

2019-2020 SEASON



RICHARD & JANE & DICK & SALLY

WORLD PREMIERE

BY NOAH DIAZ

DIRECTED BY TAYLOR REYNOLDS

CO-PRODUCTION WITH
THE PLAYWRIGHTS REALM

FEB 6-MAR 1, 2020

BALTIMORE

CENTER

STAGE

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This program is published by:

BALTIMORE CENTER STAGE

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Terry Morgenthaler
and Patrick Kerins

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ABOUT US

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

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+ *Deceased*

Dear Baltimore Center Stage Members and Guests,

My father died in October, right around the time we were casting *Richard & Jane & Dick & Sally*. And I've been putting off writing this program note ever since, not knowing quite what to say.

Before October, I might have written about my fascination with the way playwright Noah Diaz moves seamlessly between adhering to and departing from Aristotelian structures.

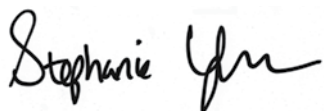
Before October, I might have shared my affinity with Sally and the pressure she is under to conform and assimilate.

Before October, I might have gushed about Noah himself, predicting his ascent through the American Theater.

Before October...

But today, the only thing I know I want to say is that this play is a gift to me—full of the strength, fragility, joy, and pain of those people we call “family.” And I’m humbled to share this gift.

To anyone who has ever had a mother, a father, a sister, a brother, or a dog: this story is for you.



Stephanie Ybarra
Artistic Director



STEPHANIE YBARRA
ARTISTIC DIRECTOR



RICHARD & JANE & DICK & SALLY

WORLD PREMIERE

BY NOAH DIAZ

DIRECTED BY TAYLOR REYNOLDS

CO-PRODUCTION WITH THE PLAYWRIGHTS REALM

FEB 6-MAR 1, 2020

THE CAST

in alphabetical order

Noah Averbach-Katz

Spot

Michelle Beck

Jane

Jay Cobián

Dick Jr.

Neimah Djourabchi

Richard

Treshelle Edmond

Sally

Vanessa Kai

Mother

THE ARTISTIC TEAM

Noah Diaz

Playwright

Taylor Reynolds

Director

Danielle Teague-Daniels

BCS Resident Stage Manager

Tiffany N. Robinson

Assistant Stage Manager

Stephanie Osin Cohen

Scenic Designer

Alicia J. Austin

Costume Designer

Reza Behjat

Lighting Designer

Frederick Kennedy

Sound Designer/Composer

James Caverly

Director of Artistic Sign Language

Ada Karamanyan

Casting

Rachel Fae Szymanski

Assistant Lighting Designer

First Chair Interpreted Productions

Sign interpretation services

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.

There will be no intermission.

SETTING: A neighborhood

TIME: Today, kind of. It's the present day, but the 1950s cling to everything, like a sticker that's hard to peel off.

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 pictures on social media, please be sure to credit the show's artists. You can find their social media handles in the biographies starting on page 15.

Tag us too!



#BCSRJDS

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Noah Diaz
Playwright

a rumination in five parts

I

I am a third-year graduate student in the playwriting program at the Yale School of Drama. This is only interesting inasmuch that we don't learn how to write plays there. When I share this with people, no one ever seems to find it as funny as I do. They peer at me, stricken, and ask, *Then—what do you do?*

What do we do?

We go to class. We go to rehearsal. We watch plays. We are moved by them, or we aren't. We fill our days. We keep going. We write when we can. Some of us read plays, some of us don't. We interrogate our histories. We interrogate ourselves. We grow up, I think. That's important to this,

you understand. We only commit ourselves to three years of school, but the kind of growing up that happens in that time is staggering. We grow into the people our audiences, communities, and characters need us to be. We ask, and are asked to answer: *Why are we writing? How are we writing? To whom are we writing?*

I think this is everything.

Our ability to write for the theatric form is an unspoken given upon our acceptance to the school, but an understanding of how to begin answering those questions is not.

Why? How? To Whom?

I don't know yet. Maybe one day.

EVERY CLASSIC WAS ONCE A NEW PLAY

OUR TOWN

Thornton Wilder
January 22, 1938
McCarter Theatre

DEATH OF A SALESMAN

Arthur Miller
February 10, 1949
Morosco Theatre

A RAISIN IN THE SUN

Lorraine Hansberry
March 11, 1959
Ethel Barrymore Theatre

1940 1950 1960



I once challenged myself to read all one hundred and sixty-five winners and nominees for the Pulitzer Prize for Drama. It was a silly challenge, spurred mostly by boredom and curiosity. I had time to kill during my spring semester and an endless network of university libraries at my disposal—why not read the classics and inevitable classics?

I made it to 1953 (William Inge's *Picnic*) before abandoning the project, but not before having revisited works like Eugene O'Neill's *Anna Christie*, Thornton Wilder's *Our Town*, and Tennessee Williams' *A Streetcar Named Desire*. Major works that have endured the test of time. But among them: a long string of minor works, lost to time. Major in Pulitzer recognition; minor in cultural impact.



I have a theory that dramatic structure doesn't exist. This is mostly founded by the fact that I've never met someone who can concisely explain it to me the same way twice. In the void of any real comprehension, I think towards a basal understanding of the word "structure"—something architectural, with support beams, with wire,

I wonder about that. I wonder about creating and being left behind.

I think about another graduate student, years from now, hundreds of them with a chunk of months and days on top, reading a play of mine. Maybe it's been lost to obscurity or maybe it hasn't. Maybe it's a classic. I mean, every play started somewhere. But how did it get where it is, in their hands, years away from where I am now?

Maybe it has something to do with recognizing legacy—waving from a distance to the ones who have done it before, but sweeping aside their pages so you can do it next.

with copper pipes. A house. I might think of writing a play as building a house. There are many stupid metaphors in the world to describe the act of playwriting and maybe this is one of them; or maybe building a house out of plaster and wood is just as beautiful and arduous a task as building a world onstage with words and words alone.

■ FEFU AND HER FRIENDS

María Irene Fornés
May 5, 1977
Relativity Media Lab

■ M. BUTTERFLY

David Henry Hwang
March 20, 1988
National Theatre

■ ANGELS IN AMERICA

Tony Kushner
May 7, 1991
Eureka Theatre

FENCES

August Wilson
April 30, 1985

Yale Repertory Theatre

HOW I LEARNED TO DRIVE ■

Paula Vogel
March 16, 1997
Vineyard Theatre

1970 1980 1990

IV

A list of “classic” texts that have shaped my artistry, and how:

Our Town by Thornton Wilder, for oscillating between the cosmic and trivial realities of lived human life with grace. I am taught that the unremarkable corners of our world can, and must, be rendered with dignity.

King Lear by William Shakespeare, even though I’ve never actually read it, which I think is a funny anecdote to share at parties. Having skimmed it more times than I can count, the play’s themes of compassion, familial obligation, and reconciliation permeate my work time and time again.

Angels in America by Tony Kushner, for its explosive forms, for its incisive wordplay, and for its monumental risk-taking. With every visit I take to the worlds of these plays, I am reminded that writing must cost something of its author. There is a personal price to be paid for putting one’s life on paper and rarely do you see a play cost an author this much.

Six Characters in Search of An Author by Luigi Pirandello, for introducing me to absurdism, humanism, and meta-theatricality. No other play has challenged my understanding of “play.” No other play has frustrated me more.

Three Tall Women by Edward Albee, for this quote alone: “That’s the happiest moment. When it’s all done. When we stop. When we can stop.” Never has a playwright so painfully captured the futility, the optimism, and the reality of reaching the end of life. I find myself drifting towards existential ponderings on death more frequently than I’d like, this play and quote always in the back of my mind.

Note:

The irony of a playwright of color listing five white men as influences is not lost on me.

I wonder what this says about what we consider a canon of classics.

I wonder what this says about me.

But mostly I wonder if my plays would ever sit next to any of them on a shelf.

■ **TOPDOG/UNDERDOG**

Suzan-Lori Parks
July 26, 2001
Public Theater

■ **WATER BY THE SPOONFUL**

Quiara Alegria Hudes
October 20, 2011
Hartford Stage

■ **RICHARD & JANE & DICK & SALLY**

Noah Diaz
February 13, 2020
Baltimore Center Stage

■ **INTIMATE APPAREL**

Lynn Nottage
February 2, 2003
Baltimore Center Stage

2000 2010 2020



I often lie in bed at night, picturing the Pulitzer classics I have read as houses.

Death of a Salesman is a rowhouse.

South Pacific is a bungalow.

Hamlet is a brownstone with many rooms.

I slip into sleep, thinking about the many play-homes that dot the expansive face of this great country. I think about the many new houses that pop up next door, fully-formed, architecturally-sound, and I wonder if there's room on the block for both.

Noah Diaz, 1/9/20



Members of the artistic team chatted with two of the artists bringing *Richard & Jane & Dick & Sally* to life—Joey Caverly, the Director of Artistic Sign Language, and Treshelle Edmond, who plays Sally. Here's what they had to share! (Interview excerpted, see note below.)

THE ASSIMILATION CONVERSATION

Richard & Jane & Dick & Sally features a Deaf character whose father doesn't want her to learn ASL. Can you help us understand some of the nuances in the Deaf community around conversations about assimilation? How might hearing audiences and Deaf audiences receive this part of the play differently?

JOEY: For a long time, society has viewed Deafness as something that needs to be fixed, as if we were broken. What people don't realize is that it's not that we just can't hear... we don't hear. We never know what we're missing if we've never been born hearing but because of the inability to speak or hear properly, it's no secret that we're treated differently or ignored. Because of this "otherness" we experience from hearing people, Deaf people are trained to speak and hear in order to assimilate into society because of their refusal to accommodate us. I believe a large number of our audiences can empathize with Sally and that "otherness" feeling, but there's probably more empathy coming from our Deaf audiences because her story rings true for many of us.

What can you tell us about the differences (social, physical, or otherwise) between using ASL and using voice to communicate?

TRESHELLE: Using voice to communicate is huge for some D/HH (Deaf and Hard-of-Hearing) people. They may have

experienced training such as speech therapy or have been taught by their family or gone to Oral school. There are a range of us that may be experts at reading lips and some of us who are worse at it (like myself). The time it takes to learn speech or use ASL depends on a person's upbringing and their IEP (individualized education program). To make an IEP, teachers and parents come together to discuss a child's individualized educational path—their education goals, options for speech therapy, and their potential college or trade school careers.

JOEY: A majority of the Deaf community use two different ways to communicate: sign language and spoken language. Sign language is used through handshapes and motions, facial expressions, and body placements while spoken language is used through voice, speech, and diction. For a lot of people born without hearing or the use of their voice, communicating through spoken language is a challenging ordeal. Sign language, on the other hand, is a more natural choice for Deaf people; it is worth mentioning that American Sign Language is its own language as it has its own grammar rules, structure, and syntax just like any other language, not a form of mimicry.

What's something you wish hearing people understood about Deaf culture?

JOEY: Lip-reading is not a skill. It's a survival mechanism. Deaf people lip-read



because you do not know sign language. In a general conversation, only 30% of what you say is understood through lip-reading. A Deaf person will catch key words then fill in the blanks, so it's not that we're good at lip-reading, we're good at guessing.

TRESHELLE: Please don't come into the room like you think the deaf person may hear you walk in. We don't; please warn us ahead or make a great vibration noise so that way we become aware of our surroundings. Deaf culture is such a sacred culture of how we are beings in our daily lives. When a deaf person bumps into a stranger on the street, a hearing person may talk to the deaf person and ask for directions on their whereabouts. The Deaf person tells the hearing person that they are deaf and the hearing person says, "oh," and still keeps talking. There are other ways of communicating with a Deaf person: use a phone to type, or Google Voice to translate, or write down on paper. Most often a hearing person will walk away without trying to communicate on their easy comfort level.

What can you share with our audiences about the role of the Director of Artistic Sign Language (DASL) and why it's an important part of the process?

TRESHELLE: The role of DASL (Director of Artistic Sign Language) is the most important, not just for deaf actors but for hearing actors, director, crew, and many

more. They are able to educate everyone on sensitivity level, on how to keep in mind and be mindful when it comes to someone who can do something completely different than what other people can do (i.e. hear/not hear). I love that their role can be an eye-opening and changing moment for everyone and translate into beautiful visuals depending on what the theme plays off in the play or musical. They also have a wonderful skill of capturing the role essences into accents in our hand language to express what the character is really about. If a hearing actor were to be part of dialogue, this is where the DASL would step in to help and translate in what the whole conversation will be about and how it is portrayed when it comes to audience to understand.

See both answers to each question on our blog. You can also see a video of the Director of Artistic Sign Language, Joey Caverly, discussing American Sign Language and Deaf Culture.

Scan the code or go to www.centerstage.org/learningdeafculture



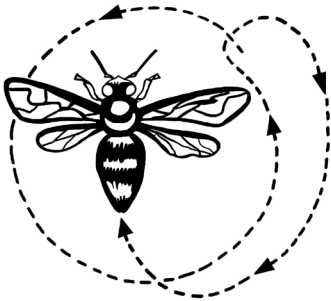
COMMUN STATION

By Sabine Decatur,
Artistic Fellow

Whether they are learning new languages, clinging onto old ones, or failing to interact altogether, Richard & Jane & Dick & Sally struggle to connect across barriers, ultimately asking us: what does it mean to communicate?

What Is Language?

Linguists Bernard Bloch and George L. Trager define language as “a system of arbitrary symbols by means of which a social group cooperates.” Noam Chomsky says it’s “a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements.” According to Aristotle, language is “the representation of the experiences of the mind.” What else is language?



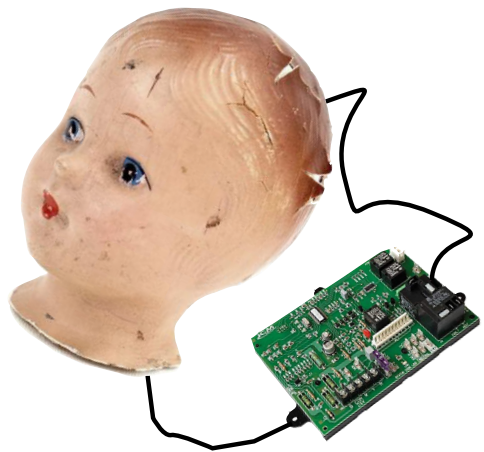
*An expression of identity,
of emotions, of imagination, of play*

*Signs, sounds, symbols,
characters, inflections, gestures*

*Birds' songs, bees' dances,
dogs' barks, rivers' babbles*

*The crucial ability to understand
and be understood*

How would you
define language?



Learning Languages

Language acquisition involves learning a huge amount of information and structures, including phonology, morphology, syntax, semantics, as well as vocabulary. Linguists are still debating “nature vs nurture” when considering how our infant brains are able to piece together these complex grammars from the limited data we are exposed to. Right now, the majority of scholars fall on the “nature” side: human brains must be prewired for language. We are born to communicate.

What are your earliest
language memories?

ICATION



Reading Languages

Once we've gotten our initial language acquisition down, written communication brings up whole new questions. After World War I, teachers argued that kids would learn best with whole words, repetition, lots of pictures, and characters they could relate to—values that led to the creation of the now iconic *Dick & Jane* books. This strategy saw a fair amount of criticism, not the least of which is that the Dick & Jane characters are not universally relatable. In the 60's the publishers responded by adding a Black family: Mike, his sisters the twins Pam and Penny, and their parents. But despite these meager efforts, Dick & Jane were pushed off the market in favor of books with a more phonics-based approach and more multicultural characters.

What were your first books?

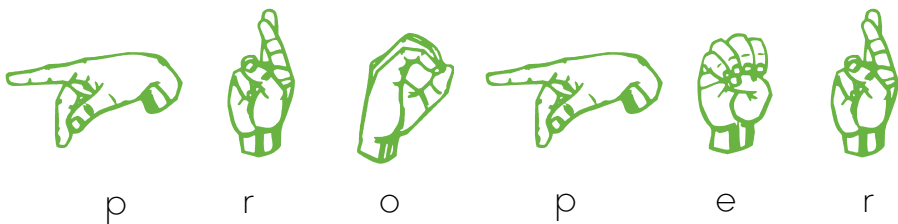
Love Languages

When pastor and "relationship expert" Gary Chapman published his book *The 5 Love Languages* in 1992, he had no idea his terminology would become ubiquitous across much of American culture, a staple of marriage counseling, advice columns, and Twitter memes alike. Chapman's theory is that everyone gravitates towards one of five modes of expressing and receiving love, or "love languages": Words of Affirmation, Gifts, Acts of Service, Quality Time, or Physical Touch. He asserts that by becoming aware of your own communication style, and that of your partner, you can forge better relationships. Of course, according the internet, there are decidedly more than five love languages; mine include reading Toni Morrison, sharing nachos, and debating astrology.



What's your love language?

Come up with your own or take the quiz with the Love Nudge app or at <http://www.5lovelanguages.com>



Powerful Languages

As much as communication can bring us together, it can also be a tool for exclusion and oppression. Notions of “proper” language are often used to maintain dominant power structures. Deviating from the linguistic norm—by speaking with an accent, using dialects like African American Vernacular English (AAVE), or signing in ASL—often means being marginalized, discounted, and discriminated against. In the face of this discrimination, many folks turn to a practice called code-switching. NPR’s Gene Demby defines the term: “many of us subtly, reflexively change the way we express ourselves all the time. We’re hopscotching between different cultural and linguistic spaces and different parts of our own identities — sometimes within a single interaction.”

How do you communicate differently in different spaces?

Grief Languages

Do you wear your feelings on your sleeve or keep them inside? Do you confide in others or turn to isolation? Do you cry it out or laugh through the pain? Or do you do all of the above? Just like love languages, people have a range of modes through which they communicate grief. In her 1969 book *On Death and Dying*, Elisabeth Kübler-Ross proposed five stages of grieving: denial and isolation, anger, bargaining, depression, then ultimately, acceptance. These stages have become a common

refrain, but grief refuses to fit inside of these boxes, making communicating feelings of sadness especially difficult.

When encountered with strong or overwhelming emotions, how do you express yourself?

Changing Languages

Today, language continues to evolve. In recent years, new words like “bae,” “stan,” and “hangry” have been added to the dictionary, while words like “ghost,” “woke,” “lit,” and “tea” have gained new meanings. Evolving technology has given us new texting lingo like “omg,” “lol,” and “yolo,” as well as a wealth of emojis, GIFs, and memes.



What’s your favorite 2020 communication style?

THE CAST

Noah Averbach-Katz

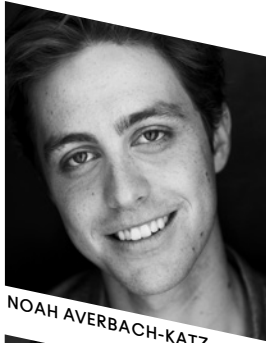
Spot

New York: *The Metromaniacs* (Red Bull Theater). Regional: *The Lion in Winter* (Two Rivers Theater) *Bad Jews* (The Studio Theater), *My Name is Asher Lev* (Portland Stage), *Dracula, The Bachelors* (Williamstown Theater Festival), *Othello* (dir. Pam MacKinnon), *Love's Labor's Lost, Romeo and Juliet, The Comedy of Errors* (Shakespeare Santa Cruz). Film: *The Bread Factory Pt. 1, Shelter*. TV: *The Good Fight*. Education: Juilliard, UC Santa Cruz.

Michelle Beck

Jane

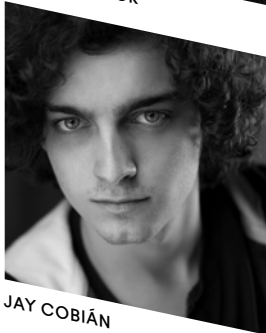
Broadway: *A Raisin in the Sun*. Off-Broadway: *Hurricane Diane* (NYTW); *A Kid Like Jake* (LCT3); *Richard III, Love's Labour's Lost* (Public); *As You Like It* (BAM/Old Vic); *Much Ado About Nothing* (TFANA), *Measure for Measure* (Epic Theatre Ensemble); *The Changeling* (Red Bull); *Uncle Vanya* (Pearl). Regional: *Top Girls* (ACT); *The Wanderers* (Old Globe); *King Charles III* (ACT, Seattle Rep, Shakespeare Theatre); *Hamlet* (Shakespeare Theatre); *Tartuffe* (McCarter/Yale); *Proof* (TheatreWorks Palo Alto); *Winter's Tale, Cyrano de Bergerac* (Oregon Shakespeare Festival). TV: *Luke Cage* (recurring); *Manifest; Homeland; Claws; Madam Secretary*. Film: *Ovum; Ambition's Debt; Spinning Into Butter*. Education: SUNY Purchase. www.thisismichellebeck.com



NOAH AVERBACH-KATZ



MICHELLE BECK



JAY COBIÁN

Jay Cobián

Dick

Jay is very excited to make his Regional Theatre debut at BCS; He is known for his role as "Pikachu" in *The Video Games* Off-Broadway. Other New York credits include *The Happy Sad* (Producers Club), *Scum* (Producers Club), *Silent Movie Dreams* (Hudson Guild). Film/TV: *Tape: A Christmas Miracle*, trailer for the *INFINITY SON* novel by Adam Silvera. Upcoming: *Monsterland* (Hulu). Education: TT Acting Conservatory, DA School of the Arts. Love to all my friends and family! @iamjaycobian / jaycobian.com

Neimah Djourabchi

Richard

Neimah Djourabchi is thrilled to return to Baltimore Center Stage, first appearing in *My America Too*. Regional: *Othello* (Oregon Shakespeare Festival, American Repertory Theater) *The Lake Effect* (GEVA); NY Theatre: *Jesus in India* (Ma-Yi, Theatre at St. Clements); *The Inexplicable Redemption of Agent G* (Ma-Yi, Vampire Cowboys); *Thieves* (The Public, Amerinda); *Universal Robots, The Honeycomb Trilogy: Sovereign* (Gideon Productions); *DreamActs* (HERE); *Bureau of Missing Persons* (4th Street Theatre); *Action Philosophers, Hack* (The Brick); *Open Door, Odysseus and Ajax* (La MaMa). Film/TV/Podcasts: *High Maintenance, Steal the Stars, Blue Bloods, Gotham, Jessica Jones, Imitation Girl, The Answer*. Love to Audrey and Mahyar. www.neimah.info

Treshelle Edmond

Sally

Treshelle Edmond is from Los Angeles, CA. She is known for her role of Martha Bessel in Deaf West's production of *Spring Awakening* at the Brooks Atkinson Theater (Ovation Award winner for Acting Ensemble of a Musical). Other Broadway credits: Lydia in the Broadway revival of *Children of a Lesser God*. Treshelle is also known for her American Sign Language performance of the National Anthem at *Super Bowl XLIX* with Idina Menzel and "America the Beautiful" with John Legend. Her television credits include the *70th Annual Tony Awards*, cast performance, *Late Night w/Seth Meyers*, cast performance, and television shows *Master of None* (Netflix) *House, M.D.* and *Glee*. Off-Broadway theater credits include *The Colored Museum* and *What Came After*. Treshelle can currently be seen on the big screen in *Jay and Silent Bob Reboot* now showing in select theaters.

Vanessa Kai

Mother

Baltimore Center Stage debut. Off-Broadway: *The Pain of My Belligerence* (Playwrights Horizons); *KPOP* (Lortel Nomination, Ars Nova/ Ma-Yi Theater/Woodshed Collective); *Henry VI: Shakespeare's Trilogy in Two Parts* (Drama Desk Nomination for Outstanding Revival of a Play, National Asian American Theater Company), *Somebody's Daughter* (Second Stage); *Architecture of Becoming* (WP Theater). Select Regional: *Top Girls* (dir. Liesl Tommy, Huntington Theatre Company), *Brownsville Song*



NEIMAH DJOURABCHI



TRESHELLE EDMOND



VANESSA KAI

(*B-Side for Tray*) (Seattle Repertory Theatre), *Far East* (Award for Outstanding Debut by the Connecticut Critics Circle, Stamford TheaterWorks). Select TV: *New Amsterdam* (Recur), *Orange Is The New Black*, *Gotham*. Many thanks to Noah, Taylor, BCS, The Playwrights Realm, & The Sol Project. www.vanessakai.com



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

Noah Diaz

Playwright

Noah Diaz is an MFA candidate in Playwriting at the Yale School of Drama. His work has been produced and/or developed at Baltimore Center Stage, Playwrights Realm, The Sol Project, Two River Theater, First Floor Theater, the Kennedy Center, Yale School of Drama, Yale Cabaret, Howlround Latinx Theater Commons, Seven Devils Playwrights Conference, and the Rose Theater, among others. Awards/Fellowships include: three Kennedy Center Playwriting Awards, the Eugene O'Neill Theatre Center NPC Finalist, 50PP Best Unproduced Latin@ Plays, Blue Ink Playwriting Award Finalist, and the Woodward/Newman Playwriting Award Finalist. He is currently under commission from La Jolla Playhouse, the Great Plains Theatre Conference, and Manhattan Theatre Club/Sloan. @itsnoahdiaz

Taylor Reynolds

Director

Taylor Reynolds is a New York-based director/theatermaker from Chicago and one of the Producing Artistic Leaders of OBIE-award winning The Movement Theatre Company in Harlem. She has worked as director, assistant, and collaborator with companies including Clubbed Thumb, Page 73, Signature Theatre Company, NYTW, MCC, New Georges, Radical Evolution, and The 24 Hour Plays. Selected directing credits: *Tough* by Margot Connolly, *Plano* by Will Arbery

(Drama Desk nom for Best Director), *Songs About Trains* (co-directed with Rebecca Martinez), *ALL ON D(R)A* by Gina Femia, *Think Before You Holla* (creator/deviser). She is a New Georges Affiliated Artist, 2017-2018 Clubbed Thumb Directing Fellow, and Lincoln Center Theater Directors Lab alum. Member of SDC. BFA, Carnegie Mellon University. www.iamtaylorreynolds.com

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, LABYrith 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* and *Ain't Too Proud*. Danielle also worked on Michael Kors' fashion show flagship store in Shanghai, China.

Stephanie Osin Cohen

Scenic Designer

Stephanie Osin Cohen is an NYC-based scenic designer. Theater credits include: *Men on Boats* (Baltimore Center Stage), *This American Wife* (Next Door @ New York Theater Workshop); *Good Faith* (Yale

Repertory Theater); *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). Film Credits include: *Candace* (American Pavilion selection at Cannes Film Festival) *Home Exercise* (short film selected for NYFF, presented at MoMA and Lincoln Center). Stephanie received her MFA from Yale School of Drama. She is a Fulbright Scholar, and recipient of the 2019 Burry Fredrik Design Fellowship. www.stephanieosincohen.com, @steph.osin.cohen

Alicia J. Austin

Costume Designer

Alicia J. Austin is an MFA candidate in Costume Design at the Yale School of Drama, where her credits include *The Tempest*, *Arden (or shakespeare's as u like it)*, *Rock Egg Spoon*, *Camille*, *The Guadalupes*, *Conduct of Life*, and *Bakkhai*. She is the recipient of the 2019 Princess Grace Award, Pierre Cardin Theater Honor. Upcoming: *Testmatch* (Yale Repertory Theater); and Steven Spielberg/Walt Disney Studio's *West Side Story*. @aloysha.austin

Reza Behjat

Lighting Designer

Off-Broadway: *The Vagrant Trilogy* (Public Theater-March 2020). *Disclaimer* (Public Theater- UTR Festival), *Veil* *Widow Conspiracy*, *Henry VI* (NAATCO), *Hamlet* (Waterwell). Regional and others: *Noura* (Guthrie Theater), *Queen*

(Geva Theater), *Native Son* (PlayMakers Rep), *Everybody Black*, *Thin Place* (Actors Theater of Louisville, Humana 2019), *Nina Simone: four Women* (Alabama Shakes), *The Roommates* (Long Wharf Theater, CT), *The Vagrant Trilogy* (Mosaic Theater, Washington D.C.), *Guards at the Taj* (Central Square Theater, MA). Other NYC Credits: *Notes of the Strange*, *Yogibogeybox* (Target Margin), *Dead Are My People* (Noor Theater), *Waiting For Godot*, *Whore from Ohio*, *Labor of Life* (New Yiddish Rep.), *This Is The Color* (New Georges), *Fillx7* (The Flea Theater). Awards: Knight of Illumination (Nina Simone: Four Women). Training: New York University, Lighting Design (MFA). @rezza_behjat

Frederick Kennedy

Sound Designer/Composer

Frederick Kennedy is pleased to be making his debut at Baltimore Center Stage. Recent work includes *Native Son* (The Acting Company), *The Bacchae* (Classical Theater of Harlem), *Caesar and Cleopatra* (Gingold Theatrical Group), *The Veil Widow Conspiracy* (National Asian American Theater Company), *Twelfth Night* (Yale Repertory Theater), and *Father Comes Home from the Wars, Parts 1, 2, and 3* (American Conservatory Theater). He holds a MFA in Sound Design from Yale School of Drama and a Bachelor of Music in Jazz Studies from the University of North Texas, and is on the faculty of Yale School of Drama and the City University of New York. www.fredkennedy.org

James Caverly

Director of Artistic

Sign Language

DASL credits: *The Christians*, *Shakespeare in Love*, *King of the Yeas*, *Cat on a Hot Tin Roof*, *Fun Home* (Baltimore Center Stage), *Rent* (The National Theatre), *Love Never Dies*, *Come From Away* (Academy of Music), *Animal*, *The Wolves* (Studio Theatre). Directing credits: *See/Hear/Speak No Beast* (Kent State U), *Every Brilliant Thing* (New York Deaf Theatre), *Tribes* (asst; Kitchen Theatre Co), *Romeo & Juliet* (CCBC, Catonsville), *Cloud 9* (asst), *Dr. Faustus*, and *Noises Off* (Gallaudet University). Acting credits: *Children of a Lesser God* (U/S; Studio 54), *I Was Most Alive With You* (Huntington Theatre Co), *Tribes* (Kitchen Theatre Co, Berkeley Rep Theatre, Studio Theatre, SpeakEasy Stage Co); *Beertown* and *Squares* (Dog & Pony DC), *Journey of Identity* and *A Child's Christmas In Wales* (National Theatre of the Deaf). www.joeycaverly.com

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 *Men on Boats*, and Quiana Alegria Hudes and Erin McKeown's *Miss You Like Hell*, directed by Rebecca Martínez. 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.

Tiffany N. Robinson

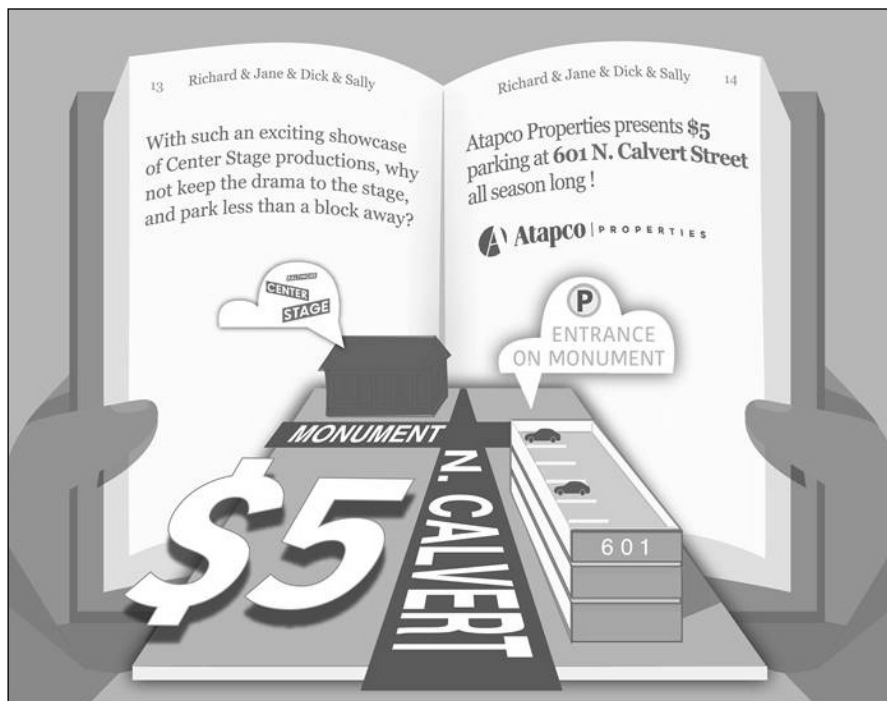
Assistant Stage Manager

Tiffany N. Robinson is ecstatic to work on this incredible show. Selected Shows: *The Cher Show* (Broadway), *Motown the Musical* (Broadway and 1st National), *Memphis* (1st National), *Three Sisters* (Classical Theatre of Harlem) and *Dreamgirls* (National Tour). BFA, Theater Arts Administration from Howard University. Thanks Mom and the flame feeders for all of your support. A special thank you to Ray Gin for opening the door!

First Chair

Interpreted Productions

First Chair Interpreted Productions is pleased to be in partnership with Baltimore Center Stage providing American Sign Language interpretation for this production of *Richard & Jane & Dick & Sally*. Washington area based First Chair is an interpreter-owned organization that provides accessibility for theaters and concert venues to Deaf and Hard of Hearing audiences. They also provide presentations, workshops, and consultation services on accommodations in performing arts venues. First Chair was formed in 2009 by partners Traci Randolph, Elizabeth Leitch and Kevin Dyels.



YOUNG PLAYWRIGHTS FESTIVAL

Students in grades K–12 throughout Maryland are eligible to submit plays to our annual festival. Winning playwrights are honored with a playwright mentor to help them refine and edit their scripts before the plays receive a professional production at Baltimore Center Stage on Fri, March 27.



2020 Theme:
SEIZE THE DAY

Illustration by Rebecca Hu

SUBMIT YOUR PLAY!

All playwrights must be currently enrolled in a Maryland public, private, or non-traditional educational institution, and must be in grades 2-12, or the equivalent. All plays should be approximately 10 minutes in length.

Submission deadline is February 7th, 2020.

Questions? Contact education@centerstage.org.

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Baltimore Center Stage thanks the supporters of the Katherine Vaughns Apprentice Program for providing recent graduates an opportunity to spend the 2019/20 season working with us at BCS. This program would not be possible without their generosity.

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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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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.



BALTIMORE
CENTER
STAGE

HAVANA HOP
WRITTEN AND PERFORMED
BY PAIGE HERNANDEZ
MAY 15, 2020 AT 10:30AM &
MAY 16 AT 1PM
AGES 4 AND UP

Young Yeila has dreams of becoming a hip-hop superstar, but there is a big problem – her terrible stage fright! After seeking advice from her mother and mentors, Yeila embarks on a journey to Cuba to discover her roots, her confidence, and her signature musical style. Dance along in this joyful, interactive show created by and starring Baltimore's own Paige Hernandez.

This engagement of Paige Hernandez is funded through the Mid Atlantic Tours program of Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

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

AFTER

THOUGHTS

Post-show discussions featuring Baltimore Center Stage artistic staff and visiting guests. Want to dive deeper into the ideas you see on stage in *Richard & Jane & Dick & Sally*? Stay (or come back!) after any of the following performances to join the conversation.

**FEB 20:
SEE PLAYS
GROW**

All of what we consider to be the theatrical “classics”—from Shakespeare to Hansbury—were once new plays. Are you interested in learning more about the new play process? Join playwright Noah Diaz and Artistic Director Stephanie Ybarra in conversation as they discuss the developmental trajectory of the play. What does it look like to become canonized in the present, and how do we help new playwrights join the ranks of “the greats”?

**FEB 23:
COMPLEXITIES OF
CULTURE IN DEAF/
HARD OF HEARING
COMMUNITIES**

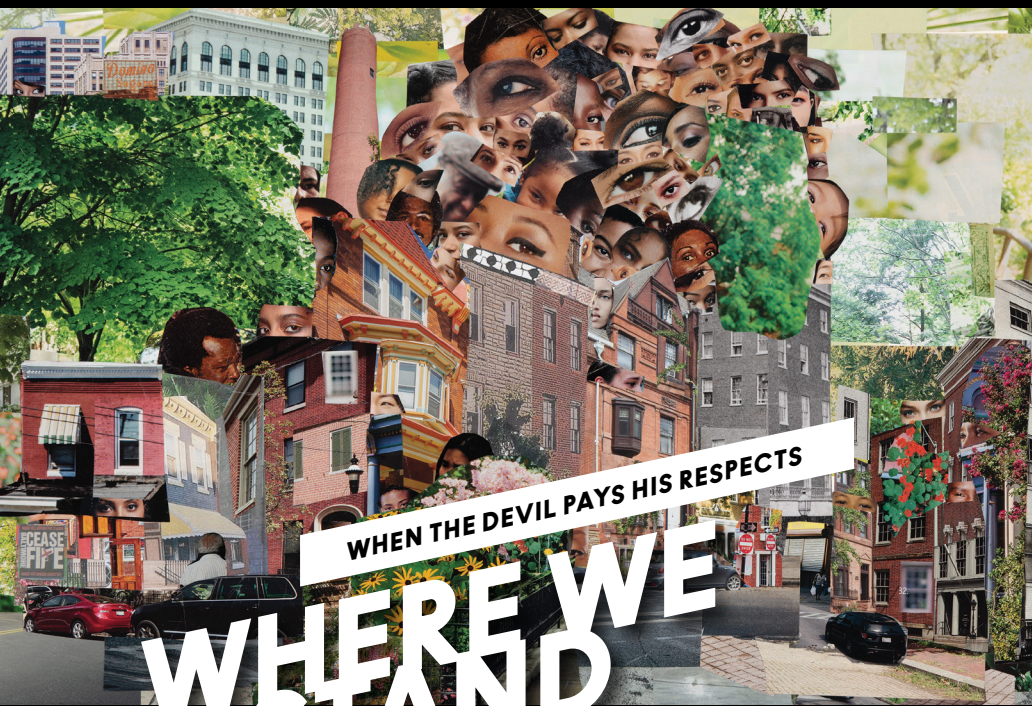
In *Richard & Jane & Dick & Sally*, we glimpse how the hearing world silences and attempts to assimilate individuals who are Deaf, hard of hearing, and/or have experienced hearing loss. Stay after this evening’s performance to listen to and engage with Deaf artists Treshelle Edmond, Kala Granger, and Tiasha Bera as they discuss the pressures they face on a daily basis. Please note, this conversation will center Deaf artists.

Interpreters will be available.

**FEB 27:
THE PROCESSES OF
GRIEVING**

Death and grief are not subjects we frequently dwell on, and the experience of loss often triggers heavy emotions. In *Richard & Jane & Dick & Sally*, we get to know a family experiencing the aftermath of recent loss even as they prepare for another death in the family. Join End of Life Doula Valoria Walker in conversation to talk about how grief impacts individuals and relationships, discuss unexpected responsibilities that fall to families experiencing the loss of a loved one, and learn ways that we might move towards healthy and communal grieving practices.

UP NEXT



WHEN THE DEVIL PAYS HIS RESPECTS

WHERE WE STAND

BY DONNETTA LAVINIA GRAYS
DIRECTED BY TAMILLA WOODARD
CO-PRODUCTION WITH WP THEATER
APR 2–APR 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?”

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Q&A



MEET NOAH DIAZ!

What's your favorite way to communicate? (And why?)

You know that thing when you're sharing a look with a close friend across a crowded room, and though you're not saying anything, you both know exactly what the other means? Whatever that is.

Is there a book that brings you back to your childhood?

One of my earliest memories is staying up late to finish a book I'm reading, but after waking up the next morning and realizing I'd fallen asleep halfway through, my mother calls my school and tells them I'm sick so I can stay home and finish. That doesn't answer your question, but it does tell you everything you need to know about my mother. Anyways, personal favorites from childhood include *The Phantom Tollbooth*, anything Roald Dahl, and *Sideways Stories from Wayside School*.

Do you have a memorable childhood game?

I grew up next door to a cemetery and I remember many of the neighborhood kids and I would play hide-and-seek there. My favorite hiding spot was an old mausoleum with a weak door you could pry open and squeeze through. (If you ever see me, remind me to tell you about the ghost who coughed on me.)

What would make you search the world as feverishly as Dick Jr.?

I don't think I'm wise enough to answer this question yet. Maybe one day.

If you had a "theme" underscoring your life, how would it sound?

I think it would sound like the gentle, rhythmic tumble of a laundry dryer. Or like the quiet squeak of the overhead fan in my childhood bedroom. Or like freight trains I once remember hearing in the distance, chugging out smoke, lurching their way along crooked metal rails.

What's in your travel bag?

Okay, a true thing you should know about me is that I have a very real obsession with going through people's bags. I love this question. I travel frequently, so my day-to-day backpack doubles as my travel bag. Here's what's in there today: my MacBook with an old draft of a play of mine tucked into its case, my notebook and planner, a copy of Leigh Bardugo's incredible novel *Ninth House*, my water bottle, a pencil case (that currently houses chapstick, pens, highlighters, three mini pads of Post-It's, a roll of to-go Tums, and a gemstone that a meditation guide gifted me), a crumpled boarding pass from my last flight, foam earplugs, two phone chargers, a random binder clip, some spare change, and a half-empty pack of Extra gum.

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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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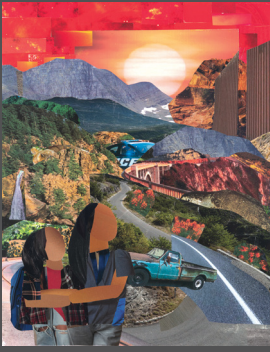
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MEET THE ARTIST BEHIND OUR SHOW ART!

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

See The Originals

To see Mirlande's original six, full-sized collages plus a seventh piece commissioned to respond both to our city and our season, stop by our brand new coffee bar, To Bean or Not to Bean™. Open 8am-3pm in our newly transformed first floor. With an abundance of comfortable seating, free wifi, and cozy nooks, To Bean is the perfect place to come together with friends and colleagues or to carve out that quiet time around the hum and artistic energy of your professional theater. Who knows who you might bump into!

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



BALTIMORE CENTER STAGE CAMP

SPRING BREAK MUSICAL THEATER CAMP

Spend spring break immersed in the scenes, songs, and choreography from exciting Broadway shows. Young people enjoy special classes in dance, singing, acting, all followed by a musical theater dance party with family and friends on the last day of camp.

Session 1: Mon, Mar 16 – Fri, Mar 20

Price: \$325

Session 2: Wed, Apr 8 – Fri, Apr 10

Price: \$225

Hours: 9am–4pm

**REGISTER ON LINE AT
CENTERSTAGE.ORG**

SUMMER CAMP & TEEN INTENSIVE

At Camp BCS, young people will build community, confidence, and self-awareness, while exercising their imagination. Classes include acting, dance, circus arts, and theater production. Students get the opportunity to play, express themselves and get artistic instruction from a team of professional teaching artists. Each session culminates in a staged presentation for family and friends.

Session One: Jun 29–Jul 10
(for 2nd–7th graders)

Session Two: Jul 13–24
(for 2nd–7th graders)

Session Three: Jul 27–Aug 7
(for 8th–12th graders: **Teen Intensive**)

Session Four: Aug 10–21
(for 2nd–7th graders)

Price: \$750

SAVE 10% IF YOU REGISTER BY APRIL 10!

(Discount appears in cart and applies to full tuition only)



**BALTIMORE
CENTER
STAGE** FEB 22-MAR 1, 2020
ONLINE AUCTION

The auction returns this year to provide YOU an opportunity to buy things you need (or want), while supporting Baltimore Center Stage.

Register now at biddingforgood.com

If you've registered in previous years you won't need to register again. However, if your information has changed you will need to update.

Have an item or service to donate?

We're still accepting donations! Get visibility for your business and other benefits including two tickets to a performance and discounts on advertising.

Please contact Sydney Wilner at swilner@centerstage.org or 410-986-4025 .

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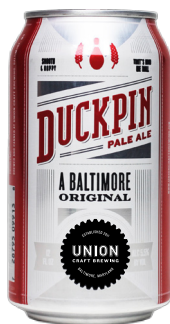
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The annual Baltimore Center Stage Gala benefits Baltimore Center Stage's Artistic, Education, and Community programs, and gathers more than 600 of our most valued community leaders.

The night will include dynamic performances, musical entertainment, and other surprises that bring our building alive with artistry, imagination, and inspiration. To reserve your tickets or table sponsorship or for more information, contact Randi Benesch at 410.986.4020 or rbenesch@centerstage.org. Invitation and more fabulous details to come!

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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 *Richard & Jane & Dick & Sally* take place on Sun, Feb 23, at 2pm. We can also provide Audio Description services for any performance if given at least seven days notice. Touch Tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.

AD   Braille

DEAF/HEARING LOSS

Closed Captioning is available at no cost for any performance. Assistive listening devices are always available to be borrowed at no cost. ASL Interpreted performances will take place on Thu, Feb 13 at 7:30pm; Sun, Feb 23 at 2pm; and Fri, Feb 28 at 8pm. When buying online use promo code SIGN.



PARKING

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

FEEDBACK

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

ASL Interpretation for *Richard & Jane & Dick & Sally* is sponsored in part by The Bunting Family Foundation

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, donating to or visiting the Baltimore American Indian Center & Heritage Museum, and supporting local Indigenous artists. These are only a few suggestions of the many ways we can move towards reconciliation.

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