can't help thinking about my own clan. And I do mean clan. "Pick up your socks!" "What happened to my toothbrush?" "No you can't sell the ps2 I bought for your own profit?" All of these thoughts and memories rush through my mind; the screaming; the laughing; the dancing and singing and incredible drama, the tears and all the general craziness and love that ensue when we are together.

I think about my B-W family and how excited I am to find myself back here with Jack Winget, Neal Poole, and Terrie Grospitch as well as newbie's, Jeff Herrmann and Charlotte Yetman (Yeah, I know but they're new to me). I think about how the John Patrick stage, back in the day (the early 90s to be exact) was the back drop to many adventures with college friends Kilbane, Messina, Harbaugh, Putnam and Craig. They were family then and continue to be my brother and sisters.

Most of all I think about what a thrill it has been to watch these talented students navigate the characters created by Colette Freedman. 4 sisters with 4 different fathers named for the 4 different cities they were born in, all living and learning from their free spirited mother. What an incredible canvas to explore and learn from! And what incredible artists to have gone forward with full gusto! There's been blood sweat and tears during this process, literally (Thanks Angie, it could have just been sweat and tears). This journey has had twists and turns, up and downs but this cast and crew have held on to each other like great tribes do, with a fierce determination to succeed and total commitment to "Rock the House"!

I thank the B-W theatre department for inviting "Aunt Sheffia" to come home and be a part of telling this story while hopefully not boring the youngins of days gone by.

Thank you for coming. This ride has been wonderful for me and I hope it is for you too.

Sheffia Randall Dooley
Baldwin-Wallace Alumni 1995