



About Edit Annie

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.

Content & Sensory Advisories

Edit Annie incorporates short, intermittent strobe and bright light effects that may be disruptive to people who are sensitive to light; content includes discussions of mental health, eating disorders, and body image.

Cast

Monique Crawford
Chibueze Crouch
Jordan Maria Don
Kenny Scott

Annie
Dana
Clara
Jackson

Creative Team

Mary Glen Fredrick
Leigh Rondon-Davis ★
Nailah Unole Dida-Nese'Ah
Harper-Malveaux ★
Tajianna Okechukwu
Paige Weissenburger
Solomon Casado
Amissa Miller
Ashley Méndez
Madeline Berger
Spense Matubang
Mary Glen Fredrick
Lana Palmer
James Ard ★
Devon LaBelle ★
Maya Herbsman
Raisa Donato
Dairys Escoto De León
Beckett Finn
Adeline Smith ★

Playwright
Co-Director
Co-Director
Stage Manager
Assistant Stage Manager
Production Assistant
Dramaturg
Scenic Designer
Costume Designer
Lighting Designer
Video Design, Editing, & Cinematography
Assoc. Video Designer/Projections Engineer
Sound Designer
Props Designer
Intimacy Choreographer
Fight Choreographer
Stop Motion Animator
Scenic Builder
Scenic Painter

Bridget Douglas

Load-in Crew

Taz Barkley

Load-in Crew

Ash M.B.

Electrician

Cal Swan-Streepy

Electrician

★ *Crowded Fire Resident Artist*

Crowded Fire Staff

Riley Alyson (fae/they)

Leader of Production

Caro Asercion (they/them)

Leader of Artistic Producing

Nailah Harper-Malveaux (she/her)

Leader of Artistic Programming & Engagement

Bethany Herron (she/they)

Leader of Management & Fundraising

Julie McCormick (she/her)

Leader of Management & Operations

Mina Morita (she/her)

Leader of Artist & Artistic Engagement

Leigh Rondon-Davis (they/them)

Leader of Artistic Programming & Marketing

Star Finch

Resident Playwright (with Campo Santo)

Soluna Espinosa Pieb (they/them)

**Development & Patron Services Associate
(with Golden Thread Productions)**

Edit Annie is presented thanks to the generous support of the Venturous Theater Fund, a fund of Tides Foundation; the Bernard Osher Foundation; and The Zellerbach Family Foundation.

Heaven is a Place on Earth performed by lizzie no.

BIOGRAPHIES



Monique Crawford (she/her) is a multiracial African-Caribbean actor from Fairfield, CA. She graduated from California State University Sacramento with her B.A. in Theatre Arts. Previous works include *Mondragola* (Central Works), *Cinderella* (African-American Shakespeare Company), *Spell #7*, *Bulrusher*, *Eclipsed* (Celebration Arts), *Romeo & Mother Juliet* (The MacBeth Project), *The White Room* (B Street Theatre), *Peter and the Starcatcher*, *In The Heights*, *The Present*, *Annie*, *A Doll's House*, *Stories to be Told* (CSUS). Monique has also taught the

Pre-Professional Ensemble Company Acting Class at Sacramento Theatre Company. Monique has a passion for social justice and founded BE FREE (Black Engaged Fundamental Racial Equity Everyday), calling for radical change within CSUS, where she also led affinity and Racial Healing Circles through The Center for Spiritual Awareness. Follow Monique on social media to stay updated with her next shows! IG:

[@monique.c.rawford](https://www.instagram.com/monique.c.rawford)

Photo by Angel Rodriguez (IG: @a_rod719)

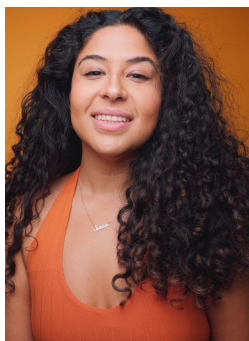


Chibueze Crouch (they/she) is an Igbo-American artist & writer. They perform and create immersive, experimental live art spanning ritual theater, song, movement, video, and text. In their spare time, they organize with BlaQyard, a land collective centering QTBIPOC in the East Bay, and they perform with BANDALOO, an internationally touring vertical dance company. They also curate and produce shows with the Performance Primers, KH FRESH Festival and Queering Dance Festival.

They are co-director of OYSTERKNIFE, a postdisciplinary performance company, with Gabriele Christian. They are the 2019 RHE Foundation Artistic Fellowship recipient, a 2021 California Arts Council Established Artist Fellow, and a Zellerbach Family Foundation Fellow. To learn more about Chibueze's work, including an upcoming OYSTERKNIFE production at Grace Cathedral (Feb 2-4, 2024), please visit:

www.cchibuezec.com

Photo by Cheshire Isaacs



Jordan Maria Don is HYPED to be back with CFT for the third time! An actor who splits her time between LA and the Bay, she has worked locally with SF Playhouse, A.C.T., foolsFURY, Ragged Wing Ensemble, TheaterFIRST and is a proud Familia Member with Campo Santo and Latinx Mafia. With a particular interest in new works, she is drawn to collaborative and ensemble centered processes grounded in ritual, ceremony and community. The task of storytelling is sacred, and she

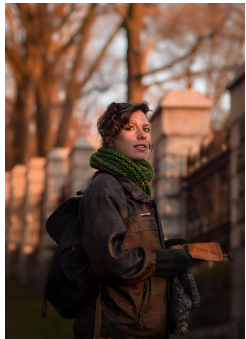
treats her process as such. She's done dramatic training with UC Berkeley, A.C.T., SIT Company, Kimball Studio NYC and LA Acting Studio. Jordan is a proud Xicana from East LA and the SGV. All her work is dedicated to her first inspiration to pursue acting, her first inspiration to live fully, loudly and clumsily: her late brother, Christopher Paul Don, whose bold spirit continues to guide her every step of the way.

Photo by Sedrick Cabrera: sftapes.mov



Kenny Scott (he/him) is thrilled to be back at Crowded Fire (*Inked Baby*, *SUBVERiTs*). Recent credits also include productions with TheatreWorks of Silicon Valley (*A Distinct Society*), Aurora Theatre Company (*Paradise Blue*), Cal Shakes (*Lear*), Marin Theatre Company (*Two Trains Running*), ZSpace (*The Institute for Counterfeit Memory*), The New Conservatory Theatre Center (*Mystery of Love and Sex*), The Forum (*Sarafael*), Idiot String (*Port Stories*), and Quantum Dragon Theatre (*Ageless*). A company member with the Oakland Theatre Project (*Hamlet*, *Mother Courage*) as well as Shotgun Players (*The Claim*, *The Light*). He attended Morgan State University, and was a member of the Laney College Fusion Theatre Project (*Más*, *The Late Wedding*, and *In The Wound*).

Photo by Tracy Martin



Mary Glen Fredrick (they/she) is a New York-based writer, actor, and video editor, hailing mostly from Kansas. As a writer, they create kinetic, femme-centric stories that dance with the absurd, the imaginative, and the dystopian. *Edit Annie* premiered at The Vortex in 2022, followed by the West Coast Premiere at Crowded Fire Theater (September 2023). Other plays include *fire work* (LOM Ensemble Playwright Lab) and *ANARCHY* (New Perspectives Theatre WWSP Lab/2021 Festival). In film-land: they were a Tribeca x Chanel THL Women's Filmmaker, their first short film *Been So Good* (writer/actor) premiered on the festival circuit in 2022, and they're currently submitting their short film directorial debut *M♡GICKY* to festivals. Mary Glen received her BA in Comparative Studies in Race and Ethnicity from Stanford University, and her MFA in Acting from UC San Diego. Much love to the whole Crowded Fire team and everyone who has breathed life into *Edit Annie*. heymaryglen.com

Photos by Maya Jackson



Leigh Rondon-Davis (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, New Conservatory Theatre Center, 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.

Photo by Jess Thomas



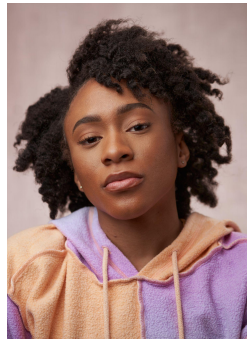
Nailah Unole Dida-Nese'Ah Harper-Malveaux (she/her) is a queer multiracial theatre director and generative artist focused on transformative new work that creates space for radical community imagination. She facilitates and curates artistic engagements that center and celebrate the beauty, complexity, 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. Nailah's CFT artistic credits include: Director and Producer of *SUBVERTas: SUBVERTING whiteness as TRUTH/ UNEARTHING the BLACK play*; Assistant Director of *Church*; and former CFT Mentee.

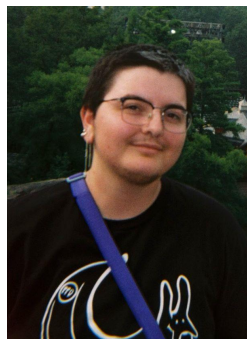


Amissa Miller (she/her) is a dramaturg, playwright, director, educator, and facilitator. Her previous dramaturgy credits at Crowded Fire include Christina Anderson's *Inked Baby* and the R&D Lab workshop of A-lan Holt's *The Bottom of Heaven*. She recently dramaturged Jacqueline Woodson's *The Day You Begin* at The Kennedy Center. Her play *Her Own Things* was published in the Fall 2019 African Voices Magazine issue honoring Ntozake Shange. Other plays include *Breaths* (Playwrights' Center of San Francisco Best Plays of 2019), *Refusal of the Call* (PlayGround SF 2020 Reading Series), and *Heart Like an Ocean* (Pear Theatre's 2021 Fresh Baked Pears Festival). Recent directing credits include staged readings for Crowded Fire's Matchbox Series, SFBATCO's Creators Lab, and 3GirlsTheatre's LezWritesBTQ Cohort. Amissa currently teaches in Performing Arts and Ethnic Studies at Saint Mary's College of California, and she is a proud member of the 2023 Obie Award-winning organization Anticapitalism for Artists.



Tajianna Okechukwu (she/her) is an actor, film director, producer, and stage manager based in the Bay Area. She obtained her double degree from Azusa Pacific University, a BFA in Theatre Arts and BA in Film & TV Studies. In her creative work, she likes to explore narratives through the lens of the Black experience with an Afro surrealist approach. She is always seeking to tell avant-garde stories that will shift paradigms and shake culture in our society. Tajianna was previously the Stage Manager for the musical production of *Crowns* at Contra Costa Civic Theatre and *HALIE! The Mahalia Jackson Musical* presented by the Lorraine Hansberry Theatre. She is honored to be the Stage Manager for this production! *Edit Annie* is a very special project for her. Tajianna wants to thank the cast and crew for inspiring her every day and her loved ones for supporting her dreams. Exodus 35:31-33.

Photo by JC Graphy



Paige Weissenburger (they/them) is a stage manager, electrician, and theater artist, with origins from the bottom of the Central Coast. They graduated from the University of California, Santa Cruz in 2022 with a BA in Theater Arts. Their favorite productions they recently did were *Into the Woods* (PCPA), *Amduat: The 12 Hours of Ra* (UCSC), and *The Artificial Woman* (UCSC). Starting from a young age and continuing the passion, they have worked on over 30 productions so far. They are also an electrician and have experience in several different technical crafts. Some

hobbies include thrifting, the beach, and card games. They are very excited to be in the Bay Area creating art!

Photo by Ethan Martin



Solomon Casado (he/him) went to Contra Costa School of Performing Arts for theatre, and graduated from Sojourner Truth independent study. He has worked as Assistant Stage Manager for *In the Evening by the Moonlight* (Lorraine Hansberry Theatre, LHT), and a Production Assistant for *Single Black Female* (LHT). He loves film, theatre and is delighted to be working with LHT and Magic Theatre.

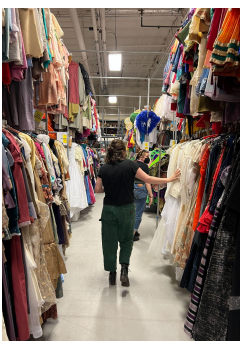


Dairys Escoto De León is a mixed media animator and illustrator, who focuses on whimsical iterations of paper cut-out stop motion, claymation, 2D hand drawn animation, and motion graphics. She received her BFA at Rhode Island School of Design and her MFA at California Institute of the Arts. Her previous work has led her to accomplish animations from an Amazon Prime award winning documentary, to children's media and music videos. She is currently a professor at University of the Arts in Philadelphia, and teaches in the Animation Department.



Ashley Méndez (she/her) is an actress, writer, and scenic designer. Her work has been seen in venues across Northern California. Méndez's artistry revolves around various themes including the immigrant experience, women's issues, mental health, and queer lives. Her most recent design work includes the world premiere of Fran Astorga's *Exhaustion Arroyo: Dancing Trees in the Ravine* directed by R. Réal Vargas Alanis (Cutting Ball Theater) and Quiara Alegria Hudes' *Water by the Spoonful* directed by Elena Marisol Gonzalez (Prospect Theater Project).

Photo by Green Room Photo Co. / @greenroomphotoco



Madeline Berger (she/her) is thrilled to be joining the Crowded Fire family and designing such an incredible piece with such incredible artists and collaborators! Madeline is a multifaceted costume designer and wardrobe stylist based in the East Bay. Her work can be seen around the Bay Area from The San Jose Stage to Shotgun Players. Madeline currently runs the Bay Area's first full-service costume design house located in Berkeley to provide support and community for Bay Area costumes. For more visit: madelinebergerdesign.com



Spense Matubang (they/he) is a freelance lighting and projections designer currently based in Oakland, California. This is their first time working on a production with the Crowded Fire team! They have been making theatre in the Bay Area since 2018. They received their degree in Theater Arts from the University of California, Santa Cruz in 2020. Spense uses their career as a never-ending outlet for exploration, creative experimentation, and community building. They have previously designed for The Chikahan Company, City Lights Theater Company, EnActe Arts, Town Hall Theater Company, Ferocious Lotus, New Conservatory Theatre Center, Shotgun Players, SF Playhouse, West Valley Light Opera, and Jewel Theatre.

Photo by Ash Brown



Lana Palmer (she/her) is excited to be making her Crowded Fire debut with *Edit Annie*. Her recent projection design credits include *Circular* (AlterTheater) and *Red* (Bread & Butter Theatre); her recent sound design credits include *Josephine's Feast* (Magic Theatre/Campo Santo), *Hurricane Diane* (Aurora Theatre), *The Confessions of Lily Dare* and *Locusts Have No King* (NCTC), and *Man of God* (Shotgun Players).

www.lanapalmer.com



James Ard (he/him) is a noisemaker with a focus on new works, live experiences, and immersive stage productions. Recent theatrical Sound Design credits include *Our Country* (Octopus Theatricals / Under The Radar Festival / The Public Theater), *Colonialism is Terrible but Pho is Delicious*, *This Much I Know*, *Exit Strategy*, *Actually*, *Dry Powder*, *The Royale* (Aurora Theatre Company), *This Is Who I Am* (Playco / Woolly Mammoth Theatre Company / Guthrie Theater / Oregon Shakespeare Festival / American Repertory Theater), *9 Parts of Desire* (Portland Center Stage), *Phantasmagoria*, *Utopia*, *Free For All*, *La Ronde* (Cutting Ball Theater), *A Small Fire*, *Kings* (Shotgun Players), *Our Town* (Center Repertory Company), *Indecent* (San Francisco Playhouse), *Time of Change* (Joe Goode Performance Group), *On The Periphery* (Crowded Fire Theater / Golden Thread Productions), *You For Me For You*, *Church* (Crowded Fire), *Most Dangerous Highway in the World*, *ReOrient* (Golden Thread) and *Cry It Out* (Just Theater). Ard is a Resident Artist with both Golden Thread Productions and Crowded Fire Theater.



Devon LaBelle (she/her) is the Prop Shop Coordinator at SFSU where she is mentoring the next generation of prop artisan/managers. She is a Resident Artist with Crowded Fire, and a longtime prop collaborator in the Bay Area.

Photo by SKH



Maya Herbsman (she/her/Maya) is an award-winning intimacy director, educator, and director. Maya has been the first intimacy professional at theaters across Northern California including Berkeley Repertory Theatre, Theatreworks Silicon Valley, San Francisco Playhouse, California Shakespeare Theater, Shotgun Players, Golden Thread Productions, Z Space, Cutting Ball Theater, San Francisco Opera and many more. Her work has been featured in the San Francisco Chronicle, J Magazine, OperaLine, HowlRound, and various podcasts. You can also find her writing in “Supporting Staged Intimacy” by Alexis Black and Tina Newhauser. She is currently on faculty at Berkeley Repertory Theater, American Conservatory Theater, Urban School of San Francisco, and Stanford University. She is certified through Intimacy Directors and Coordinators and holds a certificate in Trauma Informed Care from the University of Buffalo. Maya also works as an intimacy professional for film and opera.

Photo by Hannah Rimm



Raisa Donato (she/they) is a fight choreographer hailing from L.A. Their latest work can be seen in *Yerma*, *Man Of God* and *Sprung Edition*. They are in gratitude to the cast and crew of *Edit Annie* for their willingness to go deep and breathe life into the art we love. Thank you Jack, Randy and Linda for giving me a second home! Be water, my friends!

Photo by @markingivphotography

SHARED LEADERSHIP TEAM

Leigh Rondon-Davis (Leader of Artistic Curation & Marketing, they/them)

**Nailah Unole Dida-Nese'Ah Harper-Malveaux
(Leader of Artistic Curation & Producing, she/her)**

Riley Alyson (Leader of Production & Community, fae/they) has called Crowded Fire home since 2010, though previously under a different name :). Riley has a Bachelor's Degree in Theater and Performance Studies from UC Berkeley, and has freelanced as a stage manager and production manager throughout the Bay Area for both theater and dance. Riley is interested in challenging, important, thought-provoking theater. Fae enjoys problem-solving, facilitating, and supporting the brilliant artists and technicians fae works with on a daily basis. When not working, you may find faer hand-painting jewelry (faesfare.com), hanging out with faer partner Tristan, or cuddling one of faer four cats.

Caro Asercion (Leader of Artistic Producing) is a literary manager, dramaturg, stagehand, producer, and advocate for new plays. In addition to their time at Crowded Fire, they have helped develop and produce new plays at a range of companies across the Bay Area and beyond, including A.C.T., Custom Made Theatre Company, Bay Area Playwrights Festival, Town Hall, the Stanford Asian American Theater Project, and Magic Theatre, where they were a Literary Apprentice during the 2018-2019 season. Credits at Crowded Fire include the Matchbox Reading Series (2016, 2019), *Death Become Life: Banish Darkness*, the R&D Playwrights Lab series (2021), and *Kaleidoscope*.

Bethany Herron (Leader of Management & Fundraising, she/they) is an Oakland-born writer and arts administrator who has worked in Bay Area theaters for the past decade. She studied theater and English literature at San Francisco State, which led (in a roundabout way) to her prior positions on the development teams at American Conservatory Theater and Berkeley Repertory Theatre. In these roles, their communication skills came to the forefront while they also discovered a talent for analytical approaches to program development and impact reporting. Prior to these roles, they oversaw comprehensive marketing and fundraising campaigns at Environmental Traveling Companions, and balanced the books at a small East Bay publishing house. She has been a union waitress and a union freight train conductor, and is a bit surprised to now find herself on the management side of the table.

www.bethanyherron.com

Julie McCormick (Leader of Management & Operations, she/her)

Through her work as an arts administrator, dramaturg, and fundraiser, Julie (she/her) supports new theatrical works and the people who make them. As a dramaturg, Julie has helped develop new work at Berkeley Repertory Theatre, Crowded Fire Theater, Bay Area Playwrights Festival, Bay Area Children's Theatre, Just Theater New Play Lab, and more. As a grant writer and institutional giving manager, she has helped to raise and manage more than \$5M to bring meaningful arts experiences to Bay Area audiences and students. In 2021, Julie participated in Intersection for the Arts' first Nonprofit Arts Finance Program, which trained five local artists in the principles of financial management and bookkeeping. Budgets are moral documents: Julie believes deeply in the transformative power of transparent, collective decision-making about resources. Julie has been a Resident Artist at Crowded Fire since 2016. As a member of CFT's EDI Squad, a group of CFT staff, Resident Artists, and board members, Julie helped develop Crowded Fire's Code of Conduct (check out this living document here!). Julie is thrilled to begin this next chapter on CFT's leadership team and to continue learning and dreaming with this most wonderful group of humans. Julie's CFT artistic credits include: *She Rode Horses Like the Stock Exchange*, *410[GONE]*, and the Matchbox Reading series (2023, 2019, 2016, 2015).

Mina Morita (Leader of Artistic Curation & Strategy, she/her) has previously served as the Artistic Associate at Berkeley Repertory Theatre—and a founding member of its Ground Floor program; as Board President of Shotgun Players; as a 2014 Lincoln Center Director's Lab participant; as one of the founding members of Bay Area Children's Theatre; as Community Arts Panelist with the Zellerbach Family Foundation; and Guest Artist at UC Berkeley and Stanford University. In addition to her work at Crowded Fire, she has directed and developed new plays at The Guthrie, Yale Rep, Berkeley Rep, A.C.T., Magic Theatre, CenterRep, Shotgun Players, and with Anna Deavere Smith. She is a recipient of Theatre Bay Area's Best Director of a Musical, nominated Best Director of a Play, and 40@40 award for her impact on Bay Area Theater. In 2015, Mina was honored to share her story on TEDx, and in 2016, she was chosen as one of the YBCA100, for "asking questions and making provocations that will shape the future of culture."

Special Thanks To:

Maya Campbell & Jason Swinderman; Christopher Martinez; NIDO's BackYard; Suzy Garren; Cheshire Isaacs; Shotgun Players; Golden Thread Productions; Peakbound Studio; Lorenzo Fernandez-Kopec; Marisa Ramos; Ashley Corso; Magic Theatre; Langston Rondon-Watkins; Rami Margron; Cherrie Rondon; Kira Seiger; lizzie no; St. Mary's College Theatre Program

About CFT

Crowded Fire Theater (CFT) is a critically acclaimed company for new play production on the West Coast. Known for presenting works by the hottest up-and-coming playwrights, CFT contributes to the creation of a contemporary canon that reflects the diverse world in which we live. We develop and produce poetic, bold, relevant live theater and cultivate long-term relationships with playwrights and Bay Area audiences.

CFT is composed of an ensemble of Resident Artists made up of top Bay Area actors, designers, and dramaturgs. This ensemble, with its multiplicity of interests and ideas, as well as the dedication and talent of its members, represents one of the company's most significant strengths. The company also supports our Mentorship Program, providing customized year-long mentoring for up to three artists, technicians, or arts administrators each year.

Up Next at the Magic Theatre

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