

STREAMING
JUL 15-AUG 8, 2021

A PLAY FOR THE LIVING IN A TIME OF EXTINCTION

By Miranda Rose Hall
Directed by Taibi Magar

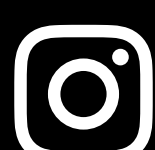
ART BY SUZANNE COLEY

BALTIMORE

CENTER

STAGE

#BCSPLAYFORTHELIVING
#BALTIMORECENTERSTAGE



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Dear BCS Members and Guests,

Stories shape our world. They shape and inform the way we relate to ourselves, to each other, to our communities, and to our Earth. Here at Baltimore Center Stage, our chosen storytelling mechanism is theater. And today, our chosen story is *A Play for the Living in a Time of Extinction*.

This play lives right at the heart of what theater wants to do, which is not simply to educate or to activate audiences—instead it follows a much deeper impulse to reflect and understand, to probe and explore. Playwright Miranda Rose Hall holds up of the idea of extinction, and examines it from all angles, finding meaning in the smallest niches and pulling on threads to reveal some of the biggest and most urgent questions of our time. This play is rooted in Baltimore—telling stories of a neighborhood not more than a 10 minute drive from where it was filmed in our building on Calvert Street —and so for many of us who call this city home, it is quite literally an invitation to look out our windows and remember the world we are living in and the earth that is sustaining us.

Originally from Baltimore, Miranda Rose Hall has been a part of the Baltimore Center Stage community for years—as a Playwright-in-Residence, a teaching artist, a long-time audience member. It feels so good to be welcoming her back home for her BCS Mainstage debut. With the thoughtful leadership of powerhouse director Taibi Magar, a nuanced and explosive performance from Lindsay Rico, and beautifully playful work from a superstar design team, *A Play for the Living in a Time of Extinction* is a touching ending for this unusual season. I’m so excited to invite you on this deep dive with us.

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

Stephanie Ybarra
Artistic Director



A PLAY FOR THE LIVING IN A TIME OF EXTINCTION JUL 15-AUG 8, 2021

THE CAST

Lindsay Rico
NAOMI

THE CREATIVE TEAM

Miranda Rose Hall
PLAYWRIGHT

Taibi Magar
DIRECTOR

Norman Anthony Small
STAGE MANAGER

Grace Chariya
PRODUCTION ASSISTANT

Claire Kenny
PRODUCTION ASSISTANT

Clint Ramos
COSTUME AND
SCENIC DESIGNER

Stacey Derosier
LIGHTING DESIGNER

Twii McCallum

SOUND DESIGNER

AmBer D. Montgomery
ASSISTANT DIRECTOR

Ma'moon Tobbo
ASSISTANT SCENIC DESIGNER

Sylvana Hardesty
ASSISTANT COSTUME DESIGNER

Bailey Costa
ASSISTANT LIGHTING DESIGNER

Ann James
INTIMACY DIRECTOR

Dean Radcliffe-Lynes
FILM AND POST PRODUCER

David Lee Roberts, Jr.
VIDEO DIRECTOR AND EDITOR

Victor Vazquez, CSA
(X Casting)
CASTING DIRECTOR

Daniel Lazour
ADDITIONAL MUSIC

The National Aquarium
CLIMATE SCIENCE CONSULTANT

A Play for the Living in a Time of Extinction
was commissioned and developed by
LubDub Theatre Company,
Caitlin Nasema Cassidy and Geoff
Kanick, Co-Artistic Directors,
Robert Duffley, Dramaturg.

A Play for the Living in a Time of Extinction
was developed, in part, with assistance
from the Orchard Project
(www.orchardproject.com),
Ari Edelson, Artistic Director



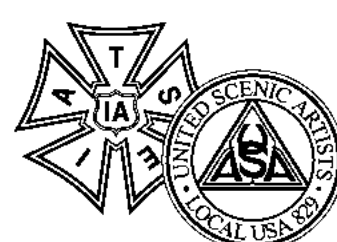
THE ORCHARD PROJECT



Baltimore Center Stage operates
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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.





LINDSAY RICO

Lindsay Rico is a multidisciplinary artist from Los Angeles. She is currently based in Brooklyn, where she was most recently seen in the TFANA revival of Maria Irene Fornes' *Fefu and Her Friends*, directed by Lileana Blain-Cruz. Her other theater credits include: *Emerald in Alligator* (The Sol Project/New Georges), Isabella in *Measure for Measure* (Cal Shakes/Santa Cruz Shakespeare), and Tess/Shy in *Song for a Future Generation* (Williamstown Theatre Festival). She would like to thank the entire team for their love and care, as well as her partner, Emma, and her family.





MIRANDA ROSE HALL

Playwright

Miranda Rose Hall is a playwright from Baltimore, MD. Her plays include *Plot Points in Our Sexual Development* (LCT3/Lincoln Center Theater, finalist for the 2019 Lambda Literary Award in Drama), *The Hour of Great Mercy* (Diversions Theater, 2019 San Diego Critics Circle Award for Outstanding New Play), and *The Kind Ones* (upcoming Magic Theatre). She is under commission from LCT3/Lincoln Center Theater, Yale Repertory Theater, and Playwrights Horizons Soundstage. She was honored with a 2020 Steinberg Distinguished Playwright Award, and *A Play for the Living...* is a finalist for the 2021 Susan Smith Blackburn Prize. She is a co-founder of LubDub Theatre Co. BA: Georgetown University, MFA: Yale School of Drama.



TAIBI MAGAR

Director

Taibi Magar is an Egyptian-American director based in New York, and a graduate of the Brown University MFA program. Most recently she directed *Capsule* by Whitney White and Peter Mark Kendall (Under the Radar Festival/The Public Theater, co-directed with Tyler Dobrowsky) and *Help* by Claudia Rankine (The Shed) which was paused due to the pandemic. Other NY credits: *Blue Ridge* starring Marin Ireland and *The Great Leap* starring BD Wong (Atlantic Theatre Company); *Is God Is* (Soho Rep, 2018 Obie Award); *Master* (The Foundry, NYT Critics Pick); and *Underground Railroad Game* (Ars Nova, NYT Critics Pick). She also premiered the new musical *We Live In Cairo* at A.R.T. Boston. REGIONAL: Woolly Mammoth Theatre, Alley Theatre, The Guthrie Theater, and Seattle Repertory Theatre, among others. INTERNATIONAL: Hamburg Festival, Edinburgh Festival, Malthouse Theatre (Melbourne), and Soho Theatre (London). OTHER: She is the recipient of a Stephen Sondheim Fellowship, Oregon Shakespeare Festival Fellowship, Public Theater Shakespeare Fellowship, and TFANA Actors and Director Project Fellowship. Taibi is an alumni of the Lincoln Center Directors Lab and a NYTW Usual Suspect. Upcoming: *Twilight: Los Angeles 1992* (Signature Theatre).

NORMAN ANTHONY SMALL

Stage Manager

BALTIMORE CENTER STAGE: *Where We Stand*. OFF-BROADWAY: Keen Company: *All We Need Is Us, Digging in the Dark*; WP Theater: *Where We Stand*; Atlantic Theater Company: *Halfway Bitches Go Straight to*



Heaven; The Public Theater: *A Night of Wild Beauty*. NEW YORK THEATER: Harlem Shakespeare Festival: *Othello: The Moor of Venice*; Take Wing and Soar Productions: *King Lear*. TOUR: Apollo Theater/Baltimore Center Stage: *Twisted Melodies*; National Public Radio (NPR): *Water +/-*. REGIONAL: Berkshire Playwrights Lab: *Some Old Black Man*; Passage Theatre Company: *Illuminating Spirits*. EDUCATION: MBA: Metropolitan College of New York (Media Management); BM: University of Miami (Music Engineering Technology). AWARD: Recipient of the inaugural Charlie Blackwell Symposium Scholarship for Stage Managers of Color. Member of AEA.

CLINT RAMOS

Costume and Scenic Designer

Clint Ramos is a designer, educator, activist and producer. He is a 5-time TONY Award Nominee and the recipient of a TONY Award for Best Costume Design of a Play for *Eclipsed* - the first person of color to win in his category. He has designed sets and/or costumes for over two hundred theater, opera and dance productions. Film credits include: Production Design for *Lingua Franca* by Isabel Sandoval for Netflix; costume design for *RESPECT*, the Aretha Franklin biopic starring Jennifer Hudson for MGM will be on the big screen in August 2021; and costume design for *I Wanna Dance With Somebody*, the Whitney Houston biopic coming out in 2022. Clint is the Producing Creative Director for Encores! at New York City Center, is assistant professor of design and Head of Design and Production at Fordham University, and he serves on the American Theater Wing's Advisory Committee. His lifelong advocacy is for an equitable landscape in theater and film for Black, Indigenous, and People of Color and for the rights of immigrants.

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

Twí 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.

VICTOR VAZQUEZ, X CASTING Casting

Victor Vazquez, CSA (he/him/his) is the founder and lead Casting Director of X Casting (www.xcastingnyc.com), a member of the Casting Society of America, and a 2020 Theater Communications Group (TCG) Rising Leader of Color.



FILM

DEAN RADCLIFFE-LYNES
Producer

CAMERA CREW:

DAVID LEE ROBERTS, JR.
Video Director

ANDRE LAMBERTSON
Director of Photography

KAMERYN ROBINSON
1st Assistant Camera

RAVEN RANDALL
Camera Operator 1

KELONTE’ ADAMS
Camera Operator 2

POST-PRODUCTION:

DAVID LEE ROBERTS, JR.
Editing Director

**MADONNA LEWIS, KAMERYN
ROBINSON, YAHeshalom STANLEY**
Editors



Climate Grief

what to do with that sinking feeling



“I started weeping my face off.
Projectile sobbing.”

BY ANNALISA DIAS

In Miranda Rose Hall’s play, Naomi takes us on a journey through a wide array of emotional and psychological responses to confronting the reality of mass extinction events caused by the climate crisis. With Naomi, we’re invited to grapple with confusion, anger, anxiety, despair, fear, overwhelm, activation, and, maybe eventually, a precarious and tender hope.

Emerging research in the fields of psychology and sociology suggests a new term to help us understand our collective experience: “climate grief.” Some psychologists discuss this in terms of “anticipatory loss,” which is to say the sense of beginning the mourning process for someone or something that has not yet been lost. Others discuss climate grief in terms of “ambiguous loss,”



which refers to a sense of uncertainty about whether a loss actually happened—a lack of closure. Ambiguous loss is often experienced in the context of families with missing persons. In *A Play for the Living in a Time of Extinction*, when Naomi says “it’s really hard to figure out when, exactly when a species goes extinct, because it’s not like they just leave you a note on the kitchen table saying hey, I’m going extinct, they just disappear,” she’s referring to ambiguous loss in the face of the climate crisis and she guides us in attempting to reckon with it.

More and more, counselors and psychologists are advocating for broader awareness of the socio-emotional impacts of climate change. In fact, the American Psychological Association released a report in 2017 with suggestions for counselors on how to address psychological stress caused by our changing climate.

KEY TAKEAWAYS: What Individuals Can Do

Actions at Home

Have household emergency plans that are routinely practiced.

Understand family medications and their side effects.

Learn resilience interventions.

Actions in the Community

Connect with family, friends, neighbors, and other groups to build strong social networks.

Support clean energy to prevent further climate change.

Start a community resilience project.

Source: 2017 American Psychological Association report on [Mental Health and our Changing Climate](#)



And a peer support network called the [Good Grief Network](#) has created a 10-step plan for “personal resilience & empowerment in a chaotic climate.” It’s no surprise that Naomi essentially takes us through each of these steps during the course of the play: from the first step, “accepting the severity of the predicament,” to the sixth step, “practicing gratitude, witnessing beauty, and creating connections,” to the final step, “reinvesting into meaningful efforts.”

The fifth step of the Good Grief Network’s plan is “developing awareness of biases & perception,” which we hear Naomi struggle with as she talks about her relationship to Native stewards of the Delmarva peninsula. Indigenous communities (who represent just 5% of the world’s human population but protect 80% of its biodiversity) have been coping with the grief caused by forced loss of their lands and communities for 500 years, so it’s no surprise that they’ve developed effective strategies for resilience. According to a [2018 National Geographic article](#), “Indigenous peoples... continue to teach and lead by example, from the restoration of eel grass and salmon by the Samish Nation, to the bison reintroduction by the Kainai Nation of the Blackfoot Confederacy, to the restoration of traditional 800-year old Hawaiian fish ponds. We must heed these lessons and take on the challenging task, if we want our grandchildren to have a future.” Amidst all the complex emotions caused by the magnitude of the climate crisis, [scientific studies](#) tell us that when we center frontline communities and Indigenous wisdom, we might have a hope of repair.

Climate grief can certainly leave us feeling paralyzed and unsure how to help. It’s easy to look at all the action not being taken globally, fall further



into despair, and even ask ourselves, like Naomi, “does anyone else here love the earth?” But grief, after all, is a sign of deep love. As ecologist and philosopher [Joanna Macy](#) says, “the other face of our pain for the world is our love for the world, our absolutely inseparable connectedness with all life....And when you’re worrying about whether you’re hopeful or hopeless or pessimistic or optimistic, who cares? The main thing is that you’re showing up, that you’re here, and that you’re finding ever more capacity to love this world because it will not be healed without that.”

“Even a wounded world is feeding us. Even a wounded world holds us, giving us moments of wonder and joy. I choose joy over despair. Not because I have my head in the sand, but because joy is what the earth gives me daily and I must return the gift.”

–Robin Wall Kimmerer (Citizen Potawatomi Nation),
Braiding Sweetgrass



ADDRESSING CLIMATE CHANGE:
*YOU ARE THE SOLUTION—
AND **NOW**
IS THE TIME!*

BY THE NATIONAL AQUARIUM

NATURE IS OUR LIFE SUPPORT SYSTEM—

it provides humans with the air we breathe, the water we drink, the food we eat and so much more. Unfortunately, human activity has pushed the natural world close to its breaking point, and we are now faced with increasing pressure—and dwindling time—to address our planet's climate change crisis.

Erratic weather events, dangerous flooding, devastating sea level rise and an alarming warming of the ocean are amongst the most damaging impacts of climate change—and each is already happening. While scientists are clear that humankind will experience the irreversible impacts of climate change within the next 30 years if we are not able to



address our reliance on the fossil fuels that create carbon emissions and hasten climate change, there is much to be done within our households and communities to create real change. And, with the federal government taking action this year to reengage in important conservation efforts like the Paris Agreement and the [global 30x30 initiative](#)—which aims to preserve and protect 30% of Earth’s land and ocean by the year 2030—we have every reason to move forward with determination and optimism.

Here at the National Aquarium, we are working to [combat climate change](#) not only by making sure our building and facilities are powered by renewable energy, but also by providing inspiration, [advocacy, educational support and hands-on opportunities](#) for people and families here in Baltimore to control their climate destiny and act as empowered conservationists. Within the Aquarium and beyond its walls within our community, we work to help our guests and neighbors tackle what may seem like overwhelming conservation issues using [practical, real-world actions](#) and smart decision making. When it comes to [creating a brighter future](#), responsible individual choices really do add up to create real change—but we must start now. Think about your lifestyle and habits and you’ll find that the opportunities for change are limitless. Looking for a place to begin? Maybe we can help!



SHRINK YOUR FOOTPRINT

The accumulation of excess carbon dioxide in our atmosphere is the driving force behind climate change. What steps can you take to reduce your personal footprint?



HERE ARE SOME IDEAS:

EAT A PLANT-RICH DIET. When it comes to your diet and the environment, there's a simple overarching theme: Food made from plants has less climate impact than food made from meat. Cutting your consumption of meat by just a few meals a week can make an impressive difference.

CHOOSE GREEN APPLIANCES. If you're in the market for new appliances for your home, be sure to go green. Energy-efficient appliances use less electricity, and the production of electricity is a big contributor to carbon dioxide emissions that fuel climate change.

TRAVEL SMART. Choosing electric when buying a new car makes a huge impact on your personal carbon emissions. When traveling long distances, consider a train instead of plane, if possible. Planes produce over 53 pounds of carbon dioxide per mile. And, of course, choose walking, biking or public transportation over driving whenever you can!

TALK ABOUT IT. Perhaps you're already well-versed in climate science facts, and that's a great start—but these facts are of little use if you're not sharing them with others. According to the Yale Program on Climate Change Communication, 69% of Americans believe climate change is happening, but only a third talk about it. It's imperative that we close that gap. Informed, productive discussions are key to turning the tide on climate-related misconceptions, creating public awareness and empowering others to act.

POWER AT THE POLLS. Your individual actions are inarguably important, but it's also crucial to exercise your power to vote into office those who have the power to make large-scale changes. Learn more about the environmental voting records of candidates at the local, state and federal level, and align yourself with those [who make environmental conservation their priority](#). Our most recent federal elections are a perfect example of the change that can occur when leaders believe in important climate science and act



accordingly, but don't forget about the important changes to be made at the local level that can have immediate direct impacts on your community.

GET STARTED.

The National Aquarium educates our guests about climate change and empowers them to act. We also fortify our region's climate resiliency through field work and advocacy. Small actions embraced by many people have the potential to create real change. Whatever action you take, please begin today. Now is the time to look at our own lives and routines to see where we can create the kind of change that will help to stave off irreversible effects of climate change.

THE FUTURE WILL NOT WAIT,
AND WE ONLY HAVE ONE PLANET.



IN THE BAY, LIFE FORMS & SUSTAINS ITSELF

Shenandoah Salamander

BY DES'REE BROWN

**The health of the land
and the health of the
environment is the
health of the people.**

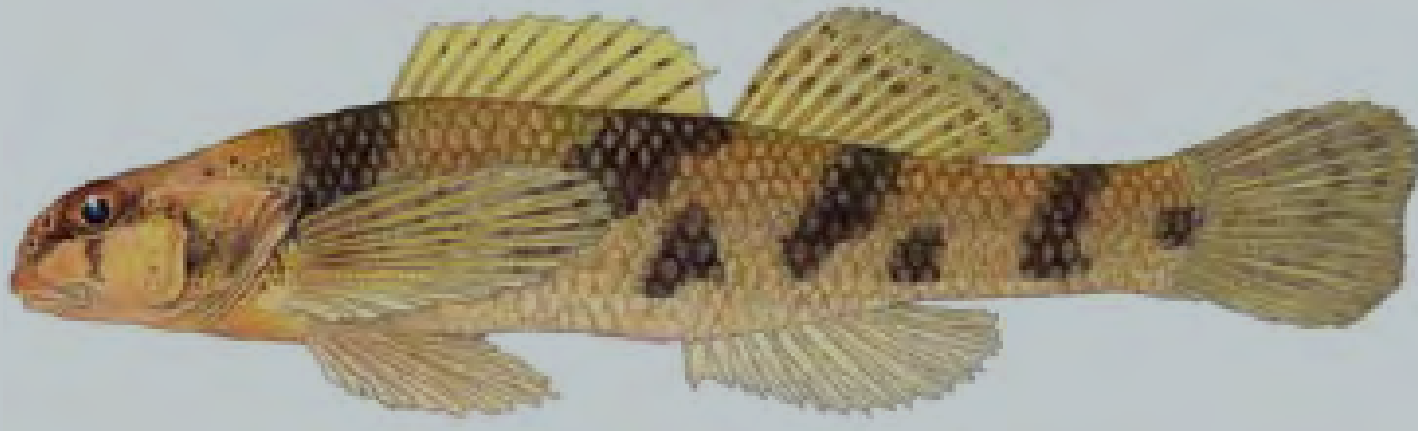
The Chesapeake Bay is home to many native species and SAV (submerged aquatic vegetation) that are vital to the Bay's restoration. However, many of these species have a growing threat to becoming endangered or are classified as endangered. >>

Rail

Indiana Bat

Sturgeon





Maryland Darter

Organizations like the Chesapeake Bay Foundation, Chesapeake Bay Laboratories, and the Patuxent and Potomac River Keepers are in the fight to keep the Chesapeake Bay alive and thriving. Not all disappearance is irreversible. Figure out how you can get involved with the [Chesapeake Bay Foundation](#) or the [Waterkeepers Chesapeake Network](#).



Leather Back Turtles



“IT DID NOT HAVE TO BE *LIKE THIS*”

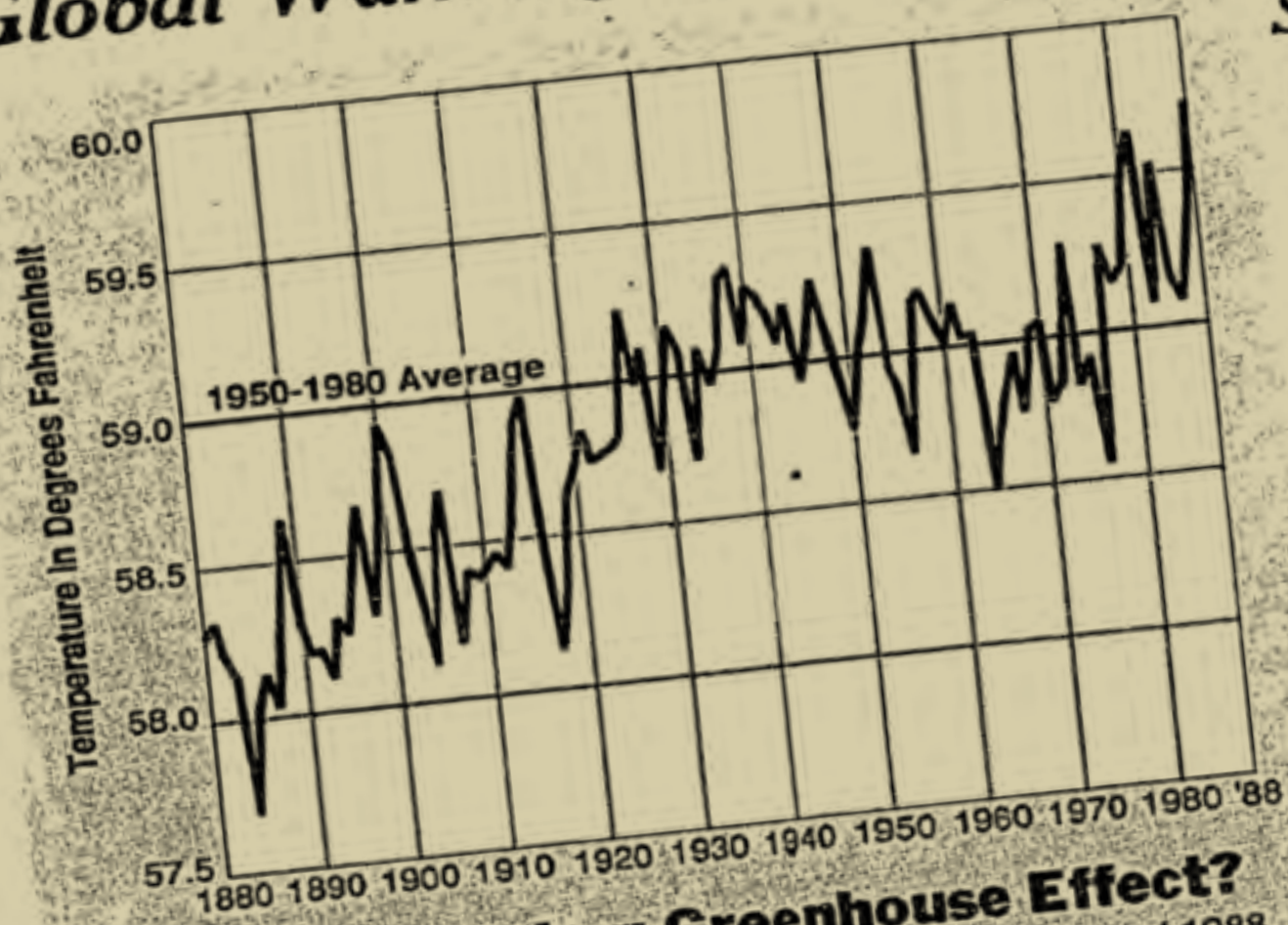


BY DES'REE BROWN

While the conversation about climate change and global warming may seem like it started in the 70s and only gained real momentum in the last 10 years, the negative impacts of climate change has been recognized by Indigenous people for almost 500 years and by Western scientists as early as 1896. Physicist John Tyndall would decipher the science behind the “greenhouse effect” and its impact on the climate in the 1860’s, Swedish scientist Svante Arrhenius supported Tyndall’s theory in 1896 claiming that varying carbon dioxide levels could drastically change the Earth’s temperature. >>



Global Warming Has Begun, Expert Tells Senate



Global Warming: Greenhouse Effect?

Average global temperatures through the first five months of 1988. As a baseline, scientists use the global average from 1950 to 1980.

Source: James E. Hansen and Sergej Lebedeff

The New York Times / June 24, 1988

Sharp Cut in Burning of Fossil Fuels Is Urged to Battle Shift in Climate

By PHILIP SHABECOFF
Special to The New York Times

WASHINGTON, June 23 — The earth has been warmer in the first five months of this year than in any comparable period since measurements began 130 years ago, and the higher temperatures can now be attributed to a long-expected global warming trend linked to pollution, a space agency scientist reported today.

Until now, scientists have been cautious about attributing rising global temperatures of recent years to the predicted global warming caused by pollutants in the atmosphere, known as the "greenhouse effect." But today Dr. James E. Hansen of the National Aeronautics and Space Administration told a Congressional committee that it was 99 percent certain that the warming trend was not a natural variation but was caused by a buildup of carbon dioxide and other artificial gases in the atmosphere.



"Global warming" didn't become a political issue until then-NASA scientist James Hansen testified before congress in 1988, claiming that humans have caused irreversible climate damage. While Hansen would endure decades of defamation and scrutiny, that same year the United Nations Environment Programme along with the World Meteorological Organization created the Intergovernmental Panel on Climate Change (IPCC). The IPCC's goal was to report on the impacts of climate change, the science behind it, as well as strategies to mitigate damage caused by the changing climate. When the first assessment was published in the 1990's, people knew that global warming would be an intercontinental issue at the turn of the 21st century. Whether or not you choose to engage in the belief that humans have caused irreversible climate change, know that this is not a new issue brought about by politicians, Greta Thunberg, or Naomi's Zero Emissions Theatre company. Our planet didn't have to be like this, but there's time for all of us to be the change now and act on the warnings those before us have given us.



Just look at my home, Baltimore

BY ANNALISA DIAS

At one point in the play, Naomi starts to unpack her understanding of the disproportionate impacts of the climate crisis on BIPOC communities. She refers to the “apex of the apex species,” and talks about how “some people are participating more than others.” Another way of saying this is Naomi grapples with the realities of environmental racism and how it shows up in Baltimore City. >>



If this conversation and terminology is new to you, here are a few helpful definitions and examples of where these concepts show up concretely here in Baltimore:

“environmental racism”

the systemic disproportionate impact of environmental hazards on communities of color. For example, in Baltimore environmental racism can be seen in a vast disparity of childhood asthma rates. According to a 2020 study out of Johns Hopkins University, 20% of children in Baltimore have an asthma diagnosis—double the national rate of 9%. The report argues that Black children who live in historically redlined neighborhoods with concentrated environmental pollutants and inadequate housing bear the brunt of the disease.

“sacrifice zone”

a geographic area that has been permanently impaired by heavy environmental alterations or economic disinvestment, often through locally unwanted land use. These zones most commonly happen to exist in low-income communities and communities of color. For example, according to [Baltimore Corps](#), “Baltimore’s history of redlining continues to have an environmental impact on neighborhoods to this day. Due to these hypersegregated neighborhoods experiencing decades of disinvestment... Residents in these neighborhoods are simultaneously living without the benefits of trees and greenspaces in the city, while also living in urban heat islands, or areas that become extra hot due to excess pavement and concrete and lack of shade.” >>



“frontline communities”

communities who experience the “first and worst” impacts of the climate crisis. These communities are disproportionately Indigenous, Black, low-income, coastal communities of color, migrant communities, and more. For example, the city of Baltimore was founded on unceded Native land, and Baltimore’s urban Indian community, while large and complex, frequently faces disproportionate negative community health impacts related to climate change. Currently, Native people are still not counted in Maryland’s official coronavirus data, despite consistent advocacy from Native leaders to be counted.

Wondering where to plug in?

Here are some of our favorite frontline organizations in Baltimore.

[Native American Lifelines](#)

[The Baltimore
American Indian Center](#)

[BLISS Meadows](#)

[Baltimore Transit Equity Coalition](#)

[Sunrise Baltimore](#)

[Baltimore Blue Green Just](#)



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ALPINE MARMOT

[Murmeltier bei Filzmoos](#) by [Armatus1995](#), licensed under [CC by-SA 4.0](#)

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[Eelgrass bed at Scorpion Anchorage](#), Santa Cruz Island, Channel Islands National Park, by NPS

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WOODLAND GRAYLING

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GIANT AUSTRALIAN CUTTLEFISH

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BEAUTIFUL MALANDA STICK INSECT

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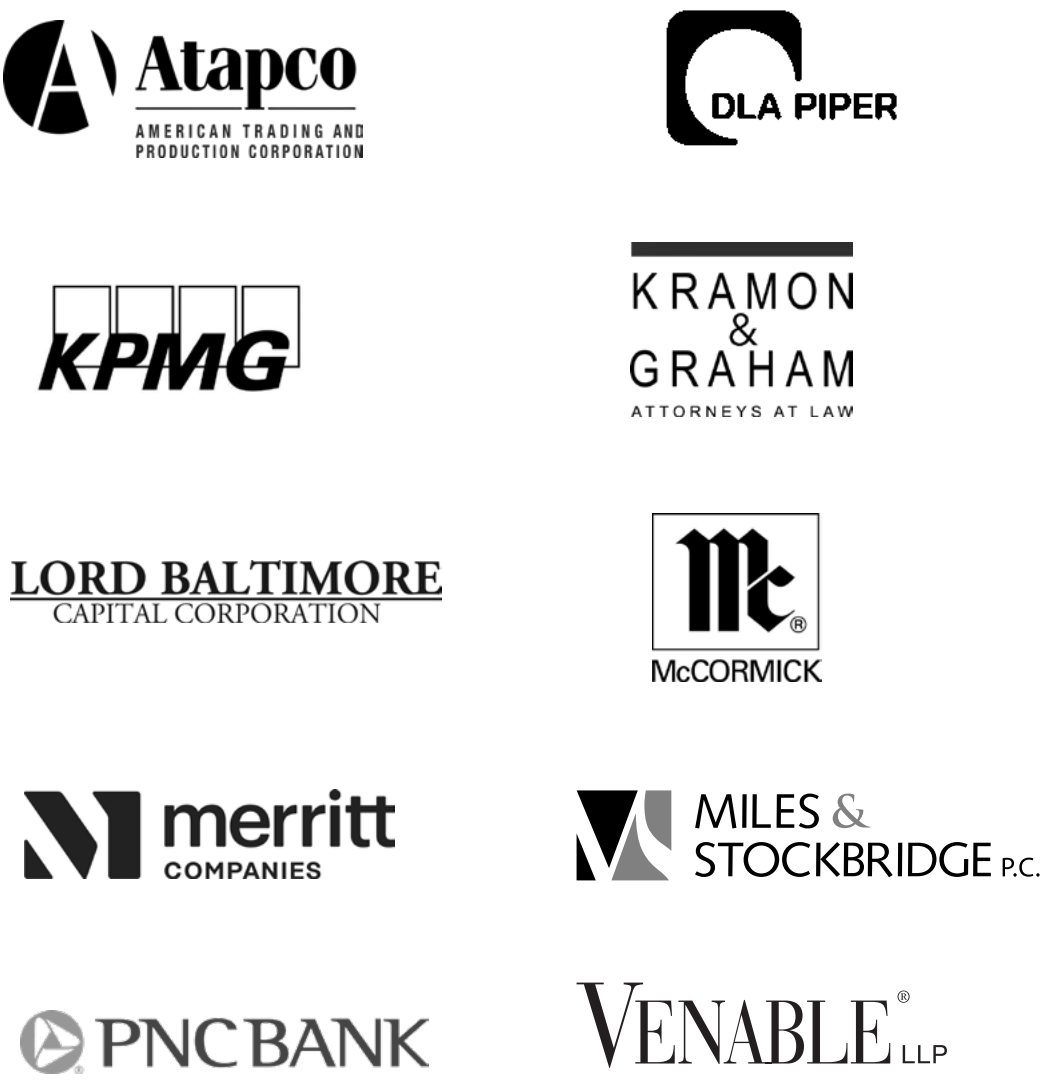
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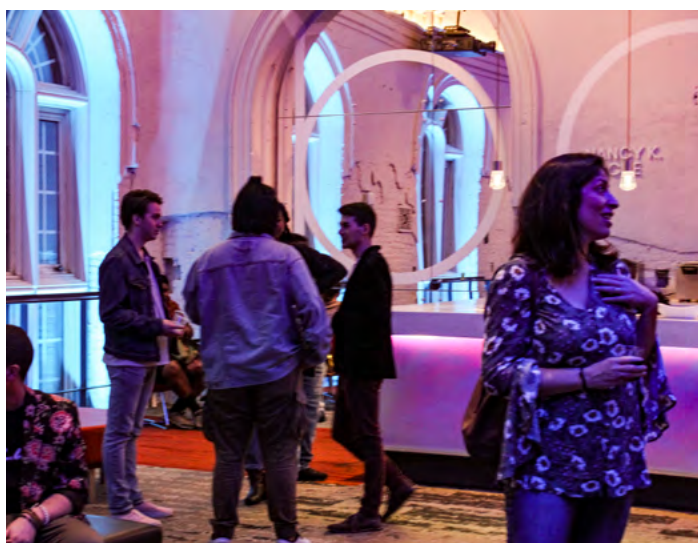
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Eric Scharfenberg

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.

