

APR 11 - APR 28

THE HOT KING



PULITZER-
WINNING
DRAMA
2021

BALTIMORE
CENTER
STAGE

BY KATORI HALL

DIRECTED BY CHRISTOPHER D. BETTS

IN ASSOCIATION WITH HARTFORD STAGE

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 information 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.



BALTIMORE AMERICAN
INDIAN CENTER

THE INDIGENOUS ART GALLERY

Free to the public,
open during regular
BCS box office hours,
Tue - Fri 12PM to 5PM



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This program is published by:

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Brandon J. Wallace

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WELCOME



DEAR BCS COMMUNITY,

We are thrilled to present to you the Pulitzer Prize-winning play *The Hot Wing King* by Katori Hall (*The Mountaintop*). In *The Hot Wing King*, Hall deftly juxtaposes queer love and found family with heteronormativity and nuclear family ideals, displaying the strengths and weaknesses that can be found in both - all with a piping hot serving of wings! Hall's adept use of comedy intertwines beautifully with the play's most poignant and complex moments in the life of this family, keeping you on your toes until the very end.

We are grateful to work on this show with this amazing and hardworking cast of actors and beautiful design team under the direction of the incredible Christopher D. Betts, who has an expansive breadth of theatrical knowledge and prowess. Together with our friends at Hartford Stage, we are proud to bring you art that will stick in your mind and spirit long after the curtain comes down.

To our beloved patrons, we could not make this magic without you, and we are grateful for your continued support of Baltimore Center Stage. The people on the stage side of the curtain are only half the experience of a play, and ticket sales only cover about half the cost of each production. The beauty and belonging we create is made possible through your engaged presence in the audience and through the generous support of our donors. Thank you for understanding the powerful need for theater in our fragmented and digital world. If you enjoy the show, please consider making a donation so we can continue to produce meaningful and impactful art for years to come.

We hope you laugh, we hope you cry, and most of all, we hope you come back to see us again soon!

Stevie Walker-Webb

ARTISTIC DIRECTOR, BALTIMORE CENTER STAGE

Adam Frank

MANAGING DIRECTOR, BALTIMORE CENTER STAGE

THE HOT WING KING



BY **KATORI HALL**

DIRECTED BY **CHRISTOPHER D. BETTS**

IN ASSOCIATION WITH **HARTFORD STAGE**

CAST

BJORN DUPATY
CORDELL

ISRAEL ERRON FORD
ISOM

MARCUS GLADNEY, JR.
EVERETT "EJ"

POSTELL PRINGLE
BIG CHARLES

CALVIN M. THOMPSON
DWAYNE

JUDE TIBEAU
TJ

AARON SHAW
EVERETT "EJ" U/S



THE CREATIVE TEAM

KATORI HALL
PLAYWRIGHT

CHRISTOPHER D. BETTS
DIRECTOR

NATTALYEE RANDALL
ASSOCIATE DIRECTOR

EMMIE FINCKEL
SCENIC DESIGNER

CAT RAYNOR
ASSOCIATE SCENIC
DESIGNER

JUHEE KIM
ASSISTANT SCENIC
DESIGNER

JAHISE LEBOUF
COSTUME DESIGNER

ADAM HONORÉ
LIGHTING DESIGNER

HAYLEY GARCIA PARNELL
ASSOCIATE LIGHTING
DESIGNER

KATHY RUVUNA
SOUND DESIGNER

CARSEN JOENK
ASSISTANT SOUND
DESIGNER

CYNTHIA SANTOS DECURE
DIALECT AND VOICE
COACH

KELSEY RAINWATER
INTIMACY AND FIGHT
COORDINATOR

BERNITA ROBINSON
PRODUCTION STAGE
MANAGER

MAKAYLA BECKLES
ASSISTANT STAGE
MANAGER

CEDRIC KHALIL
PRODUCTION ASSISTANT

SHAQUAN PEARSON
PRODUCTION ASSISTANT

ALAINE ALLDAFFER
CASTING



CAN YOU SMELL WHAT'S COOKIN'?

An interview with Chef Mo of Cre8tiveMindz Café

To get cookin' we reached out to a chef that is near and dear to Baltimore Center Stage's heart and appetite; here is what Chef Elle Moseley know as Chef Mo had to say about hot wings.



What's your favorite sauce base?

Liquid smoke, hot sauce, agave, lemon pepper, rice vinegar, brown sugar. All of these transform the most basic sauces.

Flats or Drummies?

Flats All Day!!!

Can you describe a memorable time cooking or eating hot wings?

When eye first started my business, eye wanted to create a wing different from the rest that wasn't fried in a bunch of oil. A wing that had so much flavor you didn't need to put anything on it. And that's how the infamous Dirty Wangz were born!!

What's the one thing that every wing must have?

Flavorful Cooked skin lol eye can not stand a flabby chicken skin, and with the dirty wangz the skin is roasted to perfection giving you a bit of a crunch rotisserie style.

Anything you would like to promote?

Be on the lookout for Cre8tiveMindz Café at this year's **Baltimore Jazz Fest, June 8th-9th**, serving up Vegan and Non-Vegan deliciousness. From Baltimore's Favorite Chef!

Cre8tive Mindz Café





LOBBY ARTIST PROFILE: **DEVIN ALLEN**

Devin Allen gained national attention when his photograph of the Baltimore Uprising was published on the cover of *TIME* in May 2015. He was only the third amateur photographer to have his work featured in the publication.

Devin's photographs have been published in *New York Magazine*, *The New York Times*, *The Washington Post*, and *Aperture*. They are also featured in permanent collections at the Smithsonian's National Museum of African American History & Culture, the Reginald F. Lewis Museum, Jule Collins Smith Museum, and The Studio Museum in Harlem.

See his curated photo gallery centered around Black queer masculinity, Black joy, and Black guardianship in the Deering Lobby throughout the run of *The Hot Wing King*.

Make sure also to get his new book—*No Justice, No Peace: From the Civil Rights Movement to Black Lives Matter*, which was released in October 2022 under the Legacy Lit imprint of Hachette Book Group.



Mera
KITCHEN COLLECTIVE

Mera Kitchen Collective is a community-driven food business in Baltimore, where we're building our own worker-cooperative. We focus on the empowerment of chefs from around the world by celebrating our skills and talents in the kitchen, highlighting the value newcomers bring to the fabric of our society.

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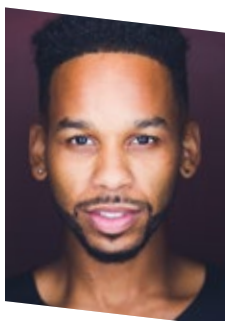
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**BJORN
DUPATY*
CORDELL**

Baltimore Center Stage: Debut. Broadway: *Thoughts of a Colored Man*. Off-Broadway: *A Raisin in the Sun*, *Mlima's Tale* (Public Theater). National

Tour: *Julius Caesar*, *A Comedy of Errors* (The Acting Company). Regional: *The Hot Wing King* (Alliance Theater & Studio Theater-D.C.); *Pipeline* (Cleveland Playhouse & Studio Theater); *Do You Feel Anger* (Actor's Theater of Louisville); *The Bluest Eye* (The Huntington); *Mudrow* (People's Light Theater); *Clyborne Park* (Pittsburgh Public Theater); *Fairfield* (Cleveland Playhouse). Film: *Demolition*. TV: *Sleepy Hollow*, *Alpha House*, *The Blacklist*, *Person of Interest*, *Madoff*, *Codes of Conduct*, *Zero Hour*, *All My Children*. Education: M.F.A. Actor Training; Mason Gross School of the Arts, Rutgers University.



**ISRAEL
ERRON FORD*
ISOM**

Baltimore Center Stage: Debut. Off-Broadway: *Twelfth Night* (Classical Theatre of Harlem); *Sheherazade*. Regional: *Twelfth*

Night (Chicago Shakespeare Theatre); *The Inheritance* (West Coast Premiere at Geffen Playhouse); *Father Comes Home From The Wars: Parts 1, 2 & 3*, *Twelfth Night*, *Choir Boy* (Yale Repertory Theatre); *Antony + Cleopatra* (Yale Cabaret); *Black Nativity* (Kenny Leon's True Colors Theatre Company).

Television: *Rap Sh!t* (MAX). Live Streaming: *Cruel Intentions: The Musical Live* (STELLAR). Education: BFA Musical Theater, Carnegie Mellon University; MFA in Acting, Yale School of Drama (productions include: *If Pretty Hurts Ugly*, *Must Be A Muhfucka*, *Slave Play*, *Hamlet*). Awards: Ovation Award 2016.



**MARCUS
GLADNEY,
JR.*
EVERETT "EJ"**

Baltimore Center Stage: Debut. Broadway: *Choir Boy* (Manhattan Theatre Club) Theatre: *Black Odyssey* (Classic

Stage); *Skin of Our Teeth* (BTG). Film/TV: *Underground Railroad* (Prime); *City on a Hill* (Showtime); *Mayor of Kingstown* (Paramount+); *What Remains* (Prime); *Queens* (ABC). *Merci à Carnegie Mellon University* et BRS/GAGE.



**POSTELL
PRINGLE*
BIG CHARLES**

Baltimore Center Stage: Debut. Broadway: *Good Night, Oscar* (with Sean Hayes), *A Free Man of Color*. Off-Broadway: *Othello: The*

Remix (Westside); *The Urban Retreat* (The Public); *The Seven* (NY Theater Workshop); *Song for New York* (Mabou Mines); *Hoodoo Love* (Cherry Lane); *The Misanthrope*, *pen/man/ship ONLINE* (Molière in the Park). Regional: *OUR DAUGHTERS*, *LIKE PILLARS* (The Huntington); *The Matchmaker* (Goodman Theatre); *Q Brother's*

Christmas Carol, Othello: The Remix, Funk It Up (Chicago Shakes); *The Seven* (La Jolla Playhouse); *Broke-ology* (Kansas City Repertory Theatre); *A Soldier's Play* (Arkansas Repertory Theatre). Film: *30 Miles From Nowhere, Unknown Soldier, Orange Bow*. Television: *Rescue Me, Unforgettable, Law & Order, Law & Order: CI*. Education/Training: B.A. Theater, Bates College; Acting Conservatory Training: Royal Academy of Dramatic Art, London, England. Professional positions: Roasting Vegetables, Library of Congress/LOC Mixtape (in-production). Composer: *Q Brother's Christmas Carol, Long Way Home, ms. Estrada, Last Stop on Market Street*. Gaming VO/MoCap: *GTA IV, GTA: The Lost & The Damned, Red Dead Redemption II* (Rockstar Games). postellpringle.com



CALVIN M. THOMPSON* DWAYNE
 Baltimore Center Stage: Debut.
 Off-Broadway: *Harlem Hellfighters on a Latin Beat, Two Roberts* (Pregones

PRTT); *The Falling Season* (Theatre Row); *Couriers & Contrabands* (TBG Theatre); *At Buffalo* (Theatre Row); *A Soldier's Play* (Kumble Theatre); *Staged* (TOSOS); *FLY* (Capital Rep). Regional: *The Hot Wing King* (Alliance Theatre and Hartford Stage); *The Mountaintop* (Lean Ensemble); *Esai's Table* (Cal State East Bay); *The Bluest Eye, A Raisin In The Sun, Seven Guitars* (Theatreworks Colorado); *The Royale* (Aurora Theatre); *Joe Turner's Come And Gone* (American Stage); *The Piano Lesson* (August Wilson Reading Series); *Voodoo Macbeth* (Studio 620). Film: *Ophelia, Ying and*

Yang. Television: *Power Book III: Raising Kanan, City Of Dreams*. Education/ Training: BFA University of South Carolina-Aiken; American Musical and Dramatic Academy. Awards: A 2019 ABFF Star Project semi-finalist and most recently 2023 Audelco Award nominee for Best Leading Actor. Thank you to God for all abundant blessings and to loved ones for support. Dedicated to Big Bro "D" and "Charles". I love you. calvinmthompson.com | IG: [mr.callycal](https://www.instagram.com/mr.callycal)



JUDE TIBEAU* TJ
 Baltimore Center Stage: Debut.
 Hailing from the DMV by way of Haiti, he is proud to be making his Baltimore Center Stage debut!
 Regional credits

include: *Twelfth Night, A Midsummer Night's Dream, The Taming of the Shrew* (The Old Globe), *Brother Toad* (KC Rep), *Ruined* (Arena Stage). Television: "Elementary," "Happy!" Education: The Old Globe Theatre's M.F.A. Program and B.F.A in Musical Theatre from Howard University.



KATORI HALL PLAYWRIGHT
 Katori Hall is a playwright and performer hailing from Memphis, Tennessee. Her award-winning play *Hoodoo Love* premiered at the Cherry Lane

Theatre in 2007. It was developed under Lynn Nottage as part of the theatre's 2006 Mentor Project. *Hoodoo Love*

received three AUDELCO nominations (Best Actress, Best Supporting Actress, August Wilson Playwright Award). Her other plays include: *Remembrance, Hurt Village, Saturday Night/Sunday Morning, The Mountaintop, On The Chitlin' Circuit, and Freedom Train* (KCACTF ten minute play national finalist). Her work has been developed and presented at the following venues: the American Repertory Theater, Kennedy Center, Cherry Lane Theatre, Classical Theatre of Harlem, Schomburg Center, BRICLab, Women's Project, World Financial Center, Lark Play Development Center, New Professional Theatre, The O'Neill, the Juilliard School, Stanford University, and Columbia University. She is the recipient of numerous awards, including the Leconte du Nouy Prize, North Manhattan Arts Alliance Fellowship, New York State Council on the Arts Commission Grant, New Professional Theatre's Writers' Festival award, Fellowship of Southern Writers Bryan Family Award in Drama, New York Foundation of the Arts Fellowship in Playwriting and Screenwriting, Royal Court Theatre Residency, and the Lorraine Hansberry Playwriting Award. She has also been a Kennedy Center Playwriting Fellow. As an actor, her credits include "Law & Order: SVU," *The President's Puppets* (The Public), *Growing Up A Slave* (American Place Theatre), *Incidents In The Life Of A Slave Girl* (American Place Theatre), the world premiere of *Amerika* (Theatre de la Jeune Lune/American Repertory Theatre), *Spring Awakening* (Moscow Art Theatre School), *Ain't Supposed To Die A Natural Death* (Classical Theatre of Harlem), *Schooled* (WOW Café Theatre), and *Black Girl* (Sande Shurin Theatre). As a journalist, her work has been published in "The Boston Globe," "Essence," "Newsweek," and "The Commercial Appeal." She graduated

from Columbia University in 2003 with a major in African-American Studies and Creative Writing. She was awarded top departmental honors from the university's Institute for Research in African-American Studies (IRAAS). In 2005, she graduated from the American Repertory Theater Institute for Advanced Theater Training at Harvard University, receiving a Master of Fine Arts in Acting. She is now a student in the Juilliard School's Lila Acheson Wallace American Playwrights Program. She is a proud member of the Women's Project Playwrights' Lab, the Lark Playwrights' Workshop, and the Dramatists Guild. katorihall.com



CHRISTOPHER D. BETTS DIRECTOR

Christopher is The Roberts' Foundation, Joyce C. Willis Fellow at Hartford Stage. Christopher directed *Trouble in Mind* in Hartford

Stage's 2022/2023 season. Christopher recently directed *The Color Purple* (North Carolina Theatre), *Dreamgirls* (Paramount Theatre, North Carolina Theatre) *Choir Boy* (Yale Rep), *Legally Blonde* (NYU Tisch), *In the Southern Breeze* (Off-Broadway), and *Dutch Kings* (Off-Off-Broadway). At Yale School of Drama: *Is God Is, We Are Proud to Present...*, *Fireflies*, *littleboy/littleman*, *School Girls; Or, The African Mean Girls Play*, and *The Winter's Tale*. Christopher is also the creator, writer, director, and executive producer of the film *MAJOR* executive produced by Tarell Alvin McCraney. Other collaborations include: *Spring Awakening* (NYU Tisch); Shakespeare's *The Comedy of Errors* (PopArt Johannesburg/Market Theatre

Lab); *The Cave: A Folk Opera* (New York premiere); *Carrie* (2015 Broadway World Best Musical nomination); a series of new works with the OBIE Award-winning Fire This Time Festival; workshops of *Goodnight Tyler* (Kennedy Center/Alliance Theatre), *Refuge of the Damned* (Long Wharf Theatre); and *Barbecue* (movement director, The Public Theater). Betts is a recipient of the Julie Taymor World Theater Fellowship, the Richie Jackson Artist Fellowship, and a two-time recipient of the SDCF Observership. Christopher has been an Artist in Residence at Kampala International Theater Festival and PopArt Johannesburg, a teaching artist at The Market Theatre Lab, and a support team member/facilitator at artEquity. Christopher is currently a professor in the Department of Undergraduate Drama at NYU Tisch School of the Arts, New Studio on Broadway. B.F.A. with triple honors from NYU's Tisch School of the Arts (Bachelor's Representative). M.F.A. in Directing from Yale School of Drama.

EMMIE FINCKEL
SCENIC DESIGNER

Broadway: *KPOP* (Associate Scenic Designer). Off-Broadway: *Comedy of Errors* (Public Theater); *53% Of* (2nd Stage); *In the Southern Breeze* (Rattlestick Playwright's Theatre); *The Watering Hole* (Signature Theatre); *Heart Strings* (Atlantic Theater Company); *In the Penal Colony* (New York Theatre Workshop Next Door). Regional: *Becoming a Man* (A.R.T.); *the ripple, the wave that carried me home* (Yale Repertory Theatre); *As You Like It* (La Jolla Playhouse). Upcoming Regional: *Sanctuary City* (TheaterWorks Hartford); *Problems Between Sisters* (Studio Theatre D.C.); *Manning* (Portland Stage). Education/ Training: Yale School of Drama (M.F.A.),

Wesleyan University (B.A.).

JAHISE LÉBOUEF
COSTUME DESIGNER

Baltimore Center Stage: *Trouble in Mind*. Broadway: *MJ the Musical* (Assistant Costume Designer, NY); *The Devil Wears Prada* (Assistant Costume Designer, Chicago). Off-Broadway: *In The Southern Breeze* (Rattlestick Theatre). Regional: *Billy Strayhorn: Something To Live For* (Pittsburgh Public); *Cry it Out, A Christmas Carol* (Crescent City Stage). Film: *Dance For Me* (BET+). TV: *Blue Bloods, The End Game* (Costume Coordinator). Education/ Training: Bachelors in Production & Design (NYU Tisch). Professional positions: Costume Designer, Assistant Costume Designer, Shopper, Costume Coordinator.

ADAM HONORÉ
LIGHTING DESIGNER

Recent Broadway: *Purlie Victorious, Ain't No Mo', Chicken & Biscuits*. Select Off-Broadway: *Jelly's Last Jam* (Encores! City Center); *Flex* (Lincoln Center); *This Land Was Made* (Vineyard Theatre); *Patience* (Second Stage); *Ain't No Mo'* (The Public); *Carmen Jones* (Classic Stage Co). Regional: Alliance Theater, Arena Stage, Asolo Rep, Barrington Stage Co, Center Theater Group, Chicago Shakespeare Theater, Cleveland Playhouse, Dallas Theater Center, Geffen Playhouse, Goodspeed Musicals, The Huntington, Paper Mill Playhouse, Shakespeare Theatre Co, Signature Theatre, Williamstown Theater Festival. Nominations: Drama Desk, Elliot Norton, Henry Hewes, Helen Hayes, Suzi Bass. @itsadamhonore

KATHY RUVUNA SOUND DESIGNER

Off-Broadway: *Ni Mi Madre, In the Southern Breeze* (Rattlestick Playwrights Theater); *Amani* (National Black Theatre); *Bernarda's Daughters* (The New Group); *Dark Disabled Stories* (Bushwick Starr); *Circle Jerk Live* (Fake Friends); *Sandra* (Vineyard Theatre); *Mary Gets Hers* (Playwrights Realm). Regional: *Trouble In Mind* (Hartford Stage); *John Proctor is the Villain* (Studio Theater); *Sweat, What-A-Christmas!* (Alley Theatre); *Pipeline, Cry It Out, Radio Golf, The Lion in Winter* (Everyman Theatre); *Good Faith* (Yale Repertory Theatre); *Twelfth Night* (Two River Theatre); *I and You, Read to Me, The Great Leap* (Portland Stage). Education/Training: B.F.A. in Sound Design from The Conservatory of Theatre Arts at Webster University, M.F.A. in Sound Design from the Yale School of Drama.

CYNTHIA SANTOS DECURE DIALECT AND VOICE COACH

Baltimore Center Stage: Debut. Off-Broadway: *Cymbeline* (NY Classical). Regional: *Wish You Were Here, Mojada: A Medea in Los Angeles, Today is my Birthday, El Huracán* (Yale Rep); *La Broa'* (Trinity Rep); *Queen of Basel* (TheaterWorks Hartford); *Quixote Nuevo* (Seattle Rep, SCR, Denver Center, Round House); *In The Heights* (Marriott Theater, Phoenix Theater, Chance Theater); *Laughs in Spanish* (Denver Center); *Scenes with Cranes* (REDCAT); *I Come From Arizona* (Children's Theatre Co.). TV: *Orange is the New Black* (Netflix), *The Affair* (Showtime). Education/Training: BA: (Acting) University of Southern California; MFA: (Acting) California State University, Los Angeles. Professional positions: Voice and dialect coach; Associate Professor of Acting at Yale Drama, certified teacher of Knight-Thompson

Speechwork and Fitzmaurice Voicework®
Actress member of SAG/AFTRA, AEA.
Co-editor of Scenes for Latinx Actors
and Latinx Actor Training.

KELSEY RAINWATER FIGHT AND INTIMACY DIRECTOR

Kelsey Rainwater is a Fight and Intimacy Director, and actress based out of the ancestral lands of the Quinipiac people. Kelsey's most recent work was seen in Hell's Kitchen on Broadway, and Sally and Tom at The Public. Some of her other credits include *Manahatta, In the Southern Breeze* at Rattlestick, The Public Theater's *Measure for Measure* and *White Noise* by Suzan-Lori Parks, directed by Oskar Eustis; *Mojada: A Medea in Los Angeles, A Raisin in the Sun, Edward Albee's Who's Afraid of Virginia Woolf?* at Yale Rep; *Blues for An Alabama Sky* with the Keen Company; and Bess Wohl's film *Baby Ruby*. She is a Lecturer in Acting at David Geffen School of Drama, co-teaching stage combat and intimacy, and is a Resident Fight and Intimacy Director for Yale Rep.

BERNITA ROBINSON* PRODUCTION STAGE MANAGER

Select credits: 2023 National Music Theater Conference (The O'Neill); *Ragtime* (25th anniversary reunion concert); *For Colored Girls* (2002 Broadway revival); *Thurgood, Moon for the Misbegotten, Man of La Mancha*, and the world premiere production of *RAGTIME*. Off-Broadway: *Assassins, Macbeth, The Cradle Will Rock, The Resistable Rise of Arturo Ui, Carmen Jones* (Classic Stage Company). Regional: *The Roof of the World, Evita, Ring of Fire*. Awards: 2022 recipient of the Stage Managers Association Lifetime Achievement Award in the Art of Stage Management. Grateful to my family for their continued support.

MAKAYLA BECKLES*
ASSISTANT STAGE MANAGER

Regional: Olney Outdoors, *The Most Wonderful Time of the Year*, (Olney); Young Playwrights Festival (Baltimore Center Stage). Upcoming regional: *Long Way Down* (Olney). Education/ Training: BFA in Acting, University of Maryland, Baltimore County.

ALAINE ALLDAFFER
CASTING

Theater: Credits include *Grey Gardens* (for Playwrights Horizons and Broadway); *Clybourne Park* (Playwrights Horizons and Broadway); *Circle Mirror Transformation* (Drama Desk and Obie Awards for Best Ensemble and an Artios Award for casting); and *The Flick* (Playwrights Horizons and The Barrow Street Theater). Regional: Theaters include The Huntington Theatre in Boston, Studio Theatre in DC, Hartford Stage, Williamstown Theatre Festival, Seattle Rep, ACT, Berkeley Rep, People's Theatre in Philly among others. Television: Credits include *The Knights of Prosperity* (aka *Let's Rob Mick Jagger*) for ABC. Associate credits include *Ed* for NBC and *Monk* for USA.

HARTFORD STAGE

Hartford Stage has been led by Artistic Director Melia Bensussen and Managing Director Cynthia Rider since the summer of 2019. The theater's mission is to enlighten, entertain, and educate by creating programming of the highest caliber that has a transformative impact on audiences, the community, and its field. Under Bensussen's artistic vision, the theater has reimaged classics including Eugene O'Neill's *Ah, Wilderness!* which reopened the theater to great acclaim following the pandemic and brought more work celebrating the Latine heritages in the region, including *Quixote Nuevo*, the virtual American Voices New Play Festival, *Kiss My Aztec!*, and *Espejos: Clean*. Hartford Stage has presented various world premieres including the Broadway successes *Anastasia* and *A Gentleman's Guide to Love and Murder* (winner of four 2014 Tony Awards), and Quiara Alegria Hudes' *Water by the Spoonful* (winner of the 2012 Pulitzer Prize for Drama). Hartford Stage's vast education programs engage students of all ages from across the state through student matinee performances, in-school programs, theatre classes, and youth productions. HartfordStage.org

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



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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.

MEET BRANDON

Our BCS 2023/24 season artist



BRANDON J. WALLACE is a Baltimore-based cartoonist and illustrator. He was born in Houston, Texas, and raised in the DC metropolitan area.

Wallace holds a Bachelor of Fine Arts in Illustration from the Maryland Institute College of Art and a Master in Fine Arts in Illustration from Syracuse University.

Wallace's work is created using the digital drawing application, Clip Studio Paint. He is inspired by history, nature, comic books, film, and animation.

In addition to his creative practice, Wallace has taught as an adjunct art professor at multiple universities.

See more of Brandon's work and learn more about him at brandonjwallace.com or follow him on instagram @bwallart.

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Now!




Book and Lyrics by Howard Ashman; Music by Alan Menken; Music Direction by William Yanesh;
Choreographed by Ashleigh King; Directed by Kevin S. McAllister



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CAMP BALTIMORE CENTER STAGE



ARTISTIC RETROSPECTIVES



Campers will spend two weeks creating artistic work for a retrospective to be shared at the end of each session. Throughout their time at Camp BCS, students will practice artistic skill building through theatre games and exercises, writing, visual arts, movement with music and STEAM workshops.

CAMP DATES Session 1: June 24-July 5 *NO CAMP THURS, JULY 4
Session 2: July 8-July 19
Session 3: July 22-August 2
Each session runs from 8:30 AM - 4:15 PM

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The Virtual Student Matinee Library is a **FREE** online repository of filmed versions of some of Baltimore Center Stage's plays and programs with corresponding program material such as curricula and program guides to prompt questioning and classroom discussion.

Students can view productions in the classroom environment and collaborate with their peers to further their artistic learning in a creative way. Our curriculum is aligned with MSDE common core standards to support learning goals meaningfully while uplifting aspects of the creative artforms and social emotional skills inherent in theater.

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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 Stevie Walker-Webb and Managing Director Adam Frank. 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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