

Milkweed Maps

Festival of New Work

performance guide



PANGEA
WORLD THEATER

October 23-26, November 6-9 & 20-23, 2025
Pangea World Theater, 711 W. Lake Street, Minneapolis

TABLE OF CONTENTS



WELCOME TO PANGEA — 3

LAKE STREET ARTS! GOING TO SEED — 4

NEW WORK AT PANGEA — 5

ABOUT THE ARTISTS — 6-14

SOLO PERFORMANCE — 15

THE CRITICAL RESPONSE PROCESS — 16-17

PRE-SHOW QUESTIONS — 18

POST-SHOW QUESTIONS — 19

WORKS CITED — 20



WELCOME TO PANGEA WORLD THEATER



THEATER ETIQUETTE

At Pangea World Theater, **you can pick any seat in the house!** The ushers may guide you through the space as well, so take a second to listen for any specific instructions. No need to wear fancy clothing. We welcome you as you are. Be kind towards fellow audience members, performers, and staff. **If you need to leave the space for any reason, find a moment when it feels most appropriate and step away as quietly and discreetly as possible.**

Unlike a film, in theater the actors on stage can hear and see you. So **give them your full attention** and, of course, react as you feel it in the moment. There might be moments that surprise you, make you laugh, make you cry. Your reactions help the actors know that they're reaching you in their performance. So go ahead and react – Pangea is a community that thrives on engagement, and we welcome it!

Last but not least, **photography is not allowed during the performance**, and we ask that you **please turn off your cell phones.**

Enjoy the show!



LAKE STREET ARTS! MILKWEED MAPS

A NOTE FROM THE CURATOR

Milkweed Maps, a Festival of New Work was born out of Pangea's Lake Street Arts! program around creating a Milkweed Map, and our ongoing collaboration with Dakota author and Minnesota native Diane Wilson.

When you plant a small patch of Milkweed and Pollinator Flowers and so do many other people, it creates a map of Milkweed that can support the Monarch Butterfly. What is the human version of the planting that we can do now to create a map of healing, survival, resistance and yes -- joy? How can that map create visions for a present and future we want and need?

Six artists were invited to create new work for the Milkweed Maps Festival. All six artists have deep roots in Pangea and the wider circles of the artist communities of the Twin Cities. Together we witness autobiography, world building, and storytelling as Pangea World Theater celebrates our 30th Year!

– Ellen Marie Hinchcliffe
Curator, Lake Street Arts!





NEW WORK AT PANGEA



Throughout our 30 years of operations, Pangea World Theater has sought to bring the experiences & stories of our community to the broader public through the power of theater. We support practices that are liberatory; aesthetics and forms that are genre-defying; and artists who transcend the margins and challenge our conception of how to be in this world.

Pangea has prioritized the development of new dramatic work since being founded in 1995. Our first main-stage production in 1996 was a new adaptation of the 12th century Sufi poem *Conference of the Birds*. Since then, Pangea has continued to prioritize the development of new work through the Alternate Visions program, which has supported over a dozen new plays through the developmental stage. Our commitment to new work continues to remind us of our roots in bringing people together, examining our struggles, and finding triumph as a community.



ABOUT THE ARTISTS

WEEK ONE: OCT. 23-26



Godmothers Speak: A Hero's Test of the Gold Standard Written and performed by Suzanne Victoria Cross

What advice would two queens (Penelope "The Queen of Ithaca" and Linda Taylor "The Welfare Queen") have to share in the 21st Century? During Suzanne's family reunion she is presented with a challenge that sets her on a journey of truth, adventure, and transformation. Guided by her unlikely Godmothers, will Suzanne pass her hero's test or is this just another tired backyard game Tug-of-war?

Walking through It: A Journey of Body and Mind Written and performed by Adlyn Carreras*

How do we overcome what happens to us? What are the practices that have been passed on to us of how to "take care" of our bodies and minds? It has been said that the best way to confront a storm is to meet it head on and to "go through it". It starts with walking and this is the journey.

*Actor's Equity Association Member



ABOUT THE ARTISTS

WEEK ONE: OCT. 22-26



Suzanne Victoria Cross was born and raised in North Minneapolis, graduated from St. Cloud State University with a BA in Theater and Community Psychology. Suzanne is a local stage manager, teaching artist and actor in the Minneapolis area. Some of her favorite recent roles include, Hecuba in *Hecuba* by Marina Carr and Ensemble member in *Life Born of Fire* with Pangea World Theater, Kimberly in *All We Ever Wanted Was Everything* with the Minnesota Fringe festival and Beatrice in *Much Ado About Nothing* with Fearless Comedy Productions. She also identifies as the primary caregiver for her mother who is currently navigating Alzheimer's over the last 13 years. Suzanne's methodology is centered in honoring and actively engaging her local community through social justice and community organizing artistic practices. She is currently the Production Manager for Pangea World Theater.



ABOUT THE ARTISTS

WEEK ONE: OCT. 23-26



Adlyn Carreras* was born and raised in San Juan, Puerto Rico. She came to St. Paul, Minnesota on scholarship to study at Macalester College, where she majored in Latin American Studies with a core concentration in Latin American Literature and a Minor in Biology. After traveling and living in Hawaii, Washington D.C., and Puerto Rico, Adlyn returned to Minnesota and began acting in the Twin Cities. She has performed at The Jungle Theater, Park Square Theater, Pangea World Theater, Mixed Blood, Penumbra Theater, and Teatro del Pueblo. She has also been in various commercials, industrial films, and most recently, has started directing, working with Lyric Arts, DalekoArts, and Teatro del Pueblo. Adlyn is General Manager & Ensemble at Pangea World Theater, Adjunct Professor at Augsburg University, and Teaching Artist with Speaking Out Collective. She was a past Teaching Artist for the Neighborhood Bridges program at Children's Theater Company and Monologue Artists for Penumbra Theater's Race Workshop.



ABOUT THE ARTISTS

WEEK TWO: NOV. 5-9



Call Me Back

Written and performed by Ellen Marie Hinchcliffe

A weary witch dials up the spirits on her old black rotary telephone and they have some thoughts about the current state of things. Unruly Spells are cast, history roars through the flowers and there is hope lighting up the night like little fireflies. Blink. Blink. A personal history of resistance to domination. A love letter to tomorrow with 1980's soundtrack. A performance ritual for these times of rupture and woe.

/In\ter\sti\tial\ly\Yours

Written and performed by Miré Regulus

What remains when you stop trying to fit inside the edges others have drawn? An exploration of the spaces in between—performed by someone learning to read the world differently.

/Change\is/one\constant/Death\is/another



ABOUT THE ARTISTS

WEEK TWO: NOV. 5-9



Ellen Marie Hinchcliffe is a queer Mama, poet, performer and filmmaker. She is white within the oppressive system of whiteness & is a daughter of Earth. Both realities inform her work & life. Her work includes: the 2023 performance collaboration with Gabrielle Civil - *Murmurations*, the ensemble performance *Life Born of Fire*, the books *Fierce Shimmer - Poems for Mama*, *Walk Towards It*, an anthology of Resistance released on inauguration day 2017 and the newly released book of poems, *Unruly Spells* (2025). Ellen is a long time DIY artist, self publishing/producing and she also works with Pangea World Theater creating Placekeeping connections/ Story Circles/ Public Art and Performances along Lake Street. Ellen lives in Minneapolis two blocks from the HaHa Wakpa/Mississippi River with her husband Juma B. Essie and their amazing daughter. More at www.fierceshimmer.art



ABOUT THE ARTISTS

WEEK TWO: NOV. 5-9



Miré Regulus is a writer, performance artist, public artist, community builder and parent. She works the transformative intersection through where her work is sited; through poetry and non-linear, rich, poetical prose; through community participation; and by exploring how body + movement + gesture hold what we know. She builds opportunities for us to form engaged community and creates practices in which we figure out how to take care of each other. She lives and works at the intersection of the BIPOC, queer, political, food-focused and artistic communities seeking to build a more equitable and embodied world.



ABOUT THE ARTISTS

WEEK THREE: NOV. 19-23



MY HAIR IS MY SUPERPOWER

Written and performed by Sir Curtis Kirby III

Stories thru the spirit of my hair, signifying major life changes; navigating life as an Indigenous Black Latinx male.

HUH – POST-CRYSALIS MUSINGS

Written and performed by Harry Waters Jr.

This "accidental encounter" enables communing with our own unknown. Memory, erasure, revelation and simple acceptance might appear or might not be what is needed. How the evolution of life mirrors the monarch on the journey from ancestors to descendants.



ABOUT THE ARTISTS

WEEK THREE: NOV. 19-23

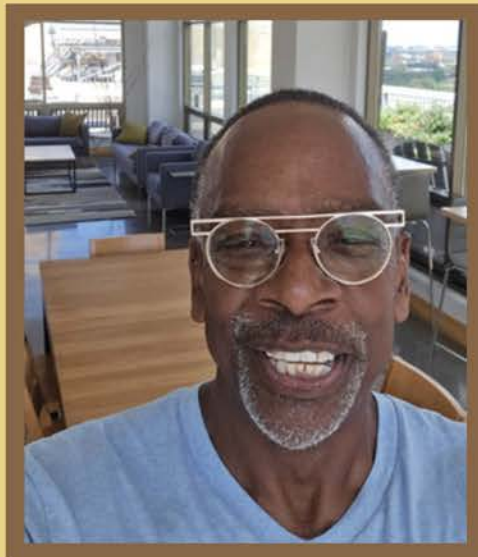


Sir Curtis Kirby III, Ojibwe, Black and Mexican is the Artistic Director at Indigenous Peoples Task Force. In this capacity he has directed the Ikidowin Theater Ensemble for ten years. He is a Directing Fellow at Pangea World Theater. He was honored to be selected as Emerging Artist in 2019 for a TPT special and received the Water's award in 2021. Kirby is mentored by Dipankar Mukherjee, Artistic Director of Pangea World Theater and has participated in the National Institute for Directing and Ensemble Creation the past 5 years. He has worked with Bonnie Morris of Illusion Theater creating *Everything is a Circle*, a play about the Boarding School experiences of our elders and how it affects our lives today. Kirby was the Assistant Director for Pangea World Theater's *Five Weeks*, *Sabra Falling*, *Mother Courage*, *The Missouri River Water Walk*, *We Will do it for the Water*, *Hecuba*, and *Rhinoceros*. Indigenous Theater Ensemble has been invited to perform at national conferences such as The National Boarding School Conference in Carlisle, PA, the National Spit Tobacco Conference, The Kennedy Center for the Performing Arts. He has created and performed in a one person show, *My Hair is my Super Power*. He has also directed for Safe Harbors Theater, and Pangea World Theater's *Homo Dramaticus*.



ABOUT THE ARTISTS

WEEK THREE: NOV. 19-23



Harry Waters, Jr. -he.him.hjis.blacklivesmatter.zurdo elderberry.queen nancy.and this should be shorter.

He created the role of Belize in *Angels in America: A Gay Fantasia on National Themes*. He is known for his portrayal of Marvin Berry in *Back to the Future*. He received his MFA in Directing from University of Wisconsin-Madison. As an actor, he has appeared in numerous venues around the country and in the Twin Cities. He retired as Full Professor and former Chair of the Theater and Dance Department at Macalester College. During the fall of 2020, he was the co-director with Lelis Brito of a Barebones event called "*Passages: Grieving and Mourning the Fires of Lake Street*". Among the community-based projects, he has worked with Wild Conspiracy on *Queen Bee* by elle thoni, *Impact Theory of Mass Extinction* by Junauda Petrus, and *Love in a Time of Hate*, an adaptation of Romeo and Juliet, by Al Justiniano of Teatro del Pueblo. Early in 2025 he partnered with zAmya Theater Project on *Dis Place: a North Loop Fantasy Quest*. He has worked nationally as a consultant with over 20 communities around the methods and modalities of bringing arts organizations, foundations and civic/political entities to the table.



SOLO PERFORMANCE

THEATER HISTORY



When you think of modern theater, you might think of the large ensemble cast of a musical, performing on a proscenium stage. Theater has evolved over thousands of years to become the ensemble-based spectacle that the art form is often viewed as today.

Solo Performance is often different.

The Solo Performance forms an intimate connection between the performer and the audience and can be used to entertain, teach, and/or express personal feelings. There is an emphasis on storytelling.

Other characteristics of solo performance may include:

- poetry
- music
- the lack of a "fourth wall"
- movement and dance
- audience participation

A well-crafted solo piece highlights the performer's talent and their distinct creative voice.

Solo performances are often considered one of the highest challenges for an actor.

Milkweed Maps Festival of New Work is comprised of six solo performances from artists in the Pangea community. Solo performance is at its core, deeply personal.

How can you as an audience member best support the solo performers you are about to see?



THE CRITICAL RESPONSE PROCESS WORKS IN PROGRESS



It can be difficult to honestly criticize someone's work – especially to their face – while maintaining the level of kindness and respect that is expected, but feedback must be given and received in order for growth to occur. The editing process can be long and difficult, especially when responders are unsure of how to provide necessary criticism of the work to the artist.

In 1990, the **Critical Response Process (CRP)** was developed by choreographer/author **Liz Lerman** in order to streamline the feedback and editing process. The Critical Response Process (CRP) is a **four-step method for giving and receiving feedback on creative works in progress**.

1. **Statements of Meaning:** Responders share what was meaningful, evocative, or striking in the work they have just experienced.
2. **Artist as Questioner:** The artist poses questions about their work, and responders answer, focusing on the artist's inquiries without offering unsolicited opinions.
3. **Neutral Questions:** Responders ask neutral, open-ended questions about the work, encouraging the artist to reflect and articulate their intentions.
4. **Permissioned Opinions:** Responders offer opinions by consent only, on topics that the artist has indicated interest in hearing about, ensuring that feedback remains constructive and relevant.



THE CRITICAL RESPONSE PROCESS WORKS IN PROGRESS



After step four, artists discuss and plan their next steps, based on information gained through the process.

The conversations generated from CRP are evocative and can quickly lead to larger global and/or philosophical dialogues. It is important to note that in order for CRP to be successful, everyone involved should be consciously engaged in the process.

While CRP was devised from and for artistic work, it's also a helpful resource for developmental conversations outside of the creative process, such as at work, school, or home.

LIZ LERMAN'S

CRITICAL RESPONSE PROCESS

A method for getting useful feedback on anything you make, from dance to dessert



After seeing the shows (and thinking in line with the first step of the Critical Response Process), think of Statements of Meaning that you'd give for the performances that you saw.



PRE-SHOW QUESTIONS



When you walk into the theater...

What is your first impression?

Where do you think this play is set?

What do you think it will be about?

If you were to write an original piece...

What would it be about?

Would you create a solo show or would you rather write a play for a group of people?

Many of the performances at this festival center around personal identity and transformation.

What identities do you hold?

How has your identity changed as you've grown older?

What roles have other people played in shaping your identity as an individual?



MILKWEED MAPS FESTIVAL

POST-SHOW QUESTIONS



Each weekend of performances presents a new pair of artists.

How did you notice the performances speak to each other? Did you see any through lines?

How did watching these two together influence your experience of each piece?

How did the performances subvert or meet your expectations? Did anything surprise you?

Were there any moments onstage that felt familiar to you? What moments felt new?

What was it like for you to be invited into the artist's personal story?

What similarities and differences did you see in the storytelling of each piece?

How did each artist use language/text, sound, colors, movement, or set to tell their story?

What are your thoughts before and after the show?

How did the piece subvert or meet your expectations?

Did anything surprise you?



MILKWEED MAPS FESTIVAL

WORKS CITED



Bonney, Jo. *Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century*. Theatre Communications Group, 2008.

"Critical Response Process." *Dance Exchange*, Accessed 10 Oct. 2025.

Harris, Paul. *Going It Alone: Writing, Performing, and Marketing Your Own One-Person Show*, 1 Dec. 2023.

Lerman, Liz. "Liz Lerman's Critical Response Process: THE BASICS." *Liz Lerman*. Accessed 10 Oct. 2025.

Rhodes, Gillian. "How to Prepare for a Solo Performance." *Gillian Rhodes*, 1 July 2025.

Styan, J.L. "Influences on the Dramatist." *Encyclopædia Britannica*, Encyclopædia Britannica, inc., 29 Aug. 2025.

