


2019-2020 SEASON



THOUGHTS OF A COLORED MAN

KEENAN SCOTT II
 ERNEST H. BROADNAX III
 MONS

BALTIMORE

CENTER

STAGE

BY KEENAN SCOTT II
EDITED BY STEVE

BY KEENAN SCOTT II
DIRECTED BY STEVE H. BROADNAX III
CO-PRODUCTION WITH SYRACUSE STAGE
ASSOCIATION WITH BRIAN MORELAND

BY KEENAN SCOTT
DIRECTED BY STEVE H. BROADNAX
CO-PRODUCTION WITH SYRACUSE STAGE
IN ASSOCIATION WITH BRIAN MORELAND AND RON SIMONS
OCT 10-NOV 10, 2019

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Terry Morgenthaler
and Patrick Kerins

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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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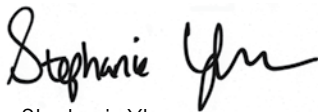
Dear Baltimore Center Stage Members and Guests,

In the history of our celebrated Theater canon, it's thrilling to remember that every one of those plays was once "new." And throughout the centuries—from Euripides and Shakespeare to Hansberry and Albee—one fact remains consistent: artists will always seek to push and evolve theatrical storytelling. It is in that tradition we are proud to introduce you to Keenan Scott II with his newest contribution to our art form.

The beauty of Keenan's piece is in its specificity—seven men in one neighborhood in Brooklyn, one barbershop, one sidewalk. These men are fully human in their features and flaws—not archetypes, not stereotypes, and not representatives of their entire community. Keenan offers these individual stories and experiences as just that: individual. And he does so with a fresh blend of poetry, spoken word, and prose, coupled with the unique attributes of live theater. Like its subjects, *Thoughts of a Colored Man* can't be put in a box.

In collaboration with director Steve H. Broadnax III, a powerhouse acting ensemble, creative team, and producing partners Syracuse Stage, Brian Moreland, and Ron Simons, we join a national community of theatermakers and audiences to help bring Keenan's play to life.

Thank you for being here with us, for listening to these stories, and for participating in the ongoing evolution of our art form.



Stephanie Ybarra
Artistic Director



STEPHANIE YBARRA
ARTISTIC DIRECTOR

THE CAST

in alphabetical order

Jerome Preston Bates *
Wisdom

Brandon Dion Gregory *
Passion

Forrest McClendon *
Depression

Ashley Pierre-Louis
Woman #1

Reynaldo Piniella *
Lust

Jody Reynard *
Happiness

Ryan Jamaal Swain *
Love

Garrett Turner *
Anger

Hollie E. Wright *
Woman #2/Dance Captain

THE ARTISTIC TEAM

Keenan Scott II
Playwright

Steve H. Broadnax III
Director

Millicent Johnnie
Choreographer

Robert Brill
Scenic Designer

Toni-Leslie James
Co-Costume Designer

Devario Simmons
Co-Costume Designer

Ryan J. O’Gara
Lighting Designer

Mikaal Sulaiman
Sound Designer

Sven Ortel
Projection Designer

TéLa and KAMAUU
Music

Bianca Laverne Jones
Associate Director

B.J. Forman *
Production Stage Manager

Cathy Hwang *
Assistant Stage Manager

Kyle Bass
Script Consultant

James Calleri, Paul Davis, Erica Jensen
Casting

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

Please silence all electronic devices.

There will be no intermission.

**NOTICE: This performance
includes the use of haze and
recorded gunshots.**



SETTING

TIME

The present.

The span of these events all happen in one full day.

LOCATION

In and around an ever changing

Brooklyn neighborhood in New York City.

DIRECTOR'S STATEMENT

"Our black image became tainted..."

KEENAN SCOTT II

I believe that *Thoughts of a Colored Man* by Keenan Scott II aims to expand the definition of the 21st-century man of color beyond the oversimplified stereotypes that are often presented. As a man of color, I know too well that these distorted images have the dangerous potential to limit our humanity; often leaving us in search of who we indeed are. My goal through this theatrical experience of language, music, and dance is to give insight into the black male in search of their most dominant selves trying to escape demise. Holla!

STEVE H. BROADNAX III

A portrait of playwright Keenan Scott II, a Black man with short, curly hair and a beard, smiling warmly. He is wearing a dark suit jacket over a dark shirt. His hands are clasped in his lap, and he is wearing a beaded bracelet on his right wrist. The background is dark and out of focus.

AN INTERVIEW WITH PLAYWRIGHT KEENAN SCOTT II

THOUGHTS OF A COLORED MAN

Courtesy of Syracuse Stage

LYLE ANDREW MICHAEL:

How did your personal experience influence you in writing this script?

KEENAN SCOTT II:

I've lived in New York and in Maryland. I've lived in the inner city, a suburb and a rural area. This play is influenced by my upbringing and the things I have experienced in and out of my community in these locations.

“I would say one can’t be a playwright without understanding the process of acting, just as an actor cannot be an actor without understanding the process of directing and writing.”

KEENAN SCOTT II

LAM: What sort of world do you want to take the audience into?

KS: I want this to be a snapshot of a community. While I do not ever want to tell an audience member how to feel, I want viewers to see the characters exist as they do in their community as they intertwine through it. Depending on your background, every audience member will leave with something different.

LAM: The characters have allegorical names Anger, Lust, Passion, etc. Can you elaborate on that choice?

KS: I grew up hearing that black men don’t know how to articulate themselves. So, I wanted to create a piece, being a poet, where the black man can express himself and articulate his emotions in a safe place. I thought about the emotions that I go through, of feeling angry, lustful, depressed, and I realized these are not thoughts and emotions that are unique to me, but something that all human beings go through and feel. As you journey through this piece, you will see that these men are multifaceted.

LAM: How do you feel the term “colored” has evolved over the years?

KS: I think the term “colored” has come to be used differently by people over the years. For instance “people of color” is a common term now. In *Thoughts of a Colored Man*, I use “colored” to spark a visceral

reaction like it did during the civil and pre-civil rights days. Also, playing into the allegorical labeling of the characters in this play, these are not just emotions and thoughts of a “colored” man, but “human” feelings and experiences.

LAM: What made you choose Fall and Brooklyn in the present-day as the setting?

KS: I chose fall to be specific and to help further the creation of this world. And personally, it’s my favorite season. Being a native New Yorker I wanted to ground the piece there. I picked Brooklyn because I live in Bed Stuy (Bedford Stuyvesant) currently and the true world of this piece started to come together while living there. The gentrification that has been happening there serves as a representation for what’s going on all over the United States right now and cities around the world.

LAM: What do you feel you have to learn from the world premiere of the play at Syracuse Stage and Baltimore Center Stage?

KS: The audience responses. I have been writing and working on *Thoughts of a Colored Man* for twelve years. Sitting alone with my thoughts and ideas for this time has been rewarding. I’ve grown a lot working on this piece. I am most excited about hearing the response from the community at large, and then applying new work based upon the response. My work as an artist is never complete. It is a living, breathing script. I hope that each night the show is performed, a person will learn something new about my community and where I’m from.

LAM: When did you take an interest in writing plays?

KS: I never studied playwriting in an academic space. I was a theatre major at Frostburg State University with a concentration in acting. I am a self-taught playwright. I realized I had a knack for poetry, storytelling, and songwriting, which led me to become a SLAM poet at age 15 in Washington, D.C. I would say one can’t be a playwright without understanding the process of acting, just as an actor cannot be an actor without understanding the process of directing and writing.



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WALLS-FUNNY"
—VARIETY

MEN ON BOATS

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DIRECTED BY JENNY KOONS

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THE CAST

Jerome Preston Bates*

Wisdom

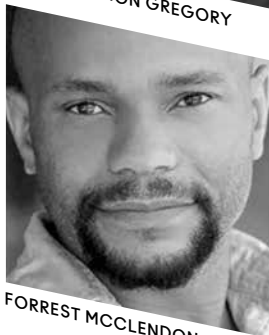
Broadway: *American Son*, *Jitney*, *Stickfly*, and *Seven Guitars*. Off-Broadway: The Public Theater, Classic Stage Company, Classical Theatre of Harlem, The Beckett, Negro Ensemble Company, Abingdon Theatre Company, New Federal Theatre, 127th Repertory Ensemble, and Circle Rep. Regional: Oregon Shakespeare Festival in *Two Trains Running*, *A Comedy of Errors*, and *Richard III*; The Old Globe in *Macbeth*; Arena Stage, Denver Center, Goodman, and Alley Theatre in *Satchmo at the Waldorf*; Yale Rep, Hartford Stage, Wilma Theater, Philadelphia Drama Guild, Philadelphia Theatre Company, Arden Theatre Company, Baltimore Center Stage, Folger Theatre, Long Wharf, and the Goodman Theatre in the world premiere of *Seven Guitars* opposite Viola Davis. Film: *Peeples* opposite Kerry Washington, *Musical Chairs*, *Tio Papi*, *Shaft 2000*, *The Out of Towners*, *It Runs in the Family*, *The Narrows*, and *Romeo and Juliette in Harlem*. Television: HBO's *Oz*, *All My Children*, *Law & Order*, *NYPD Blue*, *Third Watch*, and *Lights Out*. As a writer, he penned the plays *Augusta Brown* and *Electric Lady*, and the *Jimi Hendrix* screenplay. He directed *The Man in Room 306* at Luna Stage, and both *Easy Money* and *A Salute to August Wilson* and *Religion* at the Billie Holiday Theatre. Winner of seven Audelco Awards. Thank you to Syracuse Stage and Baltimore Center Stage and the TOACM team. Praise God from whom all blessings flow.



JEROME PRESTON BATES



BRANDON DION GREGORY



FORREST MCCLENDON

Brandon Dion Gregory*

Passion

Brandon Dion Gregory was born and raised in Stone Mountain, Georgia. The New York Times caught Gregory being a whole lot of "fun" on stage in the holiday classic: *Christmas Carol in Harlem*. This year, you will get to witness him create more magic with this incredibly talented cast and crew. Gregory loves the constant balance of art and business. He has a Bachelor's in Management and a Master's in Theatre. His favorite stage roles include his work in *Argonautika* as Jason and *Twelfth Night* as Sir Toby. You may have also seen him on Netflix's *Let the Church Say Amen*, Showtime's *Homeland*, ABC's *Resurrection*, or on the N train the other day. Follow Brandon at www.brandongregory.net or on Instagram: @thebrandongregory

Forrest McClendon*

Depression

Broadway/West End: *The Scottsboro Boys* (Tony Award nomination). Off-Broadway: *The Scottsboro Boys* (Vineyard Theatre), *Cabin in the Sky* (City Center Encores!), *James Baldwin: A Soul on Fire* (New Federal Theatre). Regional: *The Scottsboro Boys* (Philadelphia Theatre Company/Barrymore Award), *Red Velvet* (Lantern Theater Co./Barrymore Award nomination), *The America Play* (Zach Scott Theatre/B. Iden Payne Award), *Avenue X* (11th Hour Theatre Co./Barrymore Award), *Seven Guitars* (Actors Theatre of Louisville), *Wild With Happy* (Baltimore Center

Stage), *Romeo and Juliet* (North Carolina Shakespeare Festival), *Othello* (Philadelphia Shakespeare Theatre), *Julius Caesar* (Lantern Theater Company) and most recently *Cabaret* (Connecticut Repertory Theatre). Forrest is a recipient of the Lunt-Fontanne Fellowship for top regional actors, and enjoys working on new plays and musicals—most recently at Sundance, New York Stage & Film, Arena Stage, and Arden Theatre Company. He teaches throughout the U.S., Europe, and Canada and is currently on the faculty of the National Theater Institute at the Eugene O'Neill Theater Center. www.ForrestMcClendon.com

Ashley Pierre-Louis Woman #1

Ashley Pierre-Louis is a Miami native and is a graduate of Florida State University where she obtained her B.F.A. in Dance. Her solo, *Re-self*, was selected to be performed at the American College Dance Association 2018 in South Carolina and her solo entitled *Mine* was selected for presentation as an alternate at the National College Festival at the John F. Kennedy Center in Washington D.C. Pierre-Louis has performed for the premiere of Donna Uchizono's work *March Under an Empty reign* at The Joyce, NY Quadrille Festival, and has also been a part of Alvin Ailey's inaugural Choreography Unlocked Festival under the direction of Jawole Willa Jo Zollar, Urban Bush Women, and Robert Battle. Ashley has attended the School at Jacobs Pillow, San Francisco Conservatory of Dance, as well as Gaga intensives in Tel Aviv and New York. Ashley hopes to travel the world, perform professionally, and inspire others with her



ASHLEY PIERRE-LOUIS



REYNALDO PINIELLA



JODY REYNARD

passion to move. Follow her on Instagram: @ashleypierrelouis.

Reynaldo Piniella* Lust

Reynaldo Piniella was named a "person to watch" by American Theatre Magazine. He was previously seen in *The Death of the Last Black Man...*, *Venus* (Signature Theatre Company), *The Skin of Our Teeth* (Theatre for A New Audience), *The Space Between the Letters* (The Public Theater's Under the Radar Festival), *Terminus* (NYTW Next Door), *Lockdown* (Rattlestick), *Romeo & Juliet* (Shakespeare Festival St. Louis, Actors Theatre of Louisville). Film credits include *Madeline's Madeline*, *Broken City*, *One Percent More Humid*, and *Extremely Loud & Incredibly Close*. Television credits include *Sneaky Pete*, *Law & Order: SVU*, *The Daily Show with Jon Stewart*, *Flesh & Bone*, *NYC 22*, and *The Carrie Diaries*. He received the Fox Foundation Resident Actor Fellowship from TCG. Follow him on Instagram and Twitter @ReynaldoRey.

Jody Reynard* Happiness

Jody Reynard attended the Cobb County Center for Excellence in the Performing Arts outside of Atlanta, GA and graduated with a dance major. He earned a B.A. in Theatre from Kennesaw State University all while performing with The Atlanta Shakespeare Tavern, The Atlanta Opera, and Georgia Ballet. From there, his regional career began with roles in *On the Twentieth Century* at the Goodspeed Opera House and *Mame* at Paper Mill Playhouse. He then caught the eye of Ann Reinking at an open audition and made his Broadway debut in *Fosse*, dancing featured specialties

THE CAST

such as "From the Edge," "Rich Man's Frug," and "Take Off with Us." His other Broadway credits include *Summer: The Donna Summer Musical*, *Legally Blonde*, *Taboo*, *Saturday Night Fever*, and the national touring companies of *Camelot*, *Kiss Me, Kate*, *My Fair Lady*, *Memphis*, and *Chicago*. Some of his favorite roles include Darren Lemming in *Take Me Out*, Gaveston in *Edward II*, Paul in *Kiss Me, Kate*, Ken in *Smokey Joe's Café*, and Core Company Member of Quick Silver Theater Company.

Ryan Jamaal Swain* Love

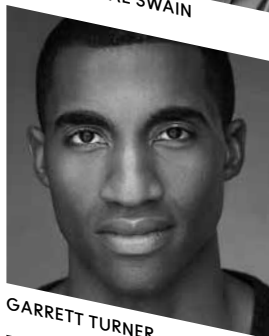
Ryan Jamaal Swain currently stars as Damon in Ryan Murphy's Emmy winning and Golden Globe nominated series *Pose* on FX. Ryan was just named to Forbes Magazine's coveted "30 Under 30" list for his LGBTQ+ activism. He made his Broadway debut in Tarrell Alvin McCraney's *Choir Boy* earlier this year. Prior to making his small screen and Broadway debut, Swain made a name for himself performing in numerous theatrical productions including Paul in *Six Degrees of Separation* (Keegan Theatre, Washington, D.C.), Jasen in the world premiere of *295N* (Signature Theatre, Washington, D.C.), Wisdom in *Thoughts of a Colored Man* (GALA Hispanic Theatre), and Moritz in *Spring Awakening* (City Equity Theater, Birmingham, Alabama). He is a graduate of Howard University. Follow Ryan: @ryanjamaalswain (IG) @ryanjamaal (Twitter)

Garrett Turner* Anger

A proud native of Florence, Alabama, Garrett Turner received his Masters from the Royal Central School of Speech and Drama in London.



RYAN JAMAAL SWAIN



GARRETT TURNER



HOLLIE E. WRIGHT

NYC: *The Dove* (York Theatre Company), *Acappella the Musical* (NYMF). Regional: *Half Time* (Jerry Mitchell; Paper Mill Playhouse), *Holler If Ya Hear Me* (Kenny Leon; True Colors Theatre), *The Royale* (Theatrical Outfit), *The Elaborate Entrance of Chad Deity* (Asolo Rep), *Lookingglass Alice* (Baltimore Center Stage), *Memphis* (Mason Street Warehouse), *In the Heights* (Aurora Theatre), *Dreamgirls* (Atlanta Lyric Theatre). TV: *Law & Order: SVU*, *Madam Secretary*. Emory Grad. Marshall Scholar. Psalm 115:1 - garrett-turner - @garrettmturner

Hollie E. Wright* Woman #2/Dance Captain

Miss Wright, a Philadelphia native, began her professional career at The Philadelphia Dance Company (Philadanco!). She went on to Broadway working with Maurice Hines in *Hot Feet*, performing the lead before the show closed. Other favorites, regionally and touring: *The Color Purple* (First National Tour), *Oklahoma* (Arena Stage, first Black Dream Laurey in a regional theatre), *Amazing Grace*, and *Cabin in the Sky*. Holding a B.F.A. in Dance Education, Miss Wright is currently Jazz Chair at The Ailey School. She is also on faculty at American Ballet Theater Summer Series, Purelements, and has taught at NYU and SUNY Purchase. Choreography stateside and abroad includes favorites: *UniverSoul Circus*, a commercial spot for Party City, production of *Dream Girls*, *DanceUnika* in Italy, *Hair*, and *Disaster! The Musical* at NYU. She wants to thank family, friends, LDC, and all of her students who inspire her.

THE ARTISTIC TEAM

Keenan Scott II **Playwright**

Keenan Scott II is a native New Yorker born and raised in Queens, New York. The youngest of two, Keenan relocated with his mother and sister to southern Maryland. There he began his journey in the underground SLAM poetry scene of Washington, D.C., at the age of 15. A self-published poet, by 18 Keenan had performed up and down the East Coast winning various SLAM poetry contests. A graduate of Frostburg State University, he received a Bachelor's in Theater Arts with a concentration in acting. While attending he was a part of the Black Student Alliance, an organization that had a duty to represent and address the needs of the African American student body and to culturally enrich the campus as a whole through programs and lectures. Keenan is truly a Renaissance man; in addition to playwriting, Keenan is also an actor, director, and producer of original work. A few of Keenan Scott II's previous works have been produced at Howard University, Gala Hispanic Theatre, Single Carrot Theater, National Black Theater, and the NYC Fringe Festival. Keenan's latest work *Thoughts of a Colored Man* has been workshopped and developed at Arena Stage and the historic New York Theatre Workshop for private readings.

Now this bold new work is a world premiere at Syracuse Stage then transferring to Baltimore Center Stage for its 2019-2020 theatrical season. The multi-faceted Keenan Scott II always believes: "*Not everything that is faced can be changed, but nothing can be changed until it is faced*" - James Baldwin. Follow Keenan on Instagram @keenanthemuse

Steve H. Broadnax III **Director**

World Premieres: *Mud Row* by Dominique Morisseau, *Travisville* by William Jackson Harper, *Bayard Rustin: Inside Ashland* (also author), *The Hot Wing King* by Katori Hall, *Everybody Black* by Dave Harris. Theatre includes: Actors Theatre of Louisville, Cleveland Play House, People's Light, Hattiloo Theatre, Ensemble Studio Theatre Company, Chautauqua Theatre Company, Apollo Theatre (NYC), Classical Theatre of Harlem, Atlantic Theatre (NYC), Detroit Public Theatre, Baltimore Center Stage, The Black Theatre Troupe (Phoenix, AZ), Arkansas Repertory Theatre, Moore Theatre (Seattle), Market Theatre (Johannesburg, South Africa), The Edinburgh Festival Fringe, National Arts Festival in South Africa, and The Adelaide Arts Festival Australia. *The Hip Hop Project*, an award-winning, full-length, original play directed, choreographed, and

conceived by Steve, has toured nationally and was showcased at the Kennedy Center American College Theater Festival in Washington, D.C. Other writings include the award-winning *American Taboo* and *Camouflage* (Eugene O'Neill semi-finalist). Training: Conservatory of Fine Arts Webster University (B.F.A.), Penn State University (M.F.A.). Steve is currently a professor of Theatre and associate artistic director for outreach at Penn State University. Visit www.stevebroadnax.com

Millicent Johnnie **Choreographer**

Millicent Johnnie received a prestigious United States Artist nomination in Dance and is a Creative Capital Award winner. She served as an associate artistic director of the Urban Bush Women, choreographed the original *Parable of the Sower* workshop (New York City Opera) dir. Peter Sellers. Off-Broadway: *Party People* (The Public Theater). Universes' *Ameriville, Parable of the Sower The Opera* (Under the Radar at The Public Theater) Other theatre credits include *Zinnias: The Life of Clementine Hunter* (Montclair Peak Performances) dir. Robert Wilson, *Symphony for the Dance Floor* with Daniel Bernard Roumain (Brooklyn Academy of Music), *The Love Project* (National Black Theater Festival) dir. Rhodessa Jones, *The Hip Hop Project* written by

our very own Steve H. Broadnax III (Kranert Performing Arts Center), *The Shipment* (UnderMain Theater) dir. Stan Wojewodski Jr., *Cubamor The Musical* (The Village Theater) dir. Kent Nicholson, and *Cry You One* (Mondo Bizarro and Art Spot Productions) dir. Kathy Randals. Johnnie directed and choreographed *RENT* (Ferndale Repertory Theater), *West Side Story* (University Kwazulu Natal, South Africa), and *Bamboula: Musician's Brew* (Cleo Parker Robinson Dance 45th Anniversary Tour). She has received numerous awards and nominations for her work including Prague International Dance Festival Awards (Best Choreography and Best Production), Times-Standard Bel's Choice Awards (Best Director and Best Musical), Theatre Bay Area Award (Choreography), and a Vivian Robinson/AUDECO Recognition Award nomination for choreography. Her Creole heritage has taught her the beauty and necessity of versatility; Johnnie's success in the theatre world is complemented by her impact and demand in the commercial arena working with artists: Usher Raymond, Chrissette Michele, Bill Summers (Los Hombres Calientes), Lord Jamar (Brand Nubian), Tekeitha Wisdom (Wu-Tang), celebrity photographer Jonathan Mannion, and choreographing opening acts for artists like Dave Chappelle (Tallahassee Civic Center), Angélique Kidjo (National Black Arts Festival), and the UniverSoul Circus. Johnnie worked in artist development for Marvelous Enterprises in Atlanta, GA before

choreographing the feature film *Scary Movie 5*, directed by Malcolm D. Lee and produced by David Zucker (*Naked Gun* franchise). She has served as a choreographer for Walt Disney Creative Entertainment and worked for the 2016 Opening Ceremonies of the Olympic Games in Rio de Janeiro, Brazil. More recently, Johnnie wrote and directed *Ma Negresse: Le Esprit Creole* and *Bamboula is Not Bamboozled* for Florida State University's College of Motion Pictures.

Robert Brill Scenic Designer

Robert Brill is a three-time Tony Award nominee for Broadway, where his credits include *Ain't Too Proud: The Life and Times of The Temptations*, *Summer: The Donna Summer Musical*, *Assassins*, as well as the set and club design for the critically acclaimed revival of *Cabaret*, at the Kit Kat Klub and the legendary Studio 54. His other Broadway credits include *Jesus Christ Superstar*, *Guys and Dolls*, *A Streetcar Named Desire*, *Design for Living*, *Buried Child*, and many others. Brill's other theatrical credits include the musical spectacular *Frozen*, produced by Disney Creative Entertainment, Christopher Plummer's *A Word or Two*; *Sinatra: His Voice. His World. His Way*. (Radio City Music Hall); *The Wiz* (La Jolla Playhouse); *American in Paris* (Boston Ballet); *A Clockwork Orange* (Steppenwolf Theatre); Anna Deavere Smith's *Twilight: Los Angeles, 1992* (Mark Taper Forum and McCarter Theatre); and *The Laramie Project*, presented throughout the U.S. including The Brooklyn

Academy of Music. His designs for opera have been presented internationally, including the Metropolitan Opera, the English National Opera, as well as numerous world premieres, including *Moby-Dick*, *Cold Mountain*, *Everest*, *Doubt*, *The Manchurian Candidate*, and *It's A Wonderful Life*. Brill is a founding member of Sledgehammer Theatre, a recipient of the Michael Merritt Award for Excellence in Design and Collaboration, and is professor of Scenic Design at the University of California San Diego.

Toni-Leslie James Co-Costume Designer

Ms. James' Broadway credits include *Bernhardt/Hamlet*, *Come From Away*, *August Wilson's Jitney*, *Amazing Grace*, *Lucky Guy*, *The Scottsboro Boys*, *Finian's Rainbow*, *Chita Rivera: The Dancer's Life*, *Ma Rainey's Black Bottom*, *King Hedley II*, *One Mo' Time*, *The Wild Party*, *Marie Christine*, *Footloose*, *The Tempest*, *Twilight Los Angeles 1992*, *Angels in America: Millennium Approaches & Perestroika*, *Chronicle of a Death Foretold*, and *Jelly's Last Jam*. Ms. James' work has been featured in productions for off-Broadway, regional theatre, opera, dance, and internationally in the UK, Ireland, Australia, and Canada. Awards and nominations include three Tony Award nominations, the 2019 Drama Desk Award and five other Drama Desk nominations, two Hewes Design Awards, the Irene Sharaff Young Masters Award, and the Obie Award for Sustained Costume Design Excellence. Dedicated to Jett Gerald Higham.

Devario Simmons **Co-Costume Designer**

Devario Simmons is an American costume designer of staged productions. He received his M.F.A. in Costume Design from Virginia Commonwealth University. His design credits include *Spamalat*, *The Merchant of Venice*, *In the Next Room*, or *the Vibrator Play*, *Man of La Mancha*, *A Streetcar Named Desire*, and *Ensemble*. He has also done work on three seasons of AMC's television show *TURN*, the 2nd National Touring production of the Broadway hit *In the Heights*, and two seasons of the PBS television series *Mercy Street*. He is currently the associate costume designer for all productions of *Come from Away* (designed by Toni-Leslie James) playing in the Gerald Schoenfeld Theatre on Broadway, the Royal Alexandra Theatre in Toronto, the Phoenix Theatre in London, the Comedy Theatre in Melbourne, Australia, and in various theatres across the U.S. and Canada for the North American Tour. He was very excited to do his first show at Syracuse Stage!

Ryan J. O'Gara **Lighting Designer**

Selected—National Tour: *Juke Box Hero*, *A Night with Janis Joplin*, *Vocalosity*, *Walking Dead Experience*, *The Little Prince*. Selected - NYC: *Tail Spin*, *play/date*, *Lady Day*, *Moses of Egypt* (New York City Opera), *Knuckle Heads Zoo*, *Black Violin*, *Chix ó, THE RIDE*, and *NBC Upfront* at Radio City Music Hall, plus various productions for Cirque du Soleil, Norwegian Cruise Line, Paper Mill Playhouse, Walnut

Street Theatre, Drury Lane-Chicago, TUTS, Signature Theatre DC, Laguna Playhouse, Barter Theatre, Lincoln Center Festival, Capital Repertory Theatre, and Bristol Riverside Theatre (2016 Barrymore Award). Associate lighting designer for over 25 Broadway productions, currently: *Ain't Too Proud*, *Come from Away*, and *Hamilton*. O'Gara graduated from North Carolina School of the Arts. www.ryanogara.com

Mikaal Sulaiman **Sound Designer**

Off-Broadway: *Continuity* (Manhattan Theatre Club); *Passage*, *Fairview* (Soho Rep); *Recent Alien Abductions*, *Time's Journey Through a Room* (Play Co.); *Meet Vera Stark* (Signature Theatre); *Blue Ridge* (Atlantic Theatre); *The Thanksgiving Play* (Playwrights Horizons); *Rags Parkland* (Ars Nova); *Underground Railroad Game* (Ars Nova); *Light Shining in Buckinghamshire* (NYTW); *Master* (Foundry Theatre Co.); *Skiffles: The Broadway Musical*. Regional: Berkeley Rep, The Alley, Woolly Mammoth, Trinity Rep, Pig Iron, Syracuse Stage, Arden Theatre, Early Morning Opera. Mikaal has received nominations from Drama Desk Award, Lucille Lortel Award, Bay Area Critics, and Audelco Award. He is a recipient of the Henry Hewes Design Award.

Sven Ortel **Projection Designer**

Sven Ortel designs projections and imagery for theatre, opera, dance, musicals, and beyond. His select Broadway credits include *The Little Mermaid*, *Women on the Verge of a*

Nervous Breakdown, *Wonderland*, and *Newsies* (Tony Award nomination). His West End credits include *Marguerite*, *Jumpers*, and *The Woman in White*, among others. He has also designed *A Disappearing Number* (world tour), *Measure for Measure* (world tour), *Tiefland* (Zurich, Barcelona), *Rebecca* (Vienna, Stuttgart), *The Three Musketeers* (Berlin, Stuttgart), *Richard II* (The Old Vic), *Swan Lake* (San Francisco), and *The Ring Cycle* (St. Petersburg). Mr. Ortel's Off-Broadway credits include *Hamlet*, *Party People*, *Carrie*, and Julie Taymor's *A Midsummer Night's Dream*. His many regional productions include *A Confederacy of Dunces* (Huntington Theatre Company), *Mary Page Marlowe* (Steppenwolf Theatre Company), *Roman Holiday* (SHN Golden Gate Theatre), "Mat Franco – Magic Reintvented Nightly" (The Linq), *Ever After* (Alliance Theatre), and *Life After* (The Old Globe). Mr. Ortel also leads the M.F.A. program in Integrated Media and an undergraduate track in Projection, Lighting, and Interactivity at The University of Texas at Austin.

Te'La **Music**

The rowdy rebel and all-around sunny vibe creator, is here to make her presence known. A multidisciplinary artist hailing from central New Jersey, she delivers ethereal heartfelt ballads and trap jazzy serenades through her enchanting vocals and colorfully arranged harmonies. In Fall of 2017, Te'La released her debut album *Out of Bounds*

on all musical platforms. The Mezzo-Soprano songstress hopes to make a lasting impact touching souls with her music. Te'La believes her purpose on Earth is to inspire her audience to strive for their own truth. The Sunshine Queen is both a remarkable story and an alluring song. She offers an authentic approach to music through her bright, sunny style. Regional acting credits include: *NYTW: Rated Black*; Shakespeare Theatre Co. (Washington, D.C.); *As You Like It*; Imagination Stage: *Cinderella: The Remix*; Howard University: *The Colored Museum*, *Passing Strange*, *Breath, Boom*, *Sirens*, *For Colored Girls Who Have Considered Suicide....* Fringe Festival: *The Hair Chronicles*. Te'La would like to thank Keenan Scott II, Brian Moreland, and Ron Simons for such a wonderful opportunity. Cheers to the amazing *Thoughts of a Colored Man* Team! For more information please visit staysunnytey.com

KAMAUU

Music

Washington, D.C. native Kamau Mbonisi Kwame Agyeman could be referred to as a singer and rapper, but his inclination for sound play as much as word play—inspired by African music, doo wop, and hip-hop alike—demonstrates that he's a vocalist more so than either specific distinction. The productions that support his voice likewise defy easy categorization, as they've drawn from contemporary pop and rap while reflecting inspirations that include Oddisee, Lupe Fiasco, Bobby

McFerrin, Vieux Diop, André 3000, and k-os. Oddisee's *The Good Fight* album, released by Melo Music Group, and No Wyld's "Ascension" EP, released by Columbia, both in 2015, were the first major recordings on which Kamau was heard. The following year, he contributed "The Icarus" to *The Birth of a Nation: The Inspired by Album*, appeared on No Wyld's full-length *Nomads* and released a handful of singles, as well as the six-track "A Gorgeous Fortune" EP. A full-length set entitled *THE KAMAU-CASSETTE: ũRTH GôLD* arrived in 2017, including the tender single "MiNT" featuring Talibah Safiyya.

Bianca Laverne Jones

Associate Director

Bianca Laverne Jones is thrilled to be with this production. She is a North Carolina born, New York based actor/director. Director: *FEAST: A Yoruba Tale* (HERE Arts, Dream Center Harlem), *ARMED* by James Anthony Tyler (Amoralist Theater Company); LAMDA Showcase (Playwrights Horizon). Development Director: *Looking Through the Stained Glass Window* by Evie Rhodes (Playroom Theater). Associate Director: *A Small Oak Tree Runs Red* by LaKeithia Dalcoe (Billie Holiday Theater) directed by Harry Lennix. Assistant Director: *BLKS* by Aziza Barnes directed by Robert O'Hara (MCC); *The First Noel* (Classical Theater of Harlem, Apollo Theater) co-written by Jason Michael Webb and Lelund Durond, directed by Steve H. Broadnax III. Film: *Mother's Milk* by

Larry Powell; *Undercover Sidekick* by Cherie Danielle. Readings: New Black Fest, Quicksilver Theater Company, Miranda Theater Company, TheaterSouthAtlanta, New Perspectives. London: Devised work; *All the Other Kids with the Pumped Up Kicks*; *Class* by Gloria Marshall Brown at (Katzspace, London Bridge); *Partners* by Dorothy Fortenberry (Carne Theater); Assistant Director to Adam Penford, Artistic Director of Nottingham Theater for LAMDA Showcase (Ambassador Theater, West End). Assistant Director: *Twelfth Night*, *The Sea*, *Cherry Orchard*. Film (London): Script Supervisor for *STORKER* by Cyril Nri. Education: North Carolina School of the Arts (Diploma), SUNY Purchase Acting Conservatory (B.F.A.), and London Academy of Music and Dramatic Arts (LAMDA, M.A. in Directing). Awarded Best Direction by DC Black Theater Festival for Best One Act Play.

B.J. Forman*

Production Stage Manager

B.J. Forman is thrilled to continue his journey with *Thoughts of a Colored Man*, having been part of the family for the past two years. He was on the stage management team at *Avenue Q* on Broadway and stage managed the Broadway production and the First National Tour of the revival of *42nd Street*. He has toured nationally and internationally with *The Sound of Music*, *Man of La Mancha*, *Joseph...Dreamcoat*, and *The Phantom of the Opera*. Off-Broadway, he was the production stage manager for

Jewtopia, Confessions of a Mormon Boy, The Musical of Musicals (The Musical!), The Pirates of Penzance, and The Rink. A veteran of summer stock, B.J.'s favorite credits include *The Opposite of Sex, The World Goes 'Round, Man of La Mancha, The Pirates of Penzance, The Robber Bridegroom, Nine, Big River, Victor/Victoria, The Sound of Music, Titanic, and Swingtime Canteen.* Much love to MJP for always being my rock.

Cathy Hwang*

Assistant Stage Manager

Baltimore Center Stage: *King of the Yees.* **Regional**—Goodman Theatre, Chicago Shakespeare Theater, South Coast Repertory, Utah Shakespeare Festival, The Old Globe, The Shakespeare Theatre of New Jersey, Cirque du Soleil, Mill Mountain Theatre, and New Century Theatre. **Education**—BA: Smith College (Theater).

Kyle Bass

Script Consultant

Kyle Bass is the author of *Possessing Harriet* (Syracuse Stage, Franklin Stage Company), *Tender Rain, Bleecker Street, Separated* (Syracuse Stage, the Paley Center in New York City), and *Cry for Peace: Voices from the Congo* (Syracuse Stage, La MaMa), co-written with Ping Chong. Current projects include a play titled *sall/city/blues* and an opera libretto based on the life of legendary folk singer and guitarist Libba Cotten (commissioned by the Society for New Music). Kyle worked with acclaimed visual artist Carrie Mae Weems

on her theatre piece *Grace Notes: Reflections for Now* (2016 Spoleto Festival USA), is co-author of the screenplay for the film *Day of Days* (Broad Green Pictures). He is Assistant Professor of Theater, Colgate University, Susan P. Stroman Visiting Playwright, University of Delaware, holds an M.F.A. in Playwriting, and is a proud member of the Dramatists Guild of America. Representation: The Barbara Hogenson Agency.

Calleri Casting

James Calleri, Paul Davis, Erica Jensen

Calleri Casting cast the recent Broadway productions of *Burn This, Bright Star* (National Tour), *Hedwig and the Angry Inch, Fool for Love, The Visit, The Elephant Man* (also West End), and *Venus in Fur*. Their recent Off-Broadway and regional credits include Kate Hamill's *Little Women* at Primary Stages; the *Pride Plays* festival and Samuel D. Hunter's *Lewiston/Clarkston* at Rattlestick Playwrights Theater; and productions at Actors Theatre of Louisville, Long Wharf Theatre, and Two River Theater. Their television credits include the upcoming *Dickinson* (Apple) and *The Path* (Hulu), and their films include *I Origins* and *Another Earth*. Calleri Casting has received 14 Artios Awards for Outstanding Achievement in Casting. They are members of the Casting Society of America. www.callericasting.com.

Brian Moreland

Producer

Brian Moreland is thrilled to partner with Syracuse Stage and Baltimore Center Stage

on *Thoughts of a Colored Man*. Previous Broadway credits include: *The Lifespan of a Fact* starring Daniel Radcliffe and *Sea Wall/A Life* starring Jake Gyllenhaal. Upcoming: *Diana the Musical* directed by Christopher Ashley and *BLUE* directed by Phylicia Rashad.

Ron Simon

Producer

Ron Simon is a five-time Tony Award-nominated and four-time Tony Award-winning producer, four-time Sundance Film Festival selected producer and actor of stage, film and television. He is the Founder and CEO of SimonSays Entertainment. Simons recently received his fifth Tony nod for his Broadway hit *Ain't Too Proud: The Life & Times of The Temptations*. As CEO/President of SimonSays Entertainment, Ron Simons leads the strategic planning and development of theatre and film projects including the Broadway productions of *A Gentleman's Guide to Love and Murder* (Tony Award for Best Musical), *The Gershwins' Porgy & Bess* (Tony Award for Best Revival of a Musical), *Vanya and Sonia and Masha and Spike* (Tony Award for Best Play, Drama Desk, New Drama Critics and Outer Critics Circle Awards for Best Play, Drama League Award for Outstanding Production of a Broadway or Off-Broadway Play), and *A Streetcar Named Desire* (AEA's Extraordinary Excellence in Diversity on Broadway Award).

Syracuse Stage

Producer

Originally constructed as the Regent Movie House in 1914,

the physical space of Syracuse Stage has seen many films, musicians, actors and artists pass through its doors over the course of the past century. The Syracuse Stage that exists today is a non-for-profit professional theatre company founded in 1974, and a longstanding League of Resident Theatres (LORT) member. Since its inception, Stage has produced over 300 shows, both plays and musicals, within its walls. Now, Stage produces six to seven shows per season, while also offering educational programs to students, various pre- and post-show events, and fundraising events each year. Stage is Central New York's only LORT theatre and one of the largest performing arts organizations in the area. Stage has a strong commitment to giving the community access to a range of high-quality productions; it is equally committed to bringing in actors, designers and directors who are among the leading theatre professionals, both locally and across the nation.



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



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



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



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

Baltimore Center Stage is a constituent of Theatre Communications Group (TCG), the national organization for the nonprofit professional theater, and is a member of the League of Resident Theatres (LORT), the national collective bargaining organization of professional regional theaters.

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.

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The Center Stage Society represents individual donors who, through their annual contributions of \$1,500 or more, provide special opportunities for our artists and audiences. Society members are actively involved through special events, theater-related travel, and behind-the-scenes conversations with theater artists.

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THE LONG CHRISTMAS DINNER

BY THORNTON WILDER



JOIN US FOR A SPECIAL BENEFIT READING AND CONVERSATION

Drink in the holiday spirit as we bring Baltimore personalities together for a special reading and conversation around one of Thornton Wilder's most rarely produced and widely revered classics. As the Bayard family experiences one hundred years of Christmas dinners, their familial triumphs, heartbreaks, births, deaths, and an ever changing world reveal a beautiful truth—that some things, like family and tradition, remain forever constant.



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DECEMBER 16 AT 7PM

TIX PRICE RANGE: \$25-\$100

VIP Tickets include champagne and
dessert reception with the performers.

Tickets available at
centerstage.org/christmasdinner

Thanks for putting art in the heart of the community

Bank of America recognizes Baltimore Center Stage for its success in bringing the arts to performers and audiences throughout the community. We commend you on creating an opportunity for all to enjoy and share a cultural experience.

Visit us at bankofamerica.com/baltimore.

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THE BALTIMORE BUTTERFLY SESSIONS

A CIVIC DIALOGUE SERIES AT BALTIMORE CENTER STAGE STARTING THIS OCTOBER

Join us for a series of free community gatherings at Baltimore Center Stage! Featuring music, poetry, literary excerpts, and thought-provoking keynote addresses, The Baltimore Butterfly Sessions will catalyze conversation and build awareness around today's most pressing issues. Tapping into some of the brightest voices around the nation and in Baltimore, each Butterfly Session will bring together artists, activists, organizers, and thinkers to unpack a civically resonant topic.

Come for the music, come for the poetry, come for the conversation.

Why "The Baltimore Butterfly Sessions"?

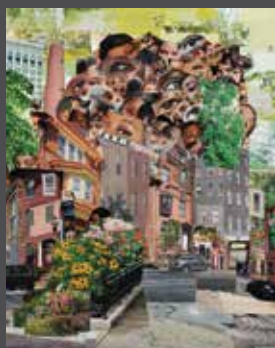
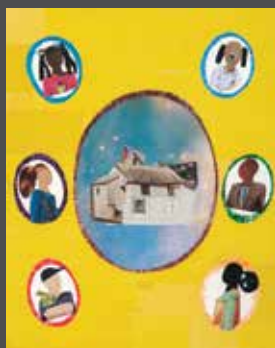
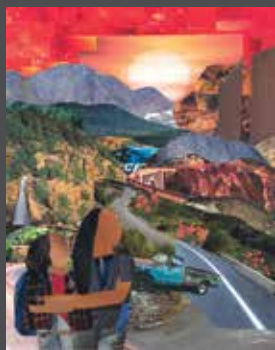
A symbol of growth and emergence, transformation and borderless migration, butterflies remind us that tiny shifts in one place can set profound change in motion. Butterflies also have a special resonance in Baltimore.

You may or may not know that the city of Baltimore is sometimes referred to as a "Black Butterfly and White L." According to Dr. Lawrence Brown of Morgan State University, "Baltimore's hypersegregated neighborhoods experience radically different realities." Typically, Black neighborhoods fan out to the east and west resembling the

shape of a butterfly while white neighborhoods run down the center of the city in the shape of an "L."

Through the Baltimore Butterfly Sessions, BCS aims to create a space for civic dialogue & fellowship across difference and stay firmly rooted in our local community.

**FIND OUT ABOUT
UPCOMING TOPICS AT:**
centerstage.org/butterflysessions



MEET THE ARTIST BEHIND OUR SHOW ART!

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!

2019-2020 Season Art is made possible by the William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Portfolios, www.BakerArtist.org



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CENTER STAGE

Great performance deserves applause.

WE SUPPORT THE ARTS IN OUR COMMUNITY.

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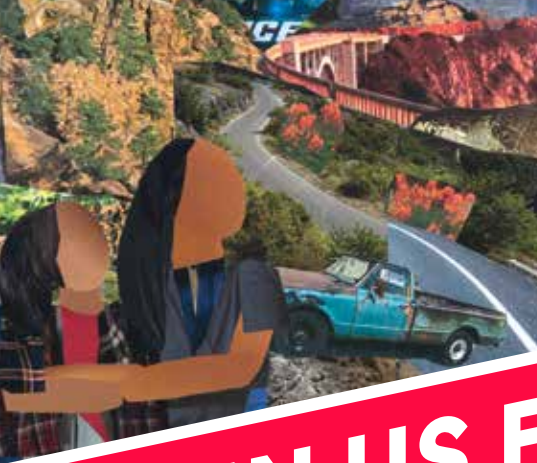
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NEW, BUT FAMILIAR
HEARTWARMING
DEEPLY HUMAN
ADVENTURE.



BALTIMORE
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STAGE

EXPLORERS WANTED,
MEN NEED NOT APPLY
MEN ON BOATS

BY JACLYN BACKHAUS
DIRECTED BY JENNY KOONS
NOV 29–DEC 22, 2019

This rollicking adventure tells 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.

A PLAY ABOUT FAMILY,
AND OTHER INJUSTICES
**RICHARD & JANE &
DICK & SALLY**

BY NOAH DIAZ
DIRECTED BY TAYLOR REYNOLDS
CO-PRODUCTION WITH PLAYWRIGHTS
REALM
FEB 6–MAR 1, 2020

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

WHEN THE DEVIL PAYS HIS RESPECTS
WHERE WE STAND

BY DONNETTA LAVINIA GRAYS
DIRECTED BY TAMILLA WOODARD
CO-PRODUCTION WITH WP THEATER
APR 2–26, 2020

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
BAKKHAI

BY EURIPIDES
A NEW VERSION BY ANNE CARSON
DIRECTED BY MIKE DONAHUE
APR 30–MAY 24, 2020

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, *Bakkhai* hits the Mainstage at the same moment our nation surges into its primary elections.

CENTERSTAGE.ORG
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The Joyner/Giuffrida Collection

Generations

A History of
Black Abstract Art

Celebrating the spectrum of artists
who have redefined abstraction

The Baltimore Museum of Art
September 29, 2019 – January 19, 2020

Tickets at artbma.org/generations



This exhibition is presented by The Helis Foundation and organized by The Baltimore Museum of Art and the Ogden Museum of Southern Art. Contributing sponsorship is provided by The Lambert Foundation and The Holt Family Foundation. The presentation in Baltimore is generously sponsored by The Alvin and Fanny B. Thalheimer Exhibition Endowment Fund, The Ford Foundation, Suzanne F. Cohen Exhibition Fund, The Dorman/Mazaroff Contemporary Endowment Fund, Bank of America, and CareFirst BlueCross BlueShield.

Shinique Smith. *Black, Blue, Green, Yellow, Orange, Red, Pink* (Detail), 2015. The Joyner/Giuffrida Collection. © Shinique Smith, Courtesy David Castillo Gallery. Photography by John Schweikert



WHEN BALTIMORE CITY PUBLIC SCHOOLS ARE CLOSED, WE'RE OPEN!

Camp Center Stage is pleased to continue its Single Day Camps for the 2019/20 school year. These camps are designed with the parent and student in mind and will be held on days Baltimore City Public Schools are closed due to Professional Development. Our Education Department and staff of teaching artists will lead campers in grades 2 through 8 on a day-long exploration of the arts by way of engaging and exciting classes packed all into one day.

COST IS JUST \$75! SPACE IS LIMITED.

CLASSES WILL CONSIST OF:

- Stage Makeup
- Mime
- Fight Choreography
- Dance
- Music
- Acting
- Voice
- Storytelling
- Prop Building
- And Backstage Tours

SINGLE DAY CAMPS WILL BE HELD ON THE FOLLOWING DATES:

THURSDAY, OCT 17TH 8AM - 4:30PM

FRIDAY, OCT 18TH 8AM - 4:30PM

MONDAY, NOV 4TH 8AM - 4:30PM

FRIDAY, JAN 24TH 8AM - 4:30PM

FRIDAY, MAR 13TH 8AM - 4:30PM

TO REGISTER FOR CAMP go to centerstage.org/singledaycamp

WELCOME TO **THE FAMILY SERIES:**

Join us for a year packed full of fun, laughter, and joy for theatergoers of all generations. Featuring familiar programs like *Backstage at Center Stage* and *Together at the Table*, heartwarming stories for the whole family, and an exciting lineup of new theatrical experiences, the season will be bursting with occasions to learn, hang out, and play together.

TOGETHER AT THE TABLE

Join us as we sit together at the table for a unique event that bridges generations and promotes dialogue and interconnectivity through the power of art. Enjoy a memorable afternoon at the theater with your favorite young people and Baltimore Center Stage artists, complete with a free lunch, engaging conversation, and a matinee performance of our Mainstage show.

YOUNG PLAYWRIGHTS FESTIVAL

Come experience brand-new plays from some of Maryland's best young artists. Written by students in grades 1-12 and developed with Baltimore Center Stage's team of theater professionals, these wildly creative and deeply brilliant short plays represent the bright future of the American theater.



BACKSTAGE AT CENTER STAGE

Spend the day at Baltimore Center Stage for an event full of fun and games for all ages! Featuring activities, food, and surprises, you'll meet the people who bring stories to life, get a sneak peek behind the scenes, and experience a building full of shenanigans on and off the stage.

LEARN MORE: [CENTERSTAGE.ORG/FAMILYSERIES](https://centerstage.org/familyseries)

FAMILY SERIES PRODUCTIONS



The beloved coming-of-age story
comes off the page and onto the stage

WALK TWO MOONS

BY TOM ARVETIS
BASED ON SHARON CREECH'S
NEWBERY MEDAL-WINNING NOVEL
TOURED BY NATIONAL PLAYERS

**OCT 25, 2019 AT 10:30AM &
OCT 26 AT 1PM**
AGES 10 AND UP



Not your English teacher's
poetry reading

MAYHEM POETS

TOURED BY GEODESIC MANAGEMENT, LLC

**FEB 2, 2020 AT 1PM &
FEB 3 AT 10:30AM**
AGES 12 AND UP



A Holiday tradition—now a musical!

'TWAS THE NIGHT BEFORE CHRISTMAS

BOOK, MUSIC AND LYRICS BY
BRUCE CRAIG MILLER
TOURED BY VIRGINIA REPERTORY THEATRE

SUN, DEC 8, 2019
AT 11AM & 1PM
ALL AGES



A children's tale of culture
and confidence!

HAVANA HOP

WRITTEN AND PERFORMED
BY PAIGE HERNANDEZ

**MAY 15, 2020 AT 10:30 &
MAY 16 AT 1PM**
AGES 4 AND UP

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Pat Yevics

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

Video/Audio Engineer
Kat Pagsolangan

The Jane & Larry Droppa
Audio Apprentice
Abra Clawson

COSTUMES

Costume Director
David Burdick

Associate Costumer
Ben Argenta Kress

Craftsperson
William E. Crowther

First Hand
Ellouise Davis

The Terry Morgenthaler & Patrick
Kerins Costumes Apprentice
John Polles

ELECTRICS

Lighting Director
Tamar Geist

Master Electrician
Travis Seminara

Assistant Master Electrician
Jessica Anderson

Staff Electrician
Michael Logue

The Gilbert H. Stewart and
Joyce L. Ulrich Lighting Apprentice
Tyler Omundsen

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 Neuburger

Scene Shop Supervisor
Frank Lasik

Master Carpenter
Eric Scharfenberg

Scenic Carpenters
Brian Jamal Marshall,
Sam Martin, Trevor Winter

SCENIC ART

Charge Scenic Artist
Erich Starke

STAGE MANAGEMENT

Resident Stage Manager
Danielle Teague-Daniels

The Peter & Millicent Bain
Production Management and Stage
Management Apprentice
Raul Duran

The Ellen & Ed Bernard Production
Management and Stage
Management Apprentice
Tori Ujcz

STAGE OPERATIONS

Stage Carpenter
Eric L. Burton

Wardrobe Supervisor
Linda Cavell

FOR THIS PRODUCTION

Associate Scenic Designer
Justin Humphres

Associate Lighting Designer
Naftali Wayne

Assistant Lighting Designer
Brandon Rosen

Assistant Projection Designer
Jesse Easdon

Assistant Sound Designer
Zackery Bennett

Lighting Programmer
Jonah Camiel

Electricians
Brandon Richards, Will Voorhies,
Sam Biuk, Monica Cook, Jack
Warner, C. Swan-Streepy

RUN CREW

A1 FOH Engineer
Cory Raynor

A2 Deck Audio
Abra Clawson

Follow Spot Operator
C. Swan-Streepy

FOR OUR AUDIENCES

DINING Beginning two hours before each performance, Dooby's will be serving 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. Baltimore Center Stage is in the process of changing our space to be supportive of gender diversity. All are welcome to use the restroom that best fits their identity. A single-occupancy restroom is available upon request. Please see a member of the Center Stage team for assistance.

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 *Thoughts of a Colored Man* take place on Sat, Oct 27 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.

AD   Braille

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, Nov 8 at 8pm. When buying online use promo code SIGN.



PARKING

If you are parking in the 601N. 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.

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, 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.



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