

QUINTESSENCE THEATRE

STRIKE!

CLIFFORD ODETS'
**WAITING
FOR LEFTY**

DIRECTED BY **KYLE HADEN**

JAN 18 - FEB 12 2023

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THE **QUINTESSENCE THEATRE**
PRODUCTION OF

CLIFFORD ODETS'

WAITING FOR LEFTY

KYLE HADEN Director

LINDSAY FUORI Set Designer

ELIZABETH M. STEWART Lighting Designer

ZHANG YU Costume Designer

CHRIS LANE Sound Designer

JOHN "JP" POLLARD* Stage Manager

GRAY ROGERS Assistant Stage Manager

NORA GAIR Assistant Director & Intimacy Coordinator

J. BEAN SCHWAB Props Designer

AARON MACK Wardrobe Supervisor

Waiting for Lefty is presented in agreement with the Clifford Odets' Estate,
as arranged by CAA - Creative Artists Agency.

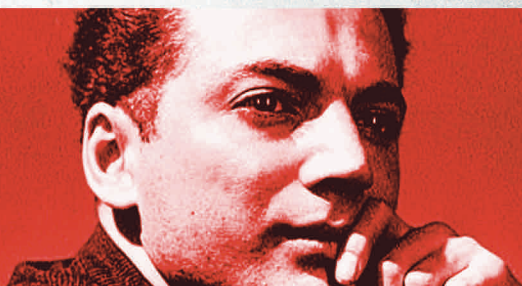
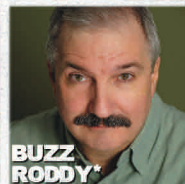
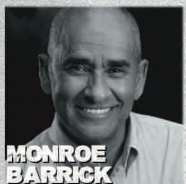
THE TAKING OF PHOTOGRAPHS OR RECORDING IS STRICTLY PROHIBITED.

CLIFFORD ODETS'
**WAITING
FOR LEFTY**

SETTING: NEW YORK CITY. 1935

ENSEMBLE

MONROE BARRICK ... Dr. Barnes / Agate
RACHEL BRODEUR ... Fayette / Clayton
LEE THOMAS CORTOPASSI ... Irv / Gunman
DOUG HARRIS* ... Joe
MICHAEL LIEBHAUSER ... Dr. Benjamin
DANIEL MELO ... Sid
KIMIE MUROYA ... Miller
KATHERINE PERRY ... Florrie / Voice
BUZZ RODDY* ... Fatt
ANGELICA SANTIAGO* ... Edna



The production is underwritten by David & Betty Ann Fellner
and The Charlotte Cushman Foundation.
The performance of Buzz Roddy is underwritten by Monika & Stephen Heimann.

* MEMBER OF ACTORS' EQUITY ASSOCIATION

CLIFFORD ODETS

CLIFFORD ODETS was born on July 18, 1906, in Philadelphia, Pennsylvania. He was raised in the Bronx, New York, but dropped out of high school to pursue acting. His first plays found successful production at the Group Theatre, an influential theatre collective formed by Harold Clurman, Lee Strasberg, and Cheryl Crawford. After briefly trying acting, Odets decided to become the Group Theatre's first original playwright. In 1935, he wrote the play *Awake and Sing*, which many scholars consider to be his masterpiece.

Odets' first play to be produced was *Waiting for Lefty* (1935).

This production's unexpectedly wild success brought Odets international fame, though the play's content caused it to be banned in many theatres in the United States. Odets' major Group Theatre plays of the 1930s, are harsh criticisms of the capitalist class in the Great Depression. In later years, Odets' plays became more reflective and autobiographical, although class consciousness was always part of his works.

Odets died on August 18, 1963, at the age of 57, from stomach cancer.



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**"I believe in
the vast potentialities of mankind.
But I see everywhere a wide disparity
between what they can be
and what they are.
That is what I want to say in writing."**

- CLIFFORD ODETS

THE TALK OF THE TOWN

When *Waiting for Lefty* was published in New Theatre it carried the subtitle, "A Play in Six Scenes, Based on the New York City Taxi Strike of February, 1934."

The 1934 taxi strike however, was a somewhat complicated one, likely to place Odets's play in an oblique light.

It began on February 2 in a quarrel over the dispensation of a five-cent fare tax which had been declared unconstitutional. Fiorello LaGuardia, then mayor, had suggested that the five-cent charge remain and be given to the drivers whose tips had dropped after the tax was put on; the companies suggested a 60-40 split in their favor. Within the week (February 8), the drivers settled at 50-50, but the strike was far from over. The taxi men had no organization when they went out but from the strike itself emerged the Taxi Drivers Union [TDU] of Greater New York, a confederation of drivers' groups from the various boroughs. A second demand, for the recognition of the union, was not granted in the first settlement. It was this demand that triggered the second strike, March 10, although the ostensible cause was the firing of a driver.

By this time, there was a fight within the TDU between the men who had run the February strike and the new leaders, of which Samuel Orner, head of the Manhattan union, and the organizer, Joseph Gilbert, were the most important. Burnshaw's review of *Lefty* reports that, at the second performance, Gilbert stepped from the wings "to say that just such a meeting as Odets presents took place last March when the members of the Union met in the Bronx and overwhelmingly voted to strike." Not that Sam and Joe, as they were called in *New Masses* ever had the full support that a theatre "STRIKE" cry implies. They called a general strike on March 17, but it was not nearly so effective as the February strike had been. Violence began, according to the *New York Times*, when one thousand striking drivers marched through midtown, wrecking cabs that were still in service. While LaGuardia's office and the Regional Labor Board tried to work out a plebiscite on union representation (which no one—the companies, their house unions, the TDU—seemed to want), the violence continued.



There were charges of gangsterism on both sides. LaGuardia warned the strikers that there were gangsters among them and implied that the companies were using "Chicago strong-arm men." Orner had earlier denied that he was using "guerillas":

"The drivers are pretty good with their fists and know how to use them, I have found. We don't need any gangster to help us." The taxi strike was broken. The TDU accepted defeat. Orner tried to put a brave mouth on it, promising a stronger union to come, but he and Gilbert, among others, were expelled from TDU, accused of "conducting the strike for the benefit of the Communist party, rather than for the union membership and of having caused the loss of the strike by this action." This thumbnail history of the taxi strike indicates the distance between the simple, black-and-white world of the propaganda play and the gray reality which it presumably reflects and certainly serves.

In answer to a direct question at the HUAC hearing about whether *Lefty* had been based on the strike, Odets answered, "That is what they say. But it is just something I kind of made up. . . . I didn't know anything about a taxicab strike. . . . I have never been near a strike in my life." In an oblique way what he is saying is probably true, even though, when *Lefty* was new, he was quoted in the *Daily Worker*, "The play was written out of admiration for the boys who fought along with Joe Gilbert and Sam Orner against La Guardia's cops and the taxi-company's scabs." I suspect that it was not the strike, but Joseph North's article on it, which gave rise to the play; Odets's direct borrowing, minimal as it is, suggests that. All of his plays are full of echoes—quotations, songs, taglines, sometimes identified, sometimes not—which suggest that his was a kind of flypaper talent, pulling ideas and phrases out of the air. In the context in which art is a weapon rather than an individual investment, this is not literary cannibalism but the proper use of existing tools.

Waiting for Lefty says a great deal less about the actual taxi strike of 1934 than it does, by implication, about the general labor situation of the time. The assumption, on the Left, was that the working man was being victimized not only by his employer but by a combination of politicians (headed by President Roosevelt) and dishonest labor leaders (the AFL as a gigantic company union). "We suppose that the supporters of the New Deal will admit that its purpose is to save American capitalism" (*New Masses*, March 1934). The NRA [FDR's National Recovery Administration] was seen as a first step toward fascism and the reigning assumption (as in Sid's big speech in *Lefty*) was that there was always a capitalistic war ready to chew up the workers when they were no longer usable on the production line.

CAST BIOS

MONROE BARRICK . . . DR. BARNES / AGATE

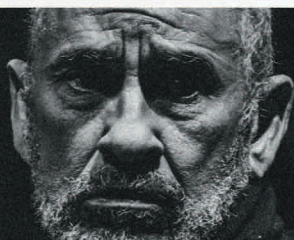
Monroe Barrick is excited and grateful for the opportunity to make his first appearance with Quintessence Theatre. A Philadelphia based actor, he was last seen as Oldtimer in *Wine in the Wilderness* (EgoPo Classic Theater). Other roles include Donado in *'Tis Pity She's a Whore*, Lafeu in *All's Well That Ends Well* (both at Phila. Artists Collective). Thomas Dunne in *The Steward of Christendom* (Irish Heritage Theatre). Wolf in *V to X* (Arden/Bob and Selma Studio Theatre). Charley in *Death of a Salesman* (Plays and Players). Chance Happening in *Roost* (PS 122/NYC) and Johnny-Boy in *The First Breeze of Summer* (Hedgerow Theatre). Much appreciation and love to all involved in this production.

RACHEL BRODEUR . . . FAYETTE / CLAYTON

QUINTESSENCE: *The Seagull*, *The Diary of a Madman*, *Hamlet*, *She Stoops to Conquer*, *Three Musketeers*, PHILADELPHIA: *A Holy Show*, *Dublin by Lamplight*, *Box Clever*, *Hooked!* (Inis Nua); *The Captive* (PAC); *The Graduate* (The Eagle Theatre); *Dov & Ali*, *A Strange and Separate People*, *Divided Amongst Ourselves*, *Jennifer's Birth*, *400 Barrels of Wine*, *The Value of Names*, (Theatre Ariel); *A Midsummer Night's Dream* (Tudor Productions). Huge thanks to Kyle, Alex, and the entire Waiting for Lefty team. Love to Kevin, and my friends for their support! ig:@ginger_synapse, facebook: @missrachelbrodeur, www.rachelbrodeur.com

LEE THOMAS CORTOPASSI . . . IRV / GUNMAN

Lee is an actor, director, writer & visual artist, currently serving as Creative Manager for Quintessence. Lee was last seen at Q in *Mary Poppins* as Robertson Aye, *Camille* as The Count de Varville, *The Winter's Tale* & *The Alchemist* as The Clown & Kastril & in *Little Women* as John Brooke. Lee has appeared in over a dozen Quintessence productions. Favorite roles include Henry Antrobus in *The Skin of Our Teeth*, Moe Axelrod in *Awake & Sing*, King Ferdinand in *Love's Labor's Lost* & Henry Bolingbroke in *Richard II*. Lee was the writer/ director for Quintessence's production of *Aesop's Fables* as well as director of Season X's *The Wizard of Oz*. Most recently, Lee served as producer for Thornton Wilder's *The Seven Deadly Sins* audio play series for which he directed *The Wreck on the 5:25*. Lee has worked Off-Broadway, and at various theaters in NYC and the East Coast. His play, *The Big: A Farce Noir*, played at The PIT, NYC and for a limited run at The Sedgwick. Lee is a proud graduate of The William Esper 2-year Acting Conservatory.
Love to LJKS, R & D.



DOUG HARRIS* ... JOE

Doug is an actor and writer based in New York City. NYC Credits: *New Golden Age* (Primary Stages), *Disco Pigs* (Drama League), *The Rape of The Sabine Women...* (Playwrights Realm), *The Glass Menagerie* (Masterworks Theater Co.). Regional Theater: *A Few Good Men* (La Mirada Theater), *Still Life* (Angram Opera House), *Sheepdog* (CATF) *A Few Good Men* (The Pittsburgh Public), *It's Only A Play* (George Street), *We're Gonna Be Okay* (B Street), *10x10* (Barrington Stage Co.), *Oh, Gastronomy!* (Humana). Doug has developed works with Playwrights Realm, NYTW, The Lark, Actors Theatre of Louisville, NY Classical, Ensemble Studio Theater, Pipeline, and more. Films: *Spooky Action, December 1, 1969, The Wait, Viking Funeral.* www.dougharrisactor.com

MICHAEL LIEBHAUSER ... DR. BENJAMIN

Michael is delighted to be returning to QTG. Previous work with Quintessence: *The Cure at Troy* (Chorus), *The Wizard of Oz* (Guard/Monkeys/Winkies/Mayor of Munchkin City), *King Lear* (Albany). - Other Theaters - The Sandra-Feinstein Gamm: *Describe The Night* (Isaac Babel), *A Midsummer Night's Dream* (Titania), *Assassins* (Czolgosz), *The Night Watch* (Fraser/Cole), *Incognito* (Henry Mason/Michael). Theater at Monmouth: *Antony and Cleopatra* (Antony), *Comedy of Errors* (Antipholus of Syracuse/Ephesus), *Lysistrata* (Magistrate). Interlochen Shakespeare Festival: *King Lear* (Edmund), *Richard III* (Richard), *Romeo and Juliet* (Tybalt), *Much Ado About Nothing* (Don Pedro), *A Midsummer Night's Dream* (Lysander). Short North Stage: *Young Frankenstein* (Fredrick), *Noises Off* (Gary). Michael is a graduate of The University of Minnesota/Guthrie Theater BFA Actor Training Program, and of Interlochen Arts Academy

DANIEL MELO ... SID

Daniel is a bilingual artist and alum from The University of the Arts. He has performed in several regional and community theaters with in the Philadelphia and Lehigh Valley area. Some of his most recent credits include: *Town* (The Stranger/The Unhoused) at Theatre Horizon, *Evita* (Magaldi) at SALT Performing Arts, and the Bilingual Musical *Twelfth Night, O Lo Que Quieras* (Sebastian) at Delaware Shakespeare Co. Daniel is excited to premiere his first role at Quintessence Theatre Group. He would like to thank the audience for coming out, and hopes you enjoy the show!



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KIMIE MUROYA 室屋季美恵 ... MILLER

Kimie is delighted to be returning to Quintessence, where she was last seen in Season VIII's spring rep: *Julius Caesar* and *The Wild Duck*! Regional: Bloomsburg Theatre Ensemble (*A Christmas Carol*; *Witch*; *No Exit*), Montgomery Theatre (*The 39 Steps*), Hollins Winter Festival (*Shadow of the Son*), South Camden Theatre Company (*An Infinite Ache*). Philadelphia: Theatre Exile (*The Ever Present*; *Whisper's Gone*), Hedgerow Theatre Company (*Two Gentlemen of Verona*), Philadelphia Young Playwrights (*Pandemic*), Interact Theatre Company (*Man of God*), Philadelphia Artists Collective (*The Sea Voyage*), Shakespeare in Clark Park (*King Lear*). Film: *Antarctica* (2020); *Conflagration* (short, 2020). Upcoming: *Jane Eyre* with Philadelphia Artists' Collective. More: kimiemuroya.com. Thanks to Mom, Otosan (父), Mikito and Kayla for all their love and support! As always, Black Lives MATTER.

KATHERINE PERRY ... FLORRIE / VOICE

Quintessence debut! Katherine is an actor, educator, and creative engine based in Philadelphia whose work celebrates the creativity in every body and the storyteller at all stages. Katherine seeks to generate positive disruption in long-held systems that continue to oppress and marginalize people and communities. Previous collaborations include 1812 Productions, Arden Theatre Company, Theatre Horizon, Revolution Shakespeare, EgoPo Classic Theater, Eagle Theatre, Philadelphia Young Playwrights, The Unscripted Project and several new works/world premieres. They also support the education team at HMS School for Cerebral Palsy. Katherine is the creator/performer behind *Brooke Spitz* and *Sex Talk* (the show) which will be taking over Fergie's in a one night stand for Philly Theatre Week on March 27th. Upcoming: *Alligator-a-phobia* (world premiere) at Boston Playwrights' Theatre. Find out more at katherine-perry.com or @iamkaypear on most socials. Katherine lives, works, and creates on unceded Lenapehoking.

BUZZ RODDY* ... FATT

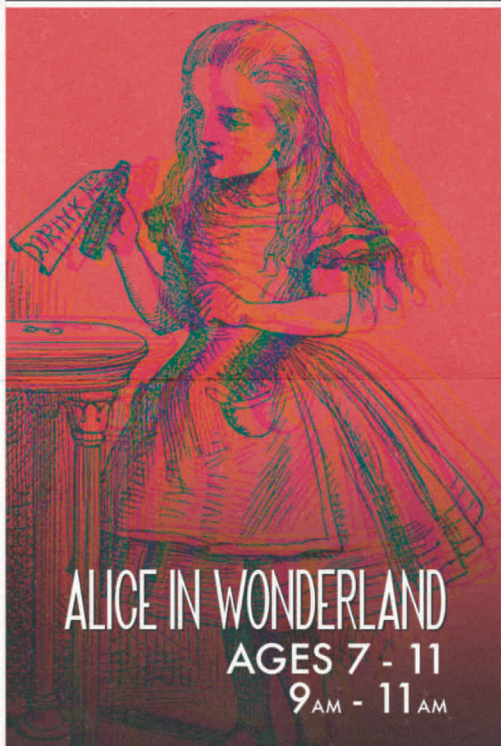
Buzz is a proud union actor (Actors' Equity, SAG-AFTRA) Before the Great Pause of 2020, Buzz played Uncle Morty in QTG's last Odets presentation, *Awake and Sing*. He comes to Philly on the heels of *Jersey Boys* at Albany's Capital Rep. Some pre-pandemic selections - Theatre: national tour of *Cheers*, (playing Cliff Clavin); *A Christmas Carol*, (Hartford Stage); *(A)Loft Modulation*, and *The Show-Off* (both Off-Broadway). TV: *Welcome to Chippendales*, *Law & Order: SVU*; *Awkwafina is Nora from Queens*, *The Deuce*; *The Blacklist*, *Russian Doll*, *Blue Bloods*, *Search Party*, *Younger*, *Jessica Jones*, *Gotham*, *Flight of the Conchords*, *30 Rock*. Movies: *Passing*, *A Nice Girl Like You*, *Windows on the World*. www.buzzroddy.com

ANGELICA SANTIAGO* ... EDNA

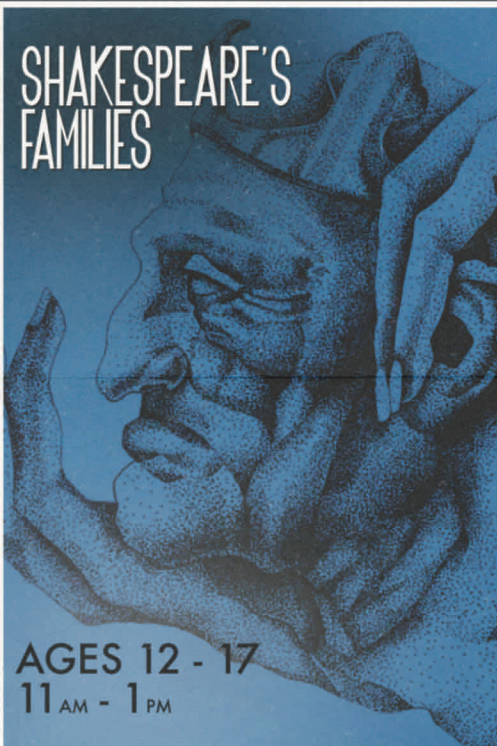
Angelica is excited to join Quintessence Theatre for the first time with this team. Her previous credits include: REGIONAL THEATRE: Actors Theatre of Louisville: *The Wolves*, *Hype Man*, *Dracula*, and *We've Come To Believe* in the 43rd Humana Festival. Ensemble Theatre of Cincinnati: *Pipeline*. The Hanger: *The Realness*. The Kentucky Shakespeare Festival for 2 seasons. TV: *Law and Order SVU*. She received her B.F.A. in acting from Montclair State University and was a member of the 2018-2019 Professional Training Company at the Actors Theatre of Louisville.

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FOR YOUTH! FEB 25 - APR 1



ALICE IN WONDERLAND
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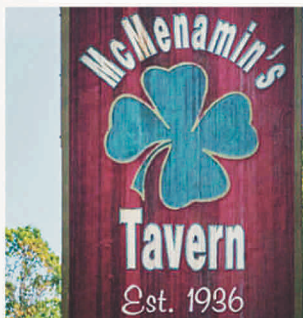
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CREATIVE BIOS

JOHN "JP" POLLARD* ... STAGE MANAGER

JP joins Quintessence directly from *The Butterfingers Angel...* at Uptown! Knauer PAC in West Chester, PA. Other previous credits: *An Act of God*, starring Sean Hayes (LA/SF), *The Search for Signs...* starring Lily Tomlin (SF), *Carrie: The Musical Experience* (LA), *Jersey Boys - 2nd National Tour*, *Nice Work If You Can Get It*, starring Sally Struthers, and *Anything Goes* starring Sally Struthers and Andrea McArdle, both at the Ogunquit Playhouse. Previous resident positions: Paper Mill Playhouse in Millburn, NJ, Barter Theatre in Abingdon, VA, Pioneer Theatre Company in Salt Lake City, UT, Gateway Playhouse in Bellport, NY, and *Grease - Das Musical* which toured Germany and Switzerland. In a previous lifetime, JP served as personal assistant to Sarah Jessica Parker. Proud Equity member since 1983.

GRAY ROGERS ... ASSISTANT STAGE MANAGER

Gray has been an ASM in the Philadelphia area over the past five years. She is excited to be working her first show with Quintessence. She has also worked with Interact Theatre, EgoPo, Theatre in the X, Azuka, & Shakespeare in Clark Park.

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LINDSAY G. FUORI ... SCENIC DESIGN

Lindsay is a New York based Scenic Designer. She is thrilled to be collaborating with Quintessence for the first time. Recent credits include: *Candida* (Gingold Theatrical, Off-Broadway), *El Matrimonio Secreto* (Florida Grand Opera), and *Made by God* (Irish Repertory Theatre). She received a Henry Award from the Colorado Theatre Guild for her work on *Hazardous Materials* (Creede Repertory Theatre 2019). Lindsay holds a BFA in Scenic Design from Boston University. lindsayfuori.com

NORA GAIR ... ASST. DIRECTOR / INTIMACY COORDINATOR

Nora is a director, teaching artist, and intimacy coordinator proudly hailing from the forests and mountains of New Hampshire. Her directing work has been seen all over, including the PlayLab at Actors Theatre of Louisville, Project Y Theatre, Compōsit Opera Festival, and Philly Fringe (2022: *Constellations* by Nick Payne), and her intimacy choreography has been featured at Shakespeare in the Woods, UPenn, and the Strides Collective, where she also serves as the Artistic and Production Coordinator. Alumna: John Wells Directing Program @ Carnegie Mellon, Tepper Semester @ Syracuse, and the Apprenticeship Program @ WST. cutt.ly/noragair

CHRIS LANE ... SOUND DESIGN

Chris is a Baltimore native, Atlanta-based sound designer, DJ, composer, mixing engineer and entrepreneur. He is ecstatic to be making two debuts, for Quintessence Theatre as well as his first project in Philadelphia! His most notable regional credits include: *Fannie*, *Four Women*, *Skeleton Crew*, *Paradise Blue*, *School Girls*, *Or, The African Mean Girls Play* (Kenny Leon's True Colors Theatre Company, GA); *DATA*, *Ghost*, *A Very Terry Christmas*, *Sounds of the West End*, *Knock Knock*, *In My Granny's Garden* (Alliance Theatre, GA); *The Boy Who Kissed The Sky* (Seattle Children's Theatre, WA); *Shutter Sisters* (The Old Globe, CA); *Skeleton Crew* (Westport Country Playhouse, CT); *Too Heavy for Your Pocket* (George Street Playhouse, NJ); *Four Little Girls*, *Ruby* (Alabama Shakespeare Festival, AL); *The Royale* (Geva Theatre Center, NY); *The Children*, *SHAPE*, *A Boy and His Soul* (The Kitchen Theatre Company, NY); *Detroit 67'* (Virginia Stage Company, VA), *Incendiary* (The Kennedy Center, DC), and *New Jack City Live Tour* (Je'Caryous Entertainment). He is also a Co-Founder and Executive Director at Multiband Studios. Check out the growing creative team at www.multibandstudios.com.

AARON MACK ... WARDROBE SUPERVISOR

Aaron is thrilled to be doing his first production in Philadelphia with Quintessence! Aaron grew up all over the United States, but finally settled in Baltimore to study Fibers at the Maryland Institute College of Art. Aaron has spent the last three years as a production assistant with Baltimore's Black Cherry Puppet Theater, and is endlessly grateful to BCPT executive director Michael Lamason. He is delighted to be entering Philly's theater scene and to be costuming his first full-sized humans in quite some time!

HEATHER PYNNE ... MASTER ELECTRICIAN

Heather is a Philadelphia-based lighting professional who enjoys design, support, and implementation of lighting for performances of all kinds. Her work has most recently been seen on Chris Davis's *One-Man Nutcracker* and Theatre Horizon's *TOWN*. She is delighted to be at Quintessence for the first time and would like to thank her partner Chris for all his support.

ELIZABETH M. STEWART ... LIGHT DESIGN

Elizabeth is a New York based lighting designer and interdisciplinary artist whose work has been seen in New York, London, D.C., and more, in venues ranging from art gallery basements to off-Broadway theatres. Recent credits include *Buddy: The Buddy Holly Story* (Cape Fear Regional Theatre), *No Mercy* (Moxie Arts), *Natasha, Pierre, and the Great Comet of 1812* (Hangar Theatre), *Orlando* (Barnard), *Ritual* (Witness), and *An Odyssey* (Hangar Theatre). Elizabeth is a resident designer with both WWTNS? Theatre Company and The Arctic Group, and is a member of the art collective Smear Campaign. MFA Brooklyn College - Performance & Interactive Media Arts. BFA NYU Tisch. ElizabethMStewart.myportfolio.com

KYLE HADEN ... DIRECTOR

Originally from Pittsburgh, Kyle Haden is an artistic leader, director, educator, and Equity actor. He is an Artistic Associate and the former artistic director of the Ashland New Plays Festival in Oregon, as well as a member of the 2021 cohort of artEquity's BIPOC Leadership Circle. Kyle is currently the Senior Associate Head and an Assistant Professor of Acting at the Carnegie Mellon University School of Drama.

As a director, Kyle has helmed various productions across the country, including the October 2021 production of *The Chief* (Pittsburgh Public Theater), the award-winning world premiere of *Hazardous Materials* (Creede Repertory Theatre), *The Realness* and *A Brief History of America* (Hangar Theatre Company), *Hamlet* and *The Winter's Tale* (Island Shakespeare Festival) and *The Tens* (Actor's Theatre of Louisville). He was named a 2018 Drama League Directing Fellow, and is a member of the Drama League Directors Council.

On stage, Kyle has performed at regional theaters nationwide, including the Oregon Shakespeare Festival (three seasons), Guthrie Theater, Shakespeare Theatre, Chicago Shakespeare Theater, Arizona Theater Company, Colorado Shakespeare Festival (four seasons), Pittsburgh Public Theater, City Theatre Company, Quantum Theatre, and Cleveland Play House, as well as numerous theaters in New York and Chicago.

BA: Wake Forest University, MFA: Columbia University.



ACTORS' EQUITY ASSOCIATION

Actors' Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

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THANK YOU

Quintessence Theatre Group is grateful to the following individuals, foundations, government agencies, and non-profit organizations who have generously supported the vision to bring works of classic theatre to the contemporary stage.

THE ANNUAL FUND FOR FISCAL YEAR 2023 (from August 1, 2022 to January 10, 2023)

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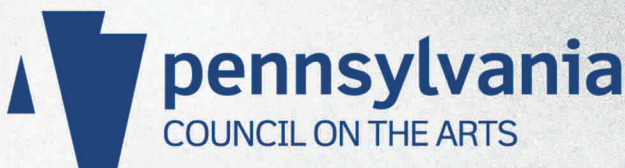
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PAUL OAKLEY STOVALL &
MARILYN CAMPBELL-LOWE'S

**WRITTEN BY
PHILLIS**

DIRECTED BY **CHERYL LYNN BRUCE**

MAY 10 - JUN 4 2023

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— THE NATIONAL ENDOWMENT FOR THE ARTS —

has approved Quintessence Theatre for a grant for its upcoming production of Paul Oakley Stovall's *Written by Phillis*. Quintessence looks forward to working with the NEA to finalize the grant paperwork and appreciates the agency's support to bring new classics to the American stage.

It is an incredible honor to receive federal funding from the National Endowment for the Arts for two of our season thirteen productions, as Quintessence's next production, Shakespeare's *The Tempest*, received the NEA's prestigious Shakespeare in American Communities grant.

For information on how to help Quintessence match both of these federal grants, please email Victoria@QuintessenceTheatre.org.

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