

EVERYTHING THAT NEVER HAPPENED



**BALTIMORE
CENTER
STAGE**

EAST COAST PREMIERE
FEB 13 - MAR 9

BY SARAH MANTELL
DIRECTED BY JESSICA KUBZANSKY

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

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BCS box office hours,
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CONTENTS

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- 2 WELCOME FROM BCS
- 3 CAST AND CREATIVE TEAM
- 4 NOTES FROM
SARAH MANTELL AND
JESSICA KUBZANSKY
- 6 SUBVERTING *THE MERCHANT
OF VENICE'S* JEW-HATRED
BY DR. ALVIN GOLDFARB
- 10 BIOS
- 15 FEATURED SEASON ARTIST:
KHADIJA JAHMILA
- 16 SPECIAL THANKS
- 20 THE NEXT ACT CAMPAIGN DONORS
- 22 ABOUT BCS
- 24 BCS STAFF

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DEAR BCS COMMUNITY,

Welcome to *Everything That Never Happened* at Baltimore Center Stage! We are thrilled to open 2025 with the East Coast Premiere of this beautiful play, and we are tremendously grateful that you have chosen to join us tonight.

This play is the story of everything that never happened in *The Merchant of Venice*. Visionary playwright Sarah Mantell has created an intimate portrait of Shylock's family that asks deep questions about assimilation and passing, love and loyalty, religion and gender, and the hard choices we make to be our full selves. Through this beautiful piece, Mantell transmutes the hard ache of history, the pain of stereotype, and the prejudice that many Jews feel when facing Shakespeare's classic into the joy of living free.

This powerful story has been brought to life under the inspired direction of Jessica Kubzansky. She has assembled an extraordinary cast and design team, who together have created a production that is deeply theatrical and relevant to the shared human experience across our Greater Baltimore community.

BCS is proud to be a home for playwrights, right here in Baltimore, and *Everything That Never Happened* is just one example. From three premieres by nationally celebrated playwrights this season, to the 40th Anniversary of the Young Playwrights Festival (the oldest program of its kind in the country), to the amazingly talented Baltimore writers in our inaugural Lab 410 residency, we are committed to lifting up new voices. We hope you'll come back for the rest of the amazing work, **both new and classic**, we are bringing to the stage this Spring.

If you like what you see, tell your friends! We depend on your good recommendation. And if you leave here inspired, we hope you'll consider donating to Baltimore Center Stage's **Next Act Campaign** powering this amazing Renaissance year.

Thank you for supporting Baltimore Center Stage!

Stevie Walker-Webb
ARTISTIC DIRECTOR, BALTIMORE CENTER STAGE

Adam Frank
MANAGING DIRECTOR, BALTIMORE CENTER STAGE

EAST COAST PREMIERE

EVERYTHING THAT NEVER HAPPENED

FEB 13 - MAR 9, 2025

BY SARAH MANTELL

DIRECTED BY JESSICA KUBZANSKY

CAST

ERIKA SOTO*
JESSICA

NIC PICOU*
LORENZO

LEO MARKS*
SHYLOCK

ALLISON WICK*
GOBBO

THE CREATIVE TEAM

SARAH MANTELL
PLAYWRIGHT

JESSICA KUBZANSKY
DIRECTOR

DANTE FIELDS
ASSISTANT
DIRECTOR

JOHN NOBORI
ORIGINATING
COMPOSER/
SOUND DESIGNER

CAITLIN LEONG
ASSOCIATE SOUND
DESIGNER

MEL NG
COSTUME DESIGNER

ANTON VOLOVSEK
SCENIC DESIGNER

SIM CARPENTER
LIGHTING DESIGNER

TYRELL STANLEY
ASSOCIATE
LIGHTING DESIGNER

LUISA ANN TORRES*
STAGE MANAGER

CAROLINE RAGLAND*
ASSISTANT STAGE
MANAGER

SHARON ZHENG
PRODUCTION
ASSISTANT

CASTING BY:
THE TELSEY OFFICE
DESTINY LILLY, CSA

Everything That Never Happened premiered at Boston Court Pasadena in 2018. Jessica Kubzansky, Artistic Director

Everything That Never Happened was developed as part of The Playwrights Realm's Writing Fellowship (Katherine Kovner, Founding Artistic Director | Roberta Pereira, Producing Director)

A NOTE FROM

SARAH MANTELL

I have been trying to pretend that *The Merchant of Venice* didn't exist for as long as I've known it existed. I knew just enough about the play to know that something felt very wrong to me and so I managed not to see it or read it until grad school when a favorite director went into rehearsals for the play. I walked into his rehearsal room and met Shakespeare's script for the first time in the mouths of people I loved.

My reaction to the text was so obviously different from everyone else's. In a way that felt cellular. I left that room feeling alone and determined to build a bridge back to my classmates. To see if I could get them to feel what I felt.

Writing this play felt like wrestling with Shakespeare in a dirty ditch. Every once in a while I would come up for air clutching a piece of his shirt like, "Next time I'm gonna get him!" But even as I wrestled with him, I firmly rejected the idea that his play was any kind of original document. He took a long existing stereotype and breathed just enough life into it that it has lasted generations beyond his death. But it's still a stereotype. One that has been used as an excuse to harm an entire ethnicity/religion/culture of people for a very long time. His play has been used in the same way, most notably when performed repeatedly in Nazi Germany. I don't want to see it on any more stages. I wanted to write a play that allowed these characters to speak in Jewish voices for the first time. To give them back their history, their humor, their heartbreak.

Shakespeare is a brilliant writer but the idea that he is our most brilliant writer is a distinctly harmful one. When we hold him up as the pinnacle of artistic achievement, we are elevating one specific experience and form above all other experiences and forms. We are saying that the best storytelling is white, male, and British to its bones. His plays will never do for me what *Endlings* did. What *Skeleton Crew* did. What *Wish You Were Here* or *Fun Home* did. Shakespeare is brilliant and he is limited and he is bigoted. It is possible to know these true things at the same time. It is possible to love something and also name the way it causes harm. And what is missing from it. I wrote *Everything That Never Happened* to prove to myself that that is true.

I wasn't sure die-hard Shakespeare fans would like this play very much but I turned out to be wrong. It has found a home at more than one Shakespeare-loving place now, including the Oregon Shakespeare Festival and the Folger Shakespeare Library as well as in the brain and heart of my self proclaimed "Shakespeare-freak" director who was the first person to ever produce my work, six years ago, in Pasadena. If you love Shakespeare this play is for you too. I hope it sticks with you. I hope you never see *Merchant* the same way again

SARAH MANTELL

PLAYWRIGHT,
EVERYTHING THAT NEVER HAPPENED

JESSICA KUBZANSKY

The instant I met Sarah Mantell's play I fell in love. I'm a self-proclaimed "Shakespeare freak," but I have always wrestled mightily with the anti-semitism, misogyny, and racism at the heart of *The Merchant of Venice*. And indeed, as the world moves on, so must our understanding of and reckoning with the entirety of the Shakespeare canon. Sarah's play, *Everything That Never Happened*, answers the burning questions I've always had about *Merchant*, and introduces Shylock, Jessica, Lorenzo, and Gobbo as richly three-dimensional human beings, as opposed to two-dimensional stereotypes.

I am so moved by the brilliantly flawed humanity at the heart of Sarah's story. A story about a young Jewish woman who falls in love with a Christian man and then leaves both her culture and the father she loves behind. To echo Stevie Walker-Webb, this is really a love story, encompassing all the myriad ways the word love can be interpreted: as familial, filial, romantic, unrequited, passionate, painful, and tangled. And in Sarah's play there is such deep complexity at the heart of every action—layers beneath layers of why they do what they do—it's as challenging and painful as real life.

I am gobsmacked by the deeper cultural waters Sarah is swimming in, the comment their play is making on our society past and present, on the ancestral memory of othered groups, on privilege and pain and passing. The play asks so many important questions that I'm excited for you to discover.

But what I perhaps most appreciate about sharing this new play is that you get to meet a true poet for the theatre today. Sarah writes with incredible lyric economy, but the sparseness of their language is sitting on an ocean of depth, and their gorgeously vivid fresh text lights up the world. It regularly takes my breath away. I'm so thrilled you're meeting the incredible artistry of Sarah Mantell so you can add them to your canon of brilliant writers.

I am honored and blessed to have to the privilege of working with an amazing company of Baltimore Center Stage artists to breathe rich, vibrant life into the heart of Sarah's words and to share it with you. It's a gift, and I am grateful.

JESSICA KUBZANSKY

DIRECTOR,
EVERYTHING THAT NEVER HAPPENED



SUBVERTING THE MERCHANT OF VENICE'S JEW-HATRED

by Dr. Alvin Goldfarb

Salanio, Salerio, and Shylock (Shakespeare,
The Merchant of Venice, Act 3, Scene 1)

William Shakespeare's *The Merchant of Venice*, written in 1596 and first produced in 1605, and on which *Everything That Never Happened* is loosely based, remains a problematic work to stage. Until the modern era, Shylock, the Jewish merchant, was played as an evil buffoon, often with a stereotypical hooked nose. The play was a favorite in Nazi Germany and was used to educate audiences about evil Jews.

Merchant builds on the antisemitic representations found in medieval cycle plays and early Renaissance writings. For that matter, even when Jews were expelled from England in 1290, antisemitic treatises continued to be written and Jews scapegoated. In fact, we are pretty sure that Shakespeare never met a Jewish person.

Christopher Marlowe's *The Jew of Malta* (c. 1589), another English Renaissance text that spurs debate about the stage representation of Jews and influenced Shakespeare's *Merchant*, uses antisemitic tropes to depict a Jewish merchant.

In *The Merchant of Venice*, Shakespeare clearly portrays Shylock as a greedy, unbending, and intolerant usurer. His daughter Jessica renounces her faith, which she seemingly despises (or at least wishes to escape), and Shylock is also commanded to convert to Christianity. The play closes with the Jew-hating young lovers being reunited and living happily ever after.

Despite the text's negative depiction of the main character, many renowned actors have portrayed Shylock. These include the great Jewish actor Jacob Adler (in Yiddish), father of acting teacher Stella Adler; Dustin Hoffman; Al Pacino; Jonathan Pryce; and John Douglas Thompson. In 2021, Thompson was the first Black actor to play the role since Ira Aldridge did so in the nineteenth century.

These actors see Shylock as sympathetic and attempt to subvert the antisemitic tropes in the text; in particular, citing the famous speech in which the merchant compares his humanity to that of Christians: "Hath not a Jew eyes." They also argue that he is an outsider who must interact daily with those who are clearly antisemitic. If audiences recognize that Shylock is despised only because of his religion and acts as he does only because of the Christian world's intolerance—including being forced to convert to Christianity—they will sympathize with him and recognize the destructive nature of religious prejudice; or so these interpreters hope.

For that matter, as managing director of the Illinois Shakespeare Festival, its only Jewish administrator, and a child of Holocaust survivors, I was

asked to consult on a production of *Merchant* in the 1980s in which the non-Jewish director wanted Shylock to be a tragic hero. The well-meaning director wanted to cut the call for Shylock to convert. I told the director that cutting that punishment would undermine his desire to make Shylock more empathetic. The fact that he is ordered to give up his identity must, in a contemporary production, force the audience to understand the intolerance of Venice and of today, when many Jews feel it is safer to assimilate than to express their religious identity.

The continued ambivalence about *Merchant*, especially during the worldwide rise of antisemitism, was noted in a 2023 article in *The Guardian*, entitled: "Is it antisemitic? Yes: How Jewish actors and directors tackle *The Merchant of Venice*." The article then focuses on three key British productions that attempt to subvert the Jew hatred found in Shakespeare's text. First is Tracy-Ann Oberman's 2023 adaptation that recasts Shylock as a Jewish woman immigrant in 1936 England during the rise of British fascism. Second is a 1999 production set in Germany just prior to Hitler's rise to power; it featured Henry Goodman in an award-winning performance of Shylock, about which, as a Jewish actor, he expressed ambivalence. Third is Abigail Graham's 2022 production at the Sam Wanamaker Playhouse at the Globe, in which the director cut the final act so that there is no happy ending for the Christian lovers and made other changes that highlighted Antonio's racism and Portia's antisemitism.

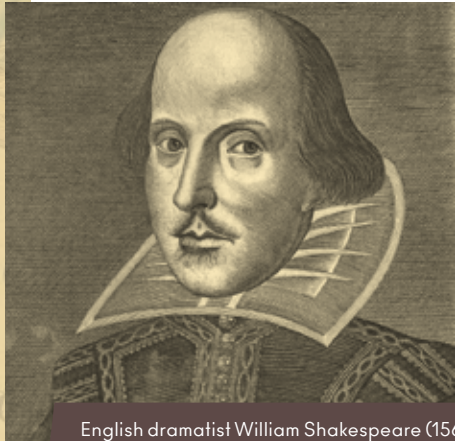
As is emphasized in Graham's production *Merchant* also reflects

racist attitudes, particularly in two scenes. When Portia is trying to find the man she will marry through a test conceived by her father, she wants the Prince of Monaco to fail because of his race, making racist comments about his skin color.

Lorenzo, the husband of Shylock's daughter Jessica, berates the comic servant Lancelot Gobbo, who questions Jessica's commitment to Christianity even though she has converted; Lorenzo tells Lancelot that because the Black woman he has slept with is pregnant, he, not Jessica, is the one who will be kept from heaven.

All these adaptations and productions attempt to subvert Shakespeare's antisemitic tropes and make us understand that the Jew has been persecuted as an outsider throughout history.

What makes *Everything That Never Happened* stand out from those productions that try to subvert Shakespeare's actual text while still using it is that *Everything* is not an adaptation of *Merchant* but a completely new play. By using his characters to create an original work, playwright Sarah Mantell questions both the Jew-hatred, misogyny, and racism central to *Merchant* as well Shakespeare's canonical centrality. By having us see Shakespeare's plot through the lens of Jewish, feminist,



English dramatist William Shakespeare (1564 - 1616), circa 1600. (Photo by Hulton Archive/Getty Images)



Carlo Grubacs (active 1830-1870)
A View of the Rialto Bridge, Venice

trans and non-binary characters, as well as leaving open the possibility of casting Jews of color, Sarah Mantell subverts Shakespeare's play and makes us see the intersection of Jew hatred, misogyny, racism, and transphobia. And as horrific violence is perpetrated across the globe by

those who hate, my hope is that the production of this play will once again shed light on these insidious hatreds and lead all of us to become truly united allies.



Alvin Goldfarb is president and professor emeritus of Western Illinois University. Dr. Goldfarb also taught and was an administrator for 25 years at Illinois State University.

Dr. Goldfarb is the co-author of three widely adopted textbooks. He is the co-editor of *Theatrical Performance During the Holocaust* and has published extensively on Holocaust theatre. Currently, Dr. Goldfarb is lead scholar for the online Holocaust Theatre Catalog. His interest was inspired by his parents, who survived the Holocaust.

Dr. Goldfarb has served on many boards, including the Illinois Arts Council, Joseph Jefferson Awards Committee, and Congo Square Theatre.

Dr. Goldfarb received awards from the Illinois Theatre Association and the American College Theatre Festival as well as alumni awards from the CUNY Graduate Center and Hunter College. The new Center for Performing Arts at Western Illinois University will be named in his honor.





ERIKA SOTO*
JESSICA

Erika Soto is delighted to make her Baltimore Center Stage debut. Her TV credits include *Eric* (Netflix), *Tires* (Netflix), *Vida* (STARZ), *Side Hustle* (Nickelodeon),

and *Ultra Violet and Black Scorpion* (Disney). She is a resident artist for LA's premier classical theatre company, A Noise Within, where she has performed in over 15 productions. Other selected regional theatre credits include Boston Court, Pasadena: *Everything That Never Happened*; Independent Shakespeare Co: *The Two Gentlemen of Verona*, *The Tempest*, and *Romeo and Juliet*. She graduated from the University of Southern California and the British American Drama Academy.



NIC PICOU*
LORENZO

Nicolas D. Picou is thrilled to make his Baltimore Center Stage debut in this beautiful play. A fledgling Baltimorean, Nic hails from Memphis, where he

worked as a resident actor and teacher at Tennessee Shakespeare Company. Recent credits: *Claudius/Ghost in Hamlet*; *Stanley in A Streetcar Named Desire*; Antonio in *The Tempest*. Nic is also proud to collaborate with BCS as a teaching-artist for their inaugural Juvenile Justice program. Offstage, Nic loves to cook, travel, hit the gym, watch movies, and mutter Shakespeare to himself in Patterson Park. "For my wife, who always says that I can."



LEO MARKS*
SHYLOCK

Recent credits include Walt Disney in Tom Jacobson's *Crevasse*, Mayer Lehman in *The Lehman Trilogy*, and the world premiere

of Jessica Kubzansky's *Measure Still For Measure*. World premieres include Berkeley Rep, Seattle Rep, the Kirk Douglas, Geffen Playhouse, Old Globe, South Coast Rep, Playwrights Horizons, and *Everything That Never Happened* at Boston Court. Acclaimed performances include D.C.'s Shakespeare Theatre, Seattle's Intiman, the Pasadena Playhouse, the Ahmanson, Actors Theater of Louisville, Cleveland Playhouse, and ACT's The Strand. Recent on-camera work includes guest-starring on *FBI: International* and as "Red" in Academy Award nominee Pedro Kos' indie feature *In Our Blood*. Many awards, including an Obie.



ALLISON WICK*
GOBBO

Baltimore Center Stage debut! Allison is a New York-based actor and director. Off-Off Broadway: *The Crucible*, *Everything Will*

Be Different (Hunger Theatre). Television: "Law & Order: SVU," "Chicago Med" (NBC), "The Walking Dead: Dead City" (AMC), "FBI," "Bull" (CBS). Thank you to Bonnie, Ingrid, and the rest of the Stewart Talent/IFM team! For GranSue. @allisonwick_



Sarah Mantell
PLAYWRIGHT

Sarah is the recipient of the 2023 Susan Smith Blackburn Prize for *In the Amazon Warehouse Parking Lot* (Playwrights Horizons). Their other

plays include *Everything That Never Happened* (Boston Court Pasadena, Oregon Shakespeare Festival), *The Good Guys* (Second Stage), *Tiny* (Seven Devils), and *Fight Call* (Artists Rep, Breaking the Binary). Sarah has been awarded residencies with MacDowell, Yaddo, Wildacres, Hedgebrook, Fresh Ground Pepper, Sewanee Writers' Conference, and SPACE on Ryder Farm, as well as a Toulmin grant, an Edgerton Foundation

grant, and a Playwrights Realm Writing Fellowship. Essays include "Touch the Wound, But Don't Live There" in American Theatre Magazine. Sarah has taught at Wesleyan University, SUNY Purchase, Occidental College, and New Haven's Cooperative Arts High School. BFA Rhode Island School of Design. MFA Yale School of Drama.



JESSICA KUBZANSKY
DIRECTOR

(she/her)

Jessica Kubzansky is the Artistic Director of Boston Court Pasadena and an award-winning director working

nationally. Kubzansky directed the world premiere of Sarah Mantell's *Everything That Never Happened* at Boston Court. Also for Boston Court: Luis Alfaro's *Mojada, A Medea in Los Angeles* (at The Getty Villa), world premieres of her own three-person RII, an immersive *Measure STILL for Measure*, Tira Palmquist's *The Body's Midnight*, Kit Steinkellner's *Ladies*, Stefanie Zadravec's *Colony Collapse*, Sheila Callaghan's *Everything You Touch* (Rattlestick Theatre). Recent Shakespeare: *Hamlet* with Leo Marks, *A Winter's Tale* (Theater 150), *A Midsummer Night's Dream* (Utah Shakespeare), *Othello* (A Noise Within), *The Two Gentlemen of Verona* (Illinois Shakespeare), *Macbeth* (Antaeus). Recently elsewhere: Florian Zeller's *The Father* with Alfred Molina, *Pygmalion, Mauritius* (Pasadena Playhouse), Jeanne Sakata's *Hold These Truths* (Arena Stage), Aditi Brennan Kapil's *Orange* (South Coast Rep), *Stupid F*cking Bird* (ACT, Seattle). Kubzansky received the Los Angeles Drama Critics' Circle's Award for Sustained Excellence in Theatre. She is thrilled to be back in Baltimore, where she received her undergraduate degree in creative writing from Johns Hopkins University.

DANTE FIELDS

ASSISTANT DIRECTOR

Dante Fields is a theatre / dance maker and stage manager in Baltimore, MD. His Stage Manager credits include *The Sound Inside* and *Crumbs from the Table of Joy* at Everyman Theatre; *Of Equal Place* with Dance Exchange; *The Mountaintop* with Round House Theatre. His Assistant Stage Manager credits include *The Sound Inside, Crying on Television, Flyin' West, Steel Magnolias, An Almost Holy Picture, Pipeline, Berta, Berta, Radio Golf* at Everyman Theatre; *As You Like It* at Shakespeare Theatre Company; *Wicked Bodies* with Liz Lerman Dance. He holds a B.A. in Theatre Design and Production from the University of Maryland, Baltimore County (UMBC). Dante is also the Technical Program Manager with the National Center for Choreography in Akron (NCCAkron).

JOHN NOBORI

**ORIGINATING COMPOSER/
SOUND DESIGNER**

John Nobori is a California-based sound designer, composer, and ensemble member of Cornerstone Theater Company. His work has been heard in plays produced by such organizations as Seattle Rep and Oregon Shakespeare Festival. Other recent credits include The Geffen Playhouse's production of *The Ants* and Pasadena Playhouse's production of *Sanctuary City*. He has been nominated for several awards for excellence in sound design and is the recipient of an Ovation Award for his work on *The Golden Dragon* at Boston Court Pasadena. BA University of California, Irvine.

CAITLIN LEONG

ASSOCIATE SOUND DESIGNER

Caitlin has been an audio engineer for AKJohnston, Disney, Universal Studios, the House of Blues, and various theater and live music events. She recently worked as the Assistant Sound Designer for the Geffen Playhouse's *The Ants*, Associate Sound designer on Boston Court's *Measure STILL for Measure* and *Love Actually Live* at the Wallis Theater. She's

recently been working on the Immersive *Bettlejuice AfterLive* experience. Caitlin is excited to be working with John Nobori and Jessica Kubzansky again.

MEL NG
COSTUME DESIGNER
(she/her)

Baltimore Center Stage debut. Off-Broadway: *In the Amazon Warehouse Parking Lot* (Playwrights Horizon), *Grief Hotel, California* (Clubbed Thumb), *Dr. Ride's American Beach House* (Ars Nova). Regional: *As You Like It* (La Jolla Playhouse), *Everybody* (Shakespeare Theater DC), *The Carpenter* (Alley Theater). BA: University of Chicago, MFA: UC-San Diego.

ANTON VOLOVSEK
SCENIC DESIGNER

Anton Volovsek is a scenic designer, artist, and theatermaker currently based in New York. Although primarily a scenic designer, Anton has delved into teaching, writing, and devising new work. Recent design credits include: Regional: *Our Town, Life is a Dream* (Baltimore Center Stage), *Curse of the Starving Class* (PTP, Williamstown Theatre Festival), *Mr. Burns* (Brown/Trinity) Off-off Broadway: *Hype Man* (The Flea Theatre & Battery Park City), *Odd Day Rain, The Perfect Monster, Game Changers, Princess Phooey* (TADA! Youth Theater) Collegiate: *Real Housewives of the Restoration, King Charles III* (NYU Grad Acting and Design), *Spring Awakening, Jesus Christ Superstar* (Montclair State University), *Indecent* (Central Michigan University), *The Caucasian Chalk Circle* (City College of New York), *The Women, Rapture Blister Burn* (Stella Adler Studio of Acting). MFA from NYU Tisch School of the Arts. BFA from the University of Michigan. Go Blue! You can find more of his work at www.antedward.com.

SIM CARPENTER
LIGHTING DESIGNER

Simean "Sim" Carpenter is an award-winning, African-American scenic, lighting and production designer from

Baltimore, MD. Sim holds a deep passion for social equality. His goal as a designer is to use his many mediums to captivate the audience and reveal the too often disregarded stories of marginalized groups. Selected credits: *Long Way Down* (Olney Theatre/Apollo Theater); *The Folks at Home* and *Tiny Beautiful Things* (Baltimore Center Stage); *Don't Let the Pigeon Drive the Bus* (Marriott Theatre); *D.R.E.A.D.* (New York University); *FLEX* (New York University); *Hoodoo Love* (Raven Theatre). Sim holds a B.F.A. in Stage Design from DePaul University and is currently pursuing an M.F.A. in Design for Stage & Film from NYU Tisch School of the Arts. simcarpenter.com

TYRELL STANLEY
ASSOCIATE LIGHTING DESIGNER

Tyrell Stanley is a multifaceted performing Artist, Creative, and Designer from Baltimore, Maryland. Recent theatrical credits: *For Colored Girls, RENT* (ArtsCenteric); *FELA* (Olney Theater Center); *Folks at Home, Young Playwright's Festival '22* (Baltimore CenterStage); 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

LUISA ANN TORRES*
STAGE MANAGER

Luisa is beyond blessed to be back for her second Baltimore Center Stage production. She received a BA in Drama from University of Dallas and MFA in Stage Management from The University of Alabama/Alabama Shakespeare Festival. Regional Theatre stage management credits include *Pride & Prejudice* (Baltimore Center Stage); *Hello Dolly, Footloose, Little Shop of Horrors* (Arkansas Repertory Theatre); *El Cid, Enemy of the People* (Austin Shakespeare); *On Golden Pond* (Casa Mañana Theatre); *Tina Packer's Women of Will, Two Gentlemen of Verona*

(Pennsylvania Shakespeare Festival); *Vanya & Sonia & Masha & Spike* (Uptown Players); *Hank Williams: Lost Highway, Putting It Together* (WaterTower Theatre). Luisa is a proud member of Actors' Equity Association.

CAROLINE RAGLAND*
ASSISTANT STAGE MANAGER

Caroline Ragland is an award-winning stage manager and multidisciplinary artist.

OFF-BROADWAY: *Candida, POOF!* at Theatre Row; *Goldie, Max & Milk* at 59e59; *Housewives of Secaucus, Metamorphosis* at Actors Temple Theatre; *Rearview Mirror* at Theatre Center; *All Hallow's Eve* (Dir. Martin P. Robinson) at Connelly.

REGIONAL/TOURING: *Natasha, Pierre, and the Great Comet of 1812* at ZACH Theatre (B Iden Payne Award Winner for Outstanding Stage Management); *The Weir, Copenhagen* at Berkshire Theatre Group; *As You Like It* at Shakespeare on the Sound; *The Notebook* (Developmental Workshop), *Short Shakespeare! Macbeth* at Chicago Shakespeare; *Next to Normal, The Little Mermaid Jr., A Peter Rabbit Tale* at Mill Mountain Theatre; *Nine, Pippin, Head Over Heels, Ubu Rock, A Midsummer Night's Dream, Macbeth* at New Studio on Broadway; *Fourscore and Seven Years Ago, My Heart in a Suitcase, Judy Moody and Stink* with ArtsPower. BFA in Musical Theatre from CCPA at Roosevelt University. www.carolineragland.com

SHARON ZHENG
PRODUCTION ASSISTANT
(she/her)

Sharon Zheng is an Asian American freelance DMV theatre professional who has joined Baltimore Center Stage for *Everything That Never Happened* as their Production Assistant. Her Stage Manager credits include *The Lightning Thief: The Percy Jackson Musical* and *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), *Songs for a New World, Ghost/Writer, Falsettos* (Rep Stage). Production Assistant credits include *The Chinese Lady* (Everyman Theatre) and *Oh Happy Day!* (Baltimore Center Stage). IG handle: @0605szheng

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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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