



Crowded Fire Theater

FOR IMMEDIATE RELEASE:

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Press Page: www.crowdedfire.org/press/

ANNOUNCING THE WEST COAST PREMIERE OF MARY GLEN FREDRICK'S "EDIT ANNIE"

***Edit Annie* by Mary Glen Fredrick September 21 – October 14, 2023
at Magic Theatre**

Fort Mason Center, 2 Marina Blvd, Landmark Building D, San Francisco
(press opening Monday, September 25)

San Francisco, CA; July 20, 2023 - Crowded Fire Theater (CFT) announces the West Coast Premiere of *Edit Annie* by Mary Glen Fredrick, co-directed by Leigh Rondon-Davis and Nailah Unole Dida-nese'ah Harper-Malveaux. In one of CFT's most ambitious projects yet, *Edit Annie* will offer audiences an exciting, form-breaking, multidisciplinary theatrical experience.

Playwright and Video Designer / Editor Mary Glen Fredrick shares "I am thrilled to bring *Edit Annie* to Crowded Fire and to the Bay Area at large. Crowded Fire is such an inspirational theatre and creative force, and their willingness to dive off the deep end into this genre-bending multidisciplinary work has been the greatest gift an artist can receive."

Annie has the perfect job editing videos for social media influencer Clara Couture: she sets her own schedule, she doesn't have to leave the house, and she doesn't have to interact with the outside world. But when a chance encounter brings her face-to-face with Clara in real life, Annie gets pulled out of her comfort zone in more ways than one. A life full of jump cuts, reverse scrubs, and parasocial relationships pulled into the real world quickly gets dizzying. What story is Annie creating? A queer rom-com? Buddy film? Psychological thriller? Claymation creature feature? Where is this Insta Story leading? Heartfelt, comedic, and poignant, *Edit Annie* invites us to explore our relationships to internet fame, anonymity, and intimacy in the digital age.

Frederick adds, "*Edit Annie* is about video editing, social media, and the relationship between a video editor and the #influencer she co-creates. But *Edit Annie* is also about our minds—their endless power to create, warp, and destroy, all in the name of protection. By incorporating all of its wild multidisciplinary elements, *Edit Annie* is a love letter to my (and your) own mind, straddling our digital and IRL existences, especially through moments of acute isolation. I hope audiences come away from *Edit Annie* feeling seen and a deep sense of tenderness for their own inner lives."

From CFT Leader of Artistic Curation & Marketing and co-director Leigh Rondon-Davis, "After the success of our return to in-person theater with Isaac Gomez's THE DISPLACED in 2021, we're so excited to produce *Edit Annie*—an ambitious, multi-media piece speaking directly to the now with its hilarious and devastating exploration of social media, mental health, and relationships. CFT continues our legacy of boundary-pushing productions, offering stimulating creative challenges for artistic collaborators, and a piece that will leave audiences guessing to the very end."

Co-directors Harper-Malveaux and Rondon-Davis will lead this production featuring an ensemble that includes Monique Crawford, Chibueze Crouch, and Jordan Maria Don, with support from Kenny Scott. Designers and the creative team include Amissa Miller (dramaturgy), Ashley Méndez (scenic design), Madeline Berger (costume design), Devon LaBelle (props design), Spenser Matubang (lighting design), James Ard (sound design), Lana Palmer (video design associate & projections engineering), Maya Herbsman (intimacy choreography), Raisa Donato (fight choreography), Dairys Escoto De León (stop motion animation), Beckett Finn (scenic builder).

Continuing CFT's commitment to affordability and accessibility, the organization will offer pay-what-you-can previews, sliding scale ticket pricing for non-preview performances, and a travel support subsidy for anyone who may be experiencing financial hardship and the cost of transportation is a barrier to accessing the production.

Edit Annie runs at Magic Theatre, 2 Marina Boulevard, Building D in San Francisco
September 21 through October 14 (press opening Monday, September 25).

Photos will be available at <http://www.crowdedfire.org/press/> and <http://www.crowdedfire.org/edit-annie/>

BIOS:

Mary Glen Fredrick (playwright, video designer & editor, they/she) is a New York-based writer, actor, and video editor, hailing mostly from Kansas. A writer for both theater and film, she creates kinetic, femme-centric stories that dance with the absurd, the imaginative, and the dystopian. A video editor for over 12 years, Mary Glen's writing is deeply informed by her film experience. Mary Glen's plays include *Edit Annie* (2022 O'Neill semifinalist, Leah Ryan's FEWW finalist, Neukom Literary Arts Award finalist, Production: *The Vortex*), *Anarchy* (New Perspectives Theatre Women's Work Short Play LAB & 2021 Festival), and *fire work* (LOM Ensemble Playwright Lab Residency). Her short film script *Anything Valuable* was selected for the 2021 Tribeca x Chanel THL Women's Filmmaker Program, and her feature script *Kin* has been developed with the Eastern Frontier Society and NYC's Filmshop. Her first short film, *Been So Good*, is currently on the festival circuit. She received her BA in Comparative Studies in Race and Ethnicity from Stanford University, and her MFA in Acting from UC San Diego. You can check out more of her work and self at heymaryglen.com.

Leigh Rondon-Davis (co-director, CFT Leader of Artistic Curation & Marketing, they/them) is a performer, dramaturg, director, and producer; in addition to their creative work, Leigh is on staff as part of Crowded Fire Theater's shared leadership team as the Leader of Artistic Curation & Marketing, where they are also a Resident Artist. Additionally, they are an Artistic Company Member at Shotgun Players, Casting Director with the Casting Collective, and Producing Director at The Forum Collective. Leigh has had the immense pleasure of working at dozens of local companies, including A.C.T., Aurora Theatre, Berkeley Rep, Curran, Magic Theatre, Oakland Theater Project, Playwrights Foundation, TheatreFIRST, and West Edge Opera. While Leigh wears many hats as a theater-maker, much of their work and personal passion has been to shift the industry and its culture to be more equitable, inclusive, accessible, and sustainable. Leigh is an organizing member of a number of accountability and EDI groups to help further initiatives and policies to better support BIPOC and other artists of marginalized identities, and they recently completed the anti-racist train-the-trainer program, *Making Good Trouble*, becoming an anti-racist educator and facilitator. Leigh's practice draws inspiration from liberation and abolition movements, transformative justice, adrienne maree brown's *Emergent Strategy*, trauma-informed care,

and their experience as a sexual health educator and rape crisis counselor in order to create safe and supportive creative spaces.

Nailah Unole didanas'ea Harper-Malveaux (co-director, CFT Leader of Artistic Curation & Producing, she/her) is a queer multiracial theatre director and generative artist focused on transformative new work that creates space for radical community imagination. She facilitates and curates artistic engagements that center and celebrate the beauty, complexity, resilience, healing, and joy of those living in the margins. Directing highlights include Dipika Guha's world premiere of Getting There (NCTC), The Real Sappho (Cutting Ball), The Light (Shotgun Players), SUBVERiTas (Crowded Fire), Here We Go (A.C.T. MFA program) and numerous A.C.T. MFA SkyFestival productions, including Sunset Baby, Belleville, and Next to Normal. She has been a Resident Artist at Crowded Fire for 4 years and is currently the BOLD Rising Director at Woolly Mammoth. She has worked at American Conservatory Theater, Berkeley Rep, Woolly Mammoth, Baltimore Center Stage, Z Space, and Williamstown Theater Festival.

She is also passionate about experimenting with and implementing new models of collaboration in order to create a more sustainable and abundant theatre ecology. Through the Artistic Caucus and the HIVE Project, she was an integral part of the construction of two inter-theater, multi-year programs designed to systematically change their respective practices in audience engagement and new work curation. She was a member of the inaugural cohort of the Artistic Caucus, a group of 4 freelance artists designed to initiate curatorial disruption and advocate for new artists at Woolly Mammoth, Baltimore Center Stage, the Rep of St. Louis and Long Wharf. As the Program Manager of the homegrown HIVE Project, she implemented, launched, and shepherded a two-year-long innovative audience development initiative to cross-pollinate 3 Bay Area theaters – Crowded Fire Theater, Gritty City Repertory and Oakland Theater Project.

Former fellowships include the Bill Foeller Directing Fellowship at Williamstown, the Bret C. Harte Directing Fellowship at Berkeley Rep and the Community Producing fellowship at A.C.T. She received her B.A. in American Studies and Theatre Studies from Yale University.

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For Calendar Editors:

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Magic Theatre, Fort Mason Center, 2 Marina Blvd, Landmark Building D, San Francisco

PERFORMANCES:

Thur-Sun 8 PM with Press Night Performance on Monday, September 25, 8PM

Saturday Matinees at 2pm on October 7 and 14.

Sunday Matinees at 2pm on October 1 and 8.

(no performance Thursdays, September 28 & October 5.)

Tickets: Pay-what-you-can Previews, non-preview performance are sliding scale \$20-95, NOTAFLOF

More information, cast & creative team photos will be available at <http://www.crowdedfire.org/press/> and <http://www.crowdedfire.org/edit-annie/>