

Dickens; Arena Stage: *A House of Glass*; Woolly Mammoth: *Lights Rise on Grace*; Olney: *Awake and Sing*; Imagination Stage: *Wake Up, Brother Bear*; WPPAC: *Once Upon A Pastime*. **Other**—Honolulu Theatre for Youth, Resident PSM.

BEN ARGENTA KRESS
Costume Designer

Baltimore Center Stage: Associate Costumer; Assistant Designer: *Detroit '67, Next to Normal*. **Regional**—Everyman Theatre (Designer): *Wait Until Dark, Outside Mullingar*; (Assistant Designer): *A Streetcar Named Desire, Death of a Salesman, Blithe Spirit, Ruined*; Rep Stage (Designer): *H2O, Technicolor Life*; Iron Crow Theatre (Designer): *Edith Can Shoot Things and Hit Them, The Zero Hour*; The Collaborative Theatre (Designer): *The Elephant Man*; Bay View Music Festival (Designer): *Ragtime*; **Opera**—Bay View Music Festival (Designer): *La Boheme*; **Collegiate**—Loyola University Maryland (Designer): *Macbeth, Bus Stop*. **Education**—BA: Kenyon College (Theatre and Psychology).

KATIE MACK
Production Coordinator

Baltimore Center Stage: Young Playwrights Festival (Mentor). **Off-Off Broadway**—440 Studios: *Adverse Effects* (Director), *Coupler* (Production Manager), *Helvetica* (Director), *An Initial Condition* (Production Manager). **Regional director credits**—PCPA: *A Thousand Cranes, Lifeboat, The Reluctant Dragon*. **Education**—Graduate Certificate: Hollins University (New Play Directing).

PAT MCCORKLE
Casting Director

Baltimore Center Stage: *Les Liaisons Dangereuses, Detroit '67, As You Like It, Pride and Prejudice, Marley, One Night in Miami...*, *Amadeus, Wild with Happy, Twelfth Night, A Civil War Christmas*. **Broadway**—54 Productions including: *Amazing Grace, On The Town, End of the Rainbow, The Lieutenant of Inishmore, The Glass*



Baltimore Center Stage operates under an agreement between LORT and Actors' Equity Association, the union of professional actors and stage managers in the United States.



Musicians engaged by Baltimore Center Stage perform under the terms of an agreement between Center Stage and Local 40543, American Federation of Musicians.



The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



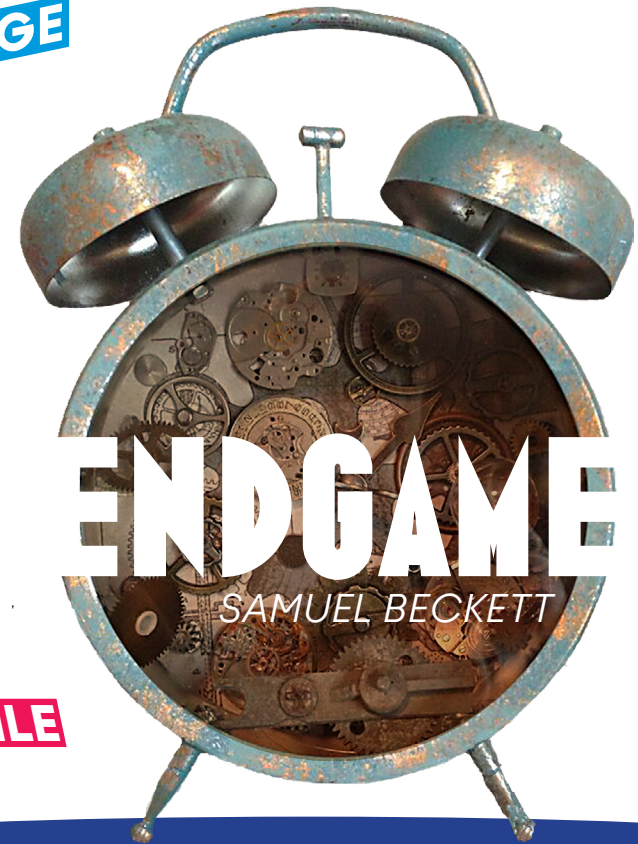
The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

Menagerie, Cat on a Hot Tin Roof, One Flew Over the Cuckoo's Nest, Amadeus, She Loves Me, Blood Brothers, A Few Good Men. **Off Broadway**—Over 60 Productions including: *Clever Little Lies, Shear Madness, Stalking the Bogeyman, Freud's Last Session, Tribes, Our Town, Almost Maine, Driving Miss Daisy*. **Film**—over 60 projects including: *A Morning Son, Year by the Sea, Junction, Premium Rush, Ghost Town, Secret Window, Basic, Tony and Tina's Wedding, The Thomas Crown Affair, The 13th Warrior, Madeline, Die Hard III, School Ties*. **TV/ New Media**—45 shows including: *My America I and II* (For BCS), *Saint George, Twisted, humans for Sesame Street, Californication* (Emmy nom.), *Max Bickford* (CBS), *Hack* (CBS), *Strangers with Candy, Barbershop, Chapelle's Show*.
mccorklecasting.com

POWELL + WARE CASTING
Local Casting

Amelia Powell and Walter Ware III have been casting directors in DC/VA since 2013 for Arena Stage and Signature Theatre respectively. Amelia has cast over 25 productions and over 50 readings and workshops over the course of 3 seasons at Arena. She is a regular teaching artist at The Growing Studio NYC. Other master classes and guest lectures include Brown University/Trinity Rep, Catholic University, Howard University, and the Midwest Association for Latin American Studies. She holds her bachelor's and master's degrees from Georgetown University. She is also a proud alumna of the Allen Lee Hughes Fellowship. She now is a producer for the prestigious Oregon Shakespeare Festival. Walter has cast over 70 mainstage productions, workshops, and readings for the 2009 Tony Award Winning Signature as well as many other productions in the Washington DC/NOVA area. A graduate of the Benjamin T. Rome School of Music at the Catholic University of America, he regularly directs theatrical productions, industrials, and cabarets throughout the region. Both Amelia and Walter are proud members of the Casting Society of America.

BALTIMORE
CENTER
STAGE



MOBILE
UNIT

KWAME KWEI-ARMAH OBE,
Artistic Director

MICHAEL ROSS,
Managing Director

DIRECTED BY DANIEL BRYANT

MAY 5, 2017

Baltimore Center Stage is proud to be part of the Ten Thousand Theaters Movement, originating with Ten Thousand Things Theater in Minneapolis, MN.



This project is made possible by a grant from Maryland Humanities, through support from the National Endowment for the Humanities. Any views, findings, conclusions, or recommendations expressed in this project do not necessarily represent those of the National Endowment for the Humanities or Maryland Humanities.

ALSO MADE POSSIBLE BY **HEARST** foundations **TRANSAMERICA**

ENDGAME BY SAMUEL BECKETT

Endgame is presented by special arrangement with Samuel French, Inc.

THE CAST

JAMES T. ALFRED
Hamm

AARON BLIDEN
Clov

SUZETTE AZARIAH GUNN
Nell

PETER MACKLIN
Nagg

HOPE VILLANUEVA
Stage Manager

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

THE ARTISTIC TEAM

DANIEL BRYANT
Director

MAX MURRAY
Bassist

BEN ARGENTA KRESS
Costume Designer

KATIE MACK
Production Coordinator

RACHEL VARLEY
Production Dramaturg

DANI TURNER
Production Support

PAT MCCORKLE
New York Casting Director

POWELL + WARE CASTING
Local Casting

SETTING

In front of you. Now. Or, a little later.

PLAYWRIGHT SAMUEL BECKETT

Samuel Beckett (1906-1989) is widely recognized as one of the greatest dramatists of the 20th Century. He was awarded the Nobel Prize for Literature in 1969. Beckett is most renowned for his play *Waiting for Godot*, which launched his theater career. He went on to write numerous successful full-length plays, including *Endgame* in 1957, *Krapp's Last Tape* in 1958, and *Happy Days* in 1960. Beckett received his first commission

for radio from the BBC in 1956 for *All That Fall*; this was followed by a further five plays for radio including *Embers*, *Words and Music*, and *Cascando*. Like no other dramatist before him, Beckett's works capture the pathos and ironies of modern life while still maintaining a faith in man's capacity for compassion and survival—no matter how absurd or hopeless the circumstances.

THE CAST

JAMES T. ALFRED
Hamm

Baltimore Center Stage: debut. **Regional**—Penumbra: *Two Trains Running*, *Jitney*, *Detroit '67*, *Fences*; Steppenwolf: *Head of Passes* (world premiere), *The Glass Menagerie*, and *Hushabye* (world premiere); Guthrie: *Mountaintop* and *Ma Rainey's Black Bottom*; Congo Square: *Brothers of the Dust* (world premiere); A.T.C.: *Ma Rainey's Black Bottom*, *To Kill a Mockingbird*, *Fences*; KCrep: *Jitney*, *To Kill a Mockingbird*; Woolly Mammoth: *Southside of Heaven*; Denver Center: *Fences*; IRT: *April 4, 1968* (world premiere); Milwaukee Rep: *Clybourne Park*; Second City: *Southside of Heaven*; A.R.T.: *Romeo and Juliet*. **Television**—*Empire*, *Chicago P.D.*, *BOSS*. **Education**—MFA: Harvard/MXAT.

AARON BLIDEN
Clov

Baltimore Center Stage: debut. **Regional**—Kennedy Center: *The Second City's Twist Your Dickens*, *Mockingbird*, *The Cerulean Time Capsule*; Second City/Woolly Mammoth: *America All Better!!*, *Spoiler Alert: Everybody Dies*; Folger: *Romeo and Juliet*; Signature: *Threepenny Opera*; Olney: *Rabbit Hole*; 1st Stage: *Lobby Hero*, *Old Wicked Songs*, *Trevor*, *The Hunchback Variations*; Theater J: *Yentl*; Forum: *The Illusion*; Pointless Theatre: *Minnie the Moocher*. **Film/TV**—*Mercy Street*, *Turn*, *The Sultan and the Saint*. **Education**—BA: University of Maryland, College Park. **Professional**—Member, Pointless Theatre; Member, Flying V.

SUZETTE AZARIAH GUNN
Nell

Baltimore Center Stage: debut. **Off-Broadway**—Labyrinth Theater Company: *Paradox of the Urban Cliché*, *Funnyhouse of a Negro*; (Sarah, Named one of NY's Top Actresses Off-Broadway, *NY Sun*); Classical Theater of Harlem: *American Maul*; Culture Project: *Black Flag*; 59 East 59th: *Velvet Rope*; (Best Supporting Actress); Planet Connections. **Regional**—*Trouble In Mind*; PlayMakers Repertory: *High Priestess of Dark*; North Carolina Black Repertory. **Film/TV**—*The Depths*, *Movie No. 1*, *Five Nights in Maine*, *We Need to Talk About Kevin*, *Roadie*, *Believe*, *Mercy*, *Law & Order: Criminal Intent*, *SVU*. **Honors**—NBC Diversity Showcase. **Education**—BFA: Howard University, Oxford Certified.

PETER MACKLIN
Nagg

Baltimore Center Stage: debut. **Off-Broadway and National Tour**—The Acting Company: *The Tempest*, *Moby Dick Rehearsed*; 59E59: *Do Not Disturb*. **Regional**—Bard Summerscape: *Master & Margarita*; Shakespeare & Company: *King Lear*,

The Tempest; Glimmerglass Festival: *Annie Get Your Gun*, *Carmen*; New Jersey Repertory: *Place Setting*; Alabama Shakespeare Festival: *Hamlet*, *Romeo & Juliet*, and more. **Film/TV**—*Dinner at 40*, *Law & Order SVU*, *Light Sleeper*, and more. **Other**—Screenwriter: *Dinner at 40*; Playwright: *Someplace Warm* (published by Samuel French, Inc.), *A Beautiful Building*, *Oliver and Me*, *A Different Time*, and more. **Education**—MFA: ASF/UofA. petermacklin.com.

ARTISTIC TEAM

DANIEL BRYANT
Director

Baltimore Center Stage: Artistic Producer/Director of Community Programs. **Regional**—Ensemble member of Congo Square Theatre Company for the past nine years and served multiple roles within the organization as Associate Artistic Director and Artistic Director. **Producing** credits include—*The Nativity* at the Goodman Theatre, *The Colored Museum*, and *Bulrusher*, staged readings for Congo Square's Summer Reading Series, *Legacy Festival* and *Festival on the Square*. **Directing** credits include—*What I Learned in Paris*, *Brothers of the Dust* (BTAA for Best Play), which he helped develop at Congo Square, *The Fall of Heaven*, *King Headly II* (BTAA for Best Ensemble, Best Director) and a one-act of Nambi Kelly's *For My Brothers, Where Ever I May Find Them* at Step Up Productions. **Professional/Other**—Associate artist at Chicago Dramatists, director for the Young Playwrights Festival at Pegasus Players and American Theatre Company. He is also an established performer with extensive acting experience as well.

MAX MURRAY
Bassist

Baltimore Center Stage: debut. **Regional**—Signature Theatre: *West Side Story*; *Girlstar*; *Freaky Friday*; Olney Theatre: *Carmen*; *Mary Poppins*; *Sweeney Todd*; Everyman Theatre: *Los Otros*; Navy Memorial: *Swingtime*, *The Musical*. **Other**—US Navy Band, Retired. **Awards**—Latin Grammy, Best Latin Jazz Recording (Afro Bop Alliance/Caribbean Jazz Project, 2008). Grammy Nomination, Latin Jazz Recording (2009). maxbass.com.

HOPE VILLANUEVA
Stage Manager

Baltimore Center Stage: debut. **Off-Broadway**—*Who's Your Baghdaddy?* or *How I Started the Iraq War* (NY Times Critics' Pick). **National Tour**—*Rock of Ages*, *Young Frankenstein*, *My Fair Lady*, *Ringling Bros. and Barnum & Bailey's Bellobration*. **Regional**—Mosaic Theatre: *The Gospel of Lovingkindness*, *Milk Like Sugar*; Studio Theatre: *Hand to God*, *Choir Boy*, *Laugh*, *The Big Meal*; The Second City at The Kennedy Center: *Twist Your*