
LINCOLN CENTER'S
SUMMER FOR THE CITY

BAAND
TOGETHER
DANCE FESTIVAL

BALLET
HISPÁNICO

ALVIN AILEY
AMERICAN DANCE THEATER

AMERICAN
BALLET THEATRE

NEW YORK
CITY BALLET

DANCE THEATRE
OF HARLEM

Tuesday, July 29, 2025 at 7:30 pm

Wednesday, July 30, 2025 at 7:30 pm

Thursday, July 31, 2025 at 7:30 pm

Friday, August 01, 2025 at 7:30 pm (Audio Description)

Saturday, August 02, 2025 at 4:00 pm (Audio Description, Relaxed Performance)

PROGRAM

Dance Theatre of Harlem

Excerpts from *Nyman String Quartet No. 2* by Robert Garland

New York City Ballet

After the Rain (Pas de Deux) by Christopher Wheeldon

Alvin Ailey American Dance Theater

Many Angels by Lar Lubovitch

American Ballet Theatre

Midnight Pas de Deux by Susan Jaffe

Ballet Hispánico

House of Mad'moiselle by Annabelle Lopez Ochoa

A NOTE FROM THE BAAND ARTISTIC DIRECTORS:

"BAAND Together began as a gesture of hope during a time of crisis. What started as a response to the challenges of COVID has grown into a celebration of what makes New York extraordinary—its creativity, its diversity, and its spirit. These performances remind us that the arts are not just entertainment; they are a vital force that brings people together and lifts us all."

Ballet Hispánico (Artistic Director & CEO Eduardo Vilaro), Alvin Ailey American Dance Theater (Artistic Director Alicia Graf Mack and Associate Artistic Director Matthew Rushing), American Ballet Theatre (Artistic Director Susan Jaffe), New York City Ballet (Artistic Director Jonathan Stafford, Associate Artistic Director Wendy Whelan), and Dance Theatre of Harlem (Artistic Director Robert Garland)

Dance Theatre of Harlem

Excerpts from *Nyman String Quartet No. 2* by Robert Garland

(World Premiere March 1, 2019)

Choreography: Robert Garland

Music: Michael Nyman

Costume Design and Execution: Pamela Allen-Cummings

Lighting Design: Roma Flowers

Derek Brockington

Carly Greene

Alexandra Hutchinson

Alexandra Rene Jones

Jhaelin McQuay

Sean Miller

Luis Fernando Rego

Kira Robinson

Kamala Saara

Ethan Wilson

"This work is dedicated to the memory of two men whom I admire: John Wesley Carlos, former track and field medal winner at the 1968 Summer Olympics, well known for his triumphant salute upon the winners podium that year, and Dance Theatre of Harlem's Founder and Artistic Director Emeritus, Mr. Arthur Mitchell (1934-2018), whose similar stand for his people, his community, and the arts has brought us thus far on our way".... - Robert Garland

"Shadowed beneath Thy hand, May we forever stand, True to our God, True to our native land." (Lift Every Voice and Sing)

This ballet was commissioned with generous funding from Seattle Theatre Group for the Dance Theatre of Harlem's 50th Anniversary season.

String Quartet No. 2

Composed by Michael Nyman

Presented under license from G. Schirmer Inc. o/b/o Chester Music, Ltd., copyright owners.

New York City Ballet
After the Rain (Pas de Deux)

Music by Arvo Pärt
Choreography by Christopher Wheeldon
Costumes by Holly Hynes
Lighting by Mark Stanley

Violin: LYDIA HONG
Piano: ELAINE CHELTON

MIRIAM MILLER ALEC KNIGHT

Music: Spiegel im Spiegel used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Universal Edition Vienna, publisher and copyright owner.

Support for new work is made possible by generous contributions from donors to the New Combinations Fund.

Premiere: January 22, 2005, New York State Theater

Christopher Wheeldon's *After the Rain* premiered in 2005 at NYCB's annual New Combinations Evening, which honors the anniversary of George Balanchine's birth with world premiere ballets. The full ballet, which included a preceding section set to Arvo Pärt's *Tabula Rasa*, was the last ballet choreographed by Wheeldon for Wendy Whelan and Jock Soto before Soto's retirement from performing later that year. The second section, presented tonight, is a haunting pas de deux set to Pärt's *Spiegel im Spiegel*.

Alvin Ailey American Dance Theater

***Many Angels* by Lar Lubovitch**

(World Premiere December 2024)

Choreography by Lar Lubovitch

Assistant to the Choreographer: Katarzyna Skarpetowska

Music by Gustav Mahler

Costumes by Harriet Jung and Reid Bartelme

Lighting by Clifton Taylor

Scenic Design by Lar Lubovitch

After 60 years as a choreographer, I am still frequently asked "Why do you make dances?" In his writings, the 13th century theologian Saint Thomas Aquinas posed a theoretical question about the mysterious behavior of angels to which no actual answer is possible. "How many angels can dance on the head of a pin?" is a saying still heard today to illustrate that some questions have no logical answer but may be understood as a matter of faith. Occasionally, something may exist in the world just for the sake of itself. For example, a dance. Many Angels is not really about angels (well, maybe a little).

Performed by:

Samantha Figgins, James Gilmer,

Miranda Quinn, Xavier Mack, Christopher R. Wilson

The creation of *Many Angels* is made possible by The Ellen Jewett and Richard L. Kauffman New Works Endowment Fund.

"Adagietto" from Symphony No. 5 in C-Sharp Minor, performed by the Chicago Symphony Orchestra, Daniel Barenboim conducting.

American Ballet Theatre ***Midnight Pas de Deux***

Choreography by Susan Jaffe

Music by Alessandro Marcello

("Concerto in D Minor for Oboe and Strings, Op. 1:II. Adagio")

Lighting by Brad Fields

MADISON BROWN

FINNIAN CARMECI

Oboist: LIAM BOISSET

Pianist: EVANGELOS SPANOS

Choreographed by American Ballet Theatre Artistic Director Susan Jaffe, *Midnight Pas de Deux* is an introspective and poetic duet, set to the adagio from Alessandro Marcello's Oboe Concerto in D minor.

Ballet Hispánico

House of Mad'moiselle by Annabelle Lopez Ochoa

Premiere: 2024, New York City Center

Original work Mad'moiselle, World Premiere: 2010, The Joyce Theater

Choreography by Annabelle Lopez Ochoa

Music by Leonard Bernstein, Bart Rijnink, Chavela Vargas, Oro Solido and Charles Gounod

Soundscape by Bart Rijnink

Costume Conception by Annabelle Lopez Ochoa

Costume Development and Construction by Diana Ruettiger

Drag Dramaturgy and Drag Wardrobe by Nicholas Villeneuve

Lighting Design by Christopher Ash

Performed by:

Amir J. Baldwin, Mia Bermudez, Antonio Cangiano, Amanda del Valle, Francesca Levita, Dylan McIntyre, Andrea Mish, Adam Dario Morales, Amanda Ostuni, Omar Rivéra, and Olivia Winston

ABOUT THE COMPANIES

Ballet Hispánico

Ballet Hispánico is a trailblazer in the world of dance, redefining the art form through a bold fusion of innovation and cultural authenticity. Now celebrating its 55th anniversary season, the organization continues to elevate the voices and artistry rooted in the Latine experience as a vital part of the American cultural landscape. Recognized by the Ford Foundation as one of America's Cultural Treasures, Ballet Hispánico advances its mission through its three pillars—the Company, School of Dance, and Community Arts Partnerships—harnessing the power of dance to inspire, educate, and connect communities across generations. Learn more at ballethispanico.org or follow @ballethispanico on social media.

Alvin Ailey American Dance Theater

When Alvin Ailey and a small group of African American dancers took the stage at NYC's 92nd Street Y in 1958, a new era in the arts began. Mr. Ailey envisioned a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African American cultural experience. The Company has performed for an estimated 25 million people in 48 states and 71 countries and been designated by Congress as "a vital American cultural ambassador to the world."

American Ballet Theatre

American Ballet Theatre is one of the greatest dance companies in the world. Revered as a national treasure since its founding season in 1940, its mission is to create, present, preserve, and extend the great repertoire of classical dancing for the widest possible audience. Headquartered in New York City, ABT is the only cultural institution of its size and stature to extensively tour, enchanting audiences for eight decades in 50 U.S. states, 45 countries, and over 480 cities worldwide. ABT's repertoire includes full-length classics from the nineteenth century, the finest works from the early twentieth century, and acclaimed contemporary masterpieces. In 2006, by an act of Congress, ABT was designated America's National Ballet Company®.

New York City Ballet

New York City Ballet, one of the foremost ballet companies in the world, was founded in 1948 by the legendary choreographer George Balanchine and arts patron Lincoln Kirstein, and quickly became world-renowned for its athletic and contemporary style. Jerome Robbins joined NYCB the following year and, with Balanchine, helped to build its extraordinary repertory. Today NYCB continues to be inspired by its founders who envisioned an authentically American expression of ballet with a company that reflects the rich cultural diversity of our city and nation. Under the leadership of Artistic Director Jonathan Stafford, Associate Artistic Director Wendy Whelan, and Executive Director Katherine Brown, NYCB remains dedicated to its primary objectives: to preserve the ballets, dance aesthetic, and standards of excellence created and established by its founders; to develop new work that draws on the talents of contemporary choreographers and composers and speaks to the time in which it is made; and to make ballet accessible to the widest possible public through touring, education programs, the creative use of media, and other outreach efforts.

Dance Theatre of Harlem

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a world-class company, a professional studio school, a leading arts education program – Dancing Through Barriers®, and community engagement activities. Each component of Dance Theatre of Harlem carries a solid commitment towards enriching the lives of young people and adults around the world through the arts. Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem was considered “one of ballet’s most exciting undertakings” (*The New York Times*, 1971). Shortly after the assassination of The Reverend Dr. Martin Luther King, Jr., Mitchell was inspired to start a school that would offer children — especially those in Harlem, the community in which he was born — the opportunity to learn about dance and the allied arts. Now in its fifth decade, Dance Theatre of Harlem has grown into a multicultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. For more information about Dance Theatre of Harlem, please visit www.dancetheatreofharlem.org. Follow Dance Theatre of Harlem on Instagram and Facebook: @DanceTheatreOfHarlem; and YouTube: Dance Theatre of Harlem.

COMPANY ROSTERS

Ballet Hispánico

Amir J. Baldwin
Born Trenton, New Jersey
Joined Ballet Hispánico in 2022

Mia Bermudez
Born Montclair, New Jersey
Joined Ballet Hispánico in 2024

Antonio Cangiano
Born Naples, Italy
Joined Ballet Hispánico in 2019

Amanda del Valle
Born Miami, Florida
Joined Ballet Hispánico in 2021

Francesca Levita
Born Chicago, Illinois
Joined Ballet Hispánico in 2024

Dylan Dias McIntyre
Born Key West, Florida
Joined Ballet Hispánico in 2022

Andrea Stephanie Mish
Born Palm Beach, Miami
Joined Ballet Hispánico in 2024

Adam Dario Morales
Born Englewood, New Jersey
Joined Ballet Hispánico in 2023

Amanda Ostuni
Born Patterson, New York
Joined Ballet Hispánico in 2023

Omar Rivéra
Born Los Angeles, California
Joined Ballet Hispánico in 2018

Olivia Winston
Born Salt Lake City, Utah
Joined Ballet Hispánico in 2024

Alvin Ailey American Dance Theater

Samantha Figgins
Born Washington, DC
Joined Alvin Ailey American Dance Theater 2014

James Gilmer
Born Pittsburgh, PA
Joined Alvin Ailey American Dance Theater 2019

Xavier Mack
Born Washington, DC
Joined Alvin Ailey American Dance Theater 2022

Miranda Quinn
Born Baltimore, MD
Joined Alvin Ailey American Dance Theater 2019

Christopher R. Wilson
Born Augusta, GA
Joined Alvin Ailey American Dance Theater 2018

American Ballet Theatre

Sierra Armstrong
Born Advance, North Carolina
Joined ABT 2017

Michael de la Nuez
Born Cincinnati, Ohio
Joined ABT 2018

Madison Brown
Born Wellington, Florida
Joined ABT 2023

Finnian Carmeci
Born Medford, Oregon
Joined ABT 2023

New York City Ballet

Miriam Miller

Born Iowa City, Iowa
Joined NYCB 2016
Principal Dancer 2025

Lydia Hong, Violin

Born Chicago, Illinois
NYCB Orchestra Principal Second Violin
since 2009

Elaine Chelton, Piano

Born Brooklyn, New York
NYCB Solo Pianist since 1995

Alec Knight

Born Queensland, Australia
Joined NYCB 2016
Soloist 2024

Dance Theatre of Harlem

Derek Brockington

Born Chicago, IL
Joined DTH 2019, sixth season

Alexandra Rene Jones

Born Indianapolis, Indiana
Joined DTH 2023, third season

Kira Robinson

Born Atlanta, Georgia
Joined DTH 2024, second season

Carly Greene

Born Flower Mound, Texas
Joined DTH 2023, third season

Jhaelin McQuay

Born Los Angeles, CA
Joined DTH 2025, first season

Kamala Saara

Born Los Angeles, CA
Joined DTH 2022, fourth season

Alexandra Hutchinson

Born Wilmington, DE
Joined DTH 2018, seventh season

Sean Miller

Born Atlanta, Georgia
Joined DTH 2025, first season

Ethan Wilson

Born Houston, Texas
Joined DTH 2025, second season

THANK YOU TO OUR SUPPORTERS

BAAND Together Dance Festival is made possible by CHANEL

The BAAND Together Dance Festival is proud to be part of Summer for the City

A Project of Arnhold Dance Innovation Fund

Major support provided by Arnhold Dance Innovation Fund

Dance and theater commissions supported by Doris Duke Foundation

Additional support provided by the Mertz Gilmore Foundation and the Harkness Foundation for Dance

Endowment support provided by the Blavatnik Family Foundation Fund for Dance

Lead support for Choose-What-You-Pay is provided by the Family of Robert Wood Johnson III

Major support is provided by the Scully Peretsman Foundation

Additional corporate support is provided by Capital One

Additional support is provided by the PNC Foundation

Lead Support for Summer for the City Community Programming is provided by the Stavros Niarchos Foundation (SNF)

Major support for Summer for the City is provided by Chase

NewYork-Presbyterian is the Official Hospital of Lincoln Center for the Performing Arts

United is the Preferred Airline of Lincoln Center Presents

Steinway & Sons is the Preferred Piano Partner of Lincoln Center

Major support for Lincoln Center Presents and Summer for the City is provided by the Shubert Foundation, the Howard Gilman Foundation, and MOVADO Group Foundation

Additional support is provided by Park Lane New York and Fairfield by Marriott Central Park

Endowment support is provided by The Marie-Josée and Henry R. Kravis Foundation, Oak Foundation, and PepsiCo Foundation

Lincoln Center's artistic excellence is made possible by the dedication and generosity of our board members

Operation of Lincoln Center's public plazas is supported in part with public funds provided by the City of New York

Programs are made possible, in part, with public funds provided by National Endowment for the Arts, the New York City Department of Cultural Affairs, Empire State Development, and the New York State Council on the Arts with the support of the Office of the Governor, Mayor of the City of New York, the New York State Legislature and the New York City Council

Lincoln Center for the Performing Arts

Lincoln Center for the Performing Arts (LCPA) is a nonprofit dedicated to ensuring the Lincoln Center campus is a destination that welcomes all—where every visitor, whether a native New Yorker or New Yorker for a day, can find inspiration, artistic innovation, and community in the creative achievements realized on campus. Year-round, we offer robust seasons of programming, representing a broad spectrum of performing arts disciplines and complementing the artistic and educational activities of the 10 fellow resident arts organizations with whom we share a home. LCPA presents hundreds of programs each year, offered primarily for free and Choose-What-You-Pay, helping ensure that the arts are at the center of civic life for all. LincolnCenter.org

Lincoln Center's *Summer for the City*

Summer for the City welcomes all New Yorkers and visitors from around the world to a season grounded in the city's global cultural traditions, innovative spirit, and deep sense of community—all for free or Choose-What-You-Pay. Now in its fourth year, this highly anticipated summer tradition has served more than 1 million people since launching in 2022. The 2025 festival offers a bold lineup of multidisciplinary performances across the Lincoln Center campus, including world and New York premieres, participatory events, and more—all within transformed outdoor spaces that are destinations for a range of artistic experiences and spaces for respite for New Yorkers during the summer months. SummerfortheCity.org

LINCOLN CENTER FOR THE PERFORMING ARTS

Shanta Thake, *Ehrenkranz Chief Artistic Officer*
 Jordana Leigh, *Vice President, Artistic Programming*
 Paloma Estévez, *Director, Artistic Programming*
 Rebecca M. Podsednik, *Director, Artistic Programming*
 Meiyin Wang, *Director, Artistic Programming*
 Cory Dunn, *Associate Director, Chief of Staff*
 Mengtong Guan, *Associate Director, Artistic Programming*
 Godfrey Palaia, *Senior Manager, Artistic Programming*
 Siobahn Sung, *Senior Producer, Artistic Programming*
 Roshni Lavelle, *Line Producer, Artistic Programming*
 Gina Ferrara, *Line Producer, Artistic Programming*
 Kathryn Banks, *Line Producer, Artistic Programming*
 Liam Torchia, *Company Manager*
 Skye Pagon, *Company Manager*
 Jiwon Park, *Artistic Executive Coordinator*
 Monifa Brown, *Programming Coordinator*
 Molly O'Connor, *Contracts and Payments Coordinator*
 Andreina Zama-Díaz, *Programming Strategy Project Manager*
 Randi Vanible, *Arts Management Fellow*

DAVID H. KOCH THEATER

Katherine E. Brown, *Executive Director*

Theater Management

Director of Operations.....	Joseph Padua
Assistant Director of Production.....	Jessica Hunter
Technical Director	Chris Van Alstyne
Theater Operations Manager	Natalie Miller
Front of House Manager.....	Jerry Xenos
Front of House Assistants.....	Trey Harrington, Corinne Maikarfi
Assistant Manager, Theater Operations	Craig Stekeur
Assistant, Theater Operations	Haley Miller
Theater Operations Intern.....	Beatrice Cassidy
Treasurer.....	Todd Tango
Master Carpenter	Frank Lavaia
Master Electrician	Iris Novick
Master of Properties	Ben Dancyger
Head Porter	Jose Nunez
Performance Porter	Wilson Leon
Chief Engineer	Michael Basso
Security Chief.....	Alex Valerio
Mail Room Supervisor	David Dixon

Telephone Sales & Customer Service

Director.....	Nadia Stone
Assistant Manager	Kayvon Pourazar

ABOUT THE DAVID H. KOCH THEATER

Designed by the renowned architect Philip Johnson especially for George Balanchine and New York City Ballet, the David H. Koch Theater is widely regarded as one of the world's greatest venues for dance. Originally named the New York State Theater, the venue opened in 1964, and was the second major theater to open at Lincoln Center.

Operated by New York City Ballet, in recent years the David H. Koch Theater has become one of this country's premiere destinations for dance performances, featuring engagements by an international roster of some of the world's most acclaimed dance companies.

In 2008 a transformative \$100 million commitment from philanthropist David H. Koch enabled major renovations to the theater, and the venue was renamed the David H. Koch Theater in his honor. The David H. Koch Theater is owned by the City of New York, which has also given funds for its refurbishment and which provides an operating subsidy through the Department of Cultural Affairs.

FESTIVAL ORCHESTRA OF LINCOLN CENTER

JULY 19–AUGUST 9



**LINCOLN CENTER'S
SUMMER
FOR THE
CITY**

**ALL TICKETS ARE
CHOOSE-WHAT-YOU-PAY**

LincolnCenter.org/FestivalOrchestra

MADE POSSIBLE BY

ΙΣΝ / SNF

ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ
STAVROS NIARCHOS FOUNDATION

MAJOR SUPPORT BY

CHASE

NewYork-
Presbyterian

Lead support for the Festival Orchestra of Lincoln Center is provided by Renée and Robert Belfer
Additional support is provided by Fan Fox and Leslie R. Samuels Foundation and Barbara H. Block
Chamber, orchestral and classical programs supported by the Leon Levy Endowment Fund

LINCOLN CENTER'S
SUMMER
FOR THE CITY

JUN 11–AUG 9



**HUNDREDS OF FREE AND CHOOSE-
WHAT-YOU-PAY EVENTS**



COME SOAR WITH US!
SummerForTheCity.org

MADE POSSIBLE BY

IZN / SNF

ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ
STAVROS NIARCHOS FOUNDATION

MAJOR SUPPORT BY

CHASE

NewYork-
Presbyterian

Revamping *Pirates of Penzance*

By Margaret Hall



Nicholas Barasch, Ramin Karimloo,
and David Hyde Pierce
PHOTO BY JOAN MARCUS

Pirates of Penzance holds a unique place in the annals of musical theatre history. Originally premiering in 1879, the operetta by W.S. Gilbert and Arthur Sullivan was a hit for its biting wit, clever wordplay, and unforgettable melodies. For decades, it was a favorite of community theatre companies across the United States. These days, however, the language, humor, and style of *Pirates* can feel distant (even unfunny) to contemporary viewers.

A new Broadway production has given *Pirates* a contemporary shot in the arm. Now playing at the Todd Haimes Theatre until July 27, *Pirates! The Penzance Musical* has a new book by Tony winner Rupert Holmes.

"I grew up on Gilbert and Sullivan," Holmes says, "but I wanted to bring the show into a world that resonates now, where the music isn't just light operatic tradition, but something vibrant and alive." His adaptation reimagines the setting from the foggy English coast to the colorful streets of New Orleans.

This revival begins with a new framing device. Both Gilbert and Sullivan appear, delivering a direct address to the audience explaining the original history of the operetta. They then add that they were so enamored with New Orleans, they have updated the piece to reflect the city and its real-life link to piracy, with Gilbert stepping into the role of

the Modern Major General.

One of the defining features of this revival is how it incorporates material from other Gilbert and Sullivan operettas. "I always felt that the Major General has this iconic number in Act One, but in Act Two, he has a rather dreary ballad that comes at an awkward moment," Holmes sighs. "He can't sleep, tormented by guilt over a lie. So I thought, why not give him a nightmare song from *Iolanthe* to express that?" It also gives two-time Tony recipient David Hyde Pierce, as the Modern Major General, more to do.

Another key way this production reimagines *Pirates* is through its treatment of the female characters, such as the nurse-maid Ruth, portrayed by Jinkx Monsoon. "I always felt Ruth was never handled properly," Holmes admits. "Once she's dismissed, she hangs around, because she's around for 'Cat-Like Tread.' But in most productions, if she's lucky, she pairs off with one of the pirates without dialogue, or maybe she pairs off with the Pirate King without any explanation." For this production, Holmes rewrote the lyrics to "Alone, and Yet Alive" from *The Mikado* to give Ruth a standout number in Act II.

Holmes is clear this *Pirates* is not for purists: "This is a very easy-to-enjoy introduction to the illogical logic and the gorgeous tunes of Arthur Sullivan."

What's Next on *The Gilded Age*

By Diep Tran and Jeffrey Vizcaíno

At the end of season two of HBO's *The Gilded Age*, the van Rhijn Family was upended. The elder sister and mistress of the house, Agnes van Rhijn (played by Christine Baranski), was taken down a peg. By her own sister, Ada (played by Cynthia Nixon). After Ada's husband dies, she discovers that he left her a fortune. That, in the face of Agnes'

In its first two seasons, *The Gilded Age* has become known, not just for its gorgeous gowns and upper-class intrigue, but also for all the theatre actors who are in its cast. The ensemble cast also includes Audra McDonald, Denée Benton, Kelli O'Hara, Patrick Page, Celia Keenan-Bolger, Phylicia Rashad, and so many more.



PHOTO COURTESY OF HBO

own financial troubles, now makes the previously meek Ada the head of the van Rhijn household. Season three of the period drama series created by Julian Fellowes began June 22, with a new episode airing every Sunday. Baranski and Nixon promise some delicious friction in season three of the series, set in turn-of-the-20th-century New York.

"It's not great for Agnes, but it's great for Christine because it offers so many opportunities for raised eyebrows and pursed lips and attitude for days," says Baranski with delight. "I mean, how dare [Ada] assume my position. She's not skilled at it. She has no idea how to run a household. It's wonderful to see a character [Agnes] who thinks as highly of herself as that, who does have to eat some humble pie."

Adds Nixon: "We see somebody who isn't used to being bossed around, all of a sudden not having the power. And somebody who's never had any power in her life now being given the reins; and really not knowing how to how to control the horses or what she even wants."

When asked what about the show is so attractive for stage actors, besides being filmed in New York, Baranski answers: "Theatre actors usually, they have training. We have classical training. We've done Shakespeare or classical plays, and we want to use those chops. One of the things that I love most about playing Agnes is I feel like I've used a lot of the training that I had at Juilliard—the speech and the etiquette and all."

And even though they're currently doing television, these two are never far from Broadway, having seen many of the shows that ran in 2024–25. Nixon was quick to gush about her favorites, shouting out (while Baranski exclaimed in delight next to her): "Cole Escola [in *Oh, Mary!*], Audra McDonald [in *Gypsy*], Sarah Snook [in *The Picture of Dorian Gray*]. These were some incredible performances for the ages."

Adds Baranski: "There is work being done now that is jaw-dropping in its virtuosity and stamina and bravura and bravery. It's a season for actors showing off what they can do."

