

How to Catch Creation



BY CHRISTINA ANDERSON
DIRECTED BY NATAKI GARRETT

BALTIMORE
CENTER
STAGE

2018-2019 SEASON



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ABOUT US

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

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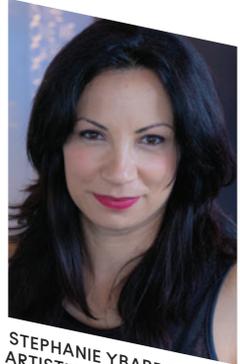
Dear Baltimore Center Stage Members and Guests,

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

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

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

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



STEPHANIE YBARRA
ARTISTIC DIRECTOR

A handwritten signature in black ink that reads "Stephanie Ybarra".

Stephanie Ybarra
Artistic Director

How to Catch Creation



BY CHRISTINA ANDERSON
DIRECTED BY NATAKI GARRETT

Produced in Association with Philadelphia Theatre Company

How to Catch Creation received its world premiere at
Goodman Theatre, Chicago, Illinois on January 28, 2019
Robert Falls, Artistic Director
Roche Schulfer, Executive Director

MAY 2-26, 2019

THE CAST

in alphabetical order

Jonathan Bangs
Stokes

Tiffani Barbour*
G.K. Marche

Shauna Miles*
Natalie

Shayna Small*
Riley

Lindsay Smiling*
Griffin

Stephanie Weeks*
Tami

*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 one intermission.**

THE ARTISTIC TEAM

Christina Anderson
Playwright

Nataki Garrett
Director

Jason Sherwood
Scenic Designer

Ivania Stack
Costume Designer

Xavier Pierce
Lighting Designer

Curtis Craig
Sound Designer & Composer

Sabine Decatur
Production Dramaturg

Lorraine Ressegger-Slone
Intimacy Coach

Danielle Teague-Daniels*
Stage Manager

Tori Heikenfeld
Production Assistant

Alaine Alldaffer, CSA
and Lisa Donadio
Castling

Time:

2014 and 1966. Plus
a brief moment in 1988.

Location:

A place that resembles
San Francisco and
surrounding areas.



CHRISTINA ANDERSON Born and raised in Kansas City, Kansas, *Creation* playwright Christina Anderson has had her works produced at places like The Public Theater, Yale Repertory Theatre, and Playwrights Horizons and has won honors like the Lorraine Hansberry Award and the Harper Lee Award. Learn more about Christina and her path to *Creation* in her own words:

What is your artistic origin story?

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

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

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

What inspired *How to Catch Creation*?

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

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



Left to right from top: Alice Walker, Jewelle Gomez, Solange, Audre Lorde; Cheryl Clarke, bell hooks, Sister Souljah, Gwendolyn Brooks; Kathleen Collins, Adrienne Kennedy, Nikki Giovanni, Angela Davis.

Revolutionary Dreams

Nikki Giovanni

i used to dream militant
 dreams of taking
 over america to show
 these white folks how it should be
 done
 i used to dream radical dreams
 of blowing everyone away with my perceptive powers
 of correct analysis
 i even used to think i'd be the one
 to stop the riot and negotiate the peace
 then i awoke and dug
 that if i dreamed natural
 dreams of being a natural
 woman doing what a woman
 does when she's natural
 i would have a revolution

a quiet revolution

BY SABINE DECATUR, PRODUCTION DRAMATURG

When playwright Christina Anderson describes her character G.K. Marche—a writer in the late 1960s—as “a singular voice that explores the revolutionary act of Black intimacy in a climate of Black rage,” she is describing herself too. Today’s social and political climate often feels full of rage—justified rage and productive rage and necessary rage but rage nonetheless. In 2019, *How to Catch Creation* feels unusual: it is a play that celebrates love, joy, heartbreak, creativity, passion. It centers Black people without centering Black pain.

The American Theater has a long history of sensationalizing Black narratives of struggle. From slavery melodramas of the 19th Century, to shows like *Porgy and Bess* in the early 20th Century, and even to

contemporary plays that critique modern structures of racism, the images of Black people that we see onstage tend to be long-suffering, in poverty and in pain. Even in Black stories, white supremacy still finds its way to the center. *How to Catch Creation* is a radical departure from this backdrop of American Theater. By writing Black characters who are middle-class, successful, and flourishing in their talents, Anderson commits the revolutionary act of representing Black people as people: people who have messy love lives, drink too much wine, and make art.

As Anderson points out with the character of G.K. Marche, artists—especially Black women artists and especially Black queer women artists—have been doing this work for a long time. In a world

GRIFFIN'S BLACK FEMINIST WRITER MIXTAPE

How to Catch *Creation*'s G.K. Marche might be fictional, but she's inspired by very real and essential Black feminist writers whose work helped imagine and actualize more equitable futures. Black feminism goes back to the 19th Century with figures like Sojourner Truth fighting specifically for the rights of Black women. In the

1970s, the Combahee River Collective put out a statement that became foundational to defining this new kind of feminism: “As Black women, we see Black feminism as the logical political movement to combat the manifold and simultaneous oppressions that all women of color face.” Since then scholars, artists, and activists have been advocating for

the importance of Black feminism in achieving a better world.

In the play, Griffin lists the women who inspired him to become a Black feminist—“Angela Davis, bell hooks, Alice Walker, Audre Lorde, Jewelle Gomez, Cheryl Clarke, Sister Souljah, Adrienne Kennedy.” Check out some top hits from these revolutionary women:

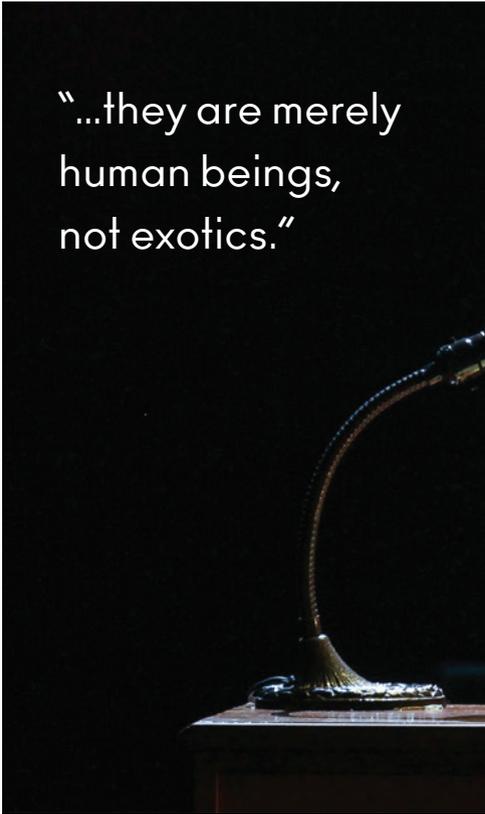
Tiffani Barbour as
G.K. Marche. Photo
by Paola Nogueras.

that disregards their humanity, Black women have been blossoming beautiful interior lives, insisting on softness even under powerfully racist conditions.

Iconic poet Gwendolyn Brooks dedicated her career to representing the ordinary lives of Black folks. Written during the height of Jim Crow and on the cusp of the Civil Rights Movement, her books *Annie Allen* and *Maud Martha* follow “unexceptional” Black girls who fall in love, pursue their dreams, and have sometimes mundane experiences. In 1950, the year Brooks became the first African-American to win the Pulitzer Prize, her editor asked what made her write. “To prove to others (by implication, not by shouting) and to such among themselves who have yet to discover it,” she said, “that they are merely human beings, not exotics.”

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

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



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

Best known for her novel *The Color Purple*, Walker’s influence spans from her literary contributions to her unyielding activism to her search for lost work of Zora Neale Hurston. In 1983, she wrote *In Search of Our*

Mothers' Gardens and coined the term “womanist” to reflect a distinctly Black feminist ideology. “Womanist is to feminist as purple is to lavender,” she writes.

SISTER OUTSIDER (1984) by Audre Lorde

Lorde is a visionary best known for books like *Zami: a new spelling of my name*, speeches and essays like “The Master’s

Tools Will Never Dismantle the Master’s House,” and volumes of groundbreaking poetry that gave voice and grace to the Black lesbian experience. Until her death in 1992, she encouraged women to use the personal as the political and find power, strength, and love in their differences.



EXPERIMENTAL LOVE (1993)
by Cheryl Clarke

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

THE GILDA STORIES (1991)
by Jewelle Gomez

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

WOMEN, CULTURE + POLITICS (1989) by Angela Davis

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

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

Artists like Collins and Brooks paved the way for the range of Black stories we see in popular culture today—from television like *Atlanta* to films like *Black Panther* to

musicians like Jamila Woods. Even Solange, one of today's biggest recording artists proclaims the facets of her own interiority: "I can't be a singular expression of myself, there's too many parts, too many spaces, too many manifestation, too many lines, too many curves, too many troubles, too many journeys, too many mountains, too many rivers, so many..." Like Solange, *How to Catch Creation's* characters contain so many multitudes—just as many as white characters have been afforded throughout all of American theater history.

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

AIN'T I A WOMAN: BLACK WOMEN + FEMINISM (1981) by bell hooks

A scholar who has taught at universities around the country, bell hooks has dedicated her career to uplifting Black women, both within academia and in

America more broadly. In *Ain't I a Woman*, hooks asserts that one cannot separate race from gender, history, and class when considering a person's freedom.

NO DISRESPECT (1994) by Sister Souljah

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

FUNNYHOUSE OF A NEGRO (1964) by Adrienne Kennedy

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



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THE CAST

Jonathan Bangs

Stokes

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

Tiffani Barbour*

G.K. Marche

Baltimore Center Stage: debut. Theater credits include **Off-Broadway**—Barrow Street: *Hit The Wall*. **Tours**—*Mamma Mia!* (National), *Fame* (European). **Regional**—Philadelphia Theatre Company: *How to Catch Creation*; North Shore Music Theater: *Mamma Mia!* (Rosie, BWW Regional Lead Actress Nomination); Philadelphia Theater Drama Guild: *Ain't Misbehavin'*. **TV/**



JONATHAN BANGS



TIFFANI BARBOUR



SHAUNA MILES

Film—*Veep*, *The Leftovers*, *Law and Order*, *The Education of Max Bickford*, *The Bedford Diaries*, and *Rabbit* (Sundance Festival Short Film Selection). **Training/Other**—proud to have trained and started her performance career from the of age 9 at the Arena Players Inc. **Education**—Garrison Forest School and UArts Alum.

Shauna Miles*

Natalie

Baltimore Center Stage: debut. **Off-Broadway**—The Play Company: *No. 11* (Blue & White). **New York (selected)**—*Radio City Christmas Spectacular*. **Regional (selected)**—Philadelphia Theatre Company: *How to Catch Creation*; Hartford Stage: *A Christmas Carol*; Contemporary American Theater Festival: *The Ashes Under Gait City*, *One Night*; Syracuse Stage: *The Miracle Worker*; Denver Center: *Well*; Huntington Theatre Company: *The Amen Corner*; Boston Court Theatre: *Witness Uganda* (workshop). **Film/TV (selected)**—*Bachelorette*, *Flatbush Luck*, *The Good Wife*, *Luke Cage*, *Law & Order: SVU*, *The Following*, *Elementary*. **Education**—MFA: National Theatre Conservatory at The Denver Center for Performing Arts; BFA: Boston University College of Fine Arts. **Awards**—ACTF/Kennedy Center's Irene Ryan Award, Region I; Williamstown Theatre Festival Bill Everett Scholarship.

Shayna Small*

Riley

Baltimore CenterStage: debut. **Off Broadway**—The Public Theater: *Parable of the Sower*; Ars Nova: *Rags Parkland Sings Songs of the Future* (workshop). **Regional**—Philadelphia Theatre Company: *How to Catch Creation*; Great Lakes Center: *The Buddy Holly Musical*; Bay Street Theater: *Intimate Apparel*; Huntington Theater: *The Colored Museum*. **Tours**—*Parable of the Sower*. **Education**—BA: Juilliard. Proud Baltimore School for the Arts grad. shaynasmall.com

Lindsay Smiling*

Griffin

Baltimore CenterStage: debut. **Off Broadway/NYC**—*Treasure Island* (Off-Broadway), *Brave New World*: *Long Christmas Dinner*, Ensemble Studio: *His Daddy*. **Regional**—Philadelphia Theatre Company: *How to Catch Creation*, *Hillary and Clinton*; Wilma: *Kill Move Paradise*, *Mr. Burns*, *Romeo and Juliet*; Milwaukee Rep: *Othello*; Shakespeare Theatre of NJ: *Red Velvet*; Arden: *Metamorphosis*; other regional credits include Walnut Street, Syracuse Stage, People’s Light and Theatre Co., Pittsburgh Public, Two River Theatre, Victory Gardens, ACT, Dorset Theater Festival, Lantern Theater, Human Race Theatre, Pennsylvania Shakespeare Fest., Illinois Shakespeare Fest., Arkansas Shakespeare Theater, Mixed Blood Theater,



SHAYNA SMALL



LINDSAY SMILING



STEPHANIE WEEKS

and Bristol Riverside Theatre. **Professional/Other**—Lindsay is a member of the Wilma Theater’s HotHouse company and an Adjunct Professor at Temple University. lindsaysmiling.net

Stephanie Weeks*

Tami

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

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

THE ARTISTIC TEAM

Christina Anderson Playwright

Baltimore Center Stage:

debut. Christina Anderson's plays include *The Ripple*, *The Wave That Carried Me Home*; *pen/man/ship*; *Man in Love*; *Hollow Roots*; and *Blacktop Sky*. Her plays have appeared at Philadelphia Theatre Company, Goodman Theatre, Kansas City Repertory Theatre, The Public, Yale Repertory, and other theaters across the US and Canada. **Awards and honors**—Inaugural Harper Lee Award for Playwriting, two PONY nominations, three Susan Smith Blackburn nominations, and Worsell Prize Finalist. Affiliations: Resident playwright at New Dramatists, Epic Theatre Ensemble; DNAWORKS Ensemble member. **Education**—MFA: Yale School of Drama, Playwriting Program; BA: Brown University. christinaandersonwriter.com

Nataki Garrett Director

Baltimore Center Stage:

debut. **Regional**—Philadelphia Theatre Company: *How to Catch Creation*; Dallas Theater Center: *Fetch Clay/Make Man*; Mixed Blood Theater: *Is God Is*; CalShakes: *Everybody*; Ford's Theatre: *Jefferson's Garden*; Steppenwolf: *BLKS*; DCPA: *Smart People*; Mixed Blood Theater Company: *An Octoroon*, Katori Hall's

Pussy Valley; Skylight Theater: *Bulrushes*; Ubuntu Theater: *Hurt Village*; Mo'Olelo Performing Arts Company: *Hoodoo Love*.

Professional—Artistic Director of Oregon Shakespeare Company; co-founder and co-Artistic Director of Blank The Dog Productions. **Other**—Theater Communications Group Board of Directors; former Acting Artistic Director of the Denver Center; previous Associate Artistic Director of CalArts Center for New Performance; former Associate Dean and Co-head of Undergraduate Acting for CalArts School of Theater; company member at Woolly Mammoth; recipient of the NEA/TCG Career Development Program for Directors, and a member of SDC. **Awards**—NAACP Theatre Award nomination for Best Director for *Black Women State of the Union*. Her production of *Neighbors* by Branden Jacobs-Jenkins received several Ovation nominations and was winner of the Garland Award for Best Ensemble. natakiarrett.com

Jason Sherwood Scenic Designer

Baltimore Center Stage:

debut. **Off-Broadway**—New York Theatre Workshop, Atlantic Theatre Company, Playwrights Realm, 59E59, Rattlestick. **Regional**—Philadelphia Theatre Company, Old Globe, Signature Theatre, Denver

Center for the Performing Arts, Shakespeare Theatre, Goodspeed Musical, the Alliance. **Music**—Sam Smith's The Thrill of It All World Tour. **TV**—Sam Smith on the Grammy Awards, *Saturday Night Live*, *Ellen*, *The Late Late Show*, The Brit Awards, *Graham Norton*. **Awards**—Drama Desk, Lucille Lortel, Henry Hewes Design Award nom. **Education**—NYU.

Ivania Stack Costume Designer

Baltimore Center Stage:

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

Savage in Limbo, The Real Inspector Hound, Heroes; dog & pony dc: A Killing Game, Beertown, Separated at Birth, Courage, Toast (co-director/ devisor). **Education**—University of Maryland, MFA in Design program.

Xavier Pierce
Lighting Designer

Baltimore Center Stage: *Fun Home*. NYC—The Public Theater: *White Noise*, Mint Theatre NYC: *Yours Unfaithfully, A Day by the Sea*. **Regional**—Philadelphia Theatre Company: *How to Catch Creation*; Oregon Shakespeare Festival: *Othello, Shakespeare in Love*; The Guthrie: *Native Gardens, Harvey, Blithe Spirit*; Arena Stage: *Smart People, Native Gardens*; Steppenwolf Theatre: *The Roommate*; Seattle Rep: *4 Women*; Cincinnati Playhouse: *Misery*; Syracuse Stage: *Noises Off!*; Long Wharf and McCarter: *Fences*; PlayMakers Rep: *Peter and the Starcatcher, 4000 Miles, The Mountaintop, Detroit '67*; Arden Theatre: *Two Trains Running*; Arizona Theatre Company: *Outside Mulingar*; Olney Theatre Center: *The Piano Lesson*; Florida Studio Theatre: *Fly*; Triad Stage: *Common Enemy, Red*; Westpost Country Playhouse: *A Raisin in the Sun, Thousand Pines*; Two River Theater Company: *Two Trains Running*; California Shakespeare Theatre: *Everybody, The Glass Menagerie, black odyssey, Fences*; Arkansas Shakespeare Theatre: *Hamlet, Pippin*; Indiana Repertory Theatre: *Pipeline*; The Flea NYC: *Hypeman*; A.R.T.: *Othello*.

Curtis Craig
Sound Designer & Composer

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

Sabine Decatur
Production Dramaturg

Baltimore Center Stage: *King of the Yees, A Wonder in My Soul, Fun Home*. **Other**—Yale Dramatic Association, Yale Dance Theater, Heritage Theater Ensemble, Oberlin Summer Theater Festival, Semicolon Theater Company, Culture Project, the Schomburg Center for

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

Lorraine Ressegger-Slone
Intimacy Coach

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

Danielle Teague-Daniels*
Stage Manager

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

Tori Heikenfeld

Production Assistant

Baltimore Center Stage: debut.

Regional—Philadelphia Theatre

Company: *How to Catch*

Creation, Bridges of Madison County, Sweat, PlayBrawl, Small

Mouth Sounds; Arden Theatre

Company: *My General Tubman*

(reading); Portland Stage

Company: *Disgraced, Buyer*

and Cellar, A Christmas Carol,

Later Life; Theatre Aspen: *Dear*

Edwina, Mamma Mia. **Other**—

Asphalt Piloten's *Tape Riot.*

Education—BA: Susquehanna

University.

Alaine Alldaffer, CSA

and Lisa Donadio

Casting

Alaine Alldaffer is Casting

Director for Playwrights

Horizons while Lisa Donadio

serves as the Associate Casting

Director. Alaine is also the

casting director for Playwrights

Horizons, where her credits

include *Grey Gardens* (also

for Broadway), *Clybourne Park*

(also for Broadway), *Circle*

Mirror Transformation (Drama

Desk and Obie Awards for

Best Ensemble and an Artios

Award for casting), and *The*

Flick (Playwright Horizons and

The Barrow Street Theater).

Television credits include *The*

Knights of Prosperity (aka *Lef's*

Rob Mick Jagger) for ABC.

Associate credits include *Ed*

for NBC and *Monk* for USA.

Regional Theaters include The

Huntington Theatre in Boston,

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Theatre in Philly among others.



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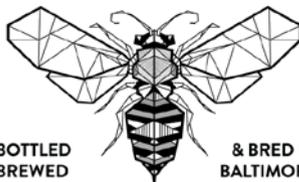
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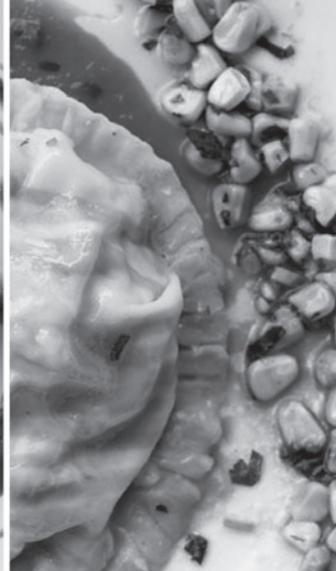
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YOUNG PLAYWRIGHTS FESTIVAL



BY GAVIN WITT
DIRECTOR OF DRAMATURGY
& ASSOCIATE DIRECTOR

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

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

Every year, the call goes out across Maryland for any student in the state,

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

The results, by the hundreds, get sent to us for critical evaluation, and a rigorous reading and winnowing process. From this emerge six (give or take) honored plays, representing students from across the state and all along the age spectrum—generally including two elementary, two middle, and two high school writers. Those selected begin with a workshop day of

“We certainly see our share of talking bunnies, to be sure; but we also get plays about lonely, scared dust bunnies and the youngsters who befriend them.”



hearing their plays read aloud followed by dramaturgical sessions with designated “playwright mentors” to help them revise and rewrite. Then come design meetings with the teams conceiving the technical production elements—costumes, lights, sound, scenic, projections, and props. Next into the mix come professional actors and a director, who tackle the tricky process of enacting and embodying all six of the wildly disparate plays in a single cohesive presentation, but approaching it with the same professional fervor they would any new play by any professional writer. And the final, glorious step is when the audience arrives for a celebratory evening of awards and finished performance.

Year after year after reliable year, the YPF plays prove funny, profound, insightful,

imaginative, and truly unexpected. We certainly see our share of talking bunnies, to be sure; but we also get plays about lonely, scared dust bunnies and the youngsters who befriend them. And for every sweetly simple story about learning to get along, there are provocatively complex narratives of ethical gray areas, or wild trips into unfettered imaginations. The plays we get for YPF are intrinsically diverse and inclusive in every facet and every sense of these ideas, from the stories they tell to whose stories get told to who is telling them to the form in which they are told. They defy every easy expectation and offer a lesson to us all. And that is something for which we really owe all these young playwrights a very sincere congratulations—and a thank you note to go with it.

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A MUSICAL WITHOUT BORDERS MISS YOU LIKE HELL

BOOK AND LYRICS BY QUIARA ALEGRÍA HUDES

MUSIC AND LYRICS BY ERIN MCKEOWN

DIRECTED BY REBECCA MARTÍNEZ

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

OCT 10-NOV 10, 2019

ONE THEME, SEVEN VARIATIONS THOUGHTS OF A COLORED MAN

BY KEENAN SCOTT II

DIRECTED BY TAYE DIGGS

CO-PRODUCTION WITH SYRACUSE STAGE

IN ASSOCIATION WITH

BRIAN MORELAND AND RON SIMONS

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

NOV 29-DEC 22, 2019

EXPLORERS WANTED, MEN NEED NOT APPLY

MEN ON BOATS

BY JACLYN BACKHAUS

DIRECTED BY JENNY KOONS

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

FEB 6-MAR 1, 2020

**A PLAY ABOUT FAMILY,
AND OTHER INJUSTICES**

**RICHARD & JANE
& DICK & SALLY**

BY NOAH DIAZ

See Richard go. See Spot bark. See Dick cry. See Sally sign. See Jane struggle after a lifetime in her brother's shadow. The classic world of "Dick and Jane" is beginning to fracture in this witty and raw look into one dysfunctional and dissembling family.

APR 2-APR 26, 2020

**WHEN THE DEVIL
PAYS HIS RESPECTS**

WHERE WE STAND

BY DONNETTA LAVINIA GRAYS

DIRECTED BY TAMILLA WOODARD

CO-PRODUCTION WITH WP THEATER

This brand-new fable of penance is filled with humor, heart, and music. When a town is running low on compassion and a man is stripped of companionship, just one kind stranger can tip the scales. Join in community as one passionate storyteller spins a supernatural tale of loneliness seduced by kindness and asks us "what do we owe each other?"

APR 30-MAY 24, 2020

**LIFE IS A PARTY UNTIL
HEADS START TO ROLL**

THE BACCHAE

BY EURIPIDES

DIRECTED BY MIKE DONAHUE

This is not your English teacher's Greek tragedy. Dionysus is totally over your drama, and he's going to incite the women of the land to raise some hell in the greatest party in recorded history. Closing the season with a political exclamation point from the birthplace of Democracy, *The Bacchae* hits the Mainstage at the same moment our nation surges into its primary elections.

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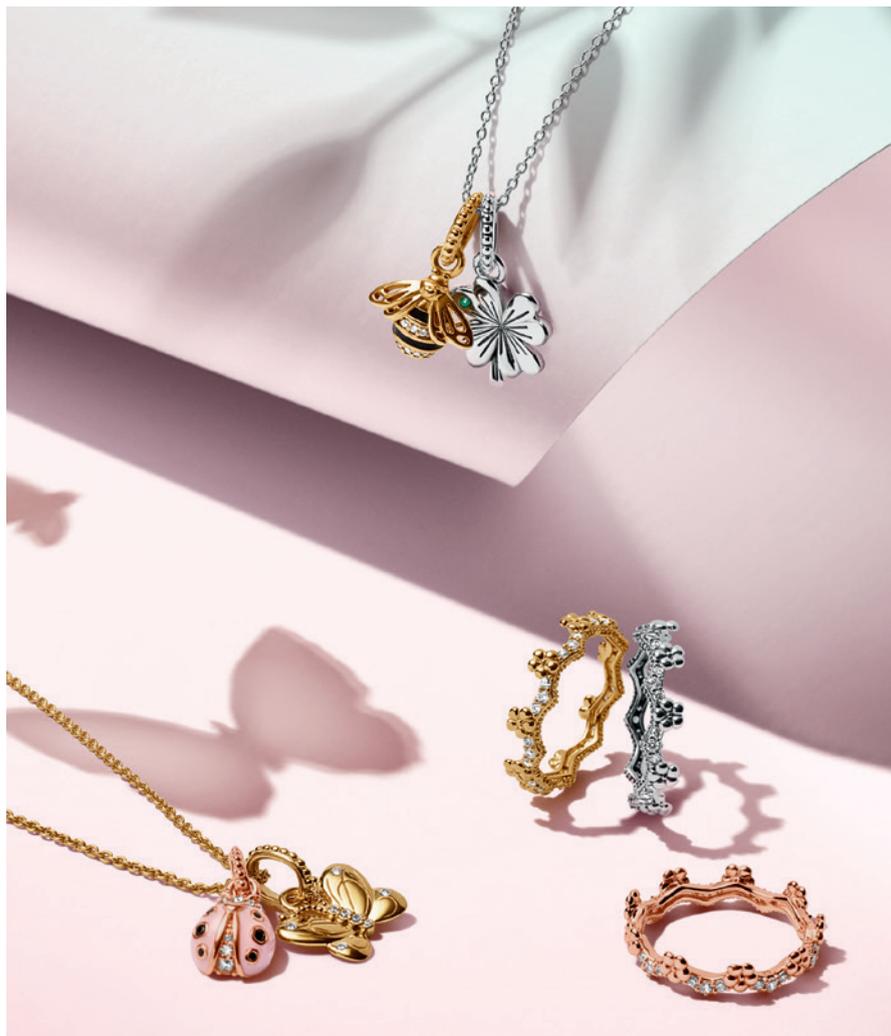
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Baltimore Center Stage has launched two new committees, both helping the theater strengthen relationships and expand programming opportunities. The Family Engagement Committee is focused on creating opportunities for families with school-aged children, 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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Associate Production Manager
Lawrence Bennett

Production Intern
Sydney Morrison

AUDIO

Supervisor
Amy C. Wedel

Audio Engineer
Justin Vining

Video/Audio Engineer
Kat Pagsolingan

The Jane & Larry Droppa
Audio Intern
C. Swan-Streepy

COSTUMES

Costumer
David Burdick

Associate Costumer
Ben Argenta Kress

Craftsperson
William E. Crowther

First Hand
Ellouise Davis

The Terry Morgenthaler & Patrick
Kerins Costumes Intern
Grace Santamaria

ELECTRICS

Lighting Director
Tamar Geist

Master Electrician
Travis Seminara

Assistant Master Electrician
Jessica Anderson

Staff Electrician
Michael Logue

Lighting Intern
Jennifer Watson

PROPERTIES

Props Manager
Jeffery Bazemore

Master Craftsman
Nathan Scheifele

Props Artisan
Rachael Pendleton

Elizabeth & Kenneth Lundeen
Properties Intern
Andrew Morgan

SCENERY

Technical Director
Rob McLeod

Scene Shop Supervisor
Frank Lasik

Master Carpenter
Eric Scharfenberg

Scenic Carpenters
**Brian Jamal Marshall,
Sam Martin, Trevor Winter**

The Kathleen Hyle Carpentry Intern
Megan Iacona

SCENIC ART

Charge Scenic Artist
Erich Starke

STAGE MANAGEMENT

Resident Stage Manager
Danielle Teague-Daniels

The Peter & Millicent Bain
Stage Management Intern
Monica Cook

STAGE OPERATIONS

Stage Carpenter
Eric L. Burton

Wardrobe Supervisor
Linda Cavell

FOR THIS PRODUCTION

RUN CREW

Sound Op
C. Swan Streepy

Production Assistants
Antonio Eubanks, Tori Ujcz

Wardrobe
Sarah Lamarr

OVERHIRE

Electrics
**Matthew Baldwin, Parker Damm,
Dante Fields, Bevin Hensley,
Eric Johns, Brandon Richards,
Will Voorhies, Jack Warner**

Scenic
**Roberto Castrance, Ben Jones,
Andrew Loughery**

Props High School Intern
Sean Rath

SPECIAL THANKS TO HILLARY JACOBS

for her assistance with
the 2019 Online Auction

FOR OUR AUDIENCES

DINING

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

DRINKS

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

PHONES & RECORDING

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

BATHROOMS

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

BOX OFFICE

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

ON-STAGE SMOKING

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

CHILDREN

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

LATE SEATING

Patrons arriving after curtain will be seated at the house manager's discretion.

ACCESSIBILITY

MOBILITY

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



BLIND/LOW VISION

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



DEAF/HEARING LOSS

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



PARKING

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

FEEDBACK

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



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U.S. Secretary of
State (2013–2017)
September 24, 2019



PETER DIAMANDIS

Founder of the
XPRIZE Foundation
February 18, 2020



ZANNY MINTON BEDDOES

Editor-in-Chief
of *The Economist*
October 29, 2019



SUSAN RICE

Fmr. Nat'l Security
Advisor & U.N.
Ambassador
March 24, 2020



BOB WOODWARD

Washington Post
Investigative Journalist
November 12, 2019



JASON ALEXANDER

Seinfeld's George
Costanza, Actor
& Comedian
April 28, 2020



DOUGLAS BRINKLEY

American Historian
January 14, 2020

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