



**QUARRY
THEATRE**

THE RED SHOES

SOUL STORIES

BALTIMORE THEATRE PROJECT

September 12 & 13 at 8pm

September 14 at 2pm & 8pm

For tickets call 410-752-8558 or
visit www.theatreproject.org

THEATRE PROJECT 

THE RED SHOES: SOUL STORIES

Conceived and Directed by Ryan Clark
Music Composed by Patrick Alexander
Dramaturgy by Laura Holland

The Cast

Aiden Abraham
Laura Holland
Renee Young

The Red Shoes: Soul Stories will be performed without an intermission. During this performance, please refrain from using flash photography, video recording, or any electronic devices.

Content notice: THE RED SHOES: SOUL STORIES explores the themes of addiction, compulsion, and mental health.

DIRECTOR'S NOTES

Fundamental to Quarry Theatre's mission is to "...engage audiences with compelling storytelling that reflect contemporary social issues..." Similar to fairy tales, theatre historically has told stories as cautionary tales. The Greeks were masters of this. The consequence of philandry will cost you the life of your children as represented in *Medea* by Sophocles. Oedipus makes mistake after mistake costing him his sight in *Oedipus Rex*. Shakespeare continues this tradition throughout his works. If you commit fratricide, you will destroy yourself and your kingdom as represented in *Hamlet*. When you go against the natural law of royal succession, you will be doomed to die which is a theme in *Macbeth*, *Richard III*, and many other plays written by Shakespeare. Fairy tales hold the same (often bloody) messages—don't get too greedy with candy or it can lead to horrible consequences in "Hansel and Gretel." Perhaps one of the most painful is the story of "The Red Shoes" by Hans Christian Anderson. The main character Corrine's raw desire and need for the red shoes leads to horrific consequences. Corrine must go through a long and painful journey to reconcile her addiction to the red shoes similar to the road addicts and their families travel. According to the Pew Research Center, drug addiction ranks

fourth in its ranking of “Top Problems Facing the U.S.” Addiction seems to touch all of us either directly or indirectly in 2024. *The Red Shoes: Soul Stories* attempts to unpack this pain using the fairy tale as a metaphor for the very real and painful journey countless Americans suffer every day with addiction. In January 2024, we put out a call for stories of addiction to share in this piece. We have been honored and humbled by the many stories our community has shared with us to make this piece a reality.

~Ryan Clark

COMPOSER’S NOTES

The music for *The Red Shoes: Soul Stories* features a solo instrumentalist accompanied by electronic tracks. The electronic tracks create ethereal soundscapes meant to pull us into the meta world of the show while the solo instrumentalist adds a human element to bridge the gap between the meta world and the thoughts and emotions of the characters and their stories. The music is initially derived from a 5-note pitch set (F/G/B-flat/A/B-natural) which is stated at the beginning of the Overture and is reincarnated throughout the show using techniques like inversion, augmentation, diminution, and transposition. I often use both natural and flat or sharp versions of pitches (in this case B-natural/B-flat) to echo the conflict and tension of the stories depicted in our shows. Additionally, the ascension to B-natural at the end of the pitch set is meant to suggest a ray of hope within the darkness. It has been a joy to collaborate with Johanna McGuire who was once a student of mine in elementary school band. Thank you, Johanna, for being a part of this project.

~Patrick Alexander

DRAMATURG’S NOTES

In Dr. Clarisa Pinkola Estes’s analysis of Hans Christian Andersen’s “The Red Shoes,” Dr. Estes describes substance abuse as a “very real trap” and likens it to being in an abusive relationship: “The trap is in trying to hang in there for the good while trying to overlook the bad... This never works.” We witness Corinne fall into this trap over and over again. We

witness our loved-ones, and ourselves, fall into this trap over and over again. Hans Christian Andersen witnessed his own mother fall into the trap of an alcohol addiction, over and over again. These “death-dealing vehicles and substances,” as Dr. Estes calls them, “... abusive situations, drugs, or alcohol [are] like the red shoes, hard to pry a person away from once they’ve taken hold.” Corinne’s red shoes grow fast to her feet, taking away her autonomy, her instinct, her sense of self. There is a very real crisis facing Baltimore – as opioids threaten the city’s autonomy, its instinct, its sense of self. *The Red Shoes: Soul Stories* comes at a necessary time in our city’s history. It celebrates those who attempt, manage, and succeed at reclaiming the most authentic parts of their being; and it reminds Baltimore that freedom from drug imprisonment *is* possible.

~Laura Holland

CAST BIOGRAPHIES

Aiden Abraham is a senior Theatre & Media Performance major and Management minor at Stevenson University. His previous productions include *The Laramie Project*; *By The Way, Meet Vera Stark*; and *The Seagull*. This is his first production with Quarry Theatre and he couldn’t be more honored. He is grateful for the opportunity to work with everyone and enjoyed the creative process. He hopes you enjoy the hard work everyone put in!

Laura Holland is an actor, dramaturg, and arts administrator. Her focus is on new and original works grounded in true events. Theatre credits include *Witness Statements* (Cockpit in Court); *Yours Forever, Lincoln* (co-librettist), *The Discourse Project*, *The Way Out*, and *Meditations on Nationalism* (Quarry Theatre); *Finding Florence* (dramaturg only) and *The Amish Project* (Stevenson University). In December 2023, Laura graduated with a Master of Arts: Arts Administration from Goucher College. Her thesis *A Case for the Ephemeral: Temporary Public Art and Its Place In Our Communities* won the 2023 Jean Wilhelm Award for Best Major Paper. Laura is a member of Literary Managers and Dramaturgs of the

Americas. She received her bachelor's degree from Stevenson University in Interdisciplinary Studies with focused backgrounds in literature, performance, and the social sciences.

Renee Young is a junior Theatre and Media Performance major and Communication minor at Stevenson University. She has been involved in past productions at Stevenson including *Medea*; *Little Shop of Horrors*; *By the Way, Meet Vera Stark*; and *The Seagull*. She is very excited and honored to be performing in *The Red Shoes: Soul Stories*, and has learned so much working with her fellow cast and crew members in this production. She would like to thank her friends and family for supporting her thus far, and Quarry Theatre for giving her this opportunity.

MUSICIAN BIOGRAPHY

Johanna McGuire is a Baltimore based saxophonist. Her love for music started at an early age, when her parents would take her to group music classes, as well as various concerts. However, her love for Jazz started when she would visit her grandparents' house where there would always be jazz playing in the house, thanks to her grandfather's love of the music. Johanna holds a degree in Jazz Saxophone Performance at Towson University, where she studied under the esteemed Jason Rigby. Johanna's focus is on saxophone; however, her array of expertise encompasses doubling on all woodwind instruments, primarily flute and clarinet. Her performance experience continues to grow, performing in various groups as well as composing original music for her quartet. During her undergraduate career, Johanna was a member of the Towson University Jazz Orchestra, under the instruction of Jim McFalls and Dave Ballou, and has also performed in various groups and ensembles, including the Towson University Marching Band, Towson University Latin Ensemble, DCI, and the Chesapeake Youth Symphony Orchestra Jazz Band, under the instruction of percussionist Steve Fidyk. Johanna has also performed at Towson University with artists Kris Davis, Ellery Eskelin, and William

Parker. She recently was a member of the SOL collective, taking place in Boston, MA. Here, she was commissioned to compose original music to perform at Harvard University and work alongside other dedicated musicians. As well as being an active performer in the Baltimore area, Johanna also teaches at various music camps, such as the Hilton Head Jazz Camp in Hilton Head Island, SC. Johanna continues to work on her projects, her latest being the jam session series at Red Emma's entitled "Spread the Jam". You can also find her playing bass with the band "Indie Division", where she plays shows throughout the DMV area.

PRODUCTION BIOGRAPHIES

Ryan Clark (Director) is a Baltimore born-and-raised director, actor and educator who has spent his entire adult life creating, nurturing and celebrating live performance. His directing work is an eclectic mix of original plays, re-imagined classics and contemporary texts. Ryan launched Quarry Theatre in 2011 because of his interest in original, deconstructed and devised theatre. His directing work with Quarry includes *The Booth Project*, *Meditations on Nationalism*, *The Way Out* and *Yours Forever, Lincoln*. Some of Ryan's regional and academic credits include *4.48 Psychosis*, *A Midsummer Night's Dream*, *The Laramie Project*, *Measure for Measure*, *King Lear*, *Oedipus Rex*, *Romeo and Juliet*, *Hedda Gabler*, *The Amish Project* and his M.F.A. thesis production of *Yerma*. Ryan is a Professor and Program Coordinator of Theatre and Media Performance at Stevenson University. He holds an M.F.A. from Florida State University and is an associate member of the Stage Directors and Choreographers Society labor union.

Patrick Alexander (Composer) is a Baltimore-based composer who strives to create music with which audiences can make emotional and psychological connections and also go beyond the surface to identify the deeply embedded structural elements. Alexander is the Resident Composer and Associate Artistic Director for Quarry Theatre in Baltimore and teaches elementary instrumental music where he was a finalist for

Teacher of the Year in 2024 in his district. As part of Quarry, Alexander lends his voice to projects that bring to light stories relating to our contemporary socio-political climate which engage the audience and encourage dialogue and social change after the performance. He holds a B.A. from Salisbury University and an MM from Towson University, both in composition. He has studied with William Kleinsasser and Kevin McCarter. Previous projects with Quarry include *Yours Forever*, *Lincoln* (a Chamber Opera), *The Discourse Project*, *The Way Out*, and *Meditations on Nationalism*.

Kyla Johnson (Stage Manager) is a junior Theatre and Media performance major at Stevenson University. She has been in *Medea*, as the Head Corinthian; *Little Shop of Horrors*, as the voice for the Audrey II; and *By The Way, Meet Vera Stark*, as Lottie McBride and Carmen Levy Green. Her most recent work was being a stage manager for Anton Chekov’s *The Seagull*. She wants to thank everyone in her life who has watched her grow and helped her get to where she is now. It is always a pleasure to be around an amazing group of people. She appreciates this opportunity that this company has given her, welcoming her with open arms.

JR Schroyer (Lighting Designer) holds a bachelor’s degree in Show Production from Full Sail University. He currently serves as the Operations Manager at Everyman Theater in Baltimore, and as an adjunct professor at Morgan State University.

PRODUCTION STAFF

Director..... Ryan Clark
Stage Manager..... Kyla Johnson
Sound Design..... Patrick Alexander
Lighting Design..... J.R. Schroyer
Dramaturg..... Laura Holland
Graphic Design Jack Rizzo

RESOURCES

Crisis Lifeline: 988

Alcoholics Anonymous: <https://www.aa.org>

Local Baltimore/MD:

Baltimore Intergroup Council of Alcoholics Anonymous

<https://baltimoreaa.org>

24-hour Helpline: 410-663-1922

Baltimore-Area Narcotics Anonymous:

<https://www.baltoareana.org>

One Promise: Counseling, Education & Housing

(443) 835-2681

<https://onepromiserecoveryhousing.org/resources/>

Baltimore Crisis Response, Inc.

<https://www.bcreponse.org/>

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A SPECIAL THANK YOU TO THE FOLLOWING

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Christine Washburn
Lisa Wild

THANK YOU!

**This project is dedicated to all of those who
submitted stories to us as well as to everyone and
their families who dance with the realities of
addiction.**

2025 UPCOMING PRODUCTION:
QUARRY THEATRE PRESENTS
THE NEW COLOSSUS
Conceived and Directed by Ryan Clark
Music Composed by Patrick Alexander

QUARRY THEATRE

Board of Directors

Richard Gioioso
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The Company

Ryan Clark, Artistic Director
Laura Holland, Managing Director and Resident Dramaturg
Patrick Alexander, Associate Artistic Director, Social Media
Director, and Resident Composer



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