

JUN 13 - JUL 5, 2026

(pray)



**BALTIMORE
CENTER
STAGE**

a sacred offering created by **nicHi douglas**
with music by **STARR Busby & JJJJerome Ellis**
directed & choreographed by **nicHi douglas**

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 acknowledgment in each of our programs. Acknowledgment 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,
BCS Deering Lobby,
Tue - Fri 12PM to 5PM

NEW ARTWORK ON DISPLAY NOW!

The Indigenous Art Gallery at Baltimore Center Stage brings the voices and visions of Native artists into a public space where their stories can be seen, heard, and felt. It is a celebration of culture, heritage, and identity. In collaboration with local Indigenous organizations and artists working across mixed media, photography, and installation, each piece reflects resilience, expression, and cultural richness.

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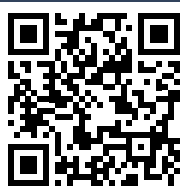
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THE CITIZENS OF
BALTIMORE COUNTY



Stevie Walker-Webb
ARTISTIC DIRECTOR,
BALTIMORE CENTER STAGE

Ken-Matt Martin
PRODUCING DIRECTOR,
BALTIMORE CENTER STAGE

DEAR BCS COMMUNITY,

Welcome to Baltimore Center Stage and to (*pray*).

As we arrive at the final production of this season, we are filled with immense gratitude and excitement to welcome you into this extraordinary work and community. From the earliest conversations surrounding this season, we made a commitment to center women and femme artists — particularly Black women — whose voices, artistry, imagination, and leadership continue to shape the future of American theatre. (*pray*) stands as a powerful embodiment of that commitment.

Created by the visionary *nicHi douglas*, (*pray*) is not simply a performance; It is a sacred offering. An immersive Afrofuturist choreopoem that asks us to gather together in joy, questioning, memory, healing, spirituality, and collective liberation. Through radiant music composed by STARR Busby and JJJJerome Ellis, movement, poetry, and breathtaking ensemble storytelling, this work creates a theatrical experience that transforms audience into congregation and theatre into sanctuary.

The brilliance of this piece lies not only in what it says, but in what it invites. It does not demand certainty. It welcomes inquiry. It creates space for the complicated inheritance of faith, for the beauty and tension of Black spiritual traditions, and for the expansive possibilities of Black femme freedom and imagination. In many ways, the work asks us not simply to watch, but to participate in community, to sit beside one another, and to consider what liberation can look and feel like when everyone is invited into the room.

We are especially moved by the way *nicHi douglas* and this extraordinary creative team have built a work rooted in multi-generational dialogue, spiritual inheritance, and the divine power of Black women and femmes. Through soaring harmonies, embodied storytelling, immersive design, and communal ritual, (*pray*) reminds us that theatre can be both artistic expression and collective healing practice.

As artists, administrators, collaborators, and audience members gather around this production, we hope you know how grateful we are to have you as part of this journey. Whether you are entering this space as a company member, collaborator, staff member, or supporter, your presence matters deeply to the life of this production and to the community we are building together.

Thank you for bringing your artistry, labor, care, vulnerability, brilliance, and spirit into this room.

We cannot wait to experience what we will create together.

Welcome to (*pray*).

Welcome to Baltimore Center Stage.

With gratitude,
Stevie Walker-Webb & Ken-Matt Martin



(pray)

JUN 13 - JUL 5, 2026

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THE CAST

A Kay A*
SISTER ANNA BERTHA

STARR Busby*
A SINGER

Kayla Earl*
SISTER ANNA BERTHA

Ziomi Law*
SISTER ANNA BERTHA

Jackie Leon*
SISTER ANNA BERTHA

Regina Gail Malloy*
SISTER ANNA BERTHA

Aigner Mizzelle*
FREE

Scott Patterson*
A MAN TO PLAY PIANO

CJay Philip*
SISTER ANNA BERTHA

Asya Shaw*
THE ANCESTOR

Brittney Smith*
SISTER ANNA BERTHA

Astaris-Michael Yates*
SISTER ANNA BERTHA

THE MUSICIANS

Muzikaldunk
DRUMMER

Ray Winder
BASSIST

THE CREATIVE TEAM

nicHi douglas
PLAYWRIGHT, DIRECTOR,
CHOREOGRAPHER

STARR Busby
COMPOSER,
MUSIC DIRECTOR

JJJJerome Ellis
COMPOSER

Charlique C. Rolle
ASSOCIATE DIRECTOR

audrey elaine hailes
ASSOCIATE
CHOREOGRAPHER

Ray Winder
ASSOCIATE MUSIC
DIRECTOR

Teresa L. Williams
SCENIC DESIGNER

Mika Eubanks
COSTUME DESIGNER

Josiah Davis
LIGHTING DESIGNER

Taylor J. Williams
SOUND DESIGNER

Larry Peterson
HAIR & WIG DESIGNER

Simone Davis
ASSISTANT COSTUME
DESIGNER

Mariah Faulkner
ASSISTANT LIGHTING
DESIGNER

Jeffrey Salerno
ASSOCIATE SOUND
DESIGNER

Kaila Madison*
PRODUCTION STAGE
MANAGER

Makayla Beckles*
ASSISTANT STAGE
MANAGER

Tyrell Stanley
PRODUCTION ASSISTANT

Kim Parson
PROGRAMMER

Arden Tierney
LIGHT BOARD OPERATOR

A Kay A
DANCE CAPTAIN

Simon Briggs
AV 1

Maxwell Angel Beadle
AV 2

The Telsey Office
CASTING

**PHOTOGRAPHY/RECORDING OF THIS PERFORMANCE IS STRICTLY FORBIDDEN
PLEASE SILENCE AND PUT AWAY YOUR CELL PHONES AND OTHER DEVICES**

A stylized illustration featuring a large tree on the left with a trunk and branches filled with geometric patterns. A large, yellow, pointed archway is centered in the composition. The background is a mix of white and yellow. At the bottom, there are dark blue silhouettes of two figures in traditional Indian attire. The overall style is graphic and modern.

(pray)

JUN 13 - JUL 5



(order of service)

- I. THE OPENING
- II. WELCOME SPEECH
- III. LATE SEATING
- IV. BEAR WITNESS TO A NEIGHBOR
- V. BURN SOMETHING
- VI. A SONG
- VII. A READING
- VIII. SAVE (SOMETHING)
- IX. A PRAYER BEFORE TAKING UP MONEY OFFERINGS
- X. TAKING UP MONEY OFFERINGS
- XI. A READING
- XII. BURN SOMETHING
- XIII. A SONG
- XIV. THE POST-AILING (PRAY)ERS
- XV. A. THE LITURGY OF DANCE
B. SAVE (SOMETHING)
- XVI. THE BENEDICTION
- XVII. THE DOXOLOGY/A NEW APOSTLES' CREED

a note from, **nicHi douglas**

welcome in!

one of the largest questions for this rendition of *(pray)* has been how this production will differ from the NYC world premiere. and with the exception of a few production elevations – like the addition of an incredible live band and an entirely new team of designers – i must admit that the work is structurally unchanged.

this is, perhaps, due in large part to the universality of the questions at the core of the play. *what is a spiritual inheritance? how did my ancestors express their beliefs? do you have memories of your grandmother praying, too?*

the divine feminine lives within all Black people. the script of *(pray)* is designed to take the shape of the Black feminine spirits that embody it. as a result, this production has become a unique expression of each artist that has worked on it, and each person that witnesses it.

this means that you are a part of how the show will change, too.

if you feel moved to participate (and we'd love that!), please listen to each SISTER close!

the following is pulled from the manuscript of the play:

A NOTE ON LANGUAGE

while this play is definitely situated in something like a Southern Black Baptist church, the language is abstracted away from Christian monotheism. this serves to define the setting and dramaturgical scope of the play, while also warmly introducing absurdism and the surreal.

Glossary

"Yahleloo" - to replace Hallelujah

"Again" - to replace Amen

"Most" - to replace Ghost

"Freedom" - to replace Father

"Love" or "Living" - to replace Lord(y)

"Merci" (as in the Haitian Kreyol) or "Messy"/"Mesi" - to replace Mercy

"Good" - to replace God

"Cry" or "Crying" - to replace Christ

"Spirit" - to replace Jesus

in addition to the glossary above, the playwright welcomes the use of other words, made-up or redefined, to replace well-known, longstanding religious ones (i.e. God, Jesus, etc.). this is especially important for all ad libbed lines. *cuz i'm searching for the words my ancestors said.* if creative choices are made that stray from the provided glossary, the choices need to be rooted in a specific cultural and/or spiritual curiosity.

the space you find yourself in right now is indeed holy. and the Black fem spirit of Baltimore is a large part of its anointing. so, thank you. bring all your ancestors n'em through! this offering is made with you in mind. Yahleloo!!

- nicHi douglas, Writer, Director & Choreographer of *(pray)*



nichI douglas
**PLAYWRIGHT,
 DIRECTOR,
 CHOREOGRAPHER**
 nichI douglas is an OBIE Award-winning Brooklyn-based experimental theater and dance maker who is interested in leading community care-centered creative

processes. you can refer to her/them/him/ us using any pronouns said with Respect. nichI is currently a resident artist at HERE Arts Center in NYC where she is creating an evening-length dance piece called *ONLY I*. their work has been developed and/or produced at MacDowell, the Hermitage Artist Retreat, Lincoln Center, The Public Theater, Mercury Store, The Shed, and National Black Theater, among others. she is currently developing an adaptation of George Bernard Shaw's *The Adventures of the Black Girl in Her Search For God* with support from New York Theatre Workshop. we are an Assistant Arts Professor at NYU/ Tisch where we teach dance and movement methodologies. Additional awards include Lucille Lortel Awards for Best Director and Best Musical, the Callaway Award for Choreography, an AUDELCO Award for Choreography, and a Princess Grace Award for theatre making. Recent: *SPUNK* (Choreographer) at Yale Rep, *12 Angry Black Women* (Director/Choreographer) at BAM | www.mynameisnichi.com



STARR Busby*
**COMPOSER,
 MUSIC DIRECTOR, A
 SINGER**
 STARR busby (they/ she/we/he) - all pronouns said with respect) is a Black experimental artist who sings, acts, composes, educates, and is

committed to the liberation of all people. STARR leads a music project under their name, which will release a debut project in 2026 - *Working Up A Surrender* - on Switch Hit Records. They are also the lead singer of dance&b band People's Champs (www.peopleschampsnyc.com), whose latest project, *Show Up*, is available on all

streaming services. STARR is a featured artist in Carnegie Hall's Lullaby Project and Musical Explorers programs. They have supported and collaborated with artists such as Gorillaz, Esperanza Spalding, Son Lux, X Ambassadors, Kimbra, Alice Smith, and Quelle Chris. Selected credits: *Working Up A Surrender* (JACK, Creator, Music Director, and Performer; NYSCA Grant Recipient); *(pray)* (Ars Nova and National Black Theatre, "A Singer", Composer, and Music Director) *Lucille Lortel Award Winner, Obie Award Winner, and NYT Critic's Pick; *The Beautiful Lady* (La Mama, "Boris") *NYT Critic's Pick; *On Sugarland* (NYTW, co-composer) *Obie Award Winner; *Octet* (Signature Theatre, "Paula") *Drama Desk Award Winner; *Between Wave and Water* (Composer and "Ghost", Alethea Pace, The Metropolitan Museum of Art); *If You Unfolded Us* (Sable Elyse Smith, MoMA, Vocal Arranger, "Lover"); *Rest Within the Wake* (James Allister Sprang, Baryshnikov Arts Center, Featured Soloist); *Mikrokosmos*, Steirischer Herbst (Graz), Nottingham Contemporary; *The Girl with the Incredible Feeling*, Spoleto Festival dei Due Mondi. All music available via Bandcamp and all streaming services. Love, gratitude, and ashé to my blessed, honorable ancestors, especially MME. [www.https://linktr.ee/S_T_A_R_R](https://linktr.ee/S_T_A_R_R)



JJJJJerome Ellis
COMPOSER
 JJJJJJerome Ellis (any pronoun) is an animal, stutterer, and artist. He was raised by Jamaican and Grenadian immigrants in Tidewater, VA, where he prays, gardens, and resides among the

egrets and asters. Through music, literature, performance, and video he researches relationships among blackness, disabled speech, divinity, nature, sound, and time. He dreams of building a sonic bath house! The artist has received a Fulbright Fellowship (2015), a United States Artists Fellowship (2022), a Foundation for Contemporary Art Grants to Artists Award (2022), a Creative Capital Grant (2022). The artist has received residencies at MacDowell (2019, 2022), Ucross (2021), Lincoln Center Theater (2019), ISSUE Project Room (2021), and La MaMa

BIOGRAPHIES

(2021).

JJJJerome's work has recently been presented by the Whitney Museum and National Sawdust (New York); Venice Biennale 2023; Haus der Kunst (Munich); Rewire Festival (The Hague); Schauspielhaus Zürich; Chrysler Hall (Norfolk, Virginia); MASS MoCA (North Adams, Massachusetts); the Center for African American Poetry and Poetics (Pittsburgh, Pennsylvania); and Oklahoma Contemporary (Oklahoma City). They have received commissions from the Virginia Symphony Orchestra, The Shed, and REDCAT.



A Kay A*
**SISTER ANNA BERTHA/
DANCE CAPTAIN**

Ariel Kayla Blackwood (A Kay A) is a multi-disciplinary artist blending music, movement, and storytelling into emotionally charged performance work. A

graduate of NYU Tisch, she has appeared Off-Broadway in *125th and Freedom* (National Black Theatre) and *Love In a Different Key* (Momma Says Sisters Say Production). Regional credits include *Hair* (Berkshire Theatre Group), *The Colored Museum* (LALA), and *In the Heights* (Vanessa u/s). She has performed a 45-minute set at Michigan Fern Fest and at Saint Yves in DC for Howard University Springfest, and appears as Lily Pink in a short horror anthology series. A member of The Dance Cartel, she recently released her Caribbean single "Everything Irie," available on all platforms. Her work lives at the intersection of stage, screen, and sound. This is for you Grandma. IG: @officiallyakaya



Kayla Earl*
SISTER ANNA BERTHA

Kayla Earl (she/they), a PG County native, is ecstatic to be back again in Baltimore, especially working with Baltimore Center Stage for the very first time! Other local credits include Chesapeake

Shakespeare Theater: *Romeo & Juliet* (Juliet), *A Christmas Carol* (Belle); Imagination

Stage: *Petite Rouge: Cajun Red Riding Hood* (U/S Crayfish/Turtle), *The Last Martyr* (U/S Nour/Youtuber); Creative Cauldron: *The Bubbly Black Girl Sheds Her Chameleon Skin* (Ensemble, Vivica U/S). Kayla has a BFA in Theatre from SMU. They are grateful to their family and community for continuously inspiring and supporting her wildest dreams coming true. IG: @kaylaearl_



Ziomi Law*
SISTER ANNA BERTHA

Ziomi Law is a Black Indigiqueer born of starseed. They are an embodied et cetera, period! An unforgettable multi-hyphenate, nomadically based nowhere creating everywhere. A 2023

Lucille Lortel winner for the premiere of (*pray*) and a former Urban Bush Women Apprentice. Zii is a conduit of curiosity who sweats glitter and smells like radical possibility. They feel most fulfilled when collaborating on projects that feel like soul food. You can find themme luxuriating at the intersections of both/and. Ziomi gives thanks and Asé for the privilege of being an artist. #FREETHEGLOBALSOUTH #FREETHELAND



Jackie Leon*
SISTER ANNA BERTHA

Jackie Leon is a New York-based performer and playwright making their Baltimore Center Stage debut! Jackie made their Broadway debut originating the role of "Jessica" in *Hell's Kitchen*. They've

performed in projects with The Public Theater, Ars Nova, National Black Theater, National 24 Hour Play Festival, JACK NY, Latinx Playwriting Circle and MCC's Fresh Play Festival. To actualize a daydream through theater is at present their most precious life's purpose. Insta: jackie.n.leon



Regina Gail Malloy*
SISTER ANNA BERTHA
 Regina Gail Malloy is a graduate of the School of the Arts in Rochester, NY, and studied voice at Morgan State University. Her stage credits include *Ma Rainey in Ma Rainey's Black Bottom*, *The Lady in Green in For Colored*

Girls Who Have Considered Suicide When the Rainbows Enuf, and *Mother Shaw in Crowns*. During her 15-year career as a gospel radio announcer, she wrote her first play, *Real Love*, which earned 2nd place in WMAR-TV's Black History Playwright Competition. Most recently, she wrote and performed her powerful one-woman, semi-autobiographical production, *The Gospel According To...*, which debuted to strong acclaim at the Harrisburg Fringe Festival stage.



Aigner Mizzelle*
FREE
 Aigner Mizzelle is a NYC-based multi-hyphenate creative. She earned her BFA from NYU Tisch, training with Playwrights' Horizons Acting Studio and the Experimental Theater Wing. She originated

the role of Latrice in Lyon's *Chicken & Biscuits* on Broadway and her work in *nicHi Douglas' (pray)* earned her a Lucille Lortel Award. Other Off-Broadway work includes *The Cotillion*, *7 Minutes*, *Nina*. Television work includes "Poker Face." Aigner most recently appeared in Ngozi Anyanwu's *The Monsters* in a Co-Production with MTC and Two River Theater. She is now a Lucille Lortel Nominee in the category of Outstanding Lead Performer in a Play for her work as Lil in *The Monsters*.



Scott Patterson*
A MAN TO PLAY PIANO
 Scott Patterson is an award-winning multi-disciplinary cosmic artist and the Artistic Director of Afro House, a Baltimore-based production company dedicated to creating art that disrupts and

transforms the human imagination. Although he is no stranger to BCS, (*pray*) is Scott's first production as an actor on a BCS stage. Most recently, Scott wrote, directed, and performed in Afro House's immersive cinematic experience, *Cloud Nebula*, which had a sold-out run at The Voxel. He would like to dedicate this performance to his mother Wanda, his sisters Sherri and Evelyn and his wife Alisha.



CJay Philip*
SISTER ANNA BERTHA
 CJay Philip is an award-winning multi-disciplinary artist who proudly calls Baltimore home. Her Broadway credits include *Hairspray*, *Big: The Musical*, and *Street Corner Symphony*, along with national

tours of *Dreamgirls* and *Legally Blonde*. She is the Creative Director of Bmore Broadway Live and Founder of Dance & Bmore, an innovative ensemble blending music, movement, and spoken word into community programs that connect youth, families, and elders to the transformative power of the arts. An accomplished playwright, her works include *Voices of Carmen*, *Rise & Shine*, *Bus Trippin'*, and *The Fabulous, the Forefathers and the Forgotten: A History of Blacks on Broadway*. @CJayPhilip



Asya Shaw*
THE ANCESTOR
 Baltimore native, Asya Melan Shaw (she/her), is a dance performer, somatic practitioner, and movement-based teaching artist. In 2022 she received her Master of Science in Dance/ Movement Therapy

degree from Sarah Lawrence College, and is a proud alumna of Towson University and Baltimore School for the Arts. Throughout her career and studies, she has had the pleasure of working with Linda Denise Fisher-Harrell, Diedre Dawkins, AileyCamp Baltimore, Vincent Thomas & VT Dance, Rickey Tripp, and Camille A. Brown & Dancers. Additional credits include *The Life and Times of Malcolm X* (Metropolitan Opera), *Samson and Delilah* (The Dallas Opera), and *After Midnight* (Norwegian Cruise Lines). On screen credits

BIOGRAPHIES

include an appearance on Season 17 of "America's Got Talent" (NBC) and Season 3 of "Harlem" (Amazon Prime). Asya is deeply honored to embody the brilliance of this cast and the voices of her ancestors in this production. Asé, Asé, Asé-O!



Brittney Smith*
SISTER ANNA BERTHA
Brittney Smith is a Houston native and two-time graduate of Texas Southern University. Her career spans television and film (including BET, Kraft, and *Stomp the Yard 2*), professional dance, and

Broadway national and international touring productions on stages around the world. Favorite credits include *Diva Donna in Summer: The Donna Summer Musical* (National Tour), *Ain't Too Proud: The Life and Times of The Temptations* (First National Tour), *Tina: The Tina Turner Musical* (First National Tour), *Dreamgirls* (International Tour), and *Step Afrika!* (National and International Tours). In addition, she recently directed the regional premiere of *The Donna Summer Musical*. Brittney has performed and spoken at the White House for former President and Mrs. Obama, and is featured in the Smithsonian's National Museum of African American History and Culture. She is honored to join this production and help bring this powerful story of faith, resilience, and community to life. IG: @BBenai08



Astaris-Michael Yates*
SISTER ANNA BERTHA
Astaris-Michael is an emerging multi-hyphenated performer/artist whose dynamic presence bridges musical theatre, opera, and contemporary performance. A current graduating senior in

the inaugural class of the Musical Theatre BFA program at Morgan State University, with a minor in opera and classical vocal performance. In recognition of their artistry and potential, Astaris-Michael was awarded the prestigious Quincy Jones Award by the Deb Moss Project in March 2026. The first HBCU student cohort accepted into

Barrington Stage Company's Musical Theatre summer conservatory 2025. Their performance credits reflect a wide-ranging repertoire, including Ton Ton Julian in *Once on This Island*, C.C. White in *Dreamgirls*, and Pharaoh in *Aida*. They also portrayed Dick McGann in *Street Scene*, part of a historic collaboration between Morgan State University and the Peabody Institute. Additional roles across stage productions continue to showcase their adaptability and commitment to storytelling. Beyond the MSU stage, Astaris-Michael was featured as Boze Hertz in the BroadwayWorld-recognized production of *The Petrified Forest at Terra Cafe*, further expanding their artistic reach. Starring in their own TV-Web Series as Cortez Covington in "ReAction" besides various other roles in other film projects. Their creative presence extends into the world of fashion as well, having been published as a model in *British Vogue* in 2023 as well as modeling in NYFW & DCFW.



Muzikaldunk
DRUMMER
Muzikaldunk is a musical theater drummer, music director, and actor-musician with experience in major regional theaters including Brooklyn Academy of Music (BAM),

Yale Repertory Theatre, Shakespeare Theatre Company (DC), and Philadelphia Theatre Company. Specializing in onstage musician roles, contemporary and hybrid theater productions, and ensemble-driven performance. Experienced in touring, international performance, and genre-diverse musical environments including rock, punk, R&B, jazz, and experimental music.



Ray Winder
BASSIST/ASSOCIATE
MUSIC DIRECTOR
Ray Winder is a Baltimore-born, Baltimore-shaped artist whose work blends cinematic soundscapes, dreamy vocals, and strikingly immersive live performances.

Since emerging onto the scene, Ray has

expanded her creative practice to include conducting, composing, and refining her signature ethereal stage presence—all while developing the genre-bending aesthetic she calls Dream Grunge. Her forthcoming EP, *Vignettes*, deepens this evolution.

The project revisits the musical roots that formed her: the pulse of Baltimore clubs, the warmth of soul, the intricacy of jazz, and the discipline of classical training. A classically trained saxophonist raised amid the city's vibrant musical culture, Ray channels these influences into work that feels both intimate and expansive, grounded and otherworldly. Ray Winder is committed to making art that endures—work that reflects a lifetime of exploration and the boldness of an artist unafraid to reinvent. Follow her journey across all platforms: @raywinder

Charlique C. Rolle
ASSOCIATE DIRECTOR

Charlique C. Rolle is a multi-disciplinary storyteller, community and cultural design specialist, co-founder of Gilded Road Productions, a Bahamas native, and a human who exists in the world to love recklessly, build faithfully, and create fearlessly.
@iamcharlique

audrey elaine hailes
ASSOCIATE CHOREOGRAPHER

audrey (she/we) is a movement-theatre artist based up and down the Eastern Seaboard. audrey has had the privilege of artistic relationships with Maria Bauman, Nina Angela Mercer, Paloma McGregor, Ebony Golden, Okwui Okpokwasili, nichI Douglas, Ani Taj, among others and has served as movement consultant and associate choreographer at institutions including New York University-Abu Dhabi, The Kennedy Center, Atlantic Theatre Co. audrey's own choreography has been commissioned by Gibney Dance, Dance Theatre Etc, Movement Research, BAAD! and New York Live Arts. We are ever grateful to embody and reflect the bright black future.

Teresa L. Williams
SCENIC DESIGNER

Teresa is a designer originally from New Orleans, LA. Recent design credits include Proof (Broadway), *John Proctor is the Villain* with AMP Scenography (Broadway, Royal Court Theatre), *The 25th Annual Putnam County Spelling Bee* (New

World stages), *Wonderful Town* (NYCC Encores!), *The Waterfall* (WP Theater), and *The Preacher's Wife* (Alliance Theatre), MFA: NYU Tisch. www.tlwilliamsdesign.com

Mika Eubanks
COSTUME DESIGNER

Mika Eubanks, a New York-based Costume Designer originally from Maryland, received her MFA at the Yale School of Drama, and holds a BFA from the Maryland Institute College of Art. Her theater design credits include *Fires In The Mirror* (Baltimore Center Stage/Long wharf Theatre) *King Lear* starring Andre De Shields (St. Louis Shakespeare Festival); *The Monsters* (Two Rivers Theater/ MTC); *Lessons in Survival: 1971* (The Vineyard Theatre); *Heaux Church* (Ars Nova); *The XIXth* (Old Globe); *Flex* (Lincoln Center Theater); *Twelfth Night* (Yale Rep/Classical Theatre of Harlem); *Salome* (heartbeat Opera); *Metamorphoses* (Folger Theatre), and *The Cotillion* (TMTC/New Georges). In Film Mika designed for the short film *Candace*, The Hulu mini series "Initiative 29," and most recently the feature film *Souvenir*. In 2022, she assisted on the Tony award-winning Best Musical *A Strange Loop*. Mika has received the Connecticut Critics Circle Award, Audelco award, and a Helen Hayes nomination. mikaeubanks.com

Josiah Davis
LIGHTING DESIGNER

Josiah is a multi-disciplinary storyteller. A director, choreographer, designer, performer asking, how do we create space for maximum expression, possibility, and liberation in the face of oppressive systems? He is a graduate from the UCLA School of Theater, Film, Television and Brown MFA Directing. He is a Princess Grace Honoraria, NYTW 2050 fellow, National Black Theatre Soul Directing Resident, Susan Stroman Directing Award Recipient, Clubbed Thumb Directing Fellow, and Associate Artistic Director of On The Verge Theatre Festival in Santa Barbara. Selected credits: *Mary Gets Hers* (Playwrights Realm/MCC) Omar Offrendum's *Little Syria* (BAM), *Lessons in Survival* (Vineyard Theatre), *Amani* (National Black Theatre/Rattlestick), *Clyde's* (Alabama Shakespeare Festival/ Arkansas Rep/St.Louis Rep), *The Importance of Being Earnest* (Portland Center Stage), *El Mentiroso* (Arts On Site), *Mr. Saturday Night* (Broadway (Assoc.)). Josiahdavis.net

BIOGRAPHIES

Taylor J. Williams SOUND DESIGNER

Taylor J. Williams is thrilled to be returning to BCS after *Holes*, *trinity*, and *John Wilkes Booth: One Night Only!* Other projects include *Ain't No Mo'* (2023 Tony Award-nomination for co-sound design with Jonathan Deans), *Oh Happy Day!* (Public Theater, BCS), *Duke & Roya* (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

Larry Peterson HAIR & WIG 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*, *Akeelah and the Bee*, *John Wilkes Booth: One Night Only!*, *The Peculiar Patriot*, *trinity*, and *Holes* 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 *(pray)*. www.Gastonblue.com

Simone Davis ASSISTANT COSTUME DESIGNER

Simone is a Baltimore native now living in York, PA, where she regularly costumes shows for local theaters. Selected Credits Include: *Once on this Island*, *Murder on the Orient Express*, *A Midsummers Nights*

Dream (DreamWright Center for Community Arts); *In the Heights*, *Sweat* (Weary Arts Group); and *Rent* (York College of Pennsylvania)

Mariah Faulkner ASSISTANT LIGHTING DESIGNER

Mariah is graduating this spring with her MFA in Lighting Design from the University of Maryland. She has designed shows from dance, UMD Spring MFA Concert, to theater, Stew, and musical, *She Loves Me*. After graduating, she will continue to work in the DMV.

Jeffrey Salerno ASSOCIATE SOUND DESIGNER

Jeffrey Salerno (he/him) Most recently designed *Once* at Capital Repertory Theater and co-designed *The Ford/Hill Project* with Waterwell Theater for the Under The Radar Festival at La MaMa Experimental Theater. Assistant/Associate credits *trinity* (Baltimore Center Stage); *The Disappear* (Minetta Lane Theater/Audible); *Oh Happy Day!* (The Public Theater); *All Nighter* and *Space Dogs* (MCC); *Godspell 2020* (Berkshire Theater Group); *White Christmas*, and *The Little Mermaid* (Papermill Playhouse) For more information, visit www.jeffreysalerno.com @SalernoSoundDesign on Instagram.

Kaila Madison* PRODUCTION STAGE MANAGER

Kaila is a Detroit-based multi-disciplinary artist who is excited to be making their Baltimore Center Stage debut. She is deeply grateful to be blessed with various platforms to tell stories for a living, and is honored to be invited into this community this season. She hopes this show can offer the framework and grace to continue the very important and revolutionary conversations of faith, spirituality, identity and the exploration of self. Select credits of theirs include *Let It Shine* (Off-Broadway), *The Play That Goes Wrong* (TPT), *The Mountaintop* (TPT), *Into The Side of The Hill* (Flint Rep), *Into The Woods* (Tulsa Opera), *Jitney* (Arkansas Rep), *Highways and Valleys* (Detroit Opera), Director of Stage Production (GhostLight Creative). Thank you Mom, Dad, Chris, Aristotle, Buka, and Yaz "Your love and support inspires me every single day."

Makayla Beckles*

ASSISTANT STAGE MANAGER

Regional: *Santa Claus is Comin': A Motown Christmas Revue, Akeelah and the Bee, The Hot Wing King, Pride & Prejudice, Young Playwrights Festival* (Baltimore Center Stage); *Olney Outdoors, The Most Wonderful Time of the Year*, (Olney). Education/Training: BFA in Acting, University of Maryland, Baltimore County.

Tyrell Stanley

PRODUCTION ASSISTANT

Tyrell Stanley, a multifaceted artist, creative, designer and performer from Baltimore. Some recent theatrical credits: *Cinderella: A Salsa Fairytale* (Imagination Stage) *The Color Purple, Ma Rainey's Black Bottom, The Scottsboro Boys, Cinderella, Once On this Island, For Colored Girls* (ArtsCentric); *Kinky Boots, FELLA* (Olney Theater Center); *Santa Claus is Comin': A Motown Christmas Revue, Everything That Never Happened, Folks at Home, Young Playwright's Festival'22* (Baltimore Center Stage); *Passing Strange, The Color Purple, 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

Kim Parson

PROGRAMMER

Kim is the resident Lead Electrician here at BCS. She recently programmed for Everyman Theatre's season closer *Emma* (LD Juan Suarez/ALD Malaak McDonald). Through freelance she continues to explore her love of lighting design and theatrical electrician work at The Voxel (T4T4T 24' & 25'), Olney Outdoors (Olney Theatre Center), and her alma mater McDaniel College (*9 to 5: The Musical*). She would like to give a huge shout out to her lighting team for all the amazing work they do!

Arden Tierney

LIGHT BOARD OPERATOR

Arden just joined the BCS team this season! She got her BA at The Lir Academy of Dramatic Arts at Trinity College Dublin in 2024. While freelancing in Dublin she worked as a Venue Technician/Busker at Vicar Street (2025), worked as Head LX for OFFSPRING at Smock Alley and Firkin Crane which won 3 awards in the Dublin Fringe Festival (2025), and worked as a Teacher/Technician for Sofft

Productions/NBTU Productions at Rua Red teaching students the basics of event lighting (2025).

Simon Briggs

AV 1

BCS: *trinity*. Simon is an audio-visual artist born and based in Baltimore, Maryland. Simon has a B.F.A. in sound art & technology from The School of the Art Institute of Chicago and works as the sound/video engineer for Baltimore Center Stage. Previous work includes Sound Consultant and Looping Engineer for *Mexodus* (Mosaic Theatre, Berklee Repertory Theatre, Audible's Minetta Lane Theatre), Technical Lead for Slingshot Electronic Music & Arts Festival, Composer for performance artist Mitsu Salmon, video design for Black Rave Culture.

Maxwell Angel Beadle

AV 2

Angel is a Maryland-based musician, composer, and aspiring AV specialist apprenticing under the Audio and Multimedia staff at Baltimore Center Stage for the 2025-26 season. He has worked directly on *The Peculiar Patriot, Santa Claus is Comin': A Motown Christmas Revue, Holes*, and now (*pry*).

The Telsey Office

CASTING

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2025/26 SEASON ARTIST

HAILEY JORDAN (she/her) is a Baltimore-based design strategist and visual artist creating irresistible invitations to necessary work. With a background in neuroscience and social design, she transforms complex information into accessible tools that equip communities to shape liberatory futures.

Her creative practice centers Black queer joy and collective imagination as seeds for worldbuilding. Through illustration, she honors Black and queer stories with vibrant color, overflowing flora, and touches of magic—holding grief and joy in the same breath. In tandem, she collaborates with community-rooted leaders to design experiences and tools that help people navigate systems, access opportunities, and take collective action. Hailey has collaborated across fields of practice, with clients including Baltimore Racial Justice Action, EnviroCollab, Health Equity Collective, Soul Fire Farm, and Johns Hopkins School of Nursing. Hailey has also taught and spoken widely on her approach to Design Justice at MICA, Wide Angle Youth Media, the Maryland Arts Summit, and International Placemaking Week. When she's not designing, you'll find her in the garden or crafting at the Tool Library.

See more of her work on instagram @kingsimagination



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Parker

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PRODUCTION MANAGER
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AUDIO & MULTIMEDIA

AUDIO & MULTIMEDIA
DIRECTOR
Eric Denson

AUDIO ENGINEER
Simon Briggs

AUDIO & MULTIMEDIA
APPRENTICE
Maxwell Angel Beadle

AUDIO OVERHIRE
Khalil White

COSTUMES

COSTUME DIRECTOR
Frederick Deeben

CRAFTSPERSON
William E. Crowther

CUTTER/DRAPER
Erin Stanek

WARDROBE HEAD
Linda Cavell

STITCHER
Lauren Greenfield

LIGHTING

LIGHTING DIRECTOR
Samantha Brewer

ASSISTANT LIGHTING
DIRECTOR
Jessica Anderson

LEAD ELECTRICIAN
Kim Parson

STAFF ELECTRICIAN
Arden Tierney

OVERHIRE LIGHTING
Maira Todd
Maya Strauss
Mack Leeuwen
Andy Pfluger

PROPERTIES

PROPERTIES DIRECTOR
Rachael Erichsen

ASSISTANT PROPERTIES
MANAGER/ARTISAN
Jessie Combest

LEAD CRAFTSPERSON
Nate Scheifele

SCENIC

TECHNICAL DIRECTOR
John McAfee

LEAD CARPENTER
Brian Jamal Marshall

SCENIC CARPENTER
Elijah Miller

CHARGE
SCENIC ARTIST
Erich Starke

SCENIC APPRENTICE
Nigel Guest-Hatcher

SCENIC OVERHIRE
Thiery Banks
Bex Vega
Connor Skalitzky

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THE TELSEY OFFICE
Destiny Lilly, CSA



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