

A REGIONAL PREMIERE!

sandblasted

by Charly Evon
Simpson

MAY 10 - JUNE 4, 2023

Directed by
Cheyenne Barboza

Associate Honorary Producers
David & Linda Glickstein

Artistic Sponsors
Martha Carey & Mark Tomlinson

 THEATRE
HORIZON



Thank you for joining us for the regional premiere of *sandblasted*. I am so glad you are here to experience the brilliant writing of Charly Evon Simpson on our stage for the first time ever, and to welcome back Director Cheyenne Barboza, whose production of *The Agitators* closed prematurely in March 2020.

What I love about this play is that it is truly theatrical; it's a script whose power is revealed by the stage. It can be viewed as Charly Evon Simpson's response to a Samuel Beckett's *Happy Days*, another play that centers a woman in the sand and a dystopian future. Most exciting to me, however, is how *sandblasted* celebrates what theater also does: the power of community.

sandblasted explores being a Black woman in a society that is deeply hostile to Black women. It is ultimately a play about resilience, and how being in relationship with others allows you to reach deeper even when the well within yourself is dry. To me, it is also an interrogation of wellness culture, and our perpetual desire for self-improvement, sometimes at the peril of reaching for larger, systemic change. *sandblasted* presents a fictional version of reality, but what feels entirely recognizable is how life always contains the micro ("Am I eating enough spinach?") to the macro ("How do we mitigate the effects that racism has on Black bodies?"). It asks, how do we live for ourselves and for each other?

sandblasted is our final production of the 2022/23 season, and we are excited to let you know what we have in store for 2023/24! It's been a thrilling journey as we continue to open our doors wider and wider. We're so glad to have you part of our Theatre Horizon community.

ARTISTIC DIRECTOR **NELL BANG-JENSEN** (she/her)



Hey you!

Lay your burdens down from the day, be present with us—with each other—here.

The first time I read SANDBLASTED, I thought to myself, "wow! I would really love to see this play on stage!". Not knowing the power of my manifestation. When I first read the following line by playwright, Charly Evon Simpson, "I don't know

which of the many possible fights we're in the middle of is the fight we should be focused on to heal", I was floored. Floored for the strong black woman, for the angry black woman, for the dark, light, queer, trans, thick, skinny, ratchet and educated black women. But mostly, floored by the precision. By the vulnerability.

I hope all black women take what they need from our offering. That it may be a balm for something of theirs that needs mending. That others who bear witness only take what is meant for them. There's much to be learned and discovered in the sands of time, if only we are open to it.

DIRECTOR **CHEYENNE BARBOZA** (she/her)

HOW DO WE HEAL BLACK WOMEN?

Philadelphia Black Women's Health Project defines, promotes, and maintains the physical, mental, social and spiritual well-being of African-American women, women of color and their families.



Self Reflection (boundaries, triggers, pleasures, what matters to you, what feels good and what doesn't for you.)



Sacred Women Healing Spaces hosts meet ups and workshops for Black women.



Grants and partnerships to connect artist with the "spark" they need to create and cultivate.



A book publisher that offers coaching and lessons for how to publish your own books. Selling diverse books that promote critical thinking skills and emotional intelligence.



Empowerment classes and courses for executive assistants, CEO's, speakers, and more.



A retail space that focuses on the stories and experiences of Black women and women of color.



Black Career Women's Network (BCWN) is a national career development enterprise dedicated to fostering the professional growth of African-American women.

Hiking with groups to connect to nature Healing services and retreat options.



Morals + Mural Hood tours, "Black Be Beautiful Experiences" History tours, Afrobeats + Heal wellness experiences, and more.



GirlTrek

Healing and Liberation for Black women through community and movement.

Empowers Philadelphians



to secure access to vacant land in their neighborhoods to put it back to productive, community-focused use, like gardens and urban farms.

Philly's Black-Owned Bank.



A food cupboard, and resources for third-party payments for partial rental, heating, oil, or electric bills, and medical expenses for uninsured or underinsured clients.



MSK seeks to empower young women to identify educational goals and to support success by identifying resources and collaborating with caregivers, teachers, counselors, and agency professionals to share ideas, strategies and best practices.

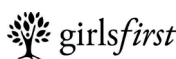


My Sister's Keeper Collective

Individual /group therapies, art theory groups, healing circles.



Preparing students for a successful future but letting them be girls first.



Black women meet ups in art spaces (a national effort with local pop-ups).



A virtual and in-person social club for Black women.



Mental health resources, doulas, birthing resources and support.



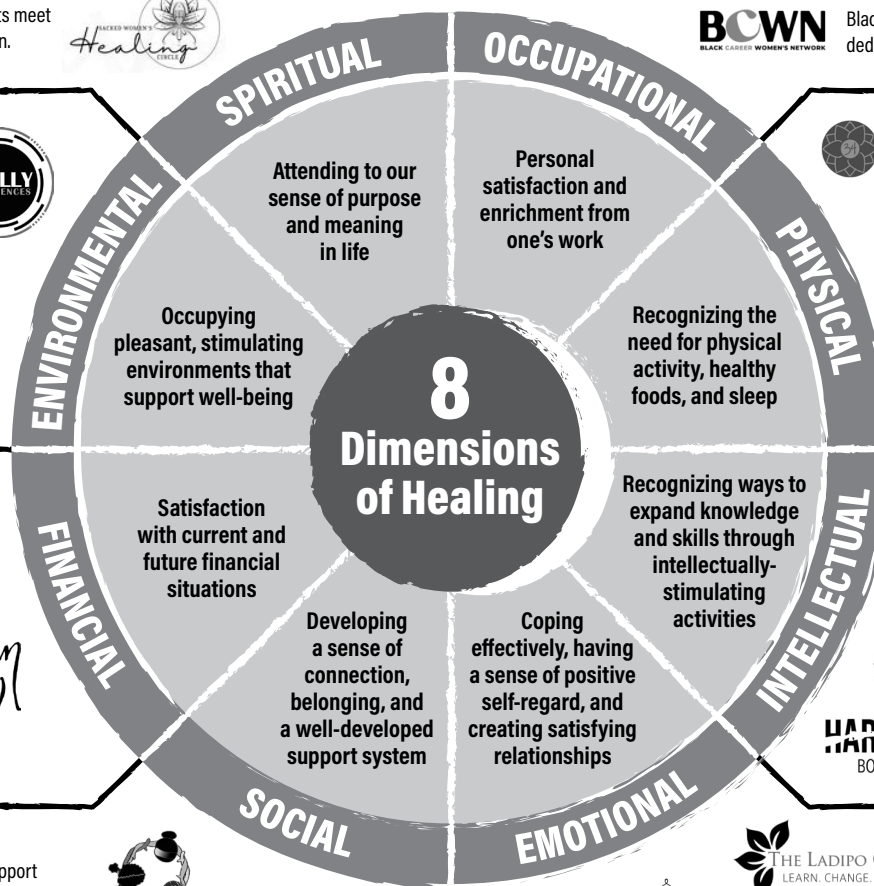
Mental health resources for the Black community.



Provides love, support, and resources to Black girls, women, femmes, and nonconforming folks practicing sobriety, in recovery or considering it.



Black counseling and therapy group. Features community meetings and resources.



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Yoga, movement, dance studio, self-defense classes in West Philly.



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For more information & website links, scan the code below:



sandblasted

by Charly Evon Simpson

May 10 - June 4, 2023

DIRECTOR

CHEYENNE BARBOZA *(she/her)*

SET AND PROPS DESIGNER

MARIE LASTER⁺ *(she/her)*

LIGHTING DESIGNER

KRISTA SMITH⁺ *(she/her)*

COSTUME DESIGNER

ANG(ELA) BEY *(they/them)*

PROSTHETICS DESIGNER

JO VITO RAMIREZ *(they/them)*

SOUND DESIGNER

JORDAN MCCREE *(they/he)*

PRODUCTION STAGE MANAGER

LESLIE ANN BOYDEN^{*} *(she/her)*

⁺ Member of United Scenic Artists, Local USA 829 of the IATSE, the union representing Scenic, Costume, Lighting, Sound and Projection Designers in Live Performance.

SANDBLASTED is presented by special arrangement with Dramatists Play Service, Inc., New York.

**THEATRE
PHILADELPHIA**

We are a proud participant in Theatre Philadelphia's Barrymore Awards program. The Barrymore Awards recognize professional theatre in the Greater Philadelphia region, honor local artists and theatre companies, and increase public awareness of the richness and diversity of our region's thriving theatre community. Learn more at www.theatrephiladelphia.org.

CAST

Aaron Bell^{*} *(he/him)* Jamal
Morgan Charèce *(she/they)* Angela
Jess Johnson^{*} *(she/they)* Odessa
Zuhairah^{*} Adah
Monet Debose *(she/her)* Understudy

CREATIVE & PRODUCTION TEAM

Cheyenne Barboza *(she/her)* Director
Marie Laster⁺ *(she/her)* Set and Props Designer
Krista Smith⁺ *(she/her)* Lighting Designer
Ang(ela) Bey *(they/them)* Costume Designer
Jo Vito Ramirez *(they/them)* Prosthetics Designer
Jordan McCree *(they/he)* Sound Designer
Leslie Ann Boyden^{*} *(she/her)* Production Stage Manager
Morgan Porter *(she/her)* Costume Design Mentor
Sunflower B. Rose *(she/her/ze/zir/he/him)* Associate Director
Heather Pynne *(she/her)* Head Electrician
Flannel and Hammer Scene Shop
Tess Mathewson *(she/her)* Covid Compliance Officer & Production Associate
Sydney Cain-Frazier *(she/her)* Production Assistant
Mary R. Williams *(she/her)* Assistant Stage Manager

^{*} *Appearing through an Agreement between Theatre Horizon and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

Aaron Bell* (Jamal) (he/him) is thrilled to be back at Theatre Horizon after rockin' out in *Head Over Heels*. Prior to, perhaps, the longest intermission of his life, he could be heard in an audio production of *Is God Is* (Wilma), and seen in a pre-production workshop of *Esther Choi and the Fish that Drowned* (Simpatico) and in *My General Tubman* (Arden). He thanks KN-95. It's good to be back.

Morgan Charèce* (Angela) (she/they) is a Philadelphia native and a multidisciplinary artist and was recently onstage as N in *Good Grief* at Hedgerow Theatre. Other theatre credits include: Nina in *The Royale* (Lantern Theatre Company), Gwendolyn in *Travesties* (Lantern Theatre Company), Paulina in *School Girls; or The African Mean Girls Play* (The Arden Theatre Company), Mrs. Breedlove and Woman 2 in *The Bluest Eye* (Hollins Theatre), Wilma Rudolph in *Going the Distance* (Smithsonian's Discovery Theatre), Feste in *Twelfth Night* (North Georgia Theatre Company), Joan and *Sprenger in Vinegar*, Tom and Pirelli *Sweeney Todd: The Demon Barber of Fleet Street*. She would like to thank God, her mother, and ancestors for always supporting her and instilling in them a strong dedication and commitment to artistry, activism and the magnetic power of storytelling.

Jessica Johnson* (Odessa) (she/they) is a Philadelphia-based performer and teaching artist. She has performed in readings, workshops, and full-length productions all over the region with Theatre Horizon, Arden Theatre Company, New Paradise Laboratories, Quintessence Theatre Group, Inis Nua Theatre, Theatre Exile, 1812 Theatre Productions, PlayPenn, Interact Theatre Group, Pig Iron Theatre Company, Anti-Gravity Theatre Collective, Gretna Theatre, and The Walnut Street Theatre. Ms. Johnson received her B.A. in Theatre and Dance from James Madison University, where she was awarded a full academic scholarship through the Centennial Scholars Program. During her time in Philadelphia, she received a Barrymore Award for Outstanding Lead Performer in a Musical for her performance as "Celie" in *The Color Purple* at Theatre Horizon, an Independence Foundation Fellowship, Jilline Ringle Residency, and a HATCH Residency - to develop independent work. Thank you to all of the beautiful souls who have touched this piece. "...You have permission to feel numb, overwhelmed, silenced, enraged, scared and hopeless [...] to be small and need care [...] to ask others to just hold your black body while you breathe, cry, laugh, vent, and feel fear. You have permission to grieve. And you have permission to live." - adrienne maree brown.

Zuhairah* (Adah) is making her Theatre Horizon Debut. She Originally hails from Brooklyn, New York & has worked with Woodie King Jr, Colman Domingo, Steve Broadnax III, Terry Nolan & has studied under Uta Hagan, Ossie Davis, Barbara Ann Teer. She is the Founder & Producing Artistic Director of First World Theatre where they are in residence at The Arden Theatre. Regional Theater: National Black Theatre Festival (*Sojourner*), Quintessence Theatre (*Flyin West, Rachel*), Arden Theatre (*Radio Golf, Gem of the Ocean, A Streetcar Named Desire*), Curio Theatre (*Richard III*), People's Light Theatre (*DOT*), Hedgerow Theatre (*Good Grief, Funny Money*), Arena Stage (*Sojourner*), Plays & Player Theatre (*Marcus or the Secret of Sweet*), Wilmington Drama Theatre (*Fences*), New Freedom Theatre (*Trick the Devil*), Theatre of Seventh Sister (*Blues for an Alabama Sky*), Bushfire Theatre (*Bourbon at the Border, Deep Roots*), The Drama Group Theatre (*Trouble in Mind*), Negro Ensemble Company (*First Breeze of Summer*), New Federal Theatre (*Gutta Beautiful, Most Dangerous Man in America*), Nuyorican Poets Cafe (*Julius Caesar Set in Africa*), National Black Theatre (*Wade in the Water*), Awards 2-time Barrymore Nominee, Barrymore Insight

Award, Black Arts Award, Image Award, Phila Legacy Award, Excellence in Black Theatre Award. Love to my JuJu & Mallie, friends & family. I dedicate my performances to "All Black Women holding on to their parts"!

Monet Debose (Understudy) (she/her) is a Philadelphia-based actress originally from Houston, TX. Her recent theatre credits include works at Arden Theatre Company, Theatre in the X, and Azuka Theatre, Bryn Mawr College and Community College of Philadelphia. She would like to honor her mother, Stephanie, for her continued love and sacrifice.

Leslie Ann Boyden* (Production Stage Manager) (she/her) is a freelance stage manager in the Philadelphia area. In the past she has worked with Philadelphia Theatre Company, The Wilma Theater, Pig Iron Theatre Company, Azuka Theatre, Simpatico Theatre, Shakespeare in Clark Park, Act II Playhouse, Arden Theatre Company, Millbrook Playhouse, and Hedgerow Theatre. She graduated from Indiana University Bloomington in 2014 with a B.A. in Theatre and Drama.

Mary R. Williams (Assistant Stage Manager) (she/her) is thrilled and honored to work with Theatre Horizon for this incredible production of *sandblasted!* Currently transitioning from a career in film and television production, she is eager to continue gaining experience in the theater realm. This is her first Assistant Stage Management position and she is very grateful for the opportunity to work with this very talented group!

Ang(ela) Bey (Costume Designer) (they/them) is a Non-Binary multidisciplinary artist from Southwest Philly. Their art imagines liberated futures for Black folx. Ang is delighted to return to Theatre Horizon where they served as the Apprentice for the 2019/2020 season. *sandblasted!* is their Theatre Horizon debut! Angela's previous costume-design credits include: *A Hit Dog Will Holler* (Azuka Theatre; Barrymore-Recommended), *The Playground* (Ursinus College), *The Medusa Play* (Shoe Box Theatre Collective), *First Quarter Moon* (The Gumbo Lab), and *Germantown Plays Pericles* (Shakespeare in Clark Park). Upcoming: *COMET* (Upstream Performance Collaborative & The Painted Bride). Huge thank you to Cheyenne, Nell, Shelby, and their mentor Morgan. Learn more about Ang's many artistic practices and ventures at angelabey.com. Instagram: [@tallblackcreative](https://www.instagram.com/tallblackcreative). Love and power, forever.

Marie Laster* (Set and Props Designer) (she/her) is a scenic designer born and raised in Philly. Scenic design credits include *Robin Hood* (Pittsburgh Public Theater), *Reverie* (Azuka Theatre), *Wrong River* (Flint Repertory Theatre), *Settlements* (InterAct Theatre), *TJ Loves Sally 4 Ever* (Theatre Horizon), *Untitled* (Inis Nua Theatre), *A Boy and His Soul* (Kitchen Theatre). Marie received a Bachelor of Architecture degree from Philadelphia University and enjoys channeling her creative energy through the scenic design process. www.marielasterdesign.com

Morgan Porter (Costume Design Mentor) (she/her) is thrilled to join the Theater Horizon Team as a Costume Design Mentor for *sandblasted!* Morgan is a freelance costume technician in the Philadelphia area and holds a BFA in Theater Design and Technology from the University of South Dakota. Previous credits include: First Hand at Opera Philadelphia, costume supervisor at the Wilma Theater, and stitcher for the Walnut Street Theater.

Sunflower B. Rose (Associate Director) (she/her/ze/zir/he/him) is blessed to be a Philadelphia-based Theater Maker, Filmmaker, Painter, Teaching Artist, and much more. Sunflower is on a mission to create opportunities for love and education to thrive through creativity and is very excited to be a part of the *sandblasted* team. In his work, Suni plays with rhythm, tensions, and lots of joy to create community around lasting experiences. Recently Suni has joined Theatre Horizon as the Education Coordinator, after working as a teaching artist and as the Autism Drama Program Ambassador on their production of *TOWN*. Through her production company, OMG! Studios LLC, Suni has produced and featured work in *Fade to Black*: Issa a Black Philly Film Fest, *Sheesh*: Issa Blackity Black Joyfest, and *Open House @ The Palace*, and now *TV Guide*. For more about Suni, visit zir instagram @darenaissancesim

Krista Smith* (Lighting Designer) (she/her) Philly-based Lighting Designer and Visual Artist. Recent design work includes: *Head Over Heels* (Theatre Horizon), *One-Man Nutcracker* (Theatre Exile), *KrymovLabNYC* (La Mama), *The Mousetrap* (Hartford Stage), *TOWN* (Theatre Horizon), *Letters You Will Not Get* (American Opera Project), *Threshold of Brightness*, *It is a Comfort to Know* (Beth Morrison Productions), *Ni Mi Madre* (Rattlestick Theater), *Zoetrope* (Exquisite Corpse Company), *Coop* (Paradise Factory), *At Black Lake* (The Tank), *Twelfth Night* (Two River Theater Little Shakes), *Who's Afraid Of Virginia Woolf?* (Triad Stage), *Stinney: An American Execution* (Prototype Festival), *Twin Size Beds* (The Public Theater). Resident Artist with Exquisite Corpse Company. Artistic Team member of Rattlestick Theater. Founding member of BDLP. Proud member of USA 829. MFA Yale School of Drama. www.KristaSmithLD.com

Jordan McCree (Sound Designer) (they/he) is a percussionist, producer, composer, sound designer, and teaching artist in Philadelphia. His most recent works and collaborations include: *Eternal Life Part 1* (The Wilma Theater), *Empathitrax* (Philadelphia Theatre Company), *TOWN* (Theatre Horizon), *This Is The Week That Is* (1812 Productions), *Backing Track* (Arden Theatre Company), *Citizen* (New Light Theatre), *Peril's Island* (Shakespeare In Clark Park), *Fat Ham* (The Wilma Theater), *My General Tubman* (Arden Theatre Company). Recently, he has become one of the grant recipients to the 1/52 Project. He is also a member of Philly-based hip hop collective, ILL DOOTS. Their music is available now on Spotify, Apple Music, Tidal, and more! #ILLMOVEMENT | ILLDOOTS.COM

Jo Vito Ramírez (Prosthetics Designer) (they/them) is a Philadelphia Actor and Prop-Artisan. Jo is a graduate of Haverford College and the Headlong Performance Institute. They are a member of the Shoe Box Theatre Collective and have worked with The Arden, New Paradise Laboratories, Del Shakes, Shakespeare in Clark Park, The Bearded Ladies, Quintessence, and many other beloved Philadelphia theaters. For more, please visit jovitoramirez.com

Heather Pynne (Master Electrician) (she/her) is a Philadelphia-based lighting professional. A founding member of BDLP, she enjoys design, support, and implementation of lighting for performances of all kinds. She is delighted to be back at Theatre Horizon, where she was the head electrician for *TOWN* earlier this season and would like to thank her partner Chris for all his support.

Sydney Cain-Frazier (Production Assistant) (she/her) is from the Montgomery County area and has been performing her whole life as an actor, musician, and dancer. She has always been amazed at all the behind the scenes work and continuously annoyed every single crew member with questions until she finally decided to learn hands on. Now, she will be with Theatre Horizon as a Production Assistant and wants to thank Tim Gallagher and Katherine Fritz for making this possible!

Tess Mathewson (Covid Compliance Officer and Production Associate) (she/her) is a Philadelphia-based theater artist who specializes in production and stage management. Winner of the Dr. George B. McDowell Award for Excellence in Theater, Tess holds a BA in Theatre from Goucher College, where she studied performance directing, design and stage management. Tess is incredibly grateful for the opportunity to work with Theatre Horizon on this incredible show. She has previously worked with companies such as Die-Cast, Delaware Shakespeare, PlayPenn, and EgoPo Classic Theater. Thank you to all the dedicated and passionate people who collaborated to make this production a success!

Cheyenne Barboza (Director) (she/her) is an award-winning Director, Dramaturg, and Playwright hailing from Waterbury, CT. Directing: *Jane: Abortion and the Underground* (Temple University) *Passing Strange* (Long Wharf Theatre), *The Secret Life of Wonder: A Prologue in G* (Antipodes Theatre, Melbourne, NSW), *Grace* (IAMA), *The Agitators* (Theatre Horizon), *The Wiz* (Theatre in the X), *The Last Seven Shakers* (InterAct Theatre Co.), *Cartons of Ultrasounds* (ReFocus Fest), *Trade* (Inis Nua Theatre Co.), *Directors JAM* (Pirronne Yousefzadeh & Directors Gathering), *The Secret Life of Wonder: A Prologue in G* (ReFocus Fest). Assistant Directing: *How I Learned What I Learned* (Dir. Malika Oyetimein, Arden Theatre Co.), *The Mountaintop* (Dir. Patricia McGregor, PTC). Playwriting: *Running Numbers* (Playwright, Theatre in the X). Cheyenne has formerly served on the artistic/ administrative teams at Long Wharf Theatre and Painted Bride Art Center. She received a BFA in Directing, Playwriting & Production from The University of the Arts. This production is dedicated to her mother Shawne and the legion of black women who keep her prayed up!

Charly Evon Simpson (Playwright) (she/her) is a playwright, TV writer, and teacher based in Brooklyn. Her plays include *Behind the Sheet*, *sandblasted*, *Jump*, *form of a girl unknown*, *it's not a trip it's a journey*, and more. Her work has been seen and/or developed with Vineyard Theatre, WP Theater, Ensemble Studio Theatre, Round House Theatre, The Eugene O'Neill Theater Center, PlayMakers Repertory Company, Chautauqua Theater Company, Salt Lake Acting Company, and others. She is a recipient of the Vineyard Theatre's Paula Vogel Playwriting Award and the Dramatists Guild's Lanford Wilson Award. She is a resident of New Dramatists and a core writer at The Playwrights' Center. She's a former member of WP Theater's 2018-2020 Lab, SPACE on Ryder Farm's The Working Farm, Clubbed Thumb's Early Career Writers' Group, and Ensemble Studio Theatre's Youngblood. In TV, she has worked on Showtime's *American Rust* and she currently has an overall deal at HBO where she has worked on several shows including the second season of *Industry*. Charly has a BA from Brown University, a master's in Women's Studies from University of Oxford, New College, and her MFA in Playwriting from Hunter College.

sandblasted was rehearsed and performed at Theatre Horizon in Norristown, which stands on the territory known as “Lenapehoking,” the ancestral home of the Lenape people.

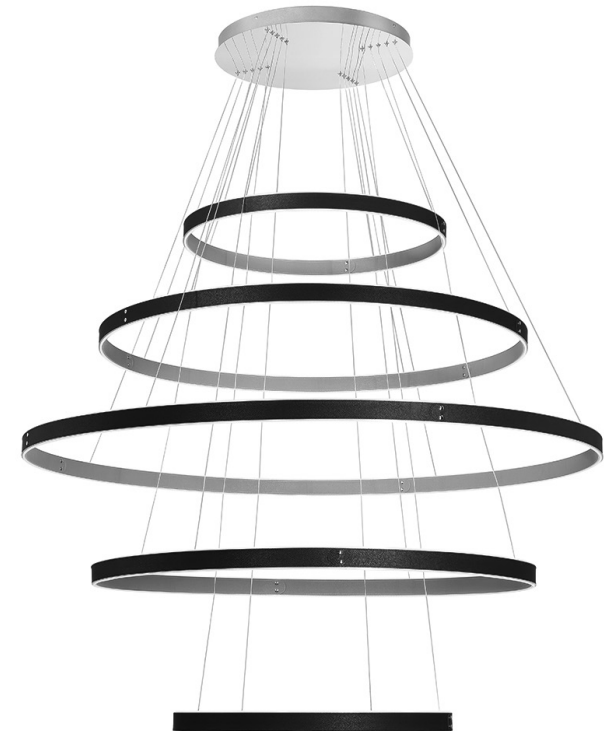
For the past 10,000 years, the Lenape have been the original caretakers and stewards of Lenapehoking—one of numerous tribes that comprised tens of millions of people residing on this continent prior to the invasion of European colonizers.

We recognize that Isaac Norris, Sr.—Norristown’s namesake—purchased land from the family of William Penn even though nobody “owns” Lenapehoking. We acknowledge that Isaac Norris, Sr. was a slaveholder who benefited from a system that captured, sold, and enslaved over 10 million Africans who were trafficked to various locations in North America, South America, and the Caribbean.

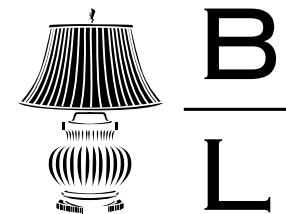
We acknowledge the 6 million African Americans that moved from the American South to the Northeast during The Great Migration and their role in making places like Norristown a central hub for industry and retail. Finally, with a large Latinx population in Norristown—particularly people from Puerto Rico and Mexico—we acknowledge the past, present, and future legacies of the Taíno and Aztec peoples.

This land acknowledgement was written by Director of External Relations Gilberto Vega with advisement from Adam Waterbear DePaul and Barbara Bluejay Michalski of the Lenape Cultural Center.

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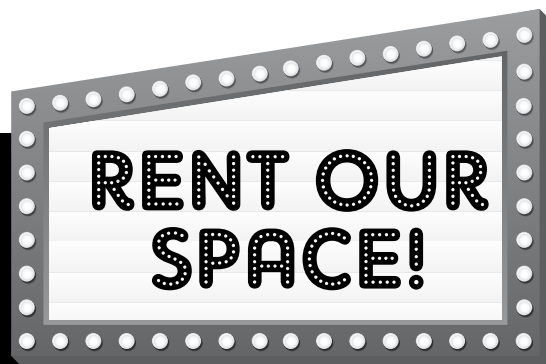
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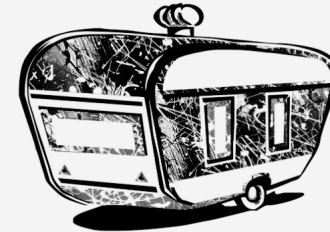
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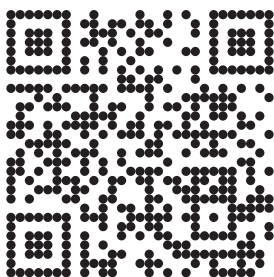


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