

Georgia College Department of Theatre & Dance
presents

BALTIMORE

by Kirsten Greenidge

a Staged Reading directed by Eric Griffis

Livestreaming

March 30 & 31, 2021 @ 7:30pm

Free Viewing at GCGivingVoice.com

Recommended for Mature Audiences

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BALTIMORE

by Kirsten Greenidge

Director

Eric Griffis

Dramaturg

Deitrah J. Taylor

Stage Manager/

Sound Tech

Cole Hanlin

Video Consultants

Keith Bergeron
& Clay Garland

Production Manager

Beate Czogalla

Technical Director

Jesse Wade

Transition Artwork

Ashlyn Simmons

Baltimore was commissioned by the Big Ten Theatre Consortium as part of an initiative to support new plays by women with major roles for female actors.

Many thanks to the following for their help and guidance in the writing and development of *Baltimore*: Naomi Iizuka; Leslie Felbain, Leigh Smiley, and the students at the University of Maryland's Department of Theatre and Dance;

New Repertory's Next Voices; Elaine Van Houghe and the students at the School of Theatre at Boston University; Rhombus; Alan MacVey, Aislinn Franz, and Mark Orsini.

CAST

Shelby _____ Tiffany Hawkins
Alyssa _____ Ansely Montgomery
Fiona _____ Caroline Robinson
Rachel _____ Stephanie Telon
Leigh _____ Kia Jie Jacobs
Bryant _____ Ansara "Izzy" Lee
Carson _____ Russ Terrell
Grace _____ Bella Eclavea
Dean Hernandez _____ Lawrence Terrill
Narrator _____ Priya Hemphill

HELP SUPPORT GC THEATRE ARTISTS

We are proud to be the university of choice by some of the state's most talented student theatre artists.

Our mission is to give them every opportunity for success. You can help with a gift to GC Performing Scholarship Fund. This fund supplements available talent-based scholarships, giving faculty a recruitment edge and students the awards they deserve.

The show must go on! With your help it will.

Simply send your donation made out to "GC Foundation - Theatre" to:

Department of Theatre and Dance - Georgia College
Campus Box 119 - Milledgeville, GA 31061
478-445-8290

Incident by Countee Cullen

Once riding in old Baltimore,
Heart-filled, head-filled with glee,
I saw a Baltimorean
Keep looking straight at me.

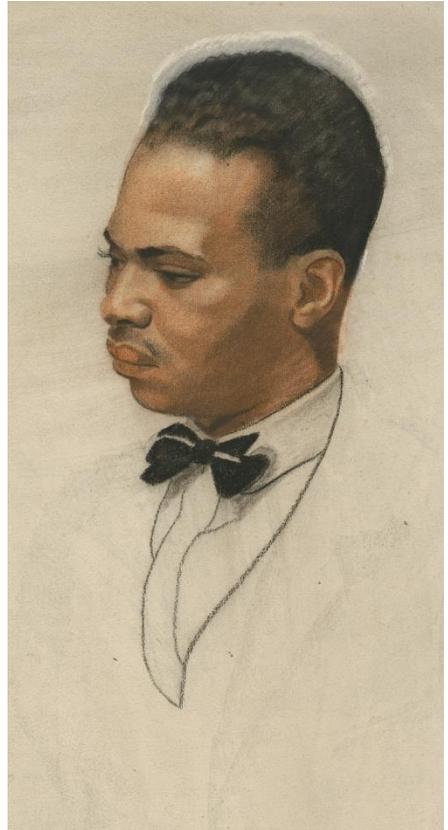
Now I was eight and very small,
And he was no whit bigger,
And so I smiled, but he poked out
His tongue, and called me, "Nigger."

I saw the whole of Baltimore
From May until December;
Of all the things that happened there
That's all that I remember.

Source: *My Soul's High Song:
The Collected Writings of
Countee Cullen*
(Anchor Books, 1991)

Image: Countee Cullen by
Winold Reiss, c. 1925

National Portrait Gallery,
Smithsonian Institution;
gift of Lawrence A. Fleischman
and Howard Garfinkle with a
matching grant from the National
Endowment for the Arts



The Sankofa Method

“The function, the very serious function of racism is distraction. It keeps you from doing your work. It keeps you explaining, over and over again, your reason for being. Somebody says you have no language and you spend twenty years proving that you do. Somebody says your head isn’t shaped properly so you have scientists working on the fact that it is. Somebody says you have no art, so you dredge that up. Somebody says you have no kingdoms, so you dredge that up. None of this is necessary. There will always be one more thing.”- Toni Morrison

Baltimore by Kirsten Greenidge addresses the current movements for civil and human rights in America. A new Dean arrives on campus and is interviewed by a reluctant resident advisor and aspiring newspaper editor. First year college students are getting to know each other and themselves away from parents and there is an ugly manifestation of racism on their hall. The event derails the plans and daily routines of all the characters. The new Dean uses Sankofa (an African word from the Akan tribe in Ghana. Meaning “it is not taboo to fetch what is at risk of being left behind.”) to navigate the students through trauma rooted in each character’s history and the collective history of the United States. The Dean embodies James Baldwin’s lesson that we must face things in order to change them.

Countee Cullen was a Harlem Renaissance poet who wrote the poem “Incident” in 1925. It details the trauma a black narrator experienced while on a visit to Baltimore. The narrator does not remember anything else about the trip other than the trauma they experienced. The Dean refers to this poem to facilitate healing and discussion among the students while emphasizing the active impact history has in the present and in the creation of the future. History teaches humans that our experiences do not occur in isolation and if we find the root of the problem, there are solutions used by our ancestors and elders that can help remedy the problem. As we are experiencing changes in the state of Georgia at social and political levels, we can use Sankofa as a tool to do the work of social change and create something new.

Deitrah J. Taylor - Dramaturg

Bella Eclavea (Theatre 2024, Grace). Past shows include: *WE—Zoom Out* (Cassie); *The 25th Annual Putnam County Spelling Bee* (Marcy, Music Director); and *The Little Mermaid* (Flounder, Music Director). Bella is incredibly grateful that she gets to contribute to the telling of this important story! She would like to thank the directors, this talented cast and crew, and her family!

Eric Griffis (Professor of Costume Design/Interim Chair, Director) Recent costume designs include *Zoom[Out]* and *Giving Voice*, and *Heathers* for Georgia College, *Warplay*, *Christmas with the Crawfords*, and *Porcelain* for Out Front Theatre, and *The Last Five Years* for Birdhouse Theatre. Eric also designed hair and makeup for GC's upcoming production of *Alice in Wonderland*. Visit ericgriffis.com to see more of his work.

Tiffany Hawkins (Theatre 2021, Shelby). Past shows include; *Alice in Wonderland* (Hatter); *Barbecue* (Marie, Irene Ryan Nominee). Tiffany wants to thank this amazing cast, lovely director, and her dear family.

Kia Jie Jacobs (Theater 2024, Leigh). Past shows include: *Madeline's Christmas*, *Annie*, and *Wizard of Oz*. Kia Jie wants to thank her family, the casting directors, and the department as a whole for being so welcoming to her in her first semester as a Theater major!

Ansara "Izzy" Lee (Theatre 2021, Bryant). Past shows include; *Detroit '67* (Sylvester); *Barbecue* (Black James T, Irene Ryan Nominee); *Zoom Out* (August, Irene Ryan Nominee); *Giving Voice* (Izzy, Irene Ryan Nominee). Ansara wants to thank this amazing cast, directors, and his family!

Ansley Montgomery (Music 2021, Alyssa). Thank you to Valeka Holt for encouraging me to pursue this role, and thanks to the cast, crew, directors, and my loved ones for supporting me!

Caroline Robinson (Theatre 2021, Fiona). Past shows: *Giving Voice* (Ensemble), *The Vagina Monologues* (Lighting Designer), *Barbecue* (Lillie Ann). Caroline would like to thank her director, cast, and crew for such a great show!

Stephanie Telon (Theatre 2020, Rachel) is very excited to be performing in this production! Past shows include; *Giving Voice*; *Looking Through the Lens Solo Performance* (Irene Ryan Nominee). She is profoundly grateful for director Valeka Holt for giving her this opportunity to be part of this wonderful production. Stephanie would like to thank her family and friends for their constant support.

Russ Terrell (Theatre 2021, Carson). Past shows include; *Heathers* (Lighting Design, Senior Capstone), *A Midsummer Night's Dream* (Lighting Design, 2nd place at KCACTF Region IV). Russ would like to thank his friends, family, and everyone involved in the show!

Lawrence Terrill is an American Actor, Producer, Filmmaker, Director, Screenwriter, Digital Editor, Photographer, spoken word poet, author, songwriter, music producer, member of Veterans in Media and Entertainment (VME), member of the Screen Actors Guild (SAG), and a veteran of the US Air Force (USAF). He grew up in Jackson, MS and is the second youngest of six siblings (all boys). He's also the proud father of a beautiful daughter, Lariah.

After transitioning from the US Air Force, he decided to pursue my love for acting and attended the New York Film Academy (NYFA) 1-year Acting for Film Conservatory. He later went on to train at the Black Arts Theater Program under Stephen McKinley Henderson, Ruben Santiago-Hudson, Phylicia Rashad, and Michele Shay. Lawrence continued to expand his acting chops under one of New York's premiere Meisner coaches, Jacob Mirer. Soon afterwards, he discovered his love for filmmaking and went back to the New York Film Academy to study filmmaking, screenwriting, producing, digital editing, and photography.