

Sandglass Theater and Parris-Bailey Arts Present

# Flushing: Make Room for Someone Else



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# Flushing

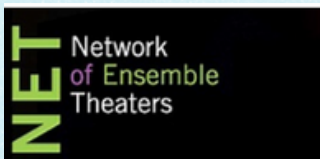
A PIECE ABOUT ARTISTIC LEGACY



Together, we look into the abyss, sometimes from the edge of a volcano, sometimes from the window of a speeding train, sometimes through our parents' nightmares, to connect where we come from to how we got here. After years of knowing each other as theater colleagues, Linda and Eric discovered by chance that they grew up only a few miles apart in Flushing, NY. Though their life paths took them in different directions and to different parts of the globe, they once again find themselves in a similar place—in the process of handing their theater companies to a younger generation of leaders and facing the Brink of leadership succession. Flushing is a journey with Linda and Eric from present to past and back again engaging with issues of race, legacy and identity along the way.

This project is made possible, in part, by contributions from The Carpetbag Theatre, Parris-Bailey Arts and grants from the National Endowment for the Arts, Alternate ROOTS (2020 Artistic Assistance Project Development), the Network of Ensemble Theaters' Travel & Exchange Network (NET/TEN), supported by lead funding from The Andrew W. Mellon Foundation and by the National Endowment for the Arts.

Sandglass Theater is eligible for touring subsidy support through the New England Foundation for the Arts NEST grant!



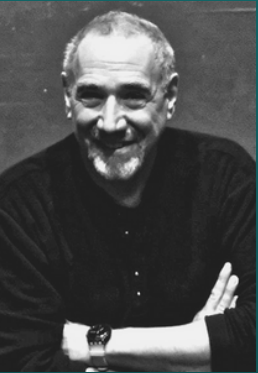


# Producing Partners

Flushing is a collaboration between Linda Parris-Bailey, former Executive/Artistic Director of Carpetbag Theatre, and Eric Bass, Co-Founder and Co-Artistic Director of Sandglass Theater. Eric Bass has worked for over 40 years as a director, playwright, performer and mask and puppet maker. In 1982, he founded Sandglass Theater in Munich, Germany, with his wife, Ines Zeller Bass. Linda Parris-Bailey creates story-based plays with music focusing on themes of transformation and empowerment. She was artistic director of Carpetbag Theatre in Tennessee for over 40 years where she was also the primary playwright-in-residence.

## Creative Team

Eric Bass, Co-Founding Director of Sandglass Theater



Eric has worked for over 40 years as a director, playwright, performer and mask and puppet maker. In 1982, he founded Sandglass Theater in Munich, Germany, with his wife, Ines Zeller Bass. As a stage director, Eric has worked on four continents and his signature solo work, *Autumn Portraits*, toured around the world for three decades. His international projects include co-directing *The Story of the Dog* with Sovanna Phum Theater in Cambodia, *Natan el Sabio* with Teatro Luis Poma in El Salvador, and a puppet production of *Tennessee Williams Glass Menagerie* for Theater Waidspeicher in Germany. Eric toured for six years in the Sandglass production of *D-Generation: An Exaltation of Larks*, a piece about people with dementia, and continues to travel with *Babylon*, journeys of refugees, Sandglass' puppetry and song exploration of the issues of fleeing war and violence and of how asylum seekers are received in a new homeland. Eric served for five years on the board of the Network of Ensemble Theaters. In 2010, he received the Vermont Governor's Award for Excellence in the Arts.

Linda Parris-Bailey, Founder of Parris-Bailey Arts



Linda Parris-Bailey creates story-based plays with music focusing on themes of transformation and empowerment. She is also the former Executive/Artistic Director of The Carpetbag Theatre, Inc. in Knoxville, Tennessee. She is the primary playwright-in-residence and the recipient of the 2015 Doris Duke Artist Award in Theater. Her most recent work, *Speed Killed My Cousin*, was awarded a NEFA National Theater Project grant to support touring and an NPN Creation Fund grant. Between a Ballad and a Blues, her ode to Appalachian renaissance man Howard "Louie Blueie" Armstrong, was developed with support from the NPN Creation Fund and the Arts Presenters Ensemble Theatre Collaborations. Her signature work, *Dark Cowgirls and Prairie Queens*, highlights the lives of Black women in the American Old West and continues to be performed around the country. Linda is a founding member of Alternate ROOTS and Senior Advisor to the International Women Playwrights Conference. Her works have been published in *Alternate ROOTS: Plays From the Southern Theater*, *Ensemble Works!* and other anthologies of contemporary plays.

Kirk Murphy, ensemble performer



Kirk Murphy, long associated with Sandglass Theater, is a puppeteer and musician based in southern Vermont. He has toured exclusively with the company, performing first with Sandglass in their collaboration with Cambodian shadow puppet theater Sovannah Phum beginning in 2005. He also toured with the company in *D-Generation*, *An Exaltation of Larks*, Sandglass' award-winning piece that explored the creative potential of people living with mid-to-late stage dementia.

Kathie deNobriga, director



Kathie is a founding member of Alternate ROOTS, a service organization for community-based artists in the South; she served as ROOTS' Executive Director and Planning/Development Director for ten years. Raised in Kingsport TN, deNobriga holds theatre degrees from Wake Forest University in Winston-Salem, NC. She has directed scores of community and professional theatre productions across Tennessee, North Carolina and Georgia, including short puppet plays at the Center for Puppetry Arts and 7Stages in Atlanta. DeNobriga served as Mayor for the City of Pine Lake, where she is an advocate for and practitioner of arts and community development. She recently semi-retired as a consultant specializing in strategic planning.

# Technical Needs

- Audience age group: High School and Adult
- Length of Show: 70 minutes
- Set up time: 2 hours plus the time to hang lights, focus, and write cues, usually about 8 hours.
- Break down time: 2 hours
- Audience Size: up to 200
- Stage requirements: dimensions 30' wide (plus wing space) x 15' deep x 12' high. Black out capability.
- Sound requirements: Capacity to run recorded sound from Q Lab, capacity to run wireless guitar amplification
- Light requirements: See attached plot

# Credits

Conceived and written by Linda Parris-Bailey and Eric Bass  
Performed by Linda Parris-Bailey, Eric Bass, and Kirk Murphy  
Directed by Kathie deNobriga  
Puppets by Ines Zeller Bass  
Original songs by Linda Parris-Bailey and Eric Bass  
Additional recorded music by Julian Gerstin  
Technical support by Jerry Stockman  
Choreographic support by Shoshana Bass





# Testimonials

*I feel the entire act was like the perfume which my Mother wears, it lingers in the room even after she has left, stays in the place for a long time, and in the memory- longer. This act will remain in my memory for quite some time, and I thank you and your team for this brilliant job.*

*-Deb Amanyudas, UMass PhD student*

*FLUSHING- Make Room For Someone Else....resonated with us and moved us deeply. Linda and Eric are consummate performers and the ease and commitment with which they spoke their truth was inspiring beyond words. The puppetry supported each moment and drew us deeper into the characters. The audience was with the performers all the way. The piece left us with much to think about.*

*-Sheryl and Robin, Serious Play Theatre Ensemble*



*My excitement about Flushing began years before I saw it. I'd heard that Linda Parris-Bailey from the Carpetbag Theatre in Knoxville, Tennessee, and Eric Bass of Sandglass Theater in Putney, Vermont—both on the verge of passing the torch to the companies they'd led for decades—were teaming up to make a play. What would this be? Linda is one of our leading story-gatherers, a Black woman playwright-director from the deep South; Eric is a white male puppeteer, a Jew from what I'd always imagined as the hippie hinterlands of Putney. Though both are elders in the ensemble world, I naively assumed they'd come from different Americas, not to mention different theater traditions.*

*What I found was both more intimate and more moving than anything I'd imagined. Parris-Bailey and Bass don't consider the place they find themselves "the end." Rather, they call this new and unknown passage "THE BRINK." That Brink, as they conjure it in Flushing, is rich and real. They face it together with interwoven memories, echoing questions, and a still-pulsing artistic ambition you can almost feel in the air. With story and puppetry, these two theater masters reach deep—into childhood, into craft, into the accrued wisdom of their years. This is theater as revelation, as generosity. It's a pas de deux of parallel lives, started at neighboring subway stops and lived at a great distance, before returning to a place of shared learning and an exquisite, creative uncertainty. Flushing is a beautiful piece of theater, stirring and deeply humane.*

*-Todd London, Theater Critic and former Artistic Director at New Dramatists*



# Marketing



For High Resolution Photos: <https://flic.kr/s/aHsmWrU4sg>

Video Promo: <https://vimeo.com/804098895>

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Consider further engaging your audiences through these workshops:

## **Story Circles – 2 hours**

### **Led by Linda**

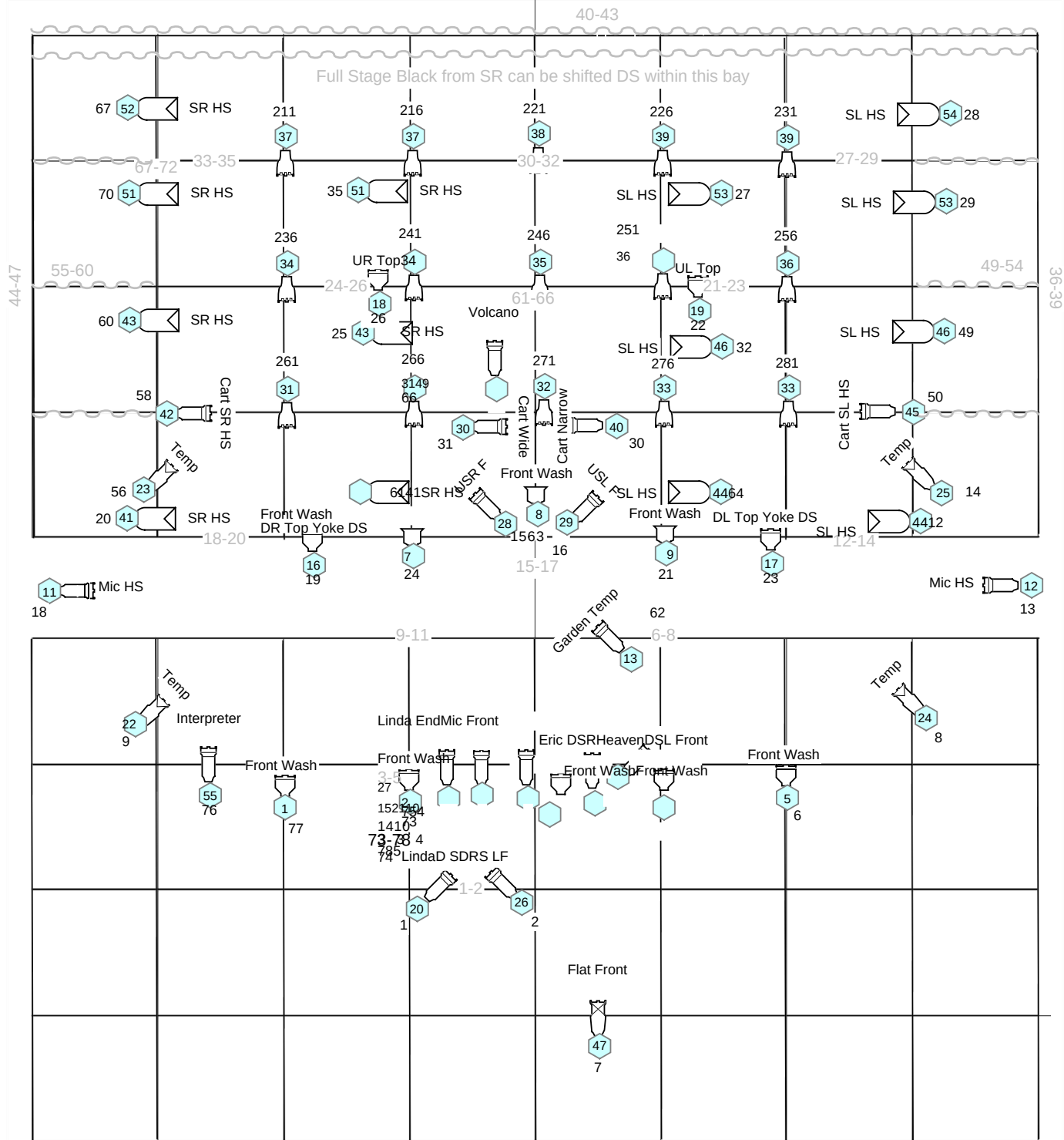
Story Circles were created by John O’Neal, co-founder of Free Southern Theater and Junebug Productions. They create a safe space for people to tell personal stories across different experiences. Key elements in the process are deep listening, equitable sharing and respect for the teller and the listener. Story Circles allow space for inquiry and healing.















## **How Puppets Tell Stories – 2 hours**

### **Led by Eric**

Puppets embody stories, rather than tell them. Their language is gesture. Working with puppets can open new and unexpected paths to us as storytellers and can even elicit stories from us -- stories that we did not know we had. When we “manipulate” puppets, we are always listeners. A hands-on workshop.





-  Altman 6" Fresnel 575 W [15]  
 PAR-64 WFL 500W  
 PAR-64 MFL 500W  
 ETC S4 Jr 36-Deg 575W [2]  
 CHAUVET ColorStrip Mini LED  
 ETC S4 50-Deg 575W  
 ETC S4 Jr Zoom 575W [18]  
 ETC S4 19-Deg 575W  
 ETC S4 PARNet 575W [10]  
 ETC ColorSource PAR LED [15]  
 ETC ColorSource CYC LED [8]  
 CHAUVET Colordash PAR [4]  
 Blizzard HotBox RGBA LED [6]  
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 Dimmer/Digital Address



HOUSE



## Light Plot

# Sandglass Theater

Venue:

NEYT

Designer:

F. Bourgault

8/27/22