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.
Dear BCS Members and Guests,

Picture this: a blended family full of big personalities gets stuck living in a house together, having to learn how to share space while also trying to survive personal, financial and social crises. Sound familiar? Yes, this play resonates. *The Folks at Home* is not a “pandemic play”—its themes rang true long before anyone had even heard of the novel coronavirus—but it takes on new meaning as we all navigate today’s heightened circumstances. These characters’ capacity to laugh and be joyful together even while navigating complex social dynamics and unprecedented challenges—well it reminds me of the experience of making theater during the past two years. Like so much great art, *The Folks at Home* refracts the current moment, revealing something new to us over and over again.

For this kind of play, the “how” and “with whom” of a production are particularly important. And so I am deeply grateful for this exquisitely talented cast and creative team who have created the conditions for joy at every step of this process. Being able to chat and laugh with playwright R. Eric Thomas has been one of the greatest gifts during my time in Baltimore, and I can’t imagine a better pairing to help lead this production than director Stevie Walker-Webb, an artist whose integrity, thoughtfulness, and vision know no bounds. Each moment I have spent with this play, from the first time I encountered the script to the first rehearsal right up to now, has been full of warmth and bursting with laughter, due in large part to the humans behind it and animating it.

This story is about family, about sacrifice, about Baltimore, about love—but above all it is about home. What home means to each of us varies widely. For me, it is less about a physical place, and more about the people with whom I build community. It is in that spirit that I humbly welcome all of you home to Baltimore Center Stage for this heart-filled production.

Stephanie Ybarra
Artistic Director
By R. Eric Thomas

On the evening of May 14, 1992, my mother and I were at Security Square Mall. This was a problem because May 14th was a Thursday and that meant Must-See TV. On this particular Thursday, A Different World’s Whitley (Jasmine Guy) was to marry Byron (Joe Morton) even though she was supposed to be with Dwayne Wayne (Kadeem Hardison). It was an event that rivaled the moon landing in importance and I will defend that point in a court of law. At the mall, we passed by the BG &E store, where a bank of TVs in the front window was playing the show. A crowd had gathered and we joined them. On TV, a minister began the ceremony and then Dwayne Wayne burst into the wedding, confessing his love! The crowd at the mall screamed! “Please, baby, please!” Dwayne cried. And then... the manager of the store turned the TVs off because they were 5 minutes to closing.

Well, we just about rioted. I haven’t paid my electric bill since, out of protest. Got a solar roof for spite.

I was 11 and that was the first time I’d experienced TV as a communal event. What I began to piece together was that these characters and the emotions they provoked were creating a shared vocabulary in tens of millions of homes every night. I later learned that the vocabulary has a name—monoculture—and that we are probably past the age when things like that happen. We are almost never watching the same thing anymore.

The question that I often ponder about TV from the age of monoculture is whether we identified because the TV screen acts as an imperfect mirror in a society determined to erase us, or because art has the power to translate the ineffable. Honestly, I think it’s both (and as a writer I’m contractually obligated to do so). Even if you didn’t watch

(continued)
A Different World, we’re all attuned to the rhythms, tropes, and archetypes that made up the TV landscape. This play is animated by the echoes of those archetypes as well as another monocultural idea: the American dream.

I wanted to dig into the place where sitcom possibilities don’t match up with lived realities. Where the options are few and the math in the budget ain’t mathing right. What then? How do these characters find joy, hope, and their own dreams?

The people in this play are struggling against a feeling of invisibility in America. It’s connected to what they do for money, how they see themselves reflected in culture, and their proximity to the dream. But it’s answered, I hope, by what waits for them at home. The beauty and the magic of theater in an age when so often we’re not watching the same thing is that we don’t have to be content to search for our reflections in the mirror of the screen. We get to be in the room with these people and each other. Together.
BY STEVIE WALKER-WEBB

Might you lean in? As the lights come down and you settle into your chair, and the comfort of darkness invites you to stare into the mirror that is this play, might you lean all the way in? And study the setting, home. A place we’re all in constant relationship with, home. Whether we are creating it as we nest with the ones we love, or running as fast as we can from it for some inarticulable reason, we all carry it in our pockets, and find it in chance moments in unexpected conversations with strangers, or in the final chapters of our favorite book, home.

But for now, look at that couch, you know that couch? Look at that coffee mug...it’s so familiar. And then look at the characters too. You know them, they feel like people you grew up watching on TV, right? Yea they do. This could be a GAY episode of *Family Matters* or a janky episode of *Step By Step* newly released from the cinematic vault...but lean in again...closer still...and now you see these characters are even more familiar. Roger feels like your brother, and Maureen is reminiscent of that crazy auntie you see once every two years. And as you settle a little deeper in your chair you almost want to kick off your shoes because that feeling of home that is permeating through Eric’s language is starting to fill you up a little bit. And now it hits you that these characters are even closer than relatives. They are in fact relational to you. They are you, or rather a reflection of you. Even more, a reflection of your relationship to that slippery, ever-elusive word HOME.

We are all *The Folks At Home*. Born, no, sewn into an ornate familial quilt, both in love with the people we call family, and at war with their ideas and perspectives. We spend our lives imprinting our views on them, and being impacted by every word that they say-hungry to be understood,

(continued)
desperate for approval, human. Just like the characters in this play.

Eric’s premise is a deceptively simple one. It’s a pivotal moment in the lives of a seemingly disparate family struggling to realize a basic dream. Eric invites us to be with them as they strain and sometimes miss one another, laugh at them because they are so clumsy and fallible, and root for them because they are us. This play lives in a long line of American plays that explore themes of family and connection, whether it be Lorraine Hansberry’s *A Raisin in the Sun* or Christopher Durang’s *The Marriage of Bette and Boo*. Eric is doing a squaredance that we all know the moves to, an electric slide but adding his own steps by centralizing characters that have been historically marginalized. It’s a blessing to be alive in a time where queer stories are normalized, and love stories between people of different ethnicities are just everyday occurrence. Still, this conversation of family and home is an old and forever new one. Maya Angelou writes about it so beautifully. “The ache for home lives in all of us, the safe place where we can go as we are and not be questioned. It impels mighty ambitions and dangerous capers... We shout in Baptist churches, wear yarmulkes and argue the tiniest points in the Torah, or worship the sun and refuse to kill cows... Hoping that by doing these things, home will find us acceptable or failing that, we will forget our awful yearning for it.”

I believe it is this insatiable yearning for home that makes us human. And I hope that for a moment, no matter how brief, you find yourself at home right here in this seat, with these words.
THE FOLKS AT HOME
BY R. ERIC THOMAS
DIRECTED BY STEVIE WALKER-WEBB
WORLD PREMIERE
MAR 17- APR 10, 2022

CAST
Alexis Bronkovic
BRITTANY LITTLEFIELD/ALICE
Brandon E. Burton
ROGER HARRISON
E. Faye Butler
PAMELA HARRISON
Jane Kaczmarek
MAUREEN LITTLEFIELD
Eugene Lee
VERNON HARRISON
Christopher Sears
BRANDON LITTLEFIELD HARRISON
Susan Rome
MAUREEN LITTLEFIELD U/S
Roz White
PAMELA HARRISON U/S

THE CREATIVE TEAM
R. Eric Thomas
PLAYWRIGHT
Stevie Walker-Webb
DIRECTOR
Simean “Sim” Carpenter
SCENIC DESIGNER

Harry Nadal
COSTUME DESIGNER
Sherrice Mojgani
LIGHTING DESIGNER
Frederick Kennedy
SOUND DESIGNER
Erin McCoy
STAGE MANAGER
Avery James Evans
ASSISTANT STAGE MANAGER
Jalon Payton, Eloia Peterson
PRODUCTION ASSISTANTS
PJ Johnnie
ASSISTANT DIRECTOR
Paloma Locsin
ASSISTANT SCENIC DESIGNER
Grace Santamaria
ASSISTANT COSTUME DESIGNER
Tyrell Stanley
ASSISTANT LIGHTING DESIGNER
J Z Casting
Geoff Josselson, CSA
Katja Zarolinski, CSA
CASTING
Rachel Finley
ACCENT COACH
The images we see about cities on TV, in films, and on stage matter. They shape our perception of places we've never been, helping us decide where to spend our vacation budget or find a job. Take Baltimore, for instance. This medium-sized city has been the subject of and setting for an extraordinary array of popular culture representations, from the quirky queerness of John Waters' films to the upper crust eccentricity of Anne Tyler's novels. But when former Maryland governor and Baltimore mayor Martin O'Malley ran for the 2016 Democratic Party nomination for president, he was dogged by questions about *The Wire*, a fictional TV show about Baltimore police officers and the drug dealers they pursue. Created by David Simon based on his journalism, reporters treated *The Wire* as a documentary of Baltimore during O'Malley's
While the show included settings from suburban soccer games to elite parties, its image of a Baltimore defined by vacant houses, garbage-strewn streets, and desperate people of color dominated.

At the start of *The Wire*’s second season, the Baltimore film office delayed routine permits. O’Malley told Simon, “We want to be out of *The Wire* business.” The city council even passed a resolution criticizing the show and calling for a more positive image of the city. Simon threatened to move filming elsewhere. Not only would Baltimore lose the economic boost from filming, the show would still be said to take place there. O’Malley relented but he continued the war over Baltimore’s image. In 2000, the city unveiled its newest slogan, Baltimore, “The Greatest City in America.”

While the city resisted Simon’s depiction out of fear it would scare tourists and corporate investment, artists have struggled to tell Baltimore stories outside of *The Wire*’s framework. In 1975, TV producer Norman Lear, best known for *All in the Family*, *The Jeffersons*, *Maude*, *One Day at a Time*, and *Good Times*, adapted Lanford Wilson’s 1973 play *The Hot L Baltimore*, about the down-and-out denizens of a hotel threatened by urban renewal, for TV. Known for
using the sitcom format to raise difficult social issues, the *Hot L Baltimore* included the first regular gay characters on network TV. But not for Baltimore audiences. As the station manager explained, “We find it is not acceptable to... community standards...On top of that, we are concerned with the image of our city as shown in the program.”

In the 1990s, Baltimore actor and director Charles S. Dutton pushed back against the whiteness of network TV and Baltimore’s image through *Roc*, a sitcom about a tight-knit working-class Black family in West Baltimore. The show wove together comedy with social commentary and even displayed the cast’s theatrical training by airing a season of episodes recorded live, a feat not done since television’s early days.

When FOX canceled the show after three seasons, the Congressional Black Caucus asked Rupert Murdoch to reconsider. Without *Roc*, the depiction of Black people on TV narrowed. With the premiere of *Homicide: Life on the Streets* the year of *Roc*’s cancellation, the representation of Baltimore also narrowed. The show, produced by Baltimorean Barry Levinson and based on Simon’s book about homicide detectives in Baltimore, focused on a city defined by crime and desperation. While the *Hot L Baltimore* ended after 13 episodes and *Roc* after three seasons, *Homicide* would run until 1999. What we see in these battles over Baltimore is that the pendulum swing between tourist-focused promotional images and grueling social realism ignores a middle ground, where the stories of regular people getting by in this hard town by the sea can be found.

Mary Rizzo is the author of *Come and Be Shocked: Baltimore Beyond John Waters and The Wire* (Johns Hopkins University Press, 2020) and Associate Professor of history at Rutgers University-Newark.
ALEXIS BRONKOVIC
Brittany Littlefield/Alice

BRANDON E. BURTON
Roger Harrison

E. FAYE BUTLER
Pamela Harrison
E. Faye Butler is happy to return to one of her favorite cities and home, Baltimore C enter Stage! Baltimore C enter Stage: *Ma Rainey’s

www.e-fayebutler.com

**JANE KACZMAREK**

Maureen Littlefield is best known for her role as Lois on *Malcolm in the Middle*, for which she received 7 consecutive nominations for the Emmy Award as well for the Golden Globe and SAG Award. Her television career began with *The Paper Chase, St. Elsewhere*, and *Hill Street Blues* after graduating from The University of Wisconsin and the Yale School of Drama.

In New York, Kaczmarek has appeared both On and Off Broadway and has spent 7 seasons at Williamstown Theatre Festival where she and Alfred Molina appeared in *And No More Shall We Part, The Roommate* by Jen Silverman and

---

---
Tell Me I’m not Crazy with the late Mark Blum.

Jane is a frequent host and reader for Selected Shorts both at Symphony Space in NYC and around the country.

Los Angeles credits include Kindertransport (Ovation Award), the premiere of Pulitzer Prize winning Dinner With Friends and Raised in Captivity (L.A. Drama Critics Award), Good People (Ovation nomination). At L.A. Theatre Works, Awake and Sing, Death of a Salesman and The Stage Manager in the Pasadena Playhouse - Deaf West joint production of Our Town. She and Alfred Molina recorded A View From the Bridge BBC Radio and appeared as James and Mary Tyrone in Long Day’s Journey Into Night at the Geffen Playhouse. The production was filmed and is available for viewing on BROADWAY HD.

Kaczmarek is the founder of Clothes Off Our Back, which raised over 4 million dollars for children’s charities by selling celebrity finery. She serves on the Board of the Pasadena Educational Foundation, the Pasadena Conservatory of Music and the Pasadena Playhouse. Jane has 3 children and lives in Pasadena.

**EUGENE LEE**

Vernon Harrison

In 1972, while in college at Southwest Texas State (Now Texas State), Lee acted in a command performance of A Raisin in the Sun for President Lyndon B. Johnson at his Texas ranch. Nearly fifty years later he has gone on to appear on camera and extensive voice over (ADR) work in over 200 television movies, films and series and long since lost count of the number of plays he’s been involved with.

He went on to appear in a lot of episodic television shows and movies, including: The Women of Brewster Place with Oprah Winfrey, Dallas, Good Times, The White Shadow, and The District, and the title character in Wolf, an award winning independent film, and recently after performing in the Broadway production of American Son he recreated his role in the
Emmy nominated Netflix film adaptation, to name a few. He has appeared on stage across the country and across the globe. He has worked and traveled with New York’s renowned Negro Theatre Ensemble, performing in the Pulitzer Prize winning A Soldier’s Play and numerous other works. He is considered a “Wilsonian Warrior” for his many appearances in the works of August Wilson, including the Broadway production of Gem of the Ocean. He performed in six of Wilson’s 10 plays at the Kennedy Center in Washington, D.C. and in the taped PBS recordings of all ten plays in the Century Cycle as well as in August Wilson’s final autobiographical one-man piece, How I Learned What I Learned.

His writing credits include Homicide: Life on the Streets, (Episode: “Every Mother’s Son”) which is among a Writer’s Guild designation as one of the top 100 television series, Walker, Texas Ranger, Michael Hayes, “The Journey of Allen Strange, The Turks and the TV movie Port Chicago. His own characters come to life through his plays, one of which is East Texas Hot Links, which has been produced on stages from Los Angeles to New York and London’s Royal Court and is published by Samuel French play publishers. His other plays include Fear Itself, Somebody Called: A Tale of Two Preachers, Ode to Juneteenth, Killingsworth, the book to the musical, Twist and, Lyin’ Ass about a fictional first Black female Texas Ranger. Lee is Artist in Residence and Artistic Director of the Black and Latino Playwright’s Celebration at Texas State University which celebrated its 18th year in 2021. Through this venue, Lee has brought playwrights and students, together with professional directors and performers to work on developing new plays with those aspiring to have their voices heard. Lee was inducted into the prestigious Texas Institute of Letters in 2018.

www.eugeneleeonline.com
Christopher Sears
Brandon Littlefield Harrison

Off-Broadway: Gently Down the Stream (The Public Theater), The Harvest (LCT3), Stupid Fu**ing Bird (The Pearl Theatre Company), London Wall (Mint Theater), how I learned to become a Superhero (Apothecary Theatre Company). Regional: Sister Sorry (Barrington Stage Company), Only Yesterday (Northern Stage), One Man, Two Guvnors (Pioneer Theatre Company); Third (Two River Theater Company); Lord of the Flies (Barrington Stage Company). Film: Bruised Fruit Tastes Sweeter, The Wisdom Tooth, The ADK. Television: Royal Pains, The Michael J. Fox Show, Law & Order: SVU. Proud member of Edie’s Fairytale Theatre. Christopher is also a musician and painter. He has three albums available everywhere online and is currently working on an opera. Instagram @christophersearsart.

Susan Rome
Maureen Littlefield u/s

BALTIMORE/WASHINGTON: Baltimore Center Stage: Indecent, After the Revolution, Vanya and Sonia and Masha and Spike, Mud Blue Sky, An Enemy of the People; Signature: Easy Women Smoking Loose Cigarettes; Folger: Love’s Labor’s Lost; Arena Stage: Indecent (Helen Hayes ensemble nomination), The Great Society, All the Way; Studio Theatre: If I Forget (Helen Hayes nominations), Hand to God (Helen Hayes ensemble nomination); Theater J: Edward Albee’s Occupant, Roz and Ray, The Last Night of Ballyhoo, Brighton Beach Memoirs (Helen Hayes Award), After the Revolution (Helen Hayes nomination), and many other plays; Olney Theatre Center: The Diary of Anne Frank, The Joy We Carry (upcoming); REG 10 NAL: Kansas City Repertory Theatre: Indecent, Mark Taper Forum: The Substance of Fire. Many more. Film: Fishbowl, My One and Only, A Dirty Shame. Television: The Wire, We Own This City (HBO), House of Cards (Netflix). www.susanrome.com
ROZ WHITE
Pamela Harrison u/s
Roz White is an actress, vocalist, and teaching artist. Roz recently appeared as Louise in August Wilson’s Seven Guitars at Arena Stage. Other recent roles include Odessa in The Shakespeare Theatre Company’s The Amen Corner. Roz played multiple roles in Mosaic Theater Company’s Fabulation or The Re-Education of Undine and the title role of ‘Pearl’ in Alliance for New Music Theatre’s Black Pearl Sings! Roz starred as Sister Rosetta Tharpe in Marie and Rosetta (Mosaic Theater Company of DC). She is a graduate of The Duke Ellington School of the Arts and Howard University. Roz studied with the late Mike Malone, Dorothy Dash, and the legendary Vera Katz. Her theater credits include Dreamgirls (National Tour); Bessie’s Blues (Helen Hayes Award); Once on This Island; Crowns; Gee’s Bend (Helen Hayes Award Nomination); Pearl Bailey by Request, Anne and Emmett; and The Gin Game (MetroStage). She is a proud member of The Actor’s Equity Association for nearly 20 years. Roz is the proud mom of two brilliant sons, Anthony and King and ‘Big Mama’ to a beautiful Grandson Messiah.
R. ERIC THOMAS
Playwright

is a Baltimore native, a national bestselling author and playwright, winner of the 2016 Barrymore Award for Best New Play and the 2018 Dramatist Guild Lanford Wilson Award. Thomas was a finalist for the 2017 Steinberg/ATC A New Play Award and two 2021 Lambda Literary Awards. He was on the writing staff for the Peabody Award-winning series Dickinson (AppleTV+) and Better Things (FX) and has been commissioned or produced on stage by not only Baltimore Center Stage, but Everyman Theatre, Arden Theatre Company, Theatre Exile, Simpatico Theatre, Azuka Theatre, Single Carrot Theatre, About Face Theatre, City Theatre Miami, Act II Playhouse and more. Thomas has been the long-running host of The Moth in Philadelphia and D.C., and for four years was a Senior Staff Writer for Elle.com where he wrote “Eric Reads the News,” a daily current events and culture column with hundreds of thousands of monthly readers. In 2020 he released two books: Here For It, a debut memoir-in-essays that was a Read with Jenna book club pick featured on Today, and Reclaiming Her Time, a biography of Rep. Maxine Waters co-authored with Helena Andrews. Thomas is also an alumnus of The Foundry, the Lambda Literary Fellowship, and the Ingram New Works Fellowship.

STEVIE WALKER-WEBB
Director

is an award-winning Director, Writer, and Cultural Worker, who believes in the transformational power of art. As a survivor of poverty, and the associative violence that comes with growing up black and poor in America, he creates work that liberates and reframes the narratives of marginalized groups. He is a co-founder and Executive Director of HUNDREDS of THOUSANDS, an arts and advocacy non-profit that makes visual the suffering and inhumane treatment
of incarcerated, mentally ill people and the policies that adversely impact their lives. Walker-Webb has received an Obie Award for Directing- *Ain’t No Mo* (The Public Theater). He is a recipient of the Princess G race Award for Theatre, The Lily Award, in honor of Lorraine Hansberry awarded by the Dramatists Guild of America, a 2050 Fellow at New York Theatre Workshop and a Wellspring Scholar. Stevie Walker-Webb is The Founding Artistic Director of the Jubilee Theatre in Waco, Texas, and has created art and theatre in Madagascar, South Africa, Mexico, Mississippi and across America. His work has been produced by: The Public Theater, American Civil Liberties Union, The New Group, Cherry Lane, Zara Aina, Woolly Mammoth, Baltimore Center Stage, La Mama, and Theatre of the Oppressed-NYC. Along with his art and advocacy work, Stevie currently teaches and creates art at Harvard University and New York University’s Tisch School for the Arts.

**SIMEAN “SIM” CARPENTER**
*Scenic Designer*

An award-nominated, African-American set and lighting designer from Baltimore, MD. Sim is a graduate of The Theatre School at DePaul University. He has worked as a freelance teaching artist, as well as a lighting, projection and set designer in Chicago, IL and has toured with theater companies and music groups throughout North America. He currently resides in Dallas, TX where he works as a Technical & Lighting Director for T.D. Jakes Ministries. Sim holds a deep passion for social equality. His goal as a designer is to use his many mediums to tell captivating stories that aid in the empowerment of marginalized groups. Recent credits include: *Queen of the Night*, *When Harry Met Rehab*, *The Last Pair of Earlies*, *Hoodoo Love*, *Middle Passage*, *20,000 Leagues Under the Sea*, and *Native Son*; with upcoming productions at Peninsula Players Theatre and Notre Dame Shakespeare Festival. Simcarpenter.com
HARRY NADAL
Costume Designer
Originally from San Juan, PR. Baltimore Center Stage: Miss You Like Hell. New York credits include Lincoln Center Institute, Atlantic Theater Company, Brooklyn Academy of Music, LAByrinth Theater Company, Juilliard, IN TAR, HOME for Contemporary Theater and Art, Pregones/PRTT, HERE Arts C enter and Theater for the New City among many. Regional credits include the 2020 world premier of Freedom Ride at Chicago Opera Theater, Seven Guitars and A Raisin in the Sun at Arena Stage, George Street Playhouse, Theater Works Hartford, UrbanArias, Bloomsburg Theatre Ensemble, Boise Contemporary Theater and People’s Light, among others. Upcoming: Zoey’s Perfect Wedding at TheaterWorks Hartford, Porgy and Bess at Des Moines Metro Opera and The Elaborate Entrance of Chad Deity at ZACH Theatre. MFA from New York University, Tisch School of the Arts. www.harrynadal.com

SHERRICE MOJGANI
Lighting Designer
recently designed The Garden (Baltimore Center Stage), 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 Theater), Trouble in Mind, What You Are and Skeleton Crew (The Old Globe) Roz and Ray, Black Pearl Sings, and Outside Mullingar (San Diego Repertory Theatre), Blue Door and Mud Blue Sky (MO X IE Theatre). Sherrice is an Assistant Professor at George Mason University in Northern Virginia. She holds a BA in Theater Arts from UC Santa Cruz and an MFA in Lighting Design from UC San Diego. Smojgani.com

FREDERICK KENNEDY
Sound Designer
Frederick is pleased to be returning to Baltimore Center Stage (Richard and Jane and Dick and Sally - ’19). Recent work includes It’s a Wonderful Life, a Live Radio Play at Hartford Stage, Doubt at Westport Country Playhouse, The Forbidden
City, an audio play for Lincoln Center Theatre; Seize the King, with Classical Theatre of Harlem (NY Times Critic’s Pick); Native Son, produced by the Acting Company at the Duke Theater in New York City; Twelfth Night, at Yale Repertory Theatre, with choreography by Byron Easley (CT Critics Circle best sound design nomination); and Father Comes Home from the Wars, Parts 1, 2, and 3, at American Conservatory Theater in San Francisco. In addition to theatrical design, he has worked for more than two decades as a jazz drummer, appearing on dozens of recordings and touring throughout North America and Europe, as well as to parts of South America, the Caribbean, and the South Pacific. Member United Scenic Artists, Local 829; MFA, Yale School of Drama. www.fredkennedy.org

ERIN McCOY
Production Stage Manager


AVERY JAMES EVANS
Assistant Stage Manager

Avery James Evans, a native of Jackson, MS, is currently in his third year of the Graduate Stage Management program at The University of California, Irvine. Recent credits include “A Grand Night for Singing” Musical Theatre West and The West Coast premiere of “Rebecca Oaxaca (Lays Down a Bunt)“ UC I. Evans has dedicated his career to making a change
ethically in the industry primarily focusing on representation and equity, as well as youth and community outreach. Evans would like to thank his family and his beautiful daughter Demi for their continued support. #RavensFlock

**RACHEL FINLEY**

Accent Coach

is a director, intimacy coordinator, actor, accent coach, and Arizona State University professor who earned her BFA at Carnegie Mellon University and her MFA at Florida Atlantic University. She is a certified teacher of Fitzmaurice Voicework and Knight Thompson Speechwork, a founding member of the Intimacy Coordinators of Color's board of directors, and a co-founder of The Blueprint, an organization that provides POC-centric actor training at no cost to students. Finley's creative work, which includes film, theatre, performance art, devised theatre, motion capture, voice over, spoken word poetry, new media and other forms has appeared on stages, in studios and on sets from Miami to Los Angeles and Canada to New Zealand. Rachel has recently worked on productions for NYC based ANDTheatre Co, Miami based Zoetic Stage, Netflix, Xbox Studios, Baltimore Center Stage, Long Wharf Theatre, Southwest Shakespeare Company, and several indie film and theatre companies.

**JZ CASTING**

Casting

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.

BOARDS

Sandy Liotta, President
Edward C. Bernard, Vice President
Megan Gillick, Vice President
Scott T. Spencer, Vice President
Brian M. Eakes, Treasurer
Jill Pratt, Secretary

Bradie Barr
Rob Burks
August J. Chiasera
Jed Dietz
Walter B. Doggett III
Jane W. I. Drooppa
Amy Elias
Juliet A. Eurich
Beth W. Falcone
Rob Furlong
Suzan Garabedian
Sandra Levi Gerstung
Andrew Giddens
Adam Gross
Cheryl O'Donnell Guth
Elizabeth J. Himelfarb Hurwitz
Wendy Jachman
Chris Jeffries
John J. Keenan
The Reverend Kobi Little
John McCardell
Hugh W. Mohler, Jr.
Dawn Moore
Terry H. Morgenthaler
Charles J. Morton, Jr.
Sheela Murthy
Rodney Oddoye
Philip J. Rauch
E. Hutchinson Robbins, Jr.
Jordan D. Rosenfeld
Jesse Salazar
Charles Schwabe
lettei R. Schnor
Dr. Bayinnah Shabazz
Robert W. Smith, Jr.
Scott Somerville
Harry Thomassian

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

+ In Memoriam

—23—
The following list includes gifts of $250 or more made to the Baltimore Center Stage Annual Fund November 11, 2020 through February 11, 2022. 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**
Anonymous
Ellen and Ed Bernhard
Lynn Deering
Doris Duke Charitable Foundation
Jane and Larry Droppa
Kerins-Morgenthaler Family Fund
Sandy Liotta and Carl Osterman
Lynn and Philip Rauch
The Shubert Foundation, Inc.

**PRODUCERS CIRCLE**
The William G. Baker, Jr. Memorial Fund
Penny Bank
James and Janet C lauson
Ken and Elizabeth Lundeen
The Andrew W. Mellon Foundation
Judy and Scott Phares
George and Betsy Sherman
Sharon and Jay Smith
Warnock Family Foundation

**ARTISTS CIRCLE**
Anonymous
The William L. and Victo rine Q. Adams Foundation
Paul M. Angell Family Foundation
The Bunting Family Foundation
Mary Catherine Bunting
Stephanie and Ashton Carter
Walter B. Doggett III and Joanna Franz Doggett
Nancy Dorman and Stanley Mazarroff
Brian M. and Denise H. Eakes
Julietta E. Eurich and Louis B. Thalheimer
Sandra Levi Gerstung
The Goldsmit h Family Foundation
The Laverna Hahn Charitable Trust
The Hecht-Levi Foundation, Inc.
Rebecca Henry and Harry Gruner
Wendy Jachman and Jeff Scherr
Jill Foundation
Francie and John Keenan
Townsend and Bob Kent
Keith Lee
Morris A. Mechanic Foundation
Robert E. Meyerhoff and Rheda Becker
Charles E. Noell III
Pearlstone Family Fund
Michele Speaks and David Warnock
Thomas Wilson Sanitarium for Children of Baltimore City

**PLAYWRIGHTS CIRCLE**
Taunya Lovell Banks
Bradie Barr and T olly Miller
Elizabeth and Mariah Bonner
Meredith and Adam Borden
Robert and Kim Burks
The Annie E. Casey Foundation
Melissa and Augie C hasiera
Sally Dugges and James Arnold
Daniel and Lori Gahagan
Megan M. Gillick
The Harry L. Gladding Foundation, W innie and Neal Borden
Fredye and Adam Gross
Horizons Foundation/D Squared GayGents Fund
The Jacqueline C. Hrabowski Fund, in memory of George Sherman
C historian and Wendy J effries
Patricia and Mark Joseph, The Shelter Foundation
The John J. Leidy Foundation, Inc.
John and Kim Mc Car dell
Paddy and Chuck Morton
Sheela Murthy
MurthyNAYAK Foundation
Rodney and Dericka O ddoye
Dorothy Powe, in memory of Ethel J. Holliday

**DIRECTORS CIRCLE**
Anonymous
Margaret O. C. Cromwell Family Fund
Jed Dietz and J ulia McMillan
Nelson and Sara Fishman Family Foundation
Dick G amper
Suzan Garabedian
Kim Gingras and Gene Dej akome
Robert and Cheryl Guth
Sandra and Thomas Hess
David and Elizabeth J Himelfarb Hurwitz
Ralph and Claire Hruban
Susan and Steve Immelt
JJJ Charitable Foundation
Barry Kropf
Francine and Allan Krumholz
The Macht Philanthropic Fund of The Associated
Cathy MacNeil-Hollinger and Mark Hollinger
Jim and Mary Miller
Hugh and Leanne Mohler
Valerie and Hutch Robbins
Michelle and Nathan Robertson
Reene Samuels and Jordan Rosenfeld
Charles and Leslie Schwabe
Scott and Mimi Somerville

Dave and Chris Powell
Jill Pratt
Nora Roberts Foundation
The Ida and Joseph Shapiro Foundation
Barbara Payne Shelton
Dana and Matthew Slater, in honor of Terry Morgenthaler
Michael B. Styer
Donald and Mariana Thom s
Ellen J. Remsen Webb and J.W. Thompson Webb
Loren Western
THANK YOU

Scot T. Spencer
George and Holly Stone
Harry and Carey Thomasian
Cheryl Hudgins Williams and Alonza Williams
Todd M. Wilson and Edward Delaplane II
Dr. Richard H. Worsham and Ms. Deborah G. Eisenkotter
Patricia Yevic-Eisenberg and Stewart Eisenberg

DESIGNERS CIRCLE
Anonymous
Baum Foundation, Patricia Baum
Sylvia and Eddie Brown
The Campbell Foundation, Inc.
Cape Foundation, Turner and Judy Smith
The Caplan Family Foundation, Inc.
Jane C. Cooper and Philip Angell
Linda Eberhart
Emily Frank
Dr. Matthew Freedman
Dr. Neil Goldberg, in memory of Carole S. Goldberg
Rachel and Ian Heavers
James and Rosemary Hornuth
Joseph H. Jaffa
Thomas and Lara Kopf
Andrea B. Laporte
Mr. and Mrs. Earl Linehan, The Linehan Family Foundation
The Meier and Berlinghof Families Fund
J. John and Susan Nehra
David and Betsy Nelson
Cyndy Renoff and George Taler
Lee and Marilyn Ogburn
The Rollins-Luetkemeyer Foundation
Michael Ross
Nils and Letieri Schnor
Barbara and Sig Shapiro
The Juddi and Burr Short Charitable Fund
E. Follin Smith
Scott and Jula Smith
Martha Stein
Susan and Brian Sullam
Krisiss and Dan Verbic
Nanny and Jack Warren, in honor of Lynn Deering
Young Audiences of Maryland, Inc.
Steve Ziger and Jamie Snead

COMPANY
Anonymous
Diane Abeloff and Emile Bendit
Arbor Dog Foundation
Lisa Blue
Bruce Blum
J ohn and Carolyn Boitnott
J an Boyce
Drs. Joanna and Harry Brandt
William and Bonnie Carroll
J ames DeGraffenreedt and Mychelle Farmer
The Honorable and Mrs. E. Stephen Derby
Lynn Durbin and J-F Mergen
Sue and Buddy Emerson
Genine and J osh Fidler
Richard and Sharon Gentile, in honor of the Center Stage Costume Shop
Stuart and Linda Grossman
Randy and Melissa Guttman
Donald and Sybil Hebb
Kelly and Andre Hunter
Benno and Elyane Hurwitz Family Foundation
Bill and Sue Kanter
Shirley Kaufman
Deborah Kiely
Neil and Linda Kirschner
Fred and J onna Lazarus
Kathy and J im Mathias
Aida and J ames Matters
Sally S. and Decatur H. Miller Private Foundation
Dr. and Mrs. C-L. Moravec
Bob and Whitney Nye
Dr. Bodil Olfsten
Michael and Phyllis Panopoulos
Mark and Joanne Pollak
Michael Rosenbaum and Amy Kiesel
J ohn Rybock and Lee Kappelman
J esse Salazar and Tom Williams
Nancy Savage
Bayannah Shabazz, M.D.
The Earle and Annette Shawe Family Foundation
The Sinksy-Kresser-Racusin Memorial Foundation
Mr. and Mrs. Robert N. Smelkinson
Terri and Bob Smith
J essica Strauss and Andre Davis
Carol and Peter Suzdak
Doris S. Sweet
William J. Sweet and Geraldine Mullan
Dr. Edgar and Betty Sweren
Marc and Diana Terrill
Michael J. Thompson
Sydney Winer
Dr. and Mrs. Frank R. Witter
Michelle Ybarra
The Zerhouni Family Charitable Foundation

ADVOCATES
Anonymous
Brad and Lindsay Alger
The Mr. and Mrs. Raymond Bank Family Fund
David and Cecelia Beck
Randi and Adam Benesch
Maureen and Bob Black
Leonor and Marc Blum
Donald and Linda Brown
Barbara C rain and Michael Borowitz
Warren and Eva Brill
Ardath Cade
Brad and Kate C alahan
J an Coughlan
Betty and Stephen Cooper
Gwen Davidson
J anice and Robert Davis
Richard and Lynda Davis
Lawrie Deering and Albert DeLoskey
Deborah and Philip English
Donald M. and Margaret W.Engvall
Arlene Falke
Merle and David Fishman
Lindsay and Bruce Fleming
Pamela and Jonathan G enn, in honor of Beth Falcone
Ann C lary Gordon
Michael and Susan Guarini
Tom and Barbara Guarini
Donald M. and Dorothy W. Gundlach
Handa Family Charitable Fund
The Helm and Restaurant
Betsy and George Hess
Donald Hicken
Martin K.P. Hill and Janice Williams
David Hodnett
Mark Horner and Duke Stone
The A.C. and Penney Hubbard Foundation

—25—
THANK YOU

Cinda Hughes and David Mintzer
James and Hillary Aidus Jacobs
Max Jordan
Richard and Judith Katz
Joyce and Robert Knodell
Joseph M. and Judy K. Langmead
Peter Leffman
Gregory Lehne
The Ethel M. Looram Foundation, Inc.
Ken and Christine Lobo
Rudy and Charlene Lopez
Howard and Michelle Lurie
Dr. Frank C. Marino Foundation
Mary L. McGeady
Mary and Barry Menne
Kathleen Howard Meredith
John Messmore
Tom and Cindy Monahan
Helen Montag and Adam Schulman
Dr. Natalie and Rashad Moore
George and Beth Murtagh
Roger F. Nordquist, in memory of Joyce C. Ward
Claire D. O’Neill
Ed and Jo Orser
Ms. Nancy Patz Blaustein
Fred Pearson
Beth Perelman
William and Paula Phillips
Leslie and Gary Plotnick
Henry & Arlene Rahn
J. Paul Rieger, Jr.
Vicky and Brett Rogers
Al Russell
Jessica and Glen Schatz
Dr. Cynthia Sears
Clair Zamoiski Segal
Robert and Mary Stuart Sanford
Sharon and David Tufaro
John Wessner
Ken and Linda Woods
Eric and Pamela Young

PATRONS
Anonymous
Walter and Rita Abel
Mike Baker
Karen Bennett
Bruce and Toni Berger
Wendy M. Belinrood
Garrett and Katherine Bladow
Peter and Chi Hi Bosworth
Jeanne L. Brinkley
Sandra and Thomas Brushart
Steve Buettner
Natalie and Paul Burclaff
Carolyn Burek and Julian Smith
Dr. and Mrs. Arthur Burnett II
Pamela A. Burney
Aaron Burstein
David and Suzanne Cane
The Jim and Anne Cantier Memorial Fund
Mary K. Carter
Henry and Linda Chen, in memory of Lysl Sundheim
Sue Lin Chung
Frodi C. Ostenheimer and Richard Ostenheimer
Stanton J. and Elsa T. Collins
Gregory P. Comstock
Nancy and Charlie Cook
Carol and Will Cooke
Sharon and Joe Creditt
Carol A. Crone
Thomas C. Russe and David Imre
Chris and Mary Alane Downs
Patricia Egan and Peter Hegeman
Paula and Franco Einaudi
Dr. Frank Eisenberh and Hon. Catherine Blake
Gary Felser and Debra Brown Felser
Gina Fiss and Joshua Rubenfeld
Dr. Robert P. and Janet Fleishman
Arlene Forester and Gary Goldstein
Dr. Neal M. Friedlander and Dr. Virginia K. Adams
Claire Galed
AC and Kathryn George
Hal and Patricia Greath
Herbert and Harriet Goldman
Amy Grace and Karen Blood
Luisa Gaff and Charles Allen Bush
Angelo and Donna Guarino
Aleshea Harris
Aaron Heinsman
Linda and Jay Herson
Mrs. James J. Hill, Jr., in memory of James J. Hill, Jr.
Charisse Hughes
David and Harriet Hutzler
Ann H. Kahn
William and Kerri Kerr
Alane and George Kimes
Deborah King-Young and Daniel Young
Robert and Barbara Lagas
Dr. and Mrs. Yuan C. Lee
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
Sue and Jim Miller
Tracy Miller and Paul Arnstein, in honor of Stephanie Miller
Michael Milligan
Stephen and Terry Needel
Mary Nichols
Jan and Alex Ober
P.R.F.B. Charitable Foundation in memory of Shirley Feinstein Blum
Patricia Palmer
Drs. Ira and Leslie Papel
Ben and Emarie Payne
Linda and Gordon Peltz
Nellie Pena
Joan E. Pugh
Jack and Elizabeth Ratchford
Michael Repka and Mary Anne Facciolo
Phoebe Reynolds
Natasha and Keenan Rice
Alison and Arnold Richman
Jack and Ida Roadhouse
John and Sarah Robinson
Beth Schwartz
Dr. John Shavers
Kimberly Shorter
Jim Smith
Sharon and John Stanton
Dr. Emma J. Stokes
Donna J. Suwall
Szlagyi Family Foundation
David Tablada
Becky Thomson
Gordon and Charlene Tomaseski
Myron and Linda Weisfeldt
Stephen and Edie Winegrad
Brad and C. Rickert Woloson
Lu Zhang and Neville Fernandes
THANK YOU

CORPORATIONS
SEASON SPONSOR

PRODUCERS CIRCLE

EXECUTIVES CIRCLE

ARTISTS CIRCLE

PLAYWRIGHTS CIRCLE
Brown Advisory Securities, LLC
Brown Capital Management
Camden Partners
CareFirst BlueCross BlueShield
Ernst & Young LLP
Gallagher Evelius & Jones LLP
Greenspring Associates
HMS Insurance Associates, Inc.
McGuireWoods LLP
Saul Ewing Arnstein & Lehr LLP
Stifel
University of Maryland, Baltimore
Whiting-Turner Contracting Co.
William Blair & Company

DIRECTORS CIRCLE
Baxter, Baker, Sidle, Conn & Jones, PA
Donohue Hart Thomson Financial Group
Goldberg & Banks P.C.
Howard Bank
Hudgins Williams Associates LLC

DESIGNERS CIRCLE
Ayers Saint Gross Inc.
Cleary Groule PC
Eagle Coffee Company, Inc.
Global Telecom
Goodell, DeVries, Leech & Denn LLP
Legg Mason & Co., Inc.
Quinn Evans Architects
SC & H Group

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

MATCHING GIFT COMPANIES
BG E
Brown Capital Management, Inc.
The Annie E. Casey Foundation
JMI Equity
McCormick & Co., Inc.
New Enterprise Associates
PayPal Giving Fund
PNC Greater Maryland
T. Rowe Price Group, Inc.
RENTALS

Baltimore Center Stage has been in its historic Mt. Vernon home since 1975. In 2017, we completed a $28 million renovation to create more opportunities for art making and community building, with new public spaces to gather in before and after shows, and state-of-the-art performance spaces with the best in theater design and technology. Since then, we have hosted parties, company meetings, weddings, and performances for those in the Baltimore community.

Many of our spaces are available to rent for events, and all of our spaces are ADA-compliant.

LEARN MORE HERE

Contact rentals@centerstage.org with any questions.
DREAM HOUSE

REALITY MEETS TV

By Eliana Pipes • Directed by Laurie Woolery
In Partnership with Alliance Theatre and Long Wharf Theatre

APR 21-MAY 15, 2022

Two Latinx sisters guest star on an HGTV-style reality show to sell their family home in the rapidly gentrifying neighborhood of Hilo Villa. As they perform for the camera, one sister grapples with turmoil in the family’s ancestral past while the other learns how much she’s willing to sacrifice for the family’s future. What is the cultural cost of progress in America? And is cashing in always selling out?

TICKETS ON SALE NOW!

OR BECOME A MEMBER AND SAVE

WWW.CENTERSTAGE.ORG
This isn’t your English teacher’s Greek tragedy. Dionysus, the god of wine, is totally over everyone’s drama so he’s going to incite the women of the land to raise hell in this immersive explosion of the classic play. Featuring original music, debauchery, and a whole lot of wine, Bakkhai is a cautionary tale about the consequences of a civilization’s fear of the unknown.
ARTISTIC DIRECTOR
Stephanie Ybarra

SPECIAL ARTISTIC COORDINATOR
Sabine Decatur

INTERIM EXECUTIVE COORDINATOR
Grace Chariya

STRATEGIC PARTNERSHIPS CONSULTANT
Robyn Murphy

ARTISTIC PRODUCING
DIRECTOR OF ARTISTIC PRODUCING
Chiara Klein

ARTISTIC PRODUCING ASSOCIATE, COMPANY MANAGEMENT
Bridgette C. Burton

ARTISTIC PRODUCING ASSOCIATE, GENERAL MANAGEMENT
Jeff Kirkman III

ARTISTIC PARTNERSHIPS & INNOVATION
DIRECTOR OF ARTISTIC PARTNERSHIPS & INNOVATION
Annalisa Dias

ARTISTIC PARTNERSHIPS AND INNOVATION ASSOCIATE
Estrellita Beatriz

LEARNING & SOCIAL ACCOUNTABILITY
DIRECTOR OF LEARNING AND SOCIAL ACCOUNTABILITY
Janal Daniel

YPF COORDINATOR
Nia Smith

DEVELOPMENT
INTERIM DIRECTOR OF ADVANCEMENT
Brandon Hansen

GALA PLANNING CONSULTANT
Randi Benesch

DIRECTOR OF RELATIONSHIPS MANAGEMENT
Mari Takeda

GRANT WRITER
Jasir Qiyaadoor

DEVELOPMENT OPERATIONS COORDINATOR
Blake DeVaney

FINANCE
CHIEF RESOURCES OFFICER
Christopher Marshall

ASSOCIATE DIRECTOR OF FINANCE
Janessa Schuster

BUSINESS ASSOCIATE
Cole Abod

INFORMATION TECHNOLOGIES
DIRECTOR OF INFORMATION TECHNOLOGY
John Paquette

TESSITURA DATABASE MANAGER
Madeline Dummerth

MARKETING & COMMUNICATIONS
DIRECTOR OF BRAND MARKETING
Charisses Nichols

MARKETING CONSULTANT
Kelsey Fuller

ART DIRECTOR
Bill Geenen

DIGITAL MARKETING COORDINATOR
Jessica McGowan

BOX OFFICE
MEMBERSHIPS MANAGER
Jerrilyn Keene

TICKET SERVICES MANAGER
Kevin Ricker

ASSISTANT BOX OFFICE MANAGER
Grace Kennedy

PATRON SERVICES MANAGER
Edima Essien, David Kanter, Shaquan Pearson, Rowyn Peel, Sydney Pope, Stephanie Mendoza

AUDIENCE SERVICES & RENTALS
DIRECTOR OF EXPERIENCE & OPERATIONS
Alec Lawson

ASSISTANT AUDIENCE SERVICES MANAGER
Bethany Slater

DOCENT COORDINATOR
Pat Yevics

HOUSE MANAGERS
Nick Horan, Lindsay Jacks, Hannah Kelly, Elizabeth Pillow, Faith Savill

BAR MANAGER
Ann Weaver

CONCESSIONS
Tracy Belaski, Olivia Brann, Alexus Crockett, Jonay Gant, Jade Jackson, Boh James, Mira Klein, Val Long, Asia Maxton, Robby Priego, Dejah Robinson, Andrew Stromyer, James Turner, Scott Van Cleve

OPERATIONS
FACILITIES SUPERVISOR
Patrick Frate

FACILITIES ASSISTANT
Karol Dabrowski

PRODUCTION
INTERIM DIRECTOR OF PRODUCTION
Jeffery Bazemore

ASSOCIATE DIRECTOR OF PRODUCTION
Ruth Anne Watkins
STAFF

WATCHOUT PROGRAMMER
Sam Skynner

VIDEO ENGINEER
Dylan Uremovich

AUDIO
AUDIO DIRECTOR
Amy C. Wedel
AUDIO ENGINEER
Justin Vining

COSTUMES
COSTUME DIRECTOR
David Burdick
CRAFTSPERSON
William E. Crowther
FIRST HAND
Matthew Smith

ELECTRICS
LIGHTING DIRECTOR
Tamar Geist
MASTER ELECTRICIAN
Travis Seminara
ASSISTANT MASTER ELECTRICIAN
Jessica Anderson
STAFF ELECTRICIAN
Michael Logue

PROPERTIES
INTERIM PROPERTIES DIRECTOR
Rachael Pendleton
MASTER CRAFTSMAN
Nathan Scheifele

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 OPERATIONS
STAGE CARPENTER
Eric L. Burton
WARDROBE HEAD
Linda Cavell
The BMA Is Open Late

Every Thursday until 9 p.m.

Get more info at artbma.org
A STUNNING RETROSPECTIVE EXPLORING A LIFE LIVED FULLY THROUGH ART

ON VIEW THROUGH AUGUST 14, 2022 | TICKETS AVAILABLE AT ARTBMA.ORG

Baltimore Museum of Art

BANK OF AMERICA
Bank of America is lead sponsor of Joan Mitchell.

SPRING BREAK CAMP
PATCHWORK STORIES

APRIL 11-15, 9:00 AM - 4:30 PM

Camp is open to grades 1st through 12th. Campers will be divided into groups of similar ages and grades, rotating through various workshops to explore creative mediums of storytelling. Campers will adhere to COVID-19 safety protocols.

SUMMER CAMP
CREATIVE IMPRESSIONS

# 1: JUN 27-JUL 8,
# 2: JUL 11-JUL 22,
# 3: JUL 25-AUG 5

Grades 1-12: Groups of 10-11 campers will be set by age.

- Poetry
- Dance/Movement
- Music
- Acting
- Technical theater/Production
- Devised theater
- Improv
- STEAM: powering blenders & spin art!

REGISTER NOW AT CENTERSTAGE.ORG