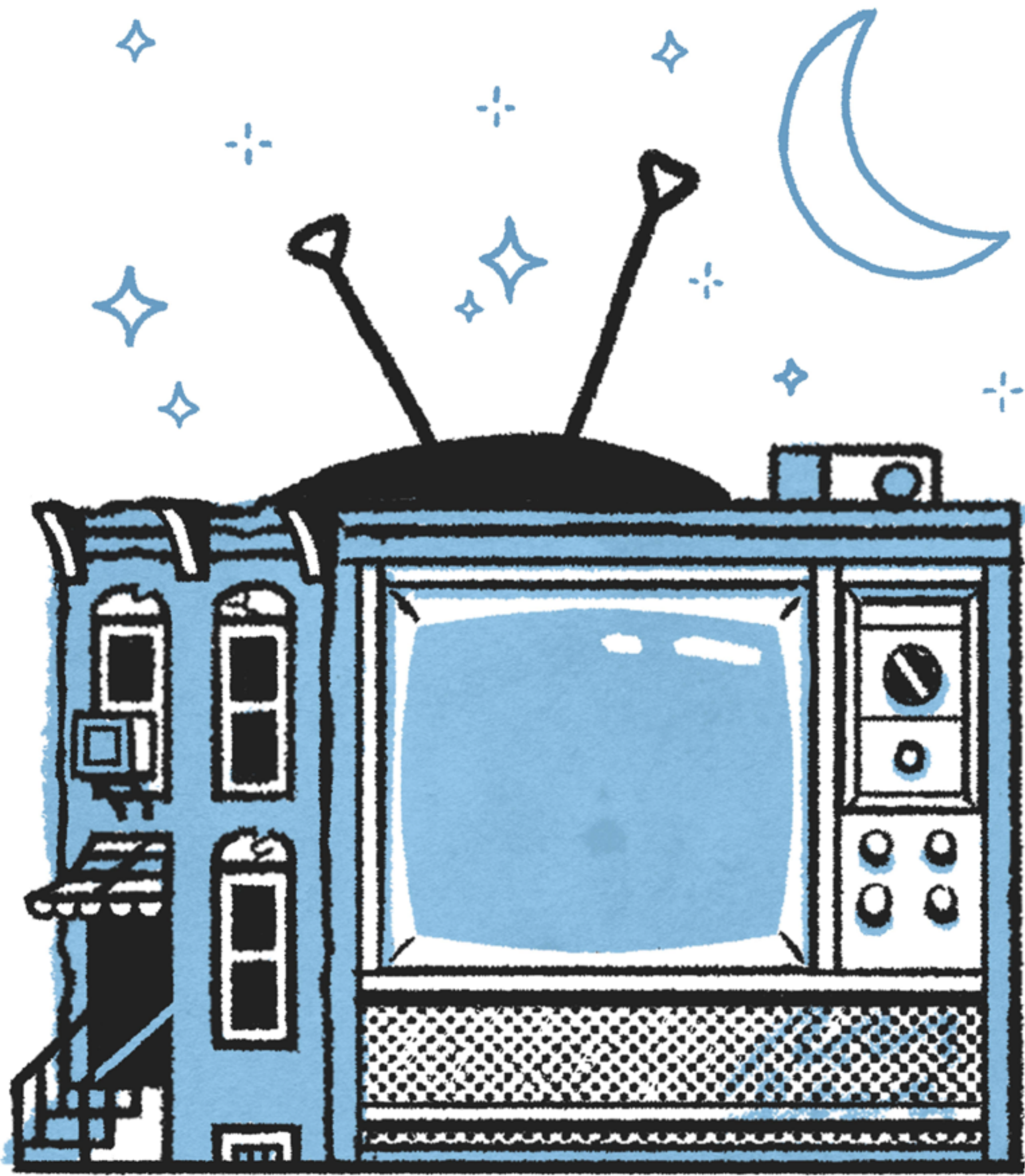


THE FOLKS AT HOME

A BALTIMORE SITCOM



BY R. ERIC THOMAS • DIRECTED BY STEVIE WALKER-WEBB
WORLD PREMIERE

BALTIMORE
CENTER
STAGE

MAR 17 - APR 10, 2022

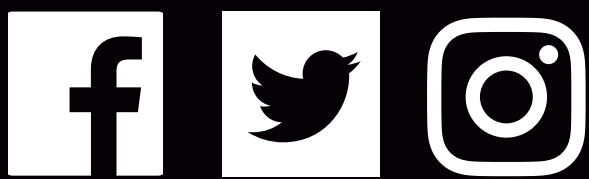
#FOLKSATHOME

#BCSFOLKSATHOME

#BALTIMORECENTERSTAGE

CONTENTS

- 2 LAND ACKNOWLEDGEMENT
- 3 WELCOME
- 4 NOTE FROM THE PLAYWRIGHT
- 6 NOTE FROM THE DIRECTOR
- 8 TITLE PAGE: CAST AND CREATIVE TEAM
- 9 BATTLE OVER BALTIMORE
- 12 BIOGRAPHIES
- 22 ABOUT US
- 23 THANK YOU
- 29 STAFF



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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.

A handwritten signature in black ink that reads "Stephanie Ybarra".

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

JZ Casting

Geoff Josselson, CSA

Katja Zarolinski, CSA

CASTING

Rachel Finley

ACCENT COACH



With *The Folks at Home*, playwright R. Eric Thomas explicitly engages with the way TV sitcoms have shaped us. With this in mind, we asked author and historian Mary Rizzo to help us understand more about how TV has shaped the perception of Baltimore.

THE BATTLE —OVER— BALTIMORE

BY MARY RIZZO

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

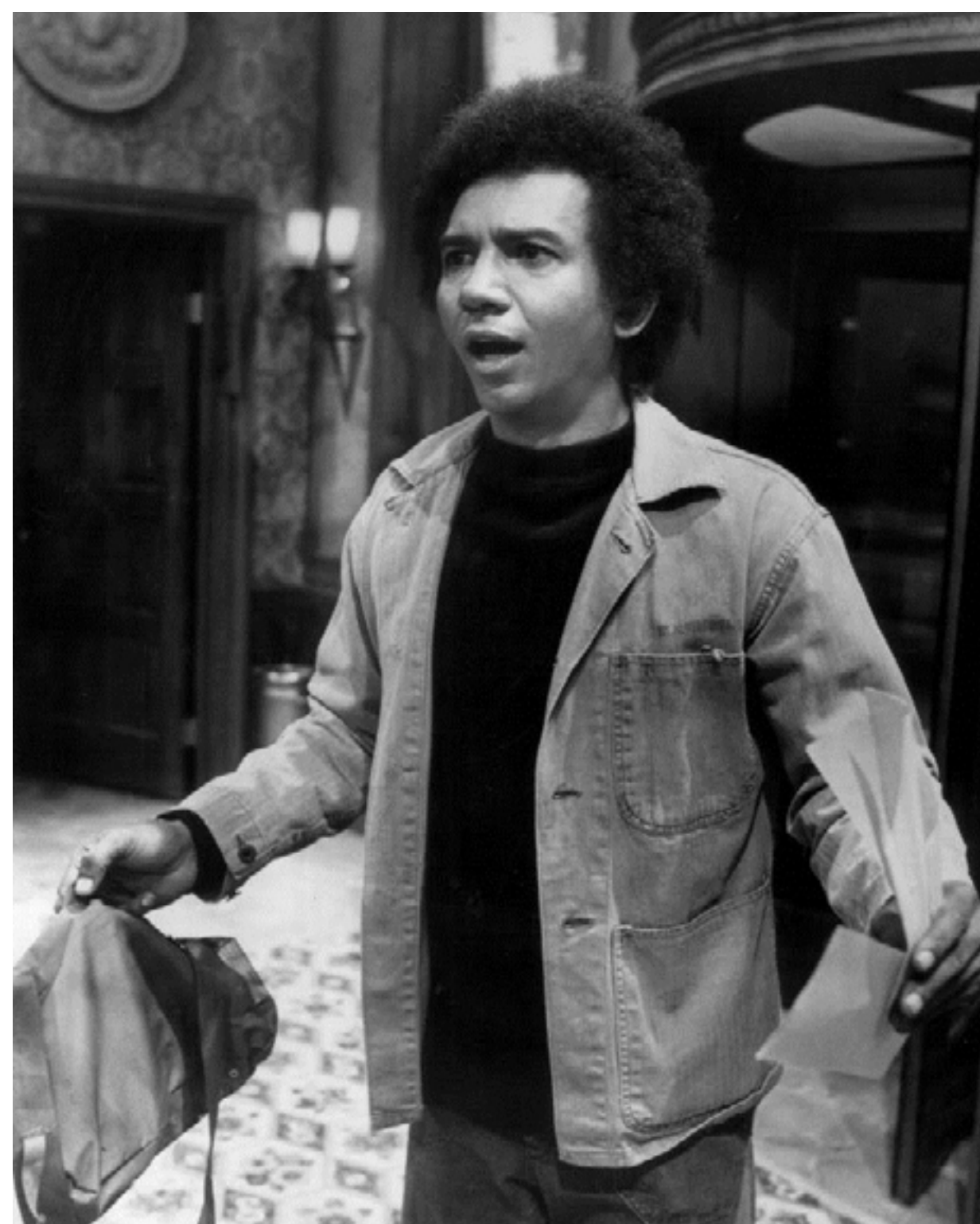
tenure. While the show included settings from suburban soccer games to elite parties, its image of a Baltimore defined by vacant houses, garbage-strewn streets, and desperate people of color dominated.

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."



Photo by Famartin

Right: Al Freeman, Jr. in *Hot L Baltimore* in 1975



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

Off- Broadway/New York: *The Big Broadcast*, The Barrow Group Theatre; *Tiny Geniuses*, Fringe NYC at the Here Arts Center. Regional: *Born Yesterday* (Billie Dawn), The Guthrie Theater; *Silent Sky*, earned Best Actress IRNE nomination (Henrietta Leavitt), *The Wickhams: Christmas at Pemberley* (Elizabeth Darcy), Merrimack Repertory Theatre, *Miss Bennet: Christmas at Pemberley* (Elizabeth Darcy), Merrimack Repertory Theatre & Arizona Theatre Company; *Amadeus* (Constanze), Maltz Jupiter Theatre; *A Christmas Carol* (Belle), Actors Theatre of Louisville; *Postwave Spectacular*, *Heist*, Humana Festival ATL. Web-series: *2Some*, *Rainbow Ruthie*. TV: *Uncoupled*, *Law & Order SVU*, *FBI: Most Wanted*, *Blacklist*, *Younger*, *The Affair*, *Royal Pains*, *Blue Bloods*; Film: *Oleander*, *Jimmy & Don*, *Veritaphobia*, *The Reunion*, *On Settling Down*, *Julia*. Education: BA Theatre Performance from Marymount Manhattan College, Actors Theatre of Louisville Apprentice Company Alum. Other: Alexis is proud to be making her Baltimore Center Stage debut. As always, much love and thanks to Mom, Dad, Deece, Chess & Teo. And to JPH.



BRANDON E. BURTON
Roger Harrison

Regional: *Merry Wives* (The Public Theater), *Macbeth*, *Richard II*, *Antony and Cleopatra* (Pennsylvania Shakespeare Festival). Yale Theater: *Othello* (Othello), *Henry 6 pt. 3* (York, George, Bona), *Marty and the Hands That Could* (Mike Money). Yale Rep: *A Raisin in the Sun* (Bobo). Brandon is a Saint Louis, Missouri Native and former Artistic Director of The Yale Cabaret (2019-2020 Season). MFA: Yale School of Drama '20.



E. FAYE BUTLER
Pamela Harrison

E. Faye Butler is happy to return to one of her favorite cities and home, Baltimore Center Stage! Baltimore Center Stage: *Ma Rainey's*

Black Bottom, Caroline or Change, Trouble In Mind, Once On This Island, Ain't Misbehavin, Dinah Was and her cabaret shows in the Head Theatre. National/Regional Tours: *Mamma Mia, Ain't Misbehavin, Dinah Was, Cope..., Nunsense*. International/Regional Theatres: La Jolla Playhouse, The Goodman Theatre, Seattle Rep, Kennedy Center, Teatro La Habana Cuba, Arts Center Hong Kong China, Shanghai Oriental Arts Center, Shakespeare Theatre Company DC, Steppenwolf Theatre, Arena Stage, Court Theatre, Victory Gardens, Chicago Shakespeare, Wholly Mammoth, Milwaukee Rep, Yale Rep, Asolo Repertory Theatre, Dallas Theatre Center, Porchlight Music Theatre, Olney Theatre, Signature Theatre, Oregon Shakespeare Festival, Maine State Music Theatre, The MUNY, Fulton Theatre, Pasadena Playhouse, Paper Mill Playhouse, Philadelphia Theatre Company, The Rep, Northlight Theatre, Congo Square and more. Recipient of nine Joseph Jefferson Awards, two Helen Hayes, R.A.M.I., Ovation, Sarah Siddons, Excellence in the Arts, Kathy Lampkey, Rosetta LeNoire, Guy Adkins, After Dark, John Barrymore, and two Black Excellence Awards. Inducted into the Women in the Arts Museum. A Lunt-Fotanne Fellow, and Chicagoan of the year 2020.
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 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 @ christophersart.

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); REGIONAL: 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.



Baltimore Center Stage operates under an agreement between LORT and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

All the Actors and Stage Managers employed in this production are Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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/ATCA 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 Grace 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, LAByrnth Theater Company, Juilliard, INTAR, HOME for Contemporary Theater and Art, Pregones/PRTT, HERE Arts Center 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, TheaterWorks 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* (MOXIE 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

Broadway: *Bernhardt/Hamlet*. Broadway Tour: *Hamilton*. Off-Broadway: *Ain't No Mo*, *#BARS*, *Tiny Beautiful Things*, *Dry Powder*, *Buzzer*, *Fidelis*; The Public Theater; *Twelfth Night*, *Public Works*; *The Taming of the Shrew*, *The Tempest*, Public Theater Shakespeare in the Park. *Sugar In Our Wounds*, MTC. Lincoln Center Directing Labs, Lincoln Center Theater. PLAY ON! Festival, Classic Stage Company/Oregon Shakespeare Festival. *Invisible Thread*, Second Stage Theater. Regional: *Shakespeare in Love*, *Jazz*, Baltimore Center Stage; *Moby-Dick*, American Repertory Theater; *Appropriate*, Westport Country Playhouse; *A View From The Bridge*, Center Theatre Group. Education: Otterbein University.

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)" UCI. 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

Geoff Josselson, CSA and Katja Zarolinski, CSA are New York-based casting directors, handling productions for theatre, film, and television. Recent work includes productions for Arena Stage, Actors Theatre of Louisville, Baltimore Center Stage, Cape Playhouse, Denver Center, The Irish Repertory Theatre, Merrimack Rep, Oregon Shakespeare Festival, Paper Mill Playhouse, Pittsburgh CLO, Pittsburgh Public Theater, Repertory Theatre of St. Louis, Round House Theatre, Seattle Repertory Theatre, TheaterWorks Hartford, Weston Playhouse. For more information, please visit www.jz-casting.com.

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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Felix Gonzalez-Torres. "Untitled" (Water) (Detail). 1995. The Baltimore Museum of Art: Purchase with exchange funds from Bequest of Saidie A. May, BMA 1995.73. © The Felix Gonzalez-Torres Foundation Courtesy of Andrea Rosen Gallery, New York

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Joan Mitchell in her Vétheuil studio, 1983 (detail).
Photograph by Robert Freson. Joan Mitchell Foundation
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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

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Acting

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