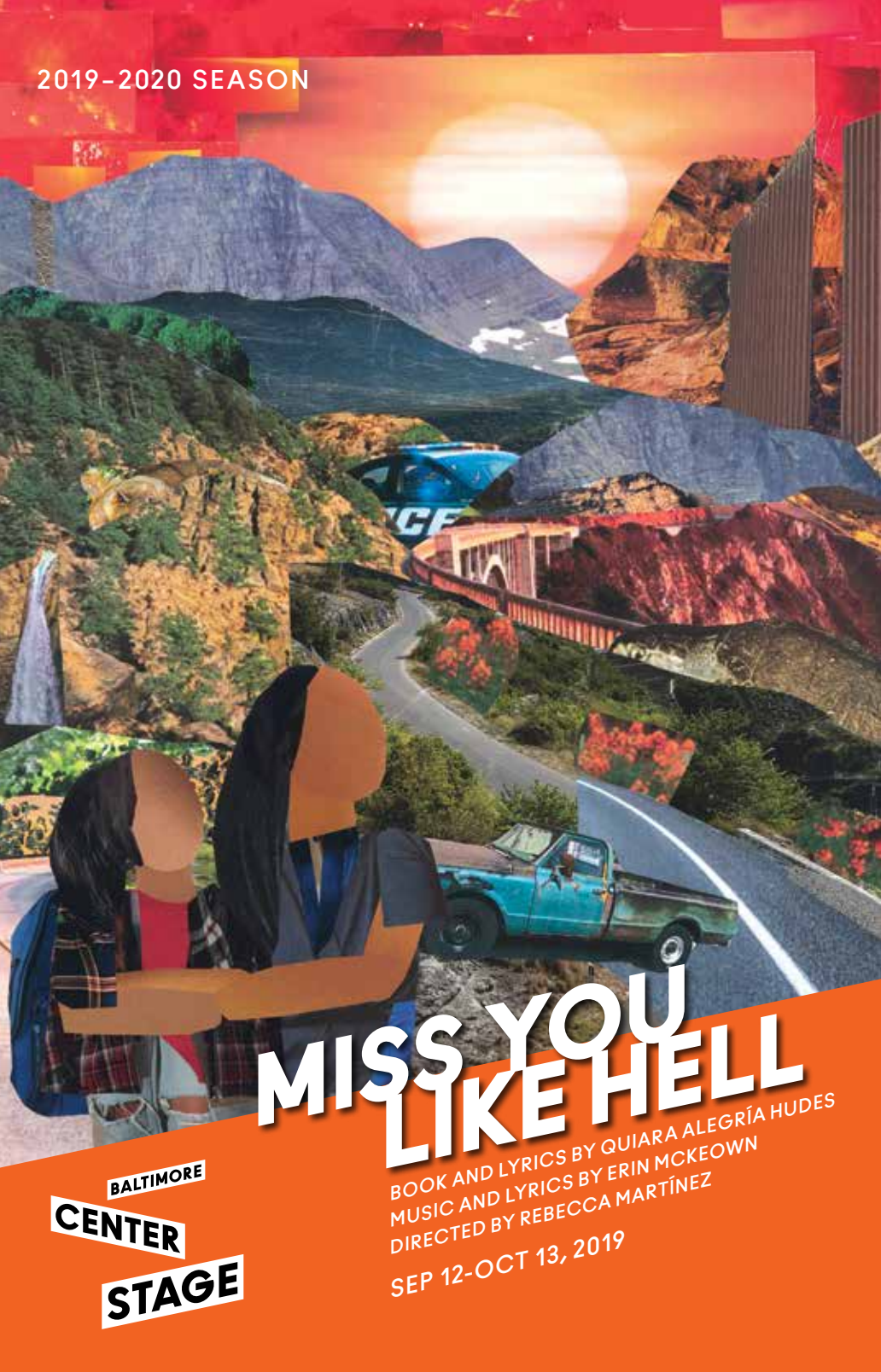


2019-2020 SEASON



# MISS YOU LIKE HELL

BALTIMORE

CENTER

STAGE

BOOK AND LYRICS BY QUIARA ALEGRÍA HUDES  
MUSIC AND LYRICS BY ERIN MCKEOWN  
DIRECTED BY REBECCA MARTÍNEZ  
SEP 12-OCT 13, 2019

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from 8am - 3pm and serves a variety  
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MISS YOU LIKE HELL  
IS MADE POSSIBLE BY



BANK OF AMERICA



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2019/20 SEASON  
IS ALSO MADE POSSIBLE BY



CELEBRATING  
50 YEARS OF SERVICE  
TO THE ARTS



THE CITIZENS OF  
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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## TRUSTEES EMERITI

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J.W. Thompson Webb  
+ *Deceased*

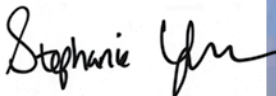
I didn't fall in love with theater until my teenage years, but once I did I fell hard. Unfortunately, theater didn't feel the same way about me. As a young actor, I lost count of the number of times that I was excluded from a production explicitly because of the way that I looked. Because I "didn't fit" in world after world and story after story being told onstage by my mostly white peers. My career was a constant refrain of *no*. I stuck it out until finally I got tired of hearing *no* and decided to become the boss so I could say yes.

It is fitting, then, that *Miss You Like Hell* is my first production as an Artistic Director. This play did not exist when I was an actor and I can't imagine what a game-changer it would have been for 16-year-old me—a half-Mexican, self-identified tomboy-bookworm-mouthy nerd with a penchant for oversized flannels—to see myself so acutely reflected in the character of Olivia.

I am excited to share this story not only because of the women it centers, but also because of the women behind it. Quiera Alegría Hudes and Erin McKeown are powerhouse artists with whom I hope to make theater for the rest of my career. I could think of no better human to bring their work to life than our director Rebecca Martínez, an exceptional storyteller who infuses love, care, and joy into every aspect of her work.

Every time I see this play, I am struck by a simple idea at its core—the undeniable power of community. This notion has informed every aspect of our season as we strive to be more inclusive of and accountable to our community than ever. I look forward to continuing Baltimore Center Stage's commitment to making ever more space for all kinds of stories—to being the type of theater that says yes.

Welcome



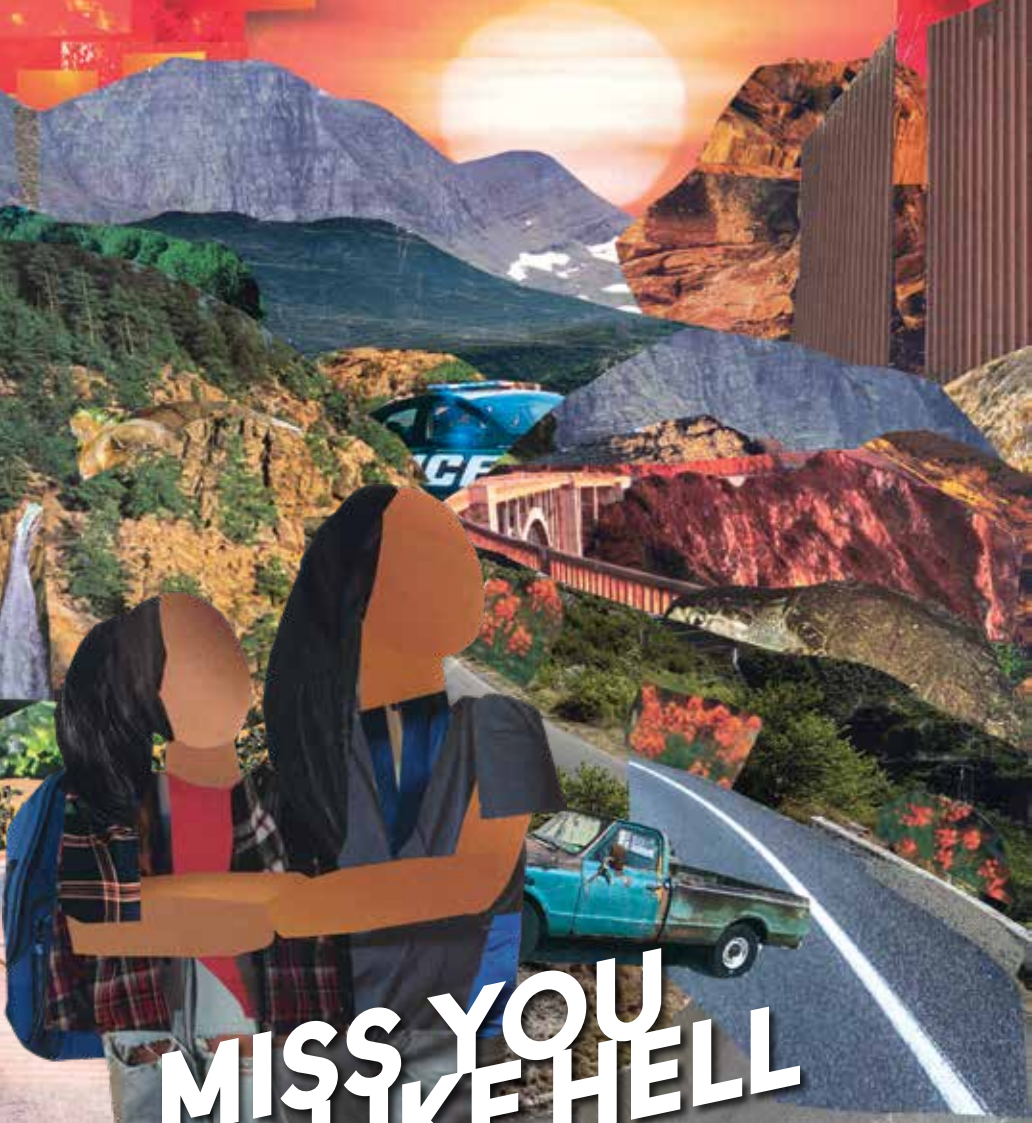
Stephanie Ybarra  
Artistic Director



## WAIT, THERE'S MORE! BCS & OLNEY PRESENT...

Over the course of the 2019/20 season, Maryland's two State theaters—**Baltimore Center Stage** and **Olney Theatre Center**—will join programmatic forces for the first time in a series of civic engagement events bolstering their independent productions of *Miss You Like Hell*. Pulling inspiration from the musical's ever-more-resonant plotline that interrogates America and its borders, this unprecedented partnership called "Home" will use theater to springboard into a state-wide conversation around family, identity, and belonging.

To learn more about "Home" please visit:  
[www.centerstage.org/olneypartnership](http://www.centerstage.org/olneypartnership)



# MISS YOU LIKE HELL

SEP 12-OCT 13, 2019

BOOK AND LYRICS BY QUIARA ALEGRÍA HUDES  
MUSIC AND LYRICS BY ERIN MCKEOWN  
DIRECTED BY REBECCA MARTÍNEZ

*Miss You Like Hell* is presented through special arrangement  
with and all authorized performance materials are supplied by  
Theatrical Rights Worldwide (TRW), 1180 Avenue of the Americas, Suite 640,  
New York, NY 10036. (866) 378-9758 [www.theatricalrights.com](http://www.theatricalrights.com)

## THE CAST

*in alphabetical order*

Gisela Adisa\*  
**Officer/Ensemble**

Anthony Alfaro\*  
**Lawyer/Ensemble**

Cesar F. Barajas\*  
**Manuel/Dance Captain**

Jaela Cheeks-Lomax\*  
**Pearl**

Jono Eiland  
**Official/Ensemble**

Stephanie Goméz\*  
**Olivia**

Calvin McCullough\*  
**Guy at Motel Desk/  
Ensemble**

Michael Medeiros\*  
**Mo**

Rachel Stern\*  
**Legal Clerk/Ensemble**

Raphael Nash  
Thompson\*  
**Higgins**

Lorraine Velez\*  
**Beatriz**

## THE ORCHESTRA

*in alphabetical order*

Daphne Benichou  
**Viola**

Zack Branch  
**Basses**

Frank Carroll  
**Drums/Percussion**

Soojin Chang  
**Violin**

Mary Ann Perkel  
**Cello**

Diego Retana  
**Guitars**

Tiffany Underwood  
Holmes  
**Conductor/Keyboards**

Joe Jackson  
**Music Contractor**

## THE ARTISTIC TEAM

Quiara Alegría Hudes  
**Book and Lyrics**

Erin McKeown  
**Music and Lyrics**

Rebecca Martínez  
**Director**

Tiffany Underwood Holmes  
**Music Director**

Alex Perez  
**Choreographer**

Reid Thompson  
**Set Designer**

Harry Nadal  
**Costume Designer**

Elizabeth Mak  
**Lighting Designer**

Charles Coes and  
Nathan Roberts  
**Sound Designers**

Danielle Teague-Daniels\*  
**Resident Stage Manager**

Josie Felt\*  
**Assistant Stage Manager**

Cori Dioquino  
**Assistant Director**

Rebecca Feldman, CSA  
**Casting**

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

**Please silence all electronic devices.**

**There will be no intermission.**

## MUSICAL NUMBERS



### “(PROLOGUE) LIONESS”

Ensemble

### “(PRAYER) LIONESS”

Beatriz, Ensemble

### “SUNDAYS”

Olivia

### “MOTHERS”

Beatriz, Olivia, Ensemble

### “RECEIVED”

Olivia, Pearl, Ensemble

### “YELLOWSTONE”

Pearl, Ensemble

### “MY BELL'S BEEN RUNG”

Mo, Higgins, Ensemble

### “OVER MY SHOULDER”

Beatriz

### “BIBLIOGRAPHY”

Olivia, Ensemble

### “BAGGAGE”

Beatriz, Olivia, Mo, Higgins,  
Ensemble

### “CASTAWAY COMMENTS”

Pearl, Olivia, Ensemble

### “TAMALES”

Manuel

### “NOW I'M HERE”

Olivia, Ensemble

### “THE DIRTIEST DEED”

Manuel, Olivia, Beatriz,  
Ensemble

### “YELLOWSTONE (REPRISE)”

Pearl, Ensemble

### “DANCE WITH ME”

Beatriz, Manuel, Pearl,  
Ensemble

### “LIONESS”

Beatriz, Olivia, Ensemble

### “MISS YOU LIKE HELL”

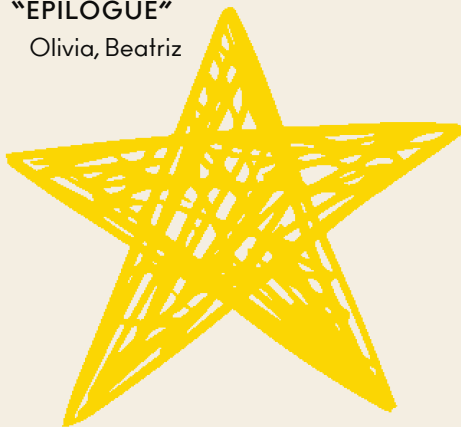
Olivia, Ensemble

### “OVER MY SHOULDER (REPRISE)”

Ensemble

### “EPILOGUE”

Olivia, Beatriz





TIME: 2014. LATE OBAMA YEARS.



## A NOTE FROM THE PLAYWRIGHT:

*"Miss You Like Hell* features an undocumented woman whose humanity is not solely defined by a looming immigration hearing. Yes, she's afraid. But that's not all...

Perhaps this is too naïve a vision. Some have taken issue with our assertion of Beatriz's celebration in the face of hardship. But I identify with Beatriz. Latinx pain is paraded in headlines as though it represents the whole of us. But from the inside, with our boots on the ground, we do not always have to enter the conversation as victims. Perhaps Beatriz's *joie de vivre* is radical, even revolutionary. In a circumstance beyond her control, with a back that's been bent time and again, she uses every scrap of agency and maintains an outstretched hand...

I hope you enjoy these songs of two women, a mother and a daughter, fighting to find their way to each other. And the strangers they meet along the way."

QUIARA ALEGRÍA HUDES

A collage of images including a road, a car, and a sign. The top left shows a road curving through a landscape with yellow flowers. The top right shows the rear of a blue car. The right side features a vertical concrete sign with the word 'UNIVERSITY' written vertically. A yellow star with a dashed outline is in the bottom right corner.

# ARE WE THERE YET?

Situated inside the American road trip tradition, *Miss You Like Hell's* Olivia and Beatriz journey across the continent creating a constellatory network with folks they meet along the way. Of course, their journey follows the US-imperial path of manifest destiny, offering the promise of a contradictory freedom.

Their cross-country drive brings up questions of movement and migration: Who has the freedom to move? Where to? How are structures put in place to stop people from moving? How are imaginary (and constructed) borders used to force removal, separate families, and encourage a culture of dehumanization and fear? How might we, like Beatriz and Olivia, imagine a future where no one is cast away?

Across the next few pages, we're offering up some road trip souvenirs to take with you as you join us on this ride.





Reimagine



# SEEN A LOT OF BAGGAGE



The story of the Mason-Dixon line is actually a story of Maryland's borders:

**1680s:**  
Colonial borders between what would become the states of Maryland and Pennsylvania overlap on their respective royal charters.

**1730s:**  
The border dispute eventually leads to brief but violent military conflict known as Cresap's War.

**1765:**  
Charles Mason and Jeremiah Dixon survey what would become the Maryland-Pennsylvania border.

**1820:**  
During congressional debates surrounding the Missouri Compromise, politicians first use the term "Mason-Dixon Line" to refer to the boundary between free and slave states, between the north and the south.




## MOTHERS ARE THE TRICKIEST THING

Do yourself a favor: Google 'Revolutionary Mothering.' Learn more about the legacy of queer black feminism as articulated by writer and scholar Alexis Pauline Gumbs. In this intellectual and embodied lineage, mothering must be thought of expansively: as a practice of nurturing and care for a world in need of transformation; as the labor of stitching communities back together amid the pain and heartbreak of separation; as a love-filled intergenerational vision for how to hold sorrow, struggle, sacrifice, acceptance, and joy for a future we cannot quite yet see.

"The potential for the word mother comes after the m. It is the space that other takes up in our mouths when we say it. We are something else. We know it from how fearfully institutions wield social norms and try to shut us down. We know it from how we are transforming the planet with our every messy step toward making life possible. Mamas who unlearn domination by refusing to dominate their children. Extended family and friends. Community care givers. Radical child care collectives. All of us breaking cycles of abuse by deciding what we want to replicate from the past and what we urgently need to transform. We are mothering, mothering ourselves."

ALEXIS PAULINE GUMBS

# Indigenize



Angelina Alvarez, a Pascua Yaqui tribe member and daughter of a Vietnam veteran, wears jingle dress regalia as she and her 2-year-old son Pedro participate in the Native American Veterans Association's annual Veterans Appreciation and Heritage Day Pow Wow in South Gate, Calif., Nov. 8, 2014.

DOD PHOTO BY MARVIN LYNCHARD



## LOOK FOR HOME

Beatriz reminds Olivia of her indigenous ancestry early on in the show. Did you know that the Yaqui people are one of many indigenous nations still present on the North American continent? For example, the Texas Band of Yaqui Indians trace their ancestry to a group of Mountain Yaqui who lived in the Sonoran Desert, a space now separated by the border between Mexico and the United States. In the face of often violent claims to land by the colonial governments of both the United States and Mexico, the majority of the Yaqui have scattered throughout northwest Mexico and southwest United States, where many still live today.





# BE WITH ME WITCHY WITCHES



“La brujería” approximately translates to “witchy magic.” Frequently associated with indigenous traditions in the Latin and African diasporas, it is rooted in spiritual connections with ancestors and the divine feminine. Despite centuries of persecution and oppression, la brujería persists and is in fact on the rise:


**“For whatever reason right now, brujas are really trendy. And I think that there's pros and cons to that. Like, hell yeah—ideally we are really all brujas and brujos. My definition is honing in on your personal power and working with the energies around you to create the life that you want. So ultimately, we all are capable of that. But it's important to know that people have been doing it way before we have been doing it. And it's important to know and respect that knowledge, those people, and where it came from. [Brujería] is in our blood and must be activated for our empowerment and for the abolishment of the patriarchal rule. Reclaiming brujería is reclaiming our story and finding our voice as divine beings again.”**

TATIANNA MORALES,

For Vice's "The Young Brujas Reclaiming the Power of Their Ancestors"



*Regenerate*



# UNBUILT UNPAVED UNSCARRED



In 1872, the United States settler colonial government laid the foundation for what would become the National Parks System. The land now known as Yellowstone was seen as an expansive piece of undiscovered and uninhabited wilderness. The Yellowstone Act of 1872, signed by President Ulysses S. Grant, declared that “all persons who shall locate or settle upon or occupy the same,... shall be considered trespassers and removed.” While the Yellowstone Act provided for the preservation of the fish, game, and natural

“curiosities” inside the park, it implicitly stole this tract of sacred land from at least 26 Native nations who traditionally cared for it. The forced displacements associated with the creation of the National Parks contributed to the ongoing genocide of indigenous peoples by separating people from their ancestral lands and families.



## THIS IS THE WAY I REMEMBER

Tamales are a significant staple of many Latinx cuisines, originating from indigenous cultures of Central and South America as far back as 7000 BCE. “Tamale” comes from the Nahuatl (an Uto-Aztec language) word “tamalli.”

The tradition of handcrafting tamales has been passed on generation after generation and is frequently tied up with important family and cultural memories. Families often gather for the painstaking preparation process, forming assemblies to make the masa (a dough made primarily of corn), bundle it up, and cook it to perfection. Today, many iterations of the tamale exist, with hundreds of takes on the ‘right’ tamale recipe even within one country, but the same basic principle apply to each: masa is wrapped in an aromatic leaf and is then steamed or boiled. According to Dr. Antonia Castaneda, “Since time immemorial, corn and its life cycle defined the cultural rhythms, the labors, the sacred rituals and the celebrations of Indigenous America.”

Remember

# NOW I'M HERE

## MONARCH BUTTERFLIES

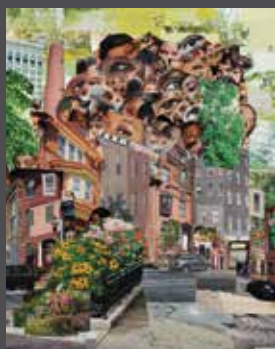
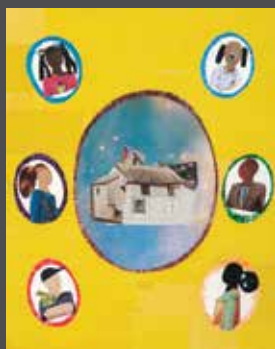
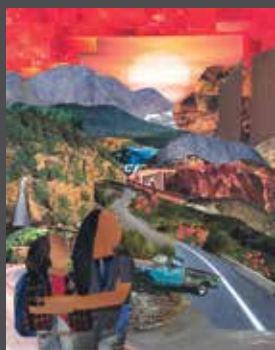
travel all across the North American continent, from Canada to Mexico, in an annual borderless migration. Artist, activist, and organizer Favianna Rodriguez breaks down the significance of these butterflies as a symbol:

"Immigrant rights activists have seen the butterfly as a symbol of fluid and peaceful migration for generations. To me, the monarch butterfly represents the dignity and resilience of migrants, and the right that all living beings have to move freely. I believe that we shouldn't allow our identity to be defined only by our suffering, nor by the actions that others have taken to devalue our families and our labor — rather, let us celebrate our beauty, pride, and resilience in the face of inequality and injustice."

FAVIANNA RODRIGUEZ, ARTIST, ORGANIZER, ACTIVIST

A thick, black, wavy line with a white dashed border winds across the middle of the page. Two yellow five-pointed stars are positioned on the left side of the path. A monarch butterfly is partially visible behind the path in the center.

Want more? Go to  
[BCSIntersections.tumblr.com](https://www.tumblr.com/bcsintersections)



## MEET THE ARTIST BEHIND OUR SHOW ART!

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



# THE CAST

## **Gisela Adisa\***

Officer/Ensemble

**Broadway:** *Beautiful: The Carole King Musical* (Lucille).

**National Tour:** *Sister Act*. (Deloris Standby, Michelle).

**Regional:** *Lights Out: Nat 'King' Cole* (Eartha Kitt), Ceffen Playhouse-Barrymore nomination, Outstanding Supporting Performance the initial People's Light & Theatre Company production. *Man of La Mancha* (Aldonza), Westport Country Playhouse—BroadwayWorld, CT Critics Circle Award nominations for Best Actress. *Trial*, directed by Lori Petty, Beckmann Theater.

**Television/Film:** "Younger," "Royal Pains," "Shield," "Ride By Night" and the pilot "Upcode". Soprano in the Tony Award winning Broadway *Inspirational Voices*. For more, @imgisela on social media.

## **Anthony Alfaro\***

Lawyer/Ensemble

**Baltimore Center Stage:** debut.

**Tours:** *On Your Feet! Mamma Mia!* **Off-Broadway:** *The View UpStairs* (original cast), *The Loophole* (Development at The Public Theatre); **Regional:** *Broadway: The Next Generation*, ASCAP presents Max Vernon (Kennedy Center), *Sister Act* (The Arvada Center, The Fulton Theater and NSMT), *In the Heights* (Speakeasy Stage).

Alfaro is the frontman of NYC rock band TONY & THE KIKI.

**Education:** BFA (with honors) The Boston Conservatory at The Berklee Conservatory of Music. IG@anthonyalfaro



GISELA ADISA



ANTHONY ALFARO



CEASAR F. BARAJAS

## **Cesar F. Barajas\***

Manuel/Dance Captain

**Baltimore Center Stage:**

debut. Cesar is a self-proclaimed multi-hyphenate human who's done a lot of really cool things but is most proud of being a US Navy Veteran and Survivor. Favorite theatre credits: Pedro in *Man of La Mancha* (Shakespeare Theatre Company, Helen Hayes Award nominee), Graffiti Pete/Assoc.

Choreographer in *In the Heights* (Walnut Street Theatre), and Willie Lopez/ Fight Choreographer in *Ghost the Musical*. **TV/Film:** *Gotham*, *Bull*, *The Good Fight*, *Manifest*, *The Last O.G.*, *Law & Order: SVU*, "Dirty Sexy Saint," "Hello Again," "Brothers." He wouldn't be here without the love of his #Team, family and Ride or Dies Irene & Gina at DDO Artists. Luke 12:48. Visit & follow @ceasarbarajas.

## **Jaela Cheeks-Lomax\***

Pearl

**Baltimore Center Stage:** debut.

**Regional:** *Ghost The Musical*, *Ragtime* on *Ellis Island Workshop*, and *The Human Incubator*.

**Film:** "Black Girl Magic" music video with artist Temi Oni.

**Education:** B.A. Sarah Lawrence College. Jaela thanks her family and the Mine Agency for their unconditional love and support. This performance is dedicated to her mom a true "Warrior". IG @Jaelacheekslomax

# THE CAST

## Jono Eiland

Official/Ensemble

**Baltimore Center Stage:** debut. **Regional**—*Measure For Measure* (Method & Madness), Iachimo in *Cymbeline*, Palamon in *The Two Noble Kinsmen* (The Porters of Hellsgate), and Mike in *American Home* (Little Candle Productions). **Education:** B.A. Virginia Tech. He would like to thank his parents, brother, and Renée.

## Stephanie Gómez\*

Olivia

**Baltimore Center Stage:** debut. **Regional**—Milwaukee Rep, Seattle Rep and Cincinnati Playhouse: *In The Heights* (Vanessa); Ivoryton Playhouse: *Mamma Mia!* (Sophie); **Television**—*Power*, *Younger*, and *Orange is the New Black*. **Education**—B.A. Binghamton University. Theatre is life and life is colorful.

## Calvin McCullough\*

Guy at Motel Desk/Ensemble

**Baltimore Center Stage:** debut. **Regional**—Arena Stage: *Snow Child* (Ensemble); Signature Theatre: *Freaky Friday* (Swing), *Jesus Christ Superstar* (Ensemble); Ford's Theatre: *A Christmas Carol* (Swing); Olney Theatre Centre: *Carmen* (Diego), *Elf* (Store Manager), *South Pacific* (Professor), *Godspell* (Ensemble); Imagination Stage: *Roberto Clemente* (Joe), *Freshest Snow White* (Kanye East), *Peter and the Wolf* (Cat); Everyman Theatre: *A Raisin in the Sun* (George Murchison); Toby's Dinner Theatre: *In the Heights* (Graffiti Pete), *Shrek* (Donkey), Adventure Theatre: *BIG*



JAELA CHEEKS-LOMAX



JONO EILAND



STEPHANIE GÓMEZ



CALVIN MCCULLOUGH

(Ensemble), *Snowy Day* (Snowman), *Mirandy* and *Brother Wind* (Ensemble), *Miss Nelson Is Missing* (Gregory).

## Michael Medeiros\*

Mo

**Baltimore Center Stage:** *Joe Turner's Come And Gone*. **New York Theatre:** City Center Encores: *1776*; Samuel Becket Theatre: *Emilie's Voltaire*; Playwrights Horizons: *Violet*; Public Theatre: *Museum*; Circle In The Square: *Ah Wilderness*. **Regional:** Goodspeed: *A Wonderful Life*; Bard Summerscape: *The Master and Margarita*; Goodman Theatre: *Camino Real*; Huntington Theatre: *Twelfth Night*; Long Wharf: *The Front Page*. **Films:** *X-Men First Class*, *Synecdoche New York*, *RoboCop 2*, *Son of The Morning Star*, *She's Lost Control*. **Television:** *Elementary*, *Believe*, multiple episodes of *Law & Order*, etc. He was a resident at the 2019 Mercer Writers Colony at Goodspeed with his 60's rock musical, *Wild Thing* for which he wrote book, music and lyrics. He has also written and directed films, including *Tiger Lily Road* which won the Audience Award for Best Comedy Feature at Woods Hole Film Festival.

## Rachel Stern\*

Legal Clerk/Ensemble

**Baltimore Center Stage:** debut. **Broadway**—*OBC of Tarzan*, *High Fidelity*, and *Shrek the Musical*. **Off Broadway**—The Public Theater: *Girl from the North Country*. **Television**—*Law and Order*, *Law and Order SVU*, *Unforgettable*, *The Big C*, *Louie*, *The Blacklist*, *HBO's The Deuce*. **Education:** B.F.A.: New York University

**Raphael Nash Thompson\***

Higgins

**Baltimore Center Stage:** debut.

**Regional**—Signature Theater: *F\*cking A*; City Theatre: *The Guard*; McCarter Theatre: *All the Days*; Theater for a New Audience: *Pericles*; Shakespeare Theatre of New Jersey: *Coriolanus*, *The Servant of Two Masters*; Shakespeare Theatre Company and Lake Tahoe Shakespeare Festival: *Richard III*; Goodman Theatre: *Drowning Crow*; Shakespeare Festival of St. Louis: *Julius Caesar*; Red Bull Theatre: *Volpone*; TheatreWorks: *Paul Robeson*; Hartford Stage: *Electra*; Wilma Theatre: *The Threepenny Opera*. **Film**—*Searching for Bobby Fischer*, *Kiss of Death*, *Clockers*.

**Television**—*Search Party* (TBS), *Elementary* (CBS), *Ed*, *Third Watch* (NBC), and *Soul Food* (Showtime).

**Lorraine Velez\***

Beatriz

**Baltimore Center Stage:** debut.

**Broadway**—Mimi in *Rent* (Nederlander Theatre).

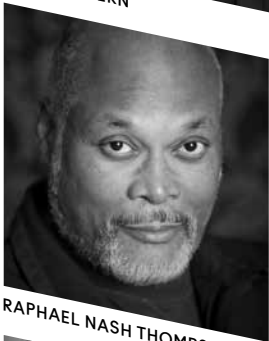
**London West End**—Carmen in *Fame* (Original production and album, Cambridge Theatre), Gigi in *Miss Saigon* (Theatre Royal, Drury Lane), Hannah (alternate) in *Out of the Blue* (Original Production, Shaftesbury Theatre), Clara in *Porgy and Bess* (Original production, Savory Theatre), Lena Horne in *Mama I Want to Sing* (Cambridge Theatre), Mimi in *Rent* (Shaftesbury Theatre). **Off-Broadway**—Nana in *Temple of the Souls* (New World Stages), *DC-7 the Roberto Clemente Story*



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LORRAINE VELEZ

(ACE, ATI Award Teatro SEA), *There She Goes*, One-woman-show (Puerto Rican Traveling Theatre). **Regional**—Anita in *West Side Story* (Lakeview Theatre), *The Girl in Blues in the Night* (South American Tour), Young Maria in *Maria de Buenos Aires* (Houston Grand Opera), *Rent* in concert (El Teatro Grec), Lead Vocalist in Concert for His Holiness the Dalai Lama (Montpellier, France). **Television**—*Elementary*, *Law and Order*, *Dr. Who*, *Frightmares*. Lorraine dedicates this show to her mother Socorro and her son Joaquin, con much amor! "Gracias a la vida!"

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



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

# THE ARTISTIC TEAM

## **Quiara Alegría Hudes** Book and Lyrics

**Baltimore Center Stage:** debut.

Hudes is a writer, strong wife and mother of two, barrio feminist and native of West Philly, U.S.A. Hailed for her work's exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They include *Water by the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer Prize finalist; and *Elliot, A Soldier's Fugue*, another Pulitzer finalist. Her most recent musical, *Miss You Like Hell*, appeared Off-Broadway at New York's Public Theater. Originally trained as a composer, Hudes writes at the intersection of music and drama. She has collaborated with renowned musicians including Nelson Gonzalez, Michel Camilo, Lin-Manuel Miranda, Erin McKeown, and The Cleveland Orchestra. Hudes recently founded Emancipated Stories. It seeks to put a personal face on mass incarceration by having inmates share one page of their life story with the world.

## **Erin McKeown** Music and Lyrics

**Baltimore Center Stage:** debut.

McKeown is a musician, writer, and producer known internationally for her prolific disregard of stylistic boundaries. Her brash and clever electric guitar playing is something to see. Her

singing voice is truly unique—clear, cool, and collected. A familiar presence on NPR and the BBC, McKeown's songs have also appeared on numerous television shows and commercials. She has spent the last decade and a half playing nearly 200 shows a year while releasing 9 studio albums and refining a distinct and challenging mix of American musical styles.

McKeown's first original musical, *Miss You Like Hell*, co-written with Tony & Pulitzer winner Quiara Alegría Hudes, had its world premiere in the fall of 2016 at the La Jolla Playhouse. It opened Off-Broadway at The Public Theater in the spring of 2018 where it was nominated for 3 Outer Critics Circle Awards (Best Musical, Best Book of Musical, Best Score) and 5 Drama Desk Awards (including Best Music, Best Lyrics, Best Orchestrations).

While a student at Brown University, Erin spent three years as an artist in residence at Providence, RI's revolutionary community arts organization, AS220. An active voice on social justice issues and culture, Erin was a 2011-12 fellow at Harvard's Berkman Klein Center for Internet and Society, and she has blogged and hosted for WNYC New York Public Radio. A former board member of the Future of Music Coalition, McKeown has also worked closely with a range of non-profits focusing on her core concerns of media justice and immigration reform.

## **Rebecca Martínez** Director

**Baltimore Center Stage:** debut.

Brooklyn-based director, choreographer, deviser, and ensemble member of Sojourn Theatre. **Upcoming projects:** *Mojada: A Medea in Los Angeles* (Repertory Theatre of St. Louis); *I Am My Own Wife* (Long Wharf Theatre); *Songs About Trains* (New Ohio Theatre, world premiere); *DON'T GO* (Sojourn Theatre). **Recent projects:** [Director] *Wolf at the Door* (Milagro Theatre, NNPN rolling world premiere); *Ana in the Tropics* (Fine Arts Center, Colorado Springs, Henry Award for Outstanding Direction); *Antigonick* (Fordham University); *Pork Kidneys to Soothe Despair* (Drama League DirectorFest); *Tomás and the Library Lady* (Oregon Children's Theatre). [Associate Director] *How to End Poverty in 90 Minutes* (Sojourn Theatre + Cleveland Public Theatre); *The Cake* (PlayMakers Repertory Company). Rebecca has worked with INTAR, Working Theater, Signature Theatre, Manhattan Theatre Club, the Lark, The Playwrights Realm, New Dramatists, the 52<sup>nd</sup> Street Project, Radical Evolution, Brave New World Repertory Theatre, Artists Repertory Theatre among others. Member of: Sol Project Collective, Lincoln Center Theater Directors Lab, INTAR's Unit52, SDCF Observer, Latinx Theatre Commons Advisory Committee, 2019 Audrey

Resident, New Georges Jam, 2018-2020 WP Lab, 2017 Drama League Directing Fellow, Member of SDC. **Awards:** four Portland, Oregon Drammy Awards; Lilla Jewel Award. Rebecca is an artist with the Center for Performance and Civic Practice.

**Tiffany Underwood Holmes**  
Music Director

**Baltimore Center Stage:** debut. **Recent and selected credits include:** Shaina Taub & Laurie Woolery's *As You Like It* (Keegan Theatre); *Huckleberry Finn's Big River* (Adventure Theatre MTC); *The Last Five Years, john & jen, Mad Libs Live* (Red Branch Theatre Company); and countless others throughout the DMV region. **Education:** Towson University.

**Alex Perez**  
Choreographer

**Baltimore Center Stage:** debut. His recent credits as Director or Choreographer include: *Cats* (University of Hawaii), *RENT* (Harbor Lights Theatre), Fringe Festivals in Edinburgh, Scotland and NYC, Andrew Lloyd Webber Tribute (El Salvador), *American Idiot* (CCCT, San Francisco), *Addams Family* (Maine) and more. His acting credits include *Anna in the Tropics* (Cheche, Colorado Springs Fine Arts Center-Henry Award Nomination), **TV:** *Orange is the New Black, Tales of the City, Law and Order, Shades of Blue*, etc. **Film:** *Second Act, Float* and the upcoming *Crown Vic* opposite Thomas Jane. He has written and produced various Off-Broadway productions.

**Reid Thompson**  
Set Designer

**Baltimore Center Stage:** debut. **Recent NY:** *Wives* (Playwrights

*Horizons; Something Clean* (Roundabout); *Eddie and Dave* (Atlantic Theatre Co); *Too Heavy For Your Pocket* (Roundabout and Alliance); *Wilder Gone* (Clubbed Thumb); *Fruiting Bodies, Among The Dead, House Rules* (Ma-Yi); *A Delicate Ship* (Playwrights Realm); *Selkie* (Dutch Kills); *Empathitrax* (Colt Coeur); *Half Moon Bay* (Lesser America). **Recent Regional:** *Fun Home* (Virginia Stage); *A Doll's House Part Two* (Actor's Theatre of Louisville); *Venus Rising* (Nothorn Stage); *Gloria, Disgraced* (Asolo Rep); *Up & Away* (PCLO); *A Streetcar Named Desire* (Yale Rep). **Opera:** *La Susanna* (Heartbeat Opera); *Lucretia* (Stony Brook Opera); *Erismena* (Yale Baroque Opera). **Upcoming:** *Queen* (Geva); *You Lost Me* (Denver Center); *The Red Letter Plays* (Juilliard); *Arcadia* (South Coast Rep); *What The End Will Be* (Roundabout Pels). **MFA:** Yale School of Drama. Member of Wingspace and USA-829. reidthompsondesign.com

**Harry Nadal**  
Costume Designer

**Baltimore Center Stage:** debut. **New York:** Brooklyn Academy of Music, Atlantic Theater Co., Lincoln Center Institute, INTAR Theater, Juilliard, LAByrinth Theater, The Puerto Rican Traveling Theater, Picones Theater, Theater for the New City, HERE Arts Center, HOME for Contemporary Theater and Art, Spectrum Stage and Miranda Theater among many. **Regional:** Arena Stage (Washington DC), TheaterWorks (Hartford, CT), People's Light (Malvern, PA), UrbanArias (Arlington, VA), Open Stage (Harrisburg, PA), Bloomsburg Theatre Ensemble

and Boise Contemporary Theater. **International:** Danza del Alma (Cuba) and the Edinburgh Fringe Festival. Faculty member at Pratt Institute Film School. **MFA:** NYU Tisch School of the Arts.

**Elizabeth Mak**  
Lighting Designer

**Baltimore Center Stage:** debut. Singapore-born NYC-based lighting, projection, and scenic designer. **New York:** *The Tricky Part* and *A Walk in the Woods* with The Barrow Group, HERE Arts Center, and IATI. **Regional:** *Tiny Houses* (Cleveland Playhouse, Cincinnati Playhouse in the Park); *Bridges of Madison County* (Philadelphia Theatre Company); *The Phantom Tollbooth* (Weston Playhouse); *Cymbeline* (Yale Repertory Theater); and *The Square Root of Three Sisters* (International Festival of Arts and Ideas). **International:** *Nanyang: The Musical* (Singapore International Festival of Arts) and *Salomé: Woman of Valor* (Vancouver Chutzpah Festival, Ashkenaz Toronto Festival). She is a resident designer with Albany Park Theater Project Chicago. **Education:** Graduate of Yale School of Drama.

**Charles Coes**  
Sound Designer

**Baltimore Center Stage:** *Fun Home, Soul, Animal Farm, The Christians, Les Liaisons Dangereuses*. **Off Broadway:** *Tales of the Washer King* (Playwrights Realm), *Servant of Two Masters* (TFANA); *Robber Bridegroom* (Roundabout); *For Peter Pan...* (Playwrights), *Natural Shocks* (WP). **Regional:** OSF; Milwaukee Rep; Yale Rep;

Seattle Rep; Berkeley Rep; South Coast; The Old Globe; Guthrie; Shakespeare Theatre Company; ArtsEmerson; Wilma Theatre; Two River Theater; Williamstown Theatre Festival; Ford's Theatre, Dallas Theater Center, the Huntington. **Professional:** Faculty, Yale School of Drama.

## **Nathan Roberts** Sound Designer

### **Baltimore Center Stage:**

*Fun Home, Animal Farm, The Christians, Les Liaisons Dangereuses.* **Off Broadway:** WP Theatre: *Natural Shocks*; TFANA: *The Servant of Two Masters*, The Acting Company: *Julius Caesar, Macbeth*; The Playwrights Realm: *Crane Story, Dramatis Personae*; HERE: *Olives and Blood.* **Regional:** Oregon Shakespeare Festival: *The Way the Mountain Moved, Sense and Sensibility*; The Old Globe: *Tokyo Fish Story*; Ford's Theatre: *The Widow Lincoln*, *Our Town*; Yale Repertory Theatre: *Assassins, Accidental Death of an Anarchist, The Servant of Two Masters*; Hartford Stage: *Twelfth Night, The Tempest*; Long Wharf Theatre: *It's a Wonderful Life.* **Other:** designs and builds musical instruments, with a special emphasis on flutes and hurdy-gurdies. **Education:** MFA, Yale School of Drama. **Professional:** Lecturer, Theatre Studies, Yale University.

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

### **Baltimore Center Stage:**

*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.

## **Josie R. Felt\*** Assistant Stage Manager

### **Baltimore Center Stage:**

*Wasted.* **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.

## **Cori Dioquino** Assistant Director

### **Baltimore Center Stage:**

*Amadeus* (Ensemble), Young Playwrights Festival. **Directing/Assistant Directing:** debut. **Producing:** *Tornkid* with Baltimore Asian Pasifika Arts Collective (BAPAC) and Cohesion Theatre Company; *Tornkid at Lady Fest* (The Tank NYC with BAPAC). **Actor (TV):** *Daredevil* (Marvel/Netflix), *FBI* (CBS). **Regional:** Studio Theatre: *The Wolfe Twins* (Raina u/s); Cohesion Theatre Company: *Neverwhere* (Lady Door), *Men on Boats* (William Dunn); Faction of Fools: *Titus Andronicus* (Nurse/

Young Lucius); Fells Point Corner Theatre: *Top Girls* (Lady Nijo/Kit/Neil). **Co-Founder:** Baltimore Asian Pasifika Arts Collective. **Education:** B.S. Theatre Studies, Towson University; A.A. Music Performance, Howard Community College; Arts Integration Certification, Teaching Artist Institute.

## **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, *Normativity* (NYMF), *Beardo* (Pipeline Theatre Company).

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.

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### 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.



## MEET THE COMPOSER: ERIN MCKEOWN

### Can you share a memory of being mothered?

My high school job, in my hometown of Fredericksburg, Virginia, was working at an art supply and frame shop owned by a local painter. I'm not sure I was great at either selling art supplies or cutting mats, but she kept me on anyway. When the shop was slow, she, her mom (who lived with her above the shop), myself, and my coworkers would all sit around the kitchen in the back of the shop and talk and laugh. We were all women artists (or wannabe artists in my case) swapping stories and figuring ourselves out.

### What's your favorite National Park?

I have a deep love for Capitol Reef National Park, which is in the red rocks of southeastern Utah. There's a wonderful women's music festival out there that I have played a number of times. And for some reason each time, I seem to be at some transitional point in my life—post break-up, career crossroads etc. I have taken many a solo hike through the moonscape of those giant rocks. Lost then found in the best possible way.

### What food brings you to a sense of family, lineage, or your own personal archive?

My grandparents were born in Italy, emigrating to the US separately then meeting and starting a family here, making me a second generation Italian American, which you wouldn't guess from my name. My mom always put raisins in her meatballs,

which she learned from her family. I don't know anyone else that does this. Try it, it's delicious.

### Can you share a notable roadtrip memory—best or worst?

As a touring musician for the last 25+ years, I have driven across, around and through the US more times than I can count. The only states I have never played a gig in are Hawaii, Arkansas, and North Dakota. I have been pulled over too many times, had car trouble, chased huge storms across the plains, changed my routes spontaneously, visited roadside attractions. All of it! Two memories that stick out: Make sure to stop at Ole's Big Game Steakhouse and Lounge if you are ever driving through Nebraska on 80. And visit Mt. Rushmore. It's surprisingly awesome. I've been several times and always discover something new.

### What are some of your favorite traveling songs?

Before we ever wrote a word of *Miss You Like Hell*, Quiara and I traded songs back and forth, mix-tape style, creating a playlist for our show. If you are going to write a musical, I highly recommend this as a starting point. We loved Paul Simon's "Graceland," Talking Heads' "Road To Nowhere," Steve Earle's "Telephone Road," Mark Knopfler's "Sailing to Philadelphia," Liz Phair's "Go West," Polly Paulusma's "Over The Hill." Anything with a steady beat and a sense of possibility!



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ONE THEME, SEVEN VARIATIONS  
**THOUGHTS OF  
A COLORED MAN**

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

A world-premiere play from 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.

EXPLORERS WANTED,  
MEN NEED NOT APPLY  
**MEN ON BOATS**

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

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

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

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

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

WHEN THE DEVIL PAYS HIS RESPECTS  
**WHERE WE STAND**

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

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

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

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

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

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## WELCOME TO **THE FAMILY SERIES:**

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

### **TOGETHER AT THE TABLE**

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

### **YOUNG PLAYWRIGHTS FESTIVAL**

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



### **BACKSTAGE AT CENTER STAGE**

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

# FAMILY SERIES PRODUCTIONS



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

## **WALK TWO MOONS**

BY TOM ARVETIS  
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**OCT 25, 2019 AT 10:30AM &  
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AGES 10 AND UP



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AGES 12 AND UP



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## **HAVANA HOP**

WRITTEN AND PERFORMED  
BY PAIGE HERNANDEZ

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

# ONE THEME, SEVEN VARIATIONS





# THOUGHTS OF A COLORED MAN

BY KEENAN SCOTT II

DIRECTED BY STEVE H. BROADNAX III

CO-PRODUCTION WITH SYRACUSE STAGE

IN ASSOCIATION WITH BRIAN MORELAND AND RON SIMONS

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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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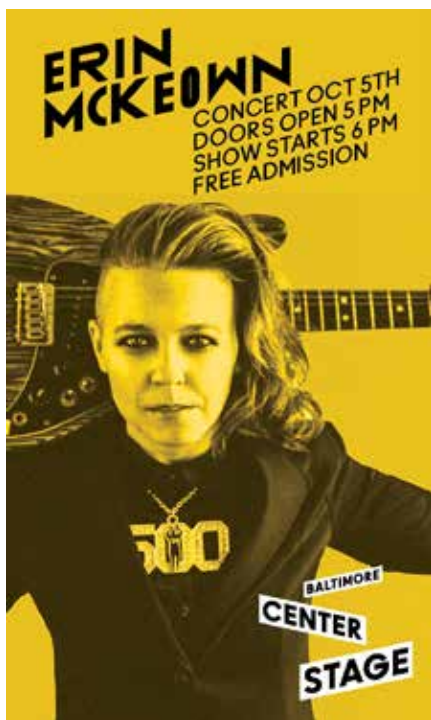
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Janney traces its roots back more than 185 years with a continued commitment to the highest standard of success in financial relationships.

# STAFF

Executive Director

**Michael Ross**

Artistic Director

**Stephanie Ybarra**

## ADMINISTRATION

Associate Managing Director

**Del W. Risberg**

Board Relations &

Special Projects Coordinator

**David Kanter**

The Lynn Deering

Management Apprentice

**Jacqueline Glenn**

## ARTISTIC

Director of Artistic Producing

**Chiara Klein**

Director of Artistic Partnerships &  
Innovation

**Annalisa Dias**

Artistic Administrator

**Melody Easton**

Company Manager

**Marshall Garrett**

The Lynn & Philip Rauch Company  
Management Apprentice

**Alexus Crockett**

The Sharon & Jay Smith and

Harry Gruner & Rebecca Henry

Artistic Fellow

**Sabine Decatur**

The Sandy Liotta & Carl Osterman

and Kim Hourihan & Carol Morris

Artistic Fellow

**Sam Morreale**

## LEARNING AND SOCIAL ACCOUNTABILITY (LSA)

Director of LSA

**Adena Varner**

LSA Coordinator

**Dani Turner**

LSA Associate

**Jacob Zabawa**

The Ethel J. Holliday

LSA Apprentice

**Victoria Martin**

## DEVELOPMENT

Director of Advancement

**Randi Benesch**

Individual Giving Manager

**Sara Kissinger**

Institutional Giving Manager

**Brandon Hansen**

Development Assistant

**Kara Powell**

Special Events Coordinator

**Taylor Lamb**

Corporate Relations Coordinator

**Nicole Ringel**

Auction Coordinator

**Sydney Wilner**

Auction Assistant

**Norma Cohen**

The Dana and Matt Slater

Special Events Apprentice

**Mira Lamson Klein**

## FINANCE

Director of Finance

**Michelle Williams**

Business Manager

**Janessa Schuster**

Business Assistant

**Hannah Machon**

## INFORMATION TECHNOLOGIES

Director of Information  
Technologies

**John Paquette**

Tessitura Database Coordinator

**Madeline Dummerth**

## MARKETING & COMMUNICATIONS

Director of Marketing &  
Communications

**Jonathan K. Waller**

Director of Communications &  
Strategic Partnerships

**Robyn Murphy**

Art Director

**Bill Geenen**

The Wendy Jachman and Jeff  
Scherr Graphics Apprentice

**Sophie Leigh Fisher**

The Judy and Scott Phares

Digital Apprentice

**Jess McGowan**

## AUDIENCE RELATIONS

Box Office Manager

**Kelly Broderick**

Subscriptions Manager

**Jerrilyn Keene**

Group Sales Administrator & Senior

Patron Services Shift Supervisor

**Liz Nelson**

Patron Services Associates

**Tiffany Brown, Tina Canady,**

**Jonathan Jacobs, David Kanter,**

**Sarah Lewandowski, Kira-Lynae**

**Pindell, Shelby Sullivan**

## AUDIENCE SERVICES AND RENTALS

Audience Services and  
Events Manager

**Alec Lawson**

Assistant Audience

Services Manager

**Elizabeth Pillow**

Accessibility Apprentice

**Bethany Slater**

House Managers

**Nick Horan, Lindsay Jacks,**

**Hannah Kelly, Shubhangi**

**Kuchibhotla, Faith Savill, Eddie**

**Van Osterom**

Bar Manager

**Ann Weaver**

Bartenders

**Boh James, Val Long,**

**Scott Van Cleve, Sarah Doccolo,**

**Jade Jackson, Monica Cook,**

**Robby Priego, Shea Fallick,**

**Whitney Stott, C Swan Streepy**

Docent Coordinator

**Pat Yevics**

ASL Interpretation

**First Chair**

Lead Audio Describer

**Mary Lou Fisher**

## OPERATIONS

Facilities Supervisor  
**Patrick Frate**

Facilities Assistant  
**Joseph Wisniewski**

## PRODUCTION

Director of Production  
**Cary Gillett**

Associate Production Manager  
**Ruth Watkins**

## AUDIO

Audio Director  
**Amy C. Wedel**

Audio Engineer  
**Justin Vining**

Video/Audio Engineer  
**Kat Pagsolingan**

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 Ujczso**

## STAGE OPERATIONS

Stage Carpenter  
**Eric L. Burton**

Wardrobe Supervisor  
**Linda Cavell**

## FOR THIS PRODUCTION

### ARTISTIC CONSULTANTS

Casting Associate  
**Ada Karamanyan**

Dialect Coach  
**Michelle Lopez-Rios**

### ASSISTANT DESIGNERS

Lights  
**Emily Murphy**

Scenery  
**Kamil James**

Costumes  
**Mary Rathell**

Sound  
**Patrick McMinn**

### OVERHIRE

Electrics  
**Brandon Richards, Parker Damm,**  
**Sam Biuk, Will Voorhies,**  
**Dante Fields, C Swan Streepy,**  
**Monica Cook**

Follow Spot Operator  
**Whitney Stott**

Paint  
**Mallory Porter, Whitney Stott**

Audio Overhire  
**Eric Bostic**

A2 Deck Audio  
**Terrence Dowdye**

A1 FOH Audio  
**Justin Vining**

Production Assistant  
**Diallo Adams**

Draper  
**Ginny McKeever**

Wardrobe  
**Sarah Lamar**

# FOR OUR AUDIENCES

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

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

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

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

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

## ACCESSIBILITY

### MOBILITY

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



### BLIND/LOW VISION

The Audio Description/Touch Tour performances of *Miss You Like Hell* take place on Sun, Sep 29 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, Oct 11 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).



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

***COST IS JUST \$75! SPACE IS LIMITED.***

**CLASSES WILL CONSIST OF:**

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

**SINGLE DAY CAMPS WILL BE HELD ON THE FOLLOWING DATES:**

THURSDAY, OCT 17TH 8AM - 4:30PM  
FRIDAY, OCT 18TH 8AM - 4:30PM  
MONDAY, NOV 4TH 8AM - 4:30PM  
FRIDAY, JAN 24TH 8AM - 4:30PM  
FRIDAY, MAR 13TH 8AM - 4:30PM

**HOW TO REGISTER FOR CAMP**

**STEP 1.** Click the Book Tickets button at the top right corner of [centerstage.org](http://centerstage.org).

The "performance date" you choose corresponds to the day of your camp.

**STEP 2.** Pay. **STEP 3.** Upon receiving your payment you will receive a registration form and more information. Sibling discounts are available upon request.

**QUESTIONS?** Contact [education@centerstage.org](mailto:education@centerstage.org).



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### TO ORDER:

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