

2019-2020 SEASON



# MEN ON BOATS

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

BALTIMORE

CENTER

STAGE

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TO THE ARTS



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BALTIMORE COUNTY

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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+ *Deceased*

Dear Baltimore Center Stage Members and Guests,

2019 marks the 150th anniversary of John Wesley Powell's expedition through the Grand Canyon by way of the Colorado River, making *MEN ON BOATS* a fitting play to close out the year. But, that's not why I'm choosing to share this piece with you—my motivation is far less academic: I love to laugh.

My favorite stories to tell on stage involve plays that subvert a dominant paradigm while creating ample space for actors to facilitate collective imagining and joy. The combination of playwright Jaclyn Backhaus' raucous words and director Jenny Koons' impeccable taste in hilarity has yielded some of my favorite acts of tomfoolery as well as sophisticated conversations about whose history we're telling.

For the last few weeks, this group of artists has been clowning around in our fifth-floor rehearsal room finding every which way possible to both entertain and provoke your imagination.

Thank you for joining us on this particular adventure.  
Oars up, everyone!!!



Stephanie Ybarra  
Artistic Director



STEPHANIE YBARRA  
ARTISTIC DIRECTOR





# MEN ON BOATS

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

## THE CAST

*in alphabetical order*

Ceci Fernandez  
**John Wesley Powell**

Kai Heath  
**Hall**

Haruna Lee  
**Old Shady**

Keren Lugo  
**O.G. Howland/Tsauwiat**

Patrena Murray  
**John Colton Sumner**

Sara Porkalob  
**Hawkins**

Jessica Ranville  
**William Dunn**

Eileen Rivera  
**Seneca Howland/The Bishop**

Elena Urdaneta  
**Bradley**

Natalie Woolams-Torres  
**Frank Goodman/Mr. Asa**

**There will be no intermission.**

**NOTICE: simulated gun shot**

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## KNOW BEFORE WE GO

Silence your cell phones—  
the play is better that way!

Photography and videography are not  
permitted during the show; however,  
please feel free to take photos in the  
theater before or after the performance!

If you'd like to post these pictures on  
social media, please be sure to credit  
the show's artists:

PLAYWRIGHT: @queenofseltzer

DIRECTOR: @jennykoons

SCENIC DESIGNER: @steph.osin.cohen

LIGHTING DESIGNER: @stacemadeaface

ORIGINAL MUSIC AND SOUND DESIGNER:  
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## THE ARTISTIC TEAM

Jaclyn Backhaus  
**Playwright**

Jenny Koons  
**Director**

Ruth Anne Watkins  
**Production Stage Manager**

Danielle Teague-Daniels  
**Resident Stage Manager**

Danielle Zandri  
**Stage Manager**

Cathy Hwang  
**Assistant Stage Manager**

Josie R. Felt  
**Assistant Stage Manager**

Stephanie Osin Cohen  
**Scenic Designer**

Hahnji Jang  
**Costume Designer**

Stacey Derosier  
**Lighting Designer**

Elisheba Ittoop  
**Sound Designer/Original Music**

Rebecca Feldman, CSA  
Ada Karamanyan  
**Casting**

Toni Rae Salmi  
**Assistant Director**

Susannah Hyde  
**Assistant Scenic Designer**

Ali Eckler  
**Assistant Costume Designer**

Tyler Omundsen  
**Assistant Lighting Designer**

All the Actors and Stage Managers  
employed in this production are Members of  
Actors' Equity Association, the Union of  
Professional Actors and Stage Managers in  
the United States.

## SETTING

### TIME:

1869

### LOCATION:

On boats.

By Sabine Decatur, Artistic Fellow

# LET'S UNPACK!

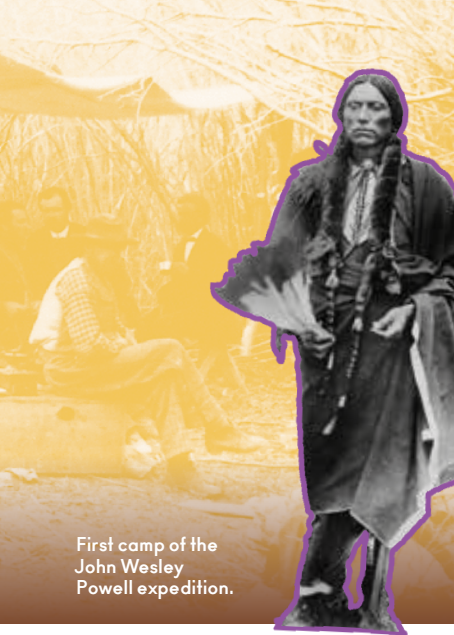
The real-life saga of John Wesley Powell's *Men on Boats* journey nestles at the core of American identity, alongside other colonial explorers like Lewis and Clark and Christopher Columbus and Davy Crockett: an embodiment of the mythology of manifest destiny. But like so many of the historical narratives we've inherited, Powell's version of the story comes with some serious baggage. Who controls the narrative? How are they framing it? Can we use satire to reimagine history? We shore can!

In Powell's journals, we read about the wild adventures, the waterfalls, the wonders of America! But what we don't see are the women who fought in the Civil War and the Mexican Revolution. We don't see the black cowboys who had been crisscrossing the country on horseback all through the 19th century. We don't see the rich and deep histories of the many indigenous populations that have called this land home long before Powell and his crew "discovered" it. Our memory of this history leaves huge gaps, and that is no accident; white men stay at the center of defining American myths, and everyone else is removed, erased, and relegated to the gaping holes of the archive.

But what could happen if we thought differently about our history? Even with an incomplete archive, what can we do, in scholar Saidiya Hartman's words, "both to tell an impossible story and to amplify the impossibility of its telling"? One place to start might be reading indigenous perspectives like Roxane Dunbar-Ortiz's *An Indigenous Peoples' History of the United States*. Another is satire—like *Men on Boats*! By telling a story that lets the audience fill in the blanks, we get to play with history and make comedy out of challenging narratives.

Just like Powell's expedition, reimagining our own history is a mammoth task. What do we take with





First camp of the John Wesley Powell expedition.



us on this journey? What stories do we tell ourselves about Baltimore? How do we intersect with colonization today?

## Let's unpack.

### Baltimore was “Just Around the Riverbend”

In 1995, Disney released the film *Pocahontas*, popularizing a version of the story of the British colonization of the mid-Atlantic. In the movie, John Smith clashes with the Powhatan tribe until a young Native woman—in real life named Matoaka—opens his eyes to the “colors of the wind.”

A notable part of the story that the film skips over is John Smith’s expedition through the Chesapeake that led him right up the Patapsco River to Baltimore. Part of his mandate on this journey was to explore the area and report back to the King to encourage investment in the colonies.

Matoaka wasn't mentioned in his first publications in 1608 or 1612, but by the time he published his 1624 book “The Generall Historie of Virginia,” the story had become more and more embellished; it is still debated today if there is any validity in his archives.

Smith’s myths about Matoaka don’t just throw our historical memory into question. They also continue to feed into the oversexualization of indigenous women and directly contribute to the high rates of violence that indigenous women experience today.

SO YOU WANT TO NAME IT  
AFTER YOURSELF?

## Maybe *Knot*

Baltimore Center Stage is located on a street named for George Calvert, a British colonial politician and investor who was instrumental in the expansion of the British empire. As he gained more political power—eventually becoming a key secretary of state—he became more and more interested in England’s conquests of the “New World.” In 1623 when he fumbled an important diplomatic marriage, he resigned from his office. Despite the downturn in his career, he was named Lord Baltimore, a title that did not come with new political power, but did come with a nice manor in Ireland.

Without a job, he had more time to focus on colonizing North America, turning his attention to “New Found Land” in what we now know as Canada. But upon finding Canada’s chilly weather unpleasant, he petitioned for a sunnier location in the mid-Atlantic that John Smith spoke so highly of. Calvert never made it to Maryland, but he sent his son and all of the generations to follow to colonize the area that we occupy today. Despite never stepping foot onto this land, Calvert made sure he was well-represented here, putting his name on this street and on the entire city of Baltimore.



### FUN FACT:

The Calvert family coat-of-arms is featured on Maryland’s unique state flag.



Period replica of the 1633 Dove sailing ship, which along with the Ark brought the first settlers to the Maryland Colony, in what is now St. Mary's City, Maryland.

## OH HOW THE YULETIDES HAVE TURNED

America has a long tradition of establishing new settlements in response to religious persecution. In *Men on Boats*, it's the Mormons; in Baltimore, it was the Jesuits. Baltimore Center Stage's own building even housed iconic Jesuit school Loyola High School and College. The history of Jesuits in this city goes back to the arrival of the Ark and the Dove, the first ships of colonizers sent from England in 1633. One of Calvert's primary goals in establishing this colony was creating a haven for English Catholics, so this first group included many Jesuits. On their trip, they made it their mission to convert the indigenous folks they encountered to Catholicism, continuing a long-lasting legacy of forced assimilation and erasure of indigenous cultures.

After making it to the mid-Atlantic mostly unscathed (although they did lose a dozen men due to excessive drinking during their Christmas festivities), the Jesuits needed to fund their conversion activities, so they began farming. Their plantations were some of the first and biggest in Maryland, and made the Jesuits the most significant slaveholders in the state.



HELLO UNIVERSE,  
YOU'RE NEXT!



# COLONIZATION TODAY

By Sam Morreale, Artistic Fellow

## *My destiny, I feel it manifesting*

Though it's easy to think colonization is a historical act left in the tales we tell about John Wesley Powell, there are still many ongoing impacts in the culture of the United States.

### **Can you think of one contemporary manifestation of colonial structure operating in Baltimore City?**

You guessed it! Gentrification is the name of the game. According to Dr. Lawrence Brown of Morgan State University, "The telltale sign of this neocolonial activity, this new Manifest Destiny, is that the future development doesn't include folks who were displaced and the character—even the name of the cleared area—is changed in the ultimate act of erasure."

### **Space Exploration Technologies**

**(SpaceX)**, a company founded by Elon Musk, has the mission of making "spacefaring" a tangible reality for human civilization, imagining a world where humans are a "multi-planet species." Their first goal: Mars. Given the enormous costs associated with space travel, who will actually be included? How does the impulse to take on space parallel the western impulse to "discover" new lands?



# WATER

## we wading for?

Since its full “discovery,” the Colorado River has been *manipulated* via 26 dams (most notably the Hoover Dam) as well as many canals and irrigation systems. This, of course, has had drastic impact on the ecosystems which thrive off the river. The Colorado now supports the livelihood of approximately 40 million people. But at what cost? Water levels have been so low in the last 50 years that water has only reached the mouth of the river in the Gulf of California a handful of times since 1963. Like the indigenous characters who men on boats encounter satirically say, “that enough for you?”

### **And what about the water right here in Baltimore?**

Have you heard of the Atlantic Coast Pipeline or the proposed Potomac Pipeline? These infrastructures would have direct impact on the water system we use every day. Want to get involved or know more? We suggest visiting the websites for the Chesapeake Bay Foundation and the Chesapeake Climate Action Network and always supporting indigenous-led organizing for water protection.



BEFORE



AFTER

**You can also find out more by checking out our  
TAKE ACTION corner in the lobby!**



“They let us keep our birth lands,  
so we were pretty stoked”

—from *Men on Boats*

By Annalisa Díaz, Director of Artistic Partnerships & Innovation

Since the time of Powell’s expedition in 1896, Ute territory has been restricted over and over again through a series of coercive negotiations, broken treaties, and racist legislation. In the play, the painful irony of these types of situations is hilariously satirized when Chief Tsauwiat and The Bishop encounter the band of colonial explorers.



## TODAY, THERE ARE SEVEN BANDS OF UTE PEOPLES WHO ARE STILL HERE AND THRIVING.

“How then can US society come to terms with its past? How can it acknowledge responsibility? The late Native historian Jack Forbes always stressed that while living persons are not responsible for what their ancestors did, they are responsible for the society they live in, which is a product of that past. Assuming this responsibility provides a means of survival and liberation.”

—Roxanne Dunbar-Ortiz,  
*An Indigenous Peoples’  
History of the United States*





## THIS LAST LAUGH'S ON US

By Sabine Decatur, Artistic Fellow

**What happens to us when we laugh? It is no coincidence that in today's popular culture, we are surrounded by satire—SNL, Samantha Bee, *the Onion*, the latest Netflix stand-up special, all of meme culture—and theater is no exception. Comedy in performance is a long tradition that has been used to speak back against oppressive systems. *Men on Boats* anchors itself in this canon.**

Jaclyn Backhaus' "men" emerge from a storied comedic lineage that goes back to ancient times.

According to the Smithsonian's Linda Rodriguez McRobbie, "Clowns, as pranksters, jesters, jokers, harlequins, and mythologized tricksters have been around for ages. They appear in most cultures—Pygmy clowns made Egyptian pharaohs laugh in 2500 BCE; in ancient imperial China, a court clown called YuSze was, according to the lore, the only guy who could poke holes in Emperor Qin Shih Huang's plan to paint the Great Wall of China; Hopi Native Americans had a tradition of clown-like characters who interrupted serious dance rituals with ludicrous antics. Ancient Rome's clown was a stock fool called the *stupidus*; the court jesters of medieval Europe were a sanctioned way for people under the feudal thumb to laugh at the guys in charge."

Clowns have been the truth tellers of many cultures, using masks and jokes to reflect society's biggest problems back to itself. In 1797, Napoleon even outlawed *commedia dell'arte* as

clowns on the streets of Italy were using comedy to insult and critique their French Imperial rulers.

Many of theater's classics are rooted in this tradition too. From Aristophanes to Ionesco to Beckett to Brecht, comedy shows up all throughout theater history textbooks as a way to point towards existential dread, sociopolitical hypocrisy, and the audience's own complicity in all of it. Time and time again, laughter opens up the space for audiences to engage with serious issues differently.

Of course in 2019, comedy is a lifestyle. If we're not getting our news from *The Daily Show*, we're getting it 140 characters at a time from ironic memes or snappy Tweets. And this isn't just because millennials are ruining pop culture—it's because pop culture is tapping into the power of comedy. When faced with existential issues like climate change or racism or hilariously distorted histories like John Wesley Powell's, maybe laughter is the best medicine. If we use it wisely, maybe, just maybe, comedy could save the world.

# THE CAST

## **Ceci Fernandez**

John Wesley Powell

Ceci Fernandez is a Brooklyn-based actor, writer and producer. As an actor, she has worked on stages all over the world, most notably at The Public Theater, New York Theater Workshop, Yale Repertory and The Old Vic Theater Royal. TV and digital credits include *The Good Wife*, *The Exorcist*, *Temporary Guardian*, and *Dichos*. She's the co-creator and head writer at @InstaMiniSeries where she produces digital content. She received her MFA from The Yale School of Drama, is a member of New Neighborhood and proud recipient of the CubaOne Fellowship. @itscecifernandez



CECI FERNANDEZ



KAI HEATH

## **Kai Heath**

Hall

Kai Heath hails from Harlem, NYC. This is her Baltimore Center Stage debut. Off Broadway theatre credits include Messenger in The Public Theater's *Shakespeare in the Park*. Regional credits Averie in *Daf* (People's Light Theater) Rutgers Theater Company credits include: Falstaff in *Henry IV*, Dr. Larch in *Cider House Rules, Part Two* and Hotspur in *Henry IV: Part One* at Shakespeare's Globe (instagram @harlemkai).



HARUNA LEE

## **Haruna Lee**

Old Shady

Haruna Lee is a Taiwanese-Japanese-American theater maker whose work is rooted in a liberation-based healing practice while committed to promoting arts activism and emergent strategies through ethical and process-based collaborations. Recent plays by Lee include *Suicide Forest* (published by 53rd State Press), *plural (love)*, and *Memory Retrograde*. As a performer, they've worked with Aya Ogawa, Minor Theater, The Drunkard's Wife, Ralph Lee, Yoshiko Chuma, Shirokuma Hitsujiya & Trista Baldwin, Taylor Mac, Mac Wellman, David Lang, Dave Malloy, Rachel Chavkin, César Alvarez, Kate Benson & Lee Sunday Evans, and Anohni- among many others. They currently teach at NYU Experimental Theater Wing. harunalee.com

## **Keren Lugo**

O.G. Howland/Tsauwiat

New York Theater credits: *Privacy* (The Public Theater), *Actually, We're Fucked* (Cherry Lane Theatre), *Two Mile Hollow* (Women's Project), *Sehnsucht* (JACK). Regional: *Girls* (Yale Repertory Theater), *Water by The Spoonful* (Mark Taper Forum), *Scenes From Court Life* (Yale Repertory Theatre), *Women of Padilla* (Two River Theater), *Henry V, Our Town* (Chautauqua Theater Festival). TV: *New Amsterdam* (NBC), *Orange is the New Black* (Netflix), *The Americans* (FX). Education: MFA NYU Graduate Acting. Keren is beyond proud

to have been born and raised in Puerto Rico.

### **Patrena Murray**

**John Colton Sumner**

Off-Broadway: Daryl Roth Theater: *Gloria: A Life*. NLTP: *The hollower*. The Public Theater: *Masculinity Max*, *The Winter's Tale* (MU), *The Delacorte: A Midsummer's Night Dream*. Signature Theatre Company: *Venus & The Death of the Last Black Man in the Whole Entire World a.k.a The Negro Book of the Dead*. REGIONAL: McCarter Theatre: *Gloria: A Life*. Shakespeare Theatre Company: *The Oresteia*, Mark Taper Forum: *Father Comes Home from the Wars* (parts 1, 2, & 3), A.R.T.: *Gloria: A Life*, *Father Comes Home from the Wars* (parts 1, 2, & 3). FILM: (short) *Daddy*. T.V: *The Sopranos*, *Law & Order*.

### **Sara Porkalob Hawkins**

Sara Porkalob is a theatre-activist and creator of the *Dragon Cycle*, a trilogy of plays about her Filipino gangster family. The first in the cycle, *Dragon Lady*, won three 2018 Gregory Awards, for Outstanding Sound/Music Design, Outstanding Actress in a Musical, and Outstanding Musical Production. The second in the cycle, *Dragon Mama*, premiered at American Repertory Theatre (ART) and won two 2019 Elliot Norton Awards for Best Original Script and Best Solo Performance. ART has commissioned her to finish the third in the cycle, *Dragon Baby*. She's thrilled to be making her Baltimore



KEREN LUGO



PATRENA MURRAY



SARA PORKALOB



JESSICA RANVILLE

Center Stage debut!  
[www.saraporkalob.com](http://www.saraporkalob.com)

### **Jessica Ranville**

**William Dunn**

Baltimore Center Stage debut. Off-Broadway: *Stupid F\*cking Bird* (u/s). Jessica has worked with NY Stage & Film, The Drama League, LaMama, The New Ohio, Brooklyn Arts Exchange, Amerinda, Spiderwoman Theatre, Our Voices Theatre, IBEX Puppetry, NYMF, and NY Shakespeare Exchange. MFA: The New School for Drama. Jessica is Métis (Saulteaux Ojibway) from Winnipeg, Manitoba. [jessicarunville.com](http://jessicarunville.com)  
IG: [jessicarunville](https://www.instagram.com/jessicarunville)

### **Eileen Rivera**

**Seneca Howland/The Bishop**

Eileen Rivera is thrilled to return to BCS where she performed in *The White Snake* and *It's a Wonderful Life: A Live Radio Play*. Other DC area: *Tiger Style!* at Olney Theatre Center, *Vietgone* at Studio Theatre. Off-Broadway (partial list): *Beast* (NYTW), *Dogeaters* (The Public), *A Fable* (Rattlestick Playwrights Co.), *King Lear* (Cherry Lane Mentor Project). Regional (partial list): *The Hour of Great Mercy* (Diversionary, San Diego), *The Long Season* (Perseverance; Juneau, Alaska), *The Comfort Team* (Virginia Stage Co.). Film: *Mildred, Daughter of Venus*; *The Barrelman Caper*. TV: *Law & Order*, *Law & Order: Criminal Intent*. Learn more at [www.eileenrivera.com](http://www.eileenrivera.com)

## Elena Urdaneta

### Bradley

Elena Urdaneta is a Washington DC native, currently based in NYC. Previous credits include *The Wolves* at Dallas Theatre Center, *Julius Caesar* (Shakespeare's Globe); Rutgers, Mason Gross School of the Arts credits include *Blood Wedding* (the Girl), *Julius Caesar*, *A Dream Play*, *Five Times in One Night*.

## Natalie Woolams-Torres

### Frank Goodman/Mr. Asa

Natalie is a proud Dominican American and native New Yorker hailing from the Upper West side. Natalie's theater credits include the original cast production of *Tiny Beautiful Things* directed by Tommy Kail at The Public Theater and Pasadena Playhouse. Other NY Public Theater Credits: *Hamlet*, directed by Patricia McGregor, *A Midsummer Night's Dream* directed by Jenny Koons. Shakespeare in the Park credits include *Comedy of Errors* directed by Daniel Sullivan, the all-female *Taming of The Shrew* directed by Phyllida Lloyd, and *Julius Caesar* directed by Oskar Eustis. Film credits include *Farewell* directed by actor Chris Chalk. TV credits include *Difficult People* (Hulu). Upcoming: *Room 104*, *Season 4* (HBO), *HIGH MAINTENANCE*, *Season 4* (HBO). She attended SUNY Purchase Theater Arts and Film. @personatalie\_ave



EILEEN RIVERA



ELENA URDANETA



NATALIE WOOLAMS-TORRES



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.

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.



# THE ARTISTIC TEAM

## **Jaclyn Backhaus** Playwright

Jaclyn Backhaus is a playwright and co-founder of Fresh Ground Pepper. Her play *Men on Boats* was a NYT Critics' Pick (Off-Broadway, Clubbed Thumb and Playwrights Horizons) after starting in Clubbed Thumb's Summerworks, and was a Kilroy play in 2015. Other works include *People Doing Math Live!* (Under The Radar Festival's INCOMING! Series at The Public Theater), *The Incredible Fox Sisters* (Live Source), *You On The Moors Now* (Theater Reconstruction Ensemble, The Hypocrites Theater Chicago), *Bull's Hollow* (Ars Nova), and the musical *Folk Wandering*. She has received commissions from Playwrights Horizons and Ars Nova and is the 2016 Tow Foundation Playwright-in-Residence at Clubbed Thumb. Her work has been developed and showcased with the Bonnaroo Music and Arts Festival, Playwrights Horizons, The Public and Joe's Pub, The Ice Factory Festival, (not just) 3 New Plays, The Civilians R&D Group, SPACE on Ryder Farm, Ars Nova's ANT Fest, and The Falcons. BFA: NYU. She hails from Phoenix, Arizona.

## **Jenny Koons** Director

Recent projects: *Blue Man Group Speechless* (new national tour), *Between Us: The Deck of Cards* (Denver Center for the Performing Arts), *The Tempest* (The Juilliard School), *A Midsummer Night's Dream* (The Public Theater Mobile Unit), *Burn All Night* (American

Repertory Theater), *Instant SPKRBOX* (SPKRBOX Festival commission, Norway), *Gimme Shelter* (Why Not Theatre, Toronto 2015 Pan Am Games), and *A Sucker Emcee* (LAByrinth Theater Company). Jenny was co-curator of the 2016 Toronto ThisGen Conference and co-founder of Artists 4 Change NYC (National Black Theatre). She is a proud 2017 Lilly Award recipient who grew up in Minneapolis and the mountains of Montana. For Bill Baker, Yellowstone national Park ranger and memories of the Beartooth Mountains.

## **Ruth Anne Watkins** Production Stage Manager

When not stage managing, Ruth serves as the Associate Production Manager at BCS. Prior credits: Shanghai Disneyland Resort, Spoleto Festival USA, The Kennedy Center, Studio Theatre, Theater J, Olney Theatre, The Clarice, HERE Arts Center (New York), Kilkis Mime and Puppetry Festival, Istanbul International Puppetry Festival. She is a proud member of Pointless Theatre Company in DC. Education—BA, BS: University of Maryland, College Park (Theater, Marketing).

## **Danielle Teague-Daniels** BCS Resident Stage Manager

**Baltimore Center Stage:** *Miss You Like Hell, How to Catch Creation, A Wonder in my Soul, Cat on a Hot Tin Roof, SOUL The Stax Musical, The Christians*. For the past 18 years, she has worked and reprised her role as SM with many companies including: Actors Theatre of

Louisville, Clubbed Thumb, 3LD, Lee Strasberg Institute, LAByrinth Theater, Rising Circle Theater Collective, Big Apple Circus, NYU Steinhardt and New Dramatists. She's also wrapped up *Bello Mania* at the New Victory Theater on 42nd St. She has also worked on two Broadway Bound workshops: *The Donna Summer Project* (La Jolla Playhouse) and *Ain't Too Proud* (Berkeley Rep). Danielle also worked on Michael Kors' fashion show in Shanghai, China.

## **Danielle Zandri** Stage Manager

Danielle is a New York based stage manager, thrilled to be doing her first production with Baltimore Center Stage! New York credits include stage managing at The New School and *Only Yesterday* at 59E59 Theaters. Regional credits include stage managing at Northern Stage, Merrimack Repertory Theatre, The Walnut Street Theatre and Trinity Repertory Company. Touring credits: *The Bodyguard- First National Tour*, and *Menopause the Musical*. Danielle has also worked many summer seasons at the Weston Playhouse, doing such highlights as *Million Dollar Quartet* and *Once*. She is sending endless thanks and love to her family and friends who have supported her living her dreams.

## **Cathy Hwang** Assistant Stage Manager

**Baltimore Center Stage:** *Thoughts of a Colored Man, 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).

## **Josie R. Fell**

### **Assistant Stage Manager**

**Baltimore Center Stage:** *Miss You Like Hell* **Regional:** Rep Stage: *The 39 Steps*; Shakespeare Theatre Company: *Vanity Fair*; Studio Theatre: *If I Forget, Vietgone, Wig Out*; Theatre J: *Becoming Dr. Ruth*; *The Second City: Twist Your Dickens*; Mosaic Theater: *Satchmo at the Waldorf*; A.C.T.: *A Christmas Carol, Love and Information, Mr. Burns A Post-Electric Play*. **TRAINING:** University of Maryland, College Park: BA in Stage Management.

## **Stephanie Osin Cohen**

### **Scenic Designer**

is a NYC-based scenic designer. Credits include: *This American Wife* (Next Door at New York Theater Workshop); *Good Faith* (Yale Repertory Theater); *Circle Jerk* (workshop at Ars Nova); *Winter's Tale, Coriolanus* (Shakespeare Academy @ Stratford); *Mrs. Stern Wanders the Prussian State Library* (Luna Stage); *Ni Mi Madre* (Sea Festival, NY); *Pentecost, Much Ado About Nothing, Lear, Avital* (Yale School of Drama); *Candace* (American Pavilion selection at Cannes Film Festival) *Home Exercise* (short film presented at MoMA as part of the NYFF). Stephanie received her MFA from Yale School of Drama. She is a Fulbright Scholar, and recipient of the 2019 Barry

Fredrik Design Fellowship. [www.stephanieosincohen.com](http://www.stephanieosincohen.com).

## **Hahnji Jang**

### **Costume Designer**

Hahnji Jang is a Brooklyn-based costume designer and ethical stylist. She is excited to be a part of the *Men on Boats* adventure. Selected projects include The Public Mobile Unit's *A Midsummer Night's Dream*, new play *Incident at Hidden Temple*, political play *No-No Boy*, and the upcoming premier of the translated *My Sister Mokrahn*. [hahnjijang.com](http://hahnjijang.com)

## **Stacey Derosier**

### **Lighting Designer**

Credits include: *for all the women who thought they were Mad* (Soho Rep), *White Noise* conceived by Daniel Fish (NYU Skirball), *Novenas for a Lost Hospital* (Rattlestick Playwright's Theater), *No One is Forgotten* (Rattlestick Playwright's Theater), *the bandaged place* (NYSAF Powerhouse), *Playing Ho!* (Pipeline Theater Company), *The Climb* (Cherry Lane - Mentor Project), *Mies Julie & Dance of Death* (Classic Stage Company), *Lewiston/Clarkston* (Rattlestick Playwright's Theater), *The Revolving Cycles Truly & Steadily Roll'd* (Playwright's Realm), *1969: The Second Man* (3rd Place Projects) as co-lighting designer) & the 2018 Lilly Award recipient of the Daryl Roth Prize.

## **Elisheba Iftoop**

### **Sound Design/Original Music**

Her designs and original music have been heard at The Kennedy Center, The Public Theater, Playwrights Horizons, Manhattan Theatre Club, MCC, New York

Theatre Workshop, Guthrie Theater, American Repertory Theatre, Williamstown Theater Festival, Steppenwolf Theatre, Signature Theatre, Oregon Shakespeare Festival, Soho Rep, Huntington Theatre, Shakespeare Theatre Company, Woolly Mammoth, Ford's Theatre, Folger Theatre, Arena Stage, Alliance Theatre, Children's Theatre of Charlotte, National Gallery of Art, Bonnaroo Music Festival, Okeechobee Music Festival, the Center for Puppetry Arts, and others. She has produced podcasts and written music for NPR, CNN, Audible, WGBH, WFMT/Glimmerglass, Wondrousy, and others. Education: New York University, North Carolina School of the Arts. [www.elishebaitfoop.com](http://www.elishebaitfoop.com)

## **Rebecca Feldman, CSA**

### **Casting**

Seven years as Casting Associate/Assistant at the Public Theater (NYC), working directly on over 50 mainstage productions and over 100 readings. In addition to work at the Public: **Off-Broadway** (as Casting Director): *The View UpStairs* (Scott Ebersold). **Broadway** (as Casting Associate or Assistant): *The Inheritance* (Stephen Daldry); *The Iceman Cometh* (George C. Wolfe); *Shuffle Along* (George C. Wolfe); *A Delicate Balance* (Pam MacKinnon), *A Raisin in the Sun* (Kenny Leon), *Lucky Guy* (George C. Wolfe). **London** (as Casting Associate): *The Inheritance* (Young Vic and West End, dir. Stephen Daldry). **Film** (as Casting Assistant): *Lady Bird* (Greta Gerwig). **Other select Casting Director credits include:** Women's Project Theater Lab Pipeline Festival (2018), bimonthly reading series for The LGBT Center & Tom Kirdahy

Productions, *Normality* (NYMF), *Beardo* (Pipeline Theatre Company).

### **Ada Karamanyan**

#### **Casting**

(she/her or they/them) is a casting professional based out of Brooklyn, NY. She currently serves as the casting associate for The Playwrights Realm, and as a producing artistic leader for the fellowship program Trans Lab alongside co-founders MJ Kaufman and Kit Yan. She recently served as a casting associate for Baltimore Center Stage's production of Quiara Alegria Hudes and Erin McKeown's *Miss You Like Hell*, directed by Rebecca Martinez, and as casting director for the upcoming co-production of Noah Diaz' *Richard & Jane & Dick & Sally*, directed by Taylor Reynolds. This past Spring, Ada had the distinct privilege of singlehandedly casting Shakespeare's entire canon for Play On Shakespeare's Play On! Festival, in collaboration with Oregon Shakespeare Festival and Classic Stage Company. Other affiliations include casting for Island Shakespeare Festival, Milwaukee Repertory Theater, Arizona Theatre Co, New York Musical Festival, New York Theater Workshop (2017-2018 administrative fellow in casting), and Arizona Theatre Company—A Contemporary Theatre.

### **Toni Rae Salmi**

#### **Assistant Director**

Toni Rae Salmi is thrilled to be working at Center Stage for the first time. Directing credits include *I Am Her* (Bee the Change, LLC), *Measure for Measure* (Cincinnati Shakespeare), *Bondage*, *Carol's Christmas*, and *Use All Available Doors* (Pinky Swear Productions). She was recently seen in *American Spies* and *Other Homegrown Fables* for Hub Theatre. Toni Rae has an MA in Theatre from Miami University and an MA in Arts Management from American University.

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Coming to Center Stage to see “Men on Boats”? Why not keep the drama to the stage, and park less than a block away? **Atapco Properties** presents **\$5 parking** at **601 N. Calvert Street** all season long!

## 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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left to right: Jenny, Steph, Elisheba, Hahnji, and Stacey

## A Conversation with **THE DESIGN TEAM**

This production of *Men On Boats* assembled an incredible team of designers—the key folks who brought the big ideas swirling through this play into what you see on the stage today. Get a glimpse into their unique design process.

Jenny Koons, director  
Steph Cohen, set designer  
Stacey Derosier, lighting designer  
Elisheba Ittoop, sound designer  
Hahnji Jang, costume designer

**JENNY:** We started our process with each designer bringing in images that resonated with them, which was fun because we didn't have to be siloed by design element from the start. From there, we started with big questions and big ideas raised by the play. It was inspiring to see how threads of similar imagery and thinking were present from first impulses and where those surface in the final design. For example, Steph's original images with dioramas and ways we frame historical events and moments in time really inspired a lot of the final design.

**STEPH:** One of these big questions Jenny is referring to is about whose stories get told. We talked a lot about how we preserve history, who gets to tell these stories, and whose stories go untold. With the diorama

imagery, I was interested in how we try to depict nature on stage, putting something uncontainable in a space with limitations and boundaries. While our world starts in the diorama, it quickly breaks the fourth wall and becomes a living, growing thing.

**ELISHEBA:** Musically, everything in this show is kind of sparse. Nothing is very lush. That lends to the vastness of it. These big-in-their-minds men trying to make their marks on the world. Everything is in a minor key; it all feels very lonely. Musically, we're trying to get across the idea that they're just tiny specks in a great big universe.

**STACEY:** Once we found our diorama setting, a source of inspiration for my approach was more images of containing or controlling of the elements or nature (Anish Kapoor's piece *Descension* & Fujiko Nakaya's fog sculptures). We spoke a lot about how much we prepare to go out into the wild. We think that by organizing gear, we can conquer the environment. I began to think about how the piece begins as a confident exploration tale but breaks out of its container as the danger of the water chips away at the order. When we spoke about what water is in this world, many things came up—from what does water sound like to super soakers—but something felt important in creating a sense of disorientation and obfuscation throughout.

How can we make the stage of the theater feel compact and menacing. What if we can't see what's in front of us?

**HAHNJI:** In that same vein, I tried to focus my research on what was outside of the "diorama frame." To look for the stories that weren't told. A lot of the research process was a journey of discovery for me. I started with the actual historical men of the play, then kind of threw that out and researched who the people around them would be.

**ELISHEBA:** While researching music and sound, I went down a rabbit hole of the music of Gene Autry—the Singing Cowboy. His movies were really big in the 30s and 40s, at this time of growth within American society, coming out of World War II etc. So the movies kind of harken back to "simpler times." It's him riding on his horse in the Wild West. But not guns and violence and male bravado; it's another form of masculinity that's yes, rugged, but also very sensitive. Sitting on his horse in great vast wilderness, singing about women and nature with a full orchestra backing him up. In *Men on Boats*, there's some of that romanticism of the Gene Autry music, but it's not as lush. A sad romanticism.

**STACEY:** A lot of my research also contains the color story of the light in that area of the country. I'm excited to play with the seemingly preternatural colors of water, sky, and canyon throughout the piece.

**JENNY:** There was a real attention to impact and how we demonstrate our values in our practice. Hahnji, can you talk a little about how you're sourcing costumes? And Steph, maybe a bit about how we're using stock prop and building, rather than solely purchasing?

**HAHNJI:** One of the big themes of the play that we talked a lot about is what kind of mark we leave behind. I wanted to translate that into how we sourced our clothing. One way is to make sure we leave as little environmental impact as possible. We are

operating under the Buyerarchy of needs—"use what you have, borrow, swap, thrift, make, buy"—which looks to eliminate waste and disrupt the mindset that we need new things. I wanted to operate as the people in my research did—with limited resources, repurposing items, and borrowing clothing.

**STEPH:** One of the most exciting discoveries for me has been the incredible resources the theater already has. For the most part, we are repurposing things that BCS owns. The backdrop and floor are also worth noting: they both were hand painted by Erich Starke and his team. These days we see less and less hand painted scenery, especially at such a large scale. Because we're going in this diorama direction, it seemed only right to have our 54' Grand Canyon backdrop hand painted, rather than simply being a printed image. The work the shop did is so impressive, and it was exciting to find a really appropriate opportunity to use this somewhat fading art form.

**HAHNJI:** A huge amount of our costume materials are also from the BCS stock, taking apart and splicing together existing items in the ways these characters would have to make them functional. The next step was to go thrifting. When I first visited the theater I took a walk around the neighborhood and found several thrift stores that we've gone back to. I also went to the Baltimore Vintage Expo at Union Craft Brewery. For supplemental fabric, we are sourcing from FABSCRAP, an organization in Brooklyn that recycles fashion industry fabric and clothing samples. The items we are buying new are sourced from Indigenous designers.

**STEPH:** We also sourced from the river! I joke, but not really. The props department took a field trip to a reservoir nearby, searched for driftwood, and found some gorgeous pieces by the water with the goal of transforming them into benches and stools for our world.

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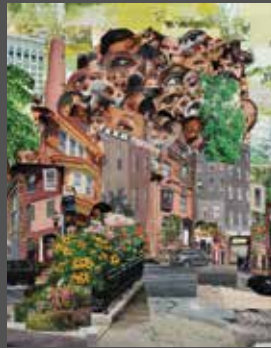
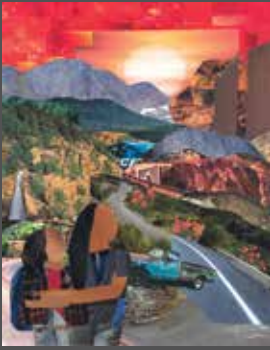
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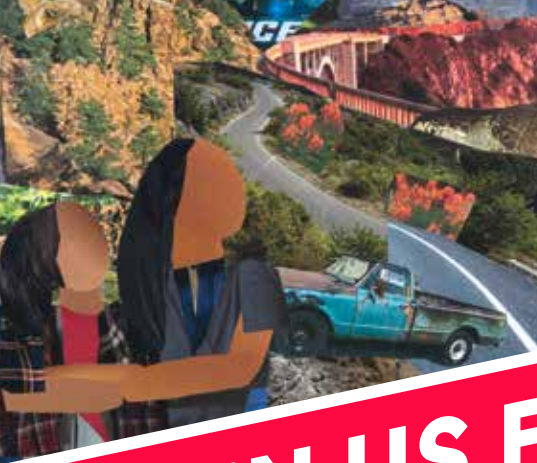
The artwork that represents each of our plays this season is more than just the typical show poster—each is a commissioned work of art by Baltimore-based, award-winning collage artist Mirlande Jean-Gilles. Drawing inspiration from the scripts, Jean-Gilles used her signature style to create these original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

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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

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*The BSO is not performing on this program.* 

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## GOSPEL CHRISTMAS WITH CECE WINANS

THU, DEC 19, 8 PM • FRI, DEC 20, 8 PM • TICKETS FROM \$45

Twelve-time Grammy® Award-winner CeCe Winans joins the BSO and the Morgan State University Choir for a rousing program of gospel and holiday favorites.

## HOLIDAY SPECTACULAR

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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



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**Justin Vining**

Video/Audio Engineer  
**Kat Pagsoligan**

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 Ujczc**

## STAGE OPERATIONS

Stage Carpenter  
**Eric L. Burton**

Wardrobe Supervisor  
**Linda Cavell**

## FOR THIS PRODUCTION

Draper  
**Ginny McKeever**

Hair/Wigs  
**Denise O'Brien**

Stitchers  
**Bonnie Brummel, Sarah Lamar**

Lights  
**Monica Cook, Dante Fields,**  
**Bevin Gorin, Brandon Richards,**  
**Will Voorhies, Jack Warner,**  
**C. Swan-Streepy**

Scenery  
**James Caverly, Andrew Loughrey,**  
**Chester Stacy**

High School Interns-  
**Eli Golding, Constantine Santos**

Paint  
**Leila Spolter, Mallory Porter,**  
**Raul Duran**

Props  
High School Intern-  
**Sean Rath**

## RUN CREW

Wardrobe  
**Sarah Lamar**

Deck Crew  
**Whitney Stott**

Sound Board Operator  
**Abra Clawson**

# 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. Late seating does not guarantee the seats on ticket.

## 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 *Men on Boats* take place on Sun, Dec 15 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, Nov 8 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](mailto:info@centerstage.org) or [access@centerstage.org](mailto: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.

**UP NEXT**

**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.

## **BECOME A MEMBER**

### **CHOOSE A MEMBERSHIP TO FIT YOUR LIFESTYLE**

Members Get Special Perks: Save up to 18% on tickets, FREE exchanges, no service fees, 20% off drinks at the bar and more!

### **CREATE YOUR OWN 3 AND 4 PLAY PACKAGES**

Mix and match the days of the weekend the seats you want to sit in.  
**Packages start at \$96**

### **FLEX PASS PACK**

Our most flexible Membership option! Receive six tickets to use in any combination throughout the Mainstage season. **\$270**

### **GO PASS**

Under 40? We have a special membership package for you. For just \$60, you'll get tickets to all four Mainstage plays in our 2019/20 Season—**that's just \$15 per show!**

## **TO JOIN US:**

VISIT [CENTERSTAGE.ORG](http://CENTERSTAGE.ORG)

OR CALL THE BOX OFFICE: 410.332.0033

**BALTIMORE  
CENTER  
STAGE**