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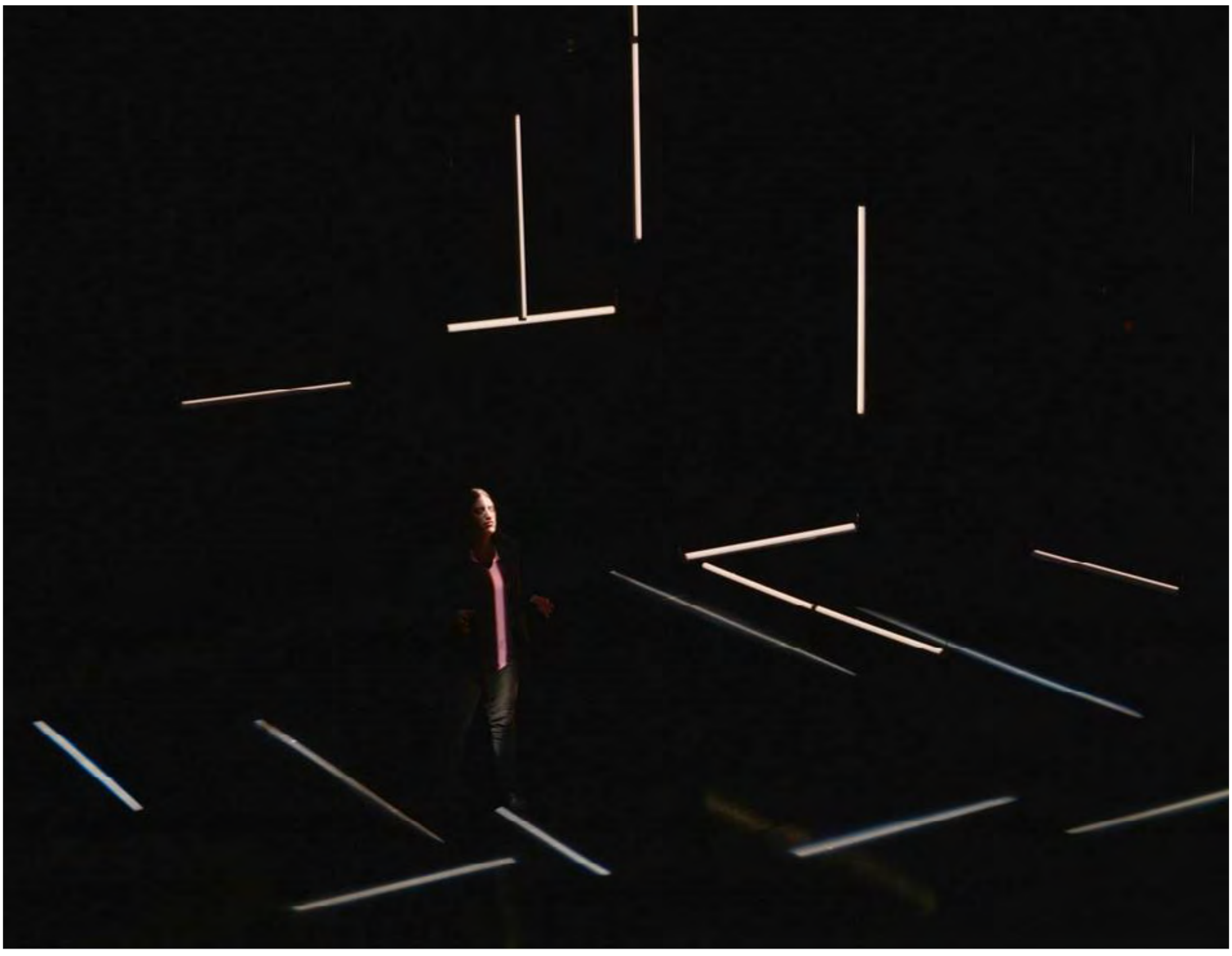
WOOLLY MAMMOTH THEATER COMPANY PRODUCTION OF

WHERE WE BELONG

IN ASSOCIATION WITHTHE FOLGER SHAKESPEARE LIBRARY

A LIMITED ENGAGEMENT

BY MADELINE SAYET • DIRECTED BY MEI ANN TEO



BALTIMORE CENTER STAGE

OCTOBER 19-24, 2021

#BCSWHEREWEBELONG
#WHEREWEBELONG
#BALTIMORECENTERSTAGE

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LAND ACKNOWLEDGMENT

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.

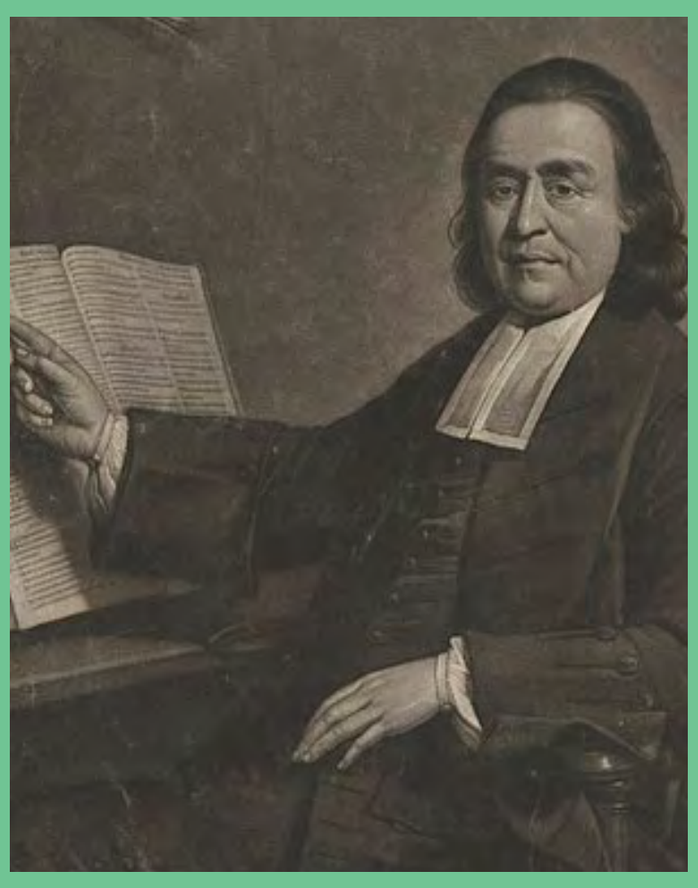
Additionally in the spirit of reconciliation, you can honor the Indigenous peoples of this land by donating to Native American Lifelines, donating to or visiting the Baltimore American Indian Center & Heritage Museum, and supporting local Indigenous artists. These are only a few suggestions of the many ways we can move towards reconciliation.

A note from the playwright, Madeline Sayet



Language reclamation is a long and complex process. For this reason, the evolution of the Mohegan language in this play reflects the multiple Mohegan language orthographies being used over the course of the Mohegan language reclamation project, and different orthographies present in scenes taking place in 2006, 2016 and 2021 include words, pronunciations, and spellings used at those times.

HISTORICAL NOTE



Within this play, there is a moment in which a sermon that was not written by Samson Occom until 1772 is intentionally used to demonstrate the effect of his speaking in 1766, so the audience gets a sense of the man rather than the evolution of his sermons.

BALTIMORE CENTER STAGE

PRESENTS

THE WOOLLY MAMMOTH THEATRE COMPANY PRODUCTION OF

WHERE WE BELONG

BY MADELINE SAYET
IN ASSOCIATION WITH THE FOLGER SHAKESPEARE LIBRARY

EXECUTIVE PRODUCERS
VICTORIA LANG AND RYAN BOGNER FOR
BROADWAY & BEYOND THEATRICALS

OCTOBER 19–24, 2021

THE CAST

Madeline Sayet

THE CREATIVE TEAM

Mei Ann Teo*
DIRECTOR

Hao Bai
PRODUCTION DESIGNER

Asa Benally
COSTUME DESIGNER

Erik Schilke
ORIGINAL COMPOSITION AND SOUND DESIGN

Vera Starbard
DRAMATURG

Liz Hayes
DIALECT COACH

Judy Bowman
CASTING DIRECTOR

CREW

Grace Chariya
STAGE MANAGER

Miguel Valderrama
SCENIC DRAWING AND RIGGING SUPPORT

Andrew Cissna
TOUR LIGHTING CONSULTANT

Zakery VanderLinden
TOUR TECHNICAL DIRECTOR

Dawn Newsome
MAKEUP CONSULTANT

*The Director is a Member of the Stage Directors and Choreographers Society, a national theatrical labor union.

CONTENT TRANSPARENCY: THIS PRODUCTION CONTAINS FLASHING LIGHTS, DEPICTIONS OF RACISM, AND DISCUSSIONS OF BORDERS, WAR, LOSS OF LANGUAGE, RESIDENTIAL SCHOOLS, COLONIAL THEFT OF HUMAN REMAINS AND REPATRIATION.

An earlier version of *WHERE WE BELONG* was produced in London at Richmix and Shakespeare's Globe in 2019, as part of Border Crossings' Origins Festival, the UK's only large scale multidisciplinary festival of Indigenous arts and culture.



MADELINE SAYET
Playwright, Performer

(she/her)is a Mohegan theatre maker who believes the stories we pass down inform our collective possible futures. She serves as an Assistant Professor at Arizona State University with the Arizona Center for Medieval and Renaissance Studies (ACMRS), and is the Executive Director of the Yale Indigenous Performing Arts Program (YIPAP).She has been honored as a Forbes 30 Under 30 in Hollywood & Entertainment, TED Fellow, MIT Media Lab Director's Fellow, National Directing Fellow, Drama League Director-In-Residence, NCAIED Native American 40 Under 40, and a recipient of The White House Champion of Change Award from President Obama. As a writer her plays include: *Where We Belong, Up and Down the River, Antigone Or And Still She Must Rise Up, Daughters of Leda, The Neverland,* and *The Fish (In Development)*. Recent directing work includes: *Tlingit Christmas Carol* (Perseverance Theatre), *Midsummer Night's Dream* (South Dakota Shakespeare), *Henry IV* (Connecticut Repertory Theatre), *Whale Song* (Perseverance Theatre), *As You Like It* (Delaware Shakespeare), *The Winter's Tale* (Amerinda/HERE Arts), *Poppea* (Krannert Center, Illinois), *The Magic Flute* (Glimmerglass), *Macbeth* (NYC Parks), *Miss Lead*(59e59). www.madelinesayet.com

THE CREATIVE TEAM

Listed in alphabetical order

HAO BAI
Production Designer

(she/her) is a multidisciplinary designer in lighting, sound, video projection, and world-building (environment) for live and virtual performances. Hao works with groundbreaking and innovative artists including Charlotte Braithwaite, Abigail DeVille, Mei Ann Teo, Ping Chong, The Talking Band, Mabou Mines, The Wooster Group, The Builders Association, The Hawtplates (Justin Hicks), Pioneers Go East Collective, Loco7, Nia Witherspoon, and New Stage Theatre, etc. Hao's work has been seen internationally at Asia Culture Center (South Korea), WuZhen Festival (China), in the states at CAC (Cincinnati), Stanford, Jone Hall (Houston), and in New York at The Public Theatre, NYU Skirball, Bushwick Starr, La MaMa, JACK, Performance Space New York, New Stage Theatre, 59E59, A.R.T/New York Theatres, 14 Street Y, BAAD!, Stella Adler, The Performing Garage, The Gallery Players, The Tank, etc. Recent: Virtual: Final Boarding Call (Ma-Yi Theater+WP Theater); Nocturne in 1200s (Ping Chong). Lighting: Waterboy and the Mighty World (Bushwick Starr & The Public Theatre). Projection: Electronic City (NYIT Awards). Sound: Walden (TheatreWorks). Upcoming: Production Design: This Isle is All (Harvard). Lighting/Projection/Sound: Arden (The Flea). Lighting: CHINOISERIE (Ping Chong). Sound: Little Shop of Horrors (St. Louis Rep). https://www.haobaidesign.com/com/

ASA BENALLY
Costume Designer

(he/him) Asa Benally is making his Woolly Mammoth debut. He hails from the Navajo and Cherokee Nations. *Blues for an Alabama Sky* (Keen Company, Drama Desk Nomination); *Venus and Adonis* (New Camerata Opera); *Too Heavy For Your Pocket* (George Street Playhouse); *Skeleton Crew* (Westport Country Playhouse); *Father Comes Home...* (Juilliard); *Measure for Measure* (The Public Theater Mobile Unit); *Cymbeline* (Yale

Repertory Theater); *The Brobot Johnson Experience* (The Bushwick Starr); *Tricks the Devil Taught Me* (Minetta Lane Theatre); *Coriolanus* and *The Seagull* (Yale School of Drama); *Whale Song* (Perseverance Theater); *The Crazy Shepherds of Rebellion, Roberto Zucco* (Yale Cabaret); *A Midsummer Night's Dream* (Frog and Peach Theater Company); *The Winter's Tale* (HERE Arts Center); *Peer Gynt* (Amherst College); Training: M.F.A Yale School of Drama. B.F.A. Parsons School of Design. Online: www.asabenally.com, Instagram: @Asa_Benally_Design.

GRACE CHARIYA
Stage Manager

Grace is a stage manager and production manager from Urbana, Illinois. Most recently, Grace was the Assistant Production Manager at New York Stage and Film for the 2021 season and a Production Management and Stage Management apprentice at Baltimore Center Stage for the 2020-2021 season. Before that, she graduated from the University of Illinois at Urbana-Champaign with a BFA in Stage Management. Favorite highlights: *A Play for the Living in the Time of Extinction*; *The Garden*; T*he Glorious World of Crowns, Kinks, and Curls* (Baltimore Center Stage), *Sanctuary City; Annie Salem: An American Tale; Goddess; The Notebook* (New York Stage and Film), *Jessica Lang Dance's us/we* (Krannert Center for the Performing Arts), *eurydice; gorge, idling gorge, just idling, just; An American Daughter; Studio Dance II; Don Giovanni; In the Next Room, or the vibrator play* (University of Illinois).

ERIK SCHILKE
Composer and Sound Designer

(he/him) is an ambient electronic composer and music producer. His debut album Synthesis was recently released on the German label Hymen Records. He has previously scored film projects for acclaimed directors including Fernando Lazzari and Madeline Sayet. Schilke is honored to be working on *Where We Belong*. Online: erikschilke.com and https://hymen-records.bandcamp.com/album/synthesis

THE CREATIVE TEAM

VERA STARBARD
Dramaturg

(she/her) *T'set Kwei yóo x̱at duwasáakw. Vera Starbard áyá ax̱ saayí. Dleit_áa x̱'éináx̱ Vera Marlene Bedard yóo x̱at duwasáakw. Teeyneidi naax̱ x̱at sitee. T'akdeintaan yádi. Wooshkeetaan dachx̱án. Dena'ina dachx̱án. Takjik'_wáan áwé uháan. Shaan Seetx̱ x̱at_uwdiztee. Dgheyaytnux̱' _ux̱aa.óo.* Vera Starbard, T'set Kwei, is a Tlingit and Dena'ina writer and editor. Her mother is of the Teeyeineidi clan and her father is T'akdeintaan. Vera is Playwright-in-Residence at Perseverance Theatre through the Andrew W. Mellon National Playwright Residency Program and Editor of First Alaskans Magazine. Vera is also a writer for the PBS Kids animated children's program "Molly of Denali," which won a Peabody Award in 2020. Vera currently lives with her husband Joe Bedard (Inupiaq/Yup'ik/ Cree) on the Dena'ina land around Dgheyaytnu - colonially called Anchorage, Alaska. She says gunalchéesh – thank you - to Woolly Mammoth for the opportunity to dramaturg for a meaningful, important work performed on Piscataway land. www.verastarbard.com



MEI ANN TEO
Director

(they/she) is a queer immigrant from Singapore making theatre & film at the intersection of artistic/civic/contemplative practice. As a director/devisor/dramaturg, they create across genres, including music theatre, intermedial participatory work, reimagining classics, and documentary theatre. Teo's work has been in international festivals including Belgium's Festival de Liege, Edinburgh International Fringe, Beijing International Festival, Singapore Theatre Festival. They helmed Dim Sum Warriors the Musical by Colin Goh and Yen Yen Woo, composed by Pulitzer Prize winner Du Yun for national China twenty-five city tour. They have directed and/or developed new work at the Oregon Shakespeare Festival, Theatreworks Harford, Playwrights Realm, Goodman Theatre, Public Theater, Berkeley Rep (Ground Floor), Crowded Fire, History Theatre, Page 73, Musical Theatre Factory, and the National Black

Theatre. Recent work includes Jillian Walker's world premiere SKiNFoLK: An American Show at the Bushwick Starr, Madeline Sayet's Where We Belong at Shakespeare's Globe and Woolly Mammoth, and the North American premiere of Amy Berryman's Walden at Theatreworks Hartford. Teo received the League of Professional Theatre Women's Josephine Abady Award, and is the Associate Artistic Director and Director of New Work at Oregon Shakespeare Festival.

BROADWAY & BEYOND THEATRICALS
is a theatrical producer and booking agency led by founders Victoria Lang, Ryan Bogner and Tracey McFarland. Upcoming productions: THE KITE RUNNER (Broadway), PARADISE SQUARE (Broadway), CAMBODIAN ROCK BAND (Tour). Broadway tours as agent: PARADISE SQUARE, THE CHER SHOW, MEMPHIS, LEGALLY BLONDE, MILLION DOLLAR QUARTET CHRISTMAS & more. www.bbtheatricals.com

VICTORIA LANG
Executive Producer
(she/her) has enjoyed an award-winning producing career in theatre, television, film, concerts and podcasting. On the cutting edge of the best of Off Broadway theatre she has produced such hits as FOUND: A New Musical, SILENCE! The Musical (Best Musical: Off Broadway Alliance Award, Top 5 Musicals: Time Magazine), SHOUT! The Mod Musical, JOHNNY GUITAR (Best Off-Broadway Musical: Outer Critics Circle Award), MATT & BEN (Top 5 Plays: Time Magazine), and David Friedman's LISTEN TO MY HEART (Drama Desk Award). Recent Broadway productions include TOOTSIE (Tony nomination), THE CHER SHOW, THE LIGHTNING THIEF, SYLVIA, 1984, and ESCAPE TO MARGARITAVILLE. West End productions include FUNNY GIRL (Olivier Award), BAT BOY and SHOUT! Upcoming Broadway: PARADISE SQUARE, FUNNY GIRL, THE KITE RUNNER, A FACE IN THE CROWD, THE NANNY, LOCH NESS, THE COTTAGE. Television: Live With Regis & Kathie Lee (3 Emmy nominations), Music

Specials for PBS and A&E. Film: Macbeth in Manhattan (Showtime), Dark Tides & more. Podcast: FOUND on the Wondery network. Victoria is a Founder and Co-President of Content of Broadway & Beyond Theatricals, a Founder and Co-President of Plus Media & Plus Entertainment and President of Lang Entertainment Group. Victoria attended Emerson College and graduated with a BFA in Theatre Arts Summa Cum Laude from Long Island University. She is a member of the Broadway and Off-Broadway Leagues, the Off Broadway Alliance, BAFTA and the Black Theatre Coalition.

RYAN BOGNER
Executive Producer

(he/him) is a producer and entertainment entrepreneur and is currently the Co-President of Content for Broadway & Beyond Theatricals (BBT), a full service production company and theatrical booking agency which he founded with partners Victoria Lang and Tracey McFarland. Bogner has produced shows and events on and off Broadway, and with such organizations as The Public Theater, Williamstown Theatre Festival, The Ohio Theater, The Zipper Factory, Dixon Place, The New York Musical Festival and The New York International Fringe Festival as well as countless developmental workshops, readings and concerts in both the live and digital spaces. Notable past productions include: THE WOODSMAN, HERE LIES LOVE, THE ORION EXPERIENCE, YEAST NATION, DOCTOR ZHIVAGO, TOP HAT, BIG FISH, THE CHER SHOW and CHEERS: LIVE ON STAGE among others. Upcoming: THE KITE RUNNER, CAMBODIAN ROCK BAND. Prior to the founding of BBT, Ryan served as an executive at such production companies as RKO Stage and Stageworks Media, worked in licensing at Theatrical Rights Worldwide and was a founder of booking agency, Off Broadway Touring. Ryan holds a B.F.A. in Musical Theater and Directing from The Boston Conservatory, and an M.F.A. in Theater Management and Producing from Columbia University.

THE CREATIVE TEAM

WOOLLY MAMMOTH THEATRE COMPANY

Woolly Mammoth Theatre Company creates badass theatre that highlights the stunning, challenging, and tremendous complexity of our world. For over 40 years, Woolly has maintained a high standard of artistic rigor while simultaneously daring to take risks, innovate, and push beyond perceived boundaries. Co-led by Artistic Director Maria Manuela Goyanes and Managing Director Emika Abe, Woolly is located in Washington, DC, equidistant from the Capitol Building and the White House. This unique location influences Woolly's investment in actively working towards an equitable, participatory, and creative democracy.

One of the few remaining theatres in the country to maintain a company of artists, Woolly serves as an essential research and development role within the American theatre. Plays premiered here have gone on to productions at hundreds of theatres all over the world and have had lasting impacts on the field. These include the world premiere productions of Danai Gurira's *Eclipsed* in 2009 that later went on to be the first Broadway play with a cast & creative team of all Black women; Bruce Norris' Pulitzer-Prize Winner *Clybourne Park* in 2010; and Anne Washburn's *Mr. Burns: a post-electric play* in 2012. Woolly produces theatre beyond our building by sending productions like Aaron Posner's Stupid Fucking Bird across the nation and bringing Aleshea Harris's What to Send Up When It Goes Down to neighborhoods throughout DC. A national tour of Madeline's Sayet's Where We Belong will launch in 2021. In addition, Woolly was the first to pioneer Pay-What-You-Will tickets in the DMV, which are now available at every single performance.

Woolly Mammoth acknowledges that the theatre stands upon occupied, unceded territory: the ancestral homeland of the Nacotchtank whose descendants belong to the Piscataway peoples. Furthermore, the foundation of this city, and most of the original buildings in Washington, DC, were funded by the sale of enslaved people of African descent and built by their hands.

THE CREATIVE TEAM

Understanding that history and context, Woolly values building relationships with neighbors and resident artists in the DMV area. Our nationally-acclaimed Connectivity Department is one of the ways we accomplish this by linking Woolly to like-minded community organizations in order to generate mutually beneficial, impactful and power-aware partnerships.

"Uniquely plugged in to the mad temper of the times" (*New York Times*)

"The hottest theater company in town" (*Washington Post*)

"A place where Washingtonians can find clever, unusual, often over-the-top theatrical experiences they can't find anywhere else" (*Washington Life Magazine*)

NOTe

In *Where We Belong,* Mohegan playwright and performer Madeline Sayet describes the importance of Indigenous language reclamation efforts to her community. At BCS, we are honored to be connected to local Native community members doing important cultural work around Algonquin language reclamation. We are grateful to Raven and Tatanka for sharing their perspectives and information about how we can support their work below!



"Wingapo nitapewak, necuttewurendg Ohawas nunawamow Mattaponi kah Tsenacommacah.

Hello my friends, my name is Raven,
I come from the Mattaponi and Virginia.

For over four hundred years, indigenous people of this land have faced discrimination, assimilation, and genocide. This has resulted in a loss of everyday lifeways, cultural and spiritual practices, and language. However, despite the negative impacts of colonization, indigenous people are still present, protecting what practices have survived and making efforts to reclaim and revitalize what was stolen from us.

Let us acknowledge that today's performance, "Where We Belong," is convened on the ancestral homelands of the Piscataway people. Recognized by the state of Maryland, the Piscataway-Conoy Tribe and the Piscataway Indian Nation have faced and continue to face the effects of colonization similar to that of other tribal nations. We give honor to their ancestors, elders, and current tribal citizens for their experiences and perseverance against the odds so that their future generations can thrive.

The Piscataway people are a part of the larger language family known as Algonquin. The various Algonquin languages and dialects can be found from North Carolina up the East Coast to portions of the Midwest and up through much of Canada. Being among some of the first contact groups with European settlers, many East Coast indigenous tribes faced a loss of language that has resulted in no current fluent speakers. This is particularly true for those tribes in Maryland and Virginia. However, efforts are being made amongst numerous tribes to recover their languages through language reclamation and revitalization. One such example of this is the Tsenacommacah Algonquin Language Project, a nonprofit organization that comprises of representation from each of the Virginia Algonquin speaking tribes. The overall goal of this organization is to reclaim and revitalize the Virginia Algonquin language resulting in fluent speakers again.

When we speak of language reclamation, we are decolonizing preconceived concepts regarding indigenous languages. We not only focus on the linguistics of revitalizing the language, but also bring focus to the indigenous community and identify the needs of the community to assist in overcoming potential barriers that would prevent tribal citizens from participating in the reclamation process. Because there are no fluent speakers in a tribal community, the colonial-settler thought is that the language is "dead" or "extinct." However, many indigenous people, particularly those that work in language reclamation, reject these descriptions. Instead, we say our language is "sleeping" and is waiting patiently to be reclaimed. Both our oral and written histories tell us about the period of time in which our ancestors were not permitted to speak our languages without severe consequences. In order to survive, our ancestors allowed our language to sleep so that it would be protected until the time it was safe to reawaken. You will find pieces of our languages in colonial documents. You will also find it hidden amongst present day words for indigenous animals, plants, and places. Examples of this can be seen amongst local places like the Patapsco River, the Patuxent River, and the Chesapeake Bay—all

words derived from the Algonquin language that the Piscataway and Virginia Algonquin people spoke. Our ancestors have also ensured that their memories of our language be embedded in each of us, generation after generation, so that when the time of reawakening is upon us, the tribal community will be ready to take on the task of the reclamation process.

As a final note, language is directly linked to who we are and supports our sovereignty as indigenous people. It links us physically, mentally, emotionally and spiritually to one another. Furthermore, it transcends this tangible space as it carries our prayers to our ancestors and Creator. When the time comes that we make our journey to join our ancestors in the spirit world, we will be able to greet them and they will understand us. It is a privilege to be living in a time where language reclamation work is coming to the forefront of indigenous communities and I am honored to be serving on the board of the Tsenacommacah Algonquin Language Project (TALP). For more information about TALP or how you can help us reach our goals, please email tsenacommacahlanguage@gmail.com. I encourage everyone to learn about their local indigenous communities through programs and resources provided by the tribal nations and to ask how you can support in their efforts, whether it be language reclamation or other tribal community projects. Kenah (thank you) to Madeline Sayet for allowing me to share my perspective on language reclamation and for the important work you continue to do!"



RAVEN CUSTALOW,
Mattaponi/Rappahannock,
Chair Person of Tsenacommacah
Algonquin Language Project and
Eastern Woodland Revitalization

TATANKA GIBSON,
Haliwa-Saponi/Nansemond, Board
Member and Linguist of Tsenacommacah
Algonquin Language Project

ABOUT US

Founded in 1963 and designated the State Theater of Maryland in 1978, Baltimore Center Stage provides the highest quality theater and programming for all members of our communities, including youth and families, under the leadership of Artistic Director Stephanie Ybarra. Baltimore Center Stage ignites conversations and imaginations by producing an eclectic season of professional productions across two mainstages and an intimate 99-seat theater, through engaging community programs, and with inspiring education programs. Everything we do at Center Stage is led by our core values—chief among them being Access For All. Our mission is heavily rooted in providing active and open accessibility for everyone, regardless of any and all barriers, to our Mainstage performances, education initiatives, and community programming.

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