



A Wonder in my soul

BY MARCUS GARDLEY
DIRECTED BY DANIEL BRYANT

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CONTENTS

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THE CITIZENS OF
BALTIMORE COUNTY

HOWARD COUNTY ARTS COUNCIL THROUGH A GRANT
FROM HOWARD COUNTY GOVERNMENT

3 WELCOME

4 TITLE PAGE

6 SETTING

8 DRAMATURGY

14 CAST

16 ARTISTIC TEAM

22 ANNUAL FUND

28 CAPITAL CAMPAIGN

37 ARTISTIC CORNER

40 DINING PARTNERS

42 STAFF

44 AUDIENCE SERVICES

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ABOUT US

Baltimore Center Stage is a theater committed to artistic excellence. We engage, enrich, and broaden the perspectives of diverse audiences through entertaining and thought-provoking work and educational programs.

Named the State Theater of Maryland in 1978, Baltimore Center Stage has steadily grown as a leader in the national regional theater scene. Under Executive Director Michael Ross and Artistic Director Stephanie Ybarra, Baltimore Center Stage is committed to creating and presenting a diverse array of world premieres and exhilarating interpretations of established works.

Baltimore Center Stage believes in access for all—creating a welcoming environment for everyone who enters its doors and, at the same time, striving to meet audiences where they are. In addition to Mainstage productions and intimate performances in our Bernard Black Box, BCS ignites conversations across Baltimore and beyond through the Mobile Unit, which brings high-quality theater to economically, culturally, and geographically diverse communities. The theater also nurtures the next generation of artists and theatergoers through the Young Playwrights Festival, Student Matinees, Family Series, and many other educational programs for students, families, and educators.

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Marilyn Meyerhoff

Esther Pearlstone

Monica Sagner

George M. Sherman

Dear Baltimore Center Stage Members and Guests,

I'm thrilled to welcome you to this special production of Marcus Gardley's *A Wonder in My Soul*, wrapping up what has been an exhilarating fall here at Baltimore Center Stage. As I type this, sitting among stacks of boxes in New York City and preparing to join you all in Maryland, I can't help but reflect on the resonance of this story at this moment in time when the need for community is more palpable than ever.

Having followed Marcus Gardley's career closely for over a decade now, I can say unequivocally, Marcus is one of the great storytellers of this generation. His ability to capture the complexities of the human spirit with linguistic precision, poetic sophistication, and sheer joy is a gift to our art form. The fact that Marcus has revised aspects of this play to reflect Baltimore is a tremendous act of generosity...and also exactly the role of an artist inside a community.

It will come as no surprise to you that our very own Daniel Bryant, Community Programs Director and Artistic Producer, has helmed this stellar cast and creative team with integrity and passion for this production. I can't think of a better artist to facilitate the telling of this story than Daniel. I'm ever more impressed with his commitment to authentically representing a kaleidoscope of experiences on our stages, and I'm already looking forward to his next BCS production, our Mobile Unit's *Antigone* this spring, (see p. 36).

Thank you for gathering with us to witness this play about the importance of community in all its forms. Whether it's a hair salon or a dark theater, convening together and connecting with each other is a potent antidote to the divisive climate we find ourselves living in today. Let's do it more often, shall we?

Stephanie Ybarra
Artistic Director



STEPHANIE YBARRA
ARTISTIC DIRECTOR



A Wonder in my soul

BY MARCUS GARDLEY
DIRECTED BY DANIEL BRYANT

NOV 29–DEC 23, 2018

THE CAST

in alphabetical order

Kalilah Black

Pen Lucy/Young Gwynn

Harriett D. Foy

Swann Park Sinclair

Stanley Andrew Jackson III

Andrew Hill

Anastacia McCleskey

Cherry Hill/Young Swann

Alexis J. Roston

First Lady Cedonia Mosher

Wandachristine

Gwynn Oak Falls

Please silence all electronic devices.

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.

A Wonder in My Soul

Produced by Baltimore Center Stage
Baltimore, MD

Special thanks to

Zahara Sharif-Jackson and Laila Varner

THEM THERE EYES

By Maceo Pinkard, William Tracey and Doris Tauber

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LET IT FLOW

By Kenneth Edmonds

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THE ARTISTIC TEAM

Marcus Gardley
Playwright

Daniel Bryant
Director

Jaret Landon
*Music Director/Original
Music/Arrangements*

Wilson Chin
Scenic Designer

David Burdick
Costume Designer

Kathy A. Perkins
Lighting Designer

Mikhail Fiksel
Sound Designer

Alex Basco Koch
Projection Designer

Cherelle D. Guyton
Wig and Hair Designer

Sabine Decatur
Production Dramaturg

Danielle Teague-Daniels
Stage Manager

Erin Edelstein
Assistant Stage Manager

Pat McCorkle
Katja Zarolinski
McCorkle Casting, Ltd.
Casting

TIME &
PLACE:

Baltimore

November, 2008

MARCUS GARDLEY
Playwright

In many respects, Marcus Gardley is as much a poet as he is a playwright, and in his characteristically gentle fashion as much an activist as either poet or playwright. However, all three dimensions inevitably, inextricably mesh and fuse in his plays through a lens that remains both personal and populist, both joyous and jolting.

With *A Wonder in My Soul*, Gardley wanted "to honor the dozens of strong women" who helped raise him—as well as the great grandmother who died the very moment he was born, and whose spirit he was seen as inheriting. He credits this for ways in which the story and characters took shape. That, and the spirit of supportive community, mutual respect, and nurturing that he observed so strongly in the world of beauty salons.

Originally conceived in, for, and about Chicago (where he was in residence at Victory Gardens theater) *Wonder* offered Gardley a chance to tackle "some of the issues they have to deal with in their neighborhoods. And in a way that everyone can come together and understand each other a little better." In now reconceiving the play for and about Baltimore, Gardley was struck by the deep roots here, the sense of continuity across generations even in the face of similar challenges. He also wanted to celebrate the everyday poetry—



the strength and fragility, aspirations and challenges—in what he discerns as the ordinary lives of extraordinary people.

Gardley was previously at Baltimore Center Stage in 2013 for a revival of his early play, *dance of the holy ghosts*; collaborating with that cast and with director Kwame Kwei-Armah, Gardley dove back into a play that he'd initially composed years previously—and which had already had numerous productions already (pictured above right). Undeterred, or even inspired with new curiosity, the playwright revisited and rewrote and reimagined his text right through previews. This time, for *A Wonder in My Soul*, Gardley planned a further and deeper step.

Arriving in Baltimore at the end of the summer for an immersive residency, his trip took him into overlooked corners and hidden histories, had him feasting on crab cakes and lake trout, and culminated in a stirring story-circle gathering of almost a dozen of Baltimore's longest-tenured salon owners. With director Daniel Bryant (pictured above left) and the BCS dramaturgy team, Gardley pushed past merely a change in street- and place-names to explore the background and

fabric of this city, to discover how his original story resonated and refracted through our own particular history and geography.

Ultimately, for Gardley, the exploration and the expression unite in a common and hopeful purpose: to render poetry and playwriting into a mix that brings theatrical life to specific experiences and people, in service of those who come to hear the story. "I believe in the shared experience," Gardley says. "I believe in people of all ages, races, and backgrounds coming together at the theater."

In addition to numerous awards and recognitions for his plays, Gardley himself has received a Helen Merrill Award, a Kesselring Honor, the Gerbode Emerging Playwright Award, the National Alliance for Musical Theatre Award, the Eugene O'Neill Memorial Scholarship, the PEN/Laura Pels award for Mid-Career Playwright, and the ASCAP Cole Porter Award. He holds an MFA in Playwriting from the Yale Drama School, has been a member of New Dramatists, The Dramatists Guild, and The Lark Play Development Center; and has taught Playwriting at Brown University. *af*

Permanent Waves

BY SABINE DECATUR, PRODUCTION DRAMATURG

Use to be

ya could learn
a whole lot of stuff
sitting in them
beauty shop chairs

Use to be

ya could meet
a whole lot of other women
sittin there
along with hair frying
spit flying
and babies crying

Use to be

you could learn
a whole lot about
how to catch up
with yourself
and some other folks
in your household
Lots more got taken care of
than hair
cause in our mutual obvious dislike
we came together
under the hot comb
to share
and share
and share

—Excerpted from *Among the Things that Use to Be*
by Willie M. Coleman



Photo: SALON RACHE

Beauty salons, parlors, and shops are long-standing institutions within Black communities. Since the days of slavery, the moments of getting one's hair done have been an important space for Black women: a space to vent, to rest, to gossip, to heal, to practice self-care. A space for what scholar bell hooks calls "bonding through ritualized, shared experience." A space to be safe.

This crucial space also led to a unique business opportunity for Black women. After the Civil War, many—although barred from most education and resources—carved room for themselves in the economy using their hairdressing skills. In fact, America's first female self-made millionaire, Madam C.J. Walker, earned her fortune by selling hair products for Black women in the early 1900s. She was one of the first major players in the Black beauty industry that still thrives today.

Furthermore, as one of the only industries created by and for Black women, salons played—and continue to play—a central role in community formation and even in political movements. Economically independent from outside forces, far-reaching in their customer base, and usually accompanied by a physical space, salons have served as a grounds to talk through issues of racism, hide out from white supremacist threats, and organize political actions. During the Civil Rights Movement, activists often turned to salon owners to help plan and recruit for protests. The salon was a place of refuge and also a place of radical action.

BALTIMORE SALONS

Baltimore Center Stage would like to thank the following salons and salon owners who contributed their knowledge and stories to our artistic team:

Lois James
LOIS' SOFT STYLE SALON
(retired)

Claudia McKee
MANE ATTRACTION
119 W. Mulberry St.

Tawanda Solese
MAHOGANY HAIR STUDIO
5471 Baltimore National Pk.

Sandra Tillman
FLAIR HAIR SALON & BARBERSHOP
514 Ensor St.

Rachel Thompson
SALON RACHE
1206 Reisterstown Rd.

Angeliha Wicks
ENSTYLE SALON
7112 Neville Ct.

Debbie Wiggs Gaddy
XScape HAIR STUDIO
10989 Red Run Blvd., Owings Mills

In 1971, Dr. Katie E. Whickam, the president of the National Beauty Culturists' League, claimed that, "The Negro beautician touches the lives of a number of women second only to the Negro minister of the gospel." The women in *A Wonder in My Soul* carry on this legacy, as do salon owners in Baltimore, who touch the lives of countless Black women in this city every day. ✂



THE CHANGING LANDSCAPE OF *WONDER'S* BALTIMORE

BY SABINE DECATUR,
PRODUCTION DRAMATURG

EAST BALTIMORE, like so much of this city, is a community that has been through a range of challenges and changes over the past century, some that resonate nationally and some that are unique to this city. This is the Baltimore that we encounter in Marcus Gardley's *A Wonder in My Soul*; one he describes in the introduction to the play as "more ghost town than Old Town." But, as the production's director, Daniel Bryant, notes, "Despite these obstacles, there are some that are still struggling to hold on—by any means necessary—to the life and legacy they have spent decades building for themselves and the people of their community." As he reminded the cast and staff at the start of rehearsals, "Swann Park Sinclair and Gwynn Oak Falls—the two central characters of *A Wonder in My Soul*—have been holding it down, fighting the good fight to keep their long-standing beauty salon in a once thriving Black neighborhood in Baltimore, now threatened by gentrifying forces of the changing times..."

THEIR FIGHT IS NOT A NEW ONE.

Discriminatory real estate practices have long prevailed across America, but Baltimore had some of the first and most extreme racial zoning laws. In 1910, a Black lawyer bought a home in an all-white neighborhood here. In reaction, Baltimore's city government put into place a residential segregation ordinance that explicitly restricted African Americans to specific blocks. The mayor defended the law, saying, "Blacks should be quarantined in isolated slums in order to reduce the incidence of communicable disease into the nearby White neighborhoods, and to protect property values among the White majority." Although these laws were deemed unconstitutional in 1918, real estate developers maintained this segregation with de facto methods, including redlining (which allowed banks to systemically deny investments to home and business owners in neighborhoods deemed "high risk," neighborhoods that happened to be majority Black).



THROUGHOUT THE MID-20TH CENTURY a familiar pattern followed—of deindustrialization and white flight, of a declining tax base and rampant community disinvestment, of rising crime and police-community tensions. Nevertheless, even under often harsh conditions, some Black communities were able to succeed and even thrive. Notably, Pennsylvania Avenue became a hub for Black culture—it was a bustling shopping district, a busy night-out attraction, and an entertainment Mecca, with its Royal Theater drawing some of the biggest names in music. But when Martin Luther King, Jr. was assassinated in 1968, many of these communities, including Pennsylvania Avenue, were among the hardest hit in the violence that followed. Some are still struggling to recover.

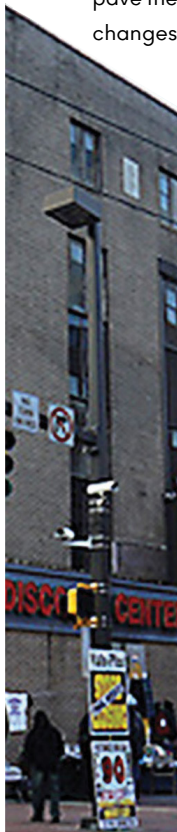
TODAY, a troubled legacy of urban renewal attempts haunts the city as powerfully as historic injustices. Investment in tourist areas such as the Inner Harbor, Camden Yards, or Harbor East has often left other communities in the lurch; meantime, construction intended to bring business to the city frequently disrupts longstanding communities and helps speed their decay, from the abandoned Highway to Nowhere in West Baltimore to the building boom around Johns Hopkins medical campus in East Baltimore to the new promises of Under Armor's massive expansion in South Baltimore. As usual, the line between revitalization and gentrification, or between renewal and exploitation, gets blurry. Walking that line is the community we meet in *A Wonder in My Soul*, carrying all that past but still looking forward to an uncertain future. ✂

MAKING HISTORY

BY GAVIN WITT, DIRECTOR OF DRAMATURGY & ASSOCIATE DIRECTOR

Almost visible from the steps of Baltimore Center Stage, in a silent vigil at the corner of Howard and Lexington, sits a long-neglected, often-overlooked icon of the early Civil Rights Movement. Once briefly heralded as the center of a local struggle with national repercussions—a rallying point for equity and opportunity at the heart of a thriving community—and more recently transformed into a derelict eyesore slated for demolition as part of an envisioned “Superblock,” this seemingly innocuous corner property has seen a history remarkably parallel to what we encounter in Marcus Gardley’s *A Wonder in My Soul*.

Years before the southern sit-ins at Woolworth’s and other related disruptions made national headlines, a group of students from Morgan State joined supporters and activists to stand up for their rights by sitting in, and in so doing changed their own piece of local history and culture. Never heralded as later actions came to be, but very much part of a thriving legacy of social justice activism, the Morgan demonstrations not only succeeded in opening doors, rather literally, in Baltimore; they arguably helped pave the way for the struggles and the changes that followed.



Baltimore Magazine commemorated in an article on the events, “The sixth-largest U.S. city at mid-century, occupying middle ground in a border state that hadn’t been able to make up its mind which side to join in the Civil War, Baltimore was its own indecipherable tangle of prejudice. ...

[T]he city could be onerous and discriminating at one turn, accommodating the next. Forget, for a moment, the big stuff, like applying for a job or buying a house. For Black citizens, simply trying on clothes or shoes, seeing a movie, filling a prescription, getting a bite to eat—hell, a cup of coffee—meant navigating a labyrinth of rules that shape-shifted not just from neighborhood to neighborhood, but often store to store within a single downtown block.”

This meant that students from Morgan, one of the leading Historically Black Colleges and Universities that drew from around the country and the world, couldn’t sit at the lunch counters at popular Read’s Drugs around the city, to wait for their buses or get a quick bite or just seek shelter from wind and rain. Two locations in particular drove the point home, the Read’s at Northwoods adjacent to campus and the original at Howard and Lexington. One cold January

day in early 1955, student Helena Hicks and a group of friends had had enough; they came in to warm up and sit down, and were promptly ordered out by a manager. For about 20 minutes, Hicks recalls, they stood their ground—until she had to rush off to class (and before any arrests were made).

The gesture caught on and spread, however, and after several weeks of continued student activism, the headlines in Baltimore’s *Afro-American* for January 22, 1955, read: “Now Serve All.” All 39 Read’s locations had desegregated.

Other actions would follow, as students graduated and moved on and the country was swept into the larger maelstrom of the Civil Rights Movement nationally, with all the tragedies and triumphs that came with it. Eventually, Read’s went under and progress rolled on its inevitable way, and this bit of history was nearly lost, like the landmark Royal Theater and so many others. But threatened demolition and redevelopment brought out the old fighting spirit in Hicks and her peers, and they rallied—not just to preserve Read’s the edifice, but to retrieve the history of their, and Baltimore’s, contributions. ✂

1947: Morgan State students demonstrate in Annapolis to demand equitable education funding

1948: Morgan students join pickets to desegregate Ford’s Theatre in D.C. (site of Lincoln’s assassination, of course)

1954: Supreme Court renders decision in *Brown v Board of Education* declaring school segregation unconstitutional

1955: Student protests successfully integrate lunch counters at all Read’s locations

1963: More than 400 Morgan students spend a week in jail and force Northwoods movie theater adjacent to campus to integrate; that same year, a group of civic-minded supporters join to found what becomes Baltimore Center Stage

THE CAST

Kalilah Black

Pen Lucy/Young Gwynn

Baltimore Center Stage: debut.

Broadway—*The Lion King*.

Regional—Theatre Works:

Rosie Revere Engineer; The

Broad Stage: *Born for This*;

Barn Dinner Theater: *The Color*

Purple. **National Tour—***The*

Lion King. **International—**Hong

Kong Disneyland: *Festival of*

the Lion King; Tokyo Theatre

Orb: *Christmas Wonderland*.

Education—BFA North

Carolina A&T State University.

kalilahblack.com @kalilahblack



KALILAH BLACK



HARRIETT D. FOY



STANLEY ANDREW JACKSON III

Harriett D. Foy

Swann Park Sinclair

Baltimore Center Stage: *HMS*

Pinafore, *Seven Guitars*, *Thunder*

Knocking on The Door, *Spunk*,

Day of Absence. **Broadway—**

Amelie, *Amazing Grace*, *The*

American Plan, *Mamma Mia*,

Once on This Island. **Off-**

Broadway—*The House That Will*

Not Stand (AUDELCO nom.); *X*

or Betty Shabazz..., *On the Levee*

(AUDELCO nom.); *Crowns*

(AUDELCO Award). **Original**

Cast recordings—*Amelie*,

Amazing Grace, *Inside Out*, *Lone*

Star Love, *Reunion*. **Regional—**

Arena Stage: *Nina Simone: Four*

Women (Nina Simone), *Piano*

Lesson, *The Women of Brewster*

(Helen Hayes nom.); *Polk*

County (Helen Hayes nom.);

DTC: Ella: First Lady of Song;

NYMF: MotherFreakingHood!

(Outstanding Individual

Performance Award); *The*

House That Will Not Stand

(Yale Rep, Connecticut Critics

Award nom.; Berkeley Rep,

Theatre Bay Award); Yale Rep:

dance of the holy ghosts; Ford's

Theater: *Reunion* (Helen Hayes

nom.). **International—**Dubai:

Ambassador Satch. **Film—**

Winter's Tale, *Collateral Beauty*.

Television—*Welcome to the*

Wayne, *Orange is the New Black*,

Law & Order SVU, *Law & Order*.

Education—Howard University.

harriettfoy.com @divafoyh

"WGATAP!"

Stanley Andrew Jackson III

Andrew Hill

Baltimore Center Stage: debut.

International—Pop-up Globe

Theatre Company: *Romeo &*

Juliet (Mercutio), *Twelfth Night*

(Malvolio), *Henry V* (Dauphin),

As You Like It (Celia); **London—**

Embassy Theatre: *The Suicide*

Theatre: *Revenagers' Tragedy*

(Lussurioso). **Regional—**Stages

Repertory Theatre: *Swimming*

While Drowning (Mila); Source

Theatre Company: *Dontrell*,

Who Kissed the Sea (Dontrell);

National Gallery of Art: *Forward*

54th! (Alex), GALA Hispanic

Theatre: *Thoughts of a Colored*

Man (Passion). **TV/Film—***Power*

Rangers Ninja Steel. **Education—**

MA: Royal Central School of

Speech and Drama; BFA:

Howard University. @stanleyaj3

Anastacia McCleskey

Cherry Hill/Young Swann

Baltimore Center Stage: *SOUL*

The Stax Musical. **Broadway—**

Waitress (Nurse Norma), *Violet*

(Mabel/obc), *The Book of*

Mormon, *PQD* (Diva/OBC),

HAIR (Abraham Lincoln),

Tarzan (obc). **Off Broadway/**

NYC—*Mighty Real*, *a Fabulous*

Sylvester Musical (Izora Rhodes/

Off Broadway Alliance Award

nom.); *Radio City* (Tracy),

York Theater: *Last Dance*

(Gaynor). **Tour/International**—*Hairspray* (1st national), Menier Chocolate Factory: *What's It All About* (London), West End: *Close To You*. **Regional**—credits include Studio Theater: *Murder Ballad* (Narrator/Helen Hayes nom. Best Supporting Actress), Barrington Stage: *Broadway Bounty Hunter* (Janessa/Claudine), 5th Ave: *Catch Me if You Can*, among others. **Film/TV**—*fka Turning Point* (Becker), *Madam Secretary*, *Marvel's Daredevil*, *Public Morals*, *I Take Thee Zoe*, *SNL*, *Sex and the City 2*. **Choreography**—*Mighty Real*, a *Fabulous Sylvester Musical* (Audelco Award nom). **Other**—Sang with Burt Bacharach and Patti LaBelle; back-up for Phil Collins, Martha Wash, Bette Midler, and Mariah Carey. **Education**—NSA/AMDA. anastaciameccleskey.com

Alexis J. Roston

First Lady Cedonia Mosher

Baltimore Center Stage: debut. **Regional**—Congo Square: *Lady Day at Emerson's Bar & Grill*, *What I Learned In Paris*, *Black Nativity*, *Seven Guitars*; Black Ensemble: *Women of Soul* (Assistant Costume Designer), *Last Dancer Standing*, *Don't Make Me Over: A Tribute to Dionne Warwick*; Flying Elephants Productions: *Defacing Michael Jackson* (Director); New Theatre: *Sister Act* (Deloris); Second City Chicago: *She The People*; Skylight: *Hot Mikado* (Pitti-Sing); Paramount: *Jesus Christ Superstar*, *Hair*; Goodman: *Ain't Misbehavin'*, *Crowns*; Court: *Porgy and Bess* (Bess), *Spunk*, *Piano Lesson*; Writers': *Company*, *The Old Settler*; Chicago Shakes: *Shrek*; Drurylane Oakbrook: *Hairspray*; Marriott Lincolnshire:



ANASTACIA MCCLESKEY



ALEXIS J. ROSTON



WANDACHRISTINE

Dreamgirls, *Seussical*, *Nutcracker*; Porchlight: *Lady Day at Emerson's Bar & Grill* (Jeff, Black Excellence, Black Theatre Alliance Awards); The Milwaukee Rep: *Color Purple*, *Lady Day at Emerson's Bar & Grill*. **Film/TV**—*Chicago Code*, *Chicago PD*, *The Chi*, *Land O'Frost* (national spot). **Education**—BFA: Howard. **Professional**—Congo Square: Ensemble. Agent: Paonessa.

Wandachristine

Gwynn Oak Falls

Baltimore Center Stage: debut. **Tours**—*Familiar* (Guthrie Theater; Seattle Repertory Theater), *Fences* (Hartford Stage Company; Dallas Theater Center; Portland Center Stage). **Regional**—American Blues Theater Company: *Beauty's Daughter* (solo performance, Black Theater Alliance Award/The Ruby Dee Award for Leading Actress); Greenhouse Theater: *I Love You More...Than Shoes!* (solo performance); Writers' Theatre: *The Old Settler* (Jeff nom. for Best Supporting Actress, Black Theater Alliance Nomination for Best Actress); Cleveland Playhouse: *Gee's Bend*; Court Theater: *Thyestes*; Apollo Theater/Chicago: *The Vagina Monologues*; Theater Works: *Oo-Bla-Dee*. **Film/TV**—*Me and Mrs. Jones*, *Chicago PD*, *Judging Amy*, *The P.J.'s*. **Playwright**—*I'm a Woman and I'm Bad*, *I Love You More...Than Shoes!*, *Welcome Home*, *One Day?*, *Sammy*, *Harry*, *Oscar and Me...Morris*. **Author**—*I Love You More...Than Shoes!* (Fiction Novel). **Other**—Voiceover Producer/Writer; Ensemble Company Member, American Blues Theater. wandachristine.com

THE ARTISTIC TEAM

Marcus Gardley Playwright

Marcus Gardley is an Oakland-born playwright-poet whom the *New Yorker* calls “the heir to Garcia Lorca, Pirandello, and Tennessee Williams.” His most recent play, *X or The Nation V. Betty Shabazz* was a *New York Times* Critic Pic and was remounted Off-Broadway in the spring of 2018. His play *The House That Will Stand* opened Off-Broadway in the summer of 2018 to rave reviews and a sold-out extension with eight AUDELCO nominations. He is a 2019 Library Laureate of San Francisco, the recipient of the 2018 Guiding Light Award presented by Cal Shakes and won the 2017 Special Citation Theater Award for his play *black odyssey*, which swept the Theater Bay Area Awards garnering six other prizes including Best Production and a special playwrighting award. Gardley is also the recipient of the 2015 Glickman Award for *The House That Will Not Stand*. He is the 2013 USA James Baldwin Fellow and the 2011 PEN Laura Pels award winner for Mid-Career Playwright. His work has been produced in many cities across the country with several productions in England and

France. Upcoming productions include: a musical called *Paradise Square* at Berkeley Rep with choreography by Bill T. Jones and directed by Moises Kaufman. Currently, Gardley is writing a film adaptation of *Twelve Angry Men* for HBO and developing a TV show for the OWN network as well as a TV series based on Ralph Ellison’s *Invisible Man* for Hulu.

Daniel Bryant Director

Baltimore Center Stage:

Artistic Producer/Community Programs; *SOUL The Stax Musical* (assistant director); Mobile Unit *Twelfth Night* (director); Mobile Unit *Endgame* (director). **Regional**—Ensemble member of Congo Square Theatre Company for nine years and serving multiple roles including Associate Artistic Director and Artistic Director.

Producing—credits include *The Nativity* at the Goodman Theatre, *The Colored Museum*, and *Bulrushier*, staged readings for Congo Square’s Summer Reading Series, Legacy Festival, and Festival on the Square. Additional directing credits include *What I Learned in Paris*, *Brothers of the Dust* (BTAA for Best Play), which he helped develop at Congo Square, *The Fall of Heaven*,

King Headly II (BTAA for Best Ensemble, Best Director) and a one-act of Nambi Kelly’s *For My Brothers, Where Ever I May Find Them* at Step Up Productions.

Professional/Other—

Associate artist at Chicago Dramatists, director for the Young Playwrights Festival at Pegasus Players and American Theatre Company. He is also an established performer with extensive acting experience as well.

Jaret Landon Music Director/Original Music/Arrangements

Jaret Landon is a composer/arranger, music director, and educator. He’s composed and arranged music for film, musicals, and recorded albums. Favorite theater credits include *Lady Day at Emerson’s Bar and Grill* (Porchlight Music Theatre), 15th-anniversary new production of *Crowns* (Co-Production - McCarter Theatre and Long Warf Theatre), *black odyssey* (Denver Theatre Center, Denver CO.), and *The Black Clown* (American Repertory Theatre). Landon is excited to return to Baltimore Center Stage after previously music directing *The Christians* in 2017. Special thanks to Daniel and Hana and the entire Center Stage Family. Landon

dedicates his work on *Wonder* to his mother, who passed away last year after a valiant battle with cancer. Love and Light to all! Social Media @jarettlondon

Wilson Chin
Scenic Designer

Baltimore Center Stage: debut. **Broadway**—*Next Fall*. **Off-Broadway:** Playwrights Horizons: *The Thanksgiving Play*; Manhattan Theatre Club: *Cost of Living*; Lincoln Center: *Pass Over*; Ma-Yi/The Public: *Teenage Dick*; Audible Theatre: *Sakina's Restaurant*; The Public: *Wild Goose Dreams*, *Romeo and Juliet*, *Macbeth*, *Pericles*; Atlantic Theater: *The Jammer*; Playwrights Realm: *My Mañana Comes*; Primary Stages: *Informed Consent*; Second Stage: *Engagements*; Ars Nova: *Boom*. **Tour**—The Public's Mobile Unit National: *Sweat*. **Regional**—Alliance Theatre, Arena Stage, Berkeley Rep, Denver Center, Geffen Playhouse, Goodspeed Musicals, Guthrie Theatre, Huntington Theatre, La Jolla, Long Wharf, The Old Globe, Seattle Rep, Steppenwolf, Williamstown Theatre Festival. **Opera**—Chicago Lyric Opera: *Lucia di Lammermoor*; Canadian Opera: *A Florentine Tragedy*, *Gianni Schicchi* (Dora Award winner); Avery Fisher Hall: *I Am Harvey Milk*; Wolf Trap Opera:

The Ghosts of Versailles. **Film**—*Pass Over* (dir. Spike Lee). wilsonchin.com

David Burdick
Costume Designer

Baltimore Center Stage: *Lookingglass Alice*, *Next to Normal*; *Amadeus*; *Twelfth Night*; *dance of the holy ghosts*; *Animal Crackers*; ...*Edgar Allan Poe*; *The Mountaintop*; *An Enemy of the People*; *The Whipping Man*; *A Skull in Connemara*; *The Rivals*; *Snow Falling on Cedars*; *Working it Out*; *Cyrano*; *Caroline, or Change*; *Hearts*; *Things of Dry Hours*; *Crumbs from the Table of Joy*; *Elmina's Kitchen*; *Picnic*; *a.m. Sunday*; *The Rainmaker*; *Blithe Spirit*; and many others. **Regional**—Everyman Theatre: *Sweat*, *Dancing at Lughnasa*, *Intimate Apparel*, *Long Day's Journey into Night*, *The Revolutionists*, *The Book of Joseph*, *Dot*, *Los Ostrós*, *An Inspector Calls*, *Death of a Salesman*, *A Streetcar Named Desire*, *Ruined*, *Ghosts*, *Blithe Spirit*; *Walnut Street/Totem Pole*; *The Last Night of Ballyhoo*, *Moon Over Buffalo*. **Opera**—Cincinnati: *Don Giovanni*; Boston Lyric: *I Puritani*; Tulsa: *Tosca*, *The Barber of Seville*, *Carmen*, *Fidelio*. **Dance**—BAM: *FLY: Five First Ladies of Dance*; Dayton Contemporary: *Lyric Fire* (world premiere, dir/

choreographer Dianne McIntyre). **Other**—Baltimore Symphony Orchestra: *Holiday Spectacular*.

Kathy A. Perkins
Lighting Designer

Baltimore Center Stage: debut. **New York**—credits include New Federal Theatre, Manhattan Theatre Club, Carnegie Hall, Brooklyn Academy of Music. **Regional**—Goodman Theatre, Arena Stage, Steppenwolf, Alliance Theatre, Mark Taper Forum, Berkeley Repertory, Actors Theatre of Louisville, St. Louis Black Repertory, American Conservatory Theater, Indiana Repertory, Seattle Repertory, Congo Square, Alabama Shakespeare Festival, Writers Theatre, Two River, People's Light, Playmakers Repertory Company. **International**—South Africa, Cuba, Switzerland. **Professional/Other**—Editor/co-editor of six anthologies focusing on African/African Diaspora women; Professor Emerita of the University of Illinois at Urbana-Champaign and University of North Carolina at Chapel Hill. **Education**—Howard University, University of Michigan.

Mikhail Fiksel

Sound Designer

Baltimore Center Stage: debut.

Mikhail Fiksel is a New York and Chicago-based designer, composer, musician, and DJ.

Off-Broadway and Chicago—credits include projects with Playwrights Horizons, Victory Gardens, The Goodman Theatre, Writers Theatre, Chicago Shakespeare, The Civilians, PlayCo, Manhattan Theatre Club, The Steppenwolf, The Playwrights Realm, Albany Park Theatre Project.

Regional—La Jolla Playhouse, Williamstown Theatre Festival, The Old Globe, South Coast Rep, Center Theatre Group, Studio Theatre, A.C.T., City Theatre. **Film—**credits include original scores for *Glitch*, *The Wise Kids*, *In Memoriam*.

Awards—Recipient of two Lucille Lortel Awards, multiple Joseph Jefferson Awards, two Drama Desk Nominations, and The Michael Maggio Emerging Designer Award. **Other—**Resident Artist with Albany Park Theater Project, Ensemble Member with 2nd Story, an Artistic Associate with Timeline Theatre Company and Teatro Vista, and a member of TSDCA and USA. mikhailfiksel.com

Alex Basco Koch

Projection Designer

Baltimore Center Stage: *SOUL The Stax Musical*, *Detroit '67*, *Pride and Prejudice*, *Marley*, *One Night in Miami...*, *The Mountaintop*, *An Enemy of the People*, *ReEntry*. **Concert**

Design—The Magnetic Fields: *50 Song Memoir*. **Broadway—***Be More Chill* (opening 2019); *Irena's Vow*. **Off-Broadway—**The Atlantic, Playwrights Horizons, Signature Theatre, Ars Nova, Primary Stages, Rattlestick, Ensemble Studio Theatre. Regional and Touring—The Kennedy Center, Oregon Shakespeare Festival, Guthrie Theater, Denver Center for the Performing Arts, Alliance Theater, Huntington Theatre Company, Court Theatre, Studio Theatre, Actors Theater of Louisville, Two River Theater. **London—**Menier Chocolate Factory. **Film—***Miles Ahead*; *Norman Lear: Just Another Version of You*. alexbasco Koch.com

Cherelle D. Guyton

Wig and Hair Designer

Baltimore Center Stage: debut.

Regional—Shakespeare in Detroit: *Twelfth Night*; Oregon Shakespeare Festival: *Romeo and Juliet*, *Destiny of Desire* (Wig Master), *Beauty and the Beast* (Wig Master), *Unison* (Wig Master), *The Wiz* (ED&I Hair Texture Consultant), *Head over Heels* (ED&I Hair Texture Consultant), *Into the Woods* (ED&I Hair Texture Consultant).

Ballet—Columbia Classical Ballet: *The Hunchback of Notre Dame* (Special Effects Makeup Artist); The Columbia City Ballet: *Dracula* (Wig Designer). **Film/TV—***Crossing the River*, *Saint Dee Dee* (Hair and Makeup Artist).

Other Theater—Camelot: *La*

Cage, *Jesus Christ Superstar*, *Les Miserables*; Workshop Theatre: *Beehive*, *Les Liaisons Dangereuses*, *Dixie Swim Club*; and others. **Professional—**Salon Director/Wig and Hair Supervisor, Oregon Shakespeare Festival; Life Member, Carolina Alumni Association. **Education—**MBA: Webster University; MFA Certification (Period Styles for Wig and Hair Design); BA: University of South Carolina (Costume, Wig and Makeup Design). cstylezu.com

Sabine Decatur

Production Dramaturg

A recent graduate of Yale University, Sabine is a new addition to the dramaturgy team at Baltimore Center Stage. She has previously worked with the Yale Dramatic Association, Yale Dance Theater, Heritage Theater Ensemble, Oberlin Summer Theater Festival, Semicolon Theater Company, Culture Project, and the Schomburg Center for Research in Black Culture.

Danielle Teague-Daniels

Stage Manager

Baltimore Center Stage:

Resident Stage Manager; *Cat on a Hot Tin Roof*, *SOUL The Stax Musical*, *The Christians*.

Regional—For the past 17 years, she has worked and reprised her role as SM with many companies including: Actors Theatre of Louisville, Clubbed Thumb, 3LD, Lee

Strasberg Institute, LAByrinth Theater, Rising Circle Theater Collective, Big Apple Circus, NYU Steinhardt, New Georges, Working Theater, and New Dramatists. Last summer she wrapped up *Bello Mania* at the New Victory Theater on 42nd St. Danielle has worked on two recent workshops: *The Donna Summer Project* (La Jolla Playhouse) and *Ain't Too Proud* (Berkeley Rep). Additionally, Danielle also worked on Michael Kors' fashion show in Shanghai, China.

Erin Edelstein
Assistant Stage Manager

Baltimore Center Stage: *Cat on a Hot Tin Roof*. **Regional**—Gretna Theatre: *The 39 Steps*, *She Loves Me*, *It Shoulda Been You*, *Tarzan*; Fulton Theatre: *Other Desert Cities*, *Les Miserables*, *Young Frankenstein*; Meadow Brook Theatre: *Next to Normal*, *A Christmas Carol*. **Education**—Penn State University: BFA Theatre and Communications Arts and Sciences. **Member**—Actors Equity Association and Stage Managers Association.

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Casting

Baltimore Center Stage: *King of the Yeas*, *Cat on a Hot Tin Roof*, *SOUL The Stax Musical*, *Mobile Unit Twelfth Night*, *Animal Farm*, *Skeleton Crew*, *Lookingglass Alice*, *The Christians*, *Jazz*, *Les Liaisons Dangereuses*, *Detroit '67*, *As You Like It*, *Pride and*

Prejudice, *Marley*, *One Night in Miami...*, *Amadeus*, *Wild with Happy*, *Twelfth Night*, *A Civil War Christmas*. **Broadway**—*Amazing Grace*, *On the Town*, *End of the Rainbow*, *The Lieutenant of Inishmore*, *The Glass Menagerie*, *Cat on a Hot Tin Roof*, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *She Loves Me*, *Blood Brothers*, *A Few Good Men*, etc. **Off-Broadway**—*Clever Little Lies*, *Dr. Ruth*, *Stalking the Bogeyman*, *Freud's Last Session*, *Tribes*, *Our Town*, *Almost Maine* and *Driving Miss Daisy*.

Over 50 regional theaters—Guthrie, George Street Theatre, Connecticut Rep, Pittsburgh Public, Barrington Stage. **Over 60 films**—*Senior Moment*, *Year by the Sea*, *Child of Grace*, *Premium Rush*, *Ghost Town*, *Secret Window*, *Tony and Tina's Wedding*, *The Thomas Crown Affair*, *The 13th Warrior*, *Madeline*, *Die Hard III*, *School Ties*. **TV** / **Web**—Planned Parenthood series *Talkin' About*, *Twisted*, *Sesame Street*, *Californication* (Emmy nom), *Max Bickford*, *Hack*, *Strangers with Candy*, *Barbershop*, *Chappelle's Show*.
mccorklecasting.com

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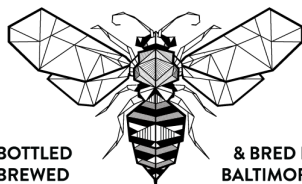


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BY ALISON BECHDEL

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You can also host your holiday party at Baltimore Center Stage: Throw a reception or a pre-show dinner. Check out our many beautiful and versatile spaces available for rent by visiting centerstage.org/rentals.



ACCESS FOR ALL: Theater in and for Baltimore

While all three stages of Baltimore Center Stage at 700 North Calvert come alive this season with work both classic and contemporary, even more theatrical vitality is coming to life out in the community at large—with an array of additional artistic and engagement activities.



MOBILE UNIT

Arguably the centerpiece of these endeavors is the Mobile Unit, which will soon offer its fourth iteration to neighbors and partners around the Baltimore metro area. Beginning four seasons ago as a pilot program with a reduced-scale rendition of the classic *Cyrano de Bergerac*, Mobile Unit has gone on to reimagine and restage a variety of work from across the canon. Each new Mobile production is conceived for a handful of actors, a compact playing time, and a simple travelling production that breaks down the walls of traditional theater and offers access to the highest-quality theater for those in often-overlooked communities. Personal, immersive, and intimate.

Following Beckett's sparsely absurd *Endgame* and last season's comically condensed *Twelfth Night*, this season will

bring a fresh encounter with Sophocles' searing moral melodrama, *Antigone*—featuring brand new poetic choruses from locally based and nationally honored spoken word artist, Lady Brion.

Mobile Unit shows have visited such varied locations as Baltimore School for the Arts, Edgewater Community Library, Marian House, House of Ruth, YO! Baltimore, Library for the Blind and Physically Handicapped, Healthcare for the Homeless, Greenmount Community Center, Earl's Place, Weinberg Housing Resource Center, Strong City Baltimore, Sandtown-Winchester Senior Center, and participated in the Goucher Prison Education Program.

You can catch *Antigone* in The Bernard Black Box this March 11–17; for more information see our website.

IN TOUCH

We all know the joy we had as a child when someone read aloud to us. Many in our community would welcome the same comforts and benefits but for what can seem like insurmountable obstacles—with many elders, for instance, experiencing vision loss, reduced mobility, lack of strength to hold a book, or aspects of dementia. Combining the power of a good story with a skilled actor in one simple gesture, *In Touch* offers a storytelling hour to the elderly, blind, and others—bringing to life some of literature's most beloved and



engaging tales in the voice of an expert performer and the imaginations of those gathered to hear. In Touch has paired local actors with those in need at Forest Park Senior Center, Cherry Hill Senior Center, Heritage United Church of Christ, South County Senior Activity Center, and the Library for the Blind and Physically Handicapped.

Additional new projects include **Front and Center** and **Impulse**. The former provides ancillary community programming (including both pre-and post-show events) to illuminate and intersect with the work on our stages. This new series aims to expand audiences' experience beyond the stage performance itself, highlighting key themes, issues, or subject matter connected with the world of the play or the work of the playwright. The latter comprises storytelling workshops led by BCS teaching artists, guiding adult learners to explore and generate their own stories while introducing the tools and techniques to write and share these stories with others.

THEATER CHANGES LIVES



Pat Yevics has been a volunteer docent at Baltimore Center Stage for 20 years, as well as an audience member, a supporter, and an all-around theater lover. This winter, she is encouraging everyone to follow her lead as a BCS donor.

Will you join her in supporting our community and our theater by making a tax-deductible contribution today?

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BALTIMORE CENTER STAGE FEB 16-24, 2019 ONLINE AUCTION

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The Online Auction for Baltimore Center Stage is one of our largest and most successful fundraising events, having raised close to \$6 million for the theater's artistic, education, and community programming.

For information or to donate an item, please contact Sydney Wilner at swilner@centerstage.org or 410.986.4025.

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Mark Bradford: Tomorrow Is Another Day, presented at The Baltimore Museum of Art, is made possible by the Henry Luce Foundation, Maryland State Arts Council – Department of Commerce, Nancy L. Dorman and Stanley Mazaroff, Gabriel and Deborah Brener, Katherine and Joseph Hardiman, John Meyerhoff, M.D. and Lenel Srochi-Meyerhoff, Mafia Papers Studio, and Hauser & Wirth. The project is also supported in part by an award from the National Endowment for the Arts. For more information, visit www.arts.gov.

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A COMING-OUT MUSICAL,
BASED ON A TRUE FAMILY

FUN HOME



MUSIC BY JEANINE TESORI
BOOK AND LYRICS BY LISA KRON
BASED ON THE GRAPHIC NOVEL
BY ALISON BECHDEL
DIRECTED BY HANA S. SHARIF

JAN 17—FEB 24

Welcome to the Bechdel family. But just what family is it? Through the searching eyes of daughter Alison—aged 9, 17, and then 42—we meet her ever-shifting and sometimes unreliable memories of brothers, mother, and above all her repressed father, along with recollections from the family funeral home to Alison's coming out. Based on Bechdel's own best-selling illustrated memoir, this poignant tale harnesses every facet of music and theater to explore and unravel the mysteries of childhood and the surprising secrets that shape a life. Winner of the 2015 Tony Award for Best Musical, from the composer of *Caroline, or Change* and the writer of *2.5 Minute Ride*.

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FOR OUR AUDIENCES

DINING

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

DRINKS

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

PHONES & RECORDING

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

BATHROOMS

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

BOX OFFICE

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

ON-STAGE SMOKING

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

CHILDREN

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

LATE SEATING

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

ACCESSIBILITY

MOBILITY

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



BLIND/LOW VISION

The Audio Description/Touch Tour performances of *A Wonder in My Soul* take place on Sun, Dec 16 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, Dec 21 at 8pm. When buying online use promo code SIGN.



PARKING

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

FEEDBACK

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



THE ELEPHANT
Global Inspirations

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443.447.7878

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**924 North Charles Street
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BCS CAMP IS NOW AVAILABLE ALL YEAR LONG!

MARK YOUR CALENDARS!

Spring Break Musical Theater Camp

(for grades 1 through 8)

MAR 18–22

Summer Camp

(for grades 1 through 7)

Session 1: JUN 17–28

Session 2: JUL 1–12

BCS Summer Intensive

(for grades 8 through 12)

JUL 15–26

Single Day Camp

Upcoming dates:

FRI, JAN 25

FRI, MAR 15

In addition to our Spring Break and Summer Camp, we also offer Single Day Camps on days that schools are closed for professional development.

Registration will be available in January.

CENTERSTAGE.ORG/CAMP