



OCT 27-NOV 20

BY JORDAN E. COOPER

DIRECTED BY LILI-ANNE BROWN

In Association with Woolly Mammoth Theatre Company

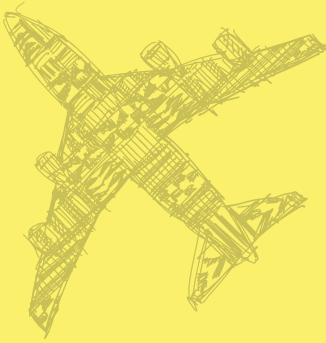
LAND ACKNOWLEDGMENT

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. Acknowledgement is itself a small gesture, and we look forward to continuing our efforts toward decolonization in a meaningful 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 peoples. The Susquehannock, Lenape, and Lumbee peoples have also cared for this land. These peoples are not relics of the past. They continue to steward this land today with care, vitality, and tradition. Their relations are numerous throughout Turtle Island, and they continue 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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Stephanie Ybarra

A Note From Stephanie Ybarra and Sabine Decatur:

In *Ain't No Mo'*, Jordan E. Cooper's unapologetic theatricalism and irreverent humor brings together everything I love about live performance - it's an honor to share this brilliant piece of art with Baltimore. Doing so in partnership with Woolly Mammoth artistic director Maria Manuela Goyanes, the rest of the Woolly Team, and under the directorial leadership of Lili-Anne Brown has been meaningful in ways that defy the word count limit on this note.

Embedded in *Ain't No Mo'* is an invitation for us to laugh our way through an exploration of the divisive rhetoric,

harmful actions and the unchecked systems swirling around us. Internally, the BCS staff has done rigorous work to understand what it means for us to create the conditions for conversation and care as a predominantly white organization doing this show in this community at this moment in time. One of my most valued thought partners at BCS is Special Artistic Coordinator Sabine Decatur, whose reflections and experiences as "a youth" (their word, not mine) have helped deepen my own understanding of this show four years after I first saw it performed in New York:

We've all heard plenty of talk about Critical Race

Theory (CRT) lately- but what you may not know is that CRT is actually a legal theory of change that offers storytelling as a strategy to get at the root of systems of oppression: by exploring racism through narrative, we can get deeper to the core of what it is and how we can dismantle it. To me, Jordan E. Cooper's *Ain't No Mo'* falls directly in this lineage. *Ain't No Mo'* asks massive questions about Blackness in America: how can we define Blackness? How do we navigate axes of oppression within the Black community? Can Blackness ever be extricated from this nation, or are we too deeply entangled in our shared history of subjugation? Is there a real future - a liberated future - for Black people in this country? If you had the opportunity to leave, would you take it?



Sabine Decatur

As a young Black person considering my future and reckoning with the past, these are the kinds of questions I think about every day. It is such a gift to see Jordan - a fellow young Black person- offering this thoughtful and important analysis, while pushing back against respectable representations of Blackness. And what's even better is the fact that he does it with our language, our sensibility, our references, our style, our laughter, our joy at the center.

I don't know if I have final answers to these questions... if anyone does, I'd love to hear them! But what I do know is that telling this story is a part of what will get us to whatever liberated future awaits.

AIN'T NO MO'

BY JORDAN E. COOPER

DIRECTED BY LILI-ANNE BROWN

Baltimore Center Stage

In Association with

Woolly Mammoth Theatre Company

CAST

Jon Hudson Odom*

PEACHES

Shannon Dorsey*

PASSENGER 1

Breon Arzell*

PASSENGER 2 & U/S PEACHES

Shayna Small*

PASSENGER 3

Brandi Porter*

PASSENGER 4

LaNisa Renee Frederick*

PASSENGER 5

Joshua Street

U/S PASSENGER 2

Melanie A. Lawrence

U/S PASSENGER 4 & 5

THE CREATIVE TEAM

Jordan E. Cooper

PLAYWRIGHT

Lili-Anne Brown

DIRECTOR

Arnel Sancianco

SCENIC DESIGN

Yvonne L. Miranda

COSTUME DESIGN

Colin K. Bills

LIGHTING DESIGN

Tosin Olufolabi

SOUND DESIGN

Jyreika Guest

FIGHT & INTIMACY CHOREOGRAPHER

Nailah Unole

Didanas'ea Harper-Malveaux

ASSISTANT DIRECTOR

Natalie Chernicoff*

PRODUCTION STAGE MANAGER

Madolyn Friedman*

ASSISTANT STAGE MANAGER

Jazzy Davis

PRODUCTION ASSISTANT

Makayla Beckles

PRODUCTION ASSISTANT

Jessica Trementoizzi

ASSISTANT SCENIC DESIGNER

Becca Janney

ASSOCIATE COSTUME DESIGNER

Venus Gulbranson

ASSOCIATE LIGHTING DESIGNER

Henry Ross

ASSOCIATE SOUND DESIGNER

Korie Booker

WIG STYLIST

Dana Hurd

MAKEUP & SPECIAL EFFECTS STYLIST

Sierra Young

FIGHT ASSISTANT

JZ Casting

Geoff Josselson, CSA

Katja Zarolinski, CSA

CASTING

Chelsea Radigan

UNDERSTUDY CASTING

Originally Developed and World Premiere

Production by The Public Theater

Oskar Eustis, Artistic Director, Patrick

Willingham, Executive Director

Ain't No Mo' was created with support from

the 2050 Fellowship Program at New York

Theatre Workshop and received support

from the New York Theatre Workshop

annual Usual Suspects summer residency at

Dartmouth College.

*Appearing courtesy of

Actors Equity Association (AEA)

A Conversation with **LILI-ANNE BROWN**



Baltimore Center Stage co-produced *Ain't No Mo'* with our friends at DC's Woolly Mammoth Theatre Company. In July, *Ain't No Mo'* director Lili-Anne Brown sat down for a Zoom conversation with Woolly's Director of New Work, Sonia Fernandez, and Miranda Family Foundation New Work Fellow, Fatima Dyfan, to talk about absurdity, comedy and baggage.

Sonia Fernandez: What drew you to *Ain't No Mo'*?

Lili-Anne Brown:


**AIN'T NO MO' IS
BLACK AS
HELL.**

That's what drew me to it and it's hilarious. *Ain't No Mo'* has the same kind of sense of humor that I do and the same pop culture references. It felt like it was written for me.

I am very interested in a lot of new work. There's a new generation of Black playwrights that are coming back to the same vibe as the Black Arts Movement, where they are writing Black plays that are not concerned with whiteness. They're just Black plays that speak to Black people and talk about Black shit. The end.

Fatima Dyfan: In your experience with new work, and plays that engage with race, what does *Ain't No Mo'* bring to the conversation?

Lili-Anne Brown: Oh, *Ain't No Mo'* brings a sense of the present. It is a very "right now" conversation. Yet it manages to encompass the historically universal as well; that's the funny thing. It does it because it doesn't try, because Black people's experience in America and our pain is historic and all-encompassing and universal. So, we don't have to be like "let's talk about slavery." If



we say, “let’s talk about being Black in America,” then it goes without saying. And so, the larger conversation that Jordan is saying, “You know. I know” and we’re off to the races. That’s just so perfectly explosive and I appreciate it because it allows us to get right into the heart of it because we’re not busy explaining shit.

Fatima Dyfan: Our last question is about your favorite moment in this play, what are you excited to direct?

Lili-Anne Brown: You know what, I’ve been obsessed with Miss Bag since forever. I just- I love the whole idea of Miss Bag, even though I am still somewhat unclear about her. I love that. The first time I read the play, I was like “Wait, who is? What? Is it inanimate? Is it a person?” Then I went back to the page with the characters, and I was like, “who plays Miss Bag? Nobody!” I was so confused. I had such a journey and it’s a bag! [laughs] The prop designer was like “what is this?” I was like “well, she is Blackness.”

But the thought of something that is carrying our culture and we’re going to leave. And we are worried about what we can carry. I get really emotional because I’m just like, that’s the real, that’s the real tea. That is the real thing that is so embedded in this play. It is hilarious and absurd. This little piece of something that actually is insane, and most people are going to be like, “what the fuck is that,” but it is really deep. And it’s talked about all through the play--Blue says, “Where’s my stuff?” All through the play it’s there, you just have to look for it -- it’s about our stuff. Do we carry it? Do we have it? Do we take it with us? Is it something that’s

with us at all times? Can we lose it? Because there’s this supposition in the play that if you stay behind you will be transmogrified. So, it’s not just about leaving --that’s why it’s called *Ain’t No Mo’*.

WE ARE INEXTRICABLY AMERICAN. BLACK PEOPLE ARE AMERICA. SO, IF WE GO, WHAT WOULD WE CARRY, AND WHAT WOULD WE LOSE, AND WHAT WOULD AMERICA LOSE?

That’s even the crux of the title, it’s *Ain’t No Mo’ Blackness*.

That’s what I’m noodling real hard right now because I think it’s really important. I am not somebody that can answer everything about a play before I do the process. I don’t have everything perfectly thought out, I need collaborators, I need the magic of the process. I have some brilliant people that I’m working with so I’m very excited to get in a room with them and say like “what is this, what do y’all think, I don’t know, like, here’s what I got so far; I need y’all to help carry it the rest of the way.”

Sonia Fernandez: I love that. Thank you so much for this rich conversation.

Lili-Anne Brown: I’m sorry I swear like a sailor. I don’t care if you print it. It’s just how I speak. I like to say that I speak using hot sauce.



Jon Hudson Odom*

he/him

PEACHES

An Octoroon, Botticelli in the Fire, and Shipwreck (Woolly Mammoth Theatre) *Miss Black For President, The Seagull* (Steppenwolf) *Who's Afraid of Virginia Woolf* (Denver Center for the Performing Arts) *Witch* (Writers Theatre); *On Clover Road* (American Blues Theatre); *A Christmas Carol* (Goodman Theatre) *The Magic Play* (Actors Theatre of Louisville), *Angels in America* parts 1 & 2 (Round House and Olney Theatre Center), *The Magic Play, Piano Lesson, Our Town, Hay Fever* and *Colossal* (Olney Theatre Center) *Christmas Carol* (McCarter Theatre Center), *Nat Turner in Jerusalem* and *Passion Play* (Forum Theatre) *Father Comes Home From the Wars* parts 1, 2, & 3 (Round House Theatre), *The Swindlers* and *Twelfth Night* (Baltimore Center Stage), *Under the Skin* (The Public Theatre ME), *Yellowman* (Rep Stage), *You Can't Take It With You* (Everyman Theatre), *A Christmas Carol & Our Town* (Ford's Theatre), *2-2-Tango* (StudioTheatre) TV: *Lovecraft Country* (HBO), *Somebody Somewhere* (HBO), *South Side* (HBO Max), *Chicago PD* (NBC) Film: *A Savage Nature, The Year Between*. He is a three-time nominee and a recipient of the Helen Hayes Awards. He is a company member at Woolly Mammoth Theatre, and an Artistic Associate at Olney Theatre Center. Education: University of North Carolina School of the Arts. Represented by Paonessa Talent and Kaplan Mills Entertainment.



Shannon Dorsey*

she/her

PASSENGER 1

Fairview, BLKS, Familiar, An Octoroon, Kiss (Woolly Mammoth); Off-Broadway: *The Great MacDaddy* (777 Theater); *The Power of the Trinity* (SummerStage) *The Man Who Ate Michael Rockefeller* (West End

THE CAST

Theatre), *Revelation* (Compagnia de' Colombari). REGIONAL: *The Freewheelin' Insurgents*, *All the Way* (Arena Stage); *The Mountaintop**, *A Christmas Carol* (Ford's Theatre); *The Trip to Bountiful*, *Safe House*, *Two Trains Running* (Cincinnati Playhouse in the Park); *Two Trains Running* (Round House Theatre); Synetic's *A Midsummer Night's Dream*, *Carmen*, *From the Mouths of Monsters* (The Kennedy Center); *Skeleton Crew*, *Marcus; or the Secret of Sweet*, *In the Red and Brown Water* (Studio Theatre); *Unexplored Interior* (Mosaic Theater); *Stick Fly* (Everyman Theatre); *A Raisin in the Sun* (Perseverance Theatre Alaska). FILM: *Master* (Sundance Film Festival, Amazon Prime), *Life on the Rocks* (Cannes World Film Festival). Shannon is an award-winning multidisciplinary artist based in DC and NY. A seven-time nominee and a recipient of The Helen Hayes Award (Outstanding Ensemble), she is a Woolly Mammoth Company member and a TCG Fox Fellowship recipient. Training: Jones-Haywood School of Dance; Duke Ellington School of the Arts; Temple University: BA Theater and BA African American Studies; The Ecole de Danse de Cannes Rosella Hightower, Cannes, France | Insta: @cooldiscoshann | www.Shannnd.com



Breon Arzell*

he/him

PASSENGER 2, U/S PEACHES

Detroit native, is an actor, choreographer, writer, and teaching artist residing in Chicago, IL. While choreographing for MUNY, Oregon Shakespeare Festival, The Kennedy Center & more, acting credits include: *DREAM* (Chicago Shakespeare Theatre), *Little Shop of Horrors*, *Baskerville* (Metropolis Performing Arts Centre); *The Color Purple* (Drury Lane Theatre); *A Christmas Carol*, *Objects in the Mirror* (Goodman Theatre); *The Brothers Size* (Steppenwolf Theatre Company). TOURS: *Superman 2050*, *Murder on the Midwest Express* (Theater Unspeakable, USA);

The Comedy of Errors, *Neighbours with Long Teeth*, among others (White Horse Theatre, Germany); *Alice in Wonderland*, *Peter Pan*, among others (ACLE Theatrino, Italy). In the world of television, he is a recurring character on *South Side* (HBO Max), and choreographed for *The 4400* (CW). The recipient of 6 Joseph Jefferson Awards and 2 Black Theatre Alliance Awards (Chicago), he has also been recognized as one of New City Magazine's 50 Players of Chicago in 2018 & 2020. Along with other original works (both stage and film), he is the co-creator and playwright of the revival and resurrection of the historical black musical, *In Dahomey*. @breonarzell and breonarzell.com

Shayna Small*

she/her

PASSENGER 3

A New York-based actress, musician and audiobook narrator. Off Broadway: *Goldie*, *Max and the Milk* (59E59); *Parable of the Sower* (The Public); *Just Right* *Just Now* (Lesser America); *Rags Parkland Sings Songs of the Future* (Ars Nova-Workshop). Regional Theatre: *How to Catch Creation* (Geva Theatre); *Paradise Blue* (The Geffen Playhouse); *The Glorious World of Crowns, Kinks, and Curls* (Baltimore Center Stage); *How to Catch Creation* (Baltimore Center Stage & Philadelphia Theater Company), *The Buddy Holly Story* (Cincinnati Playhouse in the Park), *Intimate Apparel* (Bay Street Theater), *The Colored Museum* (The Huntington). Tour: *Parable of the Sower*, Lauren Olamina. Her voice can be regularly heard on Apple News and The New York Times app and she has narrated over 200 audiobooks for which she has been awarded multiple Audio Earphone Awards, Sovas Award, 5 Audie Nominations, 3 Audie Wins, and Booklist's 2020 Voice of Choice. Education: Baltimore School for the Arts, The Juilliard School.
www.shaynasmall.com



THE CAST



Brandi Porter*

she/her

PASSENGER 4

Broadway: *Clyde's* (Letitia u/s), *A Bronx Tale* (Swing/ Jane u/s). 1st Nat'l Tour: *A Bronx Tale* (Frieda/ Jane u/s). Off Broadway: *Trevor: A New Musical* (Diana Ross/Mom u/s), *Junie B.* (Lucille). Regional: *Nunsense*, *Festival of the Lion King*, *Little Shop of Horrors*, *Avenue Q* and *RENT*. Endless gratitude to God, SAKS&, MSA Agency, JZ Casting and our creative team! Love to my husband Armen, Mom, family and friends.

IG: @thebrandiporter



LaNisa Renee Frederick*

she/her

PASSENGER 5

LaNisa is a Los Angeles based actor, writer, and voiceover artist. Co-creator of the acclaimed series @hashtagbooked, Frederick's on-screen credits include *Black Lady Sketch Show*, *Brooklyn 99*, *Young Sheldon*. Frederick has worked theatrically at Goodman Theatre, Chicago (*Measure for Measure*, *By the Way Meet Vera Stark*), Steppenwolf (*The Wheel*), Second City Chicago (*Soul Brother Where Art Thou*, *Deja Vu*), Singapore Repertory Theatre (*Disgraced*). As a voiceover artist LaNisa can be heard in Ada Twist, (animated series from Barack and Michelle Obama's Higher Ground Productions), Jodie starring Tracee Ellis Ross, and Disney's *Strange World* starring Gabrielle Union. Video game credits include *Call of Duty*, *The Walking Dead*, and *League of Legends*. She is a freelance writer on the new Disney Junior animated series *Hey AJ*, and is in development for an adult animated series that she co-created. Represented by Zero Gravity Management, Maritza Cabrera.

THE CAST



Joshua Street

he/him

U/S PASSENGER 2

Joshua is excited to be working with Baltimore Center Stage. A graduate of Georgetown University's Theatre & Performance Studies program, he has been working professionally in the DMV area for six years, working with several companies in the DMV, including Adventure Theatre, the Rainbow Theatre Project, the Fractal Theatre Collective, and the Drunk Shakespeare Society. Past credits include *Inherit the Wind*, *Hamlet*, *Romeo and Juliet*, *Jeffrey*, and the world premiere of *Make Way for Ducklings*. He would like to thank Baltimore Center Stage and his fellow cast and crew members for all their hard work to bring the show to life.



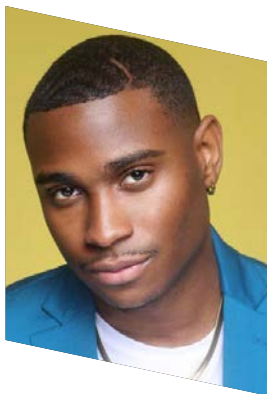
Melanie A. Lawrence

she/her

U/S PASSENGER 4 & 5

Melanie is thrilled to be appearing at Baltimore Center Stage for the first time. As a proud D.C. native, actor, teaching artist, and costume designer, recent credits include touring the U.S. in *A Raisin in the Sun* and *A Midsummer Night's Dream* with the National Players (Olney Theatre Center), *Love's Labor's Lost* (u/s, Folger Theatre), *The Quadrant Series* (Theater Alliance), *The Laughing Club* (Klexography: Rorschach Theatre), *The Crucible* (Tituba), *Anton in Show Business* (Costume Designer) (Silver Spring Stage), and *Milk Like Sugar* (Simpatico Theatre). Training: Temple University BFA, British American Drama Academy: Midsummer in Oxford, School at Steppenwolf, and Studio Acting Conservatory. She is a member of Delta Sigma Theta Sorority, Inc. and thanks her friends, family, and sorors for their love and unyielding support. She thanks the ancestors for paving the way to make this dream possible for her. IG: @Melohdramatic

THE CREATIVE TEAM



Jordan E. Cooper

he/him

PLAYWRIGHT

Jordan E. Cooper is an Obie Award winning playwright and performer who was chosen to be one of OUT Magazine's "Entertainers Of The Year". He was recently selected as a Whiting Award winner for Drama. Jordan was also featured on the final season of FX's groundbreaking series *POSE* as "MC Tyrone". His play *Ain't No Mo'* was a NY Times Critic's Pick and is set to hit Broadway in the fall of this year. He recently created and executive produced his first television project *The Ms. Pat Show* which is hailed by critics as "One of the most radical sitcoms of the modern era". He is currently the youngest black showrunner in television history and is now, at 27, the youngest American playwright in Broadway history.



Lili-Anne Brown

she/her

DIRECTOR

Lili-Anne, a Chicago South Side native, works as a director, actor and educator, and has performed in, directed and produced many award-winning shows in Chicago and nationally. She is the former Artistic Director of Bailiwick Chicago, where she focused programming on Chicago-premiere musicals and new play development with resident playwrights. Recent directing credits include *School Girls, or The African Mean Girls Play* and the world premieres of Ike Holter's *I Hate It Here* and *Lottery Day* (Goodman Theatre), *The Color Purple* (The Muny), *Once on This Island* (Oregon Shakespeare Festival), *Acoustic Rooster...* (Kennedy Center), *Spunk* (Roundabout Theatre virtual), *Wally World* (Steppenwolf Theatre audio), *Put Your House in Order* (La Jolla Playhouse). She is a member of SDC, AEA, and SAG-AFTRA, and represented by William Morris Endeavor. {www.lilbrownchicago.com.}

THE CREATIVE TEAM

Arnel Sancianco

he/him

SCENIC DESIGNER

Arnel makes his Baltimore Center Stage and Woolly Mammoth debut with *Ain't No Mo.* Arnel is an award-winning set designer and a professor of scenic design at Arizona State University. He is a graduate of Northwestern University where he received his MFA in stage design. Arnel has designed all around the United States. Credits include *Once on This Island* (Oregon Shakespeare Festival), *The Color Purple* (The Muny), *The Lifespan of a Fact* (Repertory Theatre of St. Louis), *Acoustic Rooster's Barnyard Boogie* (Kennedy Center), *Put Your House in Order* (La Jolla Playhouse), *Lottery Day* (Goodman Theatre), *Choir Boy*, *I Am Not Your Perfect Mexican Daughter*, *We Are Proud to Present*, (Steppenwolf), *Athena*, *A Doll's House* (Writers Theatre), *Nina Simone: Four Women* (Arizona Theatre Company), *The Mousetrap*, *Photograph 51*, *The Belle of Amherst* (Court Theatre), *Twelfth Night* (American Players Theatre), *The Nerd*, *The All Night Strut!* (Milwaukee Rep). ArnelDesigns.com

Yvonne L. Miranda

she/her

COSTUME DESIGNER

Yvonne is excited to make her debut at Baltimore Center Stage for this wild ride of a show. An Operation Iraqi Freedom combat war veteran of the

United States Marine Corps she traded in her combat boots for a career in theatre artistry after returning to her hometown of Dallas, Texas. A graduate with a focus in costume/scenic design she received her M.F.A. in Stage Design from the Meadows School of the Arts at SMU. Her passion for visual storytelling has led to a diverse array of work in film/television, opera & much more. She recently relocated to the Chicago, IL area & has several exciting upcoming productions all over the U.S. along with a recent exhibit of her work on display at the McNay Art Museum in San Antonio, TX & featured work in an upcoming publication titled *Scene Shift* due this August. yvonnemirandadesigns.com

Colin K. Bills

he/him

LIGHTING DESIGNER

Colin K. Bills returns to Baltimore Center Stage, where he previously designed *Crime & Punishment* and *Working it Out*, and where he was an intern in 1998. A Washington, DC based theater artist, he is a Company Member and Board Member at Woolly Mammoth where he has designed over 50 productions including *Gloria*, *An Octoroon*, *Black Side of the Moon*, *Stupid Fucking Bird*, *The Convert*, *The Elaborate Entrance of Chad Deity*, *Oedipus el Rey*, *Clybourne Park*, and *Dead Man's Cell Phone*. As a Conspirator with the devised theater company dog & pony

THE CREATIVE TEAM

dc, he collaborated in the writing, direction and design of *A Killing Game* and *Beertown*. His designs have been seen nationally at Arena Stage, Asolo Rep, The Berkshire Theater Festival, Chicago's Second City, Contemporary American Theater Festival, Court Theater, Dallas Theater Center, Everyman Theatre, 59E59, Folger Theatre, Ford's Theatre, Forum Theatre, Imagination Stage, Intiman Theatre, The Kennedy Center, Marin Theatre Company, Metro Stage, Opera Lafayette, Opéra Royal Versailles, Pasadena Playhouse, Portland Center Stage, Round House Theatre, St. Louis Rep, Shakespeare Theatre Company, The Smithsonian, Signature Theatre, Studio Theatre, Syntetic Theatre, Syracuse Stage, Theater J, The Washington Revels, The Wilma Theater, Williamstown Theatre Festival. He has won three Helen Hayes Awards and is a recipient of a Princess Grace Fellowship in Theater. He has taught design at Howard University and is a graduate of Dartmouth College.

Tosin Olufolabi

she/her

SOUND DESIGNER

Tosin is a sound designer and deviser. Her sound designs include *Fires in the Mirror* (Theater J); *Crying on Television* (Everyman Theater); *There's Always the Hudson, Hi, Are You Single?*, *Gloria* (Woolly Mammoth); *it's not a trip it's a journey*, *Sleep Deprivation Chamber*, *School Girls; Or, The African Mean*

Girls Play (Round House Theatre); *The Great Khan* (San Diego Rep); *The Thanksgiving Play* (Olney Theatre Center); *In the Middle of the Fields* (Solas Nua); *Ghost/Writer* (Rep Stage); *A Wind in the Door*, *The Adventures of Xenia Oya Pts 1 & 2* (Kennedy Center TYA); *Distance Frequencies* (Rorschach Theatre); *Sherlock Holmes and the Adventure of the Dancing Men*, *Loveday Brooke in the Mystery of the Drawn Daggers & Lovers' Vows* (We Happy Few); *Head Over Heels* (Monumental Theater); *My Barking Dog* (Edge of the Universe Players 2); *Peepshow* (dog & pony dc); *Lela & Co.* (Factory 449)

Nailah Unole didanas'ea Harper-Malveaux

she/her

ASSISTANT DIRECTOR

Assistant Director Nailah is a generative artist and director focused on transformative new work. She is Woolly Mammoth's BOLD Rising Director. Select directing credits include Dipika Guha's world premiere *Getting There*, Aimee Suzara's *The Real Sappho* and Loy A. Webb's *The Light*. She has associate/assistant directed at Williamstown Theater Festival, Berkeley Rep, A.C.T., Z Space and Crowded Fire. She is a member of the inaugural cohort of the Artistic Caucus, a group of 4 freelance artists designed to initiate curatorial disruption and advocate for new artists at Woolly Mammoth, Baltimore Center Stage, the Rep of St. Louis and Long

THE CREATIVE TEAM

Wharf. Former fellowships include the Bill Foeller Directing Fellowship at Williamstown, the Directing Fellowship at Berkeley Rep and the Community Producing fellowship at A.C.T. She graduated with a B.A. in Theatre Studies and American Studies from Yale University.

Jyreika Guest

she/her

INTIMACY & FIGHT CHOREOGRAPHER

Jyreika is an actor, dancer, poet, and intimacy director/coordinator based in Chicago, IL, and thrilled to work with Baltimore Center Stage for the first time! Her philosophy as both an Actor and Intimacy Director is advocating for the culture to change for not only the performers but for the whole industry. Chicago credits include *Lindiwe* U/S (Steppenwolf); *Frankenstein* (Remy Bumpo); *columbinus* (The Yard Theatre Company); *In the Blood* (Red Tape Theatre); *Fly Honeys Show* (The Inconvenience Project); *The Wiz* (Kokandy Productions); *The Adventures of Robin Hood* (Filament Theatre).

Intimacy direction credits: *Fun Home*, *Groundhog Day*, *Rock of Ages*, and *Hand to God* (Paramount Theatre-Aurora), *The Last Pair of Earlies* (Raven Theatre); *Seagull* (Steppenwolf) *Intimate Apparel* (Northlight Theatre); *The Light* (Coalescence Theatre); *Fire Shut Up in My Bones* (Lyric Opera Chicago); Film/TV credits: *Starz Force Season 1 & 2*, *Heist 88*. She is proudly

represented by Shirley Hamilton Talent. IG: @jevelynyg

Natalie Chernicoff*

she/her

PRODUCTION STAGE MANAGER

BCS debut! Thrilled and honored to be part of the *Ain't No Mo* team. Selected NYC: *Macbeth* (Vulcan Theatre Company, PSM), *RENT* (Secret Theatre, PSM), *Sleep No More* (Punchdrunk/Emursive, ASM), *One Night With the Stars* (MSG Theatre, PSM), *Happy Birthday Wanda June* (Wheelhouse Theatre Company, ASM). Selected Regional/Tour: *Menopause the Musical* (nat'l tour, ASM), *City of Angels* (Theatre Raleigh, PSM), *Our Town* (Barnstormers Theatre, PSM), *The Soap Myth* (2019 tour w/ Ed Asner, PSM), *Elf the Musical* (LTOTS, ASM), *Wigs & Wishes* Annual Gala w/ Paula Abdul (PSM). Proud member AEA. All my love to ALC, Phoebe, and Hecate. Twitter: @NatKatNYC; Instagram: @natkat613; nataliechernicoff.com

Madolyn Friedman*

she/her

ASSISTANT STAGE MANAGER

Madolyn is thrilled to join the cast, creatives, and crew for her Baltimore Center Stage debut. Off Broadway credits include: *A Strange Loop*, *Heroes of the Fourth Turning*, *If Pretty Hurts* Ugly

THE CREATIVE TEAM

Must be a Muhfucka, The Thanksgiving Play (Playwrights Horizons) Regional Credits include: *Row* (Williamstown Theatre Festival), *Sweat, A Christmas Carol, Amerikin, Deadman's Cellphone, Born With Teeth* (Alley Theatre), *Hook's Tale* (Stages), *The Cake, Memoirs of a Forgotten Man, We Will Not Be Silent, Welcome to Fear City, Not Medea* (Contemporary American Theater Festival), *Nutcracker, Sleeping Beauty, The Robbins/Concert Repertory* (Boston Ballet). Education: BFA Stage & Production Management, Emerson College.

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

Woolly Mammoth Theatre Company

The Tony Award-winning Woolly Mammoth Theatre Company creates badass theatre that highlights the stunning, challenging, and tremendous complexity of our world. For over 40 years, Woolly has maintained a high standard of artistic rigor while simultaneously daring to take risks, innovate, and push beyond perceived boundaries. One of the few remaining theatres in the country to maintain a company of artists, Woolly serves an essential research and development role within the American theatre. Plays premiered here have gone on to productions at hundreds of theatres all over the world and have had lasting impacts on the field. Currently co-led by Artistic Director Maria Manuela Goyanes and Interim Managing Director Ted DeLong, Woolly is located in Washington, DC, equidistant from the Capitol and the White House. This unique location influences Woolly's investment in actively working towards an equitable, participatory, and creative democracy. Woolly Mammoth stands upon occupied, unceded territory: the ancestral homeland of the Nacotchtank whose descendants belong to the Piscataway peoples. Furthermore, the foundation of this city, and most of the original buildings in Washington, DC, were funded by the sale of enslaved people of African descent and built by their hands.

*AEA Members



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.



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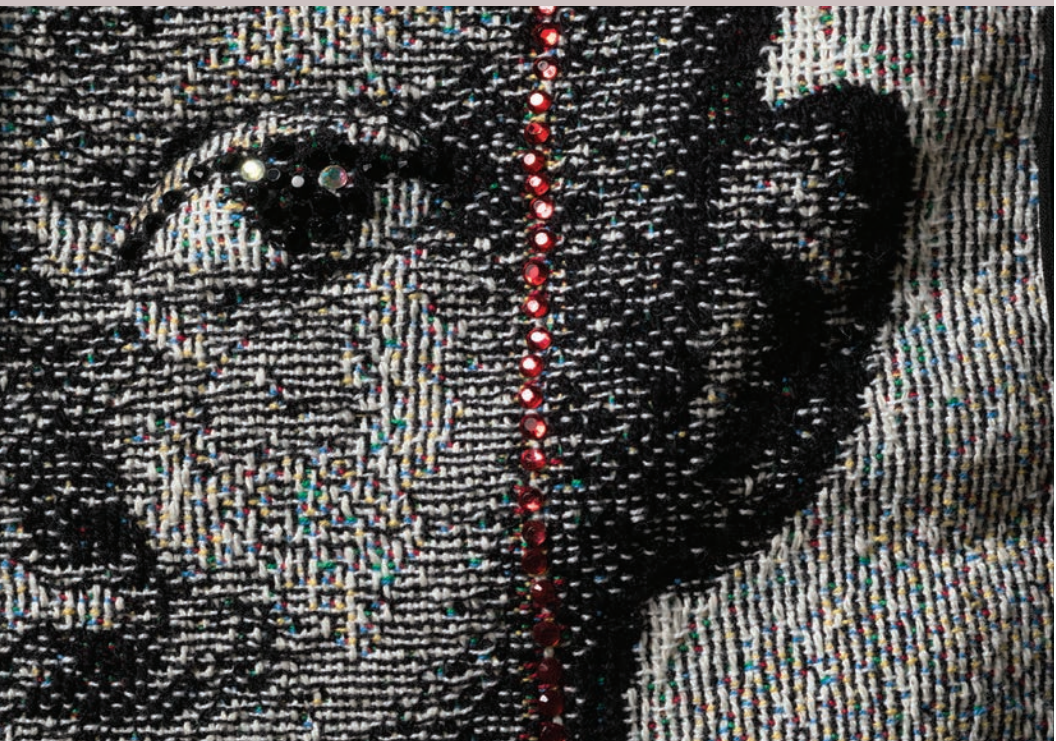
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LEGACIES OF THE GREAT MIGRATION

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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LIFE IS A DREAM

MAY 4-21



**AN ADAPTATION OF PEDRO CALDERÓN DE LA BARCA'S PLAY
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DIRECTED BY STEVIE WALKER-WEBB**