

BALTIMORE CENTER STAGE

PRESENTS

WORLD PREMIERE ★★★ MAY 15 - JUNE 15

JOHN WILKES BOOTH:

★★★ ONE NIGHT ONLY! ★★★

THE PLAY THAT WILL SNEAK UP AND BLOW YOUR MIND



BALTIMORE
CENTER
STAGE

WRITTEN BY
MATTHEW WEINER

DIRECTED BY
STEVIE WALKER-WEBB

LAND ACKNOWLEDGEMENT

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,
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*Variant Art for John Wilkes Booth:
One Night Only!* by Theresa Lammon

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DEAR BCS COMMUNITY,

Tonight, you are part of something truly special: the world premiere of *John Wilkes Booth: One Night Only!*, a brand-new play penned by the extraordinary nine-time Emmy Award-winner and creator of *Mad Men*, Matthew Weiner. It is with immense pride and excitement that we present this final production of Artistic Director Stevie Walker-Webb's transformative inaugural season here at Baltimore Center Stage.

Developing and premiering this exceptional play by one of our nation's great dramatic storytellers is a distinct honor. Matthew Weiner has crafted a work that is at once raucously funny, profoundly insightful, and a startling reflection on threads of our national experience that feel as alive and urgent in 2025 as they did in 1865. With this play, Matthew returns home to Baltimore, the city where both he was born and raised just a few miles from the family home of John Wilkes Booth. It feels like destiny that this powerful new work is also being born in Baltimore, and we are thrilled to serve as its first home before it undoubtedly takes the nation by storm.

Under the direction of Stevie Walker-Webb, an incredible gathering of artists breathes life into this challenging and provocative story. Our ensemble features leading actors from both stage and screen, including the exceptionally talented Ben Ahlers (familiar from HBO's "The Gilded Age") in the complex title role. They are supported by inspired designs from artists working at the peak of their craft on Broadway and in theaters across the country. **We are immensely proud to share their remarkable work with you, the Baltimore community, and we can't wait to hear what you think!**

And before the next season begins, please join us for a spectacular evening at our "Made in Maryland" Gala on June 7, 2025! Experience a performance by the incomparable Grammy and Tony Award-winner Heather Headley and explore unique Adventures meticulously crafted by our amazing BCS team, all while supporting our work on stage and in the community.

We eagerly look forward to welcoming you back to Baltimore Center Stage very soon. Enjoy the performance!



When we launched Stevie's inaugural season last September, we aimed to embark on a transformative year filled with boundary-pushing work designed to inspire joy and connection across our beloved community. Tonight, we are filled with profound gratitude for you, our audience, for joining us so enthusiastically on that adventure. Your presence, engagement, and advocacy have led to attendance growth of over 40% this season, a testament to your belief in the relevance of live theater. It means the world to us that you are showing up and making art a vital part of your life. Thank you, Baltimore – you are truly the most vibrant and supportive community in the nation.

The curtain may be falling on this season, but the excitement continues! **Now is the perfect time to subscribe to Baltimore Center Stage and secure your seats for our thrilling 2025-2026 season.** We invite you to check out the incredible lineup we have planned – another year dedicated to enriching the spirit and shining a light in our community.

Stevie Walker-Webb
ARTISTIC DIRECTOR, BALTIMORE CENTER STAGE

Adam Frank
MANAGING DIRECTOR, BALTIMORE CENTER STAGE

JOHN WILKES BOOTH: ★★★ ONE NIGHT ONLY! ★★★

WORLD PREMIERE ★★★ MAY 15 - JUNE 15

WRITTEN BY
MATTHEW WEINER

DIRECTED BY
STEVIE WALKER-WEBB

CAST

BEN AHLERS*
JOHN WILKES BOOTH

SAM HUNTSMAN
THE BOY

ADRIENNE C. MOORE*
GYPSY

JORDAN BOATMAN*
ASIA BOOTH CLARKE

KED MERWIN*
THE PROMPTER

ROBBIE TANN*
EDWIN BOOTH

THE CREATIVE TEAM

MATTHEW WEINER
PLAYWRIGHT

ORLA LONG
COSTUME DESIGNER

STEFANIA BULBARELLA
PROJECTIONS DESIGNER

STEVIE WALKER-WEBB
DIRECTOR

CHANNING TUCKER
ASSISTANT
COSTUME DESIGNER

ZAVIER TAYLOR
LUIS GARCIA
ASSISTANT PROJECTION
DESIGNERS

GREEYO.
ASSISTANT
DIRECTOR

LARRY PETERSON
HAIR/WIG & MAKEUP
DESIGNER

THOM JONES
DIALECT COACH

JAKOB W. PLUMMER*
STAGE MANAGER

XIANGFU XIAO
LIGHTING DESIGNER

DYLAN UREMOVICH
WATCHOUT
PROGRAMMER

ALEXIS E. DAVIS*
ASSISTANT STAGE
MANAGER

SHANE HENESSY
ASSISTANT LIGHTING
DESIGNER

TYRELL STANLEY
SHARON ZHENG
PRODUCTION
ASSISTANTS

DESTINY LILLY, CSA
CASTING DIRECTOR

SIERRA YOUNG
FIGHT & INTIMACY
CHOREOGRAPHER

CASTING BY
THE TELSEY OFFICE
DESTINY LILLY, CSA
ALEX CORTINA

BEOWULF BORITT
SCENIC DESIGNER

ALEXIS DISTLER
ASSOCIATE
SCENIC DESIGNER

TAYLOR J. WILLIAMS
SOUND DESIGNER/
COMPOSER

Baltimore Center Stage is grateful to Terry Morgenthaler for her support of the world premiere production of *John Wilkes Booth: One Night Only!*.

The world premiere of *John Wilkes Booth: One Night Only!* is made possible through the extraordinary support of Jeremy Mindich.

America, much like the theater, has always been revered as a place for reinvention.



*John Wilkes Booth
The Man Who Shot Lincoln*

The most exemplary of Americans (in regard, at least) are the ones who pioneer their own narratives despite what social status, laws, or other people's perceptions may otherwise purport. For generations, they've show up to this country's shores hungry for betterment, spending decades legitimizing themselves and their children, hoping to be held, regarded, and cemented as great. This is the basis of Americana. This hyper-individualized self-making, emboldened by the pioneer spirit and often coupled with religious zeal oftentimes conflates delusion and destiny so much that it could embolden a twenty-six-year-old actor with a thirst for reinvention to a theater full of people to kill the most powerful man in America. It is likely that this cocktail led John Wilkes Booth to The Fords Theater on April 26, 1865 to assassinate Abraham Lincoln.



Booth. Mr. Lincoln. Mrs. Lincoln. Miss Harris. Major Rathbone.
ASSASSINATION OF PRESIDENT LINCOLN IN HIS PRIVATE BOX AT FORD'S THEATRE, WASHINGTON, APRIL 14, 1865.



Though only a few books have been written about him, the psyche and ethic that made Booth a famed assassin bears a pervasive familiarity that, if we look closely, we've seen played out time and time again. A young man raised in the likeness and teachings that he was among those "chosen by God," ignored by his parents and thrown into a career where he'd perpetually ask to be seen—only to never be seen enough to patch the wounds of his father's ignorance. Bastardized by his social status, ethnicity, and career respectively, John Wilkes Booth would spend his years trying to fasten himself a legitimate American child, and when that work went unnoticed, and those around him whom he believed were beneath him would start to become his lawful equals, he would take America in his own hands—becoming the bastard just downtrodden enough to kill the father.

Americana, like whiteness and righteousness, are all affectations—theatrical adornments (evident in the casting of this production) made real by collectivism in the name of getting and staying ahead. The belief that for one to be elevated in a society, another must be beneath them is the basis of most American dreams. To be likened or regarded as equal to anyone black, poor, Irish, or Jewish was (at the time) the fear that threatened to diminish the ideals fought for viciously by the Confederacy. And in losing to Lincoln, to the North, and to his celebrated brother, John Wilkes Booth; scorned son, actor, and American, emerges from the shadows to enact "the most exciting thing to ever happen in American theatre." An emblem of the south, determined to make America right the wrongs done unto him by his birth alone, a victimized Booth would die trying to put on the play that is his American dream, even if it meant the nightmare of millions of others. And so long as we refuse to admit that we may be more akin to our villains than we like to believe, we may never wake up from this nightmare.



A NOTE FROM MATTHEW WEINER

The main question that I get asked about this play is “why?” Why would I write about this terrible person and risk glorifying them?

When I first met Stevie Walker-Webb almost four years ago he asked me the same question. My answers were more about my questions. Why does a 26-year-old walk into a theater and shoot someone? Why were the January 6th rioters dressed as this man? Why was Timothy McVeigh, the Oklahoma City bomber, wearing a t-shirt emblazoned with Booth’s face when he was arrested? Stevie answered this question more eloquently than I ever could have, he said, “We always study our heroes. But painful as it is, we can learn more sometimes from studying our villains.”

The play began when I came across an account of the days that followed Booth’s assassination of Abraham Lincoln and discovered that he had written notes and communicated while pursued. Booth’s attitude surprised me. He seemed enraged both by the newspapers’ accounts and that the reward for his capture was, in his mind, insultingly low. Added to this were his last words a few days later which witnesses described as addressed to his own hands, “Useless. Useless.” I was so intrigued by the dissonance of it all. At the end of his life, aware of his impotence, he wasn’t defiant or political, instead he seemed full of hurt and self-pity. A character emerged: self-important and grandiose, short tempered and dramatic - a fragile ego so deeply wounded that despite any success, love or fame, saw itself as supreme victim.

When in 2015 I began learning about the Lincoln assassination, I did not know that over the next ten years, I would see how much our lives remain darkened by its shadow. Not only by the event itself, but by the mindset of the man who did it. It is my hope that upon hearing his story in as much of his words as I could find and imagine, we can identify and even address the origin of a hate that is too human and too destructive to dismiss.

One of the biggest surprises to emerge in the writing process was the city of Baltimore as a character. I was born here and discovered that I spent a lot of my childhood just a few miles from the Booth home in Bel Aire. Their family grave, at Green Mount Cemetery, is a half mile from the theater. There is no doubt they walked these same streets and that Baltimore’s uniqueness ethnically, economically and even geographically, were as politically consequential then as they are today.

I can’t begin to express my gratitude to Baltimore Center Stage providing what seems now a predestined location for the premiere of this play. I’m honored to work with the team here. Both administrators and artists are deep and committed to the art, compassion and the community.

Of course, none of this would have happened without our director, Stevie Walker-Webb. Stevie is a once-in-a-lifetime collaborator. He brings humor, originality, vision and both worldly and other-worldly genius to everything he touches. I feel so lucky.

I also want to thank Madeline Low, my writer’s assistant and researcher for the play, whose knowledge and wisdom helped the work dance between fact and imagination. I also want to give my deepest thanks to my friend Jeremy Mindich. Jeremy’s support has been important in every way because he believed that this play would open people’s minds.

Lastly, I’m so grateful to my family and friends for their unwavering encouragement. There is nothing to make and nothing to do without their love.



MATTHEW WEINER

Playwright, *John Wilkes Booth: One Night Only*



BEN AHLERS*
JOHN WILKES BOOTH

Ben Ahlers currently stars in the acclaimed HBO series "The Gilded Age" alongside Christine Baranski and Cynthia Nixon. In 2024, he was nominated alongside

his cast for a Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series. On television, he has also starred in the Quibi miniseries "When the Street Lights Go On" opposite Queen Latifah, guest starred on "Chilling Adventures of Sabrina" (Netflix) and "Instinct" (CBS), and had a season-long arc on "The Village" (NBC). In theatre, Ben starred in the highly acclaimed run of Roberto Aguirre-Sacasa's play *Good Boys* at the Pasadena Playhouse opposite Betsy Brandt as well as *The Closet* opposite Matthew Broderick and *The Member of the Wedding* at the Williamstown Theatre Festival.



JORDAN BOATMAN*
ASIA BOOTH CLARKE

Jordan Boatman recently starred as Lucy Westfeldt in the Off-Broadway production of *Dracula, A Comedy of Terrors* and appeared in Simon Stone's *Medea*

at The Brooklyn Academy of Music. She originated the role of Zoe in the world premiere of Eleanor Burgess's *The Niceties* (Manhattan Theatre Club, The Geffen Playhouse, Huntington Theatre Company, McCarter Theatre Center) for which she won an Elliot Norton Award for Outstanding Actress. Recent Film/TV credits include Chiwetel Ejiofor's "Rob Peace", "Bull" (CBS) and "The Good Fight" (Paramount Plus). Boatman is a graduate of The University of North Carolina School of the Arts. Instagram: @jordanknolveree



SAM HUNTSMAN
THE BOY

As a recent graduate of USC, where he studied Philosophy, Dramatic arts and Cinematic arts, Sam Huntsman is excited to continue exploring complex and unique

stories that challenge him as an actor. His screen work includes the upcoming series "Mud Creek," feature films such as *Butcher's Book Two: Raghon and Bunker*, as well as a range of independent short films. On stage, Sam has performed Off-Broadway at the New York Theater Festival. He is deeply honored to share this moment with the cast, crew and audience.



KED MERWIN*
THE PROMPTER

Ked is thrilled to make his debut at Baltimore Center Stage. Onscreen, Ked guest starred on CBS's "Elsbeth," and will next appear in Jesse Eisenberg's upcoming

A24 film. Ked is also a singer/songwriter and will be releasing a new EP later this year. He is currently studying acting at Pace University. He's deeply grateful to his family, for their love, and his professors at Pace for their support. Thanks to his reps, Ben Carnegie and Chris Stego, for their belief, and to Stevie Walker-Webb and Matt Weiner for their trust. Huge love to the cast and crew for this meaningful experience!



ADRIENNE C. MOORE*
GYPSY

Adrienne C. Moore is a critically acclaimed stage, TV/film and voice-over actress. Moore's theatre repertoire includes *Blood Quilt*

(Lincoln Center), *Black Odyssey* (CLASSIC STAGE COMPANY), *For Colored Girls Who Considered Suicide...* (The Public Theater), *Milk Like*

Sugar (Playwright's Horizons) and *My First Ex-Husband*. Selected TV/Film credits include "Orange Is the New Black", "Poker Face", "Homeland", "Pretty Hard Cases", "30 Rock", "Wonder Woman: Bloodlines", "We Lost Our Human" and "Juror #2."



ROBBIE TANN*
EDWIN BOOTH

Robbie is beyond grateful to be a part of this production. Selected theatrical credits include: *Picasso at the Lapin Agile* (Long Wharf), *4000 Miles* (Cincinnati

Playhouse in the Park) *Troublemaker* (Berkeley Rep) *American Buffalo* (Kansas City Rep) and *Everything You Touch* (Rattlestick). Selected TV/Film: "Mare of Easttown," "Black Mirror," "The Creator," "Preacher," "Limitless" and "Shades of Blue." Thank you to all my friends, family, colleagues and loved ones who keep the candle burning.



MATTHEW WEINER
PLAYWRIGHT

Matthew Weiner is a nine-time Emmy Award winner and five-time WGA Award winning storyteller in television, film and literature, making his playwriting

debut. Among his range of credits are two of television's most successful and critically lauded shows: creator, executive producer, writer and director on "Mad Men," which was distinguished with several awards including the Peabody Award, and executive producer for "The Sopranos." Weiner also was creator, executive producer, writer and director on the original contemporary anthology series, "The Romanoffs", set in seven countries around the globe. Weiner's debut novel, *Heather, The Totality*, was published by Little, Brown and Company.



STEVIE WALKER-WEBB
DIRECTOR

Stevie Walker-Webb is a Tony Award-nominated, Obie Award-winning Broadway director, playwright, and cultural worker who believes in the transformational

power of art. He is the Artistic Director of Baltimore Center Stage and his work has been produced on and off-Broadway, including *AINT NO MO'* (The Public Theatre/ Broadway)

He is founder of HUNDREDSofTHOUSANDS, an arts and advocacy organization that makes visual the suffering and inhumane treatment of incarcerated mentally ill people. He has received the Princess Grace Award for Theatre, The Lily Award from the Dramatists Guild of America, and is a 2050 Fellow at New York Theatre Workshop. He's a contributing writer for BET's Emmy Nominated hit comedy "THE MS. PAT SHOW" and has served as a visiting artist and lecturer at Harvard University and is the Founding Artistic Director of the Jubilee Theatre in Waco, Texas. Stevie has created art and theatre in Madagascar, South Africa, Mexico, and across America.

GREEYO.

ASSISTANT DIRECTOR

GREEYO. is a creative arts virtuoso, theater professional, community organizer, and multimedia producer dedicated to amplifying raw talent and transformative storytelling. As founder of LaRae Amoor Universe, he curates immersive creative experiences, blending music, media, and grassroots activism to uplift independent artists and the Baltimore community. Whether commanding the stage, working behind the scenes, or crafting high-quality visual and audio productions, GREEYO's work bridges artistry with education, ensuring that creatives not only develop their skills but also build sustainable careers. Profound in Brown.

JAKOB W. PLUMMER*

PRODUCTION STAGE MANAGER

Originally from Galion, Ohio. This is Jakob's 2nd world premiere at Baltimore Center Stage. He's humbled to have been a part of bringing incredible works to life by the likes of Jordan E. Cooper, Clarence Coo, Marcus Gardley, Vichet Chum, Donja R. Love, J.T. Rogers, Dave Harris, Angelica Chéri, Ross Baum, Ryan Spahn, Robert O'Hara, and George Clooney. He's also found himself working backstage at The MET Gala, The Grammy Awards, The Kennedy Center Honors, & The U.S. Open.

ALEXIS E. DAVIS*

ASSOCIATE STAGE MANAGER

Alexis E. Davis stage management credits include *Joe Turner's Come and Gone*, *The Oresteia*, *Twelfth Night*, *A Raisin in the Sun* (and many more) with Chesapeake Shakespeare Company. Additional PSM credits include *A Beginner's Guide to Deicide* (Single Carrot Theater) and *Drunk Enough to Say, I Love You* (Single Carrot Theater). Additional ASM and PA credits include *Lady Day at Emerson's Bar and Grill* and *Wild! With Happy!* (Baltimore Center Stage); *By the Way, Meet Vera Stark*, *TopDog/ Underdog*, and *God of Carnage* (Everyman Theatre). Alexis holds a BFA in Theater Production from McDaniel College. She is the Associate Production Manager at BCS and an Artistic Company Member at Chesapeake Shakespeare Company. She is also a member of the Actor's Equity Association and Stage Managers' Association.

AVON HAUGHTON

DRAMATURG

Avon Haughton is a dramaturg, film/television writer, and current steward of Baltimore Center Stage's new works program. He is of the belief that narrative is integral to the function and preservation of community. Born and raised in Baltimore, Avon grew up attending shows at Baltimore Center Stage and is now thrilled to steward the narratives that are developed and produced here at BCS. If you or someone you know is local to

Baltimore and interested in developing your play at Baltimore Center Stage, be on the lookout for Lab410's call for submissions to join our 2025-2026 playwright's residency!

BEOWULF BORRIT

SCENIC DESIGNER

Beowulf Boritt designed *Gun and Powder* for Stevie Walker-Webb at the Papermill Playhouse. 34 Broadway designs include the Tony Award-winning sets for *New York, New York* and *Act One*, the Tony-nominated sets for *The Scottsboro Boys*, *POTUS*, *Therese Raquin*, and *Flying Over Sunset*. Also on Broadway: *Come From Away*, ... *Spelling Bee*, *Rock Of Ages*, *Smash*, *Left On Tenth*, *Our Town*, *The Piano Lesson* ('22), *Ohio State Murders*, *The Old Man and the Pool*, *Freestyle Love Supreme*, *Be More Chill*, *The New One*, *Bernhardt/Hamlet*, *Harmony*, *Meteor Shower*, *A Bronx Tale*, *Prince Of Broadway*, *Hand To God*, *Sondheim On Sondheim*, *LoveMusik*, *Chaplin*, *On The Town* ('14), *Sunday In the Park...* ('17), *Bronx Bombers*, *Grace*, and *The Two And Only*. 100 Off- Broadway shows include Shakespeare in the Park (*Hamlet*, *Much Ado*, *Merry Wives*, *Coriolanus*), *The Last Five Years*, *The Connector*, *Fiddler On The Roof* (in Yiddish), *Sleepwalk With Me*, and *Miss Julie*. He has designed for the Ringling Brothers and Barnum & Bailey Circus, and designed around the world in England, Russia, China, Australia, and Japan. He received a 2007 OBIE Award for sustained excellence. Author: *Transforming Space Over Time*, about Broadway set design.

Founder of The 1/52 Project which has provided \$350,000 in grants to grants to early career designers from historically excluded groups.

XIANFU XIAO

LIGHTING DESIGNER

Xiangfu Xiao is a New York-based lighting designer who has worked internationally in lighting design for theater, live events, TV studios, and exhibitions. Off-Broadway and Regional (Selected): *Akeelah And the Bee* (Baltimore Center Stage), *Matilda*

the Musical (Theatre Three, NY), *Clowns Like Me* (DR2 Theatre), *FATHAM* (a co-production with Huntington Theatre in Boston, MA, and Alliance Theatre in Atlanta, GA), *The Chinese Lady* (American Stage, FL), *The Diamond* (Pregones/PRTT, NY), *Measure for Measure* (Mark O'Donnell Theater, NY). International (Selected): *Graduate This Weekend Musical* (Da Yin Theatre, Beijing, China), *Huang Liang Yi Meng* (National Centre for the Performing Arts, Beijing, China). Education: MFA in Design for Stage and Film - NYU Tisch School of the Arts. xiangfuxiao.com, @xiangfuxiao_design

SHANE HENESSY

ASSISTANT LIGHTING DESIGNER

Shane Hennessy (they/them) is a Lighting Designer & Assistant Designer for live performance based in Brooklyn, NY. Their design work has previously been seen at UP Theatre, Voice Theatre, The Tank, The New Ohio, Columbia University, NYU, and various site-specific venues across the city. Associate & Assistant Design Credits include *Amm(i)gone* (The Flea - des. Xotchil Musser), *The Beastiary* (Ars Nova - des. Kate McGee), *A Christmas Story* (Goodspeed Musicals - des. Christopher Wong), *A Christmas Carol* (Hartford Stage - des. Robert Wierzel). Their work can be found online at shanehennessydesign.com. B.F.A. Ithaca College, M.F.A. NYU.

ORLA LONG

COSTUME DESIGNER

Hailing from Ireland, Orla holds an MFA in Design from Tisch NYU and a BA in Drama & French Studies from Trinity College Dublin. Curious and compassionate storytelling is at the heart of her practice. She was nominated for a Henry Hewes Design Award (Philadelphia, Here I Come!, Irish Rep) and a Lucille Lortel award for Outstanding Costume Design (Endgame, Irish Rep). She is a proud member of the United Scenic Artists, Local USA 829 and an adjunct professor at NYU Tisch's Undergraduate Drama Program. CREDITS: *IRISHTOWN*, *Beckett Briefs*, *The Beacon*, *Philadelphia, Here I*

Come!, *Endgame*, *The Butcher Boy*, *Made by God* (Irish Repertory Theatre, NY), *Steppe* (Rattlestick Theater), *Juggernaut* (Columbia University), *Beauty and the Beast* (Mill Theatre, Dublin), *Kiss Kiss Slap Slap* (Dublin Fringe Festival), *Cora, Leah & I* (The New Theatre, Dublin), *Bert* (Scene & Heard Festival, Dublin), *The Last Five Years* (Project Arts Centre, Dublin). ASSOCIATE DESIGN: *Waiting for Godot* (des. Susan Hilferty, TFANA) *Hadestown* (des. Michael Krass, Broadway & National Tour), *Hamlet* (des. Susan Hilferty, St Ann's Warehouse NY, The Gate Theatre Dublin). www.orlalong.co

LARRY PETERSON

HAIR/WIG & MAKEUP DESIGNER

Larry Peterson (he/him) studied theatrical hair and makeup at Howard University. Larry has a passion for the arts and he has over 15 years of experience in makeup artistry, hair/wig design, and costuming. He has partnered with Screaming Queens Productions LLC, BlackRock Center for the Arts, and other performance venues as a performer and hair/makeup designer. Larry has worked as the Wig Designer in the productions of *Kinky Boots*, *Lend Me a Soprano*, and *Beautiful* at Olney Theatre Center; *Cinderella*, and *Akeelah and the Bee* at Baltimore Center Stage; and *The World Goes Round* at Everyman Theatre. Larry is excited to bring his wide array of experience and creative skills back to Baltimore Center Stage for *John Wilkes Booth One Night Only!*. www.Gastonblue.com

TAYLOR J. WILLIAMS

COMPOSER/SOUND DESIGNER

TAYLOR J. WILLIAMS is thrilled to be returning to BCS after having opened this season with *Oh Happy Day!* Other projects include *Ain't No Mo'* (2023 Tony Award-nomination for co-sound design with Jonathan Deans), *Duke & Roy* (Lortel Theatre), *A Driving Beat* (Flint Rep), *MOZART L'Opéra Rock* (Chinese Tour, co-design with Joshua Millican), *Who's Afraid of Virginia Woolf* (Flint Rep). Composition or arrangement credits include *O Menino*

by Daniel J. Watts, *Chriskirkpatrickmas* (Edinburgh Fringe and London's Seven Dials Theatre), *BazDazzled: Barney's Holiday Windows* (Baz Luhrmann), *At Home with Rhinestone Gorilla*, and *Pigeon Food* (web series). He's created unique sounds and performance solutions for *Moulin Rouge*, *King Kong*, *Beetlejuice*, *Be More Chill*, *Prince of Egypt*, and *Lempicka* among others and has had the fortune of working with Lin-Manuel Miranda, Heather Headley, Lebo M., Pentatonix, Gloria Estefan, Sara Bareilles, Sam Smith, Coheed & Cambria, and The Who. www.taylorjwilliams.com

STEFANIA BUBARELLA
PROJECTION DESIGNER

BROADWAY: *Jaja's African Hair Braiding* (Manhattan Theatre Club). OFF-BROADWAY: *Space Dogs* (MCC Theater); *Travels* (Ars Nova); *A Bright New Boise*, *The Watering Hole* (Signature Theatre); *Semblance* (New York Theatre Workshop); amongst others. AWARDS: 2024 Tony Award-nominee for *Jaja's African Hair Braiding*; Drama Desk and Outer Critics Circle nominee for Outstanding Video/Projection Design for *Space Dogs*; HOLA Award for Outstanding Achievement in Theatrical Design for *Vámonos!*. www.stefaniabulbarella.com

LUIS GARCIA
ASSISTANT PROJECTION DESIGNER
Luis Garcia (he/él) is a Peruvian-American lighting and media designer based in College Park, MD. He holds an MFA from the University of Maryland and a BA from Stetson University. A 2018 Live Design "30 Under 30" honoree, he mentors emerging BIPOC artists and co-coordinates IDEAS for USITT's Lighting Commission. He is an OSF F.A.I.R. and USITT Gateway alum. His Helen Hayes-nominated video design for *Laughs in Spanish* at 1st Stage highlights his recent work. Select video credits: *Anastasia* (Fulton), *Professor Woland's Black Magic Rock Show* (Spooky Action), and *Beautiful: The Carole King Musical* (MSMT). Website: luisgtech.com

ZAVIER AUGUSTUS LEE TAYLOR
ASSISTANT PROJECTION DESIGNER
Zavier Augustus Lee Taylor is a multimedia artist and designer known for his interactive and impactful video design for live performance. Zavier has a BA in Dramatic art from UNC-Chapel Hill and an MFA in Media Design from UMD-College Park. Zavier operates a multimedia production company; ZALT Productions. ZALT Productions enables people and businesses to realize their potential through design. Zavier is eager to connect with and build a network of creatives across industries. Zavier's design work stretches across mediums and venues and is characterized by flexible and intuitive collaboration. #ZALTproductions. YouTube: @zaltproductions
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SIERRA YOUNG
FIGHT & INTIMACY CHOREOGRAPHER
Sierra Young is excited to make her BCS debut. Sierra is a Helen Hayes-nominated violence & intimacy director working in

the DC/Baltimore area. Sierra is the resident fight and intimacy director for Mosaic Theater Company in DC. She is an active member of the SAFD, IDC, and SDC. Recent DC credits include: *The Age of Innocence*, *Ja Ja's African Hair Braiding* and *POTUS!* at Arena Stage; *Sister Act* and *Little Shop of Horrors* at Ford's Theater; *Paradise Blue*, *The Scenarios*, *Downstate*, and *The Colored Museum* at Studio Theater; *Frankenstein*, *King Lear* and *Red Velvet* at STC. Website: sierrayoung.org.

TYRELL STANLEY

PRODUCTION ASSISTANT

Tyrell Stanley is a multifaceted performing Artist, Creative, and Designer from Baltimore, Maryland. Recent theatrical credits: *For Colored Girls*, *RENT* (ArtsCentric); *FELA* (Olney Theater Center); *Folks at Home*, Young Playwright's Festival '22 (Baltimore Center Stage); Dani Stoller's *The Pursued*, *The Pursuing*, *The Busy*, and *The Tired* (Signature Theater); *Godspell* (Phoenix Festival Theater); Disney's *Descendants*, *Newsies*, *Mean Girls*, *Hairspray* (Children's Playhouse of MD). His artistry continues to shine through his work on & off the stage. Instagram: @stagerightt

SHARON ZHENG

PRODUCTION ASSISTANT

Sharon Zheng is an Asian American freelance DMV theatre professional who has joined *John Wilkes Booth: One Night Only!* as their Production Assistant. Her Stage Manager credits include *The Lightning Thief: The Percy Jackson Musical*, *Monstrous: The Story of Medusa* (Howard Community College). Assistant Stage Manager credits include *A Midsummer Night's Dream* (CSC Shakespeare Beyond), *Gypsy: A Musical Fable*, *Jesus Christ Superstar* (Young Artists of America), *Falsettos*, *Ghost/Writer*, *Songs for a New World* (Rep Stage). Production Assistant credits include *Akeelah and the Bee*, *Everything That Never Happened*, *Oh Happy Day!* (Baltimore Center Stage), *The Chinese Lady* (Everyman Theatre). IG handle: @0605szheng

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Claude Monet. *Waterloo Bridge, Sunlight Effect with Smoke*. (Detail), 1903. Baltimore Museum of Art, The Helen and Abram Eisenberg Collection, BMA 1976.38

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khadija jahmila

BALTIMORE CENTER STAGE 2024/25 SEASON ARTIST

(b. 1993, Maryland) Khadija is an Afro-Caribbean mixed-media artist and creative entrepreneur whose work fuses hand-cut paper and digital collage to explore Afrofuturistic themes. Her vibrant creations celebrate the humanity, beauty, intersectionality, and otherworldliness of the African diaspora. Awarded the NextGen Award by VisArts Rockville, MD, in 2020, Khadija's art has been featured in retail spaces and exhibited across Washington, DC, and Maryland, including notable venues such as Eaton DC, Waller Gallery, 11:Eleven Gallery, and VisArts.

In addition to her artistic practice, Jahmila teaches mixed media art to kindergarten through fifth-grade students at Capitol Hill Arts Workshop and leads weekly art classes for adults with intellectual and developmental disabilities at Creative Suitland.

Additionally, she conducts her unique collage series, **Cut It Out: A Dangerously Absurd Paper Collage Making Session**, where she encourages participants to engage with innovative techniques and explore the playful aspects of visual storytelling. These roles underscore Khadija Jahmila's commitment to making art accessible and engaging for a diverse range of ages and abilities.

To explore more of Khadija Jahmila's work and stay updated on her latest projects, visit her website at [KhadijaJahmila.com](https://www.khadijajahmila.com) and follow her on Instagram [@khadija.jahmila](https://www.instagram.com/khadija.jahmila).

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Keion Hocker

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Destiny Lilly, CSA
Alex Cortina

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WRITTEN BY LIZA JESSIE PETERSON
DIRECTED BY TALVIN WILKS



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KEN-MATT MARTIN & VICTOR MUSONI

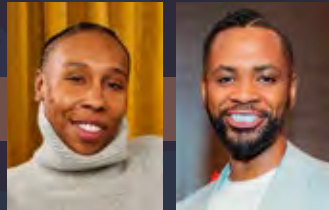


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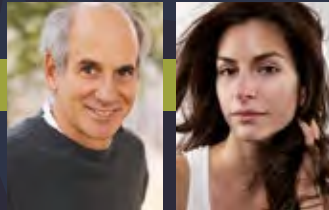
WRITTEN BY LENA WAITHE
DIRECTED BY STEVIE WALKER-WEBB



HOLES

APR 16 - MAY 10, 2026

ADAPTED FROM THE BELOVED NOVEL BY
LOUIS SACHAR
DIRECTED BY JOHANNA GRUENHUT



(pray)

JUN 13 - JUL 5, 2026

WRITTEN, DIRECTED, & CHOREOGRAPHED BY
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