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THE RETURN OF

Benjamin Lay

*By Naomi Wallace
and Marcus Rediker*

Directed by Ron Daniels
Starring Mark Povinelli

January 31 - February 23, 2025

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Quantum Theatre



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A NOTE FROM FROM THE BOARD PRESIDENT

Welcome to *The Return of Benjamin Lay*! What a season this has been! From the lush Longue Vue Club for *A Moon for the Misbegotten*, to the eerie carnival atmosphere of *The Cabinet of Dr. Caligari*, each production has allowed us to explore the depths of human nature and create immersive worlds through collaboration with artists of every discipline.

This journey would not be possible without your support. In the program, you'll find the names of the community members who have underwritten our season — making it possible for us to create, inspire, and delve into the world around us through the power of the stage.

A special thanks to the members of our Creator's Circle and Director's Circle - chaired by Larry and Sara Walsh and Carole King and Chip Burke respectively, as well as those who made a matching challenge possible. Henry & Colleen Simonds and Susan Harris Smith & Philip E. Smith pledged an incredible \$55,000 match, extended to new and increased gifts from our Creator's and Director's Circles. I'm thrilled to share that this match was not only met but exceeded! We are deeply grateful for the generosity of our community—our work is made possible because of you.

We look forward to celebrating the season's achievements with you at our Q Ball, set for April 5, 2025, at Rockwell Park. The Host Committee, led by Caryn Rubinoff, Craig Dunham, and Bevin Baker, is planning an unforgettable event, and tickets are selling fast—so be sure to get yours!

But for now, we are thrilled that you've joined us for *The Return of Benjamin Lay*. In this production, we meet a fiery, radical figure who stood unwaveringly for his beliefs. Three hundred years ago, in a room much like this one, Benjamin Lay protested daily against the Atlantic Slave Trade and the community leaders who profited from it. Having personally witnessed the horrors of the trade, he dedicated himself to its abolition more than a century before the Emancipation Proclamation.

Lay was excommunicated for his efforts from the faith he held so dear to his heart, but he never lowered his voice. This is a remarkable chapter of American and Pennsylvania history, brought to life by an extraordinary creative team, including co-writer and University of Pittsburgh historian Marcus Rediker, world-renowned writer and activist Naomi Wallace, esteemed director Ron Daniels, and the amazingly talented activist-actor Mark Povinelli.

Benjamin Lay's story is both timeless and timely. I hope you enjoy the American Premiere of *The Return of Benjamin Lay*.

Thank you for being part of our journey!

— Erica Snyder, Board President



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Quantum Theatre
Presents
THE RETURN OF
Benjamin Lay

By Naomi Wallace and Marcus Rediker

Directed By Ron Daniels

C A S T

Mark Povinelli* Benjamin Lay

Scenic & Costume Designer: Isobel Nicolson +

Lighting Designer: Anthony Doran

Resident Lighting Designer, Quantum Theatre: C. Todd Brown

Sound Designer: John Leonard

Associate Sound Designer: Anthony Del Grosso

+ Original Scenic Design by Isobel Nicolson and Riccardo Hernandez

Originally produced by Arsalan Sattari Productions, in association
with Neil McPherson for the Finborough Theatre.

*The work of the design and production artists is supported
by the Philip Chosky Design and Production Fund.
Philip Chosky Private Foundation Fund of the
Jewish Federation of Greater Pittsburgh*

Stage Manager: Cory F. Goddard*

Assistant Stage Manager: Nathan Walter

Director of Production: Alex Ungerman

Technical Director: Cubbie McCrory

Technical Specialist: Anthony Del Grosso

Associate Producer & Patron Services Manager: Hazy J

Properties Artisan and Scenic Painter: Emily Landis

Wardrobe Supervisor: Natalie Kandra

House Manager: Maddie Kocur

Assistant House Manager: Elyse Morgan

Original Arrangement of 'Dear Friends' (traditional) by Monica Max West

Production Crew: Thomas Feather, Dean Thordarson, Max Pavel,
Josh Bruton, Burke Rhodes, Cameron Knox, Adam Davy, Zev Woskoff

*Appearing through an agreement between Quantum Theatre and Actors' Equity
Association, the Union of Professional Actors and Stage Managers in the United States.

RUN TIME: 75 MINUTES WITHOUT AN INTERMISSION



A NOTE FROM THE PLAYWRITERS

The *Return of Benjamin Lay* originated in a conversation we had in Medford, Oregon, in 2015. Naomi had written her play *The Liquid Plain* based on a story in Marcus's book *The Slave Ship: A Human History*, for the Oregon Shakespeare Festival. While sitting outdoors at a café, we began to discuss the book Marcus was then writing, what became *The Fearless Benjamin Lay: The Quaker Dwarf who became the First Revolutionary Abolitionist* (2017). After a discussion of Lay's militant and theatrical protests against slavery, Naomi said, "We are going to write a play about him."

Two years later, after the book had been published, we were invited to give a plenary lecture at the Haus der Kulturen der Welt in Berlin on the theme, "What Comes after Nations?" We decided to end our talk by having an actor dressed as Benjamin Lay stride onto the stage to disrupt the proceedings by challenging the audience about their complicity with inequality and oppression. The conference curators liked the idea, so we wrote a ten-minute monologue, a first step toward a play. When we asked the curators to help us find a dwarf actor, they grew anxious. We found a little person actor on our own. The curators then "withdrew their support" for the Ben Lay part of our lecture. After conferring with little people/disability rights activists we concluded that their response was an act of prejudice and censorship and we resigned from the conference in protest. Marcus then flew to North Yorkshire, where Naomi lives, and we started writing the play in earnest. The play was originally "Banned in Berlin."

We decided to bring Benjamin back from the grave to speak to us today – to a world in flames because of climate change, diminished by the extinction of animal species, poisoned by the legacy of slavery, riven by the inequalities of racial capitalism, wracked by the hatred of the immigrant "other," and bloodied by the violence of colonial wars. Benjamin was deeply concerned about these very issues three hundred years ago.

Over the next five years we wrote and rewrote the play, meeting when we could, communicating across the Atlantic by every means available to us: Zoom, phone, email, text. We held readings of the play in London,

Paris, and New York, returning to the manuscript each time to make revisions and refinements. We found our director in Ron Daniels and our actor in Mark Povinelli. The play premiered at the Finborough Theatre in London in June and July 2023. From the very beginning of the project, we felt that world needed Benjamin Lay now more than ever. We have summoned him from the grave to give us the benefit of his hard-won wisdom.

— Naomi Wallace and Marcus Rediker, Playwrights

A NOTE FROM FROM THE DIRECTOR

A Bruised Reed

He shall not break a bruised reed, nor quench the smoking flax, he shall bring forth judgment unto truth. (Isaiah 42:3)

The *Return of Benjamin Lay* is neither a documentary nor a biopic. A one-person event, yes, but it is an epic born of a wonderful, vast poetic imagination.

Naomi Wallace and Marcus Rediker's play, with its unexpected shifts of time and place, its unfinished sentences and surprising transitions, and above all its remarkable central character, is a hallucinatory exploration of the life of one of the earliest revolutionary abolitionists.

It is a daring piece of theater.

It sweeps across the centuries and sails the wide-open seas. It embodies the revolutionary ideas that flourished in England in the 1650s and confronts the covetous slave-owning elders at a Quaker meeting in 1738. Inspired by the character of Bussa, the legendary Igbo leader killed during the slave rebellion in Barbados in 1816, Benjamin Lay returns from the grave in 2025, asking to be welcomed back into the community from which he has been excluded. A ferociously principled man. A driven, troubled man. A “bruised reed.”

Where does the action of the play take place? Where are we now, at this very moment? In the silence of a Quaker meeting house in Burlington, New Jersey? Or in a transformed theater space in the beautiful Carnegie Library in Braddock, PA? And when is today? Today? Or in 1738? Indeed, who are we? More importantly, where does Benjamin, who at times is somewhat confused, think we are? Who does he think we are?

Benjamin Lay was, of course, right. Slavery has been abolished. And thanks in part to Marcus Rediker's book, *The Fearless Benjamin Lay*, the

Quaker community has now welcomed him back into the fold. There are now three rooms in his name in the Friends House on the Euston Road in London—the Benjamin Lay Suite!

Where, then, is the conflict that makes for good theater?

Desperately longing to be part of the Quaker community, yet fiercely holding to his own truths, refusing to compromise and “trembling at the edge of playing God himself,” Benjamin Lay finds that in the end he has no choice but with a heavy heart to perform once again the “extravagant act” for which he was excluded from the community he so loved, 300 years ago. It is a frightening, prophetic act, an urgent warning of the approaching Apocalypse: “God will take vengeance against those who oppress their fellow creatures,” as Naomi Wallace and Marcus Rediker have Benjamin say in the play.

Do we hear him, covered in blood, yet undefeated, as he is, now or 300 years ago?

And will we, in our world, and in our lives today, heed his warning?

Will we join him as he seeks to build a new Jerusalem and fulfill the biblical prophecy of the Jubilee: “Proclaim liberty throughout the land.” (Leviticus 25:1)

— Ron Daniels, Director

A NOTE FROM FROM THE ACTOR

People are often curious how far an actor will go to embody a character. Method acting, creating a role by recreating the physical, mental and lived experiences of the character, is often seen as the true commitment of an actor.

Benjamin Lay was a sailor, a vegan, a radical, an anti-capitalist, a voracious reader, eschewed material goods, lived in a cave, and a devout man of God.

Well, at least I grew out the hair.

The truth is, there is no conceivable way in today’s world to become Benjamin Lay. Fortunately, this play doesn’t seek to recreate Benjamin. It’s his soul that I am hoping to capture.

I have been an actor for thirty years and it is rare to come across a character so rich with dimension and complexity. Benjamin’s conviction rivals the greatest of Shakespeare’s kings. His faith would make Popes blush. His demons lurk like so many villains we write off as unbalanced.

The character Marcus Rediker and Naomi Wallace have created would be the envy of most any actor.

So naturally, when the legendary Ron Daniels approached me to play the role, my first instinct was a hard “no.” Honestly, it terrified me. Not only was the role daunting, but the idea of performing a one-man show was beyond anything I had aspired to do. The fear and anxiety was real, and exactly why I had to say “yes.” A wise director/playwright once said to me, “As artists we’re lucky if we are a part of something truly meaningful once a decade.” It was time. I didn’t know if I’d be able to do Benjamin’s story justice, but the opportunity to do work that had merit, depth and could compel audiences to think? Extraordinary.

As I’ve travelled on this journey bringing Benjamin back to life, he inhabits my brain and fills my conversations. I have realized though that when describing Benjamin, I often fail to mention one character trait... his dwarfism. Perhaps it’s because that’s where I innately understand the man. It can’t be understated how my dwarfism has shaped the person I am. Dwarfism shaped Benjamin too, experientially and literally. Through this connection, this shared experience over centuries, I realized I could relate to him. I could embody this character. I could find his soul.

Enjoy the show.

— Mark Povinelli, Actor

A NOTE FROM FROM THE ARTISTIC DIRECTOR

I’m so grateful to have had the opportunity to enable these four amazing people and to present the American premiere of *The Return of Benjamin Lay*. I know you’ll cheer on their trajectory in our country — New York’s Playhouse Creatures next and Quintessence in Philadelphia soon after. I hope you’ll share my pride that Quantum’s team and you, our thoughtful audience, have been the first open American ears, hearts, and minds to receive the challenging spirit of Ben Lay through this play.

— Karla Boos, Artistic Director

Upcoming Productions of *The Return of Benjamin Lay*

Playhouse Creatures Theatre Company
NEW YORK, NY
March 14 - April 7

Quintessence Theatre
PHILADELPHIA, PA
May 1-18

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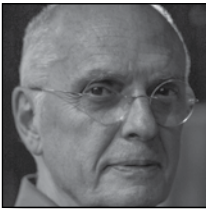
Quantum  Theatre

BIOGRAPHIES



Karla Boos (*Artistic Director*) founded Quantum Theatre in 1990 and continues to enjoy exploring the language of theater in Pittsburgh. She often directs for the company (*Chimerica*) and sometimes performs (*The Cherry Orchard*). Quantum Theatre has produced many of her original texts, like *Chatterton* (adapted from Peter Ackroyd), *All the Names* (adapted from José Saramago), and her libretto for *The*

Winter's Tale, created as a Baroque pastiche opera. Quantum Theatre's work has been featured in national publications, frequently earns distinction in local publications, and has toured internationally. Boos has won awards locally, including the Carol R. Brown Award and the Pittsburgh Cultural Trust Creative Achievement Award. She is a member of the National Theatre Conference and the International Women's Forum and served as Guest Curator for the 2018 Pittsburgh International Festival of Firsts of the Pittsburgh Cultural Trust.



Ron Daniels (*Director*) After twenty years directing many productions for the Royal Shakespeare Company, Ron was named Honorary Associate Director of the RSC. He has directed many of the pillars of British theatre such as Ian McKellen, Patrick Stewart, Mark Rylance, Derek Jacobi, Glenda Jackson, Juliet Stevenson and Harriet Walter. Ron spent the last thirty years directing theatre and opera in

the U.S. and in his native Brazil, where he most recently directed his own adaptation of Albert Camus' *The Plague* with Thiago Lacerda, in São Paulo, Brazil. Back in the U.K. he directed the world premiere of Naomi Wallace and Marcus Rediker's *The Return of Benjamin Lay* and he curated the digital Shakespeare Portraits Collection which has been on exhibit at the Red Eight gallery in London.



Marcus Rediker (*Playwright*) is Distinguished Professor of Atlantic History at the University of Pittsburgh. His "histories from below," including *The Slave Ship: A Human History*, have won numerous awards, including the George Washington Book Prize, and have been translated into nineteen languages worldwide. He is the author of *The Fearless Benjamin Lay: The Quaker Dwarf Who Became the First Revolutionary*

Abolitionist, (Beacon Press, 2017), on which the play is based, and (with David Lester and Paul Buhle) of *Prophet against Slavery: Benjamin Lay, A Graphic Novel* (Beacon Press, 2021). He worked with Tony Buba to create the prize-winning documentary film, *Ghosts of Amistad*, and is now working with Tony on a new film about Benjamin Lay. Rediker's latest book, *Freedom Ship: The Uncharted History of Escaping Slavery by Sea*, will be published by Viking-Penguin in May 2025.



Naomi Wallace (*Playwright*) Naomi Wallace's plays have been produced in the United States, the U.K., Europe and the Middle East. Awards include the MacArthur Award, Obie Award, Susan Smith Blackburn Prize, Fellowship of Southern Writers Drama Award, Horton Foote Award, Arts and Letters Award in Literature, and the inaugural Windham Campbell prize for drama. Wallace is currently writing the book for the

John Mellencamp musical *Small Town*, and co-writing, with Greg Pierce, the book for the Loretta Lynn musical, *Coal Miner's Daughter*. Wallace is presently working on a new play with Ismail Khalidi for Ashtar theater in Ramallah, *Guernica, Gaza: Visions From the Center of the Earth*.

CAST



Mark Povinelli (*Benjamin Lay*) During his twenty-five year career, Mark has appeared in over 60 films and television shows, 25 theater productions and dozens of national commercials. His most notable films include *Water For Elephants*, *Mirror Mirror*, and Oscar nominated *Nightmare Alley*. Along with guest starring on such notable TV shows as *Modern Family*, *Criminal Minds*, *Boardwalk Empire*, *Charmed* and *Frasier*. Mark became the first little person cast as a series regular on a network

sitcom in *Are You There, Chelsea?* He's also widely known for his turn as The Cat in the Amazon limited series *Mad Dogs*. For nearly a decade, Mark toured the world as the critically praised 'Torvald Helmer' in the OBIE award winning production of *Mabou Mines' Dollhouse*. His other notable stage productions include the premiere of *Belle Epoque* at Lincoln Center in the lead role of Henri Toulouse-Lautrec; as well as performances at the Shakespeare Theater, Children's Theater Company, Oklahoma Lyric Theater, Will Geer Theatricum and UCLA Live. Most recently, Mark was nominated for an Off West End Award for his performance in the world premiere in London of Naomi Wallace and Marcus Rediker's, *The Return of Benjamin Lay*. Mark is the past President of Little People of America, the world's largest organization that promotes awareness, advocacy and medical assistance for individuals with forms of dwarfism.

QUINTESSENCE THEATRE
**THE RETURN OF
BENJAMIN LAY**
BY NAOMI WALLACE . MARCUS REDIKER DIRECTED BY RON DANIELS
PLAYHOUSE
CREATURES
THEATRE COMPANY
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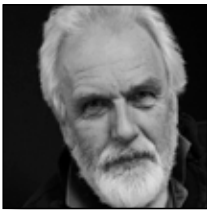
ARTISTIC & PRODUCTION TEAM



C. Todd Brown (*Resident Lighting Designer*) has designed the lighting for many Quantum Theatre productions, including *The Devil Is A Lie*, *The Cherry Orchard*, *The Gun Show (Can We Talk About This?)*, *Chatterton*, *Red Hills*, *Collaborators*, *The Winter's Tale*, *Brahman/i*, *TAMARA*, *Pantagleize*, *Mnemonic*, *The Golden Dragon*, *The Electric Baby*, *Maria de Buenos Aires*, *Indian Ink*, *Kafka's Chimp*, *Dog Face*, *The Voluptuous Tango*, *The Collected Works of Billy the Kid*, *The Task*, *The Current War*, and *An Odyssey*. His lighting has also been seen locally at The Pittsburgh Playhouse, City Theatre Company, and West Virginia Public Theatre. Other design work includes productions at La Jolla Playhouse, Contemporary American Theatre Company, Lamb's Players Theatre, and Virginia Ballet Theatre. Todd is an associate professor of lighting in the Carnegie Mellon School of Drama.



Anthony Doran (*Lighting Designer*) is a lighting designer whose credits include: *Design Credits*, *Dead Man Walking*, *The Telephone* and *Miss Fortune* (Guildhall School); *Not the End of the World*, *Orlando*, *Shadows* (Eurydice Speaks) (Schaubühne); *The Malady of Death* (Théâtre des Bouffes du Nord); *Bluets* (The Royal Court Theatre); *Bluets* and *The Cherry Orchard* (Schauspielhaus); *Norma Jeane Baker of Troy* (The Shed); *The Return of Benjamin Lay*, *Scrounger* and *Late Night Staring at High Res Pixels* (The Finborough Theatre); *Killing It* (Ameena Hamid Productions); *A Colder Water* (The Vaults); *Asymptote* (Jack Philp Dance) *Showcase* (Trinity Laban). Associate credits, *Kubla Khan* (Oily Cart); *The Greatest Play* (Tara Finney Productions); *Forbidden Zone* (Schaubühne); *Traveling on One Leg* (Schauspielhaus).



John Leonard (*Sound Designer*) started work in theatre sound many years ago and during that time he has provided soundtracks for theatres all over the world, written an acclaimed guide to theatre sound, won various awards and published several collections of sound effects. He is a Fellow of The Guildhall School of Music & Drama, an Honorary Fellow of The Hong Kong Academy for Performing Arts, and a Companion of The Liverpool Institute for Performing Arts. Most recent theatre: *Whodunnit Unrehearsed 3* (The Park Theatre); *The Return of Benjamin Lay* (Finborough Theatre); *Picnic At Hanging Rock* (RADA); *Farm Hall* (Jermyn Street Theatre, Bath Theatre Royal & UK Tour); *To Have and To Hold*, *'Night, Mother, Wolf Cub*, (Hampstead Theatre), *Voyage Round My Father*, *The Dresser* (Bath Theatre Royal & UK Tour), *Blithe Spirit* (Bath Theatre Royal, UK tour and West-End), *My Name Is Lucy Barton* (Bridge Theatre, London and New York), *Prism* (Hampstead Theatre & UK Tour); *All My Children* (Jermyn Street Theatre), *Uncle Vanya* (Bath Theatre Royal); *4000 Miles & 8 Hotels* (Chichester Minerva Theatre) *Long Day's Journey Into Night* (Bristol Old Vic, West End, New York & Los Angeles)



Isobel Nicolson (*Scenic and Costume Designer*) is a creative associate at the Watermill Theatre. She trained at Royal Welsh College of Music & Drama and was the resident assistant designer at the Royal Shakespeare Company between 2019–2020. Isobel is currently working on the West End transfer of *My Neighbor Totoro* as the Associate Production Designer. Design credits include: *Side by Side* (Byre Theatre), *The Return of Benjamin Lay* (Finborough Theatre); *Winner's Curse* (Park Theatre); *Lone Flyer* (Hull Truck); *Rapunzel*, *Camp Albion*, *A Christmas Carol*, *Moonfleet*, *Digging for Victory* (Watermill); *Bright Young Things*, *Stay Brave Brian Gravy* (Theatre Royal BSE); *Errol's Garden* (UK Tour); *Old Friends* (Cambridge Junction); *Queen Mab* (Iris Theatre); *Jessie's Tattoo Club* (Bristol Old Vic); *'Tis Pity She's a Whore* (Sherman Studio); *The Witches* (Watford Palace Theatre); *Jabberwocky* (The Other Palace); *D-Day 75* (101 Outdoor Arts); *Die Fledermaus* (Spit & Sawdust Skatepark). Associate design credits: *Mary Poppins* UK Tour, *Les Misérables* World Tour, *My Neighbor Totoro* (Barbican), *Bhangra Nation* (Birmingham Rep); *Island Nation* (The Arcola). www.isobelnicolson.com



Anthony Del Grosso (*Associate Sound Designer/Technical Specialist*) is a Maryland born audio engineer and musician. After moving to Pittsburgh to attend Duquesne University, he graduated from the Mary Pappert School of Music with a B.S. in Music Technology. While in attendance at Duquesne, he served as Sound Chair for the university's theatre company, The Red Masquers, where he acted as sound designer and sound mixer for many productions. In the following years, he developed a background in event and festival production, providing sound reinforcement and stage management for local Pittsburgh festivals such as *Three Rivers Arts Festival*, *Picklesburgh*, and *Highmark First Night*. During this period, Anthony freelanced on his first Quantum productions, *Chimerica* (2021) and *Plano* (2022), eventually joining the production team as full time staff in 2023 to provide audio, video, and lighting support.



Cory F. Goddard (*Production Stage Manager*) Cory has worked in the Pittsburgh theatre community for the past 20 years. They have made theatre with Quantum Theatre, PICT Classic Theatre, Bricolage Production Company, Kinetic Theatre, Pittsburgh Public Theatre, The REP, Kelly Strayhorn Theatre, Texture Ballet, and The Colonial Theatre (RI). When not making theatre they can usually be found listening to records or tending to their (too many) plants. Cory is a George M. Donaldson Thespian and a graduate of Baldwin Wallace College.



Hazy J (*Associate Producer & Patron Services Manager*) is so incredibly excited to be part of the full-time staff at Quantum Theatre! Hazy has worked with Quantum for the last two years as part of the front of house team, and they were thrilled when they were offered the job. Previously Hazy has worked front of house for The Pittsburgh Cultural Trust, City Theatre, and New Hazlett Theatre. They have also been a stage manager for South Park Theatre, Prime Stage Theatre, DeYor Performing Arts, and

Youngstown State University. Hazy would like to thank their friends, family, partner, and Quantum Theatre staff for all their support.



Natalie Kandra (*Wardrobe Supervisor*) is thrilled to be working on another Quantum production. Natalie started their theatrical career working with Quantum as a production intern, so to see it come full circle almost 10 years later is rather special. Favorite credits include Assistant Technical Director for *Ride the Cyclone* [The Hangar Theater], ATD for *Scenes from an Execution* [Quantum Theater], and Carpentry Apprentice for *La Bohème* [Santa Fe Opera]. A Pittsburgh native, Natalie studied Technical Management and Design at Point Park University and works overhire for the various theaters in town. When not stuck inside in the dark, Natalie likes to go on leisurely strolls through nature, or tends to their overgrown indoor garden of house plants. Natalie would like to thank her parents for always being supportive of the arts, and her friends for making life brighter and more fun.



Emily Landis (*Properties Artisan & Scenic Painter*) is a graduate of Point Park University with a BFA in Theatre Production: Design. They have been Quantum Theatre's Properties Artisan and Scenic Painter for every show since *The Flying Lovers of Vitebsk* in Fall of 2024. They have taken on the additional role of Assistant Scenic Designer with Quantum Theatre for *Scenes from an Execution* and *A Moon for the Misbegotten*. Other select credits include Scenic Designer for *Everybody and Picasso at the Lapin Agile* (Point Park University's Pittsburgh Playhouse), Assistant Scenic Designer for *A Man of No Importance*, *Grand Hotel*, and *Merrily We Roll Along* (Front Porch Theatricals), Experience Designer for the Quantum's 2024 *QBall*, and Carpenter for *42nd Street*, *Bridges of Madison County*, and *Rodgers and Hammerstein's Cinderella* (Shenandoah Summer Music Theatre). Emily aspires to include creativity in every possible aspect of their life.



James "Cubbie" McCrory (*Technical Director*) is thrilled to cultivate and collaborate on unique and adventurous theater here in his hometown of Pittsburgh. A native of Washington County, Cubbie is a Point Park University alumnus where he completed undergraduate work in Technical Theater. Cubbie spent a decade on the road as a technician with national tours. He worked with Big League Productions, NETworks, and Prather Entertainment Group on shows such as *Memphis*, *Fiddler on the Roof*, *Blast*, *All Shook Up*, *Wedding Singer*, and *42nd Street*, and was the Production Manager on the 10th anniversary tour of *Footloose*. After 10 years of traveling, he went back to school to complete an MFA in Production Design and Technology from Ohio University.

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Alex Ungerman (*Director of Production*) is a Producer/Director with a history of leading innovative theatre companies, including: Grassroots Shakespeare Co. (Co-Founder), Sackerson (Co-Founder), Birmingham Children's Theatre (Assoc. Artistic Director). In addition to his extensive directing (39 credits) and producing experience (50 credits), Alex is an actor and educator who loves sharing his passion on stage and in the classroom. He is married to Dr. Elisa Bushman-- an accomplished specialist at West Penn Hospital, and in their spare time they enjoy biking around Pittsburgh with their 4 children in 2 cargo bikes.



Nathan Walter (*Assistant Stage Manager*) is delighted to return to Quantum Theatre for this American premiere production of *The Return of Benjamin Lay*. He attended Washington and Jefferson College in Washington, Pennsylvania, where he received his B.A. in Philosophy, English, and Communications. Since graduating he has continued to work in the Pittsburgh theater community, focusing his career on stage management and directing. Theaters in the area he has worked at include Little Lake Theatre Company (*Escape to Margaritaville*), Lincoln Park Performing Arts Center (*Titanic*), Quantum Theatre (*The Cabinet of Dr. Caligari*), and Pittsburgh International Classical Theatre (*Andy Warhol's Tomato*). Recently, he accepted the position to become Little Lake Theatre Company's Director of Production.

UNRECONCILED

WRITTEN BY JAY SEFTON & MARK BASQUILL

PERFORMED BY JAY SEFTON

DIRECTED BY GERALDINE HUGHES

AT BAREBONES BLACK BOX THEATER

JANUARY 31 -
FEBRUARY 16, 2025



BLACK BOX
BAREBONES
BRADDOCK



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Doug Baker	Kelly Harper	Geraldine O'Connor
Earl Benner and Angela Bidlack	James Heinrich	Marilyn Painter
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Hannah Berg	Lindsay Herring	Shelley Parkerson and Alexander White
Joyce Blackburn	Wanda Wilson and Patrick Hughes	Chuck Pearson
Joyce Blackburn	Lois Hurt	Sarah Perry
Ken Bolden	Jeremiah Ion	Bryan Perry
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Kelley and Torre Bowen	Natalie Kandra	Scotty Poepoe
Julie Bowman	George Kasich	Louie Portella
Cathy Britsch	Barbara Kelly and Al Zanon	Bev Reilly
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Michelle Grant	Susan Mucha	Zev Woskoff
Donna and Jerry Green	Kate Myers	
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Quantum Theatre acknowledges that our productions take place in Dionde:gâ, the Seneca language name for the Pittsburgh region.

We work and create art on the unceded, ancestral lands of many Indigenous peoples including the Seneca Nation members of the Haudenosaunee (*hoe-dee-no-SHOW-nee*) Confederacy, the Lenape (or Delaware), the Shawnee, and the earlier Adena, Hopewell, Monongahela and others. We are mindful that our work here is possible because the land and lives of people native to this place were stolen.

Through this acknowledgment, we invite you to join us in paying respect to the elders both past and present. We encourage you to visit the Council of Three Rivers American Indian Center to learn more and support their work: <http://www.cotraic.org/>

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Image: Kara Walker, *Alabama Loyalists Greeting the Federal Gun-Boats*. From *Harper's Pictorial History of the Civil War (Annotated)*, 2005. Offset lithography and silkscreen. Sheet: 39 x 53 inches (99.1 x 134.6 cm). Edition of 35. © Kara Walker

This Exhibition was organized by the New Britain Museum of American Art and The Museum Box.



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