

DREAM HOUSE

— WHEN REALITY HITS HOME



BY ELIANA PIPES • DIRECTED BY LAURIE WOOLERY
IN PARTNERSHIP WITH ALLIANCE THEATRE & LONG WHARF THEATRE

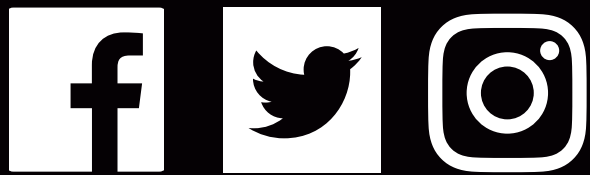
BALTIMORE
CENTER
STAGE

APR 21 - MAY 15, 2022

#DREAMHOUSE
#BALTIMORECENTERSTAGE

CONTENTS

- 3 WELCOME
- 4 NOTE FROM THE PLAYWRIGHT
- 5 TITLE PAGE: CAST AND CREATIVE TEAM
- 6 LATINX IMMIGRATION & GENTRIFICATION IN BALTIMORE
- 11 BIOGRAPHIES
- 22 ABOUT US
- 23 THANK YOU
- 29 STAFF



This program is published by:

BALTIMORE CENTER STAGE

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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 Baltimore Center Stage Guests,

I was recently reflecting on the paradox that specificity in storytelling yields commonality, if not universality. Our shared humanity is reflected and reimagined through the world-building we do on stage. Such is the case of this gorgeous production of *DREAM HOUSE* helmed by playwright Eliana Pipes and director Laurie Woolery. The story of the Castillo sisters resonates deeply with me, as someone navigating cultural assimilation, intergenerational responsibilities, and younger sisters. Still, while I feel uniquely seen by this play, I can't help but wonder how many of us have grappled with the big questions embedded in this play: How much family and community history are we carrying with us? What exactly did we inherit? What are we fighting to hold on to, and how much do we need to let go?

As we continue the ancient tradition of gathering together to hear a story, I'm filled with gratitude for the creative team, cast, and producing partners who have shepherded this production over the last several months. After successful runs at the Alliance Theatre in Atlanta and Long Wharf Theatre in New Haven, *DREAM HOUSE* is finally here in Baltimore, and I'm thrilled to share it with all of you. I've never taken for granted the magic of live theater—I've dedicated my entire career to the craft of theatermaking—but after the last two years, the act of being in community with artists and audiences has become even more precious. Thank you all for joining us here. Welcome to *DREAM HOUSE*.

A handwritten signature in black ink that reads "Stephanie Ybarra". The signature is fluid and cursive.

Stephanie Ybarra
Artistic Director



BY ELIANA PIPES

For me, *DREAMHOUSE* comes out of two inspirations. The first was reflecting on where I grew up, in a pocket of Los Angeles that was rapidly transforming in a way I didn't have the words for as a child: gentrification. Then, when I was 13, my family sold our house and moved.

On one hand, that move was good for my family; it changed our financial future for the better. On the other, moving constituted a kind of cultural loss that I didn't understand at the time. We were participating in and profiting from that "changing neighborhood". Developing this play was a way to consider the benefits and the losses of that move, the grief that I felt for what my neighborhood used to be and who I used to be in it.

The second inspiration came from moving into the professional theater as a writer who is also a woman of color. I'm Black, white, and Puerto Rican, and found myself writing Black and Latinx characters for a field that does not always welcome those populations into their audience. I felt like I was being asked to put my cultural pain on display for money—and I wanted the money, I wanted to be in those spaces, and to have that platform. This play invited me to interrogate my complicity, what I had internalized about value and where it comes from, and where I feel the right to take up space.

Thank you for coming out to share space with us tonight. In many ways, *DREAMHOUSE* is a play about space: the historical legacy of the land we occupy, the social spaces we move through, and also the space we choose to hold for each other. I hope that our show tonight will hold some space for you.

DREAM HOUSE

BY ELIANA PIPES
DIRECTED BY LAURIE WOOLERY

WORLD PREMIERE
IN PARTNERSHIP WITH
ALLIANCE THEATRE AND LONG WHARF THEATRE

APR 21 - MAY 15, 2022

CAST

Renata Eastlick*
PATRICIA

Darilyn Castillo*
JULIA

Marianna McClellan*
TESSA

Ricardo Blagrove
ENSEMBLE

Zipporah Brown
ENSEMBLE

Alix Fenhagen
ENSEMBLE

Zak Rosen
ENSEMBLE

Maria Marsalis
ENSEMBLE COVER

THE CREATIVE TEAM

Eliana Pipes
PLAYWRIGHT

Laurie Woolery
DIRECTOR

Stephanie Osin Cohen
SCENIC DESIGNER

Haydee Zelideth
COSTUME DESIGNER

Jason Lynch
LIGHTING DESIGNER

Paul James Prendergast
SOUND DESIGNER

Mark Holthusen
PROJECTIONS/VIDEO DESIGNER

Jayson T. Waddell*
STAGE MANAGER

Amanda Perez
PRODUCTION ASSISTANT

Alexis K. Woodard
ASSOCIATE DIRECTOR

Jonah Schnell
ASSISTANT LIGHTING DESIGNER

Liam Bellman-Sharpe
ASSISTANT SOUND DESIGNER

Jon Haas
WATCHOUT PROGRAMMER
AND ENGINEER

Basse/Valle Casting
Jody Feldman
CASTING



INMIGRACIÓN LATINA Y GENTRIFICACIÓN EN BALTIMORE

LATINX IMMIGRATION & GENTRIFICATION IN BALTIMORE

BY FELIPE A. FILOMENO, PH.D.

Baltimore has historically been seen as a city segregated between a Black majority and a White minority. For the past two decades, however, immigrants from Latin America have increased their foothold in the city's social landscape. In 2000, only 41,000 Hispanic people lived in Baltimore City, a mere 1.7% of the population. By 2020, that number had increased to 46,000 people, now accounting for about 8% of the population. This impressive change is especially visible

POR FELIPE A. FILOMENO, PH.D.

Históricamente, Baltimore ha sido vista como una ciudad segregada entre una mayoría negra y una minoría blanca. Sin embargo, durante las últimas dos décadas, los inmigrantes de América Latina han incrementado su presencia en el paisaje social de la ciudad. En 2000, sólo 41.000 hispanos vivían en la ciudad de Baltimore, apenas el 1,7% de la población. Veinte años después, ese número había aumentado a 46 000 personas, lo que ahora

in Fell's Point, Patterson Park, Highlandtown and Bayview (in Southeast Baltimore) as well as in Brooklyn and Curtis Bay (in South Baltimore). Walk on the streets of these neighborhoods and it won't be long until you hear talk in Spanish, see Hispanic children playing, pass by a Mexican or Central American eatery, or look at mural that celebrates the culture of the newcomers.

representa alrededor del 8% de la población. Este impresionante cambio es especialmente visible en Fell's Point, Patterson Park, Highlandtown y Bayview (en el sureste de Baltimore), así como en Brooklyn y Curtis Bay (en el sur de Baltimore). Camine por las calles de estos barrios y no pasará mucho tiempo hasta que escuche personas hablaren en español, vea niños hispanos jugando, pase



Latinx immigration has helped revitalize neighborhoods that had experienced population and economic decline since manufacturing businesses started to leave the city in the mid-twentieth century. As the factories left, so did many of the Italian, Greek and Eastern European families, who generally moved to the suburbs in surrounding counties. In the twenty first century, however, Latinx families started to move into vacant homes and fill up

por un restaurante mexicano o centroamericano, o mire un mural que celebra la cultura de los recién llegados.

La inmigración latina ha ayudado a revitalizar vecindarios que habían experimentado un declive económico y demográfico desde que las empresas manufactureras comenzaron a abandonar la ciudad a mediados del siglo XX. Cuando las fábricas se fueron,

church pews, Latinx entrepreneurs opened small businesses in what used to be boarded-up store fronts, and Latinx children have increased public school enrollments. Major local cultural institutions started to host shows, exhibits and programs that featured Latin American art, music, food and dance.

As Southeast Baltimore neighborhoods were revitalized, they became more attractive to real state investors interested in rehabbing homes for sale. Most of their clients are young, White and middle class. In Highlandtown, at the heart of Baltimore's Latinx

también lo hicieron muchas de las familias italianas, griegas y de Europa del Este, que generalmente se mudaron a los suburbios de los condados circundantes. Sin embargo, en el siglo XXI, las familias latinas comenzaron a mudarse a casas vacías y a llenar las bancas de las iglesias, los empresarios latinos abrieron pequeños negocios en lo que solían ser fachadas de tiendas tapiadas, y los niños latinos han aumentado las inscripciones en las escuelas públicas. Las principales instituciones culturales locales comenzaron a presentar



enclave, the proportion of residential properties with permits for renovations exceeding \$5,000 in cost was 7.7% between 2010 and 2019. For Baltimore as a whole, that proportion was only 3.3%. With gentrification, housing costs increased. From 2012 to 2022, home values increased 79% in

espectáculos, exhibiciones y programas que presentan arte, música, comida y baile latinoamericanos.

A medida que se revitalizaron los vecindarios del sudeste de Baltimore, estos se volvieron más atractivos para los inversionistas

While long-standing residents with homeownership might have appreciated their growing home equity, low-income Latinx families who rented houses faced increasing financial pressures. They started to move to adjacent neighborhoods where rent is more affordable. Some of these neighborhoods also happen to be less safe and further from resources and places that have acquired cultural significance to the Latinx community, such as the Esperanza Center in Fell's Point and the Creative Alliance in Highlandtown. Other Latinx families left the city altogether, settling in Dundalk and Essex in Baltimore County.

For undocumented Latinx immigrants, cost is only part of the challenge of securing decent and stable housing. No matter how hard they might work, they often lack the credit history and documentation required to obtain a mortgage. As a result, their families end up renting houses informally from landlords that are not registered with the City of Baltimore and do not respect tenant rights. If their tenant rights are violated, undocumented immigrants are usually afraid of taking landlords to court. Their vulnerability is multifaceted.

The way forward is a two-way street, where the hard work,

inmobiliarios interesados en rehabilitar viviendas para la venta. La mayoría de sus clientes son jóvenes, blancos y de clase media. En Highlandtown, en el corazón del enclave latino de Baltimore, la proporción de propiedades residenciales con permisos para renovaciones superiores a \$5,000 en costo fue del 7,7% entre 2010 y 2019. Para Baltimore en su conjunto, esa proporción fue solo del 3,3%. Con la gentrificación, los costos de vivienda aumentaron. De 2012 a 2022, el valor de las viviendas aumentó un 79 % en Highlandtown, en comparación con un aumento del 63% en la ciudad de Baltimore (índice de valor de viviendas de Zillow).

Aunque los residentes establecidos desde hace mucho tiempo, en siendo dueños de sus casas, pueden haber apreciado el aumento del valor de la vivienda, las familias latinas de bajos ingresos que alquilan casas enfrentaban presiones financieras cada vez mayores. Comenzaron a mudarse a vecindarios adyacentes donde el alquiler es más asequible. Sin embargo, algunos de estos vecindarios también son menos seguros y están más alejados de los recursos y lugares que han adquirido un significado cultural para la comunidad latina, como el Esperanza Center en Fell's Point y la

resilience and vibrant culture of the Latinx community meet welcoming and equitable institutions and policies. It is in this encounter that diverse and prosperous communities will grow in Baltimore.

Felipe Filomeno, PhD is Associate Professor of Political Science at the University of Maryland, Baltimore County.

Creative Alliance en Highlandtown. Otras familias latinas abandonaron la ciudad por completo y se establecieron en Dundalk y Essex en el condado de Baltimore.

Para los inmigrantes latinos indocumentados, el costo es solo una parte del desafío de asegurar una vivienda digna y estable. No importa cuanto trabajen, ellos a menudo carecen del historial de crédito y de la documentación necesarios para obtener una hipoteca. Como resultado, sus familias terminan alquilando casas de manera informal a propietarios que no están registrados en la ciudad de Baltimore y no respetan los derechos de los inquilinos. Si se violan sus derechos como inquilinos, los inmigrantes indocumentados suelen temer llevar a los propietarios ante los tribunales. Su vulnerabilidad es multifacética.

El camino a seguir es una calle de doble sentido, donde el trabajo arduo, la resiliencia y la cultura vibrante de la comunidad latina se encuentran con instituciones y políticas acogedoras y equitativas. Es en este encuentro que comunidades diversas y prósperas crecerán en Baltimore.

Felipe A. Filomeno, Ph.D. es Profesor Asociado de Ciencias Políticas en la Universidad de Maryland, Condado de Baltimore.



DARILYN CASTILLO

Julia

is a born and bred New Yorker, Graduate of CCNY where she received her B.A in Theater and is currently studying at John Jay College to receive her M.A in International Criminal Justice. Credits: Original Cast of *Hamilton* And *Peggy Company* (Peggy Schuyler & Maria Reynolds), *Hamilton Philip Company* (Peggy Schuyler & Maria Reynolds), *The Lion King* (Nala U/S), *Beastgirl* at the Kennedy Center (Cami). TV: *And Just like That*, *Law and Order: Organized Crime*, *74th Tony Awards*, and *Boardwalk Empire*. Darilyn is also a recording artist. You can find her EP called *Constellation* and her Spanish single, *Ella Y No Conmigo* on all streaming platforms. She has produced her own music videos for the songs *Still Calling* and *Ella Y No Conmigo*, which can be found on YouTube. She is currently the host of *Morenita* Podcast where she dives deep on the Latinx experience. (Available on all platforms.)

www.darilyncastillo.com



RENATA EASTLICK

Patricia

is an actor and voiceover artist. When not on stage, she is best known for voicing 'Caveira' in the critically acclaimed UBISOFT video game *Rainbow Six: Siege*. Being a multilingual actor, Renata has worked both nationally and internationally using her Portuguese, Spanish, and English language skills in the areas of commercials and voiceover, which she loves! Her theatrical credits include, Off-Broadway: *For Colored Girls...* (The Public Theater); Regional Theatre: *7 Deadly Sins* (Miami New Drama, 2021 Drama League Award Winner); *The Nutcracker* (The House Theatre of Chicago); *Letters to Kamala* (American Stage); *Pipeline* (Westcoast Black Theatre Troupe); *The Royale* (Hippodrome Theatre); *Ruined* (GableStage), among others. Film: *God's*

Waiting Room (2021 Tribeca Official Selection), *Tournament of Champions* (UBISOFT). TV: *Burn Notice* (USA), *Mad Dogs* (Amazon Studios).

Renata holds a BFA from the University of Florida's New World School of the Arts and is a two-time Carbonell Award nominee.

www.renataeastlick.com

MARIANNA MCCLELLAN

Tessa

is a NYC based performer. She played Nina in the NYC premiere of *Stupid F*cking Bird*, has worked off-Broadway (Pearl Theatre, Ars Nova, Theatre Row +) and regionally (Humana Festival, Denver Center, Portland Center Stage, Contemporary American Theatre Festival +). Marianna is a member of Virago, an all female-identifying, physical theatre company and has collaborated with Clockwork Theatre Company and Woodshed Collective, among others. TV and Film Credits include *High Maintenance* (HBO); *The Good Fight* (CBS); *The Blacklist* (NBC); *Two Plains and a Fancy* (BAMcinemaFest); and the upcoming indie feature *Straighten Up and Fly Right*. She stars in the scripted sci-fi podcast *Cryptids*.

RICARDO BLAGROVE

Ensemble

he/him NYC: Carnegie Hall: *Jeanne d'Arc au Bûcher*, *Bernstein Mass*, *Faure's Requiem*;
REGIONAL: Baltimore Center Stage: *Les Liaisons Dangereuses*; Signature Theatre: *RENT*;
Rorschach Theatre: *Distance Frequencies*;
Monumental Theatre: *Head Over Heels*; World Stage Theatre: *Amazing Grace - The Musical*;
Everyman Theatre: *Ruined*; Roxy Regional Theatre: *A Raisin in the Sun*; StillPointe Theatre: *Pop!*; Toby's Dinner Theater: *Dreamgirls*; Carl J. Murphy Fine Arts: *Porgy and Bess*; ArtsCentric: *Little Shop of Horrors*, *Smokey Joe's Cafe*, *Aida*, *Memphis*, *Dreamgirls*, *Into The Woods*.

@RicardoBaritenor





ZIPPORAH BROWN

Ensemble

is very excited to be in the ensemble of *DREAM HOU\$E* at Baltimore Center Stage! She is a local actor and teaching artist in Baltimore, MD, and has earned her B.A. in Theatre. Recent productions include *TJ Loves Sally 4 Ever* at Theatre Horizon (understudy), *Healthy Holly's Hidden Hideaways*, an interactive telephone play, with Single Carrot Theatre (Holly Hathaway), and *Rachel* with Rapid Lemon Productions. For *Rachel*, Zipporah received a nomination for Best Performer in a Play by Broadway World for her performance as the title character. Zipporah also works as a teaching artist in the LSA (Learning and Social Accountability) department right here at Baltimore Center Stage! She wants to thank God, her support system, everyone involved in *DREAM HOU\$E*, and of course, the audience.



ALIX FENHAGEN

Ensemble

is a theatre artist based in Baltimore. She is a long-time ensemble member with Single Carrot Theatre where she performs, directs, and writes. Most recently, Alix directed SCT's site-specific production of *Is Edward Snowden Single?* By Kate Cortesi at the former Windup Space. She last performed as Helen in R. Eric Thomas' *Safe Space*. She trained at École Internationale de Théâtre Jacques Lecoq in Paris, is a graduate of Northwestern University and earned a Masters in Arts Administration from Goucher College.



ZAK ROSEN

Ensemble

is thrilled to be making his Center Stage debut! Having grown up in the area, Zak left for a few years to study acting at Yale University before returning to Baltimore. Baltimore credits include *Romeo and Juliet* (Benvolio) at Chesapeake Shakespeare Company and *The Discourse*

Project (John Brown) at Quarry Theater. At Yale, he was thrilled to work on many School of Drama projects, behind the scenes and as a Radical Faerie in *As U Like It*. Other Yale credits include *A Midsummer Night's Dream* (Puck), *Measure for Measure* (The Duke), *Mother Courage and Her Children* (Swiss Cheese), *Julius Caesar* (Brutus), and *The Pitchfork Disney* (Presley Stray). He offers many thanks to his friends, family, his wonderful partner Tyler, and the cast, crew, and production team of *DREAMHOUSE*.

MARIA MARSALIS Ensemble Cover

Maria Marsalis is a multidisciplinary artist whose most recent role was in Derek Lee McPhatter's *Serious Adverse Effects* as Nia. Previous to *Serious Adverse Effects* she starred as Persephone in Susan McCully's world premiere of *Girls on a Dirt Pile*. She is currently focused on working with new and original work for Theater and Film. Maria Graduated from University of Maryland Baltimore County with a Bachelor of Fine Arts in Acting, having previously attended American Musical and Dramatic Academy and Baltimore School for the Arts. Maria's other skills reside in dance, music and writing and uses these skills in the creation of new work. Currently residing in Baltimore, she is a new Teaching Artist for Center Stage as well as working with independent artists for new creations.



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.



ELIANA PIPES

Playwright

is a playwright, performer and filmmaker. Her plays include *DREAMHOUSE* (world premiere co-production at Alliance Theater, Long Wharf Theater, and Baltimore Center Stage), *Bite Me* (South Coast Rep, Pacific Playwrights Festival, NNPN National Showcase of New Plays), *Unf*ckwithable* (Drama League DirectorFest), *Cowboy and the Moon* (Dramatists Guild Foundation Fellowship, NNPN MFA Playwright's Workshop), *Lorena: a Tabloid Epic* (The Playwright's Realm Scratchpad Series), and *Stand and Wait* (The Fire This Time Festival). She's been awarded the KCACTF Harold & Mimi Steinberg Award and Ken Ludwig Scholarship, Leah Ryan Fund Prize for Emerging Women Writers, National Latinx Playwright Award, Dr. Floyd Gaffney National Playwriting Prize, and a two-time finalist status for the Eugene O'Neill National Playwriting Conference. As a filmmaker, she won the Academy Gold Fellowship for Women through the Academy of Motion Picture Arts and Sciences, and the inaugural WAVE Grant through Wavelength Productions to support the production of her animated short film. BA Columbia University, MFA Playwriting Boston University. More at www.elianapipes.com



LAURIE WOOLERY

Director

is a director, playwright, community activist, citizen artist who works in theaters across the country including The Public Theater, Oregon Shakespeare Festival, Yale Repertory, Trinity Repertory, Alliance Theater, Long Wharf Theatre, Goodman Theatre, Cornerstone Theater Company, and South Coast Repertory. Projects include the world premiere of Mary Kathryn Nagle's *Manhatta* at both Yale Repertory and Oregon Shakespeare Festival and the world premiere musical of *As You*

Like It co-created with Shaina Taub for the Public Theater. Woolery has also directed world premieres of plays by Tanya Saracho, Charise Castro Smith, Marisela Trevino Orta, Aditi Kapil, and others. In 2020, Laurie produced the documentary *Under The Greenwood Tree* that tells the story of how the Public Works community banded together amidst the global pandemic and antiracist uprising. Woolery also curated a public art installation entitled *The Seed Project* that projected 164 Public Works community members sharing their hopes for the future on the façade of The Public Theater. Laurie has developed new work with diverse communities ranging from incarcerated women to residents of a Kansas town devastated by a tornado. She creates site-specific work ranging from a working sawmill in Eureka, California to the banks of the Los Angeles River. Laurie is the Director of Public Works at The Public Theater, a program that seeks to engage the people of New York by making them creators and not just spectators. Working with partner organizations in all 5 boroughs, Public Works invites members of diverse communities to join in the creation of ambitious works of participatory theater. Laurie is the former Associate Artistic Director of Cornerstone Theater Company and Conservatory Director at South Coast Repertory. Laurie is a founding member of The Sol Project in New York and a proud recipient of the Fuller Road Fellowship for Women Directors of Color, a 2020 United States Artist recipient and the 2021 Americans for the Arts Johnson Fellowship for Artists Transforming Communities.
www.lauriewoolery.com

STEPHANIE OSIN COHEN

Scenic Designer

Off Broadway: *Tambo and Bones* (Playwrights Horizons); *Ni Mi Madre* (Rattlestick Theatre); Regional: *Tambo and Bones* (Center Theatre Group); *39 Steps* (Repertory Theatre of St. Louis); *Hurricane Diane* (Huntington Theatre Company), *Men on Boats* (Baltimore Center Stage); *Richard & Jane & Dick & Sally* (Baltimore Center Stage & Playwrights Realm); *It's a Wonderful Life* (Hartford Stage); *This American Wife* (Next Door @ New York Theater Workshop); *LOVE* (Marin Theatre Company); *Good Faith* (Yale Repertory Theater); *Mrs. Stern Wanders the Prussian State Library* (Luna Stage); *Winter's Tale* (Shakespeare Academy @ Stratford). Film: *This*

American Wife (Fake Friends, Jeremy O. Harris, FourthWall); *Circle Jerk* (Fake Friends, Jeremy O. Harris, Mitu580); *Chaperone* (upcoming premiere at Sundance); *Drills* (premiered at NYFF); *Home Exercise*; *Candace*. Education: MFA, Yale School of Drama. BA, Brandeis University. Awards: Fulbright Scholar; 2019 Burry Fredrik Design Fellowship. www.stephanieosincohen.com

HAYDEE ZELIDETH

Costume Designer

believes that clothes are a powerful tool of one's own personal statement. In their own way they carry on public conversations with others and they share stories about who we are, who we are not, and who we wish to be. They are a means of exploring how to manipulate our perception of the human body and mind, in how our appearance (both physical and in what we wear) inform how the world chooses to engage or disengage with us, and how these images can open up perceptions of race, class, socioeconomic status, and more - all of which are conversations that most interest her. She is a Mexican American that grew up on both sides of the border. These experiences inform her point of view and how she approaches her work as a storyteller, giving depth, dimension and color to the specificities of someone's life.

JASON LYNCH

Lighting Designer

is a Chicago-based lighting designer and makes his Alliance Theatre debut with this production. Chicago credits include work with Goodman Theatre, Steppenwolf Theatre Company, Northlight Theatre, Victory Gardens Theater, Chicago Shakespeare Theater, among others. Recent regional credits include work with Alley Theatre, Dallas Theater Center, Denver Center for the Performing Arts, Minetta Lane Theatre in NYC, Oregon Shakespeare Festival, and Seattle Repertory Theatre. Jason is honored to have his recent work on the Goodman Theatre's real-time, online 'Live' series and an immersive 360° production of *THE WILD PARTY* at the Denver Center for the Performing Arts featured in American Theatre Magazine. He was also the recipient of the 2019 Michael Maggio Emerging Designer Award which recognizes emerging theatrical designers within the Chicago area. Jason is a proud member of The

Association for Lighting Production and Design and is represented by The Gersh Agency. www.jasondlynch.com

PAUL JAMES PRENDERGAST

Composer/Sound Design

Alliance debut. Broadway credits include *All The Way*, *The Great Society*, and *Julius Caesar*. Regional credits include Oregon Shakespeare Festival (25 productions), Seattle Rep, Guthrie, Yale Rep, Mark Taper Forum, Arena Stage, South Coast Rep, Long Wharf, Geffen Playhouse, Playmakers Rep, Hartford Stage, Cal Shakes, Utah Shakes, Berkeley Rep, Asolo Rep, American Conservatory, American Repertory, Cincinnati Playhouse, Great Lakes, La Jolla Playhouse, Alley Theatre, Kennedy Center, and is a former ensemble member of Cornerstone Theater Company. Paul's commercial work includes extensive theme park and museum installations and multiple national tours with Diavolo Dance Theater. Accolades include Grammy and Drama Desk nominations and he is the recipient of Broadway World, Ovation, Drama-Logue, Garland, Gregory, Footlight, and Gypsy awards. His work as a singer/songwriter has appeared in films, on recordings, and in music venues nationwide.

MARK HOLTHUSEN

Projections/Video Designer

More than 120 of Mark's photographs and animations served as the sole visual narration for Edgar Allan Poe's *The Haunted Palace* (Paris, premiere); Duncan Sheik's *Whisper House* (The Other Palace Theatre, London); Roger Waters' opera, *Ça Ira* (Rome); The Tiger Lillies' ballad-opera of Coleridge's *The Rime of the Ancient Mariner* (Paris); Opera North's *Lulu: A Murder Ballad* (West Yorkshire Playhouse, England); *Either/Or* (Denmark); *A Dream Turns Sour* (Battersea Center, London). Festivals: BAM Next Wave Festival; Brighton Fringe Festival (England); Bergen Arts Festival (Norway); Adelaide Arts Festival (Australia); Düsseldorf Festival (Germany); Festival Temps d'Images (France). Music Videos/Album Art: Roger Waters, American Music Club, The Tiger Lillies, 16 Horsepower, The Dodos. Commercial photography: Kohler, Toyota, Honda, Adidas, Chick-fil-A, Mercedes-Benz, Target, Purina, Columbia Sportswear. Awards: Graphis (photography and design); Lürzer's 200 Best Photographers in the World; Lucie

Foundation Award–International Photographer of the Year (music and advertising); Communication Arts. Education: San Francisco Art Institute, Brooks Institute of Photography.

JAYSON T. WADDELL

Stage Manager

is proud to to join Baltimore Center Stage for his first show! At the Alliance, he's worked on such productions as *Darlin' Cory*, *Native Guard*, *Songs to Grow On*, *Data*, *A Drive-In Christmas Carol*, *Becoming Nancy*, *Approval Junkie*, *Ever After*, *Nick's Flamingo Grille*, *Candide*, *Crossing Delancey*, *Troubadour*, *Moby Dick*, *Born for This*, *Tuck Everlasting*, *The Geller Girls*, *A Christmas Carol*, *Ghost Brothers of Darkland County*, *Broke*, *Sex and the Second City*, *Next to Normal*, *Holidays With the Chalks* and *Bike America*. At Atlanta Lyric Theatre: *Oliver*, *Jesus Christ Superstar*, *The Full Monty*, and *Young Frankenstein*. At the Illinois Shakespeare Festival: *Shakespeare in Love*, *I <3 Juliet*, *Hamlet*, *Q Gents*, *Antony & Cleopatra*, *Macbeth*, *As You Like It*, *Twelfth Night* and *A Winter's Tale*. Jayson graduated from the Gainesville Theatre Alliance and is a proud member of Actors' Equity Association.

ALEXIS K. WOODARD

Associate Director

(she/her) is an Atlanta-based Director and Producer, proud Spelman College Alumna and current Spelman Leadership Fellow at the Alliance Theatre. She served as the Co-Artistic Director of The Alliance's inaugural 2020-2021 Digital Season, where she programmed *Laugh Track*, *BackStage Atlanta*, *Spotlight Studio*, and *From the Ashes*. Select Directing Credits include: *Hamlet* (The Tiny Theater Company, Alliance Theatre: Guest Artist Series) *Hands Up: 7 Playwrights*, *7 Testaments*, *Do You Love The Dark?* (Alliance Theatre), *From the Ashes* (Alliance Theatre Anywhere). Associate Directing Credits include: *A Christmas Carol: The Live Radio Play*, *Working* (Alliance Theatre) and the world premiere of *Dream Hou\$e* (Alliance Theatre, Long Wharf Theater, Baltimore Center Stage). She has also assistant directed for the Suzi Award winning world premiere play, *Hands of Color* (Synchronicity Theater), *A Christmas Carol* (The Repertory Theater of St. Louis) and *A Kids Play About Racism* (Bay Area Children's Theater).

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Bass/Valle Casting, fka Harriet Bass Casting, is a leading NYC boutique casting office. It was an honor to collaborate with Alliance Theatre, Long Wharf Theatre and Baltimore Center Stage in casting this co-production of *DREAMHOUSE*. To know more about our upcoming projects and casting philosophy please visit www.bassvallecasting.com.

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Founded in 1968, the Alliance Theatre is the leading producing theatre in the Southeast, reaching more than 165,000 patrons annually. Under the leadership of Susan V. Booth, Jennings Hertz Artistic Director, the Alliance received the Regional Theatre Tony Award for sustained excellence in programming, education, and community engagement. In January 2019, the Alliance opened its new, state-of-the-art performance space, the Coca-Cola Stage. Known for its high artistic standards and national role in creating significant theatrical works, the Alliance has premiered more than 120 productions, including nine that have transferred to Broadway. The Alliance education department reaches 90,000 students annually through performances, classes, camps, and in-school initiatives designed to support teachers and enhance student learning. The Alliance Theatre values community, curiosity, collaboration, and excellence, and is dedicated to representing Atlanta's diverse community with the stories we tell, the artists, staff, and leadership we employ, and audiences we serve. www.alliancetheatre.org



Established in 1965 at the start of the regional theatre movement, Long Wharf Theatre was born on the notion that New Haven deserves an active arts culture that is locally created. Our founders shared the dream of starting a professional theatre company in Connecticut, built with the aid of community leaders and patrons of the arts. We are a theatre of international renown, recognized for a historic commitment to commissioning, developing, and producing new work.

Long Wharf Theatre is becoming a model for the new American theatre, responding to a legacy of racism, sexism, and other forms of prejudice and violence with a commitment to BIPOC and women leaders and theatre-makers. As a leading incubator of new work, we create the future of theatre by offering resources, workshopping, and a receptive audience to emerging and established playwrights. From our organizational culture to our role in community partnerships, we live by our guiding ethos: "Theatre is for everyone."

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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