

STREAMING
JUN 24-
JUL 18,
2021

The Garden

By Charlayne
Woodard

Directed by
Patricia McGregor

ART BY SUZANNE COLEY

BALTIMORE

CENTER

STAGE

VIRTUAL
PERFORMANCES
SPONSORED BY



#BCSTHEGARDEN
#BALTIMORECENTERSTAGE



CONTENTS

3	<u>WELCOME</u>
4	<u>TITLE PAGE</u>
5	<u>THE CAST</u>
6	<u>THE CREATIVE TEAM</u>
11	<u>“AS LONG AS I TEND THE GARDEN I COULD LIVE”</u>
13	<u>COMING HOME TO BALTIMORE</u>
17	<u>REFLECTIONS ON BLACK PARENTING</u>
20	<u>“THOSE WOMEN ARE FUNNY”</u>
22	<u>INVITE YOUR FRIENDS</u>
23	<u>ABOUT US</u>
24	<u>DONATE</u>
25	<u>SUMMER CAMP</u>
26	<u>THANK YOU</u>
30	<u>STAFF</u>
33	<u>LAND ACKNOWLEDGMENT</u>

This program is published by:

BALTIMORE CENTER STAGE

700 North Calvert Street
Baltimore, MD 21202

DESIGN

Bill Geenen

BOX OFFICE

410.332.0033

ADMINISTRATION

410.986.4000

CENTERSTAGE.ORG

INFO@CENTERSTAGE.ORG

THE 2021 SEASON IS MADE POSSIBLE BY



Maryland State Arts Council Part of the Maryland Department of Commerce

CELEBRATING
50 YEARS OF SERVICE
TO THE ARTS



THE CITIZENS OF
BALTIMORE COUNTY

Material in this program is made available for educational and research purposes only. Selective use has been made of previously published information and images whose inclusion here does not constitute license for any further re-use. All other material is the property of Baltimore Center Stage.



Dear Baltimore Center Stage Members and Guests,

When I first encountered *The Garden* at the Sundance Institute Theater Lab in 2019, I knew immediately that I wanted to produce it. The inimitable multi-hyphenate talent Charlayne Woodard has created a piece full of compassion, humor, depth, overt theatricality (some of my favorite elements of any play), and I couldn't wait to share it with the BCS community. At the time, I never could have imagined that we'd be producing *The Garden* now: one year into a global pandemic, amidst ongoing mass movements for change, and coming to terms with new ways of being at every scale.

As it turns out, *The Garden* is the perfect show to meet this moment of regrowth for our organization, our industry, and our world. Now let me see how far I can take this metaphor.... After this year of uncertainty, spring is ushering in a season of reemergence and we are seedlings beginning to poke our heads out of the ground. I am—along with so many of you—reflecting on what we lost, what we learned, what we are leaving behind, and what we are taking forward. As we look towards a broader reopening, how can we water and nurture the seeds planted over the course of the last year? We are finding bright sunlight and toiling in the soil so that in this reemergence, Baltimore Center Stage will blossom even more gloriously than before.

It feels right that we are grounding this work with *The Garden* and the community of artists bringing it to life. Telling the all-too-resonant story of people desperate to heal and connect after a difficult period of distance, this play models the rigorous and loving conversations necessary to move forward. I'm grateful to have my hands in the metaphorical soil—learning from the sacred garden that Charlayne has written, director Patricia McGregor and the design team have actualized, and Charlayne and Caroline Stefanie Clay are animating with stunning performances—as we look to the future.

Now off to tend to my non-metaphorical garden.

A handwritten signature in black ink that reads "Stephanie Ybarra". The signature is fluid and cursive, with a large, stylized 'S' and 'Y'.

Stephanie Ybarra
Artistic Director



THE GARDEN JUN 24- JUL 18, 2021

THE CAST

Caroline Stefanie Clay
CLAIRE ROSE

Charlayne Woodard
CASSANDRA

THE CREATIVE TEAM

Charlayne Woodard
PLAYWRIGHT

Patricia McGregor
DIRECTOR

Mandisa Reed
STAGE MANAGER

Katrina Herrmann
ASSISTANT STAGE MANAGER

Grace Chariya
SM/PM APPRENTICE

Rachel Hauck
SCENIC DESIGNER

Karen Perry
COSTUME DESIGN

Sherrice Mojgani
LIGHTING DESIGNER

Luqman Brown
SOUND DESIGNER

Nikiya Mathis
WIG DESIGNER

Kimberly Dodson
ASSISTANT DIRECTOR

Diggle
ASSOCIATE SCENIC DESIGNER

Betty Fenner-Davis
ASSISTANT COSTUME DESIGNER

Venus Gulbranson
ASSISTANT LIGHTING DESIGNER

Cheryl Dishman
WIG STYLIST

Shirley Fishman
CREATIVE CONSULTANT

Dean Radcliffe-Lynes
FILM PRODUCER

David Lee Roberts, Jr.
DIRECTOR OF PHOTOGRAPHY

Kameryn Robinson
1ST ASSISTANT CAMERA

Afiya Ervin
1ST ASSISTANT EDITOR

Darius Moore
CAMERA OPERATOR

Taja Copeland
CAMERA OPERATOR

Erica Jensen,
CSA (Calleri Jensen Davis)
CASTING DIRECTOR

Lorraine Ressegger-Slone
FIGHT CONSULTANT

The Garden was originally commissioned by La Jolla Playhouse.

World premiere was originally co-produced by La Jolla Playhouse, La Jolla, CA

Christopher Ashley, Artistic Director & Debby Buchholz, Managing Director
and Baltimore Center Stage, Baltimore, MD

Stephanie Ybarra, Artistic Director & Michael Ross, Managing Director

This play is a recipient of an Edgerton Foundation New Play Award.





CAROLINE STEFANIE CLAY

Caroline Stefanie Clay is an actress, educator, playwright, and vocal coach. She has appeared on Broadway in the Tony Award-winning productions of *The Little Foxes*, *Doubt* and *The Royal Family*. Her extensive film and television credits most recently include the recurring role of “Cece Colvin, The Matchmaker” on *Grey’s Anatomy*. A native Washingtonian, Clay graduated from the Duke Ellington School of the Arts, where she also teaches, and the University of the Arts in Philadelphia. She earned her M.F.A. in Performance at the University of Maryland. Clay received the NAACP 2020 Award for Best Actress in A Play for the role of “Faye” in Geffen Playhouse’s production of Dominique Morisseau’s *Skeleton Crew*, also directed by Patricia McGregor.



CHARLAYNE WOODARD

Two-time Obie Award winner & Tony Award nominee. Off-B’way: *DADDY*; *Hamlet* (Gertrude); *WAR* (Mother); *Substance of Fire* (Marge Hackett); *The Witch of Edmonton* (Witch); *In The Blood* (Hester); *Fabulation* (Ondine); *The Caucasian Chalk Circle* (Grusha); *Twelfth Night* (Maria); *Stunning*; *Sorrows and Rejoicings*. B’way: *Ain’t Misbehavin’* (Original cast); Regional: *A Midsummer Night’s Dream* (Titania); *The Taming of the Shrew* (Katherine); *The Good Person of Szechuan*. Film: *Glass*; *Unbreakable*; *The Crucible*; *Eye for an Eye*; *Sunshine State*. TV: *Pose* (series regular); Recurring roles: *In Treatment*, *Prodigal Son*, *Sneaky Pete*; *Law and Order*, *Special Victims Unit*; *ER*, Guest Star: *All Rise*, *Bull*, *The Leftovers*; *The Blacklist*. Playwright: *The Garden*; *Pretty Fire*; *Neat*, *In Real Life*; *The Night Watcher*; *Flight*.





CHARLAYNE WOODARD

Playwright (see biography page 5)

PATRICIA MCGREGOR

Director

Born in St. Croix, U.S. Virgin Islands, director and writer McGregor has twice been profiled by The New York Times. Credits include: *Lights Out: Nat “King” Cole* (Geffen Playhouse, People’s Light); *Sisters In Law* (Wallis Annenberg) *What You Are, A Midsummer Night’s Dream, Measure for Measure* (The Old Globe); *Skeleton Crew* (Geffen Playhouse, Studio Theater); *Good Grief* (Center Theater Group); *Hamlet* (The Public Theater); *Ugly Lies the Bone* (Roundabout Theatre Company); *Holding It Down* (Metropolitan Museum); *Becky Shaw* (Roundhouse) *A Raisin in the Sun, The Winter’s Tale, Spunk* (California Shakes); *Blood Dazzler* (Harlem Stage); *Hurt Village* (Signature Theatre Company). She served as tour consultant to Raphael Saadiq and J Cole, co-founded Angela’s Pulse, is Artist in Residence for Arts In the Armed Forces and is a usual suspect at New York Theater Workshop. McGregor attended the Yale School of Drama where she was a Soros Fellow and Artistic Director of the Yale Cabaret.

MANDISA REED

Stage Manager

Mandisa is thrilled to be making her Center Stage debut. She is a proud HBCU graduate of Dillard University, where she earned her BA in Theatre Technology, and an alumna of UC San Diego, where she earned her MFA in Stage Management. Mandisa’s credits include world premiere plays and musicals, a Broadway National Tour, opera, and various events. After more than a year since the initial shut-down, Mandisa is grateful to share space with this wonderful company to once again revel in the intangible magic of theatre.

KATRINA HERRMANN

Assistant Stage Manager

Katrina Herrmann is happy to be back at Baltimore Center Stage working on *The Garden*. Baltimore Center Stage: *Twisted Melodies*. Tours: *The King’s Speech*. Regional credits: *Diana, Queens, The Cake, At the Old Place* (La Jolla Playhouse), *The Steadfast Tin Soldier* (Lookingglass Theatre Company); *The Miraculous Journey of Edward Tulane* (Chicago Children’s Theatre); *The Royale* (American Theater Company). Off Broadway: *The Flick, The Whale, The Big Meal, Circle Mirror Transformation* (Playwrights



Horizons). A proud alum of The Theatre School at DePaul University; member of Actors' Equity Association. For nine years during the holidays, she worked for Santa Claus at Macy's in New York City.

RACHEL HAUCK

SCENIC DESIGNER

Broadway: *Hadestown* (Tony Award, Drama Desk and Outer Critic nominations), *What The Constitution Means To Me*, *Latin History For Morons*. Recent work: *The Wrong Man* (MCC), *72 Miles To Go* (Roundabout), *Hurricane Diane* (NYTW); *Othello*, *Twelfth Night* (Public Theater/Shakespeare in the Park); *The Lucky Ones* (Ars Nova); *You'll Still Call Me By Name* (Sonya Tayeh/Jacob's Pillow); *Tiny Beautiful Things*, *Dry Powder* (Public); *72 Miles To Go*, *Amy And The Orphans*, *On The Exhale* (Roundabout); Recipient of Princess Grace and Lilly Awards; Drama Desk, Lortel nominations and an OBIE Award for Sustained Excellence.

KAREN PERRY

Costume Design

Credits include (BCS) *Fun Home*, *Skeleton Crew*. (Huntington) *We All Fall Down*, *Breathe, Boom*. (TRTC) *Radio Golf*, and *Joe Iconis Love In Hate Nation*, *Oo-Bla-Dee* (NYTW); *runboyrun & In Old Age*. *Breath, Boom* (Huntington Theatre); *Lackawanna Blues* (Mark Taper Forum, Two River Theater Company); *Mothers* (Playwrights Realm); *Jazz* (MTC); *Black Superhero Magic Mama* (Geffen Playhouse); *Steel Magnolias*, *Hair*, *Dreamgirls*, *Miller Mississippi*, *Raisin In the Sun & Clybourne Park* (Dallas Theater Center); *Oklahoma!* (Houston Ballet at TUTS); *Cinderella* (Eglevsky Ballet Company) Danai Gurira's *Familiar* (Woolly Mammoth Theatre Company, Guthrie Theater, Seattle Repertory Theatre); *Cabin in the Sky* (Encores!); *Blues for an Alabama Sky* (Pasadena Playhouse); *Crowns*, *Stop-Reset*, *Trinity River Trilogy* (Goodman Theatre, STC, Dallas Theater Center/Arena Stage); *The Trip to Bountiful*, *The Fall of Heaven* (Cincinnati Playhouse in the Park) *The Brother/Sister Plays* (The Public Theater/McCarter Theatre); *Having Our Say* (McCarter Theatre) *A Time to Kill*, *Resurrection* (Arena Stage); *Sunset Baby* and *The Lion in Winter* (Guthrie). She has designed nine of the 10 August Wilson Century Series plays (she has not yet designed *Fences*). Television: *Gregory Hines Show*, *Saturday Night Live*, and *The Brother from Another Planet*. Karen received a Lucille Lortel Award, LA Ovation Awards, a CDG Award, an Ace Award, a Hewitt Award, and is an Emmy and Audelco Award nominee and recipient.



SHERRICE MOJGANI

Lighting Design

Sherrice Mojgani recently designed *The Heiress* and *Two Trains Running* (Arena Stage), *Spunk*, *Ain't Misbehavin'* and *The Scottsboro Boys* (Signature Theatre Company), *A Few Good Men*, *Sweat* (Pittsburgh Public Theatre), *What You Are* and *Skeleton Crew* (The Old Globe) *Roz and Ray*, *Black Pearl Sings*, and *Outside Mullingar* (San Diego Repertory Theatre), *Blue Door*, *Trouble in Mind* and *Mud Blue Sky* (MOXIE Theatre). Sherrice is an Assistant Professor at George Mason University in northern Virginia. She holds a B.A. in Theater Arts from UC Santa Cruz and an M.F.A. in Lighting Design from UC San Diego. smojgani.com

LUQMAN BROWN

Composer/ Sound Designer

Broadway: *Hot Wing King* (Signature Theater); *Revolving Cycles Truly and Steadily Roll'd* (Duke Theater); *Hurt Village* (Signature Theater); Off Broadway: *Three Musketeers* (Classical Theater of Harlem); *Peculiar Patriot* (National Black Theater); *Adoration of an Old Woman* (Inter Theater) *Detroit 67* (Julliard); *ACE* (Lyle Courtney Production); *El Coqui Spectacular and the Bottle of Doom* (La Vega Production); *White People* (Fordham University Theater); *Cock Fight* (Fordham University Theater); *12 Angry Men* (Billie Holiday Theater); *Br'er Rabbit the Opera: A Funky Meditation on Gentrification And How to Survive* (BRIC) *Seed* (National Black Theater); Regional: *Legacy Land* (KC Rep); *America V2.1 The sad Demise and Eventual Extinction of the American Negro* (Barrington Stage); *What You Are* (The Old Globe); *The Corpse Washer*, *How to Defend Yourself*, *We've Come to Believe* (Original Music for), *Everybody Black* (Humana Fest 2019) *Skeleton Crew* (TheaterSquared); *Chad Deity* (Also Rep); *Sense & Sensibility*. (Cape Fear Theater) *The Parchment Hour* (Guthrie Theater); *An Oresteia* (Rutgers Theater); Other Credits: Winner of the 2017 & 2018 Audleco Awards for sound design. As a professional musician Mr Brown has performed in numerous bands as well as produced many others. You can check out more at luqmanbrown.nyc

NIKIYA MATHIS

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: Baltimore Center Stage, Hartford Stage, Huntington Theatre, Syracuse Stage, Longwharf Theatre, Berkshire Theatre, Theatre Works, NYU Tisch, American Academy of Dramatic Art, and Barnard College.

ERICA JENSEN, CSA Casting

As one third of the Artios-Award winning Calleri Jensen Davis, Erica's theater credits include shows that span from regional to off-Broadway to Broadway. Amongst companies she's worked for are Actors Theater of Louisville, Classic Stage Company, Rattlestick Theater, Long Wharf Theater, City Theater, Keen Company, McCarter Theatre, People's Light and Theatre, and The Flea. B'way credits include *Fool For Love, Hughie, A Raisin In The Sun, Of Mice and Men, Hedwig and the Angry Inch, Living on Love*, and *The Visit*. TV credits include *Chappelle Show, Army Wives, Lipstick Jungle, Hope & Faith, Angela's Eyes, Z-Rock*, and *The Path*. Her office is currently casting *Dickinson* (Apple TV) and *Love Life* (HBO Max).

FILM

DEAN RADCLIFFE-LYNES Film Producer

Dean Radcliffe-Lynes is an Emmy Award winning television producer who has produced television specials and documentaries for national distribution and videos for grass roots 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. www.drlynes.com

LA JOLLA PLAYHOUSE

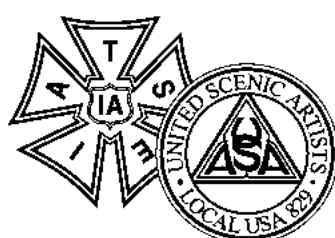
is a place where artists and audiences come together to create what’s new and next in the American theatre, from Tony Award-winning productions, to imaginative programs for young audiences, to interactive experiences outside our theatre walls. Founded in 1947 by Gregory Peck, Dorothy McGuire and Mel Ferrer, the Playhouse is currently led by Tony Award winner Christopher Ashley, the Rich Family Artistic Director of La Jolla Playhouse, and Managing Director Debby Buchholz. The Playhouse is internationally renowned for the development of new plays and musicals, including mounting 105 world premieres, commissioning 60 new works, and sending 33 productions to Broadway—including the hit musical *Come From Away*—garnering a total of 38 Tony Awards, as well as the 1993 Tony Award for Outstanding Regional Theatre.



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.





**"AS LONG AS I
TENDED THE GARDEN,
I COULD LIVE."**

BY ANNALISA DIAS

Throughout *The Garden*, Claire Rose and Cassandra inhabit what becomes almost a third character in the play: Claire Rose's garden. At various points, both Claire Rose and Cassandra respond to physical needs of its plants and creatures, and the garden itself takes on a kind of agency within the story. Claire Rose's garden is a space that demarcates seasonal time, a space that denotes global shifts, a space that holds familial memory and stories, and a space marked by ritual, intimacy, and tenderness.

In 1983, Pulitzer prize winning American novelist Alice Walker published a group of essays called *In Search of Our Mothers' Gardens*. Among the many subjects Walker covers, she constantly writes of "black women whose spirituality was so intense, so deep, so unconscious, that they were themselves unaware of the richness they held." In this lineage, Charlayne Woodard's play finds two such Black women coming together in a garden "as if it was some sacred ritual." Claire Rose explains, "This garden is between me and my God."

**Take a walk through
Claire Rose's garden!**

BY DES'REE BROWN
Adventure through Claire
Rose's illustrious garden
as you go through the
program, and learn about
some of her crops to start a
garden of your own!

Gardens, and particularly trees, like the trees that stand like guardians over the set are potent sacred symbols throughout world literature and spiritual tradition, often marking places where worlds come into contact with one another. From Yggdrasil in Norse mythology to Ashvattha in Vedic literature to Ya'axche in Mayan cosmology to the Tree of Knowledge in the Christian tradition, gardens often reveal and anchor a relationship between this world and another. Gardens point us toward all the unseen forces, brimming just below the surface of the earth, that somehow mysteriously burst up into life, providing us with nourishment, medicine, and beauty. It's no wonder they're often considered sacred places.

In Alice Walker's essay, she writes, "Guided by my heritage of a love of beauty and a respect for strength - in search of my mother's garden, I found my own." Throughout *The Garden*, Claire Rose and Cassandra grapple with their relationship, share stories with one another, find a sense of healing through understanding the past, and come into an almost mystical deeper contact with each other than ever before. Just as Alice Walker wrote of finding her own garden when she went in search of her mother's, in the sacred space of Claire Rose's garden, she and her daughter find one another and themselves after having been apart for a very long time.

"I'm not at all alone," Claire Rose says as she realizes what has happened. "I'm in my garden."



PINKEYE PURPLE HULL PEAS: Purple hull peas are related to crowder peas and black-eyed peas. There are different levels of vining and bush stages of purple hull peas, with "pinkeye" referring to the purple hull peas earliest vining stage.



Coming Home to Baltimore

In *The Garden*, Cassandra returns to her mother's home, and we're reminded through the play that homecoming can be complicated. We asked our friend Meagan Adele Lopez from the Baltimore Homecoming network to reflect on her experience of what it's like to come home to Baltimore.

BY MEAGAN ADELE LOPEZ



It's strange to yearn for "home" in a year when so many of us are sick of our homes. Our homes became the office, the restaurant, the theatre, the therapist's office, the gym. We have transformed our homes into a million ideas. We are sick of our homes and yet, also homesick for what was. Sick of and for.

It's been a year and a quarter since I've been allowed back home to Baltimore. In France, where I now call home, we are still in lockdown, and what I wouldn't give to have a crabcake by the shore. I miss the ebb and flow that traveling allowed—being able to dip in and out of my roots as and when I needed to.

The Baltimore I knew is starting to feel like a distant memory.

But hasn't it always been a distant memory?

I remember one free summer when my high school best friend, Jessica and I were traveling across Europe and someone asked her where she was from. "New York," she said as if that response didn't make her a complete and utter traitor; as if

that response hadn't just wiped away our entire childhood; as if that response was OK at all.

"New York?" I retorted.

"Yes, that's where I live," she said. And thus, one response started a lifelong conversation on how to answer the question "where are you from?" when you've left a place for good. Someone once told me that as soon as you left your hometown, you would forever be a foreigner in the world, but now, many lives, three countries and eight cities later, I can attest to that truth. I adapt quickly to a place and never adapt, all at the same time.

Perhaps this is why it feels so imperative to me that people know where I'm from...even if my childhood Baltimore no longer exists. My identity is forever wrapped up in cobbled stoned Fells, drawling accents, humid, honeysuckled summers, Berger cookied, blizzardy winter of '96, Baltimore clubbing nights and traffic jammed 83 days. The smell of the harbor, the sound of locusts and taste of crabs helped make me who I am.

No one understands me like Baltimore does, I say. I go home and I can just be; words go unspoken between me and the people I grew up with because we are content with memories of childhood innocence; relaxed in the trust that comes with



CROOK NECK SQUASH: Crookneck squash, also known as yellow squash, are vegetables related to some pumpkins and most other summer squashes. Unlike their relatives, the plants themselves are bushy and do not spread. Vine crops such as squash are perfect to produce during Maryland's humid summers.

a lifetime of mistakes and laughter; comforted in a shared history.

But then, if I stay too long, I remember why I left. That gnawing for adventure and for freedom to be my own woman creeps up my stomach. That need to be free of expectations and assumptions unsettles me. Too quickly, others' opinions overshadow my own, and I know it is only in the away-ness that I can truly be myself. The separation shows me the space where I start and my family ends, and I need that.

I go home, and I can't remember how to get to my alma mater, Baltimore School for the Arts, without looking at my phone.

My sister makes fun of me, the only way sisters can, "how can you forget that route? You took it everyday for four years?!" I get defensive and yell back because I don't want to appear "less Baltimore". I don't want to admit that I've forgotten because perhaps that will prove I am not who I say I am. Identity wrapped up in place.



SWISS CHARD: Swiss chard's leafy green leaves are tender with a bitter taste when eaten raw, but have a flavor close to spinach once cooked. It's up to the cook's discretion whether or not to eat the stems, which have a stronger flavor than collard stems.

This was the place that my mother and her mother were born; where I learned to walk and talk, sing and dance, swim, love, get high, drunk, and be vulnerable. This was where I became. Sometimes I feel guilty for being away; other times, jealous of those who have found stability in one home; and yet, if I'm honest, sometimes superior to those who never left. I feel suffocated and free.

Home is complicated—how we define it and identify with it, our relationship to

it and ourselves and ultimately, how we position it in our lives. I have changed and Baltimore has changed, and thank God. The lesson of the year was to be present, so as much as I long for a Baltimore that can never be again, I am grateful for its presence in the O's of my words, the insistence of Old Bay on my food and the directness in my manner.

Home is here, for now.

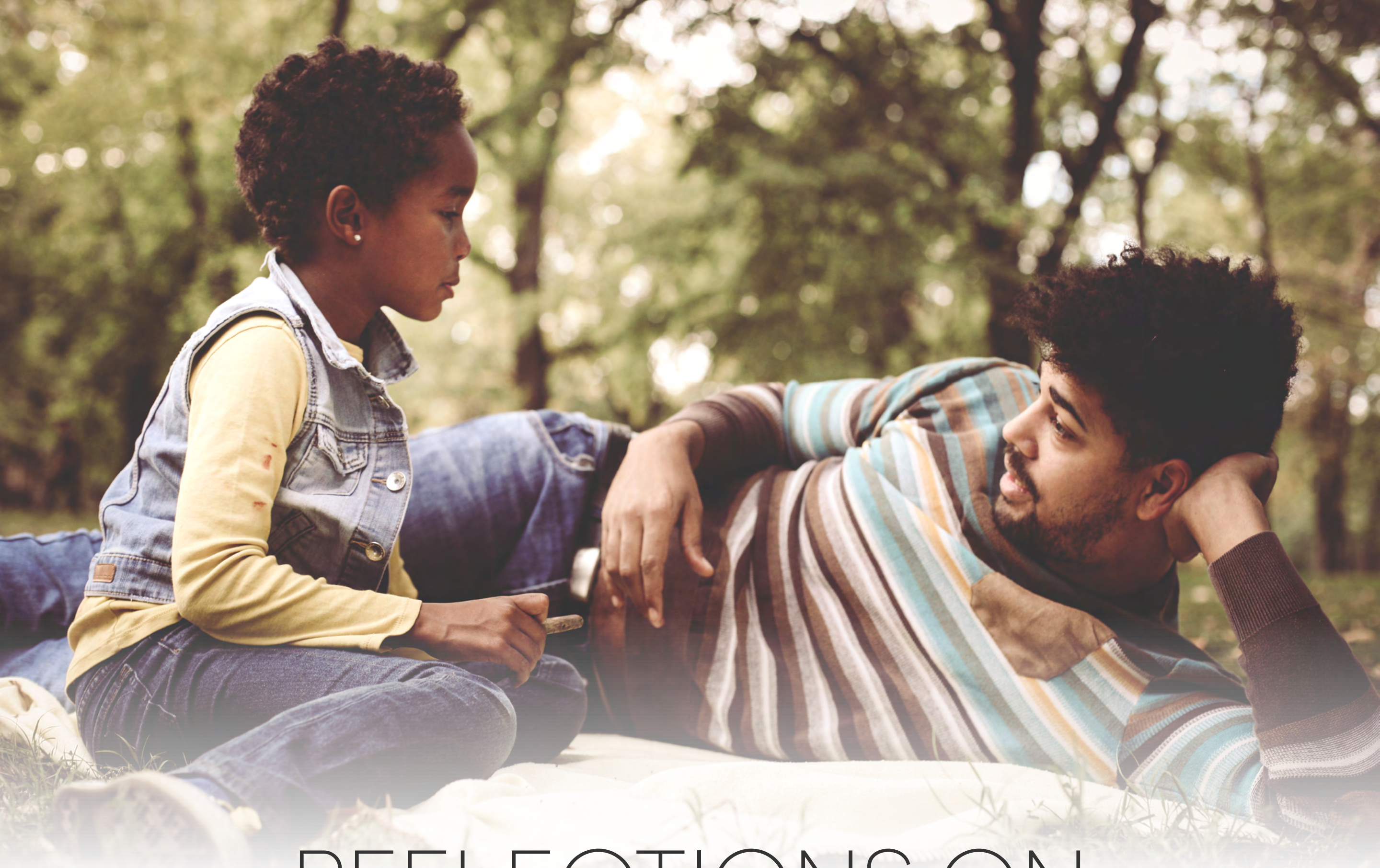
Cuban American Meagan Adele Lopez has a diverse background from entrepreneur to leading *The New York Times* global digital advertising teams internationally to her current career as a filmmaker and novelist.



**BALTIMORE
HOMECOMING**

Baltimore Homecoming is a gathering of Baltimore's most accomplished natives and alumni from around the U.S. and the world. We're coming together to meet the city's next generation of innovators, artists, activists and community leaders; to reawaken and deepen our personal ties to the city; and to spark new partnerships, investments and collaborations.

[LEARN MORE](#)



REFLECTIONS ON BLACK PARENTING

TAYLOR LEIGH LAMB

In *The Garden*, Claire Rose has a particular kind of tough love for her daughter. BCS Communications Manager Taylor Leigh Lamb spoke with several Black women on staff about BCS about their experiences of Black parenting.

Parenting is hard. Maybe that goes without saying. Living is hard. To raise a little human and prepare them for the world is quite a challenge!

To parent a Black child is a special challenge. How do you prepare them without stealing their joy? How do you make sure they know the world is racist but don't internalize that racism? How do you navigate the changes in the racial landscape as your child grows?

In *Scandal*, Papa Pope makes Olivia repeat what he's always told her, she has to be "twice as good to get half as much." In *The Garden*, Claire Rose says "When people see you, they see the whole Black race." Black parents making sure their child knows they have to do "more" is present in a lot of our media, and it's representative of real life.

Our Development Operations Coordinator Kara Powell remembers knowing that she had to present a certain way. The world sees her as Black before anything else, and often judge her for it. She spoke to me about how her dad wouldn't let her wear sweatpants to school, even on "Dress Down" day. I laughed because my father never let me wear sweatpants in public either. He was worried what people would think.

I resented that. I get it now, but back then he never told me why. Should he have? How much should a Black parent tell their children about racism? How do you find the balance of making sure they're prepared while not traumatizing them? In *The Garden*, Claire Rose reveals an act of racist terror that marred her childhood, yet Cassandra never knew. Claire Rose thinks she protected her, but if Cassandra had known, things could have been different.

Strategic Partnerships Consultant Robyn Murphy spoke to me about never wanting to have "The Talk" about race with her children. She didn't want them to be seven years old asking what it means to be Black. Rather, she was open with them from day one so that it was never a discovery. That paid off, as they dealt with racism within schools.

That's another task when parenting a Black child: advocating for your child against racism. Robyn told



MUSTARD GREENS are leafy greens that produce rapidly in the ideal environment. Their leaves are sweeter than their cousins, collards and kale, due to their ability to survive in colder climates. Mustard greens are considered an herb while collard greens are part of the cabbage family.

me stories of when she had to go into school and cause a scene because of racist behavior from teachers and school officials. She put her foot down early, making it clear she wasn't going to tolerate any sort of racial bias, rather than wait until it got "really bad" to speak up. That paid off, but she shouldn't have had to.

Black parenting isn't fixed. The approaches to parenting Black children are as varied as Black people, and it will continue to evolve. Robyn has taken a different approach to parenting than her parents took. Kara will likely change some things for her children. Claire Rose raised each of her children differently over time, and Cassandra also took a different route.

I hope we're moving away from Claire Rose's assertion that Cassandra had to represent all Black people, whether it is because racist attitudes are changing or because more Black people are rejecting that idea. Living is already tough enough!



TURNIP GREENS: Turnips are a root vegetable commonly grown in temperate climates. Turnip greens are part of the cabbage vegetable family. Both the root and the leaves of the turnip can be cooked and eaten, but turnip greens refer specifically to the stem and leafy green part of the plant.





“Those women are funny.”

BY DES'REE BROWN

Throughout the course of the play, Claire Rose and Cassandra unearth various unresolved conflicts within their relationship, one of which stems from Cassandra's marriage to her wife Sheila. At one point, they dig into Claire Rose's conspicuous absence from Cassandra's and Sheila's wedding. Accusations and defensiveness about internalized homophobia fly from both sides. It's clear Cassandra feels wounded by her mother's choices, despite great love.

Not feeling at home, supported, or cared for by family or loved ones is an all too common experience shared among many queer folks. There are many local and national resources available for those experiencing unsafe situations, and these are some of our favorites. We encourage you to share this information with anyone in your life or reach out for support if you need it. You can also get involved as a volunteer!

[The Center for Black Equity:](#)

Black LGBTQ+ community support group
in Baltimore

[Youth Empowered Society Center:](#)

A Baltimore-based safe space for youth between the ages of 14-25 experiencing homelessness

[FreeState Justice:](#)

State-wide LGBTQ advocacy organization in Maryland

[PFLAG:](#)

The first and largest organization for LGBTQ+ support and safety, with Maryland Chapters

[The PRIDE Center of Maryland:](#)

Maryland based queer advocacy and support group

[National Black Justice Coalition:](#)

Black LGBTQ+ civil rights organization

[Zuna Institute:](#)

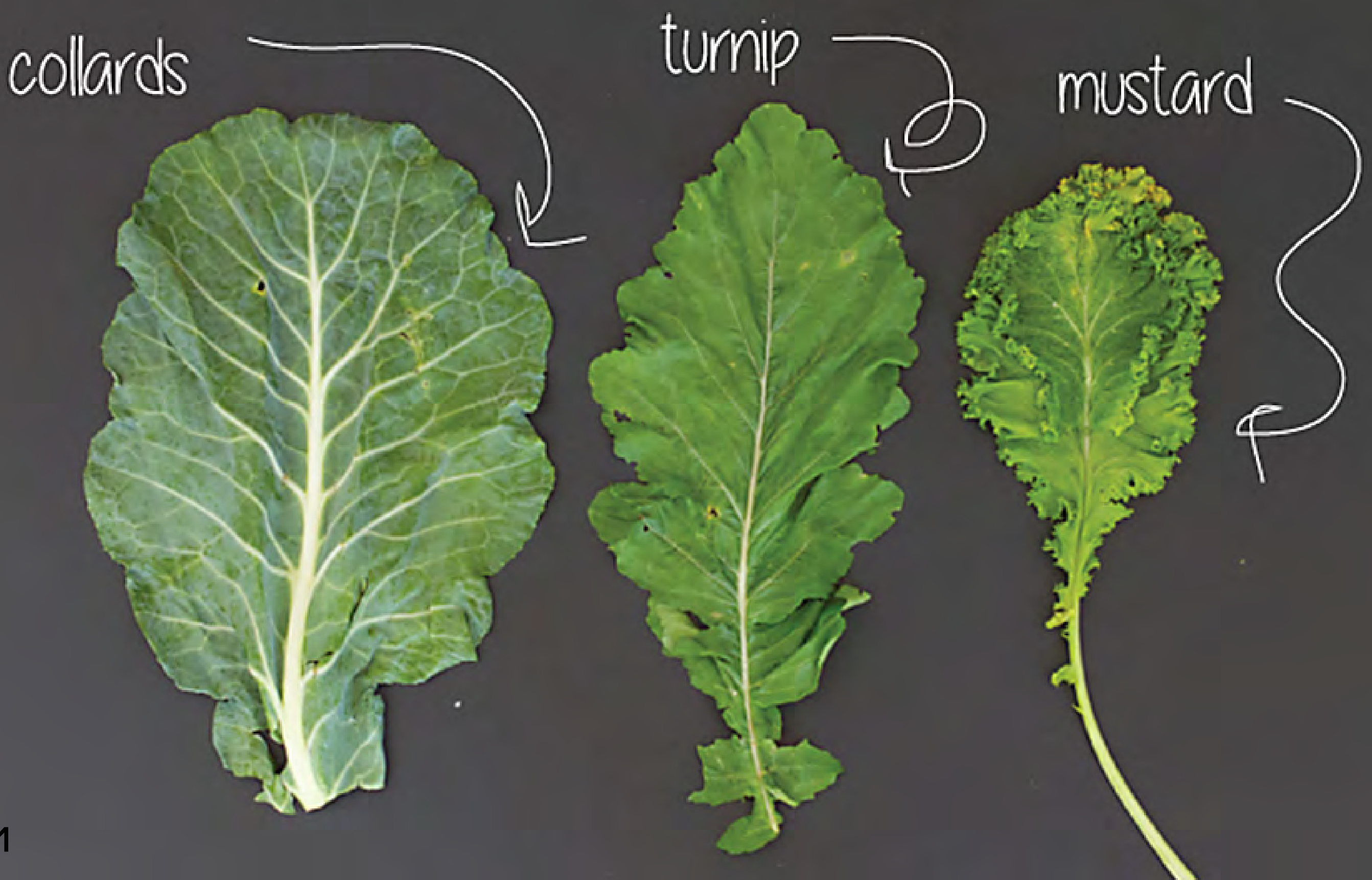
National advocacy group for Black lesbians

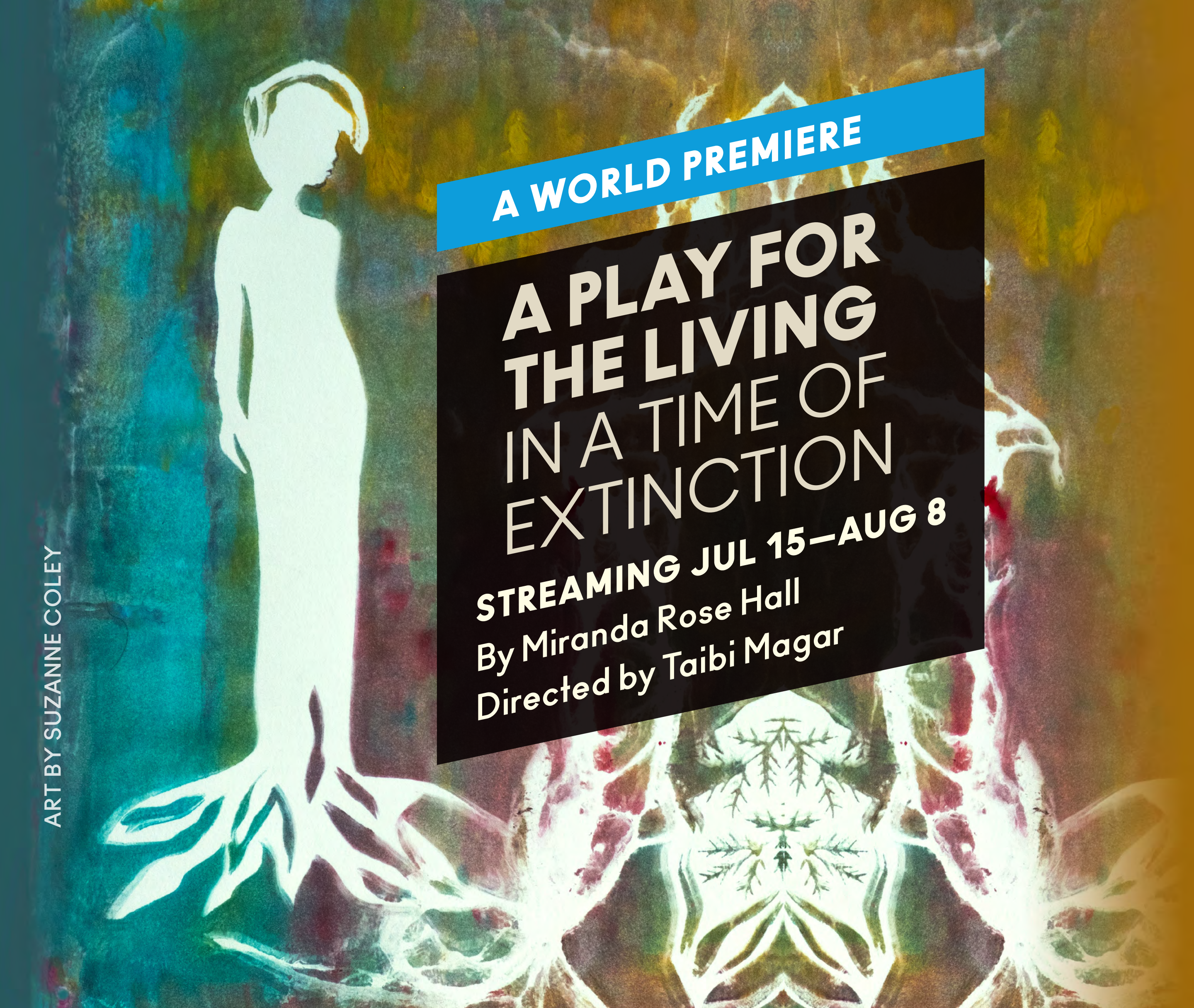
[The Trevor Project:](#)

National 24-hour, toll-free confidential suicide hotline for LGBTQ youth



THE GREENS GUIDE





A WORLD PREMIERE

**A PLAY FOR
THE LIVING
IN A TIME OF
EXTINCTION**

STREAMING JUL 15–AUG 8

By Miranda Rose Hall
Directed by Taibi Magar

STREAMING JUL 15–AUG 8, 2021

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.

BOOK TICKETS



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 Managing 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.



BOARD

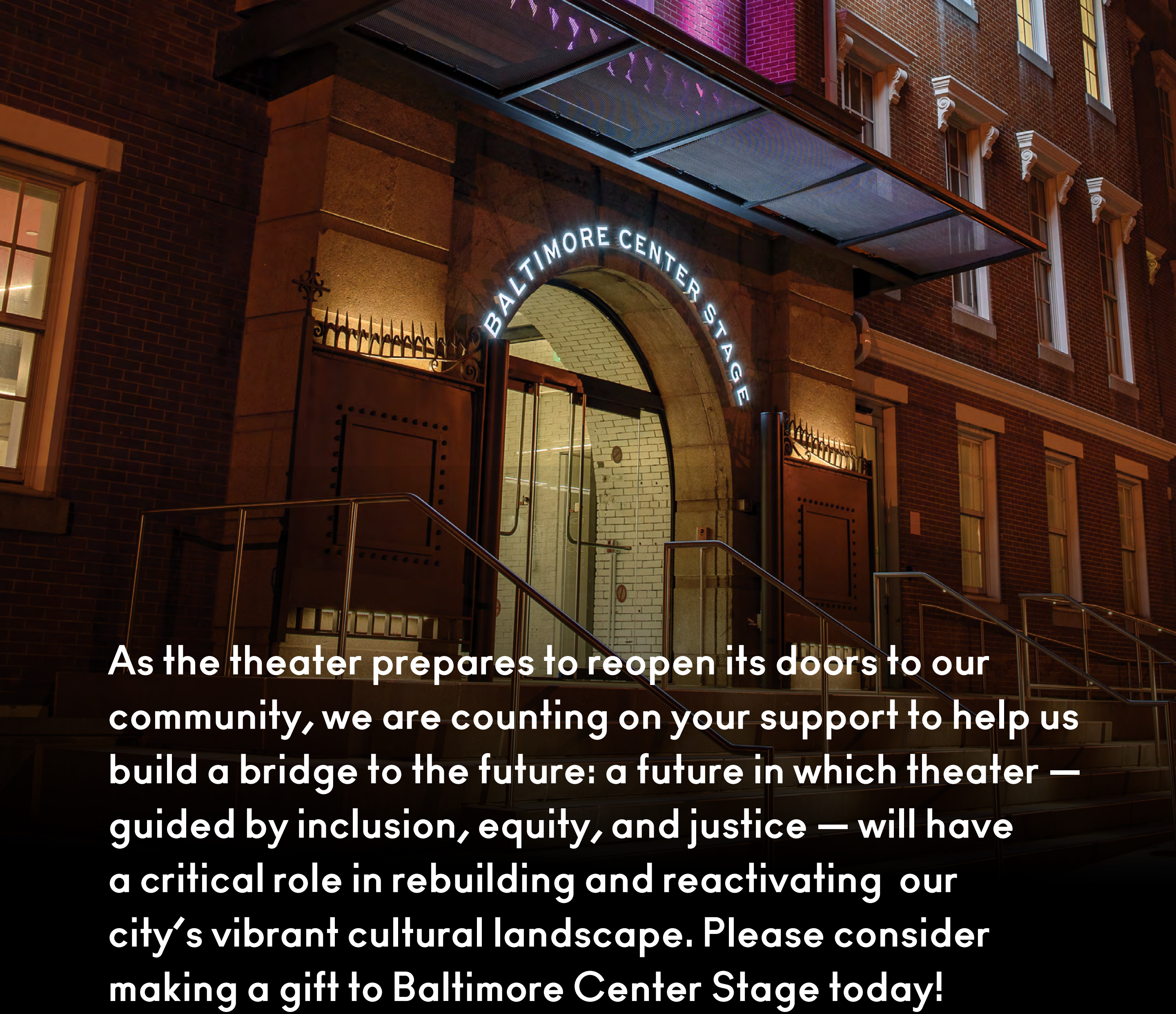
Sandy Liotta, President
Edward C. Bernard, Vice President
Megan Gillick, Vice President
Jesse Salazar, Vice President
Scot T. Spencer, Vice President
Brian M. Eakes, Treasurer
Jill Pratt, Secretary
Terry H. Morgenthaler, Immediate Past President
Penny Bank
Taunya Banks
Bradie Barr
Mariah Bonner
Meredith Borden
Rob Burks
Stephanie Carter
August J. Chiasera
Lynn Deering
Jed Dietz

Walter B. Doggett III
Jane W.I. Droppa
Amy Elias
Juliet A. Eurich
Beth W. Falcone
Suzan Garabedian
Sandra Levi Gerstung
Andrew Giddens
Adam Gross
Cheryl O'Donnell Guth
Elizabeth J. Himelfarb Hurwitz
Wendy Jachman
Chris Jeffries
John J. Keenan
John McCardell
Hugh W. Mohler, Jr.
Charles J. Morton, Jr.
Charles E. Noell III
Rodney Oddoye
Judy M. Phares
Philip J. Rauch
E. Hutchinson Robbins, Jr.
Jordan D. Rosenfeld
Charles Schwabe
Robert W. Smith, Jr.

Scott Somerville
Michele Speaks
Michael B. Styer
Harry Thomasian
Donald Thoms
Joe Timmins
Krissie Verbic

TRUSTEES EMERITI
Katharine C. Blakeslee
James T. Brady
C. Sylvia Brown
Martha Head
E. Robert Kent, Jr.
Joseph M. Langmead
Kenneth C. Lundeen
Marilyn Meyerhoff
J. William Murray
Esther Pearlstone
Monica Sagner
George M. Sherman
J.W. Thompson Webb





As the theater prepares to reopen its doors to our community, we are counting on your support to help us build a bridge to the future: a future in which theater — guided by inclusion, equity, and justice — will have a critical role in rebuilding and reactivating our city’s vibrant cultural landscape. Please consider making a gift to Baltimore Center Stage today!



*Awa Sal Secka, Stori Ayers, and Shayna Small in *The Glorious World Of Crowns, Kinks And Curls*. By Keli Goff, directed By Bianca LaVerne Jones. Dede Ayite-Scenic & Costume Designer, Stacey Derosier-Lighting Designer, Twi McCallum-Sound Designer, Nikiya Mathis-Hair & Wig Designer, Gowns by Sai Sankoh. Photo by Diggle.*

Make a tax-deductible donation today to help keep Baltimore Center Stage open for storytelling and in service to our community.

centerstage.org/give

DONATE HERE





SUMMER CAMP 2021

BALTIMORE

**CENTER
STAGE**

Illustration by Ben Becker

This summer, your student (in 1ST-12TH grade) can join us for Storytelling Across Cultures. Using pieces from *Once On This Island* by Lynn Ahrens and *The Village Bully* by Maria Broom, campers will explore how different cultures use storytelling to communicate, connect, identify, grow, and share history.

Campers will explore acting and movement as forms of Storytelling, and discover how to support a story with production elements like costumes and props. They'll meet special guests across disciplines that enrich the camp learning experience including discovering the intersections of art and science in STEAM workshops. Campers will also strengthen communication, concentration and collaboration skills with Theater Games and the Fathom writing workshop where they'll write their own fairytales about how they would "save their communities". **And so much more!**

SESSION 1: JUNE 28-JULY 9

SESSION 2: JULY 12-23

SESSION 3: JULY 26-AUGUST 6

SESSION 4: AUGUST 9-20

Each camp session is from 9am—4:30pm

PRICING FOR A 2 WEEK SESSION:

In person is \$750

Scholarships are available.

REGISTER HERE:

www.centerstage.org/summer-camp

education@centerstage.org

Call the box office:

Tue—Fri: noon–6pm

410.332.0033

REGISTER HERE



The following list includes gifts of \$250 or more made to the Baltimore Center Stage Annual Fund February 10, 2020 through May 10, 2021. Although space limitations make it impossible for us to list everyone, we are grateful for your support in these times of unprecedented change and your commitment to helping us remain open for storytelling and in service to our community

SEASON SPONSOR (\$50,000+)

Ellen and Ed Bernard
Lynn Deering
Doris Duke Charitable Foundation
Jane and Larry Droppa
Kerins-Morgenthaler Family Fund
The Andrew W. Mellon Foundation
Lynn and Philip Rauch
The Shubert Foundation, Inc.

PRODUCERS CIRCLE (\$25,000-\$49,999)

William G. Baker Jr. Memorial Fund
Penny Bank
James and Janet Clauson
The JI Foundation
Kathleen Hyle
Sandy Liotta and Carl Osterman
Ken and Elizabeth Lundeen
The National Endowment for the Arts
Judy and Scott Phares
Sharon and Jay Smith

ARTISTS CIRCLE (\$10,000-\$24,999)

Anonymous
William L. & Victorine Q. Adams Foundation
Paul M. Angell Family Foundation
The Jacob and Hilda Blaustein Foundation
The Bunting Family Foundation
Mary Catherine Bunting
Stephanie and Ashton Carter
Walter B. Doggett III and Joanne Frantz Doggett
Nancy Dorman and Stanley Mazaroff
Brian M. and Denise H. Eakes
Juliet A. Eurich and Louis B. Thalheimer
Sandra Levi Gerstung
The Goldsmith Family Foundation
Laverna Hahn Charitable Trust
Hecht-Levi Family Foundation
Rebecca Henry and Harry Gruner
Wendy Jachman and Jeff Scherr
Francie and John Keenan
Townsend and Bob Kent
Keith Lee

Clarisse and Morris A. Mechanic Foundation
Joseph and Harvey Meyerhoff Family Charitable Funds
Robert E. Meyerhoff and Rheda Becker
J. William Murray
Charles E. Noell III
Pearlstone Family Fund
Rodgers Family Fund
Michele Speaks and David Warnock
Thomas Wilson Sanitarium for the Children of Baltimore City

PLAYWRIGHTS CIRCLE (\$5,000-\$9,999)

Anonymous
John and Joanne Angstadt
Susan and Craig Bancroft
Taunya Lovell Banks
Bradie Barr and Tollie Miller
Elizabeth and Mariah Bonner
Meredith and Adam Borden
Sylvia and Eddie Brown
Robert and Kim Burks
The Annie E. Casey Foundation
Melissa and Augie Chiasera
Daniel and Lori Gahagan
Megan M. Gillick
The Harry L. Gladding Foundation/Winnie and Neal Borden
Fredye and Adam Gross
Kim Hourihan and Carol Morris
Horizons Foundation/D Squared Gay Gents Fund
Christopher and Wendy Jeffries
Patricia and Mark Joseph, The Shelter Foundation
The John J. Leidy Foundation
John and Kim McCardell
Paddy and Chuck Morton
Sheela Murthy
MurthyNAYAK Foundation
Rodney and Dericka Oddoye
Mark and Joanne Pollak
Dorothy Powe, in memory of Ethel J. Holliday
Dave and Chris Powell
Jill Pratt
Nora Roberts Foundation
Barbara Payne Shelton

Dana and Matthew Slater
Michael B. Styer
Donald and Mariana Thoms
Department of VSA and Accessibility of the John F. Kennedy Center
Ellen J. Remsen Webb and J.W. Thompson Webb
Loren Western
Ted and Mary Jo Wiese

DIRECTORS CIRCLE (\$2,500-\$4,999)

Anonymous
The Lois and Irving Blum Foundation
Jed Dietz and Julia McMillan
The Suzy and Eddie Dunn Fund of the Baltimore Community Foundation
Nelson and Sara Fishman Family Foundation
Dick Gamper
Suzan Garabedian
Kim Gingras and Gene DeJackome
Robert and Cheryl Guth
Sandra and Thomas Hess
Ralph and Claire Hruban
David and Elizabeth J Himelfarb Hurwitz
Susan and Steve Immelt
Rodica Johnson
Thomas and Lara Kopf
Barry Kropf
Francine and Allan Krumholz
Jim and Mary Miller
Hugh and Leanne Mohler
Valerie and Hutch Robbins
Michelle and Nathan Robertson
Renee Samuels and Jordan Rosenfeld
Charles and Leslie Schwabe
Terri and Bob Smith
Scott and Mimi Somerville
Scot T. Spencer
George and Holly Stone
Joseph E. Timmins and Jodie M. Kristy
Harry and Carey Thomasian
Cheryl Hudgins Williams and Alonza Williams
Sydney Wilner



Todd M. Wilson and
Edward Delaplaine II
Dr. Richard H. Worsham and
Ms. Deborah Geisenkotter
Patricia Yevics-Eisenberg and
Stewart Eisenberg

**DESIGNERS CIRCLE
(\$1,500-\$2,499)**

Anonymous
Baum Foundation, Patricia Baum
Jan Boyce
Donald and Linda Brown
The Campbell Family Foundation
Linda Eberhart
Dr. Matthew Freedman
Dr. Neil Goldberg, in memory of
Carole S. Goldberg
Rachel and Ian Heavers
James and Rosemary Hormuth
Joseph J. Jaffa
Andrea B. Laporte
Mr. and Mrs. Earl Linehan,
The Linehan Family Foundation
The Meier and Berlinghof
Families Fund
John and Susan Nehra
Michael Ross
Jesse Salazar and Tom Williams
Nancy Savage
Nils and Letieri Schnor
The Judi and Burr Short
Charitable Fund
E. Follin Smith
Turner and Judy Smith,
Cape Foundation
Susan and Brian Sullam
Nanny and Jack Warren,
in honor of Lynn Deering
Jean L. Wyman
Steve Ziger and Jamie Snead

COMPANY (\$1,000-\$1,499)

Anonymous
Diane Abeloff and Emile Bendit
Lisa Blue
Bruce Blum
John and Carolyn Boitnott
Drs. Joanna and Harry Brandt
Meredith and Joseph Callanan
Richard and Lynda Davis
The Honorable and
Mrs. E. Stephen Derby
Sally Digges and James Arnold
Sue and Buddy Emerson
James DeGraffenreidt and
Mychelle Farmer
Genine and Josh Fidler
Richard and Sharon Gentile
Goldseker Foundation
Stuart and Linda Grossman

Donald and Sybil Hebb
Shelly and Jeff Hettleman
Kelly and Andre Hunter
Benno and Elayne Hurwitz
Family Foundation
Bill and Sue Kanter
Shirley Kaufman
Deborah Kielty
Neil and Linda Kirschner
Fred and Jonna Lazarus
Marion I. and Henry J. Knott
Foundation
Marion I. and Henry J. Knott
Foundation
Kathy and Jim Mathias
Aida and James Matters
Jane and Joe Meyer
Dr. and Mrs. C.L. Moravec
David and Betsy Nelson
Michael and Cristina Niccolini
Dr. Bodil Ottesen
Cyndy Renoff and George Taler
The James and Gail Riepe
Family Foundation,
in honor of Lynn Deering
Sally S. and Decatur H. Miller
Private Foundation
Betsy and Carlton Sexton,
in honor of Lynn and Philip Rauch
Bayinnah Shabazz, M.D.
Ida and Joseph Shapiro
Foundation
The Earle and Annette Shawe
Family Foundation
The Sinksy-Kresser-Racusin
Memorial Foundation
Jessica Strauss and Andre Davis
Doris S. Sweet
William J. Sweet and
Geraldine Mullan
Dr. Edgar and Betty Sweren
Marc and Diana Terrill
Mary Jean and Oliver Travers
Krissie and Dan Verbic
Elaine Wilson
Dr. and Mrs. Frank R. Witter
Michelle Ybarra
The Zerhouni Family
Charitable Foundation

ADVOCATES (\$500-\$999)

Anonymous
The Mr. and Mrs. Raymond Bank
Family Fund
David and Cecelia Beck
Randi and Adam Benesch
Maureen and Bob Black
Warren and Eva Brill
Ardath Cade
Hon. Evelyn Cannon and
James Casey

Jan Caughlan
Mary Ellen Cohn
Joan Develin Coley and Lee Rice
Cynthia Conklin
Barbara Crain and
Michael Borowitz
Margaret O. Cromwell
Family Fund
Janice and Robert Davis
Lawrie Deering and
Albert DeLoskey
Lynne Durbin and J-F Mergen
Deborah and Philip English
Donald M. and
Margaret W. Engvall
Merle and David Fishman
Lindsay and Bruce Fleming
Pamela and Jonathan Genn,
in honor of Beth Falcone
Lori and Gene Gillespie
Ann Clary Gordon
Mr. and Mrs. W. Kyle Gore
Michael and Susan Guarnieri
Tom and Barbara Guarnieri
Donald M. and
Dorothy W. Gundlach
Randy and Melissa Guttman
Handa Family Charitable Fund
Betsy and George Hess
Donald Hicken
Martin K.P. Hill and
Janice Williams
David Hodnett
The A. C. and Penney Hubbard
Foundation
Cinda Hughes and David Mintzer
Harriet S. Iglehart
James and Hillary Aidus Jacobs
Max Jordan
Richard and Judith Katz
Michael and Julia Keelty
Joyce and Robert Knodell
Stewart and Carol Koehler
Joseph M. and Judy K. Langmead
Peter Leffman
Gregory Lehne
Marilyn Leuthold
Ken and Christine Lobo
The Ethel M. Looram
Foundation, Inc.
Rudy and Charlene Lopez
Dr. Frank C. Marino Foundation
Mary L. McGeady
Mary and Barry Menne
Kathleen Howard Meredith
Tom and Cindi Monahan
Helen Montag and
Adam Schulman
Dr. Natalie and Rashad Moore



George and Beth Murnaghan
Claire D. O'Neill
Ed and Jo Orser
Michael and Phyllis Panopoulos
Ms. Nancy Patz Blaustein
Fred Pearson
William and Paula Phillips
Leslie and Gary Plotnick
Janet Plum,
in memory of Jeffrey J. Plum
Vicky and Brett Rogers
Michael Rosenbaum and
Amy Kiesel
Mr. and Mrs. Henry A.
Rosenberg, Jr.
Al Russell
Steven and Lee Sachs
Jessica and Glen Schatz
Dr. Cynthia Sears
Clair Zamoiski Segal
Pat Steele
Arun and Shilpa Subhas
Cynthia and Jennifer Ting
Sharon and David Tufaro
John Wessner
Audrey and Bob Whyms
Ken and Linda Woods
Eric and Pamela Young

PATRONS (\$250-\$499)

Anonymous
Walter and Rita Abel
The Alsop Family Foundation
Mike Baker
Benjamin and Marjorie Bates
Barbara Baxter and
Marc Postman
Peter and Chi Chi Bosworth
Margaret Bowler
David A. Brinker
Steve Buettner
Natalie and Paul Burclaff
Carol Lynne Burek and
Julian Smith
Donald and Catherine Burke
Dr. and Mrs. Arthur Burnett II
Pamela A. Burney
David and Suzanne Cane
The Jim and Anne Cantler
Memorial Fund
Mary K. Carter
Alicia Chaves
Henry and Linda Chen,
in memory of Lysl Sundheim
Darlene and Nilesh Chokshi
Sue Lin Chong
Fronda Cohen Ottenheimer and

Richard Ottenheimer
Stanton J. and Elsa T. Collins
Gregory P. Comstock
Carol and Will Cooke
Sharon and Joe Credit
Carol A. Cronin
Dr. Phyllis Crossen-Richardson
Thomas Crusse and David Imre
Paul and Sandra Dagdigian
Liz and Bill Dausch
Curt Decker
Anne and Tom Dolina
Chris and Mary Alane Downs
Rachel Edds and Elliot Lieberman
Patricia Egan and Peter Hegeman
Paula and Franco Einaudi
Alexa Fair
Gina Fiss and Joshua Rubenfeld
Dr. Robert P. and Janet Fleishman
Caleb and Brooke Fritz
Claire Galed
AC and Kathryn George
Hal and Pat Gilreath
Arlene Forastiere and
Gary Goldstein
Amy Grace and Karen Blood
Luise Graff and C. Allen Bush
David and Michelle Greenberg
Angelo and Donna Guarino
Aleshea Harris
Linda and Jay Herson
Mrs. James J. Hill, Jr.,
in memory of James J. Hill Jr.
Charisse Hughes
James Hughes
Sally and John Isaacs
Ann H. Kahan
William and Kerri Kerr
Alane and George Kimes
Deborah King-Young and
Daniel Young
Martine and Bruce Klein
David and Ann Koch
Robert and Barbara Lagas
Lisa Lance and Brandon Arvesen
William and Kathleen Larson
Dr. and Mrs. Yuan C. Lee
Dr. and Mrs. George Lentz, Jr.
Dr. and Mrs. Kenneth B. Lewis
Jim and Linda Loesch
Jeanne E. Marsh
David and Ellen McGinnis
Stephanie F. Miller, in honor of
The Lee S. Miller Jr. Family
Tracy Miller and Paul Arnest,
in honor of Stephanie Miller

Michael Milligan
Bill and Mimi Mules
Stephen and Terry Needel
Mary Nichols
Jan and Alex Ober
Jim Obert and Cathy Poff
Elizabeth Callard Olson
P.R.F.B. Charitable Foundation in
memory of Shirley Feinstein Blum
Patricia Palmer
Drs. Ira and Leslie Papel
Ben and Emarie Payne
Dr. Rose Crystal Polatty,
in honor of Whitney Stott
Eleanor Potter
Robert E. and Anne L. Prince
Joan E. Pugh
Jack and Elizabeth Ratchford
George and Lynn Reeder
Jerome and Susan Reichmister
Phoebe Reynolds
Natasha and Keenan Rice
Alison and Arnold Richman
J. Paul Rieger, Jr.
Jack and Ida Roadhouse
Howard and Terese Robinson
John and Sarah Robinson
Samuel and Barbara Robinson
Barry and Susan Rosen
Dr. & Mrs. James Rubenstein
Shanaysha Sauls
Beth Schwartz
Chuck and Mary Ann Scully
Robert T. Sears
Megan P. Sparks
Sharon and John Stanton
Susan M. Sterett
Harriet Stulman
Donna J. Suwall
Szilagyi Family Foundation
David Tablada
Becky Thomson
Mary Tod and Calvin Timmerman
Gordon and Charlene Tomaselli
Maria J. Wawer
Myron and Linda Weisfeldt
DeWayne Wickham
Kimberly Shorter
Patience Windsor
Stephen and Edie Winegrad
Brad and Crickett Woloson
Lu Zhang and Neville Fernandes



GOVERNMENT GRANTS

This performance is supported in part by the Maryland State Arts Council (msac.org).

Baltimore County Executive, County Council, & Commission on Arts and Sciences

Howard County Arts Council through a grant from Howard County Government

National Endowment for the Arts

This performance has been funded by Mayor Brandon Scott and the Baltimore Office of Promotion and The Arts.

CORPORATIONS

SEASON SPONSOR (\$50,000+)



PRODUCERS CIRCLE (\$25,000-\$49,999)



EXECUTIVES CIRCLE (\$15,000-\$24,999)



ARTISTS CIRCLE (\$10,000-\$14,999)



PLAYWRIGHTS CIRCLE (\$5,000-\$9,999)

Brown Advisory Securities, LLC

Brown Capital Management

Camden Partners

CareFirst BlueCross BlueShield

Constellation

Ernst & Young LLP

Gallagher Evelius & Jones LLP

Greenspring Associates

HMS Insurance Associates, Inc.

Janney Montgomery Scott LLC

Loyola College Of Arts and Sciences

McGuireWoods LLP

Omega Healthcare Investors

Quinn Evans Architects

Saul Ewing Arnstein & Lehr LLP

Stifel

University of Maryland, Baltimore

Whiting-Turner Contracting Co.

William Blair & Company

DIRECTORS CIRCLE (\$2,500-\$4,999)

Baxter, Baker, Sidle, Conn & Jones, PA

Donohue Hart Thomson Financial Group

Goldberg & Banks P.C.

Howard Bank

Hudgins Williams Associates LLC

Stevenson University

DESIGNERS CIRCLE (\$1,000-\$2,499)

Clearview Group, LLC

CliftonLarsonAllen LLP

Eagle Coffee Company, Inc.

Fiserv

Global Telecom

SC&H Group



ARTISTIC DIRECTOR
Stephanie Ybarra

MANAGING DIRECTOR
Michael Ross

ASSISTANT TO THE ARTISTIC DIRECTOR
Sabine Decatur

BOARD RELATIONS & SPECIAL PROJECTS COORDINATOR
David Kanter

STRATEGIC PARTNERSHIPS CONSULTANT
Robyn Murphy

ARTISTIC PRODUCING

DIRECTOR OF ARTISTIC PRODUCING
Chiara Klein

ARTISTIC PRODUCING MANAGER
Melody Easton

ARTISTIC PRODUCING ASSOCIATE, COMPANY MANAGEMENT
Bridgette C. Burton

ARTISTIC PARTNERSHIPS & INNOVATION

DIRECTOR OF ARTISTIC PARTNERSHIPS & INNOVATION
Annalisa Dias

ARTISTIC PARTNERSHIPS AND INNOVATION APPRENTICE
Des’ree Brown

LEARNING & SOCIAL ACCOUNTABILITY

DIRECTOR OF LEARNING AND SOCIAL ACCOUNTABILITY
Janal Daniel

LEARNING AND SOCIAL ACCOUNTABILITY COORDINATOR
Amanda Yuan

COORDINATOR OF YOUNG PLAYWRIGHTS FESTIVAL
Mekala Sridhar

DEVELOPMENT

DIRECTOR OF ADVANCEMENT
Randi Benesch

ASSOCIATE DIRECTOR OF ADVANCEMENT
Brandon Hansen

DONOR RELATIONSHIPS MANAGER
Mari Takeda

GRANT WRITER
Nicole Ringel

DEVELOPMENT OPERATIONS COORDINATOR
Kara Powell

FINANCE

ASSOCIATE DIRECTOR OF FINANCE
Janessa Schuster

BUSINESS ASSISTANT
Cole Abod

MANAGEMENT & FINANCE APPRENTICE
Becca Glantz

INFORMATION TECHNOLOGIES

DIRECTOR OF INFORMATION TECHNOLOGIES
John Paquette

TESSITURA DATABASE MANAGER
Madeline Dummerth

MARKETING & COMMUNICATIONS

DIRECTOR OF BRAND MARKETING
Charisse Nichols

ART DIRECTOR
Bill Geenen

ASSOCIATE DIRECTOR OF MARKETING
Rafaela Dreisin

COMMUNICATIONS MANAGER
Taylor Lamb

DIGITAL MARKETING COORDINATOR
Jessica McGowan

BOX OFFICE

MEMBERSHIPS MANAGER
Jerrilyn Keene

TICKET SERVICES MANAGER
Liz Nelson

ASSISTANT BOX OFFICE MANAGER
Grace Kennedy

PATRON SERVICES ASSOCIATES
Jonathan Jacobs, David Kanter, Alejandra Santillanes, Shelby Sullivan, Tasmin Swanson

AUDIENCE SERVICES & RENTALS

DIRECTOR OF AUDIENCE SERVICES AND ACCESS
Alec Lawson

ASSISTANT AUDIENCE SERVICES MANAGER
Elizabeth Pillow

ACCESSIBILITY ASSISTANT
Bethany Slater

DOCENT COORDINATOR
Pat Yevics

HOUSE MANAGERS
Nick Horan, Lindsay Jacks, Hannah Kelly, Shubhangi Kuchibhotla, Faith Savill, Bethany Slater

BAR MANAGER
Ann Weaver

CONCESSIONS
Jonay Gant, Jade Jackson, Boh James, Val Long, Asia Maxton, Robby Priego, Scott Van Cleve

OPERATIONS

FACILITIES SUPERVISOR
Patrick Frate

FACILITIES ASSISTANT
Joseph Wisniewski

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.

