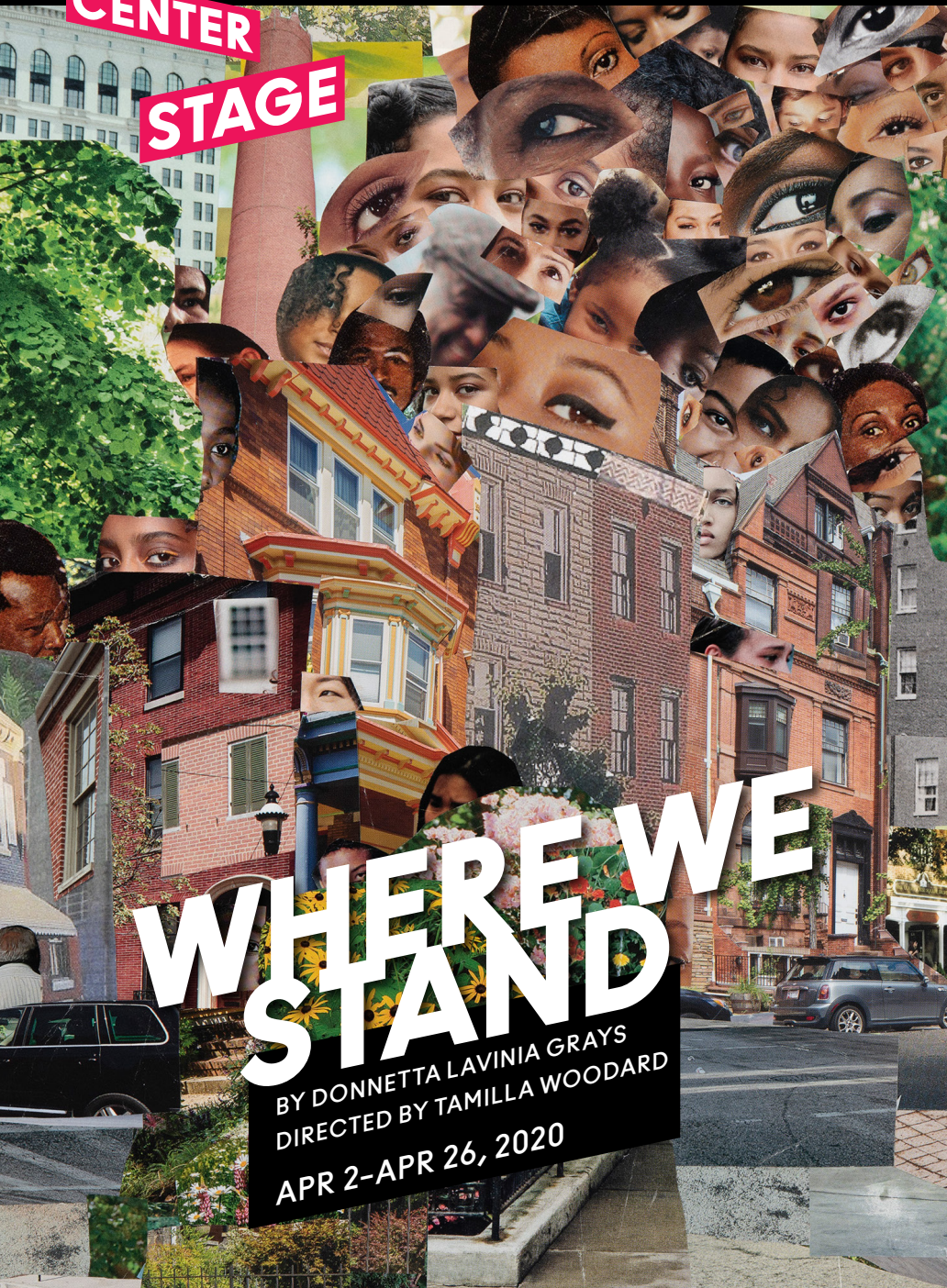


BALTIMORE

Produced in association with WP Theater  
Lisa McNulty, Producing Artistic Director  
Michael Sag, Managing Director

# CENTER STAGE



# WHERE WE STAND

BY DONNETTA LAVINIA GRAYS  
DIRECTED BY TAMILLA WOODARD  
APR 2-APR 26, 2020

## THE CAST

Donnetta Lavinia Grays  
**Man**

David Ryan Smith  
**Man**

The Man will be played by Donnetta Lavinia Grays and David Ryan Smith in rotating performances.

**SETTING:** "We are where we are.  
We are who we are. The time is now."

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.

## THE ARTISTIC TEAM

Donnetta Lavinia Grays  
**Playwright & Composer**

Tamilla Woodard  
**Director**

Claire DeLiso  
**Scenic Design**

Ntokozo Fuzunina Kunene  
**Costume Design**

Christina Watanabe  
**Lighting Designer**

Nehemiah Luckett  
**Musical Director & Musical Dramaturg**

Norman Anthony Small  
**Stage Manager**

Tori Ujczó  
**Production Assistant**

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2019/20 SEASON  
IS ALSO MADE POSSIBLE BY



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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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What do you think of, when you think of a play? (Don't worry, there's no wrong answer.) For some people, it's what comes from the magical combination of sets and props and costumes and performers. Others think of sitting in the dark, looking up at a stage with a big red curtain. Still, more folks will tell you that all you need to make a play is a performer and an audience, no matter how you configure them.

No matter what you think of when you think of a 'play,' *Where We Stand* is going to show you something new. It's going to show you something new by bringing the theater back to where it all started: one person, telling a story. This show is rooted in a tradition that stretches back to Aesop and his fables, back to the *Thousand and One Nights*—back to the first campfire tales that sought to explain something about whatever might be out beyond the edge of the light.

We, as a species, are defined by our need for story. We seek narrative wherever we can find it, to better understand the world and our place in it. But stories can make us complacent, too; it's easy to get used to expecting certain things in certain ways. *Where We Stand* forces us to open up, to actually consider our preconceptions about what we as individuals owe to our community—and what does the community owe to each of us? This play challenges our notions of responsibility, of care-taking, of what it means to be both a part of a 'we' and very much a solo 'I.' And it does so all on the shoulders of one incredible performer, with little else standing in the way of the audience-performer connection.

It is in this spirit that Donnetta Lavinia Grays returns to Baltimore Center Stage (she was last here in 2007 in *Joe Turner's Come and Gone*) as a playwright, imagining a community at a crossroads — not unlike our own. Join me in welcoming Donnetta and the entire creative team of *Where We Stand* to our beloved city.

Warmly,



Stephanie Ybarra  
Artistic Director



STEPHANIE YBARRA  
ARTISTIC DIRECTOR

# WHERE WE STAND

a graphic interpretation by  
SOPHIE LEIGH FISHER

A stranger appeared to a  
Man at the outskirts of town.



The stranger returned with a proposition:



"DO YOU WANT TO BE FREE?"

He planted a seed that immediately  
grew into a lush garden of tomatoes  
and melons. And the town took notice.



"AYES OR NAYS AND NO HALFWAYS!"

“WE ARE WHERE WE ARE...AND WHEREVER WE ARE GATHERED, WE ARE AT THIS TOWN’S CENTER.”

A Man—a member of our community—comes before us. He knows he has wronged us but asks that we show him mercy. He starts to tell us his story...

One sweet-aired morning, this Man stood at the outskirts of town alone, with a back broken from years of thankless labor. Then, a Stranger dressed in gold appeared and proposed a pact: in exchange for the town’s soul and its name, the Man would receive health and prosperity. The Man accepted.

With the Stranger’s tools (a seed, a scythe, and a spade) the Man regained his health and grew a lush garden. Soon, the townspeople took notice. As they gathered around, he told them the story of the Stranger and his pact, and asked them, “Do you wanna be free?” With a decisive vote, the

townspeople agreed to tear the whole town down and rebuild using the Stranger’s magic tools. With new buildings, new roads, new fields, the townspeople started to treat the Man like he was a king.

Then they asked themselves: if the town is really theirs, why did they have to name it after the Stranger? And they decided to re-name the town for the Man.

Immediately upon the breaking of the pact, the Stranger returns and takes back his magical gifts and the town becomes desolate. But before leaving, the Stranger offers another proposition to the whole town: they can exile the Man to the outskirts of town and the Stranger will make the town more vibrant than they could ever dream. Or they can have mercy on the Man and keep him in the community, and rebuild from scratch together.

**FINALLY, THE TOWN MUST VOTE: “AYES OR NAYS, AND NO HALFWAYS.”**

## WOULDN'T YOU LIKE SOME RELIEF?

By Annalisa Dias

*Freedom is not a secret. It's a practice.* —ALEXIS PAULINE GUMBS

As a Man stands before us, asking for compassion, *Where We Stand* implicates audiences in a complex set of questions: how is the individual responsible to the community, and in turn, how is the community responsible to an individual? What do we owe one another? What is the relationship between justice and mercy? When harm has happened, how can we hold each other accountable while also holding space for forgiveness and atonement?

Questions like these resonate deeply in 2020 in Baltimore City. With the rise of Black Lives Matter, the Movement for Black Lives, Idle No More, and other people of color to end police and immigration violence, conversations about community, accountability, and justice are bubbling throughout the city.

In movement spaces over the last several years, discourse around **transformative justice (TJ)** has steadily grown. Briefly, TJ practices seek not to rely on punitive or violent solutions when a harm has happened, and instead seek an expansive and transformed future where accountability can be experienced as love. TJ addresses harm in such a way that communities grow stronger, safer, and more resilient together. It can be embodied in personal relationship choices as small as checking in with a friend after harm has taken place, and it can be embodied even through organizations. A great

example here in Baltimore is Baltimore Ceasefire. You might be familiar with their public community campaigns to get Baltimoreans to commit to weekends without violence, but you may be less familiar with the additional work they do throughout the year, including events called Sacred Space Rituals. After a violent killing, Ceasefire organizes rituals to bring love and light to family and loved ones. In their own words, “Baltimoreans show up to make sure that love has the last say.” This kind of practice of acknowledging harm in the community and showing up with love when seeking accountability lays the groundwork for lasting transformation and shifts toward liberation.

Thinking about the flaws in our national, state, local, and personal systems for seeking justice for wrongs, adrienne maree brown offers, in *Beyond Survival: Stories and Strategies from the Transformative Justice Movement*: “I want us to do better. I want to feel like we are responsible for each other’s transformation. Not the transformation from vibrant flawed humans to bits of ash, but rather the transformation from broken people and communities to whole ones.”

Similarly, the final vote in *Where We Stand* offers a catalyzing question for us to interrogate our own thinking about living in community and our responsibility to one another.

# Questions:

BALTIMORE CENTER STAGE



**Can you tell us a little bit about how *Where We Stand* came to be?**

*Where We Stand* was commissioned by The Public Theater's Mobile Unit. It was the first commission of its kind geared specifically for those audiences The Mobile Unit serves. I had the pleasure of being a company member in the 2017 Mobile Unit production of *Twelfth Night*. I played Feste. The entire experience was wonderful, but what captured me most about the experience was how we—the actors—we able to connect with the audiences in a real way. Person-to-Person. There was no pretense, no real fourth wall. There was an understanding that we are in the place we are in. We all know that there is a show that is about to start, but let's take time to say hello first. Then, we all (audience and performers) get to dive into the magic of story-making together. For me, it was theater in its purest form. Before the show began we were out in the audience shaking hands, talking to people, asking about their expectations and getting to know them. So many people were familiar with the Mobile Unit company members and had witnessed a number of the shows over the years that it felt, in some cases, as if it was simply getting back together with old friends. I connected

ANSWERS:

# Donnetta Lavinia Grays

a great deal with those men and women in the incarcerated communities we served. As soon as we engaged with them they were eager to tell their story. To simply have someone listen. And the inspiration for *Where We Stand* was in the spirit of having someone like these men and women at the center of the story take up space. And to see if we, as members of their community, could hold them. What does mercy or justice look like once we understand how we [are] inextricably connected to each other?

**What were the unique considerations you had in writing specifically for the mobile touring form?**

Well, with Mobile Unit shows I know that our audiences are sophisticated. They expect the language to be heightened and they expect a certain raw storytelling that invites them to be full participants in that storytelling. They know that they are being seen as the action unfolds. I wanted to honor that by writing the piece in verse and having moments of true connection embedded into the piece that would not only elevate the audience's experience, but invite them to see each other in a more complex way. Also, just technically speaking, Mobile Unit shows are done with

the lights up and with minimal props. The magic of theater truly shines in Mobile Unit shows. So, I wanted to keep that in mind as well. I wanted to write a play meant for those "in the round" spaces we create on the road. A fully bodied storytelling event.

**I loved hearing you talk about being a southern writer during first rehearsal - could you say a little bit about what that means to you and how it manifests in *Where We Stand*?**

Language. It always starts in the language and the kinds of circular storytelling that comes out of the American South. Growing up I was used to speaking in metaphor, used to allegory and something that sits very much inside of our inherited African storytelling traditions that is at the root of how we assemble. It is biblical to a certain extent. Folkloric. We have a deep connection to earth, religion, and our ancestors down south. So, it is a type of rhythm, language and world-building that I grew up with in casual conversation. Southerners love spinning yarn. I think that the spirit and structure of a Mobile Unit play marry this kind of storytelling beautifully. They demand the same kind of skill, joy and communion between audience and storyteller.



# THE CAST



## **Donnetta Lavinia Grays** Playwright, Composer & Man

Donnetta Lavinia Grays – raised in Columbia, South Carolina – is a Brooklyn based playwright and actor. Plays include *Where We Stand* (The Public Theater’s Mobile Unit commission, World Premiere Co-production - WP Theater and Baltimore Center Stage, O’Neill Center Semifinalist), *Warriors Don’t Cry* (Theaterworks USA/Bushnell commission) *Last Night and The Night Before* (World Premiere - Denver Center for the Performing Arts, NTC Barrie and Bernice Stavis Playwright Award, Kilroys List, Todd Mc Nerney National Playwriting Award, O’Neill Center Semifinalist), *Laid to Rest* (O’Neill Center Finalist, Ground Floor at Berkeley Rep) and *The Review* (WP Pipeline Festival, O’Neill Center Finalist). She is an alumna of Space on Ryder Farm’s Working Farm Residency, Time Warner Foundation WP

Playwrights Lab, Civilians R&D Group and terraNova Collective’s Groundbreakers Playwright group. She is the inaugural recipient of the Doric Wilson Independent Playwright Award. Development with New Harmony Project, Labyrinth Theater, New York Theater Workshop, Orlando Shakespeare Theater, Portland Stage, Pure Theatre, Naked Angels and Classical Theater of Harlem. Donnetta holds Commissions from Steppenwolf, Denver Center for the Performing Arts and WP Theater. She is a Staff Writer for TV’s *Y: The Last Man* on FX and *Manhunt: Lone Wolf* on Spectrum Originals. Acting credits include Broadway’s *In the Next Room or The Vibrator Play* and *Well*. Notable NY theater appearances including *O, Earth* (The Foundry Theatre), *Men on Boats* (Playwrights Horizons/ Clubbed Thumb) *Of Government* and *16 Words or Less* (Clubbed Thumb), *Be the Death of Me* and *In the Footprint* (The Civilians- as an Associate Artist), and *Shipwrecked! An Entertainment* (Primary Stages). Regionally, she is a 2-time Connecticut Critic’s Circle Award Winner and Helen Hayes Award Nominee. Film and TV credits include *The Book of Henry*, *Wild Canaries*, *The English Teacher*,

*The Wrestler*. Recurring roles on *New Amsterdam*, *Happy, Rubicon*, *Mercy and Law and Order: SVU*. Guest starring roles on *High Maintenance*, *The Night Of*, *Blue Bloods*, *The Blacklist*, *A Gifted Man*, *Law and Order*, *L&O:CI* and *The Sopranos*.  
[www.donnettagrays.com](http://www.donnettagrays.com)



## **David Ryan Smith** Man

Broadway: *One Man, Two Guvnors*; *Passing Strange*. Off Broadway: *Passage* (Soho Rep); *A Midsummer Night’s Dream*, *Henry V*, *Twelfth Night*, *Romeo & Juliet*, *The Comedy of Errors*, *Pericles* (The Public Theater/Mobile Shakespeare Unit), *Gone Missing* (City Center/Encores! Off Center), *Mankind* (Playwrights Horizons), *The Death of the Last Black Man in the Whole Entire World* (Signature Theater), *The Glory of the World* (BAM), #9 (59E59); *The Rover* (NY Classical Theater); *Marat/Sade* (Classical Theater of Harlem). Regional: Repertory Theater of Saint Louis, Shakespeare Theater Company, Hudson Valley Shakespeare Festival, Actors Theater of Louisville, Barrington Stage, American Conservatory Theater, Dallas Theater Center, Triad Stage, Crossroads Theater Company, California Shakespeare Theater, etc. Film: *The Amazing Spider-Man 2*, *Medal of Victory*, *Bee Season*. Education: MFA, American Conservatory Theater, BFA University of Evansville.

## **WP THEATER**

**Lisa McNulty,**  
Producing Artistic Director

**Michael Sag,**  
Managing Director

now in its 41st Season, is the nation’s oldest and largest theater company dedicated to developing, producing and promoting the work of women+ at every stage of their careers. For over four decades we have served as leaders at the forefront of a global movement towards gender parity, and the example we set and the artists we have fostered have grown into a robust and thriving community in theater and beyond. WP Theater recently received a 2018 Lucille Lortel Award and a 2019 Obie Award, both for Outstanding Body of Work, recognizing WP’s unique place and vital work in the theatrical landscape. WP empowers women+ of all kinds to reach their full potential and, in doing so, challenges preconceptions about the kinds of plays women write and the stories they tell.

As the premiere launching pad for some of the most influential female theater artists today, our work has had a significant impact on the field at large. Nearly every prolific female theater artist has been through our doors, including 2019 Tony Winner for Best Direction of a Musical, Rachel Chavkin, 2018

Tony Winner for Best Direction of a Play, Rebecca Taichman, 2013 Tony Winner for Best Direction of a Play, Pam MacKinnon, 2013 Tony Winner for Best Direction of a Musical, Diane Paulus, 2018 Pulitzer Prize Winner Martyna Majok, and two-time Pulitzer Prize Winner Lynn Nottage. These powerful women found an early artistic home at WP and are a testament to our role as a driving cultural force.

WP was founded in 1978 by visionary producer, Julia Miles, to address the significant under-representation of women in theater. Today, WP accomplishes its mission through several fundamental programs, including: the WP Lab, a celebrated two-year mentorship and new play development program for women playwrights, directors, and producers; the Domestic Partner residency program; the Developmental series of workshops and readings; the Commissioning series, and the Mainstage series, which features a full season of Off-Broadway productions written and directed by extraordinary theater artists. Current artists under commission are: Donnetta Lavinia Grays, Emily Kaczmarek, MJ Kaufman, Sylvia Khoury, Zoe Sarnak, and Leah Nanako Winkler.

# THE ARTISTIC TEAM

**Donnetta Lavinia Grays**  
Playwright

(see page 13)

**Tamilla Woodard**  
Director

is the BOLD Theater Women's Leadership Circle Associate Artistic Director of WP Theater and the co-leader of WP's Directors Lab. As a director, her recent projects include Associate Director on *HadesTown* on Broadway, *Top Girls* and *Men on Boats* at American Conservatory Theater, James Scruggs' *3/Fifths* at 3-Legged Dog, *PolkaDots: The Cool Kids Musical* at The Atlantic Theatre Company (Off-Broadway Alliance Award). She is the co-founder of PopUP Theatrics, a partnership creating immersive and participatory theatre for audiences in Europe, South America, Mexico and the US since 2007. She is a former Time Warner Foundation Fellow of the WP Directors Lab, Alumna of The Lincoln Center Director's Lab, Audrey Fellow at New Georges and a Usual Suspect at New York Theatre Workshop. She is a graduate of The Yale School of Drama's Acting program where she currently teaches and is the recipient of The Josephine Abady Award from The League of Professional Theatre Women and The Charles Bowden Award from New Dramatists.

**Claire DeLiso**  
Scenic Design

is a French-American New York City-based set designer. She is the first recipient of the Burry Fredrik Design Fellowship from the Yale School of Drama, where Claire received her scenic design MFA. Her selected design credits include *Twelfth Night* (Two River Theatre), *Milima's Tale* (Westport Country Playhouse), *The Tempest* (The Public Mobile Unit) *Imogen Says Nothing* (Yale Repertory Theatre), *A Padlas* (Csokonai Színház, Hungary) *Love Me Tender* and *Honor Students* (Wild Project), *Spring Awakening* (CT College). Claire has worked as an associate on productions on Broadway and the Goodman Theatre, Lincoln Center, A.R.T., Théâtre National de Rennes and more. [www.clairedeliso.com](http://www.clairedeliso.com)

**Ntokozo Fuzunina Kunene**  
Costume Design

Off-Broadway: *Sunday and The Winter's Tale* (Leigh Sunday Evans, dir), *The Homecoming Queen* (Awoye Timpo, dir), *Dutch Masters* (André Holland, dir). Regional: *On the Grounds of Belonging* (David Mendizábal, dir), *Familiar* (Danya Taymor, dir), *America v2.1: The Sad Demise and Eventual Extinction of the America Negro* (Logan Vaughn, dir) *Master Harold and the Boys* (Ryan Rillet, dir). Film: *BRAVE* music video (Spike Lee, dir.) *Forever Tree* (Alrick Brown, dir.). MFA in Design for Stage and Film from NYU [www.fuzunina.com](http://www.fuzunina.com).

**Nehemiah Luckett**  
Music Director and Dramaturg

Originally from Jackson, Mississippi, and now a resident of New York City, Nehemiah Luckett has been leading and accompanying choirs for more than 25 years. From an early age he connected his deep love of music to the transformative power of building community through breathing and singing with family and friends. He is a composer, performer, teacher, and music director. He currently serves as the Music Director/Composer for Reverend Billy and The Stop Shopping Choir, a group of anti-consumerist gospel shouters and Earth loving urban activists.

**Christina Watanabe**  
Lighting Designer

Christina is a New York City based designer for theatre, dance, music, and events. NYC: Lincoln Center, The Public, EST, Primary Stages, Cherry Lane, 59E59, HERE, The New Ohio, Theatre Row, Urban Stages, INTAR, The Bushwick Starr, and Theatre for the New City to name a few. Regional: Oregon Shakespeare Festival, Brown/Trinity Rep, Virginia Stage Company, Charlottesville Opera, Palm Beach Dramaworks, White Heron Theatre Company, Florida Rep, Bristol Valley Theatre. TV: Colin Quinn: Red State, Blue State (co-design). USITT Gateway Mentor. Knight of Illumination winner. MFA: NYU Tisch. Member USA 829. [www.StarryEyedLighting.com](http://www.StarryEyedLighting.com).

**Norman Anthony Small**  
Production Stage Manager

Off Broadway—Atlantic Theater Company: *Halfway Bitches Go Straight to Heaven*; The Public Theater: *A Night of Wild Beauty*. New York Theater—Brave New World Repertory Theatre: *The Plantation*; Harlem Shakespeare Festival: *Othello: The Moor of Venice*; New Heritage Theatre Group: *The Sable Series: The History of Black Shakespearean Actors*. Tour—Apollo Theater/Baltimore Center Stage: *Twisted Melodies*; National Public Radio (NPR): *Water +/-*; Regional—Baltimore Center Stage: *Crossing Rivers*; Berkshire Playwrights Lab: *Some Old Black Man*; Passage Theatre Company: *Illuminating Spirits*. Education—MBA: Metropolitan College of New York (Media Management); BM: University of Miami (Music Engineering Technology).



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.



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

## ADVISORY COMMITTEES

Baltimore Center Stage has launched two new committees, both helping the theater strengthen relationships and expand programming opportunities. The Family Engagement Committee is focused on creating opportunities for families with school-aged children, working to build the next generation of theatergoers. The Young Professional Engagement Committee is focused on connecting and inspiring young professionals in Baltimore to learn about, attend, and support the theater.

**FAMILY ENGAGEMENT COMMITTEE**

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- Laura Wexler
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- Cori Daniel
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- Lisa Lance
- Clare Lochary
- Lindsay Machak
- Jordan Rosenfeld, Chair
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- Evan Taylor
- Tom Whelley

# Q&A



## THE INSIDE SCOOP WITH DONNETTA LAVINIA GRAYS

Playwright & Composer

### WHAT'S SOMETHING PEOPLE MIGHT BE SURPRISED TO KNOW ABOUT YOU?

I don't know why, but people are always shocked that I like Country music. Give me a lady and a guitar and it's over.

### WHAT TOWNS DO YOU FEEL MOST CONNECTED TO?

My hometown of Columbia, SC. Charleston, SC. Denver, CO. Portland, ME and Seattle, WA. I like cities that feel like small towns, have a vibrant arts scene, and are a stone's throw to outdoor activities and nature.

### FAVORITE PLAY?

"Trouble in Mind" by Alice Childress

### FAVORITE COCKTAIL?

I have two. Classic Bourbon Manhattan with those bougie Maraschino cherries. Neat. Or an old-fashion style Whiskey Sour with bitters and egg white.

### FAVORITE SOUTHERN SNACK?

Boiled Peanuts!

### WHAT'S YOUR GO-TO FEEL GOOD SONG?

Right now, it's "Won't He Do It (Remix)" by Koryn Hawthorne, but "Never Too Much" by Luther Vandross always shifts my mood for the better.

### PERFECT DATE NIGHT?

Beautiful Fall night. Slow dancing outside. Between the pines of the Carolinas.



# THANK YOU!

The following list includes gifts of \$250 or more made to the Baltimore Center Stage Annual Fund December 1, 2018 through March 6, 2020. Although space limitations make it impossible for us to list everyone who helps fund our artistic, education, and community programs, we are enormously grateful to those who contribute to Baltimore Center Stage. We couldn't do it without you!

The Center Stage Society represents individual donors who, through their annual contributions of \$1,500 or more, provide special opportunities for our artists and audiences. Society members are actively involved through special events, theater-related travel, and behind-the-scenes conversations with theater artists.

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Arden Theatre	Brooks-Huff Tire & Auto Center	Dream Flight School	Hobo	Legends Limited	Parlour Beauty Boutique	Strand Theater Company	Treats 4 Eats
Arena Stage	Camp Twin Creeks	Eddie Jacobs Ltd.	Holland America	Lema J	Partnership Wealth Management	Strathmore	TSG Security
Arundel Golf Park	Camps Airy & Louise	Eddie's Market of Charles Village	Home Perspective, LLC	Linda Loew Polymer	Pastore's, Inc.	Studio 1 Pilates	Tuxedo House
Ashley Randolph	Canton Car Wash	Eddie's Market of Roland Park	Home2 Suites	Linden Row Inn	Paul O'Neil	Studio of Make Up and Skin Health	Two Balts Studios
Atwater's	Caplan Bros. Glass	Effie Gereny	Homewood Suites Moab UT	Linganore Winecellars	PBS Distribution	Studio Theatre	Two Oceans True Foods
Ayers Creek Adventures	Carrie Wells	Egress Escape Rooms	HoneyBaked Ham Co. & Cafe	Lingwoods	Penguin Room at Whitehall Mill	StudioDNA	Ultrazone Redzone
B & H Chimneys	Carroll Tree Service, Inc.	Electra Entertainment	Hopkins Symphony Orchestra	Living Classrooms Foundation	Pet Depot	Suburban Avenger Studios	Union Craft Brewery
Bach in Baltimore Concert Series	Carler Wilde Dog Training	Elite Island Resorts	Horizon Cinemas	Liza Hathaway Matthews Art. LLC	Peter Minkler	Summer at Friends, Friends School of Baltimore	Urban Pirates
Backwater Angler	Casa Carmen Winery	Elite Touch Mobile Detail	Hotel Indigo Baltimore Downtown	Loring D. Boglioli	Picnic Pops	Sunnyfields Cabinetry, Division of Delbert Adams Construction	Vaccaro's Italian Pastry Shop
Ballet Theatre of Maryland	Catonsville Dental Care	Elk Run Vineyard	House of Tropicals	Lyon Distilling	Pinehurst Wine Shoppe	Taxedo House	Vent Coffee Roasters
Baltimore Chamber Jazz Society	Charm City Ballet	Ella Pritsker Couture	Hunt Valley Cashmere	M&T Bank	PNC Bank	Two Oceans True Foods	Village Square Café
Baltimore Chamber Orchestra	Charm City Bluegrass Festival	Erika Robuck	Imperium Shaving	Madonna Seafood	Pocono Springs Camp	Visionary Eye Care	Vineyards at Dodon
Baltimore Chef Shop	Charm City Meadworks	Estate of Gladys Goldstein	Indigma Bistro	Manor Hill Tavern	Pompeian Inc.	Washington Capitals	Visionary Eye Care
Baltimore Choral Arts Society	Charm City Organizers	Everyman Theatre	InterContinental Washington, DC—The Wharf	Mann Center for the Performing Arts	Port Discovery Children's Museum	Washington Mystics	Washington Nationals
Baltimore Coffee & Tea	Checkerspot Brewing	F.A.S.T Personal Training	InVine Nature Center	Manor Hill Tavern	Power Plant Live!	Washington Performing Arts	WBAL TV
Baltimore Community ToolBank	Chef's Expressions	Fabian Couture Group, Intl.	J Camps—JCC of Greater Baltimore	Mark & Sheldon Gruber-Lebowitz	Princess Royale	Washington Capitals	WBFF FOX45
Baltimore Drum Company	Chesapeake Children's Museum	Faidley Seafood-Lexington Market	J.S. Edwards, Ltd.	M&T Bank	Prostalis Financial Advisors Group	Washington Mystics	Wegmans Food Market, Hunt Valley
Baltimore Folk Music Society	Chesapeake Shakespeare Co.	Fairwinds Farm & Stables	Janet Marie Smith & Cara Koehler	Madonna Seafood	Pulse-Lifecasting	Washington Nationals	Weinberg Center for the Arts
Baltimore Historian	Chez Hugo Bistro	FireFly Farms Market	Janet Pfeiffer Quilts	Main Street Oriental Rugs	Radcliffe Jewelers	Washington Nationals	Well Crafted Kitchen
Zippy Larson	Chris Powell Fine Art	Five Iron Golf	Jean Cohen—Polymer Creations	Majestic Theater	Rebounders Gymnastics, Inc.	Washington Nationals	Wild Kombucha
Baltimore Municipal Golf Corporation	Christopher Schafer Clothier	FiveX3 Training	Jed Dietz and The SNF Parkway Theater	Manchester Family Medicine	Renaissance Harborplace Hotel	Washington Nationals	Wilde Acres Boarding and Training for Dogs
Baltimore Museum of Art	Chuck Graham, M.Ac.	Flash Crabcake Co.	Jesse Salazar	Manor Hill Tavern	Rep Stage, Professional Theatre in Residence at HCC	Washington Nationals	Wintergreen Resort
Baltimore Museum of Industry	Citron Restaurant & Bar	Foundation for Baltimore County Public Library	Jewish Community Center of Greater Baltimore	Mark & Sheldon Gruber-Lebowitz	ReStockIt.com, Division of Acme Paper & Supply Co. Inc.	Washington Nationals	WJZ-TV
Baltimore Orioles	City Cafe	From Donna's Hands	Keystone Korner	Maryland China Co.	Revival at Mt. Vernon Place	Washington Nationals	Wolf of Wolfisms in Art
Baltimore Ravens	Claudia Cameron	Gamberdella, Inc.	Keystone Korner	Maryland Department of Art, Open Studies	Ricig	Washington Nationals	Woolly Mammoth Theatre Company
Baltimore School for the Arts	Colossal Blue		Keystone Korner	Maryland Department of Transportation-Maryland Transit Administration	Roland Park Driving School	Washington Nationals	Words with Boards
Baltimore Science Fiction Society	Columbia Festival of the Arts		Keystone Korner	Maryland Ensemble Theatre	Rosebud Perfume	Washington Nationals	World Wrestling Entertainment, Inc.
Baltimore Streetcar Museum	Companion Plantings		Keystone Korner	Maryland Historical Society	Rosemary Scavullo Wellness	Washington Nationals	Wormhole Workshop
Baltimore Sun Media Group	Composition Co.		Keystone Korner	Maryland Improv Collective	Rosenfeld's Jewish Deli	Washington Nationals	Wylder Hotel Tilghman Island
	Contemporary American		Keystone Korner	Maryland Institute College of Art, Open Studies	Royal Farms Arena	Washington Nationals	WYPR, Your Public Radio
			Keystone Korner	Maryland Plastic Surgery & Pure Medspa	Royal Sonesta Harbor Court Baltimore	Washington Nationals	
			Keystone Korner	Maryland Science Center	Ruth Shaw, Inc.	Washington Nationals	
			Keystone Korner	Maryland Sports Properties	Ruxton Mercantile	Washington Nationals	
			Keystone Korner	Maxalea, Inc.	Rye of Baltimore	Washington Nationals	
			Keystone Korner	Mayor Jack Young		Washington Nationals	
			Keystone Korner	McCormick & Co.		Washington Nationals	
			Keystone Korner	Meadow Mill Athletic Club		Washington Nationals	
			Keystone Korner	Meadowbrook Inn		Washington Nationals	
			Keystone Korner	Meredith & Adam Borden		Washington Nationals	
			Keystone Korner	MFG Toffee Company		Washington Nationals	
			Keystone Korner	Mid-Atlantic Nostalgia Convention		Washington Nationals	

# STAFF

Executive Director

**Michael Ross**

Artistic Director

**Stephanie Ybarra**

## ADMINISTRATION

Associate Managing Director

**Del W. Risberg**

Board Relations &

Special Projects Coordinator

**David Kanter**

The Lynn Deering

Management Apprentice

**Jacqueline Glenn**

## ARTISTIC

Director of Artistic Producing

**Chiara Klein**

Director of Artistic Partnerships &

Innovation

**Annalisa Dias**

Artistic Producing Manager

**Melody Easton**

Company Manager

**Marshall Garrett**

Assistant Company Manager

**Raul Duran**

Organizing Artist

**Sara Mae Henke**

The Sharon & Jay Smith and

Harry Gruner & Rebecca Henry

Artistic Fellow

**Sabine Decatur**

The Sandy Liotta & Carl Osterman

and Kim Hourihan & Carol Morris

Artistic Fellow

**Sam Morreale**

## LEARNING AND SOCIAL ACCOUNTABILITY (LSA)

Director of LSA

**Adena Varner**

LSA Coordinator

**Dani Turner**

LSA Associate

**Jacob Zabawa**

The Ethel J. Holliday

LSA Apprentice

**Victoria Martin**

## DEVELOPMENT

Director of Advancement

**Randi Benesch**

Individual Giving Manager

**Sara Kissinger**

Institutional Giving Manager

**Brandon Hansen**

Development Assistant

**Kara Powell**

Special Events Coordinator

**Taylor Lamb**

Corporate Relations Coordinator

**Nicole Ringel**

Auction Coordinator

**Sydney Wilner**

Auction Assistant

**Norma Cohen**

The Dana and Matt Slater

Special Events Apprentice

**Mira Lamson Klein**

## FINANCE

Director of Finance

**Michelle Williams**

Business Manager

**Janessa Schuster**

Business Assistant

**Hannah Machon**

## INFORMATION TECHNOLOGIES

Director of Information

Technologies

**John Paquette**

Tessitura Database Coordinator

**Madeline Dummerth**

## MARKETING & COMMUNICATIONS

Director of Marketing &

Communications

**Jonathan K. Waller**

Director of Communications &

Strategic Partnerships

**Robyn Murphy**

Art Director

**Bill Geenen**

Associate Director of Marketing

**Rafaela Dreisin**

The Wendy Jachman and Jeff

Scherr Graphics Apprentice

**Sophie Leigh Fisher**

The Judy and Scott Phares

Digital Apprentice

**Jess McGowan**

## AUDIENCE RELATIONS

Box Office Manager

**Kelly Broderick**

Subscriptions Manager

**Jerrilyn Keene**

Group Sales Administrator &

Ticket Services Manager

**Liz Nelson**

Patron Services Shift Supervisors:

**Jonathan Jacobs, Kira-Lynae**

**Pindell**

Patron Services Associates

**Tina Canady, David Kanter,**

**Alejandra Santillanes, Divinia**

**Shorter, Shelby Sullivan,**

**Tasmin Swanson**

## AUDIENCE SERVICES AND RENTALS

Audience Services and

Events Manager

**Alec Lawson**

Assistant Audience

Services Manager

**Elizabeth Pillow**

Accessibility Coordinator

**Bethany Slater**

House Managers

**Nick Horan, Lindsay Jacks,**

**Hannah Kelly, Shubhangi**

**Kuchibhotla, Faith Savill, Eddie**

**Van Osterom**

Bar Manager

**Ann Weaver**

Bartenders & Baristas

**Monica Cook, Alexis Crockett,**

**Boh James, Jonay Gant, Jade**

**Jackson, Val Long, Asia Maxton,**

**Robby Priego, C. Swan Streepy,**

**Whitney Stott, Andrew Stromyer,**

**Scott Van Cleve**

Docent Coordinator

**Pat Yevics**

ASL Interpretation

**First Chair + HIS**

## OPERATIONS

Facilities Supervisor

**Patrick Frate**

Facilities Assistant

**Joseph Wisniewski**

## PRODUCTION

Director of Production

**Cary Gillett**

Associate Production Manager

**Ruth Watkins**

## AUDIO

Audio Director

**Amy C. Wedel**

Audio Engineer

**Justin Vining**

The Jane & Larry Droppa

Audio Apprentice

**Abra Clawson**

## COSTUMES

Costume Director

**David Burdick**

Associate Costumer

**Ben Argenta Kress**

First Hand

**Matthew Smith**

Craftsperson

**William E. Crowther**

The Terry Morgenthaler & Patrick

Kerins Costumes Apprentice

**John Polles**

## ELECTRICS

Lighting Director

**Tamar Geist**

Master Electrician

**Travis Seminara**

Assistant Master Electrician

**Jessica Anderson**

Staff Electrician

**Michael Logue**

The Gilbert H. Stewart and

Joyce L. Ulrich Lighting Apprentice

**Tyler Omundsen**

## PROPERTIES

Props Director

**Jeffery Bazemore**

Assistant Properties Master

**Rachael Pendleton**

Master Craftsman

**Nathan Scheifele**

The Kenneth & Elizabeth Lundeen

Props Apprentice

**Abigail Stuckey**

## SCENERY

Technical Director

**Rob McLeod**

Assistant Technical Director

**Taylor Neuburger**

Scene Shop Supervisor

**Frank Lasik**

Master Carpenter

**Eric Scharfenberg**

Scenic Carpenters

**Brian Jamal Marshall,**

**Sam Martin, Trevor Winter**

## SCENIC ART

Charge Scenic Artist

**Erich Starke**

## STAGE MANAGEMENT

Resident Stage Manager

**Danielle Teague-Daniels**

The Ellen & Ed Bernard Production

Management and Stage

Management Apprentice

**Tori Ujcz**

## STAGE OPERATIONS

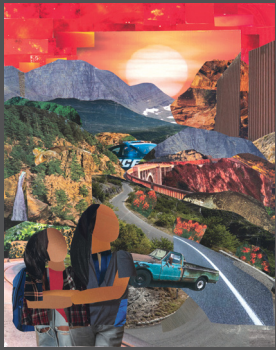
Stage Carpenter

**Eric L. Burton**

Wardrobe Supervisor

**Linda Cavell**





## MEET THE ARTIST BEHIND OUR SHOW ART!

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

### See The Originals

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

2019-2020 Season Art is made possible by the William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Portfolios, [www.BakerArtist.org](http://www.BakerArtist.org)

## Honor Native Land

Responding to a call from our Indigenous colleagues, collaborators, and neighbors, Baltimore Center Stage is working toward building meaningful and accountable relationships with the land we occupy. As a first step on this path, you'll see a land acknowledgement in each of our programs. Acknowledgment is itself a small gesture, and we look forward to continuing our efforts toward decolonization in a good way. If you're interested in more information about the practice of land acknowledgement, feel free to visit the US Department of Arts and Culture's "Honor Native Land" guide.

Baltimore Center Stage acknowledges that the land beneath us, this place, this community, owes its vitality to generations who have come before. Some were brought forcibly to this land, some came here in search of ownership or simply a better life, and some have lived and stewarded this land for countless generations. In a spirit of making erased histories visible, we acknowledge that we are standing on the ancestral and occupied lands of the Piscataway Nation. The Susquehannock, Lenape, and Lumbee peoples have also cared for this land. These peoples are not relics of the past, but they continue to steward this land today with care, vitality, and tradition. Their relations are numerous throughout Turtle Island, and they are continuing to grow. We pay respects to their elders past, present, and future. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today. And please join us in uncovering such truths at any and all public events.

Additionally in the spirit of reconciliation, you can honor the Indigenous peoples of this land by donating to Native American Lifelines, 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.