

JULY 11 – JULY 28, 2024

AT THE ACADEMY THEATRE, HAPEVILLE

INFO@IMPACTTHEATREATLANTA.COM



the WASH

by Kelundra Smith
directed by Brenda Porter

**National New Play Network
Rolling World Premiere**

ACADEMY THEATRE

599 N Central Avenue • Hapeville, GA • 30354

www.academytheatre.org

PLAYWRIGHT'S NOTE



I want to take a moment to talk about disturbing the peace. During the Atlanta Washerwomen's Strike of 1881, African American laundresses refused to do laundry until they got the right to control their wages. Though this play is not a historical play-by-play of the strike, I thought it necessary to include in the script the hurdles the real washerwomen faced and how they overcame them. One of the ways that city government and law enforcement worked together to discourage the movement was by arresting women and charging them with disturbing the peace. These charges were accompanied by fines that amounted to more than the women made in a month, and if they couldn't pay them, they were sentenced to the city stockyard or the chain gang.

When researching this part of the strike, I couldn't help but think that there's nothing new under the sun. When these bold women formed the Atlanta Washing Society, they organized in church basements, handed out membership cards, and encouraged laundresses to join them by any means necessary. This strike was no doubt the blueprint for the labor movement of the first half of the 20th century where workers walked off the assembly line again and again.

Over the past five years, we've seen employees at automobile factories, fulfillment centers, coffee shops, train stations, restaurants, and rideshare services go on strike. They've organized, strategized, and unionized demanding fair wages, better benefits, pension plans, and safe work conditions. Much like in 1881, these actions have not been without consequences, ranging from reduced hours to being fired. The years have moved on, but the friction between workers and bosses has not changed.

I once heard someone say you never want to confuse quiet with peace. Just because people have their nose to the grindstone and their backs up against the wall doesn't mean they will be there forever. For too long, the essential workers who keep this country moving have been expected to grin and bear it, but every century, we can count on the groundswell.

As Martin Luther King, Jr. wrote in his "Letter from a Birmingham Jail," "Injustice anywhere is a threat to justice everywhere." I interpret this to mean that we are all interconnected. Injustice on the assembly line is a threat to justice on the football field. Injustice in the classroom is a threat to justice in the board room. Injustice in Africa is a threat to justice in the United States of America.

Our accountability on this earth is measured in how we love and take care of one another. My hope is that this play inspires everyone who sees it to look inward and reflect on what a just and peaceful world looks like to them. Then, I want each of us to go about the business of creating it. I am heartened by the people who are willing to disturb the peace. They are the salt of the earth.

— Kelundra Smith

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FULTON COUNTY
ARTS & CULTURE



PROUDLY PRESENTS

the WASH

by **Kelundra Smith**

directed by **Brenda Porter**

dramaturgy by **Antonia LaChé McCain**

CHOREOGRAPHER
Dawn Axam

MUSIC DIRECTOR
Tasha Smith

SOUND DESIGNER
Kacie Willis

SCENIC DESIGNER
Kat Conley

LIGHTING DESIGNER
Maliya McCall

VIDEO DESIGNER
Kimberly Binns

PROPERTIES DESIGNER
Drieka Lloyd

STAGE MANAGER
Maya "Alpa" Hodges

COSTUME DESIGNER
Dr. L. Nyrobi Moss

ASSOCIATE PRODUCER
Elisabeth Cooper

ASSISTANT STAGE MANAGER
Rebecka Bethel

PRODUCTION MANAGER
Vallea E. Woodbury


Cast

Hannah-Rose Broom.....Swing (Mozelle)
Kenedi Deal.....Jewel
Tanya Freeman.....Anna
Makallen Kelley.Charity
Nevaina.....Jeanie
Charis Sellick.....Mozelle
Jessica Thompson.....Swing (Jewel, Charity)
Jamila Turner.....Thomasine
Vallea E. Woodbury.....Swing (Jeanie, Anna, Thomasine)

"THE WASH" is produced by special arrangement with the Playwright.
Running time is approximately 2 hours plus a 15 minute intermission.

WHAT IS A CO-PRODUCTION?

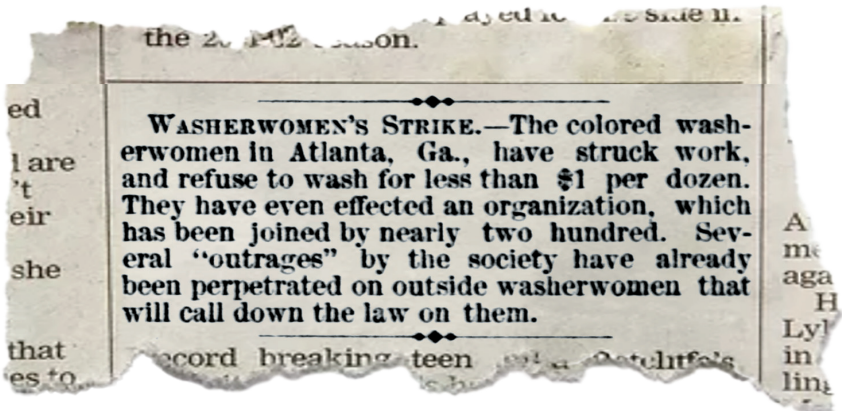


A Resident Company of  ACADEMY THEATRE



A co-production is when two (or more) theatres come together to produce a show. Inspired by the women who came together in 1881 to launch the strike, Synchronicity Theatre is so proud to have come together with Impact Theatre Atlanta to tell this important story. This project started in 2023, when we came together for a one-week workshop of Kelundra's new play. Since that time we have worked together on the development of the play, building community partnerships, and preparing for the world premiere. After the four-week run at Synchronicity's midtown space, the play will transfer for a three-week run to Hapeville, where Impact Theatre is in residence at the Academy Theatre.

We are also proud to announce that this play is also a National New Play Network Rolling World Premiere. It will go on to have productions in St. Louis at The Black Rep and at Perceptions Theatre / Prop Thtr in Chicago. To learn more about NNPN – visit nnpn.org.



Article from The Washington Star about the Atlanta Washerwomen's Strike, August 9, 1881

We offer deep appreciation to Hush Harbor Lab for their early contribution to the development of this play.

We are also grateful to the many organizations who have engaged with and uplifted this production: Spelman College, and the The National Alumnae Association of Spelman College, Inc.; Wheat Street Baptist Church; Dekalb School of the Arts; GSU Special Collections - Southern Labor Archives; Women & Gender; Essential Theatre; Georgia Hispanic Chamber of Commerce; TILA Studios; CP Group; United Way VIP; Dramatists Guild; Oberlin College Alumni; Young Women's Leadership; Georgia Humanities, and more!

To learn more about the strike, please visit



DIRECTOR'S NOTE



When I first read Kelundra Smith's play, I was intrigued by two stories. The well-crafted story which she created of these women who share their lives with each other working and socializing and living "as a family" in a community. And the story of the historical event which took place just 16 years after slavery – a time in history when African Americans were facing Jim Crow laws, a time when many blacks were freshly transitioning from 400 years of slavery mentality, a time when women had no voice or say in what happened to them, a time when jobs were not readily available for women and yet many black women were forced to work, due to the sheer fact that slavery had broken up the black family. A time, not unlike today, when the power of the black woman was on the bottom of the totem pole. And amidst of all these obstacles, 20 women gathered and laid what would become the foundation for labor movements today. Without the use of telephones, TV, or social media, these women formed a society that grew from 20 members to 3000 in only three weeks! (Just think what they could have done if they had had Facebook or Instagram!) I am impressed with their audacity, and it reminds me of the power of determination and how important it is to stand up for what you believe and for what you know is deserved.

-- Brenda Porter

DRAMATURG'S NOTE



I have had the fortune to be on this journey with Kelundra from the beginning. There is so much that has been learned on this road and so much that we will continue to learn. But, I would like to take a moment to impart one of the lessons that I have learned from the process of this play, the world that was created and the women that tell these stories.

Pause and reflect.

It would be easy to think of this play as just a historical play. But that is not what it is. This play is a reflection of what was, what is, and what could be. The women in our play were not the real women who fought the good fight in 1881. So, much of that history was lost, but we know they fought and won because they refused to stay quiet, and history had to take note. But problems like this didn't end in 1881, Did it? How many more good fights have we had to fight since then? How many more will we continue to fight?

On this stage, we smash together modern-day technology and theatrical structures with classic stories so that you might reflect. How can we change this wash cycle and achieve lasting positive results for our future? Please take a moment to pause and reflect with us.

-- Antonia LaChé

PRODUCTION STAFF

Director.....	Brenda Porter
Music Director.....	Tasha Smith
Choreographer.....	Dawn Axam
Dramaturg.....	Antonia LaChé McCain
Designers of Color Mentor.....	Rochelle Shin
Scenic Designer.....	Kat Conley
Scenic Artist.....	Stefnie Cerny
Scenic Artist Assistant/Intern.....	Natalie Smith
Costume Designer.....	Dr. L. Nyrobi Moss
Lighting Designer.....	Maliya McCall
Video Designer.....	Kimberly Binns
Video Technician.....	Preston Goodson
Properties Designer.....	Drieka Lloyd
Seamstress.....	Ladisa Banks
Sound Designer.....	Kacie Willis
Assistant to Sound Designer.....	Trinity Jackson
Vocal Coach.....	Susan Larkin
Production Manager.....	Vallea E. Woodbury
Stage Manager.....	Maya “Alpa” Hodges
Assistant Stage Manager.....	Rebecka Bethel
Associate Producer.....	Elisabeth Cooper
Technical Director.....	Matt Brohammer
Technical Interns.....	Parker Rawson, Natalie Smith, Cam Smith
Photographer.....	Casey Gardner Ford
Master Electrician.....	Tom Priester
Electricians.....	Kalee Odom, Charlotte Parkes, Sarah Stein
Lead Carpenter.....	Kalee Odom
Carpenters.....	Steven Bryan, Joshua Campbell, Teo Drescher, Charlotte Parkes, Parker Rawson, Alexander Ray, Cam Smith, Tucker Turner, Thomas Trinh, Joseph Watts, Pat Young

CAST



Hannah-Rose Broom she/her

(Swing) is an actor, artist, filmmaker, and yoga teacher. She has been involved in works with The Alliance Theatre, Alabama Shakespeare Festival, Outfront Theatre, and 7 Stages, and she is delighted to join the Synchronicity team for the first time. When Hannah-Rose is not acting, she can be found helping cast and produce indie film projects or working in her art studio. Hannah-Rose has exhibited artwork throughout Atlanta, at locations including Mint Gallery, The Bakery, IDEA Gallery, and The B Complex. She has sculptural and mural works at Black Art in America and Dunwoody Skatepark. Hannah-Rose uses her yoga practice to keep her grounded amidst her

creativity, and she has been teaching trauma-informed public and private yoga classes for 11 years. When Hannah-Rose is not bouncing from one activity to the next, she enjoys quiet time in nature (or being curled up on the couch) with her partner, Sidarth, and her rescue mutt, Oskar.

IG: @hannahrosebroom



Kenedi Deal she/her

(Jewel) is thrilled to be making her Synchronicity Theatre and Impact Theatre debut as Jewel in *The Wash*. Kenedi received her BA in Acting from Texas A&M University-Corpus Christi in 2021 and has been acting professionally in Atlanta ever since. Some of her recent credits include *Miss Clavel* in *Madeline's Christmas* and *Maude Lynn* in *The House That Will Not Stand* (Horizon Theatre Company), *Maureen* in *Rent* (7 Stages Theatre), and *Grace (U/S)* in *The Many Wondrous Realities Of Jasmine Starr-Kidd* (Alliance Theatre). Kenedi is so grateful for this opportunity and would like to thank her family/friends for their endless support.

IG: @kenedideal



Tanya Freeman she/her

(Anna) is delighted to join this amazing cast in *The Wash*! Some of her previous stage credits include: *Designing Women 2020: The Big Split* (Horizon Theatre), *The Bluest Eye* (Synchronicity Theatre), *Pipeline* and *The Mountaintop* (Marietta's New Theatre in the Square), *King Hedley II* (New African Grove Theatre Co.), *The Rooting Place* (Impact Theatre/Academy Theatre), *Mama Bear* (Out of Box Theatre Co), *Indigo* (Yellow Dream Productions/Midtown Intl Theatre Festival in NYC) and *Our Town* (The Renaissance Project Theatre Co). Tanya, also a tv, film and voiceover artist, would like to thank her family and friends for their unwavering support.

IG: @tantfree



Makallen Kelley she/her

(Charity) is thrilled to make her Synchronicity Theatre debut in the cast of *The Wash*! Most recently, she understudied Sade in *Furlough's Paradise* (Alliance Theatre). She was an Acting Apprentice at Actor's Express during their 2022-2023 season where she understudied in *Urinetown: The Musical*; *Oh, to be Pure Again*; and *cullud wattah*. She received a B.F.A. in Theatre Acting from the University of Southern Mississippi. Favorite educational credits include *Madame Arcati* in *Blithe Spirit*, *Chelle* in *Detroit '67*, *Actor #4* in *The Stinky Cheese Man*, *Titania* in *A Midsummer Night's Dream*, *Marianne Angelle* in *The Revolutionists*, and *Lily Miller* in *Ah, Wilderness*! Makallen would love to thank her friends and family for their endless love and support!

IG: @makallenkelley



Nevaina she/her

(Jeanie) As unique and gifted as her name, Nevaina (Nih-von-yah) which sounds like lasagna, is delighted to be under the theater lights again as Jeanie. Recently her gift has been used as an Intimacy Coordinator on nearly a dozen film and television projects. She also has more than 20 years of experience as a drama therapy specialist, working with adjudicated youth, abuse survivors, doctors, lawyers, divorcees, professional athletes and more using the therapeutic art of drama to heal and empower. Nevaina has been featured in many national ad campaigns, and was seen on *House of Payne*, *Somebodies*, *The Wronged Man*, with guest starring roles on *Greenleaf*, *The Oval* and *Black Lightning*. She was also the award-winning Lady in Green in the stage play *For Colored Girls...* directed by Jasmine Guy, starring Nicole Ari Parker and Robin Givens. This production inspired Nevaina to create the wellness workbook for women [The Color of Inspiration](#) currently available on Amazon.

CAST



Charis Sellick *she/her*

(Mozelle) is making her Synchronicity onstage debut! New Works are the lifeblood of theatre and this show is a true example of that. Previous Atlanta credits include: Peter and The Starcatcher (Stage Door Theatre), The Manuscript (Essential Theatre), To Serve the Hive (SheATLarts), Macbeth 60 (Atlanta Shakespeare Company), and assistant director for It's A Wonderful Life (Stage Door Theatre). More of her work can be viewed on YouTube, where she creates music-related content and produces short films. Her second film, Night of the Living Baggage, is currently circling the film festival circuit. Thank you to all who came to support this new work-- Go see theatre! Everybody eats. IG: @charissellick



Jessica Thompson *she/her*

(Swing) is thrilled to make her second appearance in the Atlanta theatre scene. She extends her gratitude to God for His favor and to her ancestors for their unwavering guidance. Her appreciation also goes to her friends and family for their endless support, and above all, to her fiancé Kris for being simply the BEST PARTNER EVER. She extends heartfelt thanks to her cast-mates and stage manager and looks forward to creating more art in Atlanta soon. IG: @jess.iman



Jamila Turner *she/her*

(Thomasine) "Jah-mee-lah" is a Cali-Bama native. She received her BA in English from Tuskegee University in 2006. And in 2009 she obtained her MFA in Acting from the Theatre School at DePaul University in the Windy City of Chicago, IL. A few of her favorite professional credits include: Harriet Tubman and Mary McLeod Bethune, both of which were starring roles in one-woman shows (Historical Perspectives for Children); Mrs. Muller in Doubt: A Parable (On-Stage Atlanta); and The Color Purple (Springer Opera House). IG: @milat4



Vallea E. Woodbury *she/her*

(Swing/Production Manager) "Vuh LAY uh" is honored to be back on stage supporting this story. She has performed at Synchronicity as well as in notable productions at Actor's Express Theatrical Outfit, Aurora Theatre, Horizon Theatre, Out Front Theatre Co. and the Alliance Theatre. As a producer, she oversees all elements of Production, coordinating designers, schedules and production needs. MFA - University of GA, BA - Northwestern, Steppenwolf, and Chicago's Second City Improv Conservatory. Thanks to God, her family, and YOU for continuing to support live theatre. IG: @unfamous_actor • www.vallea.com

PRODUCTION TEAM

Dawn Axam (Choreographer) is a seasoned arts professional with over 35 years of experience in performing, choreographing, and instructing dance across the US and abroad. Recognized as Dance Teacher of the Year by Dance Teacher Magazine in 2017, Dawn also received a prestigious Fulbright scholarship in 2014, allowing her to study and teach in Senegal. Currently, she is the Director of Dance and Theatre at Woodward Academy LS and runs her own company, AXAM Dance Theatre Experience. Her choreography credits span a wide range of notable productions, including Dominion Entertainment's *Black Nativity*, the 2007 Kanye West BET Awards performance, *Nia Simone's 4 Women*, *The Color Purple*, *Dream Girls*, *The Wiz*, and many others. She has earned accolades such as the Shuler Hensley Award for directing *Once on This Island* (2010) and for her choreography in *Dream Girls* (2014). Her dedication to the arts is fueled by the unwavering support of her family and friends. Dawn is honored to be the choreographer of such an amazing cast and team of creators for *The Wash*.

Rebecka Bethel (Assistant Stage Manager) recently graduated from SCAD with a Bachelors in Film and Television. While at SCAD, she produced over four films and did Production Design on five. She grew up performing in choir and theater and is excited to get back to her roots.

PRODUCTION TEAM

Kimberly Binns (Video Designer) is an interdisciplinary artist and producer working in digital media, architectural design, painting, drawing, and photography. She is a 2022 recipient of the prestigious Suzi Bass Award for Projection Design and has the distinction of being an Hambidge Creative Arts Residency Fellow. Kimberly's projection mapping and moving image installations have been central elements to a number of award winning projects as well as her solo art exhibitions. Originally from Washington, D.C, she received her Bachelor of Fine Arts degree from Georgia State University and currently works and lives in Atlanta, Georgia.

Kat Conley (Scenic Designer) is ecstatic to return to Synchronicity. Based in Atlanta since 2000, Kat has designed scenery for Alliance Theatre, Arena Stage, Orlando Shakespeare, the Kennedy Center, Georgia Shakespeare, Marin Theatre Company, Virginia Stage, Actor's Express, The Center for Puppetry Arts, 7 Stages, Theatrical Outfit, Synchronicity Theatre, Theatre in the Square, and Aurora Theatre. She is also the Charge Scenic Artist for the Alliance Theatre. Whether dramatically challenging, visionary or escapist, all theater and art is important, thank you for supporting it in our community.

Elisabeth Cooper (Associate Producer) is a veteran in the Atlanta Theatre community. She has worked as a director, designer, and theatre educator. Her work has been seen at Actor's Express, Synchronicity Theatre, Théâtre du Rêve, Georgia Ensemble Theatre, 7 Stages, Aris, Essential Theatre, and Horizon Theatre to name a few. She is grateful to Synchronicity for this current chapter in her theatre career.

Maya "Alpa" Hodges (Stage Manager) works professionally throughout the Atlanta theatre scene. Favorite theatre credits include: *A Lady and A Woman* (Academy Theatre); *Good Bad People* (True Colors Theatre); *By the Way, Meet Vera Stark* (ACT1 Theatre); and 2021-2022 Apprentice Company (Actor's Express). Favorite educational credits: *Steel Magnolias*, *Othello*, *La Ronde*. Film/TV: *Katie*. Education: BA, Performance Theatre, American University. IG @queenofdayouth

Drieka Lloyd (Properties Designer) is from Atlanta. A graduate of Tri Cities High school, Drieka is also a graduate with a Bachelor of Arts in Theatre arts from Alabama State University in performance, with also off stage credits in props and scenic design. She strives to become the first black Mary Poppins on Broadway.

Trinity Jackson (Assistant to the Sound Designer) is an audio post-production professional and music composer. From a young age, her mind was captivated by the power of sound to evoke emotions and transport listeners to other worlds. In pursuit of knowledge, she studied sound design at the Savannah College of Art and Design, exploring the technical aspects of sound and music. trinityjacksonsound.com

Maliya McCall (Lighting Designer) is an Atlanta based lighting designer. You may have seen her work in Synchronicity Theatre's productions of *Home, I'm Darling*, *Mufaro's Beautiful Daughters*, and *In The Continuum*. She is so excited to continue her design work here at Synchronicity and hopes you enjoy the show!

Antonia Laché McCain (Dramaturg) is a multi-talented artist, known for her work as an actress, arts administrator, facilitator, educator, and New Play development dramaturg. Her journey in the arts led her to Working Title Playwrights (WTP), where she not only developed her skills, but also took on significant leadership roles. She is a proud WTP board member, currently serving as its Vice President and WTP's General Manager. In 2021-2022, Antonia furthered her training in New Play Development Dramaturgy technique as an Apprentice for Working Title Playwrights. Her approach to dramaturgy is playwright-centered and firmly rooted in a love of characters and stories. She is proud to have witnessed the many stages of the development of Kelundra Smith's *The Wash*. Thank you, Kelundra, for trusting me and giving me the opportunity to work on this piece with you.

PRODUCTION TEAM

Dr. L. Nyrobi Moss (Costume Designer) is an award-winning costume designer with more than 30 years of experience in theatre and entertainment. For the past 22 years, Nyrobi has designed several shows with Synchronicity Theatre including the nominated and award-winning productions of *Eclipsed*, *Mufaro's Beautiful Daughters*, and *Bob Marley's Three Little Birds*. In 2010, Nyrobi won an award for Outstanding Costume Design in a Play for *Shakin' the Mess Outta Misery* (Horizon Theatre Company). Nyrobi's work also extends to TV and film, most recently as the BG Costumer for Netflix Productions' film *The Piano Lesson* and Orion Pictures & MGM Studios, Inc.'s film *TILL*. In addition to costume design, Nyrobi serves as Chair on the Board of Directors at 7 Stages Theatre, and she is a Certified Relationship Specialist, and Business Consultant for non-profit organizations, entrepreneurs, artists, start-ups, and small businesses. Since that time she has continued to receive awards for her design work.

Brenda Porter (Director) is the founding artistic director of Impact Theatre Atlanta (a resident company at The Academy Theatre) where she produces thought-provoking shows in hopes of encouraging a better understanding of oneself and each other. She started this company ten years ago and since its formation it has produced over 17 shows and provided over 15 free workshops and events for the community. As an actress she has performed on stage in Atlanta, New York, Florida, Virginia and Oregon. You may have seen her on TV in Tyler Perry's *House of Payne*, *Being Mary Jane*, or *Greenleaf*, amongst others. In addition to directing at her own theater, her directorial talents have been utilized on several local theater productions. Brenda also enjoys teaching whether it's senior citizens, young adults or children.

Kelundra Smith (Playwright) is a theatre critic, arts journalist, and playwright whose mission is to connect people to cultural experiences and each other. She likes to write stories about people with lofty ambitions. Her work has been published in: The New York Times, Food & Wine, American Theatre Magazine, Bitter Southerner, TDF Stages, ArtsATL, Atlanta Magazine, and many other publications. She earned her bachelor's degrees in magazine journalism and theatre from the University of Georgia and her master's degree from the Goldring Arts Journalism program at Syracuse University. Today, she primarily reviews plays by and about diverse people from marginalized communities and writes articles about artistic works created by women and people of color. In addition to arts journalism, Kelundra started writing plays in 2018. Most of her scripts are inspired by headlines and history. This is why most of Kelundra's work is rooted in the Black, southern tradition. Her goal as a playwright is to evoke empathy and inspire ethical activism. Her artistic mission is to restore Black people's place in the American theatrical canon and carry their stories around the world.

Tasha Smith (Music Director) is a student of the arts. She started singing in choirs at a very young age, serving much sass and skill. Her resume consists of award-winning choirs and featured solos from coast to coast and across the globe. Tasha has also performed at Carnegie Hall in New York and for countless musical legends. Her local resume lists her as Musical Director for several shows on stages all over Georgia for multiple directors and many theatre groups. In addition, she recently made her stage debut as Mama Morton in the Fayetteville Playhouse production of *Chicago*. As a born storyteller, music has always been her muse, and she is excited to share all she has learned with those who are willing to listen. Today, she is honored to add her expertise as Musical Director for this phenomenal production of *The Wash*. This time, with this ensemble and director has been both wonderful and exciting. In 2020, she wrote, arranged and directed *Sounds That Inspire: Gospel to Jazz* with the Academy Theatre.

A BRIEF HISTORY

In 2012, some friends and I produced Shirlene Holmes' A LADY AND A WOMAN at the Southwest Arts Center. At that time, we were not a company but simply a group of artists wanting to tell stories that were not being told.

That play, however, had such a powerful effect on our audience members and artists alike in that it ignited a desire in us to do more. The support of our fans and friends inspired us to provide a permanent space where powerful stories could be told. I mentioned this idea to other friends and even some students - they were all elated at the thought and offered to help in whatever way they could. Those wonderful people became our board and that Fall, Impact Theatre Atlanta was born!

Since that time, we have had the opportunity to share stories that have continued to impact lives. In addition, we have offered our audiences a number of community workshops, classes, conversations, and events, which has given us the chance to connect more closely with those who support us and it has encouraged our audiences to open up and share their thoughts, their desires, and their own stories.

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**Impact Theatre would like to extend a special thank you to our HEROS.
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SPECIAL THANKS

**If we could rent a big blimp and fly it over the city,
we would celebrate the generosity of:**

Nick Battaglia and Actor's Express, Onstage Atlanta,
Dayna Harrington, Sophie Im, and Rochelle Shin
and Kelundra Smith

**We would like to honor the incredible women
whose courage, smarts, and power
started the strike and changed the world.**





HISTORY

The Academy Theatre is a nationally recognized professional Theatre where everything you experience will make you think. Founded in 1956 by Frank Wittow, the Academy Theatre is Georgia's longest running integrated professional theatre. Our award-winning reputation for excellence in theater and education has been well earned, with a track record of successful productions, dedicated staff, the development of talent and continued alumni support. The Academy Theatre has been highly regarded for its productions of classic and contemporary plays, as well as its strong educational outreach programs- including a Theatre for Youth Touring Ensemble, Senior Touring Ensemble and numerous play development projects with underserved, at-risk, and special populations. Over two million Georgia school children have been served through the Academy's highly acclaimed, innovative performances. The Academy Theatre is one of the most affordable theatres in the Atlanta market, making it an experience that everyone can enjoy.

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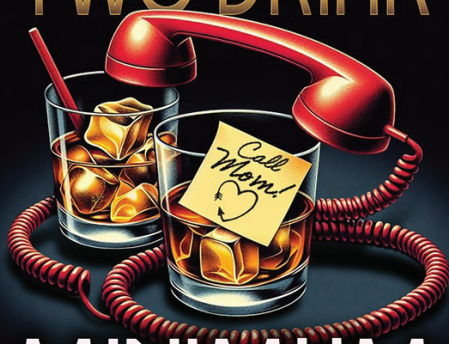
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TWO DRINK



MINIMUM

A PLAY BY BILL BALZER

Directed by Lynna Schmidt

Every Sunday, the first drink was
for courage to call his Mother.
The second was to stay on line.

September 6 - 22, 2024



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