

FEB. – MARCH 2024

PROLOGUE



**BLOOD-CURDLING
THRILLS**

LEADING LADIES presents
DRACULA
By VANESSA SEVERO
in collaboration with JOANIE SCHULTZ

This bold and highly theatrical world premiere breathes new life and new blood into the most famous vampire story of all time.



**SIMMERING
SECRETS**

JOHNSON INVESTMENT COUNSEL and
CLARK SCHAEFER HACKETT present
STEW
By ZORA HOWARD

Three generations of Black women gather in Mama's kitchen, and closely held details of their lives rise slowly to the surface.

ALSO INSIDE: *THE LION, THE WITCH AND THE WARDROBE* GOES OFF THE HILL

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ABOUT PROLOGUE

PROLOGUE is the pre-show publication of Cincinnati Playhouse in the Park. It is published as a service to Playhouse season subscribers, donors and others.

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Seasonal support provided by



CALLING ALL YOUNG PERFORMERS!

Summer is sooner than you think for all the young performers in your life. The Playhouse's long-running summer theatre camp and performance academy will kick off in June with eight weeks of theatrical fun, and this summer's offerings bring more performance opportunities than ever before.

The Playhouse's summer camp continues to include two-week performance academies and one-week theatre camps but focus on the performance academies will be at the forefront. Each program is unique and will bring a new experience for campers. "Our camp families have asked for more performance opportunities, and that's just what we have in store," says Ariana Moses, the Playhouse's Education Director.

Through the course of each session, campers work together to tell awesome stories while learning both theatre skills and life skills. In addition to studying musical theatre, stage combat, acting, writing, and other topics, campers also discover more about who they are. They gain confidence and form new friendships while belting out showtunes, showing off their latest stage combat moves, or sharing their own playwriting.

Encouraging creativity is one of the key values at summer camp. "Theatre can be created by any person at any age, and our camp staff loves helping our campers play a part in that process during summer programs," says Moses. "We always see students gain both confidence and performance skills. By the end of the summer, they've made new friends and are brimming with the joy that is live performance. It's a pretty magical time."

Summer camp programs will continue at the Playhouse's mainstage theatre complex in Eden Park/Mt. Adams, as well as at Mason Community Center. New this summer are performance academies in Erlanger, Kentucky, which will further broaden our reach to serve more Greater Cincinnati families.

The two-week performance academies give campers the opportunity to rehearse a play from beginning to end and learn skills along the way. Campers take theatre classes and rehearse their show with the staff, and they apply what they have been taught in their final performance of the musical or play that is open to friends and family. Performance academies and intensives this summer include *Annie KIDS*, *Mean Girls JR.* and *Disney's Finding Nemo KIDS*.

One-week theatre camps go in-depth with skills and focus more on the process involved in creating theatre with weeks centering on stage combat, musical theatre, writing, acting, improvisation and more. Each one-week theatre camp ends with a shareformance which informally shares what campers have learned with family and friends.

There are summer camp options for children going into grades one through 12. Programs begin on June 3 and run through August 2. For more information on the 2024 summer camp programs, visit cincyplay.com/learn/summer-theatre-camps or call 513-421-3888.

THE LION, THE WITCH AND THE WARDROBE

Dramatized by LE CLANCHÉ du RAND

Based on the book by C.S. LEWIS

Directed by KATIE BASKERVILLE

Off the Hill Touring Play

MARCH 22 – MAY 12, 2024

Photo by Tony Arrasmith/Arrasmith & Associates.

THROUGH THE WARDROBE AGAIN

By Tessa D'Errico

Many consider C.S. Lewis' *The Lion, the Witch and the Wardrobe* to be not only one of the best novels of the 20th century, but one of the best children's novels of all time. Since its publication in 1950, it has been adapted into numerous movies and plays and translated into over 40 languages. Now, this fantastical story returns to the Playhouse as an outreach touring production in our Off the Hill series.

Director Katie Baskerville has always been a fan of the classic story and its broad appeal to audiences of all ages, genders, and beliefs. This production will appeal to both longtime fans and newcomers to Narnia. "We want to make sure that it's enjoyable for people who love C.S. Lewis and his stories, but also accessible for children who aren't familiar with the world of Narnia and are experiencing the magic for the first time," says Baskerville.

In the context of the original story, the Pensive siblings are sent to the English countryside to escape the dangers of London during the Blitz of World War II. Baskerville noted the importance of this background, and how it can inspire the young audiences of this production. "It's really beautiful that in Narnia, the kids are the heroes. They don't have control over their everyday lives, but they discover a world where they have agency over their stories. So, I'm really interested in exploring the idea of imaginative agency for children through this play."

Another significant theme of this specific production Baskerville highlighted was challenging the ideas around heroes and villains. "People who are not good don't always look evil, just like the people who might look the most different aren't going to be mean. We're taking away the stereotypes around what we traditionally see as who a villain is and who is



a hero and looking beyond that to see who someone really is. Things aren't always what they seem."

The script calls for two actors to embody the expansive cast of characters and creatures. Lucy and Peter recount their past adventures in Narnia to the audience, and as they tell the story, morph into other key players. This allows the world to be created by the actors, through the use of physicality, costumes and props that are derived from everyday objects – showing children the limitless potential of imagination through storytelling. "Our goal is that the kids in the audience see that with imagination, you can create a magical world around you with whatever you have on hand," says Baskerville.

This is the second time Playhouse has toured a production of *The Lion, the Witch and the Wardrobe*, and most of the design team worked on the previous production. However, Baskerville says that they have all brought brand-new design concepts to the table. "We're going with a completely new design concept this time around. So [the designers] are getting a second chance to step into the world with a fresh perspective and new eyes on it."

The tour kicks off in March and will be traveling to local schools and community centers. But don't worry, this on-the-go production will not be lacking the magic that we've come to associate with the world of Narnia. "We're exploring unique ways that we can bring the world of Narnia to life on stage. This show is fast paced and engaging. And I think, by the end of it, you'll feel like you've been transported to Narnia and back," Baskerville says.

The production is recommended for ages 5 and up. For performance dates and locations, visit cincyplay.com.

Off the Hill and School Outreach Tour are made possible with support from
THE ROBERT AND ADELE SCHIFF FAMILY FOUNDATION,
THE CHARLES H. DATER FOUNDATION
and **L&L NIPPERT CHARITABLE FOUNDATION.**

LEADING *Ladies* presents

DRACULA

A WORLD PREMIERE

By VANESSA SEVERO in collaboration with JOANIE SCHULTZ

Directed by JOANIE SCHULTZ and VANESSA SEVERO

Moe and Jack's Place — The Rouse Theatre

FEB. 3 – MARCH 3, 2024

Photo on this page and on the cover by Tony Arrasmith/Arrasmith & Associates.

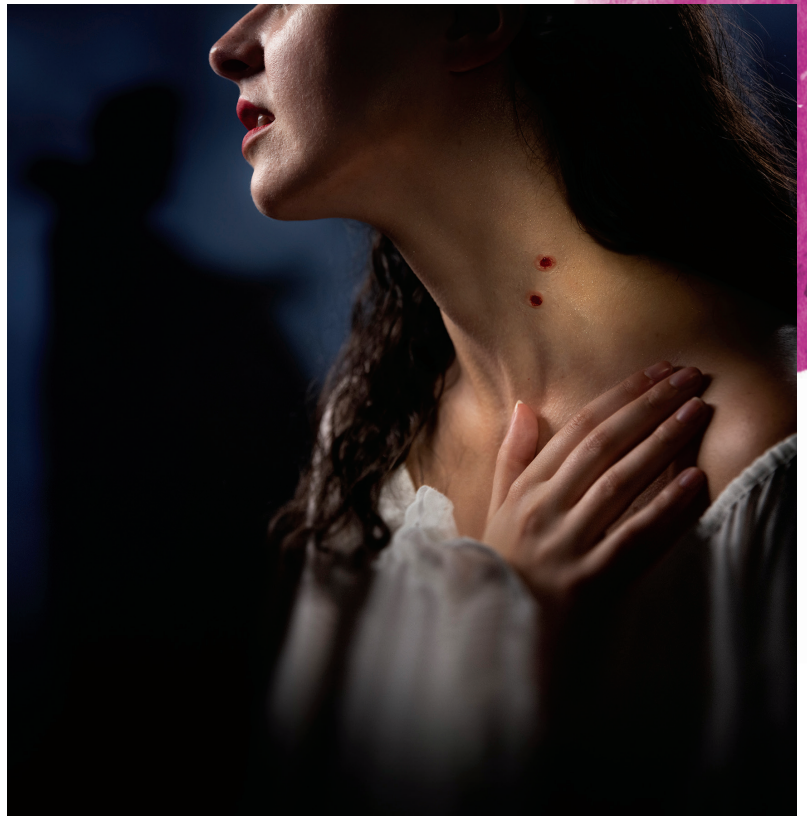
BRINGING THE UNDEAD TO LIFE

By Tatiana Godfrey

The legacy of Count Dracula and the figure of the vampire are deeply ingrained in popular culture. The allure and the terror of the Count have not only established many quintessential vampire tropes but also fueled a fascination with the undead that has endured since Bram Stoker first wrote his novel in 1897. The vampires created in literature, film and on stage often serve as mirrors reflecting the fears, anxieties, and societal concerns of their time. As such, the myth of the vampire has evolved over the ensuing century, spanning from reinventions of Count Dracula himself to the glistening vampires of *Twilight*, from *Nosferatu* to *What We Do in the Shadows*. This enduring legacy will continue to captivate audiences in Moe and Jack's Place — The Rouse Theatre with a brand-new adaptation of *Dracula* from Vanessa Severo and Joanie Schultz.

Playhouse audiences will remember Severo from her play *Frida...A Self Portrait* and from her beautiful, stylized movement work in last season's world premiere of *Shane*. Schultz is, of course, the Playhouse's Associate Artistic Director. You'll remember her direction of last season's world premiere of the workplace comedy *Origin Story*. Suffice it to say, both are more than familiar with how to build a new play. When generating the first draft of the adaptation, Severo and Schultz offered some insights into the process and their intentions. "In this adaptation, we shift the lens, and view the story through the female gaze. Evil does exist, and can be fought with axes, spears, crucifixes, and science...or simply by women's ingenuity."

Obviously, there are some elements of Stoker's lore that audiences will be delighted to experience: Severo's movement work, along with some surprise special effects, will conjure the horrific and the supernatural; the actors are preternaturally talented and beautiful, expertly portraying these well-known characters; and there are heaps and mounds of stakes and garlic. Some of the elements of this production, however, come straight from the imagination of Severo, Schultz, and their team of designers.



The writer-director duo first met with the designers (costume, set, lighting, sound) over Zoom in late July to brainstorm what this specific version of *Dracula* would look and sound like. In these preliminary meetings, the entire team went scene by scene through the script to establish what the vibe of the scene was and what props and scenery were necessary for the scene to take place. Set designer Yu Shibagaki used the meeting to share hundreds of research photos to inspire the look and feel of the production. From this research, the entire team was able to form concrete ideas about patterns in color, use of line and angles, the aural world of the play, and how the scenes would flow from one into the next.

By the end of September, Schultz, Severo, and their fledgling script went into workshop, which was supported by the funds of the Jerome Fey Endowment. In this workshop, the writer-directors, dramaturg, nine actors, and a stage manager spent four days in a rehearsal room with the script. On the first day of the workshop, the actors read the script aloud. The dramaturg, who functions as another creative collaborator with expertise in playmaking, elicited specific feedback from the actors about how the script was working. Schultz and Severo then took that feedback to produce a brand-new draft for the next day. This process continued over each of the four days and culminated in a reading of the latest draft for invited Playhouse staff members.

The script has continued to be developed throughout the rehearsal process, which began at the beginning of January. In the rehearsal process, both the actors and the production dramaturg in the room ask pertinent questions about the characters' intent and the shape of the play. These questions are both inherent to the process of rehearsal and to the new play process; they are necessary to make the storytelling as clear as possible for our audiences. Severo and Schultz took the time to answer some of our questions about making this new version of a classic.

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RUNNING TIME

An accurate running time will be posted on our website on Feb. 2.

CONTENT ADVISORY

Dracula is recommended for adults and older teenagers. This theatrical re-telling features the most famous vampire of all time, so it's no spoiler to say there are some sexual situations and violence – although mostly presented in an implied or stylized fashion – and, of course, blood is depicted on stage. Otherwise, it wouldn't be *Dracula*.



Vanessa
Severo



Joanie
Schultz

Why *Dracula*? What about this story needs to be told here and now?

Vanessa: I have always found something very alluring about immortality, but also something downright terrifying about it. *Dracula* walks among us with a secret he could willingly share. We all have something we are keeping and could willingly share. That choice is dangerous, but also enticing. The story of *Dracula* tends to get passed off as a story about bloodlust, when it is in fact a story about vice, and the choices we make, and the outcomes of those choices.

Joanie: Yes! Vice, secrets, lies, and addiction. All of these have parallels that are made more fantastical in the world of *Dracula* but remain so relevant to today. Every character in our version of *Dracula* has a dark part of themselves. I love that no one is innocent because that's real.

What were some of the challenges in adapting this novel for the stage?

Joanie: Women are basically objects in the novel, or so one-dimensional they might as well be. I actually only read it for the first time a year and a half ago and found myself constantly frustrated with that.

Vanessa: Older structures of *Dracula* pigeonhole the female characters as weak, and only known for their beauty and innocence. Gender inequality was a huge challenge. We decided to take away gender roles. We looked at the bones and scaffolding of *Dracula* and turned it into a smart game of chess, where the Queen is the most powerful player.

Joanie: Also, the novel is completely written in letters, journals and newspaper clippings. None of that is dramatic. I think that's one of the reasons you see every adaptation of *Dracula* is very different – we are filling in the spaces that the novel doesn't.

You spent a week in workshop, working on the script with actors, to hear the play aloud. What was that process like and how did the script change over the week?

Vanessa: A play cannot live on the page. It has to breathe and be spoken out loud. When the words are spoken you are really working with a story that has lungs. The workshop was crucial for the process. The process was a gift. The gift of having a group of people in a room there to unpack a story. The script went from having a skeletal structure to having veins.

Since you both are directing it, can you tell us about the production itself? What's the vibe?

Joanie: The vibe...dark, tense, secretive, and surprisingly funny in places.

Vanessa: It will feel like a place you maybe shouldn't be, but you also don't want to walk away from. Dangerous and alluring, and somewhat familiar.

How are you working with the technical team to create the supernatural elements of the story?

Vanessa: Supernatural is such a fun word. It should live in nature but it's not. It's heightened, it's risky, it's not of this earth. Our design team is working brilliantly together to make the elements just that.

Joanie: Our team has been crafting a world that is mysterious and magical. Along with the designers that one has on every play (set, lights, costumes, sound), we also have an illusion designer.

Vanessa: We are crafting a design that will make you unsure of what you just saw and leave you asking how it was done on the drive home.

What lessons or insights have you gained in adapting *Dracula* that you'll take with you to your next project?

Vanessa: When editing the script ... start with a scalpel and end with a hatchet.

Joanie: Not to be afraid to make it your own. We started with Bram Stoker, but we are making a play for this audience now, something that spoke to us as artists, and like every *Dracula* you've ever seen on film, TV or theatre, this takes some twists in the spirit of the source material but that will speak to today.

What do you want audiences to know before seeing *Dracula*?

Vanessa: Turn off your cellphones.

Joanie: Ha! Yes, please do, the gift of theatre is immersing yourself in another world and trying to step away from the constant information we are always getting. We get to experience this live with other people and live storytellers in front of us. What a gift that we can still do that.

SPECIAL EVENTS:

ENHANCE YOUR *DRACULA* EXPERIENCE

Pre-Performance Talks

Prior to selected Tuesday evening performances, come early and hear about the making of this world premiere production from Joanie Schultz.

Tue., Feb. 13, 20 and 27 | 6:30 p.m. | Kaplan Lobby

The pre-performance talks are free and last approximately 20 minutes. No reservation or additional ticket is required.

Wine Pairing Dinner

Join us before selected evening performances of *Dracula* for a special wine pairing dinner, including a short sneak peek at the production from Joanie Schultz.

Four-course dinners are \$75 per person and start at 6 p.m. in the Kaplan Lobby on the following dates:

Fri., Feb. 9 | Wed., Feb. 14 | Thu., Feb. 22 | Fri., March 1

Dinners are catered by SeasonedDish Catering and Events with wine from Heidelberg Distributing Company.

For the menu and to reserve your dinner, visit cincyplay.com or call the Playhouse Box Office at 513-421-3888. Tickets to the performance are not included in the wine pairing dinner price and must be purchased separately. Reservations close eight days prior to each wine pairing dinner. Space is limited.

STEW

By ZORA HOWARD

Directed by STORI AYERS

Rosenthal Shelterhouse Theatre

MARCH 2 – APRIL 7, 2024

Photo on this page and on the cover by Tony Arrasmith/Arrasmith & Associates.

**AUTHENTIC.
CAPTIVATING.
RESILIENT.**

By Russell Florence Jr.



Zora Howard's *Stew* is a compelling and humorous examination of the tight familial bond between three generations of Black women connecting, feuding and reconciling while reflecting each other in the process. The 2021 Pulitzer Prize-nominated drama is rooted in the relatable confines of Mama's kitchen, where an important meal is being prepared with love, precision and thoughtfulness. As the stew simmers, tensions mount, secrets are revealed, and the past and present collide with thought-provoking velocity and intriguing ambiguity.

When *Stew* received its world premiere in 2020 off-Broadway at New York's Page 73, *The New Yorker* described the script as feeling "familiar without being cliché, delivering a captivating story that's intimate, funny, and heartbreaking in equal measure." The fundamentals of the play provide a universal microcosm of the American family, but the specificity of its richly drawn characters – strong women of color owning their authenticity – is based on individuals Howard knew.

In an interview with Shattered Globe Theatre, which mounted *Stew*'s Chicago premiere in 2022, the playwright reflected on the women who helped shape her creation. "There are so many things that make *Stew* special, but the most important thing is the women at the center of the play," Howard said. "I spent a lot of time with them over many years when writing the play and getting to know them and their mannerisms and how they were related to one another. I fell in love with them. So, every time I get to see them animated and taking up space on a stage is very special."

In the play, the relationship between Mama, the ailing, churchgoing matriarch whose talents include a penchant for Shakespeare, and her eldest daughter Lillian, battling a crisis of conscience, is key in terms of emotion and interplay. Both women come to realize the depths of their trauma, particularly regarding issues of marriage, fidelity and responsibilities within the larger narrative of Black motherhood.

In her 2021 qualitative study *Mothering Through our Pain: Single Black Mothers' Narratives*, Yolanda E. Surrency interviewed several Black mother/

daughter pairs to investigate – through the lens of Black feminism – Black mothers' lived experiences to understand their struggles and resistance. One pair in particular, 54-year-old Deneen and her 29-year-old daughter Breanna, discussed feelings of rejection and self-consciousness due to their Blackness. "As a Black woman growing up, I never truly felt like at first that I was being appreciated," Deneen said. "I always felt like I was always the one that was in the background because I didn't think I was pretty enough... But as I got older and growing up, then I realized that I had to make the decision as to who I wanted to be. I couldn't always just worry about what people thought... It's hard being a Black woman especially when you're real confident and you know yourself."

As Deneen and Breanna reiterate the pain of Black female adolescence, Mama and Lillian similarly find kinship as women with comparable trauma in the play. Howard's script speaks to both mother/daughter pairs – and audiences alike – in its empowering challenge to keep pressing forward, to keep evolving, despite obstacles. "What you're waiting on is layers," Mama says in *Stew*. "Each layer to settle down and the next one to stack on top of the one before it. Stack and settle. Stack and settle. And season! And you can't just wait 'til the end of it all and expect it to come out alright."

As *Stew* has its regional premiere at the Playhouse, the joy and tribulations of Black women concerned about their health, identity, resiliency and the Black men they deeply care about has the power to resonate personally and collectively.

"I think the brilliant thing about theatre-making is that you can't control what people's experience of the work is," said Howard in the aforementioned interview. "The most I can hope for is that folks are moved in some way."

PRESENTING SPONSORS

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investment counsel

 **CLARK SCHAEFER HACKETT**
CPAS & ADVISORS

DESIGN SPONSOR

GEILER

RUNNING TIME

An accurate running time will be posted on our website on March 1.

CONTENT ADVISORY

Stew is recommended for teenage and adult audiences. As three generations of women gather in Mama's kitchen, the secrets simmer in the air. Ingredients include some strong adult language and very frank discussions about adult relationships and sexual activity.



Zora
Howard

GETTING TO KNOW ZORA HOWARD AND HER CONTEMPORARIES

By Russell Florence Jr.

Playwright Zora Howard is on the rise as an emerging storyteller skillfully and unapologetically illuminating the Black experience in all its multifaceted appeal. The Harlem-bred writer and performer rose in prominence with her 2021 Pulitzer Prize-nominated drama *Stew*, an insightful look at family dynamics embodied through the loving yet complex lens of three generations of Black women.

However, her canon contains other vivid examinations of Black life which have kept her at the forefront of risk-taking playwrights creating exciting, daring new works. Her one-woman drama *The Master's Tools*, produced in 2021 by the Williamstown Theater Festival in its presentation of *Celebrating the Black Radical Imagination: Nine Solo Plays*, concerns a Black enslaved woman named Tituba recounting a violent storm that led to her mother's decapitation. *Bust*, a 2022 Susan Smith Blackburn Prize finalist and 2022 L. Arnold Weissberger New Play Award finalist, centers on a traffic stop of a Black man in Alabama. *Hang Time*, produced by Flea Theater off-Broadway in 2023, pinpoints three Black lynched men conversing about love and loss. She also wrote a modern adaptation of *Antigone* titled *AtGN* that is set in a Black church. Aside from theatre, she notably co-wrote and starred in *Premature*, a film chronicling a Black teenager's summer romance with an older man, which premiered at the 2019 Sundance Film Festival and was a 2020 Film Independent John Cassavetes Award nominee.

Howard's Pulitzer Prize recognition came at a time when her fellow Black contemporaries were also honored as Pulitzer finalists and winners. Here's a look at the up-and-coming, young and diverse group of playwrights who have also left an indelible impression on American theatre today.

Branden Jacobs-Jenkins

Pulitzer Finalist: 2016, *Gloria*; 2018, *Everybody*

Jacobs-Jenkins' Pulitzer-nominated works stem from workplace dynamics (*Gloria*) and his modern adaptation of the 15th century morality play *Everyman* (*Everybody*). His riveting drama *Appropriate* debuted on Broadway this season. He has been honored with Guggenheim and MacArthur fellowships and the inaugural Tennessee Williams Award. His plays include *An Octoroon*, *Neighbors* and *The Comeuppance*. He also served as the showrunner, executive producer and writer for HULU/FX's gripping drama series *Kindred*, based on Octavia E. Butler's sci-fi novel. In addition to experimenting with extant, fairly well-known plays to address larger issues, he has been praised for blending surrealism with naturalism in his dissection of race, particularly Black culture's effect on white repression and privilege.

Jackie Sibblies Drury

Pulitzer Winner: 2019, *Fairview*

Sibblies Drury's *Fairview* is a biting satire about race and representation that occurs at a Black family's birthday dinner. *The New York Times* called her 2012 play *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884-1915* her "breakout work." She has also written such plays as *Social Creatures*, *Really* and *Marys Seacole*. She received the PEN/Laura Pels Theater Award in 2022 and saw the world premiere of her new musical *Illinois* mounted in the summer of 2023. Sibblies Drury's humorous, intellectual and emotional works create a space for complicated discussions of race to exist, particularly Black women refusing to remain unseen.

Katori Hall

Pulitzer Winner: 2021, *The Hot Wing King*

Hall's dramedy concerns Black masculinity as viewed through the experiences of a gay couple and their extended family. Her notable works include *The Mountaintop*, which depicts Martin Luther King Jr. in his hotel room on the night before his assassination. *The Mountaintop* won the 2010 Olivier Award for Best New Play, marking the first time a Black woman received the award. She received a 2020 Tony Award nomination for Best Book of a Musical for *Tina: The Tina Turner Musical* and serves as creator, showrunner and executive producer of the Starz drama series *P-Valley*, based on her play. Hall, who deems herself a playwright who writes more "from place than race," seeks to challenge and broaden narratives of the Black female perspective to change perception.

James Ijames

Pulitzer Winner: 2022, *Fat Ham*

Ijames' modern adaptation of *Hamlet* set at a Black family's backyard barbecue in the South was nominated for the 2023 Tony Award for Best Play. His notable works include *Kill Move Paradise*, which had its premiere at the National Black Theatre in 2017 and drew comparisons to the early works of Suzan-Lori Parks; *White*, which won the Terrence McNally New Play Award in 2015; and *The Most Spectacularly Lamentable Trial of Miz Martha Washington*, which received an honorable mention Joseph Kesselring Prize in 2018. Ijames shakes the foundation of Black culture to explore storytelling in an unabashedly Black, queer lens.

PLAYHOUSE PERSPECTIVES EVENT

SHE STANDS: AN ODE TO BLACK WOMEN

Join us for an evening of spoken word hosted by Kimberly "DuWaup" Bolden, founder and executive producer of DuWaup's Cincinnati Poetry Slam. The evening will feature 10 local spoken word artists whose work celebrates Black womanhood.

Mon., March 18 | 7 p.m. - 9 p.m.

Mix and mingle with a cash bar from 7 p.m. – 7:30 p.m.
Program begins at 7:30 p.m.

The event is FREE. Space is limited, so reservations are recommended but not required. To reserve, visit cincyplay.com or call 513-421-3888. The event takes place at the Playhouse.

Playhouse Perspectives is made possible thanks to a generous gift from Barbara and Roderick Barr.

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THANK YOU, KERRY AUTOMOTIVE!



Tim and
Nancy Sparks

The Playhouse is fueled by the overwhelming generosity and support of our corporate sponsors. They make it possible for our artists and craftspeople to wow our audiences and enrich the Tristate region with meaningful artistic experiences. That's why we're proud to have Kerry Automotive join us as the 2023-24 Season Design Sponsor for Moe and Jack's Place — The Rouse Theatre.

Kerry Automotive's Nancy and Tim Sparks live near Mt. Adams and consider the Playhouse their "neighborhood theatre." They've been enjoying productions for more than 40 years. The Sparks even walked by the Playhouse over 100 times during the construction and enjoyed seeing the process.

Nancy shared that she loved the old Playhouse but really loves the new Rouse Theatre and Schueler Lobby. To them, the Playhouse is an open, warm place to meet friends. Nancy

has always enjoyed shows in the Rosenthal Shelterhouse Theatre. She is amazed that often a small cast of one or two actors can captivate an audience and transport them to another era or location for 90 minutes.

As arts supporters and long-time Playhouse fans, Nancy and Tim thought the Playhouse was a perfect fit when evaluating which organizations to support this year. Tying in Kerry Automotive as the Season Design Sponsor was a natural next step.

Kerry Automotive has been serving our community for over 50 years – nearly as long as the Sparks have been attending Playhouse productions! With 10 dealerships, there is always one "right by you!" Nancy Sparks serves as Dealer Principal and CEO and Tim Sparks is President and COO of Kerry Automotive Group.

We're grateful that we can bring the joy of live theatre to our audiences. Thank you, Kerry Automotive, for helping to make this possible!

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