SKELETON CREW

BY DOMINIQUE MORISSEAU
DIRECTED BY NICOLE A. WATSON
PART OF THE WOMEN’S VOICES THEATER FESTIVAL
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- Develop Big Ideas for Big Change — in areas such as chronic pain management, addiction prevention and treatment, chronic disease research and care, entrepreneurship, and community engagement
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ABOUT US

Baltimore Center Stage is a professional, nonprofit institution committed to entertaining, engaging, and enriching audiences through bold, innovative, and thought-provoking classical and contemporary theater.

Named the State Theater of Maryland in 1978, Baltimore Center Stage has steadily grown as a leader in the national regional theater scene. Under the leadership of Artistic Director Kwame Kwei-Armah OBE and Managing Director Michael Ross, Baltimore Center Stage is committed to creating and presenting a diverse array of world premieres and exhilarating interpretations of established works.

Baltimore Center Stage believes in access for all—creating a welcoming environment for everyone who enters its doors and, at the same time, striving to meet audiences where they are. In addition to Mainstage and Off Center productions in the historic Mount Vernon neighborhood, Baltimore Center Stage ignites conversations among a global audience through digital initiatives, which explore how technology and the arts intersect. The theater also nurtures the next generation of artists and theatergoers through the Young Playwrights Festival, Student Matinee Series, and many other educational programs for students, families, and educators.

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Dear Friends,

When I arrived in America to begin my time at Baltimore Center Stage, Dominique Morisseau was the first US playwright I had the honor of collaborating with. I directed the original production of Skeleton Crew at the Lark Play Development Center, as well as the world premiere of Detroit ’67 for the Public Theater in New York. As my time here comes to a close, it seems fitting to circle back to Dominique’s words and work.

Some of you may remember our 2015/16 production of Dominique’s Detroit ’67, the second play (chronologically) in her Detroit Project trilogy and a story that spotlights the importance of family against the social unrest of the Detroit riots. Skeleton Crew connects us with a different kind of family, working in the long shadow of Detroit’s more recent history.

Detroit and Baltimore have a shared history of postindustrial struggle. What Skeleton Crew portrays about the city and people behind this struggle I think rings true for our city—and our audiences—as well. As usual, Dominique’s portrayal of ordinary people leading their lives while major historical events unfold around them shows us just how powerful theater, and storytelling, can be.

While I may be stepping away as the Artistic Director of this theater, it is not yet goodbye. I will be back to direct the last play of this season, SOUL The Stax Musical. And I will always carry this city, and this theater, with me in my heart back across the pond.

Kwame Kwei-Armah
ARTISTIC DIRECTOR
BY DOMINIQUE MORISSEAU
DIRECTED BY NICOLE A. WATSON
PART OF THE WOMEN’S VOICES THEATER FESTIVAL

JAN 25–MAR 4, 2018

THE CAST
in alphabetical order
Brittany Bellizeare
Shanita
Stephanie Berry
Faye
Sekou Laidlow
Reggie
Gabriel Lawrence
Dez

Lori M. Doyle
Stage Manager

Lindsay Eberly
Assistant Stage Manager

THE ARTISTIC TEAM
Nicole A. Watson
Director

Mariana Sanchez
Scenic Designer

Karen Perry
Costume Designer

Burke Brown
Lighting Designer

Darron L. West
Sound Designer

Mari Andrea Travis
Assistant Director

Faedra Chatard Carpenter
Production Dramaturg

Pat McCorkle
Kaja Zarolinski
McCorkle Casting, Ltd.
Casting

There will be one intermission.
Please turn off electronic devices.

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.

*Skeleton Crew* is presented by special arrangement with Samuel French, Inc.

*Skeleton Crew* was developed at the Lark Play Development Center, New York City and the 2014 Sundance Institute Theatre Lab at the Sundance Resort.

Winner of the 2014 Sky Cooper New American Play Prize at Marin Theatre Company, Mill Valley, CA, Artistic Director, Jasson Minadakis; Managing Director, Michael Barker.

Director Nicole A. Watson is the Season 2017/18 recipient of the Lord Baltimore Capital Corporation Visiting Artist Fund.
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“Should you ever find yourself near an active press line, you’ll no doubt know it. Like the liftoff of an airliner, the stamping of auto body parts requires inhuman force, producing decibels registered by your internal organs. The presses sound, unmistakably, as if they could kill you, which they could, without much interrupting their normal functioning. You’d notice the collision more than they would.”

—Paul Clemens, Punching Out: One Year in a Closing Auto Plant
Many years ago, when penning his 1963 book *Blues People*, the provocateur poet and playwright Amiri Baraka (a.k.a. LeRoi Jones) reflected on the indivisible nature of African American music and history. Musing that you could ostensibly “go from one to the other, actually from the inside to the outside, or reverse, and be talking about the same things” Baraka was struck by the revelation that “the music was explaining the history as the history was explaining the music.”

Many dramatists, past and present, can boast of work that breathes vibrant truth into Baraka’s musical maxim (August Wilson readily comes to mind). However, no one of late has refreshed this notion or bestowed it with quite the same distinctive fervor as Dominique Morisseau does with her unique triumvirate known as The Detroit Project. Morisseau designed each play within the trilogy with a specific “soundtrack” in mind; the musical motifs keenly reflecting each play’s time, place, and given circumstances.

The trilogy begins with *Paradise Blue*. Set in 1949 within Detroit’s now-faded Blackbottom neighborhood, *Paradise Blue* dramatizes the story of a nightclub owner who struggles against the gentrifying forces that aim to “renew” his community. As the annals of history reveal, Blackbottom birthed an effervescent jazz scene that was cultivated by legendary artists such as Duke Ellington, Billy Eckstine, Pearl Bailey, Ella Fitzgerald, and Count Basie. In making Blackbottom the setting for her play, Morisseau concurrently acknowledges the history of her native city’s ever-changing landscape while also paying homage to Detroit’s rich musical heritage.

Whereas the backdrop of Blackbottom reminds us of Detroit’s musical roots, *Detroit ’67*, the next play in the sequence, reignites the more popular knowledge that the “Motor City” is also the “Motown City.” At the same time, as the title suggests, *Detroit ’67* also uses its narrative focus to address the racial tensions that indelibly mark our public memories of July 1967. All of this is strategically supported by the sounds of Berry Gordy’s legendary musical empire, thereby paying tribute to a host of beloved Motown groups and their enduring hits.

And then there is *Skeleton Crew*, the final play within Morisseau’s dramatic triptych. *Skeleton Crew* follows the conceptual refrain set by its antecedents, integrating specific characterizations with the equally present characters of Detroit and its music. In place of the swing of jazz or Motown’s bop, *Skeleton Crew*’s more contemporary setting leads Morisseau to use hip hop as the play’s leitmotif: a fitting pairing, not only because hip hop is the recognized beneficiary of earlier forms of African American music, but...
because—as Morisseau indicates—hip hop complements the discernable yet undercover musicality found within the heartbeat of an auto plant.

It was, in fact, a concept-shaping visit to a Ford factory that prompted the playwright to take note of the rhythmic, syncopated, and synchronized sound that pervades such facilities: “I watched them work the line and I thought: ‘Wow. This is just like choreography.’ It was gorgeous and theatrical.” Undoubtedly influenced by this experience, Morisseau infused her script with hip hop, even writing stage directions that describe the hums and rattles of imagined machinery as “hip hop drum beats” that “blend into the rhythm—a cacophony of working class hustle.”

Beyond calling for the harmonious blending of hip hop music and industrial clamor, Morisseau extends the musical motif through her characters as well. Shanita, a young auto plant worker who relishes the mechanical rhythms that surround her, meditates on the sounds of the stamping plant: “Sound like harmony,” she says to a colleague, “like life happening. Production. Good sound.” For Shanita, the sounds of the stamping plant provide audible markers of productivity and employment. Although not conventionally melodic, they are still music to her ears.

Such a seemingly simple notation powerfully reverberates with the scope of Morisseau’s Detroit trilogy. In writing about Detroit—its history and people—through the emotive lens of particular soundtracks, Morisseau designs her plays to be multi-sensory experiences that can be heard, seen, and felt. Tapping into the power of music, born from specific cultural and historical contexts, Morisseau creates a theatrical milieu that invites audiences to understand and experience the fullness of Detroit.

In so doing, she not only encourages us to pay our respects to Detroit’s (faded) glories, but she also invites us to recognize the beauty and power found in the city’s labor, struggles, resilience, and survival. Through Morisseau’s careful orchestration of The Detroit Project, the resonance and reverberations of Baraka’s reflection holds true: music does explain history and history does explain music—not only in terms of a city and its songs, but also through the indivisible histories of Detroit, African American music, and the broader tapestry of American life and culture.
“WALKING ON THE LINE:”
THE TEETERING VIEW IN SKELETON CREW
FAEDRA CHATARD CARPENTER, Production Dramaturg
It has been a decade since the U.S. stumbled into the aches and pains of the Great Recession. National statistics prove that the financial turmoil that began in December 2007 fell far short of the debilitating trials and traumas suffered by Americans during the Great Depression of the 1930s. Yet and still, talk of a “Great Recession” felt like a delusional understatement for some cities, Detroit, Michigan being a prime example.

For Detroit, the nation’s ills were unwelcome complements to the steady decline of the city’s once-upon-a-time bustling auto industry. Once known as “The Auto Capital of the World,” Detroit was the hub of major automobile makers such as Ford, GM, and Chrysler. Back in the day, business boomed and the city’s population proliferated. In fact, from 1920 to 1950 Detroit proudly held the title of being the fourth largest city in the country. For decades the Motor City was on a seemingly unstoppable and aspirational joy ride, and the good times seemed like they would continue to roll on—that is, until they rolled out.

While the auto industry had experienced ups and downs before 2007, the recession marked a monumental shift in gears. Compounded by an influx of industry-specific factors’ (collapsing of credit markets, rising oil prices, foreign competition, plummeting auto sales, and the displacing effects of automation), the Great Recession further aggravated the already tenuous condition of automobile companies, steering them—and the people of Detroit—into a course of uncertainty. It is amidst these trying times that we enter the world of Skeleton Crew.

The small cadre of workers in Skeleton Crew, a makeshift family, are first-hand witnesses to the stripping and shrinking of both their communities, the auto industry (the source of their livelihood and fellowship) and the city of Detroit. The characters and predicaments offer audiences a vivid portrait of recent, real life drama. In doing so, Skeleton Crew prompts us all to recognize how thin the line can be between the haves and have nots—and how easily such lines are crossed, by accident or intention.

In many respects, the specific history dramatized by Skeleton Crew—the story of Detroit, the Auto Industry, America—is all about “lines,” both literal and metaphoric. Socio-economic lines. Racial lines. City lines. Assembly lines. Picket lines. The lines between the haves and the have nots. And, in the words of Skeleton Crew’s characters, the affirming or numbing experience of “working the line” and the empowering or paralyzing consequence of “walking on the line.”

True to this thematic observation is the fact that in writing the play, Dominique Morisseau “works the lines” by mapping out her characters’ journeys so that we, the audience, invariably “walk the line” ourselves. We are encouraged to refrain from judging these characters; to teeter at the brink of indecision and expectation because, well, sometimes there are no easy answers, no clear delineations, no easily-made pronouncements of right or wrong, good or bad.

Likewise, the characters of Skeleton Crew—not unlike the city of Detroit—find themselves in circumstances that ask them to be cautiously yet hopeful, poised at the precipice of uncertainty. Like the city they call home, they are trying to move forward, while participating in an undesirable balancing act. Weary and wary but still standing, still working, they continue moving forward, heads held high, with daredevil precision, walking on a very thin line.
“I definitely think people come in with assumptions about Detroit...Detroiter know that people feel negatively about the city, so they’re very particular about who’s going to write us. When I tell people from Detroit that I’m writing about the city, the first thing they say is, ‘Okay, make us look good now.’ And I’m like, ‘Why? That’s not an interesting play!’ I’m not going to do that. But what I promise is: I’m not going to make you look bad. I’m going to make you look human. Because that’s what we are.”

—Playwright Dominique Morisseau
"[Once] we built war machines for the world...we built everything and put them on ships and shipped ‘em to England and everywhere. Y’all know what we did. Keep up with that history. Now we can’t even buy an American-made washing machine. Or an iron. So where did all our manufacturing base go? Where’d it all go? ‘Cause we built everything. We built everything. Everything. America did."

—George McGregor, President of Detroit’s United Auto Workers Union, Local 22

“It’s amazing that we use all these euphemisms: downsizing, outsourcing, rightsizing. When all it means is you just lost your job and you have no way to pay your house note. Don’t know where your kids are going to get the money for clothes or for food. We’ve lost the human pathos, the empathy, the drama.”

—Jon Clark, Founding Editor, Plant Closing News

"Listen, like I don’t know if y’all understand, but they shutting down schools, they shutting down—futures, basically. And that’s not cool, like, it’s just not cool. You know, it almost makes me feel like we might be, regressing.... We’ve got enough problems, y’all, now let’s just come up with some way to solve these problems ‘cause I think we destined for the heavens, Detroit.”

—Crystal Starr, Detroit Native and Video Blogger

“We’re not going to accept any more downsizing. We want to hear about upsizing, bigsizing, supersizing Detroit.”

—Unidentified Detroit Citizen at Town Hall Meeting
Welcome!

I am so happy you are here for this performance. It’s a part of the 2018 Women’s Voices Theater Festival in the nation’s capital region and the new play you are about to see is one of many being produced to bring attention to the abundance of wonderful women playwrights creating exciting, relevant theater today and the amazing array of companies in the area.

I’m very glad to be a part of this project, and proud to be helping the Festival advocate for women writing for the stage, for new plays, and for the sharing of diverse stories. I hope you enjoy the show and see as many of the Women’s Voices Theater Festival shows as possible.

Allison Janney
Honorary Chair

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**WOMEN’S VOICES THEATER FESTIVAL FULL SCHEDULE**

**Queens Girl in Africa**  
by Caleen Sinnette Jennings  
Mosaic Theater Company  
January 4 – February 4

**This is All Just Temporary**  
by Olivia Haller  
Convergence Theatre  
January 19 – February 10

**Noura**  
by Heather Raffo  
Shakespeare Theatre Company  
February 6 – March 14

**The Way of the World**  
by Theresa Rebeck  
Folger Theatre  
January 9 – February 11

**Jefferson’s Garden**  
by Timberlake Wertenbaker  
Ford’s Theatre  
January 19 – February 11

**Peepshow**  
by dog & pony dc  
dog & pony dc  
February 7 – 25

**Rabbit Summer**  
by Tracey Conyer Lee  
Ally Theatre Company  
January 11 – 28

**Waxing West**  
by Saviana Stanescu  
4615 Theatre Company  
January 19 – February 10

**Aubergine**  
by Julia Cho  
Olney Theatre Center  
February 7 – March 4

**Sovereignty**  
by Mary Kathryn Nagle  
Arena Stage  
January 12 – February 18

**Skeleton Crew**  
by Dominique Morisseau  
Baltimore Center Stage  
January 25 – March 4

**All She Must Possess**  
by Susan McCully  
Rep Stage  
February 8 – 25

**Imogen**  
by Charlie Marie McGrath  
Pointless Theatre  
January 12 – February 11

**Handbagged**  
by Moira Buffini  
Round House Theatre  
January 31 – February 25

**No Word in Guyanese For Me**  
by Wendy Graf  
Rainbow Theatre Project  
February 8 – March 4

**Love is a Blue Tick Hound**  
by Audrey Cefaly  
Rapid Lemon Productions  
January 12 – February 17

**The Trojan Women Project**  
by Rachel Hynes & the cast  
Brave Spirits Theatre  
January 31 – February 25

**Count Down**  
by Dominique Cieri  
Strand Theater Company  
February 14 – March 4

**4,380 Nights**  
by Annalisa Dias  
Signature Theatre  
January 16 – February 18

**Digging Up Dessa**  
by Laura Schellhardt  
The Kennedy Center for the Performing Arts  
February 3 – 18

**The Lathe of Heaven**  
by Natsu Onoda Power & Richard Henrich  
Spooky Action Theater  
February 15 – March 11

**The Wolves**  
by Sarah DeLappe  
Studio Theatre  
January 17 – March 4

**Familiar**  
by Danai Gurira  
Woolly Mammoth Theatre Company  
February 5 – March 4

**The Veils**  
by Hope Villanueva  
Nu Sass Productions  
February 15 – March 4
**Brittany Bellizeare**

Shanita

Baltimore Center Stage: debut. 
New York—Gallery Players: A Raisin in the Sun (Beneatha). Regional—The Guthrie: The Bluest Eye (Pecola); TheaterWorks Hartford: Sunset Baby (Nina); La Jolla/Berkeley Rep: The Last Tiger in Haiti (Rose); Northern Stage: The Mountaintop (Camae); Two River Theatre: Seven Guitars (Ruby); the Yard: Archy & Mefistofelis (Ensemble).


**Stephanie Berry**

Faye

Film—Submission, OG, The Delivery Man, Invasions, No Reservations, Finding Forrester. 
Awards/Accolades—She is a recipient of an Obie Award for her one-woman show, The Shaneequa Chronicles and the TCG/Fox Fellowship as a Distinguished Artist.

**Sekou Laidlow**

Reggie

Baltimore Center Stage: A Civil War Christmas. Broadway—Manhattan Theater Club: Airline Highway (various). Regional—Huntington Theater Company: A Doll’s House (Torvald); American Repertory Theater: Father Comes Home from the Wars (Homer); Seven Guitars (The Juilliard School-Guest Artist, Hedley); Philadelphia: The Mountain Top (MLK); Pioneer Theater Co: Of Mice And Men (Crooks); Studio Theater DC: Runaway Home (Paul); Lime Kiln: Stonewall Country (Barefoot); Playwrights: You Shouldn’t Have Told (Ray-Ray); Lamb’s Theater: Midnight Ono Rain (Samuel); Tower Theater: Seven Brides For Seven Brothers (Gideon), A Raisin in the Sun (Asagai); Arena Players: Amen Corner (David), An Enemy Of The People (Nansen), Something’s Afoot (Geoffrey); Lynchburg Theater: Rumors (Officer Welch).

Gabriel Lawrence

Dez


Lori M. Doyle

Stage Manager

Baltimore Center Stage: The Importance of Being Earnest, Ma Rainey’s Black Bottom. Broadway — The Visit, You Can’t Take It With You, The Mystery of Edwin Drood (revival), Felal, Jane Eyre-the Musical, 1776, Say Goodnight Gracie, and 11 Mainstage productions and numerous Gala events for The Roundabout Theatre Company. Regional — most recently, Cry It Out at Actors Theatre of Louisville 2017 Humana Festival and Queens for a Year at Hartford Stage; other credits include Contemporary American Theater Festival (nine summer seasons, two plays in rep each season); multiple productions at The La Jolla Playhouse, The Westport Country Playhouse, The Huntington Theatre Company, and Actors Theatre of Louisville. Off-Broadway — Second Stage Theatre Company, RTC @ The Laura Pels, The NY Shakespeare Festival, The Lambs Theatre Company, Circle Rep, The American Jewish Theatre. Other — 80+ corporate and special events with 33 different production companies.

Lindsay Eberly

Assistant Stage Manager


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Dominique Morisseau
Playwright/Actress

Dominique Morisseau is the author of The Detroit Project (A 3-Play Cycle) which includes the following plays: Skeleton Crew (Atlantic Theater Company), Paradise Blue (Signature Theatre), and Detroit ’67 (Public Theater, Classical Theatre of Harlem and NBT). Additional plays include: Pipeline (Lincoln Center Theatre), Sunset Baby (LAByrinth Theatre), Blood at the Root (National Black Theatre) and Follow Me to Nellie’s (Premiere Stages). She is also the book writer on the new musical Ain’t Too Proud – The Life and Times of the Temptations (Berkeley Repertory Theatre). Dominique is an alumna of The Public Theater Emerging Writer’s Group, Women’s Project Lab, and Lark Playwrights Workshop and has developed work at Sundance Lab and Eugene O’Neil Playwrights Conference. Her work has been commissioned by the Hip Hop Theater Festival, Steppenwolf Theater Company, Women’s Project, South Coast Rep, People’s Light and Theatre, and Oregon Shakespeare Festival/Penumbra Theatre. She recently served as Co Producer on the Showtime series Shameless. Awards include: Stavis Playwriting Award, NAACP Image Award, Spirit of Detroit Award, Weissberger Award, PA NY Fellowship, Sky-Cooper New American Play Prize, TEER Spirit Trailblazer Award, Steinberg Playwright Award, Edward M. Kennedy Prize for Drama (Detroit ’67), Audelco and OBIE Award (Skeleton Crew).

Nicole A. Watson
Director


Mariana Sanchez
Scenic Designer


Karen Perry
Costume Designer

Baltimore Center Stage: debut. Regional—Dallas Theater Center: Miller, Mississippi, Hair, Dreamgirls, A Raisin in the Sun, Clybourne Park, The Trinity River Plays; Guthrie Theater: The Lion in Winter (dir. Kevin Moriarty); ETC: Porgy & Bess; Harford Stage: Ma Rainey Bottom Blues, Having Our Say; Encore New York City Center: Cabin in the Sky; The National Black Theatre: Dead & Breathing; Two Rivers Theater: Ma Rainy Bottom Blues, Lives of Reason, Seven Guitars, Sweet Blues, Guadalupe in the Guest Room; Quick Silver Theater Company: Poot; Signature Theatre: stop. reset., The Piano Lesson; PlayMakers Repertory Company: Trouble in Mind; Mark Taper Forum: Joe Turner’s Come and Gone. Awards—Best Costume Design for Dreamgirls (Dallas Theater Center) from Black Theatre Award of Dallas.

Burke Brown
Lighting Designer

Baltimore Center Stage: It’s a Wonderful Life: A Live Radio Play. New York—New
World Stages: Church & State; Mabou Mines: Imagining the Imaginary Invalid; Metropolitan Museum: Celestina; Rattlestick Playwrights Theater; 52nd Street Project; Ars Nova; NYSF-Public Theater.

International—Erratica: Remnants (London), Abbey Theatre (Dublin), Golden Mask Festival (Moscow), Seoul Performing Arts Festival, Festival of Two Worlds (Spoleto, Italy). Regional—Cal Shakes: A Midsummer Night’s Dream, Twelfth Night; Magic Theatre; Cleveland Playhouse; PlayMaker’s Rep; George Street Playhouse; Asolo Rep; Barrington Stage Co.; Hanger Theater; Northern Stage; Two River Theater. Dance—Aszure Barton & Artists: Awáá; Alvin Ailey America Dance Theater: Lift; Hubbard Street Dance Chicago: Fluence, Cloudless, Waxing Moon, Cloudline; Ballet West: The Nutcracker; English Nation Ballet: Fantastic Beings; Bayerisches Staatsballett: Konzert für Violine un Orchester, Adam Is; Houston Ballet: Angular Momentum; Kansas City Ballet, TU Dance. Education—MFA: Yale School of Drama. Professional—Wingspace Theatrical Design, USA829. burkebrowndesign.com.

Mari Andrea Travis
Assistant Director

Faedra Chatard
Carpenter
Production Dramaturg

Pat McCorkle
Katja Zaroinely
McCorkle Casting, Ltd
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Artistic Director
KWAME KWEI-ARMAH

Kwame Kwei-Armah OBE is a playwright, director, actor, and broadcaster. At Baltimore Center Stage he has directed Jazz, Marley, One Night in Miami..., Amadeus, dance of the holy ghosts, The Mountaintop, An Enemy of the People, The Whipping Man, and Things of Dry Hours. He was named Best Director in City Paper’s Best of Baltimore (2014), and he was a finalist for the Stage Directors and Choreographers Foundation’s Zelda Fichandler Award for Best Theater Director. His works as playwright include One Love: The Bob Marley Musical, Elmina’s Kitchen, Let There Be Love, A Bitter Herb, Statement of Regret, Seize the Day, and Beneatha’s Place, which debuted at Baltimore Center Stage in 2013 as part of The Raisin Cycle. Other directorial credits include One Love: The Bob Marley Musical at Birmingham Repertory Theatre; One Night in Miami... at London’s Donmar Warehouse; Twelfth Night, The Comedy of Errors, Much Ado About Nothing, and the world premiere of Detroit ‘67 at The Public Theater in New York; Naomi Wallace’s The Liquid Plain at Signature Theatre; Dominique Morisseau’s Skeleton Crew at the Lark Play Development Center; and the world premiere of The Liquid Plain at Oregon Shakespeare Festival.

He has served on the boards of Theatre Communications Group, Steinberg Playwright Awards, The National Theatre, and The Tricycle Theatre (London), and as Artistic Director for the World Arts Festival in Senegal. He was named the Chancellor of the University of the Arts London, and in 2012 was named an Officer of the Most Excellent Order of the British Empire.

Managing Director
MICHAEL ROSS

Michael Ross returned to Baltimore Center Stage last season after working for seven seasons as managing director of Westport Country Playhouse. From 2002 to 2008 he was managing director of Center Stage. Previously, Ross was managing director of Long Wharf Theatre (1997–2002) where he was on the producing team for the commercial transfer of the Pulitzer Prize winner Wit. He was general manager and business manager at Hartford Stage (1986–1996). Ross served as program officer/project director at National Arts Stabilization, and worked with Baltimore Opera Company and Alley Theater, Houston. Ross has consulted in fundraising, board development, executive search, and strategic planning for theaters nationwide, including Kansas City Repertory Theatre, SITI Company, Wilma Theater, Trinity Repertory Company, Eugene O’Neill Theater Center, and Everyman Theatre. He has been a panelist for programs hosted by the National Endowment for the Arts, Theatre Communications Group, and New England Foundation for the Arts, among others, and was an adjunct professor in The Yale University School of Drama Theater Management Program. He has served on numerous Boards including Theatre Communications Group, The National Women’s Hall of Fame, and the Connecticut AIDS Residence Coalition. Ross currently serves on the Board of the Burry Fredrik Foundation.
ARTISTIC

**Associate Artistic Director**

**HANA S. SHARIF**

Hana S. Sharif is a director, playwright, and producer. She served as Associate Artistic Director, Director of New Play Development, and Artistic Producer at Hartford Stage; recently as Program Manager of the ArtsEmerson Ambassador Program; and as Developmental Producer/Mode Manager of Progress Theatre’s musical *The Burnin’*. Hana also served as co-founder and Artistic Director of Nasir Productions, which brings theater to underserved communities. Her directing credits include: Baltimore Center Stage: *The Christians, Les Liaisons Dangereuses; Pride & Prejudice* (DCArts: Best Director/Best New Play); Regional: *The Whipping Man, Gem of the Ocean* (six CCC nominations), *Gee’s Bend* (CCC Award Best Ensemble, two nominations), *Next Stop Africa, Cassie, The Drum*, and *I/Identity*. Hana has directed numerous developmental workshops, including Elyzabeth Gregory Wilder’s *The Chat and Chew Supper Club*, Janine Nabers’ *A Swell in the Ground*, and Marcus Gardley’s *The House That Will Not Stand*. Her plays include *All the Women I Used to Be, The Rise and Fall of Day*, and *The Sprott Cycle Trilogy*. Hana is the recipient of the 2009–10 Aetna New Voices Fellowship and Theatre Communications Group (TCG) New Generations Fellowship. She serves on the board of directors for the Greater Baltimore Cultural Alliance and the Sprott Foundation.

**Associate Director, Director of Dramaturgy**

**GAVIN WITT**

Gavin Witt came to Baltimore Center Stage in 2003, after nearly 15 years in Chicago as an actor, director, dramaturg, translator, and teacher—and co-founder of the classically based greasy joan & co theater. Among his translations and adaptations are a half-dozen Shakespeare plays; including a Jeff-nominated version of *Pericles*; Jeff-nominated translations of Beaumarchais’ *The Barber of Seville* and Ionesco’s *Macbett*; and Baltimore Center Stage productions of *The Voysey Inheritance* and last season’s *As You Like It*. Baltimore Center Stage directing credits include *Twelfth Night* and a recent short film from a Kenneth Lin script commissioned by Baltimore Center Stage and the Goethe Institut-Washington as part of the international P3MS project—as well as more than a dozen Young Playwrights Festival entries, many more play readings, and the 50th Anniversary Decade Plays. In addition to working as a dramaturg on scores of productions, readings, and workshops at Baltimore Center Stage, he has also helped develop new work around the country. A graduate of Yale and the University of Chicago, he is currently on the Humanities faculty at Peabody Conservatory, having previously taught at the University of Chicago, DePaul, and Towson; has served on the advisory boards of several theaters; and spent more than a decade as a regional vice president of LMDA, the national association of dramaturgs, before joining its board.
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SAT, FEB 24 | 7 PM • OFF THE CUFF

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FRI, APR 20 | 8 PM
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FRI, MAY 4 | 8 PM
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SOUL The Stax Musical

Book by Matthew Benjamin • Directed by Kwame Kwei-Arma

Produced in Association with Stuart Benjamin and Concord Music

This world premiere musical tells the story of the Memphis-based Stax Records and the launch of iconic artists—including Otis Redding, The Staple Singers, Isaac Hayes, Booker T & The MG’s, Rufus & Carla Thomas, David Porter, Wilson Pickett, Johnny Taylor, and Eddie Floyd—who created the very foundation of American Soul Music.

SOUL The Stax Musical celebrates how music brought Americans together during the early years of the Civil Rights Movement, and continues to bring generations together—from those who remember the early days of R&B, to those who are discovering these phenomenal artists today.

Tickets available now!
Neighborhood Partners

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. BREW HOUSE NO. 16  
   831 N. Calvert St.  
   410.659.4084

2. DOOBY’S  
   802 N. Charles St.  
   410.609.3162

3. THE ELEPHANT  
   924 N. Charles St.  
   443.447.7878

4. FLAVOR  
   15 E. Centre St.  
   443.563.2279

5. LA CAKERIE  
   1216 N. Charles St.  
   443.449.6699

6. MARIE LOUISE BISTRO  
   904 N. Charles St.  
   410.385.9946

7. MICK O’SHEA’S  
   328 N. Charles St.  
   410.539.7504

8. MT. VERNON STABLE & SALOON  
   909 N. Charles St.  
   410.685.7427

9. PLATES  
   210 E. Centre St.  
   443.453.9139

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

11. GERTRUDE’S  
    10 Art Museum Dr.  
    410.889.3399

Go to centerstage.org/visit/partners for a map of our neighborhood and the partners listed above.
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FALL 2020

443.338.6160
RolandParkPlace.org

Pending final approval from Maryland Department of Aging
ARTISTIC
Associate Artistic Director
Hana S. Sharif
Associate Director/ Director of Dramaturgy
Gavin Witt
Artistic Producer/ Director of Community Programs
Daniel Bryant
Artistic Administrator
Melody Easton
Artistic Assistant
Danielle Turner
The Lynn & Tony Deering Producing Intern
Rebecca Redman
The Judy & Scott Phares Dramaturgy Fellow
Rebecca Adelsheim
The Lynn & Philip Rauch Company Management Intern
Deion Dawodu

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Maggie Beetz
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Shannon Ziegler
Digital Marketing Associate
Will Pesta
The Wendy Jachman Graphics Intern
Albany Carlson
Photography
Richard Anderson production
Dean Alexander advertising

AUDIENCE RELATIONS
Box Office Manager
Kelly Broderick
Subscriptions Manager
Jerrilyn Keene
Patron Services Associates

STAFF
Artistic Director
Kwame Kwei-Armah OBE
Managing Director
Michael Ross

ADMINISTRATION
Associate Managing Director
Del W. Risberg

ARTISTIC
Associate Artistic Director
Hana S. Sharif
Associate Director/ Director of Dramaturgy
Gavin Witt
Artistic Producer/ Director of Community Programs
Daniel Bryant
Artistic Administrator
Melody Easton
Artistic Assistant
Danielle Turner
The Lynn & Tony Deering Producing Intern
Rebecca Redman
The Judy & Scott Phares Dramaturgy Fellow
Rebecca Adelsheim
The Lynn & Philip Rauch Company Management Intern
Deion Dawodu
AUDIENCE SERVICES AND RENTALS
Audience Services and Events Manager
Alec Lawson
Assistant Audience Services Manager
Faith Savill
Accessibility Intern
Bethany Slater
House Managers
Laura Baker, Lindsey Barr, Nick Horan, Lindsay Jacks, Hannah Kelly
Bar Manager
Ann Weaver
Shift Managers
Shelly Burke, Hannah Kelly, Val Long, Robby Priego, Shannon Ziegler
Docent Coordinator
Pat Yevics
ASL Interpretation
First Chair
Lead Audio Descriptor
Mary Lou Fisher

OPERATIONS
Director of Operations
Kevin Maroney
Building Engineer
Harry Piasecki

PRODUCTION MANAGEMENT
Director of Production
Rick Noble
Associate Production Manager
Lawrence Bennett
Ellen & Ed Bernard
Production Management Intern
Todd Harper
Sharon & Jay Smith
Stage Management Intern
Kaitlyn Martin

AUDIO
Supervisor
Amy Wedel
Audio Engineer
Daniel Hogan
The Jane & Larry Droppa Audio Intern
Aerik Harbert

COSTUMES
Costumer
David Burdick
Associate Costumer
Ben Kress
Draper
Susan MacCorkle
Craftsperson
William E. Crowther
First Hand
Ellouise Davis
The Terry Morgenthaler & Patrick Kerins Costumes Fellow
Matthew Smith

ELECTRICS
Lighting Director
Tamar Geist
Master Electrician
Kelly Brooks
Staff Electrician
Aaron Haag
Lighting Intern
Abbey Kojima

PROPERTIES
Props Manager
Jeffery Bazemore
Master Craftsman
Nathan Scheifele
Props Artisan
Rachael Erichsen
Elizabeth & Kenneth Properties Intern
Sarah Anne Broyles

SCENERY
Technical Director
Rob McLeod
Assistant Technical Director
Anna Kann
Scene Shop Supervisor
Frank Lasik
Carpenters
Jessica Bittorf, Brian Jamal
Marshall, Sam Martin, Eric Scharfenberg
Senior Carpentry Intern
Whitney Stott

MULTIMEDIA
Multimedia Coordinator
Danny Carr
Multimedia Intern
Kat Pagsolingan

SCENIC ART
Charge Scenic Artist
Erich Starke

STAGE OPERATIONS
Stage Carpenter
Eric L. Burton
Wardrobe Supervisor
Linda Cavell
The following individuals and organizations contributed to this production of SKELETON CREW

Assistant Lighting Designer
Abbey Kojima
Electricians
Jessica Anderson, Parker Damm, Cody Pentenbrink, Will Voohies
Props
Trevor Winter, Jacob Zabawa
Scenic Artist
Mallory Porter
Scenic
Robert Castrence, Ben Jones, Chester Stacey, Trevor Winter
SERVICES

FOR OUR AUDIENCES

DINING
The Sherman Café & Bar is located on the first floor. Our restaurant food provider, Flavor at Baltimore Center Stage, will be serving dinner and small plates on the second floor. The Nancy K. Roche Bar in the Deering Lounge on the fourth floor will be open during Head performances. Our food and beverage service will begin two hours before each performance.

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 flash photography 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 front of house personnel know if you’re smoke sensitive.

CHILDREN
Children under six are not allowed in the theater.

ACCESSIBILITY

MOBILITY
Wheelchair-accessible seating is available for every performance.

BLIND/LOW VISION
The Audio Description/Touch Tour performances of Skeleton Crew take place on Sun, Feb 18 at 2 and 7:30 pm. 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
A Closed Captioned performance of Skeleton Crew takes place on Sun, Feb 18 at 7:30 pm. Assistive listening and Closed Captioning devices are available to be borrowed at no cost. An ASL Interpreted performance will take place Fri, Mar 2 at 8 pm.

PARKING
If you are parking in the Baltimore Sun 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.

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

FEEDBACK
We hope you have an enjoyable, stress-free experience! Your feedback and suggestions are always welcome: info@centerstage.org or access@centerstage.org
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We create

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Cupcakes • Favors

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Have question or something to donate? Contact Sydney Wilner at swilner@centerstage.org or 410.986.4025.