How to Catch Creation

BY CHRISTINA ANDERSON
DIRECTED BY NATAKI GARRETT

Baltimore Center Stage
2018-2019 Season
MONSTERS & MYTHS
SURREALISM AND WAR IN THE 1930s AND 1940s
FEATURING WORKS BY MORE THAN 30 OF THE TWENTIETH CENTURY'S MOST CELEBRATED ARTISTS
FEBRUARY 24 — MAY 26, 2019
TICKETS AVAILABLE AT ARTBMA.ORG/MONSTERS

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ABOUT US

Founded in 1963 and designated the State Theater of Maryland in 1978, Baltimore Center Stage provides the highest quality theater and programming for all members of our communities, including youth and families, under the leadership of Artistic Director Stephanie Ybarra and Executive Director Michael Ross. Baltimore Center Stage ignites conversations and imaginations by producing an eclectic season of professional productions across two mainstages and an intimate 99-seat theater, through engaging community programs, and with inspiring education programs. Everything we do at Center Stage is led by our core values—chief among them being Access For All. Our mission is heavily rooted in providing active and open accessibility for everyone, regardless of any and all barriers, to our Mainstage performances, education initiatives, and community programming.

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Dear Baltimore Center Stage Members and Guests,

It is my pleasure to welcome you to the final show of our 2018/19 Mainstage Season, *How to Catch Creation*. I cannot imagine a better way to end my first season here in Baltimore than with this beautiful new play from the magnificent Christina Anderson.

I met Christina back when she was at Yale studying playwriting with Paula Vogel. She was already an exceptional artist then; but in the years since, she has become one of our most important contemporary theatrical voices, bringing an intimate approach to expansive questions. In *How to Catch Creation*, she has constructed a play that is both brand-new and deeply familiar. By telling a cross-generational story of six artists, she thoughtfully portrays that resonant feeling of unrequited dreams, unrequited love, unrequited everything. Still, at its core, this play is an ode to artists and the incredible act of generosity that is creation.

It is only fitting that our production is helmed by the inimitable artist Nataki Garrett, who will assume her place as one of the most prominent leaders of the American Theater when she starts as the new Artistic Director of the Oregon Shakespeare Festival this spring. Nataki is a powerhouse director and great mind whose contributions to the field are invaluable. I feel so lucky to have been able to collaborate with her before she jets off to greatness in the Northwest.

As we wrap up this season, *How to Catch Creation* lights us a path forward into the next one, demonstrating the power of art to genuinely impact all those who come in contact with it. *Creation* is emblematic of the kinds of fresh perspectives and new voices that Baltimore Center Stage has always been proud to present and is excited to keep bringing more of, next season and beyond.

Stephanie Ybarra
Artistic Director
How to Catch Creation

Produced in Association with Philadelphia Theatre Company

*How to Catch Creation* received its world premiere at Goodman Theatre, Chicago, Illinois on January 28, 2019

Robert Falls, Artistic Director
Roche Schulfer, Executive Director
MAY 2–26, 2019

THE CAST
in alphabetical order

Jonathan Bangs Stokes
Tiffani Barbour*
G.K. Marche
Shauna Miles*
Natalie
Shayna Small*
Riley
Lindsay Smiling*
Griffin
Stephanie Weeks*
Tami

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Please silence all electronic devices.
There will be one intermission.

THE ARTISTIC TEAM

Christina Anderson
Playwright

Nataki Garrett
Director

Jason Sherwood
Scenic Designer

Ivania Stack
Costume Designer

Xavier Pierce
Lighting Designer

Curtis Craig
Sound Designer & Composer

Sabine Decatur
Production Dramaturg

Lorraine Ressegger-Slone
Intimacy Coach

Danielle Teague-Daniels*
Stage Manager

Tori Heikenfeld
Production Assistant

Alaine Alldaffer, CSA
and Lisa Donadio
Casting
Setting

Time:

Location:
A place that resembles San Francisco and surrounding areas.
What is your artistic origin story?

My introduction to playwriting came along my freshman year of high school. There was a teaching artist at this intensive who taught the fundamentals of playwriting and it really blew my mind that I could have access to that kind of art making. Because I knew of playwrights—I knew of Shakespeare—but I just assumed that they were all dead. It never clicked to me that there were living people writing these plays and that I could have the access and the power to write for the stage. And then with the immediacy of having actors embody the work… I just got bit by the bug. I fell in love with it and it hasn’t let me go, since I was 15.

Do you find that there are themes that run through your work?

My mission is to always delve into the questions. I think that delving into the questions keeps me open as an artist. I try not to go into a new project with too many answers. I think that if I can surprise myself, hopefully the audience will also be surprised. And I’m always interested in Black American stories and how those stories are really American stories. Right now, I’m really interested in how we’re in conversation with history whether we accept it or not. I’m really interested in those kinds of Black folks that we don’t see a lot of on the stage. So that’s my mission too—really exploring the breadth of Blackness as a culture.

What inspired How to Catch Creation?

Writing this play, I was inspired by a lot of Black queer women literature—things like Ann Allen Shockley’s Loving Her, which was the first story told from a Black lesbian perspective. I also wrote this play at a time when I was really questioning my legacy as a writer—am I writing these plays in vain in a vacuum? Where is my work gonna be when I’m 80 years old? And so I was thinking about all of these Black women writers whose work has disappeared. I actually think that Black Twitter has changed that; since Black Twitter has been celebrating them, there have actually started to be new publishings of these lost women writers. But I wanted to consider how we celebrate and get inspired by Black women artists.

I was also inspired by my time living in San Francisco. I met a lot of really wonderful Black men in the Bay who identified as feminists and Afrofuturists. And I knew Alice Walker used to live there so I got really interested in this West Coast Black Woman Queerness. I ended up being pleasantly surprised with how this play shows these empowered Black women across the spectrum in terms of how they live or how they love, living in the truth of their sexuality and not being questioned about it or feeling like they have to explain it. And that was all inspired from reading queer men like Essex Hemphill and Pomo Afro Homo, and especially queer women like Cheryl Clarke and Jewelle Gomez and others.
Revolutionary Dreams

Nikki Giovanni

i used to dream militant
dreams of taking
over america to show
these white folks how it should be
done
i used to dream radical dreams
of blowing everyone away with my perceptive powers
of correct analysis
i even used to think i’d be the one
to stop the riot and negotiate the peace
then i awoke and dug
that if i dreamed natural
dreams of being a natural
woman doing what a woman
does when she’s natural
i would have a revolution
When playwright Christina Anderson describes her character G.K. Marche—a writer in the late 1960s—as “a singular voice that explores the revolutionary act of Black intimacy in a climate of Black rage,” she is describing herself too. Today’s social and political climate often feels full of rage—justified rage and productive rage and necessary rage but rage nonetheless. In 2019, How to Catch Creation feels unusual: it is a play that celebrates love, joy, heartbreak, creativity, passion. It centers Black people without centering Black pain.

The American Theater has a long history of sensationalizing Black narratives of struggle. From slavery melodramas of the 19th Century, to shows like Porgy and Bess in the early 20th Century, and even to the importance of Black feminism in achieving a better world. In the 1970s, the Combahee River Collective put out a statement that became foundational to defining this new kind of feminism: “As Black women, we see Black feminism as the logical political movement to combat the manifold and simultaneous oppressions that all women of color face.” Since then scholars, artists, and activists have been advocating for the importance of Black feminism in achieving a better world.

In the play, Griffin lists the women who inspired him to become a Black feminist—“Angela Davis, bell hooks, Alice Walker, Audre Lorde, Jewelle Gomez, Cheryl Clarke, Sister Souljah, Adrienne Kennedy.” Check out some top hits from these revolutionary women:
that disregards their humanity, Black
women have been blossoming beautiful
interior lives, insisting on softness even
under powerfully racist conditions.

Iconic poet Gwendolyn Brooks dedicated
her career to representing the ordinary lives
of Black folks. Written during the height of
Jim Crow and on the cusp of the Civil Rights
Movement, her books *Annie Allen* and *Maud
Martha* follow “unexceptional” Black girls
who fall in love, pursue their dreams, and
have sometimes mundane experiences.

In 1950, the year Brooks became the first
African-American to win the Pulitzer Prize,
her editor asked what made her write. “To
prove to others (by implication, not by
shouting) and to such among themselves
who have yet to discover it,” she said, “that
they are merely human beings, not exotics.”

Writer and filmmaker Kathleen Collins
carried Brooks’s legacy forward into the
1980s. Her film *Losing Ground* flopped

Tiffani Barbour as
G.K. Marche. Photo
by Paola Nogueras.

“...they are merely
human beings,
not exotics.”

Best known for her novel *The Color
Purple*, Walker’s influence spans
from her literary contributions to her
unyielding activism to her search
for lost work of Zora Neale Hurston.
In 1983, she wrote *In Search of Our
Mothers’ Gardens* and coined the
term “womanist” to reflect a distinctly
Black feminist ideology. “Womanist is
to feminist as purple is to lavender,”
she writes.

Sister Outsider (1984)
by Audre Lorde

Lorde is a visionary best known for books
like *Zami: a new spelling of my name*,
speeches and essays like “The Master’s
Tools Will Never Dismantle the Master’s
House,” and volumes of groundbreaking
poetry that gave voice and grace to the
Black lesbian experience. Until her death
in 1992, she encouraged women to use the
personal as the political and find power,
strength, and love in their differences.

IN SEARCH OF OUR MOTHERS’ GARDENS (1983) by Alice Walker

BALTIMORE CENTER STAGE
Known for unapologetically queer and inventively lyrical poetry, Clarke is also a scholar whose notable work includes research on the role of women in the Black Arts Movement and articles such as “Lesbianism: an act of resistance” and “The Failure to Transform: Homophobia in the Black Community.”

**EXPERIMENTAL LOVE (1993)** by Cheryl Clarke

An early pioneer of Afrofuturism, Gomez is a Black lesbian feminist best known for science fiction, especially her book *The Gilda Stories* which tells the story of a young Black woman who escapes slavery and becomes a lesbian vampire.

**THE GILDA STORIES (1991)** by Jewelle Gomez

Angela Davis is one of today’s most prominent advocates for social justice, best known for her contributions to the Black Panther Party and her opposition to the prison-industrial complex. A professor at UC Santa Cruz, she writes about the intersections of various kinds of oppression.

**WOMEN, CULTURE + POLITICS (1989)** by Angela Davis
when it premiered in 1982, at least in part because it defied expectations of what a Black movie should be. Following the complicated relationship between a professor and an artist, each struggling to find fulfillment in their personal and creative lives, the film doesn’t make race its central problem but rather carefully investigates the ways that race, gender, and sexuality impact a particular Black woman’s life. Despite her obvious genius, Collins’s work had been largely forgotten until recent posthumous publications of her writing. America wasn’t ready to see Black people grappling with the same big questions that white artists ask in their work.

Artists like Collins and Brooks paved the way for the range of Black stories we see in popular culture today—from television like *Atlanta* to films like *Black Panther* to musicians like Jamila Woods. Even Solange, one of today’s biggest recording artists proclaims the facets of her own interiority: “I can’t be a singular expression of myself, there’s too many parts, too many spaces, too many manifestation, too many lines, too many curves, too may troubles, too many journeys, too many mountains, too many rivers, so many...” Like Solange, *How to Catch Creation*’s characters contain so many multitudes—just as many as white characters have been afforded throughout all of American theater history.

Director Nataki Garrett describes *How to Catch Creation* as a quiet revolution. She observes, “The play asks, ‘What does it mean to create a world in which people who are normally othered exist without the lens of the status quo?’ That right there is a revolution and a revelation.”

A scholar who has taught at universities around the country, bell hooks has dedicated her career to uplifting Black women, both within academia and in America more broadly. In *Ain’t I a Woman*, hooks asserts that one cannot separate race from gender, history, and class when considering a person’s freedom.

Perhaps best known for her controversial statements about the LA riots, Sister Souljah is also a rapper and a writer whose “street lit” profoundly humanizes urban Black folks.

Kennedy rose to prominence as a rare female playwright during the Black Arts Movement. Her bold, vivid, and uniquely surreal writing centers the inner lives of Black women.
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The Cast

Jonathan Bangs
Stokes

Baltimore Center Stage: debut. Regional—Philadelphia Theatre Company: How to Catch Creation; Idaho Shakespeare Company: Julius Caesar (Brutus); Boise Contemporary Theatre: Hand to God (Brutus); Shakespeare Center of Los Angeles: Macbeth (Lennox); Kennedy Center: Shelter (Eusebio, Ulan); Road Theatre Company: Little Children Dream of God (Vishal); Boston Court: What To Send Up When Its Going Down (Shaun); Alpine Playhouse: Flee (Paul); Drift (Jamal). Tours—Riot/Rebellion (National); Speakeasy Society: Johnny 2 (National); Speakeasy Society: Johnny 3 – The Living (National). Film/TV—Mix & Serve; Toyota; Treeline Lake; It’s a Party; Belkin; Faded; He/She; The Loud House; Earth To Jones; Plastered Synonyms; Diners, Drive-Ins, and Dives. Education—BFA: California Institute of the Arts.

Shauna Miles*
Natalie


Education—MFA: National Theatre Conservatory at The Denver Center for Performing Arts; BFA: Boston University College of Fine Arts. Awards—ACTF/Kennedy Center’s Irene Ryan Award, Region I; Williamstown Theatre Festival Bill Everett Scholarship.
Shayna Small*
Riley
Baltimore Center Stage: debut. Off Broadway—The Public Theater: Parable of the Sower; Ars Nova: Rags
Tours—Parable of the Sower.
Education—BA: Juilliard. Proud Baltimore School for the Arts grad. shaynasmall.com

Lindsay Smiling*
Griffin
Baltimore Center Stage: debut. Off Broadway/NYC—Treasure Island (Off-Broadway), Brave New World: Long Christmas Dinner, Ensemble Studio: His Daddy. Regional—Philadelphia Theatre Company: How to Catch Creation, Hillary and Clinton; Wilma: Kill Move Paradise, Mr. Burns, Romeo and Juliet; Milwaukee Rep: Othello; Shakespeare Theatre of NJ: Red Velvet; Arden: Metamorphosis; other regional credits include Walnut Street, Syracuse Stage, People’s Light and Theatre Co., Pittsburgh Public, Two River Theatre, Victory Gardens, ACT, Dorset Theater Festival, Lantern Theater, Human Race Theatre, Pennsylvania Shakespeare Fest., Illinois Shakespeare Fest., Arkansas Shakespeare Theater, Mixed Blood Theater, and Bristol Riverside Theatre. Professional/Other—Lindsay is a member of the Wilma Theater’s HotHouse company and an Adjunct Professor at Temple University. lindsaysmiling.net

Stephanie Weeks*
Tami
Baltimore Center Stage: George Orwell’s Animal Farm. She has performed at many award-winning regional theaters and Off-Broadway. Favorite roles include Target Margin Theater’s production of Mourning Becomes Electra (Christine, New York Times Critics Pick), Ruined (Salima), and The Crucible (Tituba).
Regional—credits include Philadelphia Theatre Company: How to Catch Creation. Film/TV—Ex-Doofus (dir: Melvin Van Peebles, Tribeca Film Festival), Rosy (2017), and Tales of the City for Netflix starring Laura Linney (upcoming). Training—London Academy of Music and Drama; MFA: American Conservatory Theater. stephaniejweeks.com.

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
**Christina Anderson**

**Playwright**

Baltimore Center Stage: debut. Christina Anderson’s plays include *The Ripple, The Wave That Carried Me Home; pent/man/ship; Man in Love; Hollow Roots; and Blacktop Sky*. Her plays have appeared at Philadelphia Theatre Company, Goodman Theatre, Kansas City Repertory Theatre, The Public, Yale Repertory, and other theaters across the US and Canada.

**Awards and honors**—Inaugural Harper Lee Award for Playwriting, two PONY nominations, three Susan Smith Blackburn nominations, and Woursell Prize Finalist. Affiliations: Resident playwright at New Dramatists, Epic Theatre Ensemble; DNAWORKS Ensemble member.

**Education**—MFA: Yale School of Drama, Playwriting Program; BA: Brown University. christinaandersonwriter.com

**Nataki Garrett**

**Director**


**Ivania Stack**

**Costume Designer**

Baltimore Center Stage: *Stones in His Pockets*. **Regional**—Philadelphia Theatre Company: *How to Catch Creation; Round House Theatre: This, Young Robin Hood, Glengarry Glen Ross; Woolly Mammoth: Detroit, The Elaborate Entrance of Chad Deity, Bright New Boise, Full Circle, Boom; Studio Theatre: Mother F**ker with the Hat, Time Stands Still, Adding Machine: A Musical, Bloody Bloody Andrew Jackson, Pop; Everyman: God of Carnage, Heroes, 50 Words; Theatre J: Andy and the Shadows, Our Class, The Whipping Man, After the Fall, The Odd Couple, Photograph 51, The Four of Us, In Darfur; GALA Hispanic Theatre: House of the Spirits, Ana en el Tropico, Lucido, The True History of Coca Cola in Mexico; Olney Theatre: Rancho Mirage, Joseph, Farragut North; Contemporary American Theatre Festival: Lidless, Breadcrumbs; Metrostage: Ghost-Writer, Lonely Planet.
**THE ARTISTIC TEAM**

**Curtis Craig**  
Sound Designer & Composer  

**Baltimore Center Stage:**  
Debut. **Regional**—Philadelphia Theatre Company, Actor’s Theatre of Louisville, Detroit Public Theater, Classical Theatre of Harlem, People’s Light and Theatre, Clarence Brown Theatre, Denver Center Theatre Company, Seattle Rep, Chautauqua Theatre Company, the world famous Apollo Theater, the Royal Family Performing Arts Center, New York Fringe, Watertower Theater, and the Dallas Theater Center. **Awards and Other**—In 2017, his sound design and composition from the Denver Center production of *All the Way* was awarded the Silver Medal in Sound Design at the World Stage Design exposition in Taipei, Taiwan. He previously exhibited his work at World Stage Design expo in Cardiff, Wales and he won the Gold Medal in Sound Design for Pentecost in 2009 in Seoul, South Korea. He is the head of both the undergraduate program in Theater Design & Technology and the Sound Design program at Penn State University. His work can be seen and heard at curtiscraig.com.

**Research in Black Culture.**  
**Education**—BA: Yale University.

**Lorraine Ressegger-Slone**  
Intimacy Coach  

**Baltimore Center Stage:**  
Debut. **Regional**—Woolly Mammoth: BLKS, Botticelli in the Fire; Taffety Punk: Pramkicker.

**Fight Choreographer**—Woolly Mammoth: Oedipus el Rey, Mr. Burns, A Post-Electric Play; Shakespeare Theatre: The Silent Woman; Signature Theatre: Pacific Overtures; Imagination Stage: Merlin and the Cave of Dreams, Perseus' Bayou; 1st Stage: Three Days of Rain, Ma Rainey’s Black Bottom.  
**Education**—MFA: Virginia Commonwealth University.

**Danielle Teague-Daniels**  
Stage Manager  

**Baltimore Center Stage:**  
Resident Stage Manager; **Fun Home, A Wonder in My Soul, Cat on a Hot Tin Roof, SOUL The Slax Musical, The Christians.**  
**Regional**—For the past 17 years, she has worked and reprised her role as SM with many companies including: Actors Theatre of Louisville, Clubbed Thumb, 3LD, Lee Strasberg Institute, LAByrinth Theater, Rising Circle Theater Collective, Big Apple Circus, NYU Steinhardt, New Georges, Working Theater, and New Dramatists. Last summer she wrapped up *Bello Mania* at the New Victory Theater on 42nd St. Danielle has worked on two recent workshops: *The Donna Summer Project* (La Jolla Playhouse) and Ain’t Too Proud (Berkeley Rep). Additionally, Danielle also worked on Michael Kors’ fashion show in Shanghai, China.

**Sven Decatur**  
Production Dramaturg  

**Baltimore Center Stage:**  
*King of the Yees, A Wonder in My Soul, Fun Home.*  
**Other**—Yale Dramatic Association, Yale Dance Theater, Heritage Theater Ensemble, Oberlin Summer Theater Festival, Semicolon Theater Company, Culture Project, the Schomburg Center for Research in Black Culture.  
**Education**—MFA: Virginia Commonwealth University.
**Tori Heikenfeld**  
Production Assistant  

**Baltimore Center Stage**: debut.  

**Education**—BA: Susquehanna University.

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**Alaine Alldaffer, CSA and Lisa Donadio**  
Casting  

Alaine Alldaffer is Casting Director for Playwrights Horizons while Lisa Donadio serves as the Associate Casting Director. Alaine is also the casting director for Playwrights Horizons, where her credits include *Grey Gardens* (also for Broadway), *Clybourne Park* (also for Broadway), *Circle Mirror Transformation* (Drama Desk and Obie Awards for Best Ensemble and an Artios Award for casting), and *The Flick* (Playwright Horizons and the Barrow Street Theater). Television credits include *The Knights of Prosperity* (aka *Let’s Rob Mick Jagger*) for ABC. Associate credits include *Ed* for NBC and *Monk* for USA.

Regional Theaters include The Huntington Theatre in Boston, The Alley Theatre in Houston, Arena Stage DC and Studio Theater DC, Williamstown Theatre Festival, Seattle Rep, ACT and Berkeley Rep, People’s Theatre in Philly among others.

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Some years ago, when the then-First Lady of Maryland served as honorary chair of the annual Young Playwrights Festival at Baltimore Center Stage, she leaned over during the performance of one of the honored plays—a highly amusing but deftly complex construct by a second grader—to share an observation. “When I was in second grade,” she murmured, “I couldn’t write a thank you note, let alone an entire play!”

Well, we kind of feel the same way about this remarkable showcase and celebration, now in its 33rd iteration: torn between utter delight at the fantastic results and utter amazement that from imaginations so young come plays so darn excellent.

Every year, the call goes out across Maryland for any student in the state, ranging from first through twelfth grade (home schooling included), to write and send in a short play on a designated theme. Some enjoy in-class residencies with our BCS teaching artists, some work on their own initiative; some create in solitary isolation, some work in small collaborative groups; and some (mostly the younger grades) work as entire classes to devise and create their masterpiece.

The results, by the hundreds, get sent to us for critical evaluation, and a rigorous reading and winnowing process. From this emerge six (give or take) honored plays, representing students from across the state and all along the age spectrum—generally including two elementary, two middle, and two high school writers. Those selected begin with a workshop day of...
“We certainly see our share of talking bunnies, to be sure; but we also get plays about lonely, scared dust bunnies and the youngsters who befriend them.”

Year after year after reliable year, the YPF plays prove funny, profound, insightful, imaginative, and truly unexpected. We certainly see our share of talking bunnies, to be sure; but we also get plays about lonely, scared dust bunnies and the youngsters who befriend them. And for every sweetly simple story about learning to get along, there are provocatively complex narratives of ethical gray areas, or wild trips into unfettered imaginations. The plays we get for YPF are intrinsically diverse and inclusive in every facet and every sense of these ideas, from the stories they tell to whose stories get told to who is telling them to the form in which they are told. They defy every easy expectation and offer a lesson to us all. And that is something for which we really owe all these young playwrights a very sincere congratulations—and a thank you note to go with it.
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Gary & Janice Hemphill
Georgetown Suites
Gertrude’s at the BMA
Gettysburg Hotel
Gian Marco Menswear
Glyndon Lord Baltimore Cleaners
Goetze’s Candy Co., Inc.
Goodell, DeVries, Leech & Dann, LLP
Gordon Center for Performing Arts
Grauer’s Fine Fly Tackle
Greeenspring Rug Care
Greg Otto
Grismill Landscape & Nursery
Hampton Inn & Suites Mulvane KS
Hampton Inn & Suites St. Paul
Hampton Inn Ft. Lauderdale
Harbor East Marina
Hartcorn Studios
Heide Grundmann
Hilton Garden Inn Baltimore Inner Harbor
Hippodrome Theatre
Hobo
Holland America
Home Perspective, LLC
Home2 Suites
HoneyBaked Ham Co. & Cafe
Hopkins Symphony Orchestra
Horizon Cinemas
Hotel Indigo Baltimore Downtown
House of Tropicals
Hunt Valley Cashmere
Hyatt Regency Baltimore
Il Palio
Indima Bistro
InterContinental Washington, DC–The Wharf
Irving Nature Center
J Camps - JCC of Greater Baltimore
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Mira Tesser
Minas Konsolas
Milkshake
Miles & Stockbridge P.C.
Mid-Atlantic Drum, LLC
Meadowbrook Inn
Meadow Mill Athletic Club
McCormick & Co.
Mayor Catherine Pugh
Maxalea, Inc.
Maryland Institute College of Art, Open Studies
Maryland Historical Society
Maryland Glass Block
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Maryland Glass Block
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Maryland College of Art
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Maxalea, Inc.
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Meadowbrook Inn
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Mira Tessor: Heart’s Journey Yoga
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SunTrust Bank
T. Rowe Price
Tessemee’s All Natural
That Wood Guy
The Adventures of Mirabelle
The Anthem
The BBQ Railroad Museum
The Capital Grill
The Center Club
The Charles Theatre
The Charmery
The Chesster Company
The Classic Catering People
The Columbia Orchestra
The Davey Tree Expert Company
The Drift Shop
The Edward A. Myerberg Center
The Elephant
The Food Market
The Home Coach
The Iron Bridge Wine Company
The Johns Hopkins University Press
The Kennedy Center
The Kings Contrivance
The Local Oyster
The Maryland Store
The Modell Lyric
The Peale Center for Baltimore History and Architecture
The Perfect Gourmet
The Philadelphia 76ers
The Public Theater
The OG The Classic Department Store
The Red Fox Inn
The Ross Caterers
The Smile Design Center
The Tint Man
The Walters Art Museum
The Westin Annapolis
The Y in Central Maryland Theater J
Thomson Remodeling
Tio Pepe
Tom Gavin’s DJ Delights
Tolent Pole Playhouse
Trohv Baltimore
Truth Mind & Body
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Victoria Restaurant Group
Village Square Café
Vineyards at Dodon
Visionary Eye Care
Washington Capitals
Washington Nationals
Washington PerformingArts
WBAL TV
Wegmans Food Market, Hunt Valley
Weinberg Center for the Arts
Westport Corporation
W.E. Crowther, Freelance Costume Designer
Wild Kombucha by Mobtown Fermentation
Wilde Acres Boarding and Training for Dogs
William Copper
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Woolly Mammoth Theatre Company
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WTMD, Baltimore’s Independent Public Radio
EMBARK ON AN ADVENTURE OF THE IMAGINATION

A MUSICAL WITHOUT BORDERS
MISS YOU LIKE HELL
BOOK AND LYRICS BY QUIARA ALEGRIÁ HUDES
MUSIC AND LYRICS BY ERIN MCKEOWN
DIRECTED BY REBECCA MARTÍNEZ

Everyone has baggage in this timely mother-daughter musical about escaping and belonging from Pulitzer Prize-winning playwright who wrote the book for the Tony Award-winning In the Heights. Join Olivia and her mother on their cross-country road trip. Mothers may teach you where you come from, but they can be the trickiest things.

ONE THEME, SEVEN VARIATIONS
THOUGHTS OF A COLORED MAN
BY KEENAN SCOTT II
DIRECTED BY TAYE DIGGS
CO-PRODUCTION WITH SYRACUSE STAGE
IN ASSOCIATION WITH BRIAN MORELAND AND RON SIMONS

Directed by renowned artist Taye Diggs, and written by Keenan Scott II, one of today’s boldest new voices, Thoughts of a Colored Man blends language, music, and dance. Welcome to the vibrant inner life of being Black, proud, and thriving in the 21st Century. Set over a single day, this richly theatrical mosaic goes beyond the rhythms of the basketball court and the boisterousness of the barbershop to shed brilliant light into the hearts and minds of a community of men searching for their most triumphant selves.

EXPLORERS WANTED, MEN NEED NOT APPLY
MEN ON BOATS
BY JACLYN BACKHAUS
DIRECTED BY JENNY KOONS

This rollicking adventure is a hilarious, true(ish) history of the Grand Canyon. We invite you along on a journey that throws the history book—and all the men inside it—out the window in this subversive retelling of the one-armed explorer John Powell and his exploration of the American West. Strap in for this uncharted, uproarious journey.

JOIN US AS A MEMBER TODAY!
SAVE UP TO 30%
WHEN THE DEVIL PAYS HIS RESPECTS
WHERE WE STAND
BY DONNETTA LAVINIA GRAYS
DIRECTED BY TAMILLA WOODARD
CO-PRODUCTION WITH WP THEATER
This brand-new fable of penance is filled with humor, heart, and music. When a town is running low on compassion and a man is stripped of companionship, just one kind stranger can tip the scales. Join in community as one passionate storyteller spins a supernatural tale of loneliness seduced by kindness and asks us “what do we owe each other?”

LIFE IS A PARTY UNTIL HEADS START TO ROLL
THE BACCHAE
BY EURIPIDES
DIRECTED BY MIKE DONAHUE
This is not your English teacher’s Greek tragedy. Dionysus is totally over your drama, and he’s going to incite the women of the land to raise some hell in the greatest party in recorded history. Closing the season with a political exclamation point from the birthplace of Democracy, The Bacchae hits the Mainstage at the same moment our nation surges into its primary elections.

A PLAY ABOUT FAMILY, AND OTHER INJUSTICES
RICHARD & JANE & DICK & SALLY
BY NOAH DIAZ
See Richard go. See Spot bark. See Dick cry. See Sally sign. See Jane struggle after a lifetime in her brother’s shadow. The classic world of “Dick and Jane” is beginning to fracture in this witty and raw look into one dysfunctional and dissembling family.

CENTERSTAGE.ORG
410.332.0033
How do YOU Catch Creation?

Use the hashtag #BCSMyCreation to share your own creativity!

During the run of How to Catch Creation (now through May 26) we want to inspire YOU to be the next iteration of art makers.

Share your painting, collage, poem, photograph, song, or creation of any kind. And check out the creations this play is already inspiring.

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NATURALLY YOU
Discover a whole new garden of styles and make it yours.
#PandoraGarden

Pandora Jewelry is the proud title sponsor of How to Catch Creation!

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Baltimore Center Stage is pleased to have partnerships with a variety of neighborhood restaurants.

Please take a moment to review our partners and be sure to visit them when you are in the neighborhood! Partners provide special discounts or offers to Baltimore Center Stage patrons. Visit our website for more details on these exclusive offers.

### NEIGHBORHOOD DINING PARTNERS

1. **DOOBY’S**  
   802 N. Charles St.  
   410.609.3162

2. **MARIE LOUISE BISTRO**  
   904 N. Charles St.  
   410.385.9946

3. **MT. VERNON STABLE & SALOON**  
   909 N. Charles St.  
   410.685.7427

4. **PLATES**  
   210 E. Centre St.  
   443.453.9139

5. **POETS**  
   24 W. Franklin St.  
   410.489.158

### FARTHER AFIELD

6. **L’EAU DE VIE ORGANIC BRASSERIE**  
   803 S. Caroline St.  
   443.759.8758

7. **BAR VASQUEZ**  
   1425 Aliceanna St.  
   410.534.7296

8. **THE CLASSIC CATERING PEOPLE**  
   99 Painters Mill Rd.  
   Owings Mills  
   410.356.1666

Go to centerstage.org/visit/partners for a map of our neighborhood and the partners listed above.

### ADVISORY COMMITTEES

Baltimore Center Stage has launched two new committees, both helping the theater strengthen relationships and expand programming opportunities. The Family Engagement Committee is focused on creating opportunities for families with school-aged children, working to build the next generation of theatergoers. The Young Professional Engagement Committee is focused on connecting and inspiring young professionals in Baltimore to learn about, attend, and support the theater.

#### FAMILY ENGAGEMENT COMMITTEE

Lauren Ades  
Penny Bank  
Meredith Borden  
Arlene Brothers  
Claire Cianos  
Aaron DeGraffenreidt  
Denise Eakes  
Sara Fidler  
Danielle Frisby  
Richard Gamper, Jr.  
Andrew Giddens  
Patricia Hartlove  
Jessica Henkin  
April Hurst  
Elizabeth Hurwit, Chair  
Chris Jeffries  
Kate Mumaw  
Angel Wilder  
Angela Wu

#### YOUNG PROFESSIONAL ENGAGEMENT COMMITTEE

J.C. Beese  
Katherine Bissett  
Marc Broady  
Ashley Day  
Lydie Glen  
Elizabeth Koonlz  
Lisa Lance  
Sara Langmead  
Clare Lochary  
Lindsay Machak  
Jordan Rosenfeld, Chair  
Josh Russakis  
Evan Taylor  
Tom Whelley
SAT, JUNE 1 | 8:30PM TO MIDNIGHT | TICKETS $100

Creative Cocktail Attire
Go behind-the-scenes at Baltimore Center Stage with crazy adventures, music, and dancing. Our six-floor building in the heart of Mount Vernon will be filled from bottom to top with performances, surprises, and revelry.

OPEN BAR
LATE NIGHT SNACKS
DESSERTS
ADVENTURES
DANCING
ENTERTAINMENT

Join us for the party and create your own adventure!

This event benefits BCS’s Artistic, Education, and Community programs.

TICKETS: 410.332.0033 | centerstage.org/latenight
STAFF

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Michael Ross

Artistic Director
Stephanie Ybarra

ADMINISTRATION
Associate Managing Director
Del W. Risberg
Board Relations & Special Projects Coordinator
David Kanter

ARTISTIC
Associate Director/Director of Dramaturgy
Gavin Witt
Director of Artistic Producing
Chiara Klein
Artistic Consultant
Hana S. Sharif
Artistic Administrator
Melody Eastan
Company Manager
Marshall Garrett
The Sandy Liotta & Carl Osterman Producing and Community Programs Fellow
Joseph Biagini
The Judy & Scott Phares Drama Intern
Sabine Decatur

DEVELOPMENT
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Randi Benesch
Individual Giving Manager
Sara Kissinger
Institutional Giving Manager
Brandon Hansen
Development Assistant
Kara Powell
Advancement Coordinator
Cameron Frostbaum
Auction Coordinator
Sydney Wilner
Auction Assistant
Norma Cohen

EDUCATION
Director of Learning and Social Accountability
Adena Varner
Education Coordinator
Dani Turner
The Ethel J. Holliday Education Fellow
Cara Hinh
Teaching Artists
Dylan Arredondo, Tonnia Boykins, Allison Brown, Zipporah Brown, Carolyn Buck, Molly Cohen, Cori Diaoquino, Mike Fleg, Hannah Fogler, Susan Stroupe, Khalesia Thorpe, Jacob Zabawa

FINANCE
Director of Finance
Michelle Williams
Business Manager
Janessa Schuster
Business Assistant
Hannah Machon

INFORMATION TECHNOLOGIES
Technologies Manager
John Paquette
Tessitura Database Coordinator
Madeline Dummerth

MARKETING & COMMUNICATIONS
Director of Marketing & Communications
Katie McCulloh
Associate Director of Marketing
Hilary Judis
Art Director
Bill Geenen
Publications Manager
Maggie Beetz
Public Relations Manager
Robyn Murphy
Digital Marketing Associate & Videographer
Will Pesto
The Wendy Jachman Graphics Intern
Daniel Martin-Minnich
The Jay & Sharon Smith Digital Fellow
Devin McKay

AUDIENCE RELATIONS
Box Office Manager
Kelly Broderick
Subscriptions Manager
Jerrilyn Keene
Senior Patron Services Shift Supervisor
Eddie Van Osterom
Group Sales Administrator & Senior Patron Services Shift Supervisor
Liz Nelson
Patron Services Associates

AUDIENCE SERVICES AND RENTALS
Audience Services and Events Manager
Alec Lawson
Assistant Audience Services Manager
Elizabeth Pillow
Accessibility Apprentice
Bethany Slater
House Managers
Nick Horan, Lindsay Jacks, Hannah Kelly, Shubhangi Kuchibhotla, Emily Padden, Faith Savill, Eddie Van Osterom
Bar Manager
Ann Weaver
Bartenders
Brandon Black, Dre Britton, Sarah Doccolo, Shea Fallick, Bo James, Jade Jackson, Val Long, Asia Maxton, Whitney Stott, Scott Van Cleve, Jacob Zabawa
Docent Coordinator
Pat Yevics
ASL Interpretation
First Chair
Lead Audio Describer
Mary Lou Fisher
FOR THIS PRODUCTION

RUN CREW
Sound Op
C. Swan Streepy
Production Assistants
Antonio Eubanks, Tori Ujczo
Wardrobe
Sarah Lamarr

OVERHIRE
Electrics
Matthew Baldwin, Parker Damm, Dante Fields, Bevin Hensley, Eric Johns, Brandon Richards, Will Voorhies, Jack Warner
Scenic
Roberto Castrence, Ben Jones, Andrew Loughery
Props High School Intern
Sean Rath

SPECIAL THANKS TO HILLARY JACOBS
for her assistance with the 2019 Online Auction

BALTIMORE CENTER STAGE
SERVICES

FOR OUR AUDIENCES

DINING
Beginning two hours before each performance, our restaurant food provider, Sascha’s & The Elephant at Center Stage, will serve dinner on the second floor in the Marilyn Meyerhoff Mezzanine. A selection of food and snacks from Atwater’s and the Peanut Shoppe is available at our first and fourth floor bars.

DRINKS
Drinks from our bars are welcome in the theater; lids are required. Please no food in the theater. No outside food or drinks.

PHONES & RECORDING
Please silence all phones and electronic devices before the show and after intermission. Audio and video recording are strictly forbidden. No photography of any kind is permitted during the show.

BATHROOMS
Restrooms are located on first, second, and fourth floors.

BOX OFFICE
The Marilyn Meyerhoff Box Office on the first floor can service all patron needs regarding purchasing tickets, will call, listening devices, braille and large print programs, and address any of your questions.

ON-STAGE SMOKING
We use tobacco-free herbal imitations for any on-stage smoking and do everything possible to minimize the impact and amount of smoke that drifts into the audience. Let our Box Office or Audience Services personnel know if you’re smoke sensitive.

CHILDREN
Children under six are not allowed in the theater for Mainstage productions.

LATE SEATING
Patrons arriving after curtain will be seated at the house manager’s discretion.

ACCESSIBILITY

MOBILITY
Wheelchair-accessible seating is available for every performance. There is a wheelchair available on the premises.

BLIND/LOW VISION
The Audio Description/Touch Tour performances of How to Catch Creation take place on Sun, May 19 at 2pm. We can also provide Audio Description services for any performance if given at least seven days notice. Touch Tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.

DEAF/HEARING LOSS
Closed Captioning is available at no cost for any performance. Assistive listening devices are always available to be borrowed at no cost. An ASL Interpreted performance will take place Fri, May 24 at 8pm. When buying online use promo code SIGN.

PARKING
If you are parking in the 601 N. Calvert St. Garage (diagonally across from the theater at Monument & Calvert) you can pay via credit card at the pay station in the garage lobby or at the in-lane pay station as you exit. We do not validate parking tickets.

FEEDBACK
We hope you have an enjoyable, stress-free experience! Your feedback and suggestions are always welcome: info@centerstage.org or access@centerstage.org.
THE ELEPHANT
Global Inspirations
Reservations@TheElephantBaltimore.com
www.TheElephantBaltimore.com
443.447.7878

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February 18, 2020

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Editor-in-Chief of The Economist
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March 24, 2020

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Jason Alexander
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