

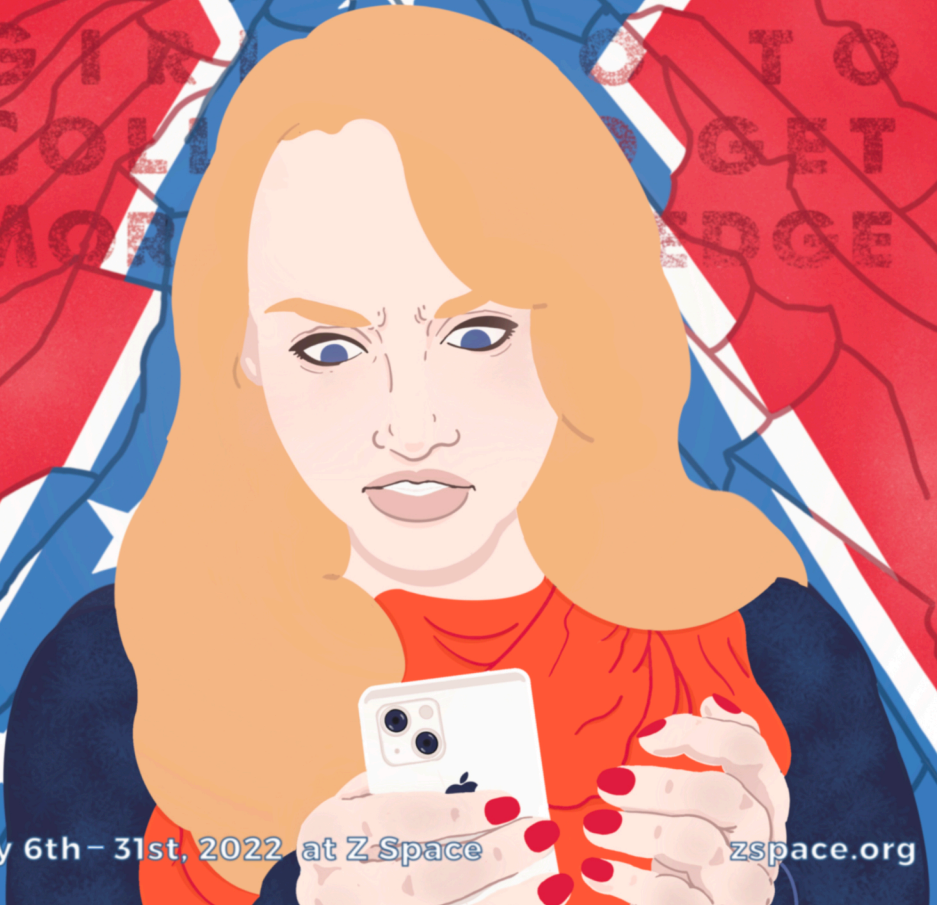
Word for Word, Z Space, and Black Artists Contemporary
Cultural Experience present

By Danielle Evans

Directed by Edris Cooper-Anifowoshe

BOYS GO TO JUPITER

TO GET MORE
STUPID
GIRLS TO
COLLAPSE
MOMENTS
GET
EDGE



July 6th – 31st, 2022 at Z Space

zspace.org

Artistic Director's Statement

I am thrilled to welcome you back to Z Space after such a long, strange *intermission*. I distinctly remember having to close our last show – Octavio Solis' *Retablos: Stories Told from a Life Lived Along the Border* – in March 2020, several days early. We thought – "We'll be back in a few weeks to continue planning the next show." Little did we know that it would be much longer than a few weeks, and all our lives would be significantly changed forever. And our lives are still changing...

Coming back is like entering a new world. Especially as I am missing my Co-Founder Susan Harloe, who is enjoying her retirement, and as I marvel in our newly expanded Word for Word Core Company and what these folks bring to the table.

I have to say a huge thank you to our 2022 Season Sponsors - The Federated Indians of Graton Rancheria. We have developed a very special relationship with the tribe and their Chairman, author Greg Sarris, over the years, and it has enriched us in so many ways. Please read about them on page 17. Also, many thanks to our Executive Director, Shafer Mazow, and the wonderful staff of Z Space, for continuing to work through these last two-plus years to make sure we could open our doors again—and that when we did we'd have something relevant to contribute to the current conversation, and be able to offer some support and sustenance to artists and audiences alike.

Word for Word Core Company members have been doing a lot of reading, and it was important to all of us that we come back with a story that spoke to the moment – and boy did we find one! Though it was published in 2017, *Boys Go to Jupiter* is still, sadly, pertinent. We guarantee that it will provoke you, perhaps maybe make you a bit uncomfortable or jostle your perspective and send you out into the world with some interesting thoughts to ponder and discuss. And isn't that what art does best?

Many thanks to our audience for your support during the pandemic shutdown – you helped to keep us afloat financially, and emotionally as well, knowing that you were out there, waiting for us to come back and do what we do best.

Well – we're back! And can't wait to see you.

—JoAnne Winter, Artistic Director, Word for Word



This show is dedicated to our beloved friend and colleague, Jeri Lynn Cohen (1959-2021)

Above: Jeri Lynn in Word for Word's *Stories* by Lucia Berlin. Photo by Julie Schuchard.

Boys Go To Jupiter created with essential support from:

Constance Bernstein Producer

Linda Brewer Associate Producer

Gail Sinquefield Associate Producer

Special Thanks to: Moreau Catholic High School, Black Artists Contemporary Cultural Experience, Brava for Women in the Arts, Danielle Evans, Federated Indians of Graton Rancheria, Paul Marcus Wines, Word for Word Core Company, Z Staff and Lynne Soffer. Jenny B thanks Miles, Jim Cave, Colm and Ray for all the additional attention. Lynne Soffer thanks Kimily Conkle.

BOYS GO TO JUPITER

by **Danielle Evans**

Directed by **Edris Cooper-Anifowoshe****

CAST

Tre'Vonne Bell (Aaron, Ensemble)

Ciera Eis (Claire)

Evan Held (Robert, Ensemble)

Joel Mullennix* **(Father, Ensemble)

Aidaa Peerzada (Carmen, Mrs. Hall, Ensemble)

Brennan Pickman-Thoon*(Jackson, Ensemble)

Ije Success (Angela, Ensemble)

Courtney Walsh* (Puppy, Ensemble)

PRODUCTION

Jim Cave** Production Manager

Heather Radovich* Stage Manager

Theodore Cordano Assistant Stage Manager

Jessica Grospe Production Assistant

Sean Riley Scenic Design

Jennyb of Shady Lady Lighting Lighting Design

Ray Oppenheimer Video Design

Elton Bradman Sound Design

Andre Harrington† Costume Design

Nolan Miranda Assistant Costume Design

William Rudisill Prop Design

Jeunée Simon Intimacy Director

Nancy Tolson Dramaturg

Lynne Soffer Dialect Coach

Illustration and Graphic Design **Star Barker**

Press Agent **David Hyry & Associates**

Show runs a little over an hour with no intermission.

"Boys Go to Jupiter" from the collection of short stories THE OFFICE OF HISTORICAL CORRECTIONS (Riverhead Books, 2020). Copyright © 2020 by Danielle Evans. Used by kind permission of Ayesha Pande Literary.

*Member, Actors' Equity Association

†Member, United Scenic Artists

**Member, Word for Word Core Company



Director's Statement

I just directed my first in-person Word for Word production. As a new company member, I am blessed and highly favored to be invited to become a part of such a groundbreaking company, and what a welcome! Danielle Evans has penned a clever short story that examines race in a nuanced way that offers no easy villains or heroes, no easy solutions or conclusions. A tale of two families with two different outcomes. Part of a collection entitled *The Office of Historical Corrections*, "Boys Go to Jupiter" considers casual and performed racism in a complex story that traverses the terrains of grief, anxiety, hostility, rage, alienation and the history of racial violence and inequality in our nation. We have humbly attempted to mine the complex ground that Evans has laid out for us, learning so much about our culture, our history and ourselves along the way. Danielle Evans and I both like to quote James Baldwin (it's a useful habit). Her quote (from the anthology): "It is the innocence that constitutes the crime." Mine: "The purpose of art is to lay bare the questions that have been hidden by the answers." We have looked at the crime and the innocent actions of the characters; uncovered and asked the hidden questions; and sought to put them on the stage, to lay them bare. Thank you for taking this difficult but essential journey with us.

—Edris Cooper-Anifowoshe, Director of *Boys Go To Jupiter*

"I had sketched out what I thought would be a campus novel someday, where one inciting event triggered a progression of responses, and multiple narrators would tell the story. A few years later, I realized I was most interested in only one of the narrators. Having written a lot about the experience of racism, I wanted to find a different way to inhabit that narrative. I think a lot about the James Baldwin line "It is the innocence which constitutes the crime." I wanted to write a story that invited not just empathy but implication, and explored the relationship between the two. I wanted to write about what it is to live always in the present and avoid a sense of history and consequence, which was about race and politics, but also, I realized once I started writing, about the messy spiraling of grief and denial. I was drafting the story during a time when I was spending a lot of time in hospitals, sharing a kind of forced intimacy and vulnerability with some people I realized wouldn't like me or be likable in other contexts, without forgetting that as much as the story is about her real human grief, it's also about what the desire to generously and forever forgive some people costs others. A few times during the years I was writing and revising this story I put it away for awhile because I thought the national conversation around Confederate imagery might have changed enough that I'd have to factor it into the story. The story got finished faster than the changing did."

—Danielle Evans, Contributor's Note in *Best American Short Stories 2018*, ed. Roxane Gay



Dramaturgy



"They Are Both From Jupiter"

Danielle Evans' story "Boys Go To Jupiter" begins ironically in Florida. A southern state that still maintains Florida Statutes Chapter 256 that enforces the protection of the Confederate flag, specifically 256.10: "no mutilation of or disrespect for Confederate flags or replicas." Jackson, the culprit in this story appears to confirm the elementary rhyme theme, "Girls go to college to get more knowledge. Boys go to Jupiter to get more stupider," (this is a regional poem so the words may vary). Claire is given a plastic bag that holds a Confederate flag bikini. She poses for Jackson nonchalantly in it. Claire thinks nothing about it until, on her way back to college, text messages begin to pour in and most of them are not kind in her eyes. The only Black hallmate in her dorm sees the picture on Facebook and for her it is far from being innocent. In the article, "African American Students' Reactions to the Confederate Flag," Komanduri S. Murty and Aswan G. Vyas explain that most Black students see the Confederate emblem as a non-verbal symbol that triggers the Post Traumatic Slave Syndrome (PTSS) (133-134). They are not sure what comes next. Is it a prelude to violence? Claire decides to reinforce the trigger by slipping a Confederate postcard she printed underneath the door of the only Black student on her dorm floor. The reminders of white supremacist mass shooting, the violence of the Civil Rights Movement, the deaths of innocent Black people by the hands of law enforcements, and the injustice of Blacks by Whites throughout the country flood their minds constantly; and this incident becomes more painful when it is from someone directly across the hall in your dorm.

Claire squirts fuel to reinforce the fire when the simplest solution was an apology and an explanation. But through the understanding of Claire's past, it is understood that she does not know how. Claire has been stuck in a painful past where her mother dies but the Black mother next door survives her bout with cancer.

The photo of Claire is photoshopped with backdrops of some of the most violent scenes of war around the world massacres. Anger is ignited. So now what? Danielle Evans captures Chimamanda Ngozi Adiche's TED Talk "The Danger of a Single Story." No one stops to talk, sides are taken, and Claire rides upon the chaos without ever telling her side.

The emphasis on anti-racism may unintentionally shift the discourse through opposition to form new exclusionary and bounded identities. A hegemonic race glorifies space and place and uses and misuses it. The celebration of race as a form of analysis reinforces the idea that the categories of race are necessary differences, differences that are predicated upon nature and discriminate on the basis of these differences, as 'self and other,' (363).¹

—Nancy Tolson, Dramaturg for Word for Word's *Boys Go To Jupiter*

Murty, Komanduri S. and Ashwin G. Vyas. "African American Students' Reactions to the Confederate Flag: A Social-psychological Approach to Integrate Post Traumatic Slave Syndrome and Microaggression Theory," *Race, Gender & Class* Vol. 24, No. 1-2, (2017), pp. 133-159

"The Danger of a Single Story" - Transcript Courtesy of TED By Chimamanda Adichie (2009).

¹Gaganakis, Margi. "Identity construction in adolescent girls: the context dependency of racial and gendered perceptions," *Gender and Education*, Vol. 19, No.4, July 2006, pp. 361-379.

BIOGRAPHIES



Danielle Evans (Author) is the author of the story collections *The Office of Historical Corrections* and *Before You Suffocate Your Own Fool Self*. Her first collection won the PEN American Robert W. Bingham Prize, the Hurston-Wright award for fiction, and the Paterson Prize for fiction; her second won the Janet Heidinger Kafka Prize and The Bridge Book Award and was a finalist for The Aspen Prize, The Story Prize, and The *LA Times* Book Prize for fiction. She is the 2021 winner of The New Literary Project Joyce Carol Oates Prize, a 2020 National Endowment for the Arts fellow, and a 2011 National Book Foundation 5 under 35 honoree. Her stories have appeared in magazines including *The Paris Review*, *A Public Space*, *American Short Fiction*, *Callaloo*, *The Sewanee Review*, and *Phoebe* and have been anthologized in *The Best American Short Stories 2008, 2010, 2017, and 2018*, and in *New Stories From The South*.

She received an MFA in fiction from the Iowa Writers Workshop; previously taught creative writing at American University in Washington DC and the University of Wisconsin, Madison; and currently teaches in The Writing Seminars at Johns Hopkins University.



Edris Cooper-Anifowoshe (Director) is an accomplished actor, director, writer, working in the Bay Area for almost 40 years. The founding artistic director of the award-winning ensemble Black Artists Contemporary Cultural Experience (BACCE), she has directed and produced 10 critically acclaimed productions for the company. She is a former acting and directing member of the San Francisco Mime Troupe. She has directed at Trinity Rep, Capitol Rep, Southern Rep, Carpetbag Theatre, Alabama Shakespeare Festival, WaterTower Theatre, Curious Theater, SF Playhouse, Magic Theatre, TheatreWorks, and Lorraine

Hansberry Theatre, receiving accolades from Dallas' Rabin Awards and *Backstage's* Dean Goodman Award for Excellence. Edris has appeared as an actor in productions throughout California, and in Nigeria. She was a core member of Rhodessa Jones' *Medea Project: Theater for Incarcerated Women*. Her plays *Adventures of A Black Girl In Search of Academic Clarity and Inclusion* and *There are Women Waiting* are published in the anthologies *solo/black/woman*, and *Black Medea*. She holds an MFA in Theater from the University of Iowa and is a member of the Goddard College faculty.



JoAnne Winter (Word for Word Artistic Director) co-founded Word for Word with Susan Harloe in 1993. Winter is also a freelance actor and director and has worked at many local theaters including Marin Theatre Company, San Francisco Mime Troupe, Magic Theatre, and California Shakespeare Theater. In addition to acting, directing, and producing with Word for Word, she oversees the Youth Arts Program, which takes the Word for Word process into schools all over Northern California.



CAST



Tre'Vonne Bell (Aaron, Ensemble) is an Oakland based actor who is thrilled to make his Z Space debut after understudying for the Berkeley Repertory Theatre production of *Wintertime*. His most recent acting credits include: *Exit Strategy* (Aurora Theatre Company); *Kill, Move, Paradise* (Shotgun Players); and *American Prom* (Colorado Springs Theatreworks). Thanks, as always, to his family, friends, and mentors for their endless support and inspiration.



Ciera Eis (Claire) (she/her) is a director and producer. Most recent acting credits include: *Babes in Ho-lland* (Shotgun Players), *Visible From Four States* (Magic Theatre), *Where the Boys Are* (FaultLine Theatre), *The Daughters* (Playwrights Foundation), and *Taylor Mac: A 24-Hour Decade* (Pomegranate Arts). She is the Co-Artistic Director of FaultLine Theater, Associate Artistic Director of Custom Made, alumni of UC Santa Cruz and SDC Observer. cieraeis.com



Evan Held (Robert, Ensemble) - After graduating from the Pacific Conservatory of Performing Arts (PCPA), Evan has been acting across the Bay Area. He's involved in the education department of San Francisco Shakespeare Festival, and he's very much excited to be acting again with Word for Word after the long break.



Joel Mullennix (Father, Ensemble) has performed in many Bay Area theatres, as well as those in New York, Los Angeles and Europe. He is the recipient of multiple Bay Area Theatre Critics and Dramalogue Awards and nominations. Joel is also a director, and has directed and/or acted in Word for Word productions including: *Olive Kitteridge*, by Elizabeth Strout; *Stories by Tobias Wolff*; *The Blues I'm Playing*, by Langston Hughes; *Stories by Alice Munro*; *Which is More Than I Can Say about Some People*, by Lorrie Moore; and *All Aunt Hagar's Children*, by Edward P. Jones.



Aidaa Peerzada's (Carmen, Mrs. Hall, Ensemble) previous performance credits include Marin Theatre, SFBATCO, Pittsburgh Public Theatre, Illinois Shakespeare, Utah Shakespeare, Steppenwolf, American Players Theatre, Quantum Theatre, the HBO series *Girls* and the web series *Blank My Life*. She is a graduate of The Baltimore School for the Arts and Carnegie Mellon University. [@mixed.millennial](https://twitter.com/mixed.millennial)



Brennan Pickman-Thoon (Jackson, Ensemble) is thrilled to make his Word for Word debut! Recent credits include: *Mother of the Maid* (Marin Theater Company), *The Gentleman Caller* (NCTC), *Timon of Athens* (Cutting Ball Theater), *Hamlet* (Marin Shakespeare Company), *Metamorphoses* and *The Good Book* (Berkeley Repertory Theatre, u/s). When not performing, Brennan is a teaching artist with SFArtsED and a faculty member with the A.C.T. Young Conservatory. He is the winner of the 2019 SFBATCC Award for Actor in a Principal Role, and is a member

of Actors' Equity Association. For more, please visit brennanpickmanthoon.com.



Ije Success (Angela, Ensemble) is graduating from UC Berkeley with a BA in Theater and is delighted to be at Word for Word. She was recently in *sAiNt jDaN (burn/burn/burn)* at Oakland Theater Project where she was nominated by the San Francisco Bay Area Theatre Circle for her performance.

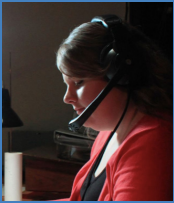


Courtney Walsh (Puppy, Ensemble) - International (selected): Paris, Berlin, Amsterdam, Cardiff, Athens, Corfu, Sydney, Auckland. Bay Area (selected): San Francisco Playhouse, Marin Theater Company, The Marsh, Cutting Ball, We Players, 3Girls Theatre. TBA Awards: Acting, Directing, Ensemble, Production. Training: Yale University. Courtney is a mother of four, equestrienne, and former lawyer for abused children. courtneywalsh.net

CREW



Jim Cave (Production Manager) has worked with Word for Word for over 20 years as lighting designer, stage manager, director and production manager. Most recently, he co-directed *Rime of the Ancient Mariner* with Delia MacDougall and *Retablos* with Sheila Balter. Jim is a Core Company Member of Word for Word.



Heather Radovich (Stage Manager) is a stage and production manager who recently moved back to the Bay Area from Boston. She is currently the production manager and props designer for Moreau Catholic High School's theatre department and the former production manager at Wheelock Family Theatre at Boston University. Select stage management credits include: *Little Women* (Wheelock Family Theatre), *Nixon's Nixon* (New Repertory Theatre), *The Complete Works of William Shakespeare* (Abridged), *Pride & Prejudice* (Actors' Shakespeare Project). Heather

holds an MFA in stage management from the University of Nevada, Las Vegas, and a BA in technical theater from Sonoma State University.



Ted Cordano (Assistant Stage Manager) is a recent graduate from Loyola University New Orleans with a BA in Theater Arts. He has been working behind the scenes since high school as a jack-of-all-trades with a mastering of stage management, sound, and video editing. Ted would like to thank his family, teachers and Z Space for the opportunity to work on this show as the ASM.



Jessica Grospe (Production Assistant) is a high school senior at Moreau Catholic High School in Hayward. She is heavily involved in her school's theater department as a part of their stage management crew. *Boys Go To Jupiter* is her first experience in doing a show outside of school, and she is very grateful to have been given such an opportunity. Jess would like to thank everyone involved with the show for being so welcoming, as well as her family for all of their support.

CREATIVE TEAM



Sean Riley (Scenic Design) is a designer who combines suspension, kinetic movement, and narrative sculpture with performance. Through scenic design, rigging design, and mechanical design, often in concert with each other, he creates unique environments and apparatus for time based art around the world. Known for bold and often surprising transformation of space and for large scale movement, Riley's career has spanned a wide spectrum of genres, including Theater, Dance, Opera, Television and Gallery Installations. Awards and nominations include: Several Izzies, TBA awards, Bay Area Critics Circle, and an Isadora Duncan Sustained Achievement Award in scenic design. Riley studied Theater at UCSC and lives in British Columbia. Further information at visiblegravity.com.

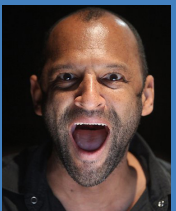
Jennyb of Shady Lady Lighting (Lighting Design) "Dear Audience, thank you for your attendance to tonight's performance. I'm honored to call myself a member of BACCE, Black Artists Contemporary Cultural Experience. I am extremely happy to be working at the renowned Z Space, formerly Theater Artaud. I moved to San Francisco in 1991 because of the art and performance I had seen at Theater Artaud. I stayed in San Francisco because of the chosen content and performance of director Edris Cooper-Anifowoshe. A very important play called *Chain* produced by BACCE was one of my first design jobs, Edris trusted me from the start and I her. 25 years later we are strong and our work is stronger. I've toured the world with music and theater as a lighting designer, every show gives me meaning more powerful than the last. Art will always be relevant to our struggles." shadyladylighting.biz



Ray Oppenheimer (Video Design) is a San Francisco Bay Area based media designer, educator, creator, and technologist who has been bringing his boundless curiosity, chimerical aesthetic, and sisyphian perseverance to live design and education since 2005. Ray graduated with a Master of Fine Arts in Theatre Arts with an emphasis in lighting design from San Francisco State University in the Fall of 2017. He also is an active company member with Mugwumpin and Shotgun Players.



Everett Elton Bradman's (Sound Design) 2021-2022 composer/sound designer credits include West Coast premieres (*Trayf* at the Geffen Playhouse), audio dramas (Aurora Theater's *The Bluest Eye*), student productions (UC Riverside's *Red Oleanders*), Zoom theater (Actors Theaters' *Romeo & Juliet*: Louisville 2020), filmed theater (San Francisco Playhouse's *Hieroglyph*), hybrid visual/audio (New Conservatory Theater Company's *Interlude*), and outdoor performances (Oakland Theater Project's *The Waste Land*). Other recent adventures include teaching an online undergraduate course in theatrical sound design and co-writing a musical for Bay Area Children's Theater and the Rose Theater in Omaha, Nebraska. Stop by and say hello at eltonsounds.com!



Andre Harrington (Costume Design) currently is a Professor of Design at California State University, San Bernardino. Mr. Harrington holds a M.F.A. from the University of Iowa, in addition to earlier costume design training from the University of Maryland at College Park. He hails from the east coast, and was a freelance designer in Philadelphia, PA. He has designed costumes for many professional theatre companies, including The Alliance Theatre, TheatreWorks USA, The Court Theatre, Theatre Virginia, Freedom Theatre, St. Louis Black Repertory Theatre, and Crossroads

Theatre. Mr. Harrington participated in the Career Development Program for Designers sponsored by Theatre Communications Group/National Endowment for the Arts (TCG/NEA) in 1999- 2001. Mr. Harrington serves on the 2020/2022 executive board of the Black Theatre Network as Immediate Past President. He also holds membership with United States Institute of Theatre Technology (USITT), Phi Beta Delta Honor Society and is a part of CSUSB organizational membership of TCG. Mr. Harrington is a member of the United Scenic Artists Union 829.



Nolan Miranda (Assistant Costume Designer) is thrilled to be working with Word For Word and Z Space. He is a graduate of The Fashion Institute of Design and Merchandising with a degree in Fashion & Costume Design. He has been the costumer for Archbishop Riordan High School's theatre department since 2009. Some notable design works include *Romeo & Juliet*, *A Midsummer Night's Dream*, *Urinetown*, and *A Christmas Carol*. Nolan was born and raised in the Philippines and has lived in the Bay Area since the year 2000. In addition, he is a co-founder and owner of Bab Boi, a catering company specializing in playful Filipino eats.



William Rudisill (Prop Design) is a carpenter and props maker who has been working in the Bay Area since 2014. He is currently the Assistant Technical Director and Props Master at Marin Theatre Company, where he does most of his work. Recent credits at MTC include props design for *The Sound Inside*, *Pass Over*, and *Georgiana and Kitty*. Liam is thrilled to be working with the other artists on this project!



Jeunée Simon (Intimacy Director) (she/her) is an actor, director, intimacy coordinator, and professional coach. Recent intimacy direction credits include: *Coming Soon* (Z Space), *Circle Mirror Transformation* (Custom Made Theatre Co.), *Little Shop of Horrors* (Berkeley Playhouse), and more. Simon is a proud recipient of the 2017 RHE Artistic Fellowship and a 2019 Directing Apprentice with PlayGround. jeunesimon.com



Nancy Tolson (Dramaturg) is the assistant director of the African American Studies Department at the University of South Carolina. She has a M.A. in African World Studies and a Ph.D. in English Education from the University of Iowa. Her research is on Black folklore and Black children's literature. Nancy is a storyteller and tells tales across South Carolina. Her critical and creative work can be found in academic journals, books, and walls. Nancy is a commissioner and docent at the Columbia Museum of Art. She was the dramaturg for the Word for Word podcast: *Raymond's Run* and *Blues Ain't No Mockingbird*, directed by Edris Cooper-Anifowoshe.



Lynne Soffer (Dialect Coach) has coached almost 300 productions at A.C.T., Berkeley Rep, San Jose Rep, Magic Theatre, Cal Shakes and SF Opera among others, including a dozen for Word for Word. Her regional credits include the Old Globe, ACT Seattle, Dallas Theater Center, Arizona Theatre Company, Arena Stage, Seattle Rep and Denver Center Theatre Company. Her film and television credits include *Fruitvale Station*, *13 Reasons Why* (Netflix), *Metro*, *Duets*, and *America's Most Wanted*. She also works as a professional actor, teacher and as English Diction and Dialect Coach for SF Opera.

PROMOTIONS



Star Barker (Illustration and Graphic Design)(they/she) is an Oakland based teaching artist, activist, and illustrator who creates art through the lens of progressive social justice politics. Their work centers Black empowerment, intersectional/Black feminism, TLGBQ+ advocacy, and body/sex positivity. Their illustrations are often presented in the format of zines, portraits, posters and promotional work. The primary medium of their work is digital, print, watermedia and pen & ink. They identify as a queer Black genderfluid femme and take pride in preserving the culture

of the SF Bay Area. She has a BFA in Illustration and Writing & Literature from California College of the Arts. In their spare time they enjoy going to local dive bars, camping, attending concerts, going on spontaneous adventures, true crime and the paranormal, and cuddling with friends and fur babies.

David Hyry & Associates (Press Agent) for over 25 years has represented hundreds of artists at theaters ranging from the Magic Theatre to the American Conservatory Theater. David Hyry has specialized in the launching and positioning of artists, organizations and festivals with Public Relations, Media Planning, Marketing, and Advertising both nationally and internationally. DH & A has represented artists and organizations ranging from Bill Irwin, Spaulding Gray, Rinde Eckert, Whoopi Goldberg, Diamanda Galas, Anne Bogart, Paul Dresher to George Coates Performance Works, Goethe Institut, Italian Cultural Institute, and Teatro Di Roma.

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We are indebted to all Z Space and Word for Word donors who have made gifts of any size, especially during these challenging times. Thanks to your generosity, Z Space continues to work towards our mission of empowering artistic risk, collaboration, and camaraderie amongst artists, audience, and community in the service of creating, developing, and presenting new work. We are honored to list the donors below who have contributed \$100 or more from **March 1, 2020** through **June 1, 2022**.

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**Word for Word's 2022 season is generously
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For more information about becoming a Z Space or Word for Word donor, or to include Z Space and Word for Word in your estate plans, contact Development and Marketing Coordinator Jessie Wong at jwong@zspace.org or 415-508-5970



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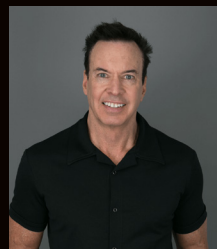
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Word for Word thanks the Federated Indians of Graton Rancheria for being our 2022 Season Sponsors!



The Federated Indians of Graton Rancheria (FIGR) and their Tribal Chairman, Greg Sarris, have been a part of Word for Word, almost from its inception. In 1994 we produced a story from Greg's book *Grand Avenue*, a novel about contemporary, urban American Indians and other marginalized people who live in Santa Rosa and Sonoma County. This led to many more wonderful collaborations over the years, most recently between our arts education program, Youth Arts, and FIGR's youth summer camp programs. This summer will be our fifth providing arts programming for the Native youth of Sonoma County!



Author and Chairman of Federated Indians of Graton Rancheria, Greg Sarris



FIGR's organic garden. Pictured (L-to-r): Heather Knoll, Michael Zigler. Photo by Jenna Brager.

Greg Sarris was instrumental in helping his people, the Coast Miwok and Southern Pomo of Northern California, gain federal recognition. On Dec 27, 2000, the Federated Indians of Graton Rancheria became the last tribe in the United States to be restored by an act of Congress. FIGR went on to use the opportunity and reparations from that recognition to create the Graton Resort and Casino in Rohnert Park. In addition to providing programs and services to Tribal Citizens to realize their dreams of self-sufficiency, the resort itself has a forward thinking design, with sustainability in mind. The employees receive some of the best pay and benefits for service workers in the county, and the Tribe has created an organic garden onsite at the resort that feeds local elders.

To learn more about FIGR's generosity to their community, their good works in the broader world, and Word for Word's partnership with them, please visit zspace.org/figr-sponsorship.

A special thanks to Landis Communications. landispr.com



About Z Space

Z Space empowers artistic risk, collaboration, and camaraderie amongst artists, audience, and community in the service of creating, developing, and presenting new work. Keystone initiatives include New Work, a development, production, and presentation program that supports artists and ensembles from conception to realization of unique works; Word for Word, a resident theatre company that transforms works of literature verbatim to the stage; Youth Arts, an arts education program promoting literacy and creativity; and the curated rental and residency programs which open our venues for use by a variety of other artists and arts groups.

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About Word for Word

The mission of Word for Word is to tell great stories with elegant theatricality, taking exciting works of fiction from the page to the stage. We believe in the power of the short story to provide solace, compassion, and insight into our daily lives.

Word for Word Core Company

The Word for Word Core Company is a group of talented theater professionals as well as avid readers. The Core Company works with the artistic leadership of Word for Word in planning and creation of a season through attendance at monthly company meetings and annual retreats. Company Members read and suggest stories for production, whether in podcast form or on stage; help with fundraising; and contribute to audience growth and engagement.

JoAnne Winter,* Co-Founder
and Artistic Director

Susan Harloe,* Co-Founder

Rotimi Agbabiaka

Sheila Balter*

Molly Benson

Jim Cave

Edris Cooper-Anifowoshe

Jeri Lynn Cohen* (1959-2021)

Paul Finocchiaro

Vanessa Flores

Rosie Hallett

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Amy Kossow,* Literary Manager

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Wendy Radford*

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Patricia Silver*

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*Charter Member, meeting monthly since Word for Word's founding in 1993

Word for Word's Author Council

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Join us October 13th – November 5th!
Z Space's World Premiere Production of:

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with an AMAZING CAST featuring Tommy Clifford-Carlos, Julio Chavez, Goran Norquist,
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and a ROCKING BAND featuring Alexis Blair, KB Boyce, Fureigh, Matt Grandy,
and Sid Quinsaat!

Learn more at zspace.org/redshades



WORD FOR WORD OFF THE PAGE

Word for Word's *Off the Page* staged reading series is back!

July 25

Black Box

by Jennifer Egan

Directed by Vanessa Flores

August 8

Children of the Sea

by Edwidge Danticat

Directed by Margo Hall

September 4

Eternal Love

by Karen Bender

Directed by Amy Kossow

October 3

The Second Bakery Attack
and *The Bakery Attack*

by Haruki Murakami

Directed by Keiko

Shimosato Carreiro

November 7

Raymond's Run and
Blues Ain't No Mockin Bird

by Toni Cade Bambara

Directed by Edris Cooper-

Anifowoshe

Get your first look at stories we are considering for full productions.

More information and reservations at zspace.org/offthepage