THE ARTISTIC TEAM
Donnetta Lavinia Grays
Playwright & Composer
Tamilla Woodard
Director
Claire DeLiso
Scenic Design
Ntokozo Fuzunina Kunene
Costume Design
Christina Watanabe
Lighting Designer
Nehemiah Luckett
Musical Director & Musical Dramaturg
Norman Anthony Small
Stage Manager
Tori Ujczo
Production Assistant

All 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.

There will be no intermission.

2019/20 SEASON
IS ALSO MADE POSSIBLE BY
Terry Morgenthaler
and Patrick Kerins

PRODUCTION SPONSOR
2019/20 SEASON IS ALSO MADE POSSIBLE BY
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THE CAST
Donnetta Lavinia Grays
Man
David Ryan Smith
Man

The Man will be played by Donnetta Lavinia Grays and David Ryan Smith in rotating performances.

SETTING: "We are where we are. We are who we are. The time is now."

Where We Stand
By Donnetta Lavinia Grays
Directed by Tamilla Woodard
Apr 2–Apr 26, 2020

#BCSWWS
#BALTIMORECENTERSTAGE
What do you think of, when you think of a play? (Don’t worry, there’s no wrong answer.) For some people, it’s what comes from the magical combination of sets and props and costumes and performers. Others think of sitting in the dark, looking up at a stage with a big red curtain. Still, more folks will tell you that all you need to make a play is a performer and an audience, no matter how you configure them.

No matter what you think of when you think of a ‘play,’ Where We Stand is going to show you something new. It’s going to show you something new by bringing the theater back to where it all started: one person, telling a story. This show is rooted in a tradition that stretches back to Aesop and his fables, back to the Thousand and One Nights — back to the first campfire tales that sought to explain something about whatever might be out beyond the edge of the light.

We, as a species, are defined by our need for story. We seek narrative wherever we can find it, to better understand the world and our place in it. But stories can make us complacent, too; it’s easy to get used to expecting certain things in certain ways. Where We Stand forces us to open up, to actually consider our preconceptions about what we as individuals owe to our community—and what does the community owe to each of us? This play challenges our notions of responsibility, of care-taking, of what it means to be both a part of a ‘we’ and very much a solo ‘I.’ And it does so all on the shoulders of one incredible performer, with little else standing in the way of the audience-performer connection.

It is in this spirit that Donnetta Lavinia Grays returns to Baltimore Center Stage (she was last here in 2007 in Joe Turner’s Come and Gone) as a playwright, imagining a community at a crossroads—not unlike our own. Join me in welcoming Donnetta and the entire creative team of Where We Stand to our beloved city.

Warmly,

Stephanie Ybarra
Artistic Director

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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.
WHERE WE STAND
a graphic interpretation by
SOPHIE LEIGH FISHER

A Stranger appeared to a
Man at the outskirts of town.

"KEEP YOUR
STONES. AND
HEAR ME OUT!"

"WOULDN'T
YOU LIKE SOME
RELIEF?"

"SELL THIS
TOWN'S SOUL AND
ALL OF YOUR DREAMS
WILL COME TRUE."

He planted a seed that immediately
grew into a lush garden of tomatoes
and melons. And the town took notice.

"DO YOU WANT TO BE FREE?"

The stranger returned with a proposition:

"TEAR THE whole
THING DOWN!"

"YOU MUST
CHOOSE!"

"AND HAVE A TOWN
MORE VIBRANT THAN
YOU'VE EVER DREAMED."

"SEND THIS MAN AWAY
OR HE CAN STAY
HERE WITH YOU."

"LET'S
VOTE!

AND YOU'LL HAVE TO
REBUILD ON YOUR OWN!

"AYES OR NAYS AND NO HALFWAYS!"
SYNOPSIS

“WE ARE WHERE WE ARE...AND WHEREVER WE ARE GATHERED, WE ARE AT THIS TOWN’S CENTER.”

A Man—a member of our community—comes before us. He knows he has wronged us but asks that we show him mercy. He starts to tell us his story...

One sweet-aired morning, this Man stood at the outskirts of town alone, with a back broken from years of thankless labor. Then, a Stranger dressed in gold appeared and proposed a pact: in exchange for the town’s soul and its name, the Man would receive health and prosperity. The Man accepted.

With the Stranger’s tools (a seed, a scythe, and a spade) the Man regained his health and grew a lush garden. Soon, the townspeople took notice. As they gathered around, he told them the story of the Stranger and his pact, and asked them, “Do you wanna be free?” With a decisive vote, the townspeople agreed to tear the whole town down and rebuild using the Stranger’s magic tools. With new buildings, new roads, new fields, the townspeople started to treat the Man like he was a king.

Then they asked themselves: if the town is really theirs, why did they have to name it after the Stranger? And they decided to re-name the town for the Man.

Immediately upon the breaking of the pact, the Stranger returns and takes back his magical gifts and the town becomes desolate. But before leaving, the Stranger offers another proposition to the whole town: they can exile the Man to the outskirts of town and the Stranger will make the town more vibrant than they could ever dream. Or they can have mercy on the Man and keep him in the community, and rebuild from scratch together.

FINALLY, THE TOWN MUST VOTE: “AYES OR NAYS, AND NO HALFWAYS.”

WOULDN’T YOU LIKE SOME RELIEF?

By Annalisa Dias

Freedom is not a secret. It’s a practice. —ALEXIS PAULINE GUMBS

As a Man stands before us, asking for compassion, Where We Stand implicates audiences in a complex set of questions: how is the individual responsible to the community, and in turn, how is the community responsible to an individual? What do we owe one another? What is the relationship between justice and mercy? When harm has happened, how can we hold each other accountable while also holding space for forgiveness and atonement?

Questions like these resonate deeply in 2020 in Baltimore City. With the rise of Black Lives Matter, the Movement for Black Lives, Idle No More, and organizing led by immigrants, Latinx, and other people of color to end police and immigration violence, conversations about community, accountability, and justice are bubbling throughout the city.

In movement spaces over the last several years, discourse around transformative justice (TJ) has steadily grown. Briefly, TJ practices seek not to rely on punitive or violent solutions when a harm has happened, and instead seek an expansive and transformed future where accountability can be experienced as love. TJ addresses harm in such a way that communities grow stronger, safer, and more resilient together. It can be embodied in personal relationship choices as small as checking in with a friend after harm has taken place, and it can be embodied even through organizations. A great example here in Baltimore is Baltimore Ceasefire. You might be familiar with their public community campaigns to get Baltimoreans to commit to weekends without violence, but you may be less familiar with the additional work they do throughout the year, including events called Sacred Space Rituals. After a violent killing, Ceasefire organizes rituals to bring love and light to family and loved ones. In their own words, “Baltimoreans show up to make sure that love has the last say.” This kind of practice of acknowledging harm in the community and showing up with love when seeking accountability lays the groundwork for lasting transformation and shifts toward liberation.

Thinking about the flaws in our national, state, local, and personal systems for seeking justice for wrongs, adrienne maree brown offers, in Beyond Survival: Stories and Strategies from the Transformative Justice Movement: “I want us to do better. I want to feel like we are responsible for each other’s transformation. Not the transformation from vibrant flawed humans to bits of ash, but rather the transformation from broken people and communities to whole ones.”

Similarly, the final vote in Where We Stand offers a catalyzing question for us to interrogate our own thinking about living in community and our responsibility to one another.
Can you tell us a little bit about how *Where We Stand* came to be?

*Where We Stand* was commissioned by The Public Theater’s Mobile Unit. It was the first commission of its kind geared specifically for those audiences The Mobile Unit serves. I had the pleasure of being a company member in the 2017 Mobile Unit production of *Twelfth Night*. I played Feste. The entire experience was wonderful, but what captured me most about the experience was how we—the actors—we able to connect with the audiences in a real way. Person-to Person. There was no pretense, no real fourth wall. There was an understanding that we are in the place we are in. We all know that there is a show that is about to start, but let’s take time to say hello first. Then, we all (audience and performers) get to dive into the magic of story-making together. For me, it was theater in its purest form. Before the show began we were out in the audience shaking hands, talking to people, asking about their expectations and getting to know them. So many people were familiar with the Mobile Unit company members and had witnessed a number of the shows over the years that it felt, in some cases, as if it was simply getting back together with old friends. I connected a great deal with those men and women in the incarcerated communities we served. As soon as we engaged with them they were eager to tell their story. To simply have someone listen. And the inspiration for *Where We Stand* was in the spirit of having someone like these men and women at the center of the story take up space. And to see if we, as members of their community, could hold them. What does mercy or justice look like once we understand how we are inextricably connected to each other?

What were the unique considerations you had in writing specifically for the mobile touring form?

Well, with Mobile Unit shows I know that our audiences are sophisticated. They expect the language to be heightened and they expect a certain raw storytelling that invites them to be full participants in that storytelling. They know that they are seeing as the action unfolds. I wanted to honor that by writing the piece in verse and having moments of true connection embedded into the piece that would not only elevate the audience’s experience, but invite them to see each other in a more complex way. Also, just technically speaking, Mobile Unit shows are done with the lights up and with minimal props. The magic of theater truly shines in Mobile Unit shows. So, I wanted to keep that in mind as well. I wanted to write a play meant for those “in the round” spaces we create on the road. A fully bodied storytelling event.

Questions:

BALTIMORE CENTER STAGE

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I loved hearing you talk about being a southern writer during first rehearsal — could you say a little bit about what that means to you and how it manifests in *Where We Stand*?

Language. It always starts in the language and the kinds of circular storytelling that comes out of the American South. Growing up I was used to speaking in metaphor, used to allegory and something that sits very much inside of our inherited African storytelling traditions that is at the root of how we assemble. It is biblical to a certain extent. Folkloric. We have a deep connection to earth, religion, and our ancestors down south. So, it is a type of rhythm, language and world-building that I grew up with in casual conversation. Southerners love spinning yarn. I think that the spirit and structure of a Mobile Unit play marry this kind of storytelling beautifully. They demand the same kind of skill, joy and communion between audience and storyteller.

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 theoretic and Arthur Fleischmann’s The Night Before (The Actors Theatre of Louisville). Regionally, she has performed at Portland Stage, Pure Theatre, Shakespeare Theater, Workshop, Orlando Shakespeare Theater, Portland Stage, Pure Theatre, Naked Angels and Classical Theater of Harlem. Donnetta holds commissions from Stepenwolf, Denver Center for the Performing Arts and WP Theater. She is a Staff Writer for TV’s Y: The Last Man on FX and Manhunt: Lone Wolf on Spectrum Originals. Acting credits include Broadway’s In the Next Room or The Vibrator Play and Well; Notable NY theater appearances including O, Earth (The Foundry Theatre), Men on Boots (Playwrights Horizons/Clubbed Thumb) Of Government and 16 Words or Less (Clubbed Thumb), Be the Death of Me and In the Footprint (The Civilians- as an Associate Artist), and Shipwrecked! An Entertainment (Primary Stages). Regionally, she is a 2-time Connecticut Critics Circle Award Winner and Helen Hayes Award Nominee. Film and TV credits include The Book of Henry, Wild Canaries, The English Teacher, The Wrestler. Recurring roles on New Amsterdam, Happy, Rubicon, Mercy and Law and Order: SVU. Guest starring roles on High Maintenance, The Night Of, Blue Bloods, The Blacklist, A Gifted Man, Law and Order, L&O:CI and The Sopranos. www.donnettagrays.com

THE REVIEW

Where We Stand (WP Pipeline/World Premiere); Last Night and The Night Before (World Premiere - Denver Center for the Performing Arts, NYC Barrie and Bernice Slavis Playwright Award, Kilroys List, Todd McNerney National Playwriting Award, O’Neill Center Seminarist), Laid to Rest (O’Neill Center Finalist, Ground Floor at Berkeley Rep) and The Review (WP Pipeline Festival, O’Neill Center Finalist). She is an alumna of Space on Ryder Farm’s Working Farm Residency, Time Warner Foundation WP Lab, Civilians R&D Group and terraNova Collective’s Groundbreakers Program. She is the inaugural recipient of the Doric Wilson Independent Playwright Award. Development with New Harmony Project, Labyrinth Theater, New York Theater Workshop, Orlando Shakespeare Theater, Portland Stage, Pure Theatre, Naked Angels and Classical Theater of Harlem. Donnetta holds commissions from Stepenwolf, Denver Center for the Performing Arts and WP Theater. She is a Staff Writer for TV’s Y: The Last Man on FX and Manhunt: Lone Wolf on Spectrum Originals. Acting credits include Broadway’s In the Next Room or The Vibrator Play and Well; Notable NY theater appearances including O, Earth (The Foundry Theatre), Men on Boots (Playwrights Horizons/Clubbed Thumb) Of Government and 16 Words or Less (Clubbed Thumb), Be the Death of Me and In the Footprint (The Civilians- as an Associate Artist), and Shipwrecked! An Entertainment (Primary Stages). Regionally, she is a 2-time Connecticut Critics Circle Award Winner and Helen Hayes Award Nominee. Film and TV credits include The Book of Henry, Wild Canaries, The English Teacher, The Wrestler. Recurring roles on New Amsterdam, Happy, Rubicon, Mercy and Law and Order: SVU. Guest starring roles on High Maintenance, The Night Of, Blue Bloods, The Blacklist, A Gifted Man, Law and Order, L&O:CI and The Sopranos.

THE CAST

Donnetta Lavinia Grays - raised in Columbia, South Carolina - is a Brooklyn based playwright and actor. Plays include Where We Stand (The Public Theater’s Mobile Unit commission, World Premiere Co-production - WP Theater and Baltimore Center Stage, O’Neill Center Semifinalist), Warriors Don’t Cry (Theaterworks USA/Bushnell commission) Last Night and The Night Before (World Premiere - Denver Center for the Performing Arts, NYC Barrie and Bernice Slavis Playwright Award, Kilroys List, Todd McNerney National Playwriting Award, O’Neill Center Seminarist), Laid to Rest (O’Neill Center Finalist, Ground Floor at Berkeley Rep) and The Review (WP Pipeline Festival, O’Neill Center Finalist). She is an alumna of Space on Ryder Farm’s Working Farm Residency, Time Warner Foundation WP Lab, Civilians R&D Group and terraNova Collective’s Groundbreakers Program. She is the inaugural recipient of the Doric Wilson Independent Playwright Award. Development with New Harmony Project, Labyrinth Theater, New York Theater Workshop, Orlando Shakespeare Theater, Portland Stage, Pure Theatre, Naked Angels and Classical Theater of Harlem. Donnetta holds commissions from Stepenwolf, Denver Center for the Performing Arts and WP Theater. She is a Staff Writer for TV’s Y: The Last Man on FX and Manhunt: Lone Wolf on Spectrum Originals. Acting credits include Broadway’s In the Next Room or The Vibrator Play and Well; Notable NY theater appearances including O, Earth (The Foundry Theatre), Men on Boots (Playwrights Horizons/Clubbed Thumb) Of Government and 16 Words or Less (Clubbed Thumb), Be the Death of Me and In the Footprint (The Civilians- as an Associate Artist), and Shipwrecked! An Entertainment (Primary Stages). Regionally, she is a 2-time Connecticut Critics Circle Award Winner and Helen Hayes Award Nominee. Film and TV credits include The Book of Henry, Wild Canaries, The English Teacher, The Wrestler. Recurring roles on New Amsterdam, Happy, Rubicon, Mercy and Law and Order: SVU. Guest starring roles on High Maintenance, The Night Of, Blue Bloods, The Blacklist, A Gifted Man, Law and Order, L&O:CI and The Sopranos.

WP THEATER

Lisa McNulty, Producing Artistic Director
Michael Sag, Managing Director

now in its 41st Season, is the nation’s oldest and largest theater company dedicated to developing, producing and promoting the work of women+ at every stage of their careers. For over four decades we have served as leaders at the forefront of a global movement towards gender parity, and the example we set and the artists we have fostered have grown into a robust and thriving community in theater and beyond. WP Theater recently received a 2018 Lucille Lortel Award and a 2019 Obie Award, both for Outstanding Body of Work, recognizing WP’s unique place and vital work in the theatrical landscape. WP empowers women+ of all kinds to reach their full potential and, in doing so, challenges preconceptions about the kinds of plays women write and the stories they tell.

As the premiere launching pad for some of the most influential female theater artists today, our work has had a significant impact on the field at large. Nearly every prolific female theater artist has been through our doors, including 2019 Tony Winner for Best Direction of a Musical, Rachel Chavkin, 2018 Tony Winner for Best Direction of a Play, Rebecca Taichman, 2013 Tony Winner for Best Direction of a Play, Pam MacKinnon, 2013 Tony Winner for Best Direction of a Musical, Diane Paulus, 2018 Pulitzer Prize Winner Martyna Majok, and two-time Pulitzer Prize Winner Lynn Nottage. These powerful women found an early artistic home at WP and are a testament to our role as a driving cultural force.

WP was founded in 1978 by visionary producer, Julia Miles, to address the significant under-representation of women in theater. Today, WP accomplishes its mission through several fundamental programs, including: the WP Lab, a celebrated two-year mentorship and new play development program for women playwrights, directors, and producers; the Domestic Partner residency program; the Developmental series of workshops and readings; the Commissioning series, and the Mainstage series, which features a full season of Off-Broadway productions written and directed by extraordinary theater artists. Current artists under commission are: Donnetta Lavinia Grays, Emily Kaczmarek, MJ Kaufman, Sylvia Khoury, Zoe Sarnak, and Leah Nanako Winkler.
THE ARTISTIC TEAM

Donnette Lavinia Grays
Playwright
(see page 13)

Tamilla Woodard
Director
is the BOLD Theater Women’s Leadership Circle Associate Artistic Director of WP Theater and the co-leader of WP’s Directors Lab. As a director, her recent projects include Associate Director on Hadestown on Broadway, Top Girls and Men on Boats at American Conservatory Theater, James Scruogs’ 3/ Filths at 3-Legged Dog, PolkaDots: The Conquerc Musical at The Atlantic Theatre Company (Off-Broadway Alliance Award). She is the co-founder of PopUP Theatrics, a partnership creating immersive and participatory theatre for audiences in Europe, South America, Mexico and the US since 2007. She is a former Time Warner Foundation Fellow of the WP Directors Lab, Alumus of The Lincoln Center Director’s Lab, Audrey Fellow at New Georges and a Usual Suspect at New York Theatre Workshop. She is a graduate of The Yale School of Drama’s Acting program where she currently teaches and is the recipient of The Josephine Abady Award from The League of Professional Theatre Women and The Charles Bowden Award from New Dramatists.

Claire DeLiso
Scenic Design
is a French-American New York City-based set designer. She is the first recipient of the Burry Fredrik Design Fellowship from the Yale School of Drama, where Claire received her scenic design MFA. Her selected design credits include Twelfth Night (Two River Theatre), MiMi’s Tale (Westport Country Playhouse), The Tempest (The Public Mobile Unit) Imagen Says Nothing (Yale Repertory Theatre), A Padlas (Csokonai Színház, Hungary) Love Me Tender and Honor Students (Wild Project), Spring Awakening (CT College). Claire has worked as an associate on productions on Broadway and the Goodman Theatre, Lincoln Center, A.R.T, Théâtre National de Rennes and more. www.clairedeliso.com

Ntechomo Fuzunina Kunene
Costume Design
Off-Broadway: Sunday and The Winter’s Tale (Leigh Sunday Evans, dir), The Homecoming Queen (Awoye Timpo, dir), Dutch Masters (André Holland, dir), Regional: On the Grounds of Belonging (David Mendizabal, dir), Familiar (Danya Taymor, dir), America v2.5: The Sad Demise and Eventual Extinction of the America Negro (Logan Vaughn, dir) Master Harold and the Boys (Ryan Rilet, dir). Film: BRAVE music video (Spike Lee, dir), Forever Tree (Ali Reza Brown, dir), MFA in Design for Stage and Film from NYU www.fuzunina.com.

Nehemiah Luckett
Music Director and Dramaturg
Originally from Jackson, Mississippi, and now a resident of New York City, Nehemiah Luckett has been leading and accompanying choirs for more than 25 years. From an early age he connected his deep love of music to the transformative power of building community through breathing and singing with family and friends. He is a composer, performer, teacher, and music director. He currently serves as the Music Director/Composer for Reverend Billy and The Stop Shopping Choir, a group of anti-consumerist gospel shouters and Earth loving urban activists.

Christina Watanabe
Lighting Designer

Norman Anthony Smoll
Production Stage Manager

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
Arlene Brothers
Dana Carr
Claire Cianos
Aaron DeGraffenreidt
Denise Eakes
Sara Fidler
Danielle Frissy
Richard Gamper
Andrew Giddens
Patricia Harlott
Jessica Henkin
April Hurst
Elizabeth Hurwitz
Chair
Chris Jeffries
Sara Langmead
Kate Mumaw
Sara Murrey
Laura Wexler
Angel Wilder
Angela Wu

YOUNG PROFESSIONAL ENGAGEMENT COMMITTEE
J.C. Beese
Mariah Bonner
Marc Broady
Cari Daniel
Ashley Day
Elizabeth Koontz
Lisa Lance
Clare Loechary
Lindsay Machak
Jordan Rosenfeld
Chair
Josh Russakitis
Evan Taylor
Tom Whelley
WHAT’S SOMETHING PEOPLE MIGHT BE SURPRISED TO KNOW ABOUT YOU?
I don’t know why, but people are always shocked that I like Country music. Give me a lady and a guitar and it’s over.

WHAT TOWNS DO YOU FEEL MOST CONNECTED TO?
My hometown of Columbia, SC. Charleston, SC. Denver, CO. Portland, ME and Seattle, WA. I like cities that feel like small towns, have a vibrant arts scene, and are a stone’s throw to outdoor activities and nature.

FAVORITE PLAY?
“Trouble in Mind” by Alice Childress

FAVORITE COCKTAIL?
I have two. Classic Bourbon Manhattan with those bougie Maraschino cherries. Neat. Or an old-fashion style Whiskey Sour with bitters and egg white.

FAVORITE SOUTHERN SNACK?
Boiled Peanuts!

WHAT’S YOUR GO-TO FEEL GOOD SONG?
Right now, it’s “Won’t He Do It (Remix)” by Koryn Hawthorne, but “Never Too Much” by Luther Vandross always shifts my mood for the better.

PERFECT DATE NIGHT?
Beautiful Fall night. Slow dancing outside. Between the pines of the Carolinas.
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Auction Assistant
Norma Cohen
The Dana and Matt Slater
Special Events Apprentice
Mira Lamson Klein

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

INFORMATION TECHNOLOGIES
Director of Information Technologies
John Paquette
Tessitura Database Coordinator
Madeline Dummett

MARKETING & COMMUNICATIONS
Director of Marketing & Communications
Jonathan K. Waller
Director of Communications & Strategic Partnerships
Robyn Murphy
Art Director
Bill Geenen
Associate Director of Marketing
Rafaela Dreisin

The Wendy Jachman and Jeff Scherr Graphics Apprentice
Sophie Leigh Fisher
The Judy and Scott Phares
Digital Apprentice
Jess McGowan

AUDIENCE RELATIONS
Box Office Manager
Kelly Broderick
Subscriptions Manager
Jerrilyn Keene
Group Sales Administrator & Ticket Services Manager
Liz Nelson
Patron Services Shift Supervisors:
Jonathan Jacobs, Kira-Lynae Pindell
Patron Services Associates
Tina Canady, David Kanter, Alejandra Santillanes, Divinia Shorter, Shelby Sullivan, Tasmin Swanston

AUDIENCE SERVICES AND RENTALS
Audience Services and Events Manager
Alec Lawson
Assistant Audience Services Manager
Elizabeth Pillow
Accessibility Coordinator
Bethany Slater
House Managers
Nick Moran, Lindsay Jacks, Hannah Kelly, Shubhangi Kuchibhotla, Faith Savill, Eddie Van Osterom
Bar Manager
Ann Weaver
Bartenders & Baristas
Monica Cook, Alexx Crockett, Bob James, Jonay Grant, Jade Jackson, Val Long, Asia Maxton, Robby Prieo, C. Swan Streepy, Whitney Stahl, Andrew Stromyer, Scott Van Cleve
Docent Coordinator
Pat Yavics
ASL Interpretation
First Chair + HIS

OPERATIONS
Facilities Supervisor
Patrick Frate
Facilities Assistant
Joseph Wisniewski

PRODUCTION
Director of Production
Cary Gillett
Associate Production Manager
Ruth Watkins

AUDIO
Audio Director
Amy C. Wedel
Audio Engineer
Justin Vining
The Jane & Larry Droppa
Audio Apprentice
Abra Clawson

COSTUMES
Costume Director
David Burdick
Associate Costumer
Ben Argenta Kress
First Hand
Matthew Smith
Craftsperson
William E. Crowther
The Terry Morgenhaler & Patrick Korns Costumes Apprentice
John Polles

ELECTRICALS
Lighting Director
Tamar Geist
Master Electrician
Travis Serniara
Assistant Master Electrician
Jessica Anderson
Staff Electrician
Michael Logue
The Gilbert H. Stewart and Jeffrey Bazemore

PROPERTIES
Props Director
Jeffery Bazemore
Assistant Properties Master
Rachael Pendleton
Master Craftsman
Nathan Scheifele
The Kenneth & Elizabeth Lundeen
Props Apprentice
Abigail Stuckey

SCENERY
Technical Director
Rob McLeod
Assistant Technical Director
Taylor Neuberger
Scene Shop Supervisor
Frank Lasik
Master Carpenter
Eric Scharfenberg
Scenic Carpenters
Brian Jamal Marshall, Sam Martin, Trevor Winter

SCENIC ART
Charge Scenic Artist
Erich Stark

STAGE MANAGEMENT
Resident Stage Manager
Danielle Eggleston & Daniels
The Ellen & Ed Bernard Production Management and Stage Management Apprentice
Tori Ujczo

STAGE OPERATIONS
Stage Carpenter
Eric L. Burton
Wardrobe Supervisor
Linda Cavell
Honor Native Land

Responding to a call from our Indigenous colleagues, collaborators, and neighbors, Baltimore Center Stage is working toward building meaningful and accountable relationships with the land we occupy. As a first step on this path, you’ll see a land acknowledgement in each of our programs. Acknowledgment is itself a small gesture, and we look forward to continuing our efforts toward decolonization in a good way. If you’re interested in more information about the practice of land acknowledgement, feel free to visit the US Department of Arts and Culture’s “Honor Native Land” guide.

Baltimore Center Stage acknowledges that the land beneath us, this place, this community, owes its vitality to generations who have come before. Some were brought forcibly to this land, some came here in search of ownership or simply a better life, and some have lived and stewarded this land for countless generations. In a spirit of making erased histories visible, we acknowledge that we are standing on the ancestral and occupied lands of the Piscataway Nation. The Susquehannock, Lenape, and Lumbee peoples have also cared for this land. These peoples are not relics of the past, but they continue to steward this land today with care, vitality, and tradition. Their relations are numerous throughout Turtle Island, and they are continuing to grow. We pay respects to their elders past, present, and future. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today. And please join us in uncovering such truths at any and all public events.

Additionally in the spirit of reconciliation, you can honor the Indigenous peoples of this land by donating to Native American Lifelines, donating to or visiting the Baltimore American Indian Center & Heritage Museum, and supporting local Indigenous artists. These are only a few suggestions of the many ways we can move towards reconciliation.


LAND ACKNOWLEDGMENT

MEET THE ARTIST

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The artwork that represents each of our plays this season is more than just the typical show poster—each is a commissioned work of art by Baltimore-based, award-winning collage artist Mirlande Jean-Gilles. Drawing inspiration from the scripts, Jean-Gilles used her signature style to create these original pieces. Our collaboration is a celebration of how artists can inspire each other, creating new forms and expressions that speak to all of us. Learn more about Mirlande and our collaboration at centerstage.org/mirlande.

See The Originals
To see Mirlande’s original six, full-sized collages plus a seventh piece commissioned to respond both to our city and our season, stop by our brand new coffee bar, To Bean or Not to Bean™, open 8am-3pm in our newly transformed first floor. With an abundance of comfortable seating, free wifi, and cozy nooks, To Bean is the perfect place to come together with friends and colleagues or to carve out that quiet time around the hum and artistic energy of your professional theater. Who knows who you might bump into!