OUR TOWN

SEPT 15 - OCT 9, 2022

BY THORNTON WILDER
DIRECTED BY STEVIE WALKER-WEBB

#OURTOWN
#OURTOWNBALTIMORE
#BALTIMORECENTERSTAGE
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.
Dear BCS Members and Guests,

The truth is when I read Our Town for the first time I didn’t like it very much. I was a teenager reading it for English class and couldn’t wrap my head around the magnitude of this story. Then, as a professional actor speaking Emily’s lines I couldn’t get enough of the language and the existential stakes operating in the play. And, later as an audience member I was struck again by the depth of understanding for what a community can be to each other. All this is to say, my journey with Thornton Wilder’s Our Town spans decades and it’s no secret to those who know me that my favorite line in the entire canon lives at the end of Act One.

Say what you will about this play as a “classic.” In its time, it was boundary-breaking. It still is, in my opinion. We are still trying to catch up to so much of Wilder’s storytelling; that’s how far ahead he was in his artistry. Since my arrival at Baltimore Center Stage four years ago, this production has been on my wish list. For obvious reasons, we haven’t been able to safely put this many people on stage at once during the pandemic. And now we’re here. Finally.

In the years I’ve been waiting to do this show, director Stevie Walker-Webb was always at the helm. The depth of humanity and the structural audacity of the script are well matched for Stevie’s bold and heart-centered storytelling. His leadership of this process has been a daily gift of joy, artistry and community. In the years I’ve known Stevie, I’ve come to rely not only on his vision for any given production, but I’ve found so much comfort in his vision for building a better world through art. I want to live in a world of Stevie’s imagining - and his rendering of this story further affirms my belief in his artistry.

Welcome to Our Town.

Stephanie Ybarra,
Artistic Director
CAST

Jared Alexander
ENSEMBLE, GEORGE GIBBS U/S
Michael David Axtell
SIMON STIMSON
Monique Barnes
ENSEMBLE
Dagan Brown
JOE CROWELL
Zipporah Brown
ENSEMBLE, REBECCA GIBBS U/S
Frank Britton
JOE STODDARD, DR. FRANK GIBBS U/S,
EDITOR CHARLES WEBB U/S
Kimberly Dodson
EMILY WEBB
Suzanna Catherine Fox
MRS. LOUELLA SOAMES, MYRTLE WEBB &
MRS. JULIE GIBBS U/S
Abigail Funk
CONSTABLE WARREN
Derek Garza
EDITOR CHARLES WEBB
Dominic Gladden
ENSEMBLE, STAGE MANAGER U/S
Vicky Graham
ENSEMBLE, MRS. LOUELLA SOAMES U/S
Rebecca L. Hargrove
MYRTLE WEBB
Avon Haughton
GEORGE GIBBS
Kyle Hermary
WALLY WEBB
Chania Hudson
REBECCA GIBBS, EMILY WEBB U/S
Elvis Karegeya
ENSEMBLE, JOE STODDARD U/S
Nancy Linden
PROFESSOR WILLARD
KenYatta Rogers
DR. FRANK GIBBS
Susan Rome
MRS. JULIA GIBBS
O’Malley Steuerman
HOWIE NEWSOME

Alex Velasco Suro
SI CROWELL
Jared Michael Swain
SAM CRAIG
Lance Coadie Williams
STAGE MANAGER

THE CREATIVE TEAM

Thornton Wilder
PLAYWRIGHT
Stevie Walker-Webb
DIRECTOR
Cedric D. Lyles
MUSIC DIRECTOR & VOCAL ARRANGER
Anton Volovsek
SCENIC DESIGNER
kindall houston almond
COSTUME DESIGN
Josh Martinez-Davis
LIGHTING DESIGNER
Nina Field
SOUND DESIGNER
PJ Johnnie
ASSISTANT DIRECTOR
Tenley Pitonzo
STAGE MANAGER
Madison Tarchala
ASST. STAGE MANAGER
Michael David Axtell
PIANIST
Jenna Keefer
PRODUCTION ASSISTANT
Maria Marsalis
PRODUCTION ASSISTANT
Jessie Baldinger
ASST. SCENIC DESIGNER
Lauren Carmen
ASST COSTUME DESIGNER
Lee Anne Meeks
ASST LIGHTING DESIGNER
JZ Casting:
Geoff Josselson, CSA
Katja Zarolinski, CSA
CASTING
OUR TOWN tells the story of a community. Our production, helmed by the incomparable Stevie Walker-Webb, aims to center the community of our town—Baltimore. On the next few pages you’ll see a constellation of responses from our creative team and staff to the question “what do you love most about Baltimore?” You’ll also find a special reflection from Rev. Dorothy Boulware, Managing Editor of the AFRO, the longest running Black newspaper in the United States, operating right here out of Baltimore since 1892. She includes excerpts from the recent AFRO book, The Thing I Love About Baltimore. We invite you to reflect on what you love most about Baltimore, too!

AFROLove Baltimore
By Rev. Dorothy Boulware, AFRO Managing Editor
Dorothy@Afro.com

How fortuitous to be reviewing the AFRO book, The Thing I Love About Baltimore, on the eve of our 130th anniversary; seeing it was created to celebrate our 126th anniversary. So much was going on that year, so much being criticized and celebrated, so much being denigrated. It was unbelievable that just before its release — as if timed to be a marketing gift — the then-president denigrated the city and its Congressional Representative, the late Elijah Cummings, who had consented to write the book’s foreword. The smack back had already been created, and we resounded with the voice of many, The Thing I Love About Baltimore.
Rep. Cummings said he couldn’t possibly have refused the AFRO’s request. “All too often, the press reports events and decisions in our lives that are difficult, dangerous and shocking. In contrast, the AFRO decided to reach out to the people of Baltimore and ask us to tell our neighbors and the world what we love most about our home town,” he said. “Baltimore is a complex city and community that exemplifies all that is both good and troubling about our country. As such, we are a living, breathing window into the heart and soul of America as we live through an historic time. It is no accident, therefore, that Baltimore has always been, and remains, at the center of our nation’s continuing struggle for civil and human rights.”

AFRO Publisher, Dr. Frances “Toni” Murphy Draper is a lifelong resident who attended public schools and sent her to them as well. “Things were different then, you might say. True, Yet, I still have a long list of things I love about Baltimore. At the top of my list, are the people who live here; the people who take pride in their neighborhoods; the people who support the Orioles and the Ravens no matter what; the hard-working people who go to work every day to support their families; the resilient, remarkable people of Baltimore who have the faith to believe in Baltimore’s future as a viable, vibrant city.”

The late Baltimore singer, Brenda Alford, called the city “a sister I miss so much till it aches when I’ve been away too long and that special teacher...who taught me to live, love, laugh, work, pray and navigate a multitude of settings and situations.” She said it is “a solid old house with good bones.” She actually wrote a song about Baltimore and shared it at the book’s launch.

“I’ve been on the road too long. Too many nights away from home. Last night I spent the night in Baltimore and woke up feeling better than I’ve ever felt before. The rhythm of the city was dancing in my feet. I knew I had to get there, and you’d be there to greet me.”

With more poetry, Kyair Butts, 2019 Teacher of the Year, said, “At the corner of destiny and faith you’ll meet the Baltimore I love. Baltimore is a city that has historically presented people two choices much like life: love or fear: the path you choose determines how you’ll ultimately come to like or love Baltimore.” While not a native Baltimorean, he called his chapter a “note of love to the city that took me in and allows me to present my best self to others each and every day.” And his first statement, “I love that Baltimore dares to risk being seen in all of its glory. Take a minute and stand at the corner of North Avenue and Howard and you can hear the low hum of beauty personified.” He said, “I love the potential that today offers and tomorrow promises. I love that this city has seen all and weathered all to come back stronger.”

The Thing I Love About Baltimore is on sale on Amazon.com.
CAST RESPONSES

ZIPPORAH BROWN
“Our town Baltimore is resilient. What I love most about Baltimore is the food, the art, and the hustle. It’s familiar, and it feels like home.”

KIMBERLY DODSON
“Our town Baltimore is the flower growing from the concrete. What I love most about Baltimore is the creativity and strength of our communities.”

SUZANNA FOX
“Our town Baltimore is Bold. What I love most about Baltimore is that it is perfectly imperfect, hon. Baltimore is charming, complex, vibrant, and bursting with life.”

ABIGAIL FUNK
“Our town Baltimore is vibrant! What I love most about Baltimore is the history of the city! Did you know that the Ouija board was named here in 1890?”

VICKY GRAHAM
“Our town Baltimore is a place full of passion and grit. What I love most about Baltimore is its community full of drive, hope, and ability to overcome the many obstacles life brings.”

REBECCA HARGROVE
“Our town Baltimore is going to be a game changer! What I love most about Baltimore is the people. Charm City, baby.”

CHANIA HUDSON
“Our town Baltimore is a mosaic. What I love about Baltimore is the freedom it provides to be who you are loudly and proudly.”

SUSAN ROME
“Our town Baltimore is scrappy as hell. What I love the most about Baltimore is its resilience and sense of pride. Also, it is the birthplace of my favorite person in the world, my child.”

JARED MICHAEL SWAIN
“Our town Baltimore is electrifying. What I love most about Baltimore is that everyone has so much pride in their character here. And that they are not afraid to show it!”

LANCE COADIE WILLIAMS
“Our town Baltimore is filled with hidden treasures of talented and gifted people beyond measure, from an authentic and rich culture that has its own unique style. What I love about Baltimore is that there is not much sugar coating. It’s a “say what you mean, mean what you say” type of town. Also Baltimoreans are tremendously proud of the good things born from the city! They always show love and loyalty! I always Rep “Charm City” no matter where I am on this planet!”
“Our town Baltimore is magnetic. What I love most about Baltimore is how it makes you feel right at home. As someone new to the city, I have found home in this place, and I don’t see myself leaving.”

— Bridgette Burton, Artistic Producing Associate, Company Management

“Our town Baltimore is Charm City. What I love most about Baltimore is its diversity, from the architecture to the people. We have it all.”

— Eric Burton, Artistic Assistant

“Our town Baltimore is Distinctive. What I love most about Baltimore is its food, architecture, diverse neighborhoods, and creative history.”

— Will Crowther, Costume Shop Craftsperson

“Our town Baltimore is heartfelt. What I love most about Baltimore are its neighborhoods where people actually know each other!”

— Annalisa Dias, Director of Artistic Partnerships & Innovation

“How I see Baltimore is Charming. What I love most about Baltimore is its brilliance and resilience.”

— Robyn Murphy, BCS Communications & Strategic Partnerships Consultant

“Our town Baltimore is Multifarious. What I love most about Baltimore is the current pneuma of Baltimore is guided by virtues fashioned from an immensely varied legacy of failures and successes. I love Baltimore’s genuine current position, but more so its vast potential.”

— Chris Marshall, Chief Resource Officer

“Our town Baltimore is colorful. What I love most about Baltimore is the everyday people I meet; those I’ve known for years, those I’ve just met, and those I haven’t met yet.”

— Nathan H. Scheifele, Props Master Craftsman
JARED ALEXANDER
Ensemble, George Gibbs u/s
Jared Smith is an actor, director, and writer. His theatre credits include The Hot Wing King at Studio Theatre, a reading of Death and the King’s Horseman at Shakespeare Theatre Company, Children of Killers and the 8x10 Play Festival at Al Freeman Jr. Environmental Theatre Space, and Spell #7 at Ira Aldridge Theater. Jared served as the assistant director for Fabulation at Mosaic Theater Company, and virtually directed A Raisin in the Sun during quarantine for the RCR Festival produced by Maya Shed. He is a recent graduate from Howard University’s Chadwick A. Boseman College of Fine Arts. jaredalexandersmith.com

MICHAEL DAVID AXTELL*
Simon Stimson
Michael David Axtell is delighted to be making his debut in his new hometown with Baltimore Center Stage! An actor, singer, pianist and music director, Michael is a multi-faceted performing artist. An award-winning narrator, Michael has recorded over 150 audiobooks and is a regular contributor to Apple News+ Audio. He can also be heard in the video game Halo: Anniversary Edition. Michael is a former member of the Grammy award winning ensemble, Chanticleer. He performed as a solo recitalist and collaborative pianist at Caramoor and served as music director for the New Voices production of Salute by Alex Kveton in NYC. Recent stage roles include Fredrick Graham in Kiss Me, Kate (MacHaydn Theatre), Henry VI in Henry VI Part 3 (the [re]group), George Jones in Street Scene (Mannes Opera), Herr Schultz in Cabaret (COPA Productions) and Brutus in Julius Caesar (New School). Michael holds an MFA in Acting from the New School for Drama in NYC.

MONIQUE BARNES
Ensemble
Monique is extremely excited and grateful to be making her professional acting debut at Baltimore Center Stage. A DMV native and 2021 graduate of Howard University, Monique studied Television, Media, and Film Production while minoring in Theater Arts. During her collegiate years she had the pleasure
of being in Things At Rest, a HU MFA student thesis film and Voice of Carmen with Dance & Bmore. Prior to college Monique was on stage at Gonzaga high school in their productions of Curtains, Hairspray, and Footloose. Off stage you can find her studying to be a Registered Dietitian Nutritionist or singing on the praise team at church. She wants to profusely thank her village (especially the Barnes of Bowie) for their constant love and support over the years.

DAGAN BROWN
Joe Crowell
Dagan Brown writes and teaches poems at Johns Hopkins. He was recently in Spotlighter’s Theater’s production of The Mousetrap as Giles Ralston.

ZIPPORAH BROWN
Ensemble, Rebecca Gibbs u/s
Zipporah Brown is very excited to be in the ensemble of Our Town 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 DREAM HOUSE at Baltimore Center Stage (ensemble), TJLovesSally4Ever 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 Learning and Social Accountability department right here at Baltimore Center Stage!

FRANK BRITTON*
Joe Stoddard, Dr. Frank Gibbs u/s, Editor Charles Webb u/s
Baltimore Center Stage: Debut. Off-off Broadway: Shape (La MaMa ETC); Regional: Cincinnati Playhouse in the Park/Milwaukee Repertory Theater (Two Trains Running); Firehouse Theatre (Wait Until Dark); Virginia Shakespeare Festival (The Tempest); Baltimore: Baltimore Shakespeare Festival (Rosencrantz & Guildenstern Are Dead). DC area: Arena Stage (Orpheus Descending); Studio Theatre
(Wig Out!); Round House Theatre (One Flew Over The Cuckoo’s Nest, Two Trains Running); Imagination Stage (The Freshest Snow Whyte, P. Nokio: A Hip Hop Musical); Rorschach Theatre (company member—Accidental Death of an Anarchist, The Minotaur, After The Flood); over thirteen productions at Avant Bard Theatre (company member, including the titular role in Richard III), and many others. He is a native of Washington, DC and 20-year veteran of the professional DC theatre scene. He is a four-time nominee and the recipient of the 2018 Helen Hayes Award (The Robert Prosky Award for Outstanding Lead Actor in a Play-Helen) for his role in Jesus Hopped the ‘A’ Train at 1st Stage in Tysons, VA. Many, many thanks to Stevie, Stephanie, Geoff Josselson and Katja Zarolinski of JZ Casting, Tendo Nsubuga, and the Cast and Crew. Proud member of AEA and IATSE. Instagram: @frankbrittonactor frankbrittonactor.com

**KIMBERLY DODSON**

Emily Webb

Kimberly Dodson is a performer/director born and raised in Baltimore, Maryland. She holds a BA in Theatre with a concentration in Acting and Performance Studies and a double minor in Dance and Sociology. After 8 years in NYC, she’s so happy to return home. Performing credits include: BROADWAY: Summer: The Donna Summer Musical; Harry Potter and the Cursed Child. REGIONAL: A Christmas Carol (McCarter Theater), A Bronx Tale: The Musical (Paper Mill Playhouse), The Donna Summer Musical (LaJolla Playhouse), TV: That Damn Michael Che (HBOMAX). @kdotsdotcom

**SUZANNA CATHERINE FOX**

Mrs. Louella Soames, Myrtle Webb and Mrs. Julie Gibbs u/s

Suzanna is very excited to be making her debut with Baltimore Center Stage. After living in Texas for much of the last decade, where she worked with such companies as Casa Manana, Circle Theatre, Theatre Three, WaterTower Theatre, and Uptown Players, she is very happy to be back home in Maryland. Suzanna holds an MFA in Classical Acting from Shakespeare Theatre’s Academy for Classical Acting at George...
THE CAST

Washington University and a BFA in Acting from Point Park University. She also works as a voice actor for Funimation and Brystal Studio. Special thanks to Stevie Walker-Webb and the team at Baltimore Center Stage for giving her this amazing opportunity and to her wonderful family for their unwavering support!

ABIGAIL FUNK*
Constable Warren
Abigail Funk (they/them) is making their Baltimore Center Stage debut. They are an actor and teaching artist in Baltimore and they have a B.F.A. in Acting with a minor in Anthropology from University of Maryland, Baltimore County (UMBC). Previous credits include *Much Ado About Nothing*, *She Stoops To Conquer*, *A Midsummer Night’s Dream* (Chesapeake Shakespeare Company), *King Lear in OP*, *Henry V*, and *Romeo and Juliet* (Baltimore Shakespeare Factory). They currently serve as the Education Director for Baltimore Shakespeare Factory. www.abigailfunkactor.com

DEREK GARZA*
Editor Charles Webb

DOMINIC GLADDEN
Ensemble, Stage Manager u/s
Dominic Gladden is a graduate of Morgan State University, holding a BA in Theatre Arts. He was last seen in Single Carrot Theater Company’s production of *Marie Antoinette and the Magical Negroes*, for which he is an Ensemble Member. He also appeared in Chesapeake Shakespeare Company’s production of
A Raisin In The Sun in early 2022, as well as Christmas is Coming Uptown at Arena Players in December of 2021. Last fall, he was one of the Top Five Winners of the Hanford Multicultural Theater Company’s 2021 Monologue Slam in Hanford, California.

VICKY GRAHAM
Ensemble, Mrs. Louella Soames u/s

Vicky Graham (she/they) is a local Baltimore actor ecstatic to make their debut at BCS. Other professional credits include two staged readings at Chesapeake Shakespeare Company: Mother Courage and Shakespeare in Harlem. Vicky received a BFA in Acting from the University of Maryland—Baltimore County where they send overflowing love and gratitude. They strive to further their mission towards making the arts more accessible for residents in Baltimore and surrounding communities. Follow Vicky on Instagram @vgrahamm.

REBECCA L. HARGROVE*
Myrtle Webb

Rebecca L. Hargrove is a Maryland native and pleased to join the BCS cast of Our Town as Mrs. Webb. She most recently starred in the world premiere of Tara Wilson-Noth’s play B.R.O.K.E.N Code B.I.R.D Switching as Katherine at Berkshire Theater Group. Previous productions include In the Parlour (National Black Theater), Evita and Cabin in the Sky (City Center Encores!), Aquanetta (Bard Summerscape), The Garden of the Finzi-Contini (National Yiddish Theater Folksbiene), and The Mikado (National Tour). Rebecca has also spent the past two seasons at The Metropolitan Opera in their productions of Die Meistersinger (Wagner), Fire Shut up in My Bones (Blanchard), and the 2020 Grammy Award Winning Porgy and Bess (Gershwin). She has performed in concerts at Carnegie Hall, The John F. Kennedy Center, David Geffen Hall, and 54 Below. Her TV/Film credits include “The Wilsons” pilot starring Reggie Hayes (UPN’s “Girlfriends”), “House of Cards” (Netflix), “Random Acts of Flyness” (HBO), “My Asian Auntie” (Amazon Prime), “The Fix” (Short Film), “Jesus Saves!” (Feature Film), and “Single Record” (Revry). Rebecca is also a proud graduate of Baltimore School for the Arts! Follow all of her updates at
www.RebeccaLHargrove.com and on IG/FB @rhargrov.

**AVON HAUGHTON***
George Gibbs
Avon Haughton is a producer, writer, and actor based in Los Angeles, California. Born and raised in Baltimore and educated in New York City, he’s proud to be making his hometown debut here at Baltimore Center Stage!

**KYLE HERMARY**
Wally Webb

**CHANIA HUDSON***
Rebecca Gibbs, Emily Webb u/s
Chania Hudson (she/her) is an actor and teaching artist from the Baltimore/DMV area, making her Baltimore Center Stage debut! She recently graduated from the University of Maryland, Baltimore County with a BFA in Acting. Previous acting credits include *The Adventures of Pericles* at Chesapeake Shakespeare Company. You can keep up with Chania through her instagram @chaniasungia and website: chaniahudson.com

**ELVIS KAREGEYA**
Ensemble, Joe Stoddard u/s
Elvis Karegeya (He/Him) is a graduate of Middle Tennessee State University with a BA in Theatre Arts. Back in Tennessee he was in past productions of *Pride and Prejudice, Uncle Vanya, Beneatha’s Place,* and the first ever performance of *Kafka’s Metamorphosis* adapted by Steve Moulds. In Baltimore he has appeared in *8 Short Plays* at the Mercury Theater, *Marie Antoinette and The Magical Negroes* and *Kiss me, Mr. Musk* with Single Carrot Theatre. Very thankful and excited to be working with Baltimore Center Stage for the first time! Grateful to his friends and family for their love and support!
**NANCY LINDEN**
Professor Willard

Nancy Linden: Roles include: Mrs. Bennet, *Pride and Prejudice* (Annapolis Shakespeare Co.); Queenie, *Speed Twins* (Venus Theatre); Ensemble, *The Trojan Women Project* (Brave Spirits Theatre, Helen Hayes nomination 2019 for Outstanding Ensemble in a Play); The Narrator, *The Rocky Horror Show* (Iron Crow, 3 productions); Williams and the King of France in *Henry V* and Volumnia in *Coriolanus* (Cohesion Theatre Company); Women’s Greek Chorus, *Murder in the Cathedral* (Compass Rose Theater); Mother Miriam Ruth, *Agnes of God* (Spotlighters Theatre); and some dozen Zoom productions, primarily of Shakespeare. Nancy also makes art, and invites you to see some of it at https://bakerartist.org/portfolios/nancy-linden.

**KENYATTA ROGERS**
Dr. Frank Gibbs

KenYatta Rogers is excited to make his BCS debut. Regional credits include *Fences*, *Death of a Salesman*, *Jitney* (Ford’s Theatre); *Father Comes Home From the Wars, Two Trains Running*, *Glengarry Glen Ross*, *Amadeus*, *A Wrinkle in Time*, *Eurydice*, and *A Lesson Before Dying* (Round House Theatre); *King Hedley II*, *Ma Rainey’s Black Bottom* (Arena Stage); *Spunk* (Signature Theatre); *Holly Down in Heaven* (Forum Theatre); *Topdog/Underdog*, *A Raisin in the Sun* (Everyman Theatre); *Fever/Dream* (Woolly Mammoth); *Colossal* (Olney Theatre Center); *Comedy of Errors* (Folger Theatre); *The Piano Lesson* (Trustus Theatre); *Coriolanus* (Shakespeare & Company); *As You Like It*, *Spunk*, *Joe Turner’s Come and Gone*, (African Continuum Theatre). KenYatta received his undergraduate degree from Clark Atlanta University and his MFA in Acting from the University of Pittsburgh. He is a faculty member in the School of Theatre, Dance and Performance Studies at the University of Maryland, College Park. To Kasai his heart, to Mecca his soul, to Michelle his all.
THE CAST

SUSAN ROME*
Mrs. Julia Gibbs

BALTIMORE/WASHINGTON: Baltimore Center Stage: Folks at Home (u/s), 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); Olney Theatre Center: The Diary of Anne Frank, The Joy We Carry; 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 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

O’MALLEY STEUERMAN
Howie Newsome

is a Baltimore-based actor, performing artist, DRAGster, and poet. They graduated from Towson University with their BFA in Acting in May of 2020 and have since solo-traveled the U.S. to complete their research-based performance project and series entitled “so, what are you gonna do next?”. Local Credits: Squidsbury (Truepenny Projects), BCS Young Playwrights Festival 2022 (Baltimore Center Stage), He Do the Police in Different Voices (The Acme Corporation), Covid Monologues (Single Carrot Theater & Strand Theater Co.). Get hip here, www.omalleysteuerman.com and here @omalleysteuerman on instagram.

ALEX VELASCO SURO
Si Crowell

Alexander Velasco Suro (they/them) is over the moon to be making their debut with Baltimore Center Stage. Favorite credits include Maricela De La Luz Lights the World with FPCT, Carrie the Musical, and Mamma Mia! the Musical. A Baltimore local, Alex is a
restaurant manager offstage. Alex would like to thank The Andersons, The Vongs, Miles, and Kitsch for being their true north.

**JARED MICHAEL SWAIN***

**Sam Craig**

Jared Michael Swain is making his Actor’s Equity debut and his Baltimore Center Stage MainStage debut with *Our Town*. He has previously performed at Baltimore Center Stage as the PreShow DJ in *Soul: The Stax Musical* in 2018. When he is not performing on stage, Jared Michael can be found hosting the Maryland Lottery on WBAL-11 TV. Jared Michael earned his B.F.A. in Acting from Towson University. IG & Twitter: @jaredmyguyswain

**LANCE COADIE WILLIAMS***

**Stage Manager**

Lance has performed on Broadway in *Sweat* and *Kiss Me Kate*. His Off-Broadway credits include *War, Shows for Days/ Lincoln Center Theatre; Sweat/The Public Theater; BootyCandy/ Playwright’s Horizon (Obie Award Winner)*. His Regional Theatre credits include *The Convert/Wilma Theatre; Sucker Punch, Marcus; or the Secret of Sweet/ Studio Theatre; The Oedipus Plays/Shakespeare Theatre Company; Blues for an Alabama Sky, Fences, My Children! My Africa!, The Children’s Hour/Everyman Theatre; BootyCandy/ Woolly Mammoth; Fences/ Round House Theatre; Love’s Fire, Shoot the Piano Player/ Berkshire Theatre Festival, and title role Hamlet with The Baltimore Shakespeare Festival*. Lance has appeared on CBS’s *The Good Fight and Elementary*, HBO’s *High Maintenance* and *The Wire*. He received his BFA from SUNY Purchase. A Baltimore Native who graduated from The Baltimore School for the Arts where he participated in an Understudy Program as a teenager here at Baltimore Center Stage. He is tremendously grateful to be performing in his first production here.

* AEA members
THE CREATIVE TEAM

THORNTON WILDER
Playwright
Thornton Wilder (1897-1975) was a novelist and play- 
wright whose works celebrate the connection between 
the commonplace and the cosmic dimensions of human 
experience. He is the only writer to win Pulitzer Prizes 
for both drama and fiction: for his novel The Bridge of 
San Luis Rey, and two plays, Our Town and The Skin of 
Our Teeth. His other novels include The Cabala, The 
Woman of Andros, Heaven’s My Destination, The Ides of 
March, The Eighth Day and Theophilus North. His other 
major dramas include The Matchmaker (adapted as 
the musical Hello, Dolly!) and The Alcestiad. The Happy 
Journey to Trenton and Camden, Pullman Car Hiawatha 
and The Long Christmas Dinner are among his well-
known shorter plays. He enjoyed enormous success 
as a translator, adaptor, actor, librettist and lecturer/ 
teacher and his screenplay for Alfred Hitchcock’s 
Shadow of a Doubt remains a classic psycho-thriller to 
this day. Wilder’s many honors include the Gold Medal 
for Fiction from the American Academy of Arts and 
Letters and the Presidential Medal of Freedom. More 
information on Thornton Wilder and his family is avail-
able in Penelope Niven’s definitive biography, Thornton 
Wilder: A Life (2013) as well as on the Wilder Family 
website, www.thorntonwilder.com

STEVIE WALKER-WEBB
Director
Stevie Walker-Webb is an Obie award winning Direc-
tor, Playwright, and Cultural Worker who believes in 
the transformational power of art. He is the 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 divergent people and the policies that ad-
versely impact their lives. He is a recipient of the Prin-
cess 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. He’s served as 
the Founding Artistic Director of the Jubilee Theatre in 
Waco, Texas and has created art and theatre in Madag-
ascar, South Africa, Mexico, and across America. He’s
served as the Outreach Coordinator for Theatre of the Oppressed-NYC and holds an MFA from The New School, and a B.S. in Sociology from the University of North Texas. His work has been produced by: The Public Theater, American Civil Liberties Union, The New Group, Cherry Lane, Zara Aina, La Mama, Woolly Mammoth, Baltimore Center Stage, Lincoln Center, and Classic Stage.

Stevie is a regular professor and lecturer at NYU Tisch School of the arts where he teaches acting, ensemble work, and devised theatre. Currently he is a professor and Artist in Residence at Harvard University where he’s teaching a series of courses aimed at “Decolonizing the Creative Process”. The Harvard lectures will culminate in a forthcoming book.

Stevie has written and directed two films, We Got Out and the documentary Hundreds of Thousands.


Stevie has served as a director for several Audible productions including, Wally Roux Phantom Mechanic written by Nick Carr and starring William Jackson Harper, Hop Tha A by James Anthony Tyler, and Brutal Imagination written by Cornelius Eady, starring Sally Murphy and Joe Morton.

He’s a contributing writer on The Ms. Pat Show a new breakout comedy streaming on BET+ and has been commissioned by The Mercury Store for a forthcoming play called Of Mercy And Madness.

For more information about Stevie visit stievewalkerwebb.com

CEDRIC D. LYLES
Music Director & Vocal Arranger

Cedric D. Lyles is an artist driven by a passion for the arts and for creatively inspiring others: Arts Manager, Educator, and Performing Artist are just a few of the titles that aptly describe him. A Washington, D.C. native with childhood musical training from the Levine School of Music, Mr. Lyles is a versatile pianist and musician. As a performing artist, Cedric has worked as a musical director for Everyman Theater, Toby’s Dinner Theatre, Towson University, Cecil Community College, Troika Bermuda, Cockpit in Court, Vagabond Theater and Baltimore City, Baltimore County, and Howard County Schools. He’s also appeared on stage as a performer in Dreamgirls, Songs For a New World, Xanadu, The Wild Party, and Lillian Hellman’s The Children’s Hour. Cedric is known for his work as a composer and an arranger. His original work 7:32 the musical was featured at the 2012 New York Musical Theater Festival (NYMF) in addition to winning Best Musical in 2009 at The Kennedy Center’s American College Theater Festival (KC-ACTF). His most recent work, Delilah: a new musical was featured at The Atlas in Washington, DC and at the 2021 Kennedy Center “Page to Stage” Festival. Cedric continues to serve ArtsCentric, Inc, as founding board member, and as the volunteer Director of Operations.
Cedric is currently a member of the school leadership team at Walnut Hill School for the Arts in Natick, MA as the Director of Artistic Studies.

**ANTON VOLOVSEK**
*Scenic Designer*

Anton Volovsek is a scenic designer, artist, and theater maker currently based in New York. Although primarily a scenic designer, Anton has delved into writing, producing, and devising new work. Most recently, he founded New Phase Collective, a multidisciplinary group of theater artists. Recent design credits include: *Hype Man* (The Flea Theatre & Battery Park City), *Real Housewives of the Restoration, King Charles III* (NYU Grad Acting and Design), *Curse of the Starving Class* (PTP, Williamstown Theatre Festival), *A Man of No Importance* (University of Michigan). MFA from NYU Tisch School of the Arts. BFA from the University of Michigan. Go Blue! You can find more of his work at [www.antonedward.com](http://www.antonedward.com).

I am a sound designer based in New York. I particularly enjoy working on straight plays, experimental work, and movement pieces. I utilize synthesizers, soundscapes, drones, and ambiences in my design practice.

**NINA FIELD**
*Sound Design*


**kindall houston almond**
*Costume Design*

kindall houston almond is a multidisciplinary designer and stylist living in Brooklyn, New York. Recent theater works include *Mammelephant* dir. Nana Dakin (122cc) *King Charles III* dir. Mark Wing-Davey (NYU Atlas Theatre) *’Tis a Pity She’s a Housewife/Real Housewives of the Restoration* dir. Stevie-Walker Webb (NYU Atlas Theatre, NYU Shubert Theatre, co/design). Recent film works include, *Love Taps* dir. Derrick Woodyard and *Nosferasta* dir. Adam Khalil and Bayley Sweitzer. kindall left Colorado at age 18 for New York, although the Southwestern upbringing still fuels and inspires much of her work. holding a B.F.A. from Pratt Institute in Fashion Design, kindall holds an M.F.A. from NYU Tisch, and pursues the telling of a deeper, visual story through the art of Costume Design, and more completely, through the study and practice of Production Design. They feel most fulfilled in team collaboration, working deeply alongside other designers and artistic minds.

**JOSH MARTINEZ-DAVIS**
*Lighting Designer*

Josh Martinez-Davis is a Latino NYC and LA based Lighting Designer. Recent work includes, *A Burning Church, iNegro, and Indian Summer*. After working professionally for a year, he moved across the country to attend NYU where an understanding of each discipline is a key part of their curriculum allowing for a deeper collaboration. Josh’s work with light aims to create a meaningful connection.
between the art and the audience. He believes the lighting designer is a tour guide of emotion and direction. He invites you to check out his website and follow him on Instagram!
www.joshmartinezdavis.com @did_someone_say_lights

TENLEY PITONZO*
Stage Manager
New York: Sleep No More. Regional: The African Company Presents Richard III (Great River Shakespeare Festival); Rooted (Cincinnati Playhouse in the Park); for colored girls who have considered suicide/when the rainbow is enuf, Unreliable, School Girls or the African Mean Girls Play, Last Days of Summer, Sweeney Todd (Kansas City Repertory Theatre); A Spectacular Christmas Show (Music Theater Heritage). Other Regional Credits: Santa Fe Opera, Studio Theatre, Adventure Theatre MTC, Cincinnati Shakespeare Company. AEA Member

MADISON TARCHALA*
Asst. Stage Manager
Broadway credits include Script Supervisor (Mrs. Doubtfire), Production Management Assistant (Lackawanna Blues). Off-Broadway: Help (The Shed). Select Regional credits include Great River Shakespeare Festival Season’s ‘18, ‘19, ‘21, ‘22- Always...Patsy Cline, Great Expectations, Cymbeline, No Child, A Midsummer Night’s Dream. Select events and television credits include New Year’s Rockin’ Eve 2022 and PEN America Literary Awards. Madison holds a BFA in Stage Management from UNC School of the Arts.

MICHAEL DAVID AXTELL
Pianist
(see biography on page 8)

JZ CASTING
Casting
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Discover the cultural and artistic impacts of the Great Migration through the works of twelve contemporary artists reflecting on their connections to the South and the many ways in which America has been shaped by this diaspora.

Akea Brionne. School Children (detail), from the series An Ode to (You)’all. 2022. Courtesy the Artist
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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