



SPREAD  
THE  
WORD!

DIRECTED BY STEVEN SAPP

BY ANTOINETTE NWANDU

*Regional Premiere*

# PASSOVER

September 7 - October 12

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# HOPE VS. OPPRESSION

## The World of the Play

When developing *Pass Over*, the playwright imagined the play as three layers: each overlap and inform the others. Ultimately, all three can be felt within the play.

### EXODUS SAGA



In Exodus, Moses is chosen by God to free the Israelites from slavery in Egypt and lead them to the promised land. After Pharaoh refuses to free them, God sends ten plagues to Egypt. Pharaoh finally relents and releases the Israelites, only to change his mind and chase them. Moses parts the Red Sea and the Israelites walk to freedom while Pharaoh's army is destroyed in the water.

### ANTEBELLUM SOUTH

Enslaving people pre-dates the United States itself. The first African slaves were brought to the now-US in the early 1500s. The slave trade thrived throughout the following centuries and existed in all thirteen colonies. The agricultural South was particularly dependent upon slavery. The Emancipation Proclamation of 1863 and subsequent 13th Amendment gave over four million slaves their freedom, but left them without property, transportation, or true equality.



### MODERN AMERICA



With the advent of cell phone cameras, our news and newsfeeds are filled with videos of black and brown men and women mistreated by police. Thanks to the #blacklivesmatter movement, there is newfound awareness. High school drop-out rates and homelessness rates are high among young black men in particular due in large part to the systemic racism that has defined and persisted within our nation for generations.

# A NOTE FROM THE PRODUCING ARTISTIC DIRECTOR

It is my great pleasure to welcome you all to our 22nd Season here at Curious! After all of those years, it still continues to be an honor to serve this community through thought-provoking professional theatre and engaging cultural communion. Whether you are a longtime patron or a new audience member, we hope that Curious will be your cultural home!

After twenty-two years of producing theatre, rarely does a play deeply surprise me; even more rare is a play that disturbs me. That is what is so exciting about opening our season with Antoinette Nwandu's *Pass Over* – a play that does both, and so much more. Challenging, fierce, funny and disturbing, this is a play for our time that is as necessary as it is complicated and unrelenting. Weaving together the Book of Exodus, African-American history and *Waiting for Godot*, this is a play that simply demands our attention. And for good reason; our canary in the coalmine is long dead.

According to a recent study by the University of California, conservative estimates are that an unarmed black person is 3.5 times more likely to be shot than an unarmed white person. And in some counties across the US, that figure rises to as much as 20 times more likely. As Werner Herzog observed: "Dear America: You are waking up, as Germany once did, to the awareness that 1/3 of your people would kill another 1/3, while 1/3 watches."

Here at Curious, we work together as citizens, audiences and artists to explore and extrapolate the contemporary world in which we live through the intersection of art and social justice. Even when that becomes difficult work; perhaps especially when it does. It is an honor to welcome back Director Steven Sapp to do that work with us, after 13

tremendous years of collaboration at Curious. It is also an honor to welcome two new Chicago artists to our stage, as well as a longtime company member. And it is equally an honor to welcome all of you to also be an integral part of this important work.

We all hold the future in our hands; what will we choose to make of it?



A stylized signature of Chip Walton in black ink.

Chip Walton  
*Producing Artistic Director*

A look into,  
An inside peek into  
Two homeless African American men  
Passing their time chilling on corners.  
Stopped and frisked  
Angry and frustrated  
Dreaming of a better life  
A riff on *Waiting for Godot*  
And the murder of Trayvon Martin in 2012  
So allow yourself to take  
A look into  
An inside peek into

*by Steven Sapp, Director*



# PEELING LAYERS WITH ANTOINETTE NWANDU

By Katie Maltais, Curious Managing Director



Hearing Antoinette Nwandu talk about *Pass Over*, it's clear there is much more going on than originally meets the eye. This complex play has more layers than an onion and each brings symbolism and power into the piece in new and interesting ways.

Perhaps this is because the piece draws inspiration from so many varied places. From her church upbringing to the trial following the murder of Trayvon Martin, *Pass Over* is Antoinette's grappling with all of these influences. Given this complexity, she chose to set the play – simultaneously – in three different eras.

"I had a lot of takes with *Pass Over* at the beginning, and then I finally sort of hit on the combination of talking about these themes in three layers. . . : the biblical layer, which is set in Egypt, of Moses; the slavery layer, which is set on a plantation—and you can just think of these two young men a hundred and fifty years ago as slaves wanting to escape; and then the modern layer," shared Antoinette in an earlier interview.

"In the Exodus story, the children of Israel do get to the promised land, and knowing how important that story structure and that language has been in the African American community, especially, like with all the negro spirituals that are biblical in nature, and the references to

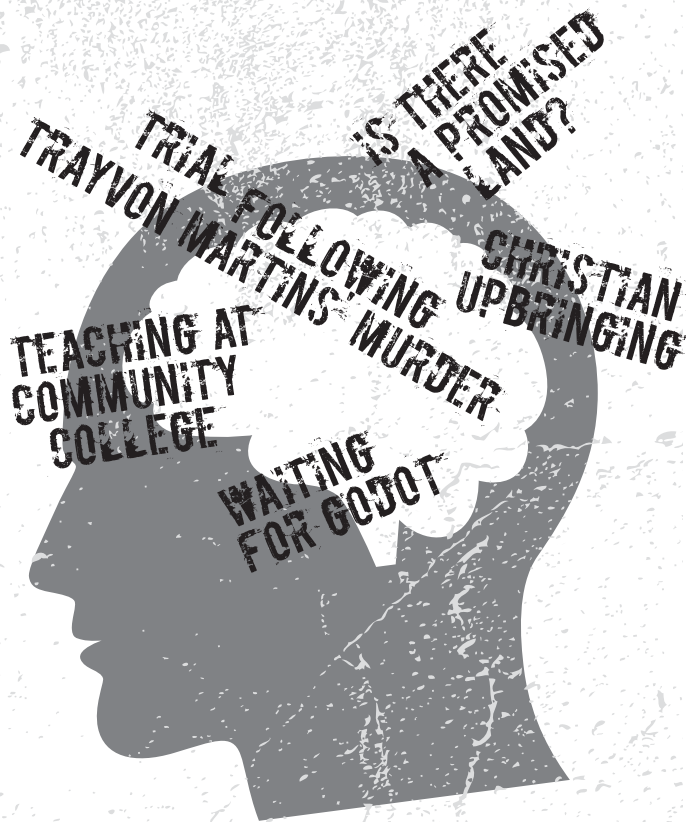
crossing the river of Jordan, and to getting to the promised land—from the Antebellum south all the way through the Civil Rights Movement. When you look at the writings and the speeches of Dr. Martin Luther King Jr., for instance, there's always biblical imagery as a reference point. So, it was important for me when thinking about this play and thinking about these two young men to meditate on the kinds of stories they had been told and the kinds of images they might have access to, to describe their situation," said Antoinette. "But then also that sort of Brechtian existential dread and questioning—is this story ever actually going to come true?"

That core conflict – hope vs. oppression – is the heart of not only this play, but the existence of so many black and brown Americans today, something Antoinette wanted to lift up, especially for white audience members.

"On a macro scale, the structure of the play tells a pretty macabre joke: Let's say that a miracle happened tomorrow and a Moses-type figure were able to call down plagues to eradicate the police state in the United States as we know it," muses Antoinette. "So, the state-sanctioned murders of black people, people just like me, whose murders are on my mind in some capacity every moment of every day, just stop. That would be amazing. A true miracle. But then I'd still have every other white person to worry about, you know what I mean? All the ones who aren't wearing a uniform. At least a police officer announces their power with a badge."

After an irresponsibly white-centric review of *Pass Over* ran in the Chicago Sun-Times, it sparked a national controversy and uproar. Antoinette responded via a letter that ran in American Theatre Magazine which read, in part: "My play *Pass Over*. . . engages a majority white audience in a





conversation about the violent effects of white oppression on black bodies...Weiss's review perpetuates a toxic discourse in which black lives do not matter and white lives remain unburdened by the necessary work of reckoning with white privilege and the centuries-long legacy of violence by which it is secured."

Later, Antoinette told another interviewer, "Ultimately, [the controversy in Chicago] was affirming, because I knew that my play was affecting people and that it was making people talk and that it was making people feel things. I think so often in the theatre, unfortunately, I've had the experience of seeing a play on Tuesday and forgetting exactly what I saw by Wednesday."

*Pass Over* is not an easy, carefree night at the theatre; it is an exploration that will keep you engaged for days, weeks, months, maybe years to come. The layers that are stacked into this piece will continue to unpeel in the moments ahead, revealing themselves at key moments. "I write plays that hold a mirror up to society, that expose the darkness as a means to finding light. This is necessary work." Indeed it is, Antoinette.

The playwright doesn't prescribe what any audience member should take away from the play, going so far as to distance herself from any such assumptions. Instead, she said simply, "I write to heal. I think to heal myself and to heal any audience member who's willing to be healed."

**GO DEEPER**

To learn more about *Pass Over*, go to our Go Deeper section on the Curious website: [CuriousTheatre.org/event/pass-over](https://www.curioustheatre.org/event/pass-over)

# CURIOUS THEATRE COMPANY

presents

# PASS OVER

by Antoinette Nwandu  
Directed by Steven Sapp

## CAST

Greg Geffrard, *Moses*  
Gregory Fenner\*, *Kitch*  
**Erik Sandvold\***, *Mister/Ossifer*

## TIME

now. right now.  
but also 1855  
but also 13th century BCE

## PLACE

a ghetto street, a lamppost, night.  
but also a plantation  
but also Egypt, a city built by slaves

## PRODUCTION TEAM

*Scenic Concept* by **Chip Walton**  
*Costume Design* by Janice Benning Lacek\*\*  
*Lighting Design* by **Richard Devin\*\***  
*Sound Design* by **Jason Ducat**  
*Props Design* by Donna Kanne  
*Fight Choreographer*, Dane Torbenson  
*Stage Manager*, A Phoebe Sacks\*  
*Scenic Charge Artist*, Sarah Talaba  
*Assistant Stage Manager/Wardrobe*, CeCe Smith  
*Scenic Construction*, You Want What Productions  
*Board Operator*, Frieda Dunkelberg

**This play does not have an intermission. If Moses and Kitch cannot leave, neither can you.**

*From the Author: A Note About Language in this Play –*  
Let me be crystal clear: Aside from the actors saying lines of dialogue while in character, this play is in no way, shape or form an invitation for anyone to use the n-word. When you want to talk about the n-word, say “the n-word.”

Pass Over is presented by special arrangement with Samuel French, Inc., A Concord Theatricals Company.

The world premiere of PASS OVER was produced and presented at Steppenwolf Theatre Company, Chicago IL; Anna D. Shapiro, Artistic Director and David Schmitz, Managing Director

Produced by Lincoln Center Theatre, New York City, 2018

Developed by Cherry Lane Mentor Project,  
Angelina Fiordellisi, Founding Artistic Director.

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**Greg Geffard** (Moses) is an actor, educator, and spoken word artist. Previous acting credits include *Lottery Day* (Goodman Theatre; u/s); *Miss Bennett* (TheatreSquared); *Tilikum* (Sideshow Theatre); *Another Jungle* (Cloudgate Theatre); *Smart People* (Writers Theatre; u/s); *Puff Believe It Or Not* (Remy Bumpo);

*Pass Over* (Steppenwolf; u/s), *Earthquakes In London* (Steep Theatre); *BBC: Romeo & Juliet* (Along The Way Productions); *Carroll Gardens* (16th Street Theatre); *Our Lady Of 121st Street* (Eclipse Theatre); *Carhyle & Upstairs Concierge* (Goodman Theatre; u/s), *Treasure Island* (Lookingglass Theatre; u/s); *Coming Home* (Erasing The Distance); *Stick Fly* (Windy City Playhouse); *A Plank In Reason* (Prologue Theatre); *HAIR* (American Theatre Company); *one week in spring* (Halcyon Theatre); *And The Snow Came Down* (Step Up Productions); *Bud, Not Buddy* (Chicago Children's Theatre), and *Seascape* (Remy Bumpo Theatre). TV Credits: *Chicago Justice* (NBC). Proudly represented by Paonessa Talent Agency.



**Gregory Fenner** (Kitch) is a Chicago-based artist whose credits include *Richard III*, *Hang Man*, *Hamlet*, and *Cosmologies* (The Gift Theatre); *Megastasis* (Eclipse Theatre-Jeff Nominated); *A Small Oak Tree Runs Red* (Congo Square Theatre); *10 out of 12* (Theater Wit); *Love and Information* (Remy Bumpo Theatre);

*Native Son* (Court Theatre, u/s); *Angels in America: Parts I & II* and *Six Degrees of Separation* (Stray Dog Theatre); *The Whipping Man* (New Jewish Theatre); and the one-man, 40 character comedy *Fully Committed* (Stray Dog Theatre-St. Louis Theatre Circle Award Winner for Best Leading Actor in a Comedy). TV credits include *The Chi* (SHOWTIME), *Empire* (FOX), *Chicago Fire* (NBC), and *Chicago P.D.* (NBC). Next up you can see him in the world premiere of *The First Deep Breath* at Victory Gardens Theatre in Chicago. He is an ensemble member at The Gift

Theatre, a graduate from the Second City conservatory, and is proudly represented by Paonessa Talent.



**Erik Sandvold** (Ossifer/Mister) Along with appearances in many readings, Curious New Voices plays, and Denver Stories, Erik Sandvold has been featured in 20 full productions over Curious' 21 years including: *Your Best One*, *Appropriate*, *The Luckiest People*, *Lucky Me* (Best Of Westword: Best Actor in a Comedy),

*9 Circles*, *Clybourne Park*, *Up*, *Homebody/Kabul*, *Opus*, *Rabbit Hole*, *The War Anthology*, *Fuddy Meers*, *Bright Ideas*, *Closer*, *Take Me Out* (The Denver Post Ovation Award, Best Performance by an Actor in a Comedic Role) and *I Am My Own Wife* (The Denver Post Ovation Award, Best Solo Performance). Erik has worked often with other leading theatre companies in Colorado, in productions such as *Plainsong*, *When We Are Married*, *Well, A Flea in Her Ear* (Denver Center Theatre Company); *Moonlight and Magnolias*, *1940's Radio Hour* (Arvada Center); *Romeo and Juliet*, *Twelfth Night*, *The Rivals* (Colorado Shakespeare Festival); and *Big River* and *The Explorers' Club* (Lone Tree Performing Arts Center). Erik performed the one-actor musical *Bubs* (The Denver Post Ovation Award, Best Solo Performance) and narrated all the Harry Potter books for The Library of Congress. He is an alumnus of Northwestern University.

**Antoinette Nwandu** (Playwright) Steppenwolf presented the World Premiere of her play *Pass Over*; a mashup of the biblical Exodus story and Beckett's *Waiting for Godot*, which sparked a national conversation about bias in the theater community. Her play *Breach: a manifesto on race in america through the eyes of a black girl recovering from self-hate*, about a black woman forced to confront her self-loathing after unexpectedly getting pregnant, received a World Premiere at Victory Gardens. Antoinette is currently under commission from Echo Theater Company and Colt Coeur. Her work has been supported by The MacDowell Colony, The Sundance Theater Lab, The Cherry Lane Mentor



Project (mentor: Katori Hall), The Kennedy Center, Page73, PlayPenn, Space on Ryder Farm, Southern Rep, The Flea, Naked Angels, Fire This Time, and The Movement Theater Company. She is an alum of the Ars Nova Play Group, the Naked Angels Issues PlayLab, and the Dramatists Guild Fellowship. Honors include The Whiting Award, The Paula Vogel Playwriting Award, The Lorraine Hansberry Playwriting Award, The Negro Ensemble Company's Douglas Turner Ward Prize, and a Literary Fellowship at the Eugene O'Neill Playwrights Conference. Antoinette's plays have been included on the 2016 and 2017 Kilroys lists, and she has been named a Ruby Prize finalist, PONY Fellowship finalist, Page73 Fellowship finalist, NBT's I Am Soul Fellowship finalist, and two-time Princess Grace Award semi-finalist. Antoinette graduated magna cum laude from Harvard College with a bachelor's degree in English and holds a Master's of Science degree in Cultural Politics from The University of Edinburgh, and an MFA in Dramatic Writing from NYU Tisch School of the Arts.

**Richard Devin** (Lighting Design) has designed lighting for many Curious productions including *Skeleton Crew*, *The Cake*, *Detroit '67*, *Appropriate*, the three *Elliot* plays, *The Flick*, *All the Rage*, *Good People*, *Rancho Mirage*, *Maple and Vine*, *9 Circles*, *Charles Ives Take Me Home*, *On an Average Day* (Denver Post Ovation Award), *A Number*, *Opus*, *Yankee Tavern*, *How I Learned to Drive*, *The Long Christmas Ride Home*, and scene and lighting design for *Speech and Debate* and *Aphrodisiac*. He recently designed *Disgraced*, *Fade*, and *The Christians* for the Denver Center Theatre Company. Dick also worked with the Colorado Shakespeare Festival for 17 years as Producing Artistic Director, and 26 years as lighting designer. He has designed lighting for more than 250 productions at 35 of America's regional theatres, as well as designing Off-Broadway and in Hong Kong, Tokyo and Cairo. He was Managing Director and Lighting Designer with Massachusetts' Williamstown Theatre Festival for eight years and is past president of the United States Institute for Theatre Technology. Dick taught for 40 years in the Theatre Departments of Temple University, The University of Washington and The University of Colorado. He has served as theatre consultant on numerous new and renovated theatres. He is

honored to be a Fellow of the College of Fellows of the American Theatre. Dick received his BA in Drama from the University of Northern Iowa and an MFA from the Yale School of Drama. He is a Member of the United Scenic Artists of America.

**Jason Ducat** (Sound Design) has designed many shows at Curious including *Gloria*, *The Humans*, *Your Best One*, *Detroit '67*, *Appropriate*, *The Luckiest People*, *Venus in Fur*, *Good People*, *The Brothers Size*, and *Maple and Vine*. Jason worked as a resident sound designer at Denver Center Theatre Company where he designed *Glengarry Glen Ross*, *When Tang Met Laika*, *The House of the Spirits*, *Lord of the Flies*, *Shadowlands*, *Reckless*, *Superior Donuts*, *Heartbreak House*, and *Othello*. Other designs include *Henry IV*, *The Tempest*, *I Hate Hamlet*, *Macbeth* and *Richard II* (Colorado Shakespeare Festival); *Marat/Sade*, *The Winter's Tale* (Purdue University); *Lab Coats on Clouds* (Prague Quadrennial); *Hedwig and the Angry Inch* (Elemental Theatre Company); *Sideways Stories from Wayside School* (Hope Summer Repertory Theatre); and *Tribulation and the Demolition Squad* (Chicago Dance Crash). Jason received his MFA in sound design from Purdue University.

**Donna Kanne** (Props Design) is back at Curious after designing for *Sanctions*, *Skeleton Crew*, *The Humans*, and *The Cake* last season. Her other designs include *The Spitfire Grill* and *The Oldest Boy* for Vintage Theatre. Donna received her BFA in Theatre from Metropolitan State University of Denver.

**Janice Benning Lacek** (Costume Design) has designed costume across the US and internationally for theatre, opera, and dance since 1987. Highlights include La Jolla Playhouse, A.C.T., Syracuse Stage, San Diego Rep, American University of Cairo, Egypt, and more than 28 productions of Shakespeare including credits with the Colorado, Utah, and Oregon Shakespeare Festivals, the Tennessee Shakespeare Company and Great River Shakespeare in Minnesota. CSF's *Richard II* was included by invitation in the US entry at the 1999 Prague Quadrennial. Janice is a former company member and designed dozens of Curious productions from 1999 until 2009's production of Sarah Ruhl's

*Eurydice*. She returned to Colorado (and Curious) in 2016 and has since designed *The Body of an American*, and the first two installments of Merideth Friedman's family trilogy, *The Luckiest People* and *Your Best One*, as well as August Wilson's *Fences* for Lone Tree Arts Center in 2018 and will open *Plaza Suite* at the Arvada Center this October. Janice has taught costume and theatre at the University of Memphis, the University of Colorado at Boulder and Kenyon College. She is an Associate Professor of Theatre at DU and holds an MFA from UC San Diego at LaJolla.

**A. Phoebe Sacks** (Stage Manager) has been the stage manager for *Skeleton Crew*, *The Humans*, *The Cake*, *The Intelligent Homosexual's Guide...*, *The Body of an American*, *Appropriate*, *Hand to God*, *Constellations*, *The Luckiest People*, *White Guy on the Bus*, and *Sex with Strangers*. She previously served as stage manager or assistant stage manager for more than 30 productions at Denver Center Theatre Company. Favorites include the world premieres of *The Legend of Georgia McBride* and *The Whale*. Phoebe has also stage managed for Colorado Springs Fine Arts Center, New Denver Civic Theatre and Lizard Head Theatre Company. She holds a B.A. in Technical Theatre from the University of Northern Colorado, is a member of Actors' Equity Association, and is on the Curious staff team as Production Manager.

**Steven Sapp** (Director) is a playwright, actor and Co-Founder/ Core Member of UNIVERSES since 1995. He previously worked with Curious on *Ameriville* and *The Denver Project*. His playwriting and acting credits include *Party People*, *Ameriville*, *The Denver Project*, *One Shot in Lotus Position*, *Blue Suite*, *Slanguage*, *Rhythmicity* (Playwright/Actor/Director), and *The Ride* (Playwright/Actor/Director). He also appeared in *The Comedy of Errors*. Steven's directing credits include *The Architecture of Loss* (Assistant Director to Chay Yew), Will Powers' *The Seven* (Director-The Univ. of Iowa), and Alfred Jarry's *Ubu: Enchanted* (Director-Teatre Polski, Poland). He has won many awards and several of his works have been published including Universes' *The Revolution will be Live!* (2017 release-TCG Books).

**Chip Walton** (Scenic Concept and Producing Artistic Director) co-founded Curious Theatre Company in 1997 and has served as Producing Artistic Director for the entire history of the organization. Named Denver's "2005 Theatre Person of the Year," he has directed 50 shows for Curious over the past 21 years and his work has garnered more than 100 local and national awards. In 2008, Curious was honored with the Mayor's Award for Excellence in the Arts. Chip has served as the President and Vice President of the National New Play Network, a network of professional, non-profit theatres across the country dedicated to the development and production of new plays for the American theatre. Chip was also selected in the inaugural class of the Bonfils-Stanton Foundation Livingston Fellows, recognizing exceptional non-profit leaders with significant potential for contribution, change and leadership in Colorado's nonprofit sector; additionally, he served on the Board of Directors of the Bonfils-Stanton Foundation as their first Community Trustee. Chip has participated in the Visiting Professionals program at the Eugene O'Neill Theatre Center, as well as serving on the Leadership Group for *Imagine 2020: Creating a Future for Denver's Culture*. He has directed in the National New Play Network Showcase of New Plays, the Kennedy Center's MFA Playwriting Festival in Washington, D.C., and accepted a National Theatre Company Award in New York for Curious from the prestigious American Theatre Wing. Most recently, Chip was honored to serve as a 2017 Aspen Ideas Festival Speaker.

**Actors' Equity Association** ("AEA" or "Actors' Equity"), founded in 1913, represents more than 49,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. [www.actorsequity.org](http://www.actorsequity.org)

# RACIAL INEQUITY PERSISTS

Statistic upon statistic has shown that people of color are disproportionately negatively affected in nearly every aspect of modern life. From access to healthcare, housing, and education to far more volatile interactions with law enforcement and the justice system, the inequities faced by black and brown Americans persist a century and a half post-slavery and decades after the Civil Rights Movement.



Black men are **3.5x MORE** likely to be killed by police than white men.



Black people are **4x AS LIKELY** to experience **the threat or use of force** during interactions with police.



4X



7X



Black men are **7x MORE** likely to **DIE UNARMED** than white men.



**1 in 3 black men** can expect to go to jail at some point in their lifetimes





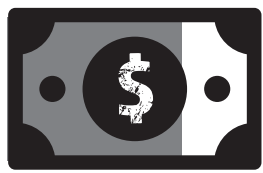
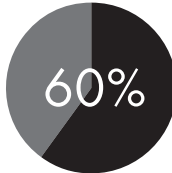


THERE ARE CURRENTLY MORE BLACK PEOPLE LOCKED UP IN PRISON THAN THERE WERE ENSLAVED IN 1850.



Black and Latino students represent **MORE THAN 70%** of those involved in school-related arrests or referrals to law enforcement.

Black and Latino students make up 60% of confined youth today.



Black men make 72¢ for every dollar a white man makes.

# GO DEEPER

## IN COLORADO...



Black Coloradans are:



**28% BLACK**

For violent offenses, black people were sentenced to prison in 28% of the cases compared to 18% of whites.

**18% WHITE**

Overall Colorado unemployment: 3.5%  
Black Coloradan unemployment: 6.6%



High School Graduation Rates:  
Black students 74%  
White students 85%

All three men on Colorado's death row are black men.

To learn more or for sources on these statistics, check out the Go Deeper tab of our website: [CuriousTheatre.org/event/pass-over](http://CuriousTheatre.org/event/pass-over)

# WHO IS CURIOUS?

## WE ENGAGE THE COMMUNITY IN IMPORTANT CONTEMPORARY ISSUES THROUGH PROVOCATIVE MODERN THEATRE

Now in our third decade, Curious Theatre Company is Denver's home for feisty, unapologetically progressive, professional theatre that you won't see anywhere else in Colorado. We have the guts to make theatre that can change the world.

We focus on plays with something to say, something to explore, something to make you curious. We focus on playwrights that have a unique point of view and thrilling storytelling, often introducing them to our region. Both onstage and off, we are committed to equity, diversity, and inclusion and to paying our artists a living wage.

75% OF OUR PLAYS IN THE LAST  
10 YEARS WERE WRITTEN BY WOMEN,  
LGBTQ+, OR PEOPLE OF COLOR.

Curious works at the intersection of art and social justice, connecting our community with pressing issues and social justice partners taking action in Colorado and beyond. Our plays inspire understanding and empathy while driving change in our world. We focus our community engagement efforts on creating authentic relationships throughout Denver's many diverse communities.



*Skeleton Crew, 2019*

# WE ARE CURIOUS. AND WE HOPE YOU ARE TOO.

# BOARD, COMPANY & STAFF

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BELOW IS A LIST OF PEOPLE WHO BELIEVE THAT THEATRE CAN CHANGE THE WORLD, AND WHO GAVE BOLDLY, FIERCELY, AND GENEROUSLY TO SUPPORT FEARLESS ART. THEY MAKE IT ALL POSSIBLE.

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# DISCUSS

# &

# TAKE ACTION

## WHAT NEXT?

At Curious, we're here to engage you in important issues. We use theatre as a catalyst for thinking about big, often uncomfortable topics and a way to connect you to vital steps forward to improving the world for everyone.

## DISCUSS ???

1. How did you feel during the final monologue of the play? If you attended with someone of a different race, ask them how they felt. How and why are your reactions different?
2. What privileges do you take for granted that Moses and Kitch do not have? How does this play reflect Denver?
3. The playwright was inspired by the contradiction of *Waiting for Godot*—waiting for something that will never arrive—and the Exodus Saga's narrative—if we believe and work hard, we will get to the promised land. When you consider your upbringing and your current situation, which do you believe? Has that changed throughout your life? Why or why not?

## TAKE ACTION >>>

**Learn More:** There are so many amazing books and articles about race, white privilege, and our criminal justice system. If you are white and new to the topic try *Waking up White* by Debby Irving; for a definitive look at race in the criminal justice system we recommend *The New Jim Crow* by Michelle Alexander; for a hard-hitting look into the life of a black man in America, check out *Between the World and Me* by Ta-Nehisi Coates.

**Talk about it:** Get involved in one of the many excellent discussion groups and forums in Denver or start your own. A few of our favorites include **The Second Tuesday Race Forum**, **Soul to Soul's Facing Racism**, and **Race Talk University**.

**Invest your time, talent, testimony, or treasure** by aligning with a local group working on racial justice or criminal justice reform, by reaching out to your elected officials, or supporting a person of color who is running for office. We recommend you check out the opportunities to work on racial justice hosted by our Social Justice Partners at the ACLU of Colorado at [aclu-co.org/volunteer](http://aclu-co.org/volunteer).

## GO DEEPER >>>

For links to these resources and more, check out the Go Deeper tab of our website: [CuriousTheatre.org/event/pass-over](http://CuriousTheatre.org/event/pass-over)

# WHAT'S NEW IN NEW PLAY DEVELOPMENT?

Much of what we do here at Curious isn't visible from the audience. We are fearless pioneers of new work, dedicating time and resources to supporting playwrights at every stage. Our work in New Play Development doesn't always appear in our mainstage season, but it always leaves an impact on Denver, Curious, and the artists.

a provocative lunch supporting  
**CURIOUS**  
visionary education and  
**PROVISIONS**  
community engagement

## World Premiere Ready ... *Inheritance*

Written by local playwright, poet, and racial equity activist Norma Johnson, *Inheritance* explores Denver's KKK History, asking us to look back before we can move forward as a city. Under the direction of Jada Suzanne Dixon *Inheritance* will get its world premiere at a fundraiser supporting its run on **September 24**. Join us for this unique event!

... [CuriousTheatre.org/provisions](http://CuriousTheatre.org/provisions)



## In Development ... *Refuge*

Bilingual. Puppets. Music. *Refuge* by Andrew Rosendorf tackles the immigration crisis on our Texas border with a beautiful unique lens. This piece has brought together incredible artists and partners to collaborate on an evocative and meaningful way to tell this tale. Look for public workshop readings in Denver and Longmont this **November**.

... [CuriousTheatre.org/refuge](http://CuriousTheatre.org/refuge)



## Next Generation ... *CNV Companion Plays*

Taking cues from *Pass Over*, the young playwrights from this summer's Curious New Voices Summer Playwriting Intensive will develop short companion plays that speak to the same themes. The festival of their works will appear on this stage **October 6**.

... [CuriousTheatre.org/cnv-companion](http://CuriousTheatre.org/cnv-companion)

Please join us to support our young writers!



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# OCCASIONS

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