

TROUBLE IN MIND

BY: **Alice Childress**

DIRECTOR: **Jammie Patton**

Nov. 22-24/Dec. 5-8
Parker Theatre

This play tackles themes of racism and sexism, and includes the use of profanity and racially offensive terms.
Strobe lighting effects will be used during this performance.

"Trouble in Mind" is presented by arrangement with Concord Theater on behalf of Samuel French, Inc. www.concordtheatrics.com

CREATIVE TEAM

DIRECTOR: JAMMIE PATTON

ASSISTANT DIRECTOR: CHRISTOPHER ETIENNE

PRODUCTION STAGE MANAGER: RACHEL BUCHANAN

ASSISTANT STAGE MANAGERS: LUIZA BRAGA

SARA MCAULIFFE

PRODUCTION ASSISTANTS: MICHELLE EDWARDS

GIANNA ROJAS

PRODUCTION MANAGER: CATHERINE DOHERTY

DRAMATURG: NOAH CRUZ HERNANDEZ

TECHNICAL DIRECTOR: JOEL SHERRY

ASST. TECHNICAL DIRECTOR: RACHEL BUCHANAN

SET DESIGN MENTOR: DAN DALY

SET DESIGNER: HEATHER KUHN

HEAD OF PROPS: DAN DALY

COSTUME DIRECTOR: KAITLYN KOCIELA TAYLOR

ASST. COSTUME DIRECTOR: MORIAH PILET

COSTUME DESIGNERS: NOAH CRUZ HERNANDEZ

CHARLOTTE PALMER-LANE

ASST. COSTUME DESIGNERS: ATHENA HOLMAN

COOKIE RICHARDS

SOUND DESIGNER: JAKE RIZZO

LIGHTING DESIGNER: JASPER WRIGHT

DIRECTOR'S NOTE

DIRECTOR: JAMMIE PATTON

"Truth" and "dignity" are two words that resonate with me as an observer of Alice Childress's *Trouble in Mind*. In marginalized communities, many times victims are expected to swallow their dignity and bend the truth to maintain the unfair status quo.

With *Trouble in Mind*, Alice Childress shows us what it's like to play into the status quo but also fight it when the lies morph into something too dangerously far from the truth. While written in 1955, the fact that the themes of this play still resonate today shows us how far we still have to go as a community.

It has been a pleasure to mount *Trouble in Mind* with this cast and crew, and I hope you, as the audience, will gain an appreciation and awareness of the masks that people wear for survival, even when laughing. Enjoy the show!

DRAMATURG'S NOTE

DRAMATURG: NOAH CRUZ HERNANDEZ

“TO BE ANTIRACIST IS A RADICAL CHOICE IN THE FACE OF HISTORY, REQUIRING A RADICAL REORIENTATION OF OUR CONSCIOUSNESS.” -IBRAM X. KENDI

I've been thinking a lot about where we are today. How far have we actually come? How do we achieve the change that we want to see?
How do we stop repeating history?

Alice Childress' *Trouble in Mind* exposes the racism Black actors faced in the theater industry. Despite being set in 1957, I find that I cannot separate *Trouble in Mind* from these questions or from our present day.

The text is too familiar, too similar to experiences that are still happening. Wiletta's frustrations with the industry and the treatment she receives as a Black actress are frustrations still shared by my peers who dream of being actors. Manners' unconscious biases are akin to the contemporary belief that being "not racist" is enough to hide comfortably behind their self-proclaimed "progressiveness."

It's 2024. It's the same story, just a different century.

So, here's what I have learned through my personal journey with our production of *Trouble in Mind*: In order to realize a future that is nurtured by love, we must first recognize and understand our past rooted in violence. Antiracist theory, as proposed by Ibram X. Kendi, American historian and antiracist scholar, is dependent on action. We must actively strive to achieve a future where racial equality is the end goal. Of course, we can't change centuries-old institutions overnight, but we cannot let incremental change be a detriment to understanding the importance of our own agency.

DRAMATURG'S NOTE CONT.

Trouble in Mind did not make its way to Broadway until 2021 even though it was written and produced in 1955. In 1957, Childress was offered the chance to have her play transferred to Broadway with the new title *So Early Monday Morning*, under the condition that she rework the play and its contents to appease a wider white audience and the white producers. The offer ultimately fell through, as she refused to make the demanded changes. The Black Lives Matter movement that rose in 2020 paved the way for “We See You, White American Theater,” and both helped this play gain recognition once again. Without the agency of the voices that made up this movement, the shift in the theater industry would not have taken flight the way that they did.

Willetta and Henry’s friendship throughout *Trouble in Mind* models their own form of agency. Without sharing the same life experiences they still find compassion for each other through listening and through love. The pair serve as a reminder that holding onto love is one of the greatest forms of resistance. They keep the other steady and fight for each other when it seems all is lost. Their actions, however small they may seem, are inherently antiracist.

So let’s not allow the conversation to end here. Education through open dialogue is complacency’s greatest enemy and allows us to foster a culture of care. Through care, we can establish relationships and a community. We can combat racism through compassion and through love. By continuing this open dialogue, we keep history from repeating itself one more time.

**“THERE WILL BE NO PROGRESS IN ART WITHOUT PEACE, A LASTING PEACE
THROUGHOUT THE WORLD.”**
-ALICE CHILDRESS

CAST

WILETTA MAYER: EMMA HOLDER-YOUNG

AL MANNERS: MARSHALL ROUNDS

MILLIE DAVIS: MYA ESPINOSA

JOHN NEVINS: JAYDEN JORDAN

HENRY: GIO FAILLA

SHELDON FORRESTER: RYAN PADMORE

JUDY SEARS: KRISTEN MCQUAID

EDDIE FENTON: PAIGE MANSFIELD

BILL O'WRAY: JAMES BELLO

UNDERSTUDIES

JUDY SEARS: EILEEN BRONK

AL/BILL/EDDIE/HENRY: LENNON LOTARDO

JOHN/SHELDON: ELIJAH LONDON

COSTUMES

HAIR & MAKEUP SUPERVISOR: LIA CARDONE

ASST. HAIR & MAKEUP SUPERVISOR: NATALIE STOCKMEYER

WARDROBE SUPERVISOR: ABBE SHULTIES

ASST. WARDROBE SUPERVISOR: COOKIE RICHARDS

STITCHERS: ABBE SCHULTIES

HANNAH GOLDBERG

OLIVIA RIDDLE

COSTUME TECHNICIANS: X ALEXANDER

ELIZABETH BALDWIN

NOAH CRUZ HERNANDEZ

EMMA HOLDER-YOUNG

ATHENA HOLMAN

KEREN KWARTENG

TIERNEY O'BRIEN

ARIANNA ROBINSON

ISMENE ROQUE

DANI ROSENFELD

LILY RUTSKI

ABBE SCHULTIES

KEVIN SHORTELL

A'LEIGHA SMALLING

COSTUMES CONT.

**COSTUME TECHNICIANS: FRANCESCA STANBERRY-BEALL
NATALIE STOCKMEYER
ROME TORRES
RYEN WESTON**

**WARDROBE CREW: LUKE ANDERSON
EVELINA DERYABINA
MADISON KAPLAN
GAB SALERNO
ROME TORRES**

SET & PROPS

HEAD CARPENTER: LUIZA BRAGA

SCENIC CHARGE: HEATHER KUHN

**CARPENTERS/SCENIC PAINTERS: KENNY ANNUNZIATA
KIERSTEN DELOREY
MICHELLE EDWARDS
RAEANNA HOSKINSON
ETHAN JONES
JABZY KISOB
KEELIN NAYLOR
OLIVIA RIDDLE
THEA SILVERSTEIN
NATHAN WHYTE**

**PAINT AND PROPS CREW: JESS MORALES
ALYSSA TURCOTTE
NAYA VULAJ
ALEX STROCK
GIANNA ROJAS
LENNON LOTARDO
AVERY PULCHER
ERIN QUIGLEY
KATELYN HAUBRICK
MARISSA GORDON**

SET & PROPS CONT.

CARPENTRY STUDENTS: MICHAEL COLANTUONI
ESMERALDA COTTO
NOAH CRUZ HERNANDEZ
JULIE DELTUVIA
EVELINA DERYABINA
JULIA DUBINSKY
MYA ESPINOSA
ALINA ESTEP
EMILY FERRY
MILANI GASTON
ALEXANDRIA GILROY
LIAM GORELIN
EMILIA GUZZETTA
NORA-LISE HAMRE
ETHAN JONES
JAYDEN JORDAN
MEARA LAFEVRE
ALISON LEVINE
ETHAN MAGUIRE
PAIGE MANSFIELD
SARA MCAULIFFE
JESSICA MORALES

SET & PROPS CONT.

**CARPENTRY STUDENTS: CAROLINE DEHL
COOKIE RICHARDS
TRINITY ROADES
NAYA VULAJ
JULIA WILSON**

LIGHTS & SOUND

PRODUCTION ELECTRICIAN: MAX ROSENFELD
LIGHTING PROGRAMMER: MAX AUERBACHER
LIGHT BOARD OPERATORS: BARCLAY SHERWOOD
PHOEBE ALBRO
ELECTRICIANS: KENNETH ANNUZIATA
MAX AUERBACHER
MAYA BATTISTELLA
DECLAN CAULFIELD
MICHELLE EDWARDS
OZ FEN WANG
MEARA LEFEVRE
AMELIA MURRAY
JESS ROMANOWSKI
LILY RUTSKI
SOUND SUPERVISOR: DEAN MAHONEY
SOUND BOARD OPERATOR: GENESIS RAMOS-BRAVO
LOAD IN CREW: MEG HOBSON
EMILY FERRY
ZACH GAMACHE
OZ FEN WANG
PHOEBE ALBRO
ETHAN MAGUIRE
DERRICK ELLISON
MARS PUGLIESE

FRONT OF HOUSE & SOCIAL MEDIA

HOUSE MANAGER: SOFIA MELENDEZ

FRONT OF HOUSE: SYDNEY BUTTON

ALLI BYRNE

KRISTEN MCQUAID

KYRA PERLES

BOX OFFICE ASSISTANTS: AMANADA BECKMAN

LEE CAMARA

DANIELLA CORREIA

RYAN D'ALESSANDRO

GRACE LINDENFELSER

KAITLYN PEÑA

SOCIAL MEDIA COORDINATOR: GAB SALERNO

SOCIAL MEDIA EDITORS: SEAMUS GREENE

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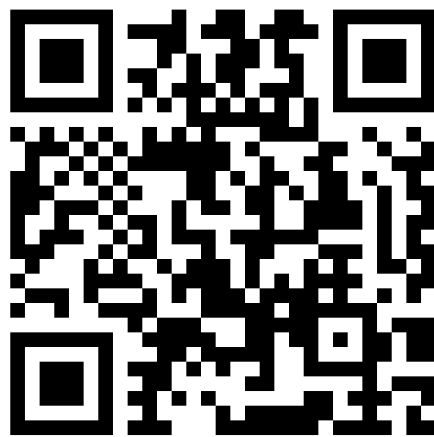
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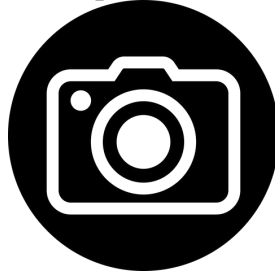
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