EURIPIDES

BAKKHAI

PARTY LIKE IT'S 399 BC



A NEW VERSION BY ANNE CARSON
MUSIC CREATED AND CHANNELED BY DIANA OH
DIRECTED BY MIKE DONAHUE
CHOREOGRAPHED BY WILLIA NOEL MONTAGUE

BALTIMORE CENTER STAGE

JUNE 1 - JUNE 19, 2022

#BAKKHAI
#BALTIMORECENTERSTAGE

LAND ACKNOWLEDGMENT

Honor Native Land

Responding to a call from our Indigenous colleagues, collaborators, and neighbors, Baltimore Center Stage is working toward building meaningful and accountable relationships with the land we occupy. As a first step on this path, you'll see a land acknowledgement in each of our programs. Acknowledgment is itself a small gesture, and we look forward to continuing our efforts toward decolonization in a good way. If you're interested in more 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.

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Dear BCS Members and Guests,

Exactly 15 years ago, two of my closest collaborators, director Mike Donahue and producer Roberta Pereira, and I were wrapping up our second year of graduate school at Yale School of Drama and hatching a plan to produce one of the oldest plays in the theatrical canon, Euripides's *The Bacchae*. Our production was raucous, joyful, interactive, and reached beyond the four walls of the Yale Cabaret. Back in 2019, a return to the impulse of that production was to manifest in Anne Carson's adaptation, *Bakkhai*, and close my first season at Baltimore Center Stage. Set to premiere in spring 2020, the ill-fated production was postponed when COVID arrived and threw our plans, our lives, and our futures into uncertainty. Now two years later, it somehow still feels like exactly the right time to tell this story— such is often the case with our classics.

While the world has changed drastically since Euripides first wrote these words almost 2500 years ago, *Bakkhai* remains searingly relevant. The Ancient Greeks continue to reach through time to put a finger right on the pulse of some of the social and moral dilemmas that plague our world today— the dangers of group think, the tensions between freedom and safety, and the destruction of the natural world by humans. Furthermore, knowing Euripides and his fellow Athenians felt entirely at the mercy of the Gods, I can't help but think as this show comes together after years of life-altering forces of nature that maybe not so much has changed after all.

Fifteen years after our original production, being back in the room with Mike and our original *Bacchae* Costume Designer, Anya Klepikov along with a team of brilliant storytellers like Diana Oh, Willia Noel Montague, and this cast and creative team...it has been a gift. Truly. The generosity of this team is matched only by their artistic virtuosity and passion for refreshing this ancient story. I'm thrilled to share this gift with all of you. Thank you for joining us throughout this 2021-2022 Season, and for supporting the arts here in Baltimore and beyond.

Stephanie Ybarra,
Artistic Director

BAKKAI

BY EURIPIDES
A NEW VERSION BY ANNE CARSON
MUSIC CREATED AND CHANNELED BY DIANA OH
DIRECTED BY MIKE DONAHUE
CHOREGRAPHED BY WILLIA NOEL MONTAGUE
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This adaptation was commissioned by and originally produced at the Almeida, where it had its first performance on July 23, 2015, directed by James Macdonald.

Bakkhai is produced by special arrangement with United Talent Agency.

CAST

Kambi Gathesha*
DIONYSOS/CHORUS

Shauna Miles*
TEIRESIAS/AGAVE/CHORUS

Michael Maloney
GUARD/CHORUS

Willia Noel Montague*
INVOCATION OF SEMELE, DIRKE, THE BULL, AND OTHERS

Diana Oh*
VOICE OF THE BAKKHAI

Christopher Sears*
PENTHEUS/MESSENGER/CHORUS

Alexander Sovronksy*
KADMOS/HERDSMAN/CHORUS

THE CREATIVE TEAM

Euripides
PLAYWRIGHT

Anne Carson
ADAPTOR

Mike Donahue
DIRECTOR

Cristina Angeles
ASSOCIATE DIRECTOR

Willia Noel Montague
CHOREOGRAPHER

Diana Oh
MUSIC CREATOR AND CHANNEL

Michael Maloney
Alexander Sovronsky
BAND CAMP COUNSELORS

Stephanie Osin Cohen
SCENIC DESIGNER

Anya Klepikov
COSTUME DESIGNER

Amith Chandrashaker
CO-LIGHTING DESIGNER

Emma Deane
CO-LIGHTING DESIGNER

Brendan Aanes
SOUND DESIGNER

Erin Joy Swank*
STAGE MANAGER

Alison McLeod*
ASST. STAGE MANAGER

Christian D. Henrriquez
ASST. LIGHTING DESIGNER

Margaret Warner
PRODUCTION ASSISTANT

JZ Casting
Geoff Josselson, CSA
Katja Zarolinski, CSA
CASTING

Ada Karamanyan
ADDITIONAL CASTING

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



As you probably already know, Dionysus, one of the main characters in *Bakkhai*, is the ancient Greek god of wine, fertility, merriment, and theatre. In the spirit of the play, we got in touch with local sommelier Denise Matthews and vintner Kimberly T. Johnson to learn more about their work as co-founders of Philosophy Winery.



PHILOSOPHY WINERY

"An expression of two purpose-driven women's love of wisdom, passion of wine & spirit of service"

We were born and raised in Baltimore City. Our sisterhood began over 15 years ago as colleagues. As our friendship evolved, we discovered that we had a mutual core desire to seek wisdom and live a purpose driven life. As a result of that desire and commitment, we are the first African American and women-owned winery in the state of Maryland.



Just a humble Charm City Girl, born and raised on the Westside of Baltimore's concrete jungle. Combine her crush for the love of wine, bottled with a thirst for learning, aged through passion for the fermented grape, creating the perfect vintage. Kimberly has been in the wine industry for over a decade and a half (18 yrs) in multiple capacities. From volunteer, wine blogger, assisting the winemaker, tasting room associate and (now) winery co-owner. She currently attends the prestigious UC Davis in order to obtain credentials of the winemakers certification. Kimberly's philosophy, "Wine is my passion and I have finally found my purpose, exploring distinct agriculture (land & soil) and producing high quality wine that highlights diverse grape varietals as unique as Maryland itself". Wine is a forever evolving theme. With each taste of an unfamiliar varietal, there sparks opportunity.
Kimberly T. Johnson



Denise was intrigued by wine over 25 years ago when she was looking to expand her palate beyond her first love, Cognac. She began collecting wine after a friend brought her a bottle of 2000 Tommasi Amarone della Valpolicella Classico from her trip to Italy in 2001. She enjoys procuring wines from estate auctions and sales. She has been an entrepreneur since she was 25 years old. Also as co-founder, her experience as an executive coach and financial administrator has allowed her to link her service love, wine crush and business savvy. She obtained the prestigious title of Sommelier from the Court of Master Sommeliers in 2019. She believes that the experience of an alluring fine wine in conjunction with superior concierge service, is utter bliss!
Denise Roles Matthews

For more information about Philosophy Winery visit https://philosophywinery.com/



KAMBI GATHESHA

Dionysos/Chorus

is a Brooklyn-based Actor, Choreographer, and Director. Born in Nairobi, Kenya and raised in Jeddah, Saudi Arabia and Rockville, Maryland, Kambi's work focuses on African and Diaspora history and culture. He studied Acting at Juilliard and African History at Columbia University. His Off-Broadway credits include *What To Send Up When it Goes Down* (NY Premiere; ARTNY; The Public Theater); *Our Lady of Kibeho* (Signature Theatre Center, World Premiere); *Midsummer Night's Dream* (Classical Theater of Harlem). Regionally, he has appeared in *Big Love* (Williamstown Theatre Festival); *What To Send up When it Goes Down* (Woolly Mammoth; ART). He has a recurring role in the Amazon prime series *Big Dogs* (Choice Films) and is the 2019 recipient of the Jerome Robbins Foundation's Project Springboard fellowship for his original musical *A Nation Grooves: A People's History of Hip Hop*. He thanks his team at HCKR, his family, Julia. He dedicates this run to the memory of his mother, Margaret Kizzy Kambi Gathesha and his father Captain Patrick Gathesha: "for everything you were and are to us, I'll love you always." Me, Gigi and Tasha are your legacy and we will be okay.



SHAUNA MILES

Teiresias/Agave/Chorus

Broadway/New York: *Radio City Christmas Spectacular; Heart and Lights* (Radio City Music Hall). Off-Broadway: *No. 11* (Blue & White) (The Play Company). Regional: (Selected) *How to Catch Creation* (Baltimore Center Stage/Philadelphia Theatre Company); *A Christmas Carol* (Hartford Stage); *The Ashes Under Gait City, One Night* (Contemporary American Theater Festival); *The Miracle Worker* (Syracuse Stage); *Well* (Denver Center); *The Amen Corner* (Huntington Theatre Company); *Witness Uganda* (Workshop) (Boston Court Theatre); *Reckless, Macbeth* (Chautauqua Theatre Company). Film: *Bachelorette; Flatbush Luck*. Television: *The Good Wife; Luke Cage; Law & Order: SVU; The Following; Elementary; Doubt; NYC 22; The Education of Max Bickford*. Education: MFA, National Theatre Conservatory at The Denver Center

for Performing Arts; BFA, Boston University College of Fine Arts. Awards: ACTF/Kennedy Center's Irene Ryan Award, Region I; Williamstown Theatre Festival Bill Everett Scholarship.



MICHAEL MALONEY
Guard/Chorus

(he/him) Michael is an instrument, artist, musician, actor, Song Healer and Dirty Free Thing with over 25 years of experience spanning 5 lives. "If I could relive one day, it'd probably be November 8, 1987—before the build, before the fall—when I got cut, the light would pour, out from my bare shoulders." This is Michael's Baltimore Center Stage debut.



WILLIA NOEL MONTAGUE
Choreographer/Invocation of Semele, Dirke, the Bull, and Others

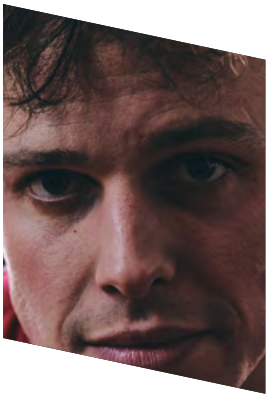
Willia Noel Montague began her dance training at her family's dance studio in Baltimore, Maryland. After attending The Baltimore School for Arts, she moved to New York City to pursue her dance career. At 18, her professional dance career started at the Philadelphia dance company, also known as Philadanco! Willia toured the world with the company for seven years and upon returning to New York City she briefly joined the first national tour of *Movin' Out* before joining *The Lion King* tour and then Broadway where she was the dance captain for 10 years. Currently, Willia is a dance educator, choreographer and a performing artist. www.willianoel.com



DIANA OH
Voice of the Bakkhai

(they/them) is an open channel to the art that feels good to their body and is driven most by pleasure, mutual care, and keeping things heart-centered. Oh is an Actor, Singer-Songwriter, Writer and a Creator of Installations, Experiences, Rituals, Concerts, Parties, and Unboxable Art. Oh is the Creator of *{my lingerie play}* (ten underground performance installations in my lingerie staged in an effort to provide a safer, more courageous world for women, queer, trans, and non-binary humans to live in, culminating into a concert of Oh's music), *Clairvoyance* (a year-long installation,

tree-planting and concert series celebrating Queer Magic in Harvard Yard, the Boston Public Library, Institute of Contemporary Art, and Harvard Arboretum with A.R.T.), *The Infinite Love Party* (an intentional barefoot potluck dinner, dance party and sleepover for QTPOC and Their Allies; Bushwick Starr), *My H8 Letter to the Great American Theatre* (The Public Theater), *Asian People are Not* (mic.com), and was the mentor for Cherry Lane's Mentor Project 2020 for Shawn Randall's (The Making of) *How to Save the World...* TV/Film: *Queering*, *How To Be Single*, *New York is Dead*, *Hey Yun*, *Unicornland*. Additionally, Oh is a Refinery29 Top LGBTQ Influencer, the first Queer Korean American interviewed on Korean Broadcast Radio, a TOW Fellow (Rattlestick Playwrights Theatre), Van Lier Fellow in Acting (Asian American Arts Alliance), Venturous Capital Fellow, Sundance Institute Fellow, Helen Merrill Award recipient, and band member of the U.S. Open. Oh tours with their art in unexpected spaces and enjoys not fitting into boxes. UPCOMING: The Gift Project (a Concert and Interview Series Centering Elders of Marginalized Identities; All-for-One), *Arden*.



CHRISTOPHER SEARS
Pentheus/Messenger/Chorus

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: *The Folks at Home* (Baltimore Center Stage) *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



ALEXANDER SOVRONSKY
Kadmos/Herdsman/Chorus

a NYC-based actor/musician/composer, some career highlights include: *Cyrano de Bergerac* (on Broadway starring Kevin Kline); *Mother of the Maid*, *Romeo & Juliet* (The Public Theatre); and various productions with Theatre For A New Audience, Red Bull Theatre, Atlantic Theatre, The Classical Theatre of Harlem, and many regional theatres around the country. Alexander was nominated for a Helen Hayes award in 2018 for his original score and music direction of *Indecent* which was performed at Arena Stage, KC Rep, and Baltimore Center Stage. He specializes in the music/sound of Shakespeare's plays. For a good time, check out www.AlexanderSovronsky.com

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

Baltimore Center Stage operates under an agreement between the League of Resident Theatres 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





ANNE CARSON

Playwright

Anne Carson was born in Canada. Her awards and honors include the Lannan Award, the Pushcart Prize, the Griffin Trust Award for Excellence in Poetry, a Guggenheim fellowship, and the MacArthur "Genius" Award.

MIKE DONAHUE

Director

is a is a New York-based director. NYC credits include: world premieres of Ana Nogueira's *Which Way To The Stage* (MCC), Matthew Lopez's *The Legend of Georgia McBride* (MCC, The Geffen and Denver Center, Joe A. Callaway Award, Outer Critics Circle Nomination, Ovation Award Nomination); Jen Silverman's *Collective Rage* (MCC, Woolly Mammoth, Drama League Nomination), *The Moors* (Playwrights Realm – NYC premiere), and *Phoebe in Winter* (Clubbed Thumb); Jordan Seavey's *Homos, Or Everyone In America* (Labyrinth); and Ethan Lipton's *Red-Handed Otter* (Playwrights Realm). Regionally: *Little Shop of Horrors* with MJ Rodriguez, George Salazar and Amber Riley (Pasadena Playhouse), world premieres of Jen Silverman's *The Roommate* (Humana, Williamstown, Long Wharf), *Wink* (Marin); Rachel Bonds' *Curve of Departure* (South Coast Rep, Studio Theatre), *The Wolfe Twins* (Studio Theatre) and *Swimmers* (Marin); Kate Cortesi's *Love* (Marin); Matthew Lopez's *Zoey's Perfect Wedding* & Lauren Feldman's *Grace, or The Art of Climbing* (Denver Center); and Shostakovich's *Moscow, Cheryomushki* in a new libretto by Meg Miroshnik (Chicago Opera Theatre). Mike is recipient of a Fulbright to Berlin, the Dramaleague Fall Fellowship, The Boris Sagal Fellowship at Williamstown, winner of the Inaugural Opera America Director-Designer Showcase Award and was the artistic director of the Yale Summer Cabaret for two seasons. Mike is a graduate of Harvard University and the Yale School of Drama. Upcoming: the world premiere of Matt Schatz's *A Wicked Soul In Cherry Hill* and the LA premiere of Matthew Lopez's *The Inheritance*, both at The Geffen. Mike's first short film, *Troy*, will premiere this June at The Tribeca Festival.

CRISTINA ANGELES
Associate Director

Cristina Angeles is an Afrolatina director, writer, and theater maker who develops new plays, musicals, and socially conscious adaptations of classics that place women of color at the forefront. She has been awarded the 20-21 Drama League Directing Fellowship, the 19-20 Roundabout Directing Fellowship, and has assistant directed on and off Broadway. Today, Cristina is an Associate Artist at Roundabout Theatre Company and the Founding Artistic Director of Checkmark Productions, an NYC based company dedicated to artists of color and their stories. Recent credits include *In The Blood* by Suzan-Lori Parks at NYU and Shakespeare's *Romeo & Juliet* at the New School. More at www.cristinaangeles.com

STEPHANIE OSIN COHEN
Scenic Designer

Theater: *Tambo and Bones* (Playwrights Horizons, Center Theatre Group); *Ni Mi Madre* (Rattlestick Theatre); *DREAM HOU$E* (Baltimore Center Stage, Alliance Theatre, Long Wharf Theatre); *Hurricane Diane* (Huntington Theatre Company), 39 Steps (Repertory Theatre of St.Louis); *Men on Boats* (Baltimore Center Stage); *Richard & Jane & Dick & Sally* (Baltimore Center Stage); *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); *Winter's Tale* (Shakespeare Academy @ Stratford). Film: *This American Wife* (Fake Friends, Jeremy O. Harris, FourthWall); *Circle Jerk* (Fake Friends, Mitu580); *Chaperone* (Sundance, 2022); *Drills* (New York Film Festival, 2021); *Home Exercise* (New Directors/New Films @ MoMA); *Candace* (Cannes Film Festival). Education: MFA, Yale School of Drama. Awards: Fulbright Scholar; Burry Fredrik Design Fellowship. www.stephanieosincohen.com

ANYA KLEPIKOV
Costume Designer

designs clothes and spaces for theater, opera, dance, and performance, creates performance pieces, and

is on the faculty at UMass Amherst. She has designed for Miami City Ballet, Glimmerglass Music Festival, Florida Grand Opera, Chicago Opera Theater, Triad Stage, Syracuse Stage, and the Baryshnikov Arts Center among others. Anya is grateful for the chance to revisit this play with director Mike Donahue and artistic producer Stephanie Ybarra fifteen years since their first youthful collaboration on it at the Yale School of Drama. Anya is the Creator of the upcoming FLAMINGO MURMURATION, a one-day performance event at UMass Amherst.
www.anyaproductiondesign.com

AMITH CHANDRASHAKER
Co-Lighting Designer

Theater: The Public, Second Stage, TFANA, Playwrights Horizons, Signature Theater, Williamstown, Ars Nova, Soho Rep, Berkeley Rep, The Atlantic, and many others. Opera: Houston Grand Opera, Opera Omaha, Opera Colorado, The Atlanta Opera. Dance: Alexander Ekman, Liz Gerring, Cedar Lake Contemporary Ballet, Rennie Harris, Aalto Ballettt Theatre Essen, Staatstheater Nürnberg, The National Dance Company of Wales, and The Royal New Zealand Ballet. Recipient of the Drama Desk and Henry Hewes awards.

EMMA DEANE
Co-Lighting Designer

Emma Deane is an Indigenous lighting designer based out of NYC, and a citizen of the Mandan, Hidatsa and Arikara Nation. Recent credits include *Confederates* (Signature Theatre NYC), *Three Sisters* (Two River Theatre), *In the Southern Breeze* (Rattlestick Playwrights Theater), *Manahatta* (Yale Repertory Theater); *Tiny Beautiful Things* (TheatreSquared); *Trouble in Mind, shakespeare's as u like it* and *Romeo and Juliet* (Yale School of Drama); *Little Boy/Little Man, Mud, The Guadalupes,* (Yale Cabaret); Still (Interrobang Theatre Project); *Hitler on the Roof* (Akvavit Theatre); *The Woman in Black* (Wildclaw); *Buddy Cop 2* (Pavement Group). MFA, Yale School of Drama. USA 829.

BRENDAN AANES

Sound Designer

Off Broadway: *Fire in Dreamland* at The Public Theater, *Balls with* One Year Lease (Drama Desk Nomination), *Wild Abandon* at Irish Rep, *{my lingerie play}* at Rattlestick, *Beep Boop* at HERE. Regional: *Everybody* at Shakespeare Theatre Company, *The Good Person of Szechwan* and *War Of The Roses* at Cal Shakes, *The Unfortunates, John, The Hard Problem* and *Chester Bailey* at American Conservatory Theater, *Curious Incident Of The Dog in the Night-Time* at Kansas City Rep, *The Glass Menagerie* and *Othello* at California Shakespeare Theater, *The Music Man* at Sharon Playhouse.

ERIN JOY SWANK

Stage Manager

(she/her) enjoys working in a variety of genres; recent credits include Tantrum Theater, Memphis Opera, Cirque Dreams Holidaze, Actors Theatre of Louisville, Tuacahn Center for the Arts, and The Nutcracker in Las Vegas. Five Christmases of yore were spent touring the Radio City Christmas Spectacular, featuring the Rockettes and three adorable camels. Erin recently became a published author, collaborating on Off Headset: Essays on Stage Management Work, Life, and Career (Routledge), and writes a popular blog geeking out about stage management. During warmer months, she splits her time between theatre and paddling any river possible.
http://erinjoyswank.com/

ALISON MCLEOD

Asst. Stage Manager

Recent credits include: *How To Defend Yourself* (Victory Gardens Theatre); *Hamlet* (Gloucester Stage Company); *Djembe! The Show* (Apollo Theater - Chicago); *Assassins* (Flint Repertory Theatre); *Julius Caesar* (Montana Shakespeare In the Schools); *New Stages Festival 2016 & 2017, Twist Your Dickens* (Goodman Theatre); *1984, The Compass, Between Riverside & Crazy, Straight White Men, BLKS* (Steppenwolf Theatre Company).

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.

ABOUT US

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

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