

Callie Kimball

Mobile: 571-265-9300
calliekimball@gmail.com
www.calliekimball.com

Profile

- Award-winning, nationally commissioned and internationally produced playwright.
- Dedicated track record of advocating for historically marginalized voices.
- Teaching Artist and Lecturer with a primary focus in playwriting, acting, and text analysis.
- Additional teaching experience in literature, directing, producing, and movement.
- Teaching experience encompasses all age levels in academic, at-risk, rehabilitative, and corporate environments.
- Successful twin careers in business and the arts, including a MacDowell Fellowship and seven years at NBCUniversal as a Production Manager.

Education

MFA, Playwriting, Hunter College, New York, NY 2012
BA, English, Cum Laude, William & Mary, Williamsburg, VA 1992

Academic Appointments

Lecturer

Bates College, Lewiston, ME 2019, '22-23, '23-24
Conducted two Independent Studies and two Senior Theses. Additionally, student plays have gone on to the Kennedy Center American College Theater Festival.

Maine College of Art, Portland, ME 2014-16

National Conservatory of Dramatic Arts, Washington, DC 2005-06

Teaching / Guest Artist

King's College, London Shakespeare Centre, London, UK 2022

ACS International Schools, London, UK 2022

Maine Playwrights Festival, Portland, ME 2022, '19, '18

Colby College, Waterville, ME 2021

Bowdoin College, Brunswick, ME 2019

Maryland Shakespeare Festival, Frederick, MD 2006

Woolly Mammoth Theatre Company, Washington, DC 2005-07

Educational Theatre Company, Arlington, VA 2005-06

Encore Stage and Studio, Arlington, VA 2005

Helen Hayes Legacy Project, Washington, DC 2004-07

Arlington Children's Theatre, Arlington, VA 2001

Center for the Arts, Manassas, VA 1999

Georgetown Day Prep, Washington, DC 1998

Bridgework Theatre for Young Audiences, Mid-Atlantic US 1997

Production History

Things That Are Round , Theatre L'Acadie, Chicago, IL	2022
Things That Are Round , Boston University, Boston, MA	2022
Perseverance , Portland Stage, Portland, ME	2021
Sofonisba , Theater at Monmouth, Monmouth, ME	2021
Cows of War , Bowdoin College, Brunswick, ME	2021
Things That Are Round , Rep Stage, Columbia, MD	2018
Alligator Road , Greater Boston Stage Company, Boston, MA	2017
Hyena , FRIGID Festival, New York, NY	2017
Sofonisba , Dramatic Rep, Portland, ME	2016
Cows of War , Hunter College, New York, NY	2016
Dreams of the Penny Gods , Halcyon Theatre, Chicago, IL	2016
MAY 39th , Bard College at Simon's Rock, Great Barrington, MA	2016
Rush , Team Awesome Robot, New York, NY	2015
MAY 39th , Hollywood Fringe Festival, Los Angeles, CA	2015
Jenny1538 , The Players' Ring, Portsmouth, NH	2015
Alligator Road , Mad Horse Theatre, Portland, ME	2015
Rush , The Players' Ring, Portsmouth, NH	2015
MAY 39th , Drama League's DirectorFest, New York, NY	2014
Jenny1538 , PortFringe Festival, Portland, ME	2014
MAY 39th , Halcyon Theater's Alcyone Festival, Chicago, IL	2013
The Impresario , Classical Music Dev. Foundation, Trinidad & Tobago	2012
Dreams of the Penny Gods , Hunter College, New York, NY	2012
MAY 39th , Capital Fringe Festival, Washington, DC	2009
Peace , Washington Shakespeare Company, Washington, DC	2008
The Impresario , The In Series, Washington, DC	2008
Lucrece , Washington Shakespeare Company, Washington, DC	2007
Nutshell , Capital Fringe Festival, Washington, DC	2007
MAY 39th , Capital Fringe Festival, Washington, DC	2006
Jupiter Zoom , Nat'l Conservatory of Dramatic Arts, Washington, DC	2006
Lulu Fabulous , Phoenix Theatre, Washington, DC	2005

Additional short plays have been produced in Portland, NY, DC, LA, Boston, and elsewhere.

Readings have been produced at The Kennedy Center, MCC Theater (with Julianna Margulies), National Museum of Women in the Arts, Woolly Mammoth Theatre, Kitchen Dog Theater, Mad Horse Theatre, Project Y Theatre, and others.

Grants and Commissions

Bates Faculty Development Fund	2023
Portland Stage	2019
Shadowcatcher Productions	2018
Ludwig Vogelstein Foundation	2008
The In Series	2008
Washington Shakespeare Company	2008, '07
Phoenix Theatre DC	2005

Courses

Playwriting

In this course, students will learn how to write plays by...writing plays. The goal is for students to write boldly, quickly, and theatrically, and to begin to understand and manage their creative process. Students will read and discuss contemporary plays written primarily by historically marginalized voices to understand the choices playwrights make about character, setting, plot, structure, and theme. Time will be spent on learning how to give and receive feedback following the Liz Lerman critical response process. Students will turn in new pages of dialogue each week, and over the course of the semester will structure their own revision process, resulting in a written body of dramatic work. Previous playwriting experience is not required.

Advanced Playwriting

This course builds on work begun in Introduction to Playwriting. Students will refine their skills with a focus on revision, offer and receive feedback through the Liz Lerman critical response process, read and respond to critical essays, and begin the transition to live performance. This writing- and discussion-driven course will also deepen students' understanding of Aristotelian and non-Western plot structure and its derivatives by challenging students to explore and create bold, imaginative work. The basic elements of playwriting will be supplemented by explorations of form, language, character, structure, and space as innovated by under-represented playwrights. Students will complete a written body of dramatic work. Playwriting is recommended but not required.

The Literary Remix

Familiar stories told from a new point of view make up a large portion of the art we create and consume today, from plays, novels, and poems, to films, music, and even fan fiction. When a writer updates a "classic" tale, they might do so as an expression of admiration or as an admonition. What can be learned from a retelling of "Pygmalion" that is set in Zimbabwe ("The Convert"), a "Lolita" that is told from Lolita's point of view ("How I Learned to Drive"), or the traditional story of the first Thanksgiving told from a Lakota playwright ("The Thanksgiving Play")? In this course, we will read and discuss various texts by Indigenous, Black, LGBTQ, female, and other historically excluded voices to better understand the concept of narrative authority. We will compare and contrast works written by authors who embody completely different cultural and lived experiences, and we will search these modern adaptations for signs that tell us why they chose to adapt an existing story instead of create a new, standalone work. Coursework will include critical reading of texts, short writing assignments, class discussions and experiments, and one longer paper.

The Twice-Told Tale

This playwriting course explores the many approaches to writing a play inspired by, based on, adapted from, or translated from source material found in any genre. By studying how contemporary playwrights mine classical plays and other source material to write important new plays, students will learn how to position their writing in conversation with (or against) existing narrative legacies. This course encourages students to claim, embody, and strengthen their choices around content, themes, and structure, and delivery, while learning methods of research, organization, approach, and proper attribution. The work in class will result in a finished piece of dramatic writing. Playwriting is recommended.

Acting

Through individual and group exercises and improvisation, this course introduces students to the physical, vocal, intellectual, and emotional challenges of the acting process. Students analyze theatrical texts and learn how to translate intellectual conclusions into embodied performance, with an emphasis on collaboration and empathy. Students will explore different acting theories, including emotional recall, response to environment, imagination, and substitution. Students should be willing to work on scenes and monologues outside of class. This course prepares students for the more complex performance work required in Advanced Acting. Previous theatre study is not required.

Advanced Acting

This scene study course builds on the work begun in Introduction to Acting. Students will analyze and perform classical and contemporary scenes from plays that challenge in terms of language, physicality, characterization, style, and content. Students learn practical rehearsal skills to free and connect the body and voice using traditional and experimental vocal training techniques. Trust is built and established through a collaborative process of ensemble-focused theatrical training techniques, including personal boundary-setting and the maintenance of a safe space in which to do emotionally and physically challenging work. Students learn to make large, connected vocal and physical choices without sacrificing personal integrity, artistic truth, or the theatrical text's creative mission. Acting is required.

Text Analysis

This intensive scene study course offers students practical skills for mining classical and contemporary texts for joy and power in performance. Through text analysis, vocal work, and acting exercises, students learn techniques for strengthening the end-of-line breath support needed to perform with emotional and textual clarity. Students will study phrasing, emphasis, imagery, and scansion. Acting is strongly recommended.

Movement and Style

A deep understanding of style is grounded in an actor's physical awareness and control. This movement-centered course will guide students through the finer points of genre and style. Through individual and group exercises, including mask work, students will explore how to make confident, bold physical choices with artistic soundness and psychological honesty. Students will investigate the physical styles of Commedia dell'Arte, Restoration comedy, Kabuki and Noh theatre, as well as the social and political functions of satire. At least one course in Acting or Dance is required.

Page to Stage

This short-term course is for playwrights, directors, actors, designers interested in learning industry norms and best practices in the development workshop phase of bringing a new play from first draft to production. Special care is given to discussing how the playwright manages their process at theatres that may not have a robust play development protocol.

Directing and Producing

This short-term course teaches students how to direct and produce on both small and large stages, from Fringe festivals to commercial theatre. The business of producing, including discussions around contracts, performance and music rights, hiring and managing designers, working with stage managers, following Equity rules, and leading technical and production staff are discussed.

Publications

- Kimball, Callie. "Sofonisba." *The Kilroys List: 67 Monologues and Scenes by Women and Nonbinary Playwrights, Volume Two*. Ed. Annah Feinberg and Gina Young for The Kilroys. New York: Theatre Communications Group, 2020. Print.
- Kimball, Callie. "Estrangement." *Theatre Artists Making Theatre With No Theater*. Ed. Sheila Callaghan, Kelly Miller, and Meg Miroshnik. New York: Tripwire Harlot Press, Spring 2020. Print.
- Kimball, Callie. "When Your Play Is Set in a Yarn-Bombed Hardware Store." *Audience (R)Evolution: Taking the Stage*. Ed. Caridad Svich. New York: Theatre Communications Group, 2016. Print.
- Kimball, Callie. "Writing an Ocean, and What It Means When the World Takes Notice." *NPR.org*. NPR, 2010. Web. Nov. 16, 2010.
- Kimball, Callie. "Hold on to Your Worlds." *The Dramatist* 11.2 (Nov/Dec. 2008): 43. Print.

Podcast Interviews

- Polak, Brian James. "Callie Kimball's Maine Event." *American Theatre Magazine Off Script Podcast: The Subtext*; Sep. 27, 2022. Audio.
- Ashland New Play Festival. "Angry/Funny and Angry/Sad: A Conversation with Kari Bentley-Quinn and Callie Kimball." *Play4Keeps Podcast*; Sep. 29, 2020. Audio.
- Adams, Tony. "Callie Kimball." *Halcyon Theatre's Moment to Moment Podcast*; Episode 1, Apr. 5, 2016. Audio.
- Squires, Peter. "Callie Kimball." *The Family Room Podcast*; Episode 18, Mar. 2016. Audio.

Academic Citations

- Boyle, Margaret. "A Game and a Sense of Strategy: Playwright Callie Kimball on Sofonisba Anguissola." *Comedia Performance*. Vol. 14, No 1, Spring 2017. Penn State University Press.
- Kujawinska, Krystyna. "Callie Kimball's *The Rape of Lucrece* (2007): A Woman's Creative Response to Shakespeare's Poem." *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*. Vol. 7 no. 2, Fall 2012/Winter 2013. ISBN 1554-6985

Honors and Awards

Finalist, Leah Ryan Boost Award	2024
Finalist, Maine Arts Commission Fellowship	2023
Finalist, Woodward/Newman Drama Award, Bloomington Playwrights	2019
Finalist, Kitchen Dog New Works Festival	2018
Recipient, Clauder Gold Prize, Portland Stage Company	2016
Semifinalist, Princess Grace Award	2016
Finalist, O'Neill Playwrights' Conference	2016
Selection, The Kilroys' List (Honorable Mentions 2015 and 2014)	2016
Nominee, New York Innovative Theater Awards	2016
Nominee, Seacoast Spotlight Award	2015
Broadway World Critic's Choice Award: Best of Maine	2015
Semifinalist, Shakespeare's Sister Award	2014
Recipient, Rita and Burton Goldberg Prize, Hunter College	2012, '11

Nominee, Susan Smith Blackburn Award	2012, '08
Finalist, Clubbed Thumb Biennial Award	2011
Semifinalist, Lark Playwrights' Week	2010

Residencies and Fellowships

Portland Stage (Little Festival of the Unexpected), Portland, ME	2020, '18, '16
Ashland New Plays Festival, Ashland, OR	2020, '17
Maine Playwrights Festival, Portland, ME	2018
Theater at Monmouth, Monmouth, ME	2017
Lark Play Development Center (Winter Writers' Retreat), New York, NY	2016
Lark Play Development Center (Vassar Retreat), Poughkeepsie, NY	2015
Lark Play Development Center (Meeting of the Minds), New York, NY	2014-15
Snowlion Rep, Portland, ME	2013-15
Lark Play Development Center (Playwrights Week), New York, NY	2013
Lunar Energy Productions, New York, NY	2012
Electric Pear Productions, New York, NY	2009
Fellow, MacDowell Colony	2006

Selected Critical Reviews

ALLIGATOR ROAD

“An incisive and insightful drama about family relationships, race, and the meaning of personal freedom ... a taut, tension filled script and scathing, acerbic, often mordantly funny dialogue for four wonderfully flawed and human characters, with whom the audience easily empathizes ... Kimball vividly paints her characters in colorful strokes and emotionally laden confrontations; she knows how to build tension to a white-hot temperature and diffuse it in a brief moment of sharp humor ... Hers is a play that deserves a wider audience, and one can only hope that *Alligator Road* will find many more venues and audiences with which to share its message.”

— *Carla Maria Verdino-Sullwold, Broadway World*

“*Alligator Road* addresses big issues – white privilege and guilt, racism of the past and the present, the problematic concept of reparations – in an interestingly oblique, non-didactic way. Kimball’s punchy, irreverent script delivers turns that feel at once surprising and inevitable, her dialogue is refreshingly free of Big Issue exposition... What’s perhaps most interesting about Kimball’s script is its ambiguousness; the script asks questions rather than answers them.”

— *Megan Grumbling, The Portland Phoenix*

LUCRECE AND THE TWO JANES (formerly “Rape of Lucrece”)

“Callie Kimball’s skill at matching the Bard’s couplets with her own is impressive, as is her facility for delineating ancient politics, but it’s her literary wit that sets *Rape of Lucrece* apart.”

— *Bob Mondello, Washington City Paper*

Selected Critical Reviews (cont.)

DREAMS OF THE PENNY GODS

“This is the kind of off-Loop theater that put Chicago on the map: low-budget, superbly acted, performed on a tiny but well-designed set (here by Michael Chancellor) in an awkward, cramped space (in this case the third floor of an Albany Park church). The play, by Callie Kimball, about a 13-year old girl trying to break free from an abusive grandmother, her legal guardian, is full of wit and fire, and this Halcyon Theatre ensemble, directed by Jennifer Adams, finds the heart in Kimball’s words. In particular, there’s a creepy chemistry between the protagonist (played to the hilt by Caity-Shea Violette) and her sleazy ex-con father (Ted James). The result is an evening of intense, satisfying live drama.”

— *Jack Helbig, Chicago Reader*

PERSEVERANCE

“Originally slated to open PSC’s 2020 season...“Perseverance” at long last makes its rich and vitally relevant premiere, under the agile direction of Jade King Carroll. ... The action of “Perseverance” cuts between Percy’s and Dawn’s stories, but characters from both time periods nearly always share space onstage. ... Keeping these characters onstage throughout each other’s scenes, via Kimball’s intricate plotting and Carroll’s elegant blocking, gives the show a powerful sense of simultaneity and interconnection. “Perseverance” makes visceral how the legacy of the past endures in any given present. ... It’s especially breathtaking to watch Percy all alone rehearsing and revising her speech. As she tries out words and rhetoric (exquisitely written by Kimball), we see and hear them flicker briefly into being before, with her imagined audience in mind, she alters or dismisses them. These sequences let us see how much of Percy’s monumental intelligence, eloquence, and sensitivity she’s obliged to put toward simply staying safe – even as she speaks among people who are supposedly liberal allies. That division runs through “Perseverance” – the obliviousness and entitlement of white people, including those who consider themselves allies. ... And fittingly, “Perseverance” doesn’t tie anything up with a neat bow. Rather, it raises truths and questions about our blind spots, hypocrisies, compromises, and mistakes – both those of the past and those of exactly right now.”

— *Megan Grumbling, The Portland Phoenix*

RUSH

“Kimball exercises a poet’s finely-honed restraint, shifting and slowly stripping the talisman-like lines...Kimball’s grace with lyric and leaps is often arresting. At its best, I love how vertiginously Kimball’s script leaps and leaves us in the air: the end of a scene cuts off someone’s second thought at ‘Ma’am – ’ ; the internal memory phrases are increasingly sloughed of context. Most harrowingly, the story’s resolution is achieved with disarming simplicity, striking in its swiftness and restraint. And the show’s final memory words, stripped to verbal bone – not to mention its final gasp – caught my own breath.”

— *Megan Grumbling, Dig Portland*

Selected Critical Reviews (cont.)

SOFONISBA

“I am a bride of my work,” insists the great 16th-century artist Sofonisba Anguissola (the excellent Amber McNew), more than once, each time making the “k” plusive with resolve. She’s left her homeland of Italy, where she studied with no less than Michelangelo, to serve as King Phillip’s court painter in Spain. And here, everyone is bemused, threatened, or even enraged to see a woman wedded only to her art. As this rare artist navigates dangerous court and church politics, in Maine playwright Callie Kimball’s brilliant “Sofonisba,” she also considers both the beauty and the cost of the creative act. The comedic drama has a transporting, richly textured world premiere at the Theater at Monmouth, under the direction of Dawn McAndrews. ... “Sofonisba” was developed in workshop productions at Portland Stage Company and Dramatic Repertory Company in 2016, and since then I’ve been smitten with this work’s emotional depth and luminous intelligence. ... Like its characters, the scenes of “Sofonisba” hold a wide range of emotional valences. Many end on sudden and expertly executed turns – veering from the convivial to the ominous, from rapprochement to threat – and McAndrews’s direction beautifully serves these dizzying moments.”

– Megan Grumbling, *The Portland Phoenix*

MAY 39th

“This is science fiction done right – using the genre to explore ourselves and the world around us. What obstacles do we put in our own way? What are put in our way by society? This story explores that in a very thoughtful way.”

– Erik Engman, *certified reviewer for Hollywood Fringe*

THINGS THAT ARE ROUND

“What could be the world’s easiest babysitting assignment becomes a daily game of inventing reality in combative dialogues between tense Tetherly and nasty Nina, who, despite the odds, become friends—if friends who pay friends are friends. Gehred-O’Connell’s Tetherly is high-pitched as a drill; Jasmine’s Nina is petulant and practical—she saves her imagination for making money out of molehills. In the confines of Tetherly’s living room, which is stacked with the cardboard boxes and plastered with the Post-it notes of a life approached provisionally, patients, partners, and practical matters become as insubstantial, invisible, and inaudible as Dylan. The truth is not beautiful; the beautiful is not true, but shared fantasies (and/or finances) become the basis of real relationships.”

– Irene Hsiao, *Chicago Reader*

JENNY1538

“Kimball’s script is often deliciously disarming, filled with veers and leaps, and as in her other work, she has a particular skill with fragmented, lyrical riffs into the absurd, as when Dominic rattles off a weird litany of ‘because’ (including, memorably, ‘Because Gwyneth Paltrow cries organic baby tiger tears’).”

– Megan Grumbling, *The Portland Phoenix*

Selected Critical Reviews (cont.)

COWS OF WAR (formerly “Peace”)

“A complex meditation on peace and its consequences which manages to avoid pomposity and self-importance. Indeed, it is extraordinarily bold in its self-deflating way, punctuating shibboleths and stepping contemptuously on political correctness. It is witty, affecting, absorbing and, to boot, most excellently performed.”

— *Tim Treanor, DC Theatre Scene*

“War, racism, abuse: *Peace* says things that nice plays don’t say, and gets away with it because — well, because it’s in the service of a higher good, of course.”

— *Nelson Pressley, The Washington Post*

Professional Affiliations

Writer in Residence, Theater at Monmouth

Affiliate Artist, Portland Stage

Affiliate Writer (and 2012-13 Core Apprentice), The Playwrights’ Center

Member, The Dramatists Guild

Member, Theatre Communications Group

Member, SAG-AFTRA

Professional Development

Leadership and Management Professional Development Program, 2017
Harvard Division of Continuing Education

Playwriting Intensive, Kennedy Center 2007

Classical Acting Intensive, Shakespeare Theatre Company 1996

References *Contact information provided on request.*

Lindsey Hamilton, Director, Center for Inclusive Teaching and Learning, Bates College

Tonya Bailey-Curry, Associate Dean and Director of the Office of Intercultural Education, Bates College

Kevin R. Free, Artistic Director, Mile Square Theatre; Resident Artistic Director, FRIGID New York

Clay Hopper, Senior Lecturer, Boston University College of Fine Arts

Abigail Killeen, Professor of Theater and Chair of Department of Theater and Dance, Bowdoin College

Dawn McAndrews, Artistic Director, Theater at Monmouth