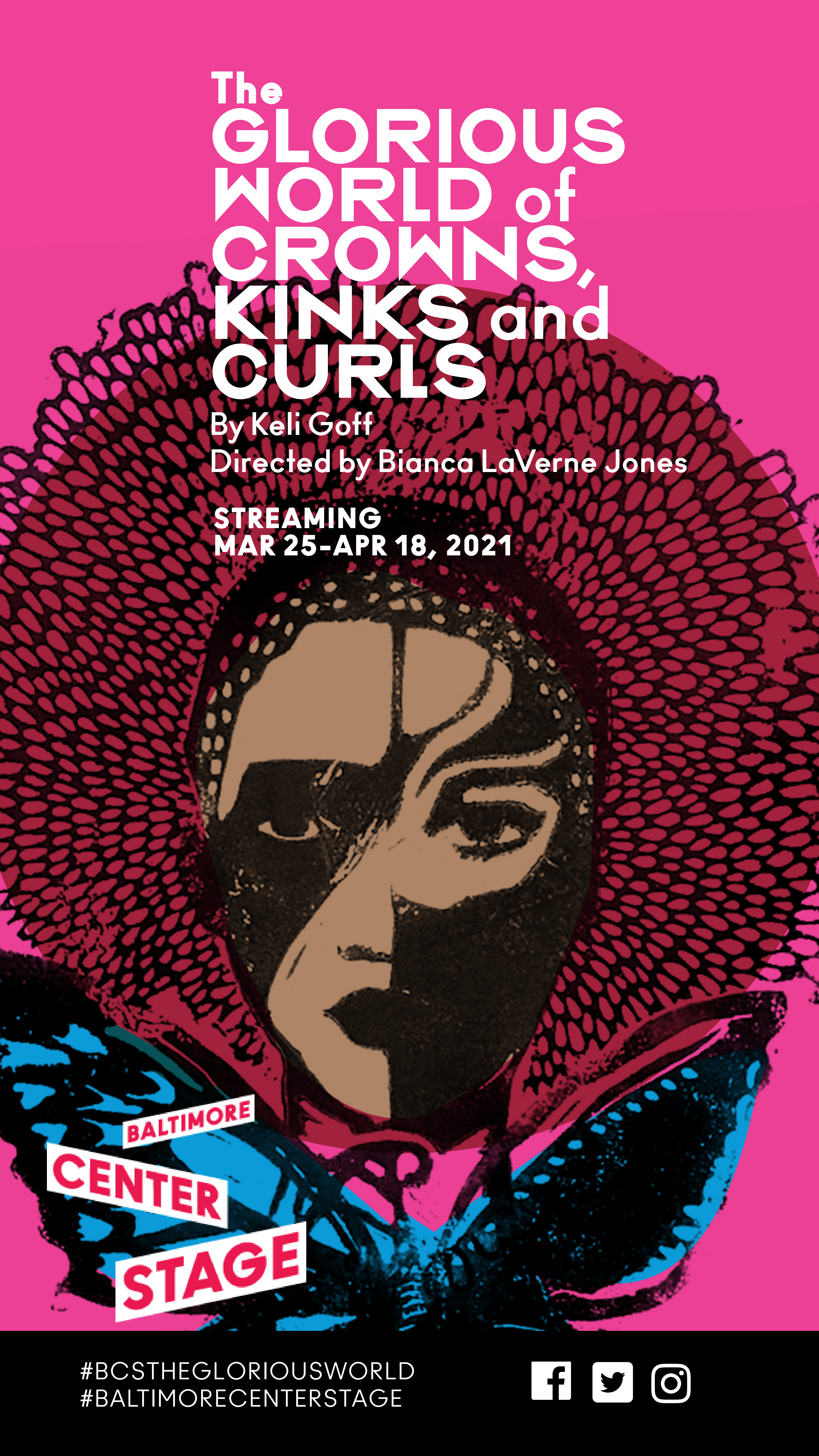




# The GLORIOUS WORLD of CROWNS, KINKS and CURLS

By Keli Goff

Directed by Bianca LaVerne Jones

STREAMING  
MAR 25-APR 18, 2021

BALTIMORE

CENTER

STAGE

#BCSTHEGLORIOUSWORLD  
#BALTIMORECENTERSTAGE



# CONTENTS



FOR YOUR  
PRE- AND  
POST-SHOW  
ENJOYMENT,  
CHECK OUT  
THIS SPECIAL  
PLAYLIST  
CURATED BY  
SOME OF  
THE BCS  
ARTISTIC TEAM.

This program is published by:

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- 3 WELCOME
- 4 TITLE PAGE
- 4 DIRECTOR'S NOTE
- 5 THE CAST
- 6 THE ARTISTIC TEAM
- 12 HOW BLOWING THE  
BIGGEST MEETING  
OF MY LIFE LED ME  
TO THE GLORIOUS WORLD
- 14 AND AFTER ALL,  
IT'S JUST HAIR
- 18 BEAUTY COMES IN  
DIFFERENT SHAPES  
& SIZES & COLORS
- 20 CROWN CODES
- 22 THE 2021 SEASON
- 23 ABOUT US
- 24 IMPROVISE 2021
- 25 THANK YOU
- 26 STAFF
- 30 LAND  
ACKNOWLEDGMENT

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Dear Baltimore Center Stage Members and Guests,

“I know everything.  
Half of it I really know,  
The rest I make up”

—María Irene Fornés



Twelve months ago, we didn't know what this season would look like. We didn't know the extent of what the pandemic's destruction would be, or how long it would last, or its devastating impact on the performing arts worldwide. What we did know was we would remain open for storytelling and in service to our community.

This time has been unlike any other in our history, and it's compelled us to dream big about all that Baltimore Center Stage can be. We've built personal protective equipment, while also developing curricula and programming for students across the globe. We've considered how to actualize antiracism in our organization, and made tangible, financial, and enduring commitments alongside ongoing conversations. And we've continued to gather virtually, and in doing so, we've maintained a full-time staff of over 50 professionals, all of whom have been necessary to bring us to this moment. We're making a play again, bringing a fully realized theatrical performance into your home.

And we're just getting started! This is the first production in our 2021 Mainstage series—four brand-new stories, from remarkably insightful contemporary playwrights, all brought to life on our stages on Calvert Street. We would love to be with you today, and to be with you as we take in this *Glorious World*. We may not see and hear each other, but as you watch, we can step into a different realm, and convene at the theatre once again.

We've also taken seriously the challenge of safely producing art now, both in terms of physical and mental wellbeing of our staff and artists. We're extremely thankful to our Medical Consulting Team, our staff COVID Team, and all who have helped keep our staff members and artists safe.

Thank you for joining us.

A handwritten signature in black ink, reading "Stephanie Ybarra".

Stephanie Ybarra  
Artistic Director

A handwritten signature in black ink, reading "Michael Ross".

Michael Ross  
Managing Director



**The GLORIOUS WORLD  
of CROWNS, KINKS and CURLS**  
**MAR 25-APR 18, 2021**

**THE CAST**

Stori Ayers

Awa Sal Secka

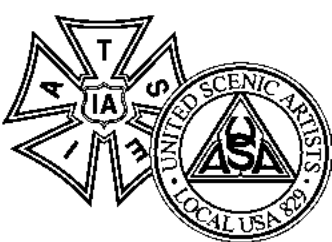
Shayna Small



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/or Choreographer is a member 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.

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.

“Strange Fruit” was composed by Lewis Allan and performed by Awa Sal Secka.

**THE ARTISTIC TEAM**

Keli Goff

**PLAYWRIGHT**

Bianca LaVerne Jones

**DIRECTOR**

Danielle Teague-Daniels

**STAGE MANAGER**

Dede Ayite

**SCENIC AND**

**COSTUME DESIGNER**

Nikiya Mathis

**HAIR AND WIG DESIGNER**

Stacey Derosier

**LIGHTING DESIGNER**

Twii McCallum

**SOUND DESIGNER**

Diggle

**ASSOCIATE SCENIC DESIGNER**

Lauren Erica Jackson

**ASSISTANT DIRECTOR**

Lindsay Rouse

**HAIR & WIG STYLIST**

Jack Phillips Moore

**DRAMATURGICAL CONSULTANT**

Dean Radcliffe-Lynes

**FILM AND POST PRODUCER**

David Lee Roberts Jr.

**VIDEO DIRECTOR AND EDITOR**

Kate Murray, CSA

**CASTING**





Events are happening I never thought I would witness in my lifetime. Not only witness but experience. In everyone's world there is and was a Black president, a Black and South Asian female vice president, a virus infecting the world, legislation being devised on freedoms which have been held back, released. Can you believe these are the happenings in our current events? ...Me either. It is a revolution!

In a small piece of the world, Baltimore, a known hair capital, I am the director of a play focused on stories about hair. Black Hair! In the middle of a revolution, hair is a current event. Why? Because it must be a freedom cast on the masses of women who are changing the world. While change is in legislative offices, and the hearts and souls of civilians are in the spirit of change, let us all focus on hair. Black hair. Why? It is a microcosm of the mismanagement and micro aggressive ways women, black women, have been micromanaged and mishandled and mistreated. Most may have missed it as they are watching the mainstream artist don fabulous artistic hair collaborations of flare and funk couture but on the ground floor, we are watched carefully at our workplaces for extravagance. At this point, you do not have to watch us, we will self-correct. We will. I will. I have.

Hair is a source of pride for most women. My mother has said "...do your hair, you'll feel better. More confident...". It is true for me. When I braid or style my hair, I do feel more confident, but I cannot control the way I am perceived. Although mom and I think I look good, what about everyone else?

Imagery. Imagery. Imagery. Messaging. Messaging. Messaging. For decades, we, black women, have been shown images of ourselves too few times. When we did see images of ourselves, it has been such a small part of our community on such an enormous stage, we believed that that is who we are. Over time, repeatedly, we, black women, have shared our stories with each other in, but not limited to, our living rooms, salons, backyards, kitchens, bathrooms about our hair traumas. Our hair, not unlike other women's, has been a source of pride, comedy, beauty, respect, disappointment, trauma, personality, and a way to show love. In *Glorious World*, my hope is that some woman somewhere will see the imagery here and get a healing and feel worthy.

NOW, more than ever, is the best time to challenge the imagery we consume. NOW, more than ever, I feel people are hearing common sense and making a change. There is a dynamic shift happening in this revolution and black hair needs to be on the table. It is up for discussion and the people wearing the hair are leading the conversation this time.

This play will humanize and free the traumatized by hearing their story reflected to them.

Who better to tell this story than a group of Black women? Every designer is a black woman on *The Glorious World of Crowns, Kinks and Curls*. Every. One. My stage manager and Assistant Director are black women as well. The videographer too! I honestly never thought I would witness it much less be a part of it.

Be PROUD of this. We combed it OUT!

In solidarity wearing long multi-colored braids,  
Bianca LaVerne Jones





## **Stori Ayers**

is a New York—based Actress, the Associate Artistic Director at Chautauqua Theatre Company and Co-founder of [RARE] Lotus Productions. Originally from Washington, DC., she has a passion for stories that challenge social norms, create conversations in the community, and ignite within her generation a spirit of activism. Stori is a proud member of Actors' Equity, holds a B.A. from Mary Baldwin University, an MFA in Acting from Penn State University, and is a writing assistant to Dominique Morisseau. She has worked at Lincoln Center Theater, Signature Theatre, Ensemble Studio Theatre, the National Black Theatre, Indiana Repertory Theatre, Syracuse Stage, Cincinnati Playhouse in the Park, Ensemble Theatre Cincinnati and Round House Theatre, to name a few. Stori Ayers / Bret Adams, LTD



## **Awa Sal Secka**

is elated to be making her Center Stage debut! DC AREA: SIGNATURE: *Gun and Powder* (Flo), *Blackbeard* (Kali Maa), *Jesus Christ Superstar* (Simon), *Barbara Streisand Cabaret*, *Judy Garland Cabaret*. FORD'S: *Christmas Carol* (Mrs. Fred), *Into the Woods* (Baker's Wife), *The Wiz* (Glinda/Dorothy u/s); ROUND HOUSE: *School Girls...* (Ama), *Caroline, or Change* (Dottie); KENNEDY CENTER: *Me, Jane* (Maisie), *Chasing the Wind* (Abby); IMAGINATION STAGE: *Cinderella* (Cinderella), *You're a Good Man, Charlie Brown* (Lucy Van Pelt); ARTSCENTRIC: *AIDA* (Aida), *MEMPHIS* (Felicia); THEATRE ALLIANCE: *Black Nativity* (Narrator); MOSAIC THEATRE: *The Promised Land* (Mother); ATMTC: *James and the Giant Peach* (Sponge); STUDIO THEATRE: *SILENCE!* (Ardelia); OLNEY: *Avenue Q*. EDUCATION: Montgomery College, AA in Theatre Performance.



## **Shayna Small**

Off Broadway: Lauren in *Parable of the Sower* (The Public), Beaux Weathers in *Rags Parkland Sings Songs of the Future* (Ars Nova-workshop) Regional Theatre: Riley in *How to Catch Creation* (Baltimore Center Stage & Philadelphia Theater Company), Maria Elena in *The Buddy Holly Story* (Cincinnati Playhouse), Mayme in *Intimate Apparel* (Bay Street), Ms. Pat in *The Colored Museum* (The Huntington) The Juilliard School: Lucy in *Three Penny Opera*, Juliet in *Romeo and Juliet*, Toya in *Hurt Village*, Adela in *House of Bernarda Alba*, Prince Hal in *Henry IV part I*, Sarah Jane Moore in *Assassins* Education: BA, The Juilliard School.

[www.shaynasmall.com](http://www.shaynasmall.com)





## **KELI GOFF** Playwright

Keli Goff is a multi-platform storyteller best known for chronicling the intersections of race, politics and gender in America. As a journalist and essayist her work has appeared in the publications *Time*, *Vogue*, *The Washington Post*, and *Essence* magazine, among others. In 2014 she began crafting stories for theater, film and television. Her most recent play, *The Birds & the Bees...* was commissioned by The State Theatre of New Jersey for inclusion in the “Play at Home” initiative, which provides wider access to theatrical opportunities for families during the pandemic. A former Emerging Writers Group Fellow with New York’s Public Theater, Keli’s plays have also been workshopped at Crossroads Theatre and Premiere Stages in New Jersey, LAByrnth Theatre in New York and The Road Theatre Company in Los Angeles.

She was nominated for two News & Documentary Emmy Awards for her work on *Reversing Roe* (Netflix, 2018), which explores the history of America’s legal battles over abortion. She has also written for a number of television series, including *Twenties*, *Black Lightning* and *Being Mary Jane*, for which she was awarded a 2016 NAACP Image Award. She continues to serve as a contributor to *The Daily Beast* and to various NPR affiliates, most notably for KCRW’s Left, Right & Center.

She has also written for a number of television series, including the forthcoming *Sex And the City* reboot *And Just Like That*, *Twenties*, *Black Lightning* and *Being Mary Jane*, for which she was awarded a 2016 NAACP Image Award.

Born and raised in Texas, Keli is a graduate of N.Y.U. and Columbia University and now lives wherever her writing takes her.

Twitter: @keligoff, [www.keligoff.com](http://www.keligoff.com)



## **BIANCA LAVERNE JONES** Director

OFF BROADWAY: *Feast: A Yoruba Tale* (HERE Arts, Dream Center Harlem), *Armed* (Amoralist Theater Company Teatro LATEA), London Academy of Music and Dramatic Arts showcase (Playwrights Horizon); NEW MEDIA: *Covered* (NYCSEEING2020/New York); *Oh, This Is Rich* (Miles Square Theater/Hoboken, NJ); *Spunk* (Hedgepig and Classical Theater of Harlem, NYC); *Choices* (BOLD/NYC), *Sermon I Wish I’d Heard* (BOLD/NYC), *Oldest Town in Texas* (BOLD/NYC); *Take Yo Shit* (WHILE WE BREATHE/NYC); *Do You Really Wanna Know* (WHILE WE BREATHE/NYC); *Uhuru* (AYE DEFY/NYC); *Don’t Call Me Brother* (Hill Productions/Austin,

TX). REGIONAL: *The Gift of the Mad Guys* (Pittsburgh Public Theater/Pittsburgh); *Othello* (Opera): 5 Aspects for Bass and Chamber Orchestra (Newark Veterans Park/Newark,NJ) LONDON: *Partners* (Carne Theater), LAMDA showcase (Ambassador Theater/West End). ASSOCIATE/ASSISTANT DIRECTOR: *Thoughts of a Colored Man* (Syracuse Stages; Baltimore Center Stage); *A Small Oak Tree Runs Red* (Billie Holiday Theater/Brooklyn); BLKS (MCC/NYC); *The First Noel* (Classical Theater of Harlem, Apollo Theater/NYC). FILM; *The Gaze* (a film quilt) *Episodes 108 & 109* (Tell Me a Story Productions/Los Angeles); *Mother's Milk* (Tell Me a Story Productions/NYC); *Undercover Sidechick* (Afro Goddess Productions/NYC), *Storkers* (Script Supervisor/London) TRAINING: NCSA(diploma), SUNY Purchase (BFA-Acting), Yale, London Academy of Music and Dramatic Arts (MA-Directing). Awards: DC Black Theater Festival for Best One Act Play 2013, 2019 Best Actress Broadway World, AUDELCO for Best Ensemble 2018. Unions: SDC, AEA, SAG-AFTRA.

[Biancalavernejones.com](http://Biancalavernejones.com)

## **DANIELLE TEAGUE-DANIELS**

### **Stage Manager**

Baltimore Center Stage: *Miss You Like Hell*, *How to Catch Creation*, *A Wonder in my Soul*, *Cat on a Hot Tin Roof*, *SOUL The Stax Musical*, *The Christians*. For the past 18 years, she has worked and reprised her role as SM with many companies including: Actors Theatre of Louisville, Clubbed Thumb, 3LD, Lee Strasberg Institute, LAByrinth Theater, Rising Circle Theater Collective, Big Apple Circus, NYU Steinhardt and New Dramatists. She's also wrapped up *Bello Mania* at the New Victory Theater on 42nd St. She has also worked on two Broadway Bound workshops: *The Donna Summer Project* and *Ain't Too Proud*. Danielle also worked on Michael Kors' fashion show flagship store in Shanghai, China.

## **DEDE AYITE**

### **Scenic and Costume Designer**

BROADWAY: *A Soldier's Play* (Tony Nom), *Slave Play* (Tony Nom), *American Son*, *Children of a Lesser God*. Select Off-Broadway: *The Secret Life of Bees* (Atlantic); *By The Way*, *Meet Vera Stark* (Signature); *Toni Stone* (Roundabout); *School Girls...* (MCC). REGIONALLY: at OSF, Steppenwolf, Arena stage and more. Previously at Baltimore Center Stage: *Stax*, *Twisted Melodies*, *Detroit 67*. Awards: Obie, Lucille Lortel, Helen Hayes, Jeff award and four Drama Desk Noms.

## **NIKIYA MATHIS**

### **Hair and Wig Designer**

Nikiya Mathis is a classically trained actress, who holds an MFA from NYU Tisch School of the Arts' Graduate Acting Program. She is the recipient of the 2020 Henry Hewes Design Award, The Antonio Award and she is a Drama Desk nominee. Nikiya's hair & wig designs have appeared on television shows such as *Luke Cage*, *Jessica Jones*, *Someone Great*, and *Charmed*. HAIR/WIG DESIGN OFF BROADWAY: The Public Theatre, Signature Theatre, New York Theatre Workshop, MCC, Soho Rep, Women's Project, Ars Nova, Page 73 Productions @Walker Space, Ensemble Studio Theatre, Classical Theater of Harlem, National Black Theater. Regional & University: Hartford Stage, Huntington Theatre, Syracuse Stage, Longwharf Theatre, Berkshire Theatre, Theatre Works, NYU Tisch, American Academy of Dramatic Art, and Barnard College.

## **STACEY DEROSIER**

### **Lighting Designer**

Stacey Derosier (NYC lighting designer) credits: *Here We Are* (Theater for One), *School Girls, Or the African Mean Girls Play* (Berkeley Rep), *All the Natalie Portmans* (MCC Theater), *Stew* (Page 73), *How to Load a Musket* (Less Than Rent), *The Copper Children* (Oregon Shakespeare Festival), *Men on Boats* (Baltimore Center Stage), *for all the women who thought they were Mad* (Soho Rep), *White Noise* conceived by Daniel Fish (NYU Skirball), *Playing Hot!* (Pipeline Theater Company), *Mies Julie & Dance of Death* (Classic Stage Company), *Novenas For a Lost Hospital*, *No One is Forgotten*, *Lewiston/Clarkston* (Rattlestick Playwright's Theater) & 2018 Lilly Award Daryl Roth Prize recipient.

## **TWI MCCALLUM**

### **Sound Designer**

Twi McCallum (she/they/he) is a sound designer living in NYC, by-way of Baltimore, MD. Her favorite theatrical credits include Kansas City Rep, National Black Theatre, The Public Theater, Goodman Theater, and The Kennedy Center. She is currently working as an apprentice sound editor on a television show for STARZ and a limited series for NBCUniversal. Most importantly, she credits her artistry to being a former student of Howard University's theatre department and being a student in Yale School of Drama's one-year sound program class of 2021. When not working, she loves taking care of her pet snails named Nicki Minaj, Beyoncé, Rihanna, Megan thee Stallion, and Cardi B.



## **DAVID LEE ROBERTS JR.**

### **Video Director & Editor**

David Lee Roberts Jr., an award-winning television producer and documentary filmmaker, is Adjunct Professor in the Screenwriting and Animation (SWAN) program at Morgan State University. Television credits include *Metro Focus*, and film credits include the upcoming features *Covenant of Peace*, about the Washington, D.C. juvenile justice system, and *Charm City*, about Baltimore community reform and engagement.

## **DEAN RADCLIFFE-LYNES**

### **Film and Post Producer**

Dean Radcliffe-Lynes is an Emmy Award winning television producer who has produced television specials and documentaries for national distribution and videos for grassroots and non-profit organizations that tell compelling stories of their work. Her mission is to educate, encourage, enlighten and empower, and to provide a voice for the unheard and a forum for the unseen. Topics addressed range from health, to education, to social justice. Stories are told in a way that intend to impact and move people to action. Her work has been recognized with awards for *Martin Luther King, Jr.: The March to Freedom* for the Hearst Broadcast group, *The Bottom Line*, a weekly talk show hosted by Kweisi Mfume, and *A Celebration of Life: Rising Above Breast Cancer*, a one hour documentary hosted by legendary jazz artist Nancy Wilson, that was nationally distributed by American Public Television to 133 public television stations nationwide. She was named a Fellow in the Johns Hopkins/MICA Saul Zaentz Innovation Fund “Bold Voices” program and has a documentary in production about four Baltimore women who were formerly incarcerated. Women Make Movies is the films fiscal sponsor.

## **KATE MURRAY, CSA**

### **Casting**

KATE MURRAY, CSA: Credits include work with Arena Stage, BAFTA, Bedlam, Center Theatre Group, Cherry Lane Theatre, Hudson Valley Shakespeare Festival, LAByrinth, New Georges, Studio Theatre, TheaterWorks Hartford and Two River Theater. Broadway Credits (as Casting Associate): *The Crucible*, *A View From The Bridge*, *A Delicate Balance*, *A Raisin in the Sun*. Kate is a Casting Director at The Public Theater in New York.



## SPECIAL THANKS

### **SAI SANKOH**

#### **Fashion Designer**

Sai is a native from Sierra Leone in West Africa and is deeply inspired by the glamour of the Old Hollywood Era. Robes for Everybody Has a Story supplied by Sai Sankoh.

## FILM

### **Dean Radcliffe Lynes**

#### **Producer**

CAMERA CREW:

### **David Lee Roberts, Jr.**

#### **Director of Photography**

### **Larry Jackson**

#### **Roving Camera and Crane Operator**

### **Kameryn Robinson**

#### **1st Assistant Camera**

### **Taja Copeland**

#### **Camera Operator 1**

### **Darius Moore**

#### **Camera Operator 2**

POST-PRODUCTION:

### **David Lee Roberts, Jr**

#### **Editing Director**

### **Afiya Ervin, Madonna Lewis, Christian Smooth**

#### **Editors**





# HOW BLOWING THE BIGGEST MEETING OF MY LIFE LED ME TO *THE GLORIOUS WORLD*

By Keli Goff

**Circa 2013 looked a lot different than 2021.**

For starters, people could still enjoy the communal experience of the theatre, side-by-side, in person and without fear. Barack Obama was still president.

Tik Tok didn't yet exist, and I was still appearing on television regularly as a journalist and donning what a friend once dubbed my "Cable News Barbie" costume, which included long, flowing hair extensions.

But something life changing happened around that time. My agent called to deliver the news every ambitious journalist dreams of. One of the most powerful executives in the news business had been following my career and wanted to meet. I was elated. The executive had a last minute cancellation and wanted to meet me the following morning at 9am. My elation then turned to fear. I asked my agent if there was any way we could postpone. She asked me if I was crazy. So I agreed to take the meeting and conveniently forgot to tell my agent why I had hoped to postpone it: I had taken out my hair extensions. While I looked more like the real me, I did not look much like Keli Goff "News Barbie," which is who I knew this executive was expecting to meet.

Though I didn't realize it at the time, the panic/borderline meltdown that engulfed me as I struggled to figure out what I was going to do

with my hair for the most important meeting of my career was the genesis of this play. The days, months and years that followed that meeting have been filled with self-reflection. Eventually I came to the conclusion that I simply didn't enjoy how much physical and emotional energy, as well as time and money, I was spending on my appearance, when what I really wanted to spend my time on is doing what I love: writing.

**So while I can't entirely blame (or rather thank) my hair for my journey from pundit to playwright, it certainly played a role.**

And I know I am not the only Black woman who has a similar story. Obviously not everyone has a story that involves appearing on television and worrying that your hair could cost you a job. But plenty have stories about worrying that not relaxing their hair might cost them a job – and not just any job, but the job they depend on to put food on the table for their families. And plenty of women also have stories about their hair not just costing them jobs, but relationships. Knowing that we live in a society that values certain hair textures and beauty standards over others can create pain that permeates friendships and families. Wounds that start in childhood can last a lifetime.

I am certainly not naïve enough to believe that one play can heal all wounds. But my hope is that every

woman who has felt wounded by something someone has said about her hair, or a message society has sent her about her hair, will be able to see herself or women that she knows and loves in these stories, and perhaps some healing can begin. (I also want you all to know that there are many more stories of hair trauma, tragedy and triumph that were written for *The Glorious World...* that were not included in this particular production but that I look forward to sharing in the future, so please stay tuned.)

In my experience nothing heals quite like sisterhood and community can. For that reason, I am so grateful that despite the current challenges facing the theatre world, Baltimore Center Stage has championed *The Glorious World of Crowns, Kinks and Curls*, from the very beginning and has thought so creatively about how to ensure this production reaches as many communities as possible.

**So thank YOU for becoming part of the glorious community of *The Glorious World of Crowns, Kinks and Curls*.**

And here's hoping that in the not so distant future we will all be able to party like it's 2013 again sitting side-by-side laughing together, crying together, cheering together and communing together back in live theaters. Until then, enjoy the show!





BY ANNALISA DIAS & DES'REE BROWN

In the opening scene, we hear a casting director tell an actress to change her hair for a role, claiming that "it's just hair". But Black women's hair has never been "just hair." It's been a way of survival and resilience for Black women throughout history. Take a brief journey through the triumphant ordeals Black women have had to go through to protect their hair and their history. >>



## < 15<sup>TH</sup>-16<sup>TH</sup> CENTURIES

Many West African communities practice elaborate [hair styling traditions](#), including locks, plaits, twists, and more, that often denote a combination of gender and social rank.

INTERPRETATION OF A TRADITIONAL 15TH CENTURY WEST AFRICAN HAIRSTYLE  
<https://www.kikacurls.com/blogs/kikas-blog/natural-hair-the-history-before-the-movement>

## 17<sup>TH</sup> CENTURY>

With the advent of the transatlantic slave trade, colonial slave traders cut the hair of captive, enslaved West Africans when they arrive at the colonies. They are given [head wraps](#) to protect themselves from harsh weather, but they quickly become symbols of personal identity. Many African women braided rice or seeds into their hair before journeying the [Middle Passage](#), or braided it into their children's hair before they were separated so that they could eat.



REPRESENTATION OF BRAIDING STYLES USED TO CARRY OVER RICE AND SEEDS  
<https://face2faceafrica.com/article/how-hair-was-used-to-smuggle-grains-into-the-caribbean-by-african-slaves>



A YOUNG CREOLE WOMAN IN A TIGNON OF HER OWN CREATION. PAINTING FROM THE HISTORIC NEW ORLEANS COLLECTION.

## <1786

Louisiana's Spanish colonial Governor Don Esteban Miró enacts [Tignon Laws](#), which require Creole and Black women to wear a tignon (scarf or handkerchief) to cover their hair as a way to decrease their attractiveness to white men and simultaneously indicate that they belonged to the enslaved class.



## 19TH CENTURY >

Braiding takes on renewed significance as a practice amongst enslaved people to stay connected to their heritage and assert personhood. At this point, hotcombs and chemical treatments do not yet exist, so they relied on [bacon grease, butter and kerosene to clean and condition their hair.](#)



## 1865

Slavery officially ends in the US, yet society prefers Black women who style their hair like white women. “Good” hair becomes a prerequisite for entering certain schools, churches, social groups and business networks.

## 1905>

Sarah Breedlove, better known as [Madam C.J. Walker](#), founds Madam C. J. Walker Manufacturing Company. Her company provides a line of cosmetic and hair care products for Black women and becomes a source of employment for many Black women. In 1909 she becomes the [first self-made millionairess](#) in the US.



## <1954

George E. Johnson founds Johnson Products which develops Ultra Sheen, a hair straightener women could use in the comfort of their homes. 17 years later, Johnson Products will become the first African American-owned company to be listed on the American Stock Exchange. >>

## 1964

[The Civil Rights Act of 1964](#) passes, banning employment discrimination on the basis of race, color, religion, sex, and national origin. It won't be until 12 years later in 1976 that the U.S. Court of Appeals determines that [afros are protected under Title VII of the Civil Rights Act](#).

## 1966

Model Pat Evans challenges convention and redefines Black beauty by gracing an album cover with [her head shaved](#).



ANGELA DAVIS

## <1970'S

Natural hair becomes a symbol of power and activism during the Civil Rights Movement. Popular icons like Angela Davis, Jimi Hendrix, and Pat Grier were known for their afros.

## 2019

[The CROWN Act](#) (Create a Respectful and Open Workplace for Natural Hair) passes in California, becoming the first state to legally protect the hair of Black students and employees. Soon after, New York, Colorado, Maryland, Virginia, New Jersey, and Washington also join the movement to end hair discrimination.

## 2021

The CROWN Act is currently [under consideration](#) in several states and at the federal level.



# BEAUTY COMES IN DIFFERENT SHAPES & SIZES & COLORS

BY DES'REE BROWN

**Empowering instances of media representation surrounding Black hair is vital for Black women to learn to fall in love with their hair.**



This starts during childhood, whether you're reading a children's book or watching a cartoon where you notice a character looks like you. "We have a firm belief that representation matters deeply," Karen Rupert Toliver, co-producer of the award winning animated short film and book "[Hair Love](#)" stated during her Oscar speech, "especially in cartoons because in cartoons that's when we first see our movies." In a society where students are [banned from walking](#) at their graduation

or are forced to [leave school](#) all because of their hair, the resentment and embarrassment Black children feel towards their hair begins in childhood. Works like "Hair Love", or children's books like Sharee Millers "[Don't Touch My Hair](#)" combat these feelings, helping Black children build a healthy relationship with their hair by showcasing characters who cherish and embrace all their features.

Societal standards about how Black women should and shouldn't wear their hair

continue to make many feel underappreciated beyond their teen years. A lack of representation in any kind of media, from music videos to movies and TV shows, can make Black women believe they don't belong in certain spaces based solely on perceptions of their beauty. While there has been and continues to be a gap in representation, current pop culture and media has made great strides toward

YOUR POWER,  
YOUR STRONG  
FOUNDATION IS  
IN YOUR  
ANCESTRY. IT  
IS LIT. YOUR  
GENES ARE  
WOMB-WOKE.  
RESPECT AND  
USE THEM

—NANA CAMILLE  
YARBROUGH

celebrating all Black hair, thanks to numerous powerful Black women. [Pam Grier's afro](#) became both a fashion statement and powerful symbol in the 1970's, while the Black Power Movement also reclaimed the style to fight against Eurocentric beauty



standards. More recently, Viola Davis' [wig removal scene](#) in *How To Get Away With Murder* gave a national audience an honest portrayal of a Black women's hair routine, showcasing vulnerability instead of the "strong Black women" trope. And iconic musicians from Beyoncé to Diana Ross have led boundary-breaking careers, while inspiring others with their confidence in their hair. While this is only a handful of the Black women who have made historical achievements through holding power in their hair, we still have a long way to go.

Like a wash-rinse-repeat cycle, Black women need to continue seeing themselves portrayed in all kinds of media for the future generation of Black girls to appreciate their crown for all its kinks and curls.



# CROWN CODES



BY NIKIYA MATHIS, HAIR & WIG DESIGNER

## Hey Sis! So you know, you can't wear a crown with your head down, right?

So let's celebrate the uniqueness of our natural crowns. The kinks and coils that grow upward and outward and seem to defy gravity—they are our crown and glory. Whether we're rocking it kinky, curly, straight or shaving it all off to be bald and beautiful, it has a meaning and makes a statement. It is our identity. Our hair has been connected to our identity and has had social significance for centuries. From the Ijebu people in Guinea, to the Mende of Sierra Leone, so much about a person's identity could be learned by looking at the hair from Marital Status to Age, Religion, Ethnic Identity, Wealth and Rank Within the Community. >>

Though our identities were stripped from us during the middle passage, royalty is in our DNA. And we have fought to reclaim it from Madam CJ Walker’s hair care products to the braids and afros of the natural hair movement of the 60s to today. Our hair is political, it is natural...it is beautiful.

And just like Black people are not a monolith, neither is our hair. But in order to understand, or help others understand, Andre Walker created a hair typing system that we can start with. Most of us are familiar with Straight and Wavy hair, so we will spotlight the “natural” or textured types. Keep in mind that this chart is not definitive, as people actually can have multiple hair textures in one head of hair. All my naturalistas who are struggling to find a one-texture-fits-all-product say “amen”! So this chart can be helpful in having conversations, as you can use it as a bit of a short-hand when discussing hair as well as trying to replicate hair texture.

## CURLY CROWNS

**Curly is 3A-3C type hair.** It can range from loose curls to tight-ish curls. It has a more defined “s” shape than wavy hair. The hair needs moisture and extra care. Frizz can also be a challenge with this hair type, so frizz-control moisturizers or hydrating gels can be helpful.

## KINKY CROWNS

**Type 4 hair is kinky-curly. Type 4A is a looser coil, 4B is more of a “z” shape, and 4C are very, very tight coils.** The hair craves a lot of moisture. Unlike straight hair, our natural oils cannot easily travel down the hair shaft. This texture can also be prone to breakage, especially when it's not moisturized. The hair needs a lot of care. So washing, leave in conditioners, heavy creams and butters, then locking in the moisture with oil are helpful in moisturizing.

I like to think of my hair as a child: even though she might look like yours, each child has to be cared for based on its own characteristics and temperament. And no matter how frustrating it gets, always use patience and love. So there are no specific products that work the same on every single person, but this is a start. So let’s re-introduce the world to the Glory of our crowns, kinks and curls!



# 2021 SEASON

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By Miranda Rose Hall  
Directed By Taibi Magar

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Baltimore's own Miranda Rose Hall returns to BCS with this darkly comic world premiere play. The Zero Omissions Theater Company desperately wants the audiences of their climate change play to WAKE UP! But when things don't go as planned, it's up to their stage manager/light board operator/dramaturg Naomi to find a new way of telling their story. In this communal experience like no other, the play becomes an awakening about how to be human in an era of man-made extinction.



By Noah Diaz  
Directed By Will Davis

**STREAMING: MAY 6–MAY 30, 2021  
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The author of last season's critically acclaimed *Richard & Jane & Dick & Sally* is back with a Baltimore Center Stage original. Marie is plagued by the winter blues. Her boyfriend's a dud, her bank statements are piling up, and her house suddenly foreclosed. Oh, and the FBI is looking for her father, a notorious con man on the run for swindling families and businesses out of their money. When Marie discovers that her house is foreclosed because of him, she tracks him down and blackmails him into a cross-country road trip to return the stolen funds before the foreclosure is finalized. Loosely inspired by the real-life exploits of the playwright's grandfather, this raucous new road-trip comedy explores redemption, reconciliation, and the unspoken rewards of surviving time with family.



By Charlayne Woodard  
Directed By Patricia McGregor  
Co-Production With La Jolla Playhouse

**LIVE DATES: JUNE 3–JUNE 27, 2021  
STREAMING: JUNE 24–JULY 8, 2021**

Written by and starring the Tony Award® nominated artist Charlayne Woodard, this moving world premiere play explores the complex relationship between two "alpha" women: Claire Rose, an elderly Black woman and her middle-aged daughter, Cassandra. After not speaking to each other for the past three years, Cassandra shows up unexpectedly at her mother's garden gate, attempting to reconcile old wounds. Both women give as good as they get, taking us on a rollercoaster ride unearthing conflicts and secrets of the past, and creating magic in the process.

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PRODUCTION

DIRECTOR OF PRODUCTION  
**Cary Gillett**

ASSOCIATE PRODUCTION MANAGER  
**Ruth Anne Watkins**

PRODUCTION AND STAGE MANAGEMENT APPRENTICES  
**Claire Kenny, Grace Chariya**

AUDIO

AUDIO DIRECTOR  
**Amy C. Wedel**

AUDIO ENGINEER  
**Justin Vining**

AUDIO APPRENTICE  
**Erica Feagin**

COSTUMES

COSTUME DIRECTOR  
**David Burdick**

CRAFTSPERSON  
**William E. Crowther**

FIRST HAND  
**Matthew Smith**

COSTUME APPRENTICE  
**Marilyn Wechsler**

(continued)

ELECTRICS

LIGHTING DIRECTOR  
Tamar Geist

MASTER ELECTRICIAN  
Travis Seminara

ASSISTANT MASTER  
ELECTRICIAN  
Jessica Anderson

STAFF ELECTRICIAN  
Michael Logue

LIGHTING APPRENTICE  
Tyrell Stanley

PROPERTIES

PROPERTIES DIRECTOR  
Jeffery Bazemore

ASSISTANT PROPERTIES MASTER  
Rachael Pendleton

MASTER CRAFTSMAN  
Nathan Scheifele

PROPERTIES APPRENTICE  
Jessica Schloskey

SCENERY

TECHNICAL DIRECTOR  
Rob McLeod

ASSISTANT TECHNICAL  
DIRECTOR  
Taylor Neuburger

SCENE SHOP SUPERVISOR  
Eric Scharfenberg

MASTER CARPENTER  
Trevor Winter

SCENIC CARPENTERS  
Brian Jamal Marshall, Sam Martin

SCENIC ART

CHARGE SCENIC ARTIST  
Erich Starke

STAGE MANAGEMENT

RESIDENT STAGE MANAGER  
Danielle Teague-Daniels

STAGE OPERATIONS

STAGE CARPENTER  
Eric L. Burton

WARDROBE HEAD  
Linda Cavell



## 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.

