



SHE LIKE GIRLS

BY **CHISA HUTCHINSON**
DIRECTED BY **EVE MUSON**

OCTOBER
18 - 28

BLACK BOX
THEATRE
UMBC PERFORMING ARTS
AND HUMANITIES BUILDING

TICKETS AT [TICKETS.UMBC.EDU](https://tickets.umbc.edu)
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UMBC Arts & Humanities

UMBC DEPARTMENT OF THEATRE PRESENTS

SHE LIKE GIRLS

By Chisa Hutchinson

DIRECTED BY

EVE MUSON

Choreographer Chelsea Pace

Costume Designer Eric Abele

Lighting Designer Adam Mendelson

Scenic Designer Nate Sinnott

Sound Designer Sarah O'Halloran

Dialect and Vocal Coaching Gerrad Taylor

Stage Manager Carrie Edick

SHE LIKE GIRLS IS PRESENTED BY

SPECIAL ARRANGEMENT WITH PLAYSSCRIPTS, INC.

CAST

Kia Clark.....Majenta A. Thomas

Marisol FelicianoMaria Marsalis

Andre Dupree.....Lloyd Epke

Regina Clark.....Ronnita Freeman

Mr. Keys.....Connor Kertiss

Alia.....Vicky Graham

JC/Biology Teacher.....Raska Lim

Terrell/Algebra Teacher.....Khalid Taylor

Shanique.....Ayodele La Veau

Jessie/Health Teacher/

Adrienne Rich.....Laura Glascock

Place: Newark, N.J.

Time: Now

She Like Girls is intended for mature audiences.

It contains graphic language and uses a gunshot, gun and strobe effects. It is a romantic comedy.

The performance runs 90 minutes with no intermission.

Please turn off all cell phones and mobile devices.

The video and/or audio recording of this performance is strictly prohibited.

JOIN US FOR THESE SPECIAL EVENTS

Saturday, October 20th

Immediately following the 2PM matinee performance

A Talk with Playwright Chisa Hutchinson

Chisa Hutchinson (B.A. Vassar College; M.F.A. NYU - Tisch School of the Arts) is a New York-based playwright and screenwriter. She is currently working mercenary-style on a screenplay for A&E/Lifetime and two indie film originals. And because she's always up for a new challenge, she also just wrote a radio play for Audible, which will be both recorded for their international platform and produced live later this year at Minetta Lane Theatre. Chisa's happily presented her other plays, which include *Dirt Rich*, *She Like Girls*, *This Is Not the Play*, *Sex on Sunday*, *Tunde's Trumpet*, *The Subject*, *Somebody's Daughter*, *Alondra was Here*, *Surely Goodness and Mercy*, *From the Author Of*, *Amerikin* and *Dead & Breathing* at such venues as the Lark Theater, SummerStage, Atlantic Theater Company, Mad Dog Theater Company, Rattlestick Theater, the New Jersey Performing Arts Center, the Contemporary American Theater Festival, the National Black Theatre, Writers' Theatre of New Jersey, Delaware REP, Second Stage Theater, and Arch 468 in London. She has been a Dramatists Guild Fellow, a Lark Fellow, a Resident at Second Stage Theater, a Humanitas Fellow, a New York NeoFuturist, and a staff writer for the Blue Man Group. Chisa has won a GLAAD Award, a Lilly Award, a New York Innovative Theatre Award, the Paul Green Award, a Helen Merrill Award, the Lanford Wilson Award, and has been a finalist for the highly coveted PoNY Fellowship. Currently, in addition to being a Fellow at Primary Stages and a proud fifth-year member of New Dramatists, Chisa is gearing up for three NYC theater productions and settling down to write a revenge play about white folks who call the cops on black folks for no good reason for South Coast Rep. To learn more, visit www.chisahutchinson.com.

JOIN US FOR THESE SPECIAL EVENTS

Sunday, October 28th

Immediately following the 2PM Matinee Performance

Growing up Gay in Communities of Color – In society and popular culture.

Join us for a lively discussion of the topics dramatized in Chisa Hutchinson's *She Like Girls* with Dr. Kimberly Moffat and Dr. Rene Esparza of UMBC's Department of American Studies.

LGBTQ kids of color face unique and complex challenges when coming-out in communities that often present heterosexuality as the only acceptable orientation. As a group, they are more likely to be bullied, harassed, homeless, and victims of violence than their white counterparts. Similarly, mainstream media promotes a world in which it would appear that LGBT people of color do not exist, or that acceptance of LGBT people is exclusive to white populations. And because LGBT people of color are members of two groups who have historically faced discrimination, the effect of that invisibility is compounded.

PRODUCTION FACULTY & STAFF

Production Manager/ Technical Director Gregory Schraven

Assistant Production Manager/SM Coordinator

Samantha Paradis

Assistant Technical Director Julia Junghans

Costume Shop Supervisor Joan Larkins Mather

Assistant Costume Shop Manager Sally Rath

Front of House Manager Brad Ranno

Box Office Managers Kabira Barlow, Laurie Newton

DIRECTOR'S NOTES

On May 11, 2003, Sakia Gunn, a fifteen-year-old high school student, was returning home from a night out with friends in New York City. While waiting for a bus at the corner of Broad and Market Streets in Newark, New Jersey, Gunn and her friends were accosted by two men who made sexual advances towards them. In an attempt to discourage them, Gunn informed the pair that she and her friends were lesbians and not interested. A scuffle ensued and Richard McCullough, age 29, reportedly stabbed Gunn in the heart. Taken to the emergency room by a passing motorist, Gunn passed away shortly after arriving at University Hospital.

Though Gunn's murder received coverage in The New York Times, from leading Gay media outlets such as The Advocate, and on CNN, her death merited very little press when measured against the number of stories dedicated to hate-crimes targeting white, gay men of similar age.

Kim Pearson, a professor of journalism at the College of New Jersey, compared the coverage of Gunn's death to that of Matthew Shepard, who was murdered in a gay-bias attack in 1998. Pearson uncovered that there were 659 stories in major newspapers regarding Shepard's murder, compared to only 21 stories -- 21 -- about Gunn's death in the seven-month period after their attacks.

To the mainstream media, Sakia may have appeared to be just another black kid killed on the street, but these racialized assumptions were wrong. Sakia's age, gender, and sexuality made her a unique victim. In fact, of the 13,895 homicides reported in 2000 by the Bureau of Justice Statistics in Washington, only 12 involved 15-year-old black females. Further, Sakia was not the victim of a stray bullet, drug crime, or domestic violence -- she was murdered by a man who was motivated by anti-gay bias. Sakia may have been the first and only 15-year-old black lesbian killed because of her sexual orientation. That alone made her story newsworthy.

Chisa Hutchinson, who, like her protagonist, grew up in Newark, dedicates *She Like Girls* to “young women from around the world like Sakia Gunn, who have had the courage to celebrate love in a hateful time.” Hutchinson’s interests are wide-ranging, but she returns again and again to writing plays about people unseen by mainstream America. She says, “If I sit through two hours of a middle-aged white guy having an existential crisis or well-off white chicks debating the merits of marriage, then why not expose the white folks to the plight of poor Kia Clark, a lesbian teenager fighting against the doubly oppressive forces of the inner-city? That’s where meaningful interaction happens, I think. Where drastically different cultures overlap.”

While media attention about Sakia Gunn focused on her death, Hutchinson situates her fictional Kia smack-in-the-middle of a busy and complicated life. As she falls in love and comes out to herself and her girlfriend, she discovers that all of her other relationships – to her mom, childhood friends, classmates, teachers, and community – must inevitably change. Though the play has the contours of a romantic comedy, Hutchinson never lets us forget that Kia is coming-of-age in a community that has a history of homophobia.

Hutchinson teasingly describes herself as a playwright who, because “she tends to write plays about underrepresented folks that require a minimum of five actors, doubts very much that you’ll see any of her plays on Broadway any time soon.” UMBC Theatre may be way-way-way-off-Broadway, but we are consistently committed to the work of living playwrights who give voice where it is most needed – and we can brag of many talented young actors, hungry for roles written with them in mind.

We have had a blast creating this production – and we’re eager to share it with you. Enjoy the show!

--Eve Muson

STUDENT PRODUCTION STAFF

- Assistant Stage Managers** Natalie Matthews, Katarzyna Wiley
Dance Captain Lloyd Epke
Fight Captain Raska Lim (Rex)
Assistant to the Director Carrie Edick
Dramaturg Willa Murphy
Assistant Costume Designers Cynthia Davis, Megan Hromek
Assistant Lighting Designer Cory Goulden Naitove
Associate Projection Designer Alexis Sheeks
Assistant Sound Designer Ryan Whiteman
Master Electrician Kyle Era
Assistant Master Electrician Seth Kolbe
Electricians Matt Brown, Eli Claggett, Scott Sainz, Maggie Urban
Audio Engineer Jackson Tillman
Sound Supervisor Kristin Hamby
Stitchers Melissa Mak, Najuma Simon, Destiny Harris,
Jayden Smetana, Marie Smock, Kittie Ross-Soule, and students of
THTR 263
Master Carpenters Kaylee Arnold, Nick Colantuono,
Caitlyn Hooper, Kirsten Jolly, Jeremy McCord, Topia Oni,
Alexis Sheeks, Grant D'Agrosa
Carpenters John Brown, Celine Jones-Cameron, Anna Courade,
Steven Emminizer, Kyle Era, Chania Hudson, Rex Lim,
Natalie Matthews, Willa Murphy, Corey Goulden Naitove,
Cayden Renich, Kittie Ross-Soule, Sanjana Taskar, Aiden Teter
Scenic Artists Kirsten Jolly, Corbett Parsons
Props Artisans Nicholas Colantuono, Eva Hill, Katarzyna Wiley
Production Assistants Talyiah Dickens, Lizzy Steele
Sound Board Operator Mason Blacker
Light Board Operator Eli Claggett
Deck Crew Tyler Brust
Wardrobe Lead Eva Hill
Wardrobe Crew Jordan Colea, Marley Sell
Assistant Front of House Manager Ife Ajuwon
Box Office Assistants Lisa Alonso, Ife Ajuwon

UMBC DEPARTMENT OF THEATRE PRESENTS



Dead Man's Cell Phone

By Sarah Ruhl

Directed by Nyalls Hartman

November 15 - 18, 2018

Dead Man's Cell Phone follows a woman, Jean, who through the death of its owner, Gordon, inherits (or pockets) his incessantly ringing cell phone. So begins her rather surrealistic journey to find reconciliation and understanding. Through a series of encounters, Jean is forced to confront her own assumptions about morality, redemption, and the need to connect to another human being in a technologically obsessed world.

Wildly imaginative, the play touches on the absurdity of current human interaction and the difficulty of finding and holding onto meaningful relationships. The play is at times funny, sad, absurd, and touchingly beautiful.

Dead Man's Cell Phone is presented by special arrangement
with Samuel French, Inc.

Tickets: \$15 General Admission and \$10 Student and Senior tickets available online (TBA). Some tickets will be available at the box office one hour before performances.

***Complimentary tickets will be available for UMBC students for the 2pm matinee performance. These tickets will become available online Wednesday, November 14th, 2018 at NOON.*

UMBC Department of Theatre Spring 2019 Season

Anon(ymous) Studio 3

By Naomi Iizuka

Directed by Eve Muson

March 7 - 10, 2019

Separated from his mother, a young refugee called Anon journeys through the United States, encountering a wide variety of people -- some kind, some dangerous and cruel -- as he searches for his family. From a sinister one-eyed butcher to beguiling barflies to a sweatshop, Anon must navigate through a chaotic, ever-changing landscape in this entrancing adaptation of Homer's *Odyssey*.

The Turn of the Screw

By Jack Neary

Directed by Brandon McCoy

April 25 - May 5, 2019

Isolated in a sprawling manor in 19th century England, a governess is hired to watch a precocious young brother and sister in this haunting adaptation of Henry James' classic novella. Though the governess bonds with the children at first, she quickly begins to suspect something is wrong when she sees the grotesque figures of the former governess and caretaker of the manor -- both of whom are supposedly deceased. Is she seeing actual ghosts, or merely figments of her imagination? Fearing for her life and sanity, the governess begins an investigation to find out what happened to her predecessors and who else knows of their presence.

UMBC DEPARTMENT OF THEATRE

FULL TIME FACULTY/STAFF Lynn Watson (Acting Chair), Eric Abele, Nyalls Hartman, Julia Junghans, Alan Kreizenbeck, Joan Larkins Mather, Susan McCully, Adam Mendelson, Eve Muson, Laurie Newton, Chelsea Pace, Samantha Paradis, Sally Rath, Colette Searls, Gregory Schraven, Nate Sinnott

PART-TIME AND ADJUNCT FACULTY/STAFF Kabira Barlow, Christa Ladny, Susan Stroupe, Gerrad Taylor

SPECIAL THANKS TO Dean Scott Casper and Provost Philip Rous, Laura Schraven, and Commonvision. Caroline Mulcahy and the PAHB Operations, Trent Kulger, Shepherd University and the Contemporary American Theatre Festival. Seth Schwartz, Mark Smedley, Howard Community College and REP Stage.



UMBC DEPARTMENT OF THEATRE At UMBC we believe that theatre is an ever-changing art form, responding to and creating new ideas that confront our ethical, political, and artistic ideas and practices. Degree programs leading to an Acting BFA; a Theatre BA-Theatre Studies Concentration, or a Theatre BA-Design & Production Concentration provide students with the interdisciplinary skills to become actively engaged with their art and with the world around them. A dedicated faculty focuses on each student's evolution as an artist and as a person, making the study of theatre at UMBC a life-changing experience that stimulates, challenges, and inspires.

UPCOMING DANCE DEPARTMENT PERFORMANCES



Senior Dance Concert
November 9 & 10, 2018

Dance Showcase
December 6-8, 2018

UPCOMING MUSIC DEPARTMENT PERFORMANCES IN THE LINEHAN CONCERT HALL



Livewire 9: Anna Rubin - A Portrait Concert
Friday, October 26, 2018

Livewire 9: UMBC Student Composers and Performers
Saturday, October 27, 2018

Livewire 9: UMBC Faculty - Fully Charged
Saturday, October 27, 2018

Livewire 9: A Look to the Future - The New Generation
Sunday, October 28, 2018