FAMILY CONCERT: A SWINGIN’ NUTCRACKER!
SAT, DEC 8 11 AM
TICKETS FROM $15
The BSO is joined by show-stopping hip-hop dancers for this fun-filled holiday concert, riffing off of Duke Ellington’s reimagining of Tchaikovsky’s masterpiece.

HANDEL MESSIAH
SAT, DEC 8 8 PM • SUN, DEC 9 3 PM
TICKETS FROM $25 • KIDS 12 & UNDER 50% OFF
Join us to hear this great masterwork, including the iconic “Hallelujah” Chorus, conducted by Edward Polochick with the Concert Artists of Baltimore Symphonic Chorale.

CIRQUE NUTCRACKER
FRI, DEC 14 8 PM • SAT, DEC 15 3 PM • SUN, DEC 16 3 PM
TICKETS FROM $25 • KIDS 12 & UNDER 50% OFF
The awe-inspiring talents of Troupe Vertigo come to the concert hall as acrobats, contortionists, jugglers, strongmen and high-flying aerialists join the BSO for this spectacular holiday-themed show.

GOSPEL CHRISTMAS WITH CECE WINANS
FRI, DEC 21 8 PM
TICKETS FROM $25
Renowned gospel singer and twelve-time Grammy Award-winner CeCe Winans joins the BSO and the Morgan State University Choir in a rousing Gospel Christmas program of holiday favorites.

HOLIDAY POPS
SAT, DEC 22 3 PM • SAT, DEC 22 8 PM
TICKETS FROM $25 • KIDS 12 & UNDER 50% OFF
Broadway musical director Andy Einhorn leads the BSO and the Baltimore Choral Arts Society in an exciting new holiday pops program, highlighted by festive favorites from Broadway to American classics, the ever-popular tap-dancing Santas, an audience sing-along and a few musical surprises.

JOSEPH MEYERHOFF SYMPHONY HALL
BSOMUSIC.ORG | 410.783.8000
ABOUT US

Baltimore Center Stage is a theater committed to artistic excellence. We engage, enrich, and broaden the perspectives of diverse audiences through entertaining and thought-provoking work and educational programs.

Named the State Theater of Maryland in 1978, Baltimore Center Stage has steadily grown as a leader in the national regional theater scene. Under Executive Director Michael Ross, Baltimore Center Stage is committed to creating and presenting a diverse array of world premieres and exhilarating interpretations of established works.

Baltimore Center Stage believes in access for all—creating a welcoming environment for everyone who enters its doors and, at the same time, striving to meet audiences where they are. In addition to Mainstage productions and intimate performances in our Bernard Black Box, BCS ignites conversations across Baltimore and beyond through the Mobile Unit, which brings high-quality theater to economically, culturally, and geographically diverse communities. The theater also nurtures the next generation of artists and theatergoers through the Young Playwrights Festival, Student Matinee Series, and many other educational programs for students, families, and educators.

Terry H. Morgenthaler
PRESIDENT

Edward C. Bernard
VICE PRESIDENT

August J. Chiasera
VICE PRESIDENT

Sandy Liotta
VICE PRESIDENT

Brian M. Eakes
TREASURER

Scot T. Spencer
SECRETARY

Stephanie L. Baker
Penny Bank
Taunya Banks
Bradie Barr
Meredith Borden
James T. Brady
Stephanie Carter
Lynn Deering
Jed Dietz
Walter B. Doggett III
Jane W.I. Droppa
Amy Elias
Juliet A. Eurich
Beth W. Falcone
Daniel Gahagan
Suzan Gahagan
Sandra Levi Gerstung
Megan Gillick
Adam Gross
Cheryl O’Donnell
Guth
Elizabeth J. Himelfarb
Hurwitz
Kathleen W. Hyle
Ted E. Imes
Wendy Jachman
Chris Jeffries
John J. Keenan

John McCardell
Laurie McDonald
Hugh W. Mohler, Jr.
Charles J. Morton, Jr.
J. William Murray
Charles E. Noell III
Judy M. Phares
Jill Pratt
Philip J. Rauch
E. Hutchinson
Robbins, Jr.
Jordan D. Rosenfeld
Charles Schwabe
Robert W. Smith, Jr.
Scott Somerville
Michele Speaks
Michael B. Styer
Harry Thomasian
Donald Thom
Joe Timmins
Krissie Verbic

TRUSTEES EMERITI

Katharine C. Blakeslee
C. Sylvia Brown
Martha Head
Sue Hess
Murray M. Kappelman, MD
E. Robert Kent, Jr.
Joseph M. Langmead
Kenneth C. Lundeen
Marilyn Meyerhoff
Esther Pearlstone
Monica Sagner
George M. Sherman
Dear Members and Guests,

Welcome to the 56th Season of Baltimore Center Stage! Executive Director Michael Ross and the artistic staff have selected an exciting, diverse season of plays that we believe will enrich your intellectual spirit and provide great entertainment through the year. Our board is so very proud of our 62 full-time artists, craftspeople, and administrators who continued to create great art and educational and community programming while we did the important work of identifying our next Artistic Director.

The BCS Artistic Director Search Committee, under the leadership of Trustee Beth Falcone, engaged in months of conversation with some of America’s best theater artists and leaders. And while there were many worthy candidates, one rose to the top: Stephanie Ybarra. With two decades of experience as an artistic producer in theaters across the country, Stephanie will come to us this fall directly from the Public Theater in New York. There, among her many contributions, she served as Director of Special Artistic Projects overseeing their Mobile Unit and Public Forum Projects. Her commitment to community engagement is extraordinary, and she has fresh ideas about broadening BCS’s reach and extending our impact across the Baltimore region and the state.

Soon, Stephanie will join our team and share her vision for our Pearlstone, Head, and Bernard Black Box stages. She will find and develop exciting and provocative work for our current audiences as well as the next generation of theatergoers. And her appointment further reinforces BCS at the forefront of the Equity, Diversity, and Inclusion movement.

We are truly excited about our good news and hope you will join us in welcoming Stephanie Ybarra to Baltimore and Maryland!

Terry H. Morgenthaler
Baltimore Center Stage Board President
Comedian Lisa Lampanelli and her cast of professional actors, storytellers, and surprise guests will have audience members howling as they hear stories about trying to maintain sanity when it comes to “losin’ it.” Lampanelli, who recently lost more than 100 pounds, shines an intimate but hilarious light on the universal problem of body-image and weight struggles in this 90-minute show.

**Lisa Lampanelli’s LOSIN’ IT!**

**SATURDAY, NOVEMBER 17, AT 8PM**

**TICKETS $35–50**
**SHOW PLUS POST-SHOW MEET & GREET $100**

**CENTERSTAGE.ORG 410.332.0033**
Dear Friends,

Last fall, through a series of focus groups and online questionnaires, we heard from many of you about what has made Baltimore Center Stage special for so many years, and about what you would like to see more of. Among the range of feedback you generously shared, we noted a recurring interest in seeing another big, meaty, classic America drama. So we thought we might open our season with this classic—and how about Tennessee Williams’ sultry *Cat on a Hot Tin Roof*? As it turns out, this iconic piece has never graced our stage: I think we are fortunate to have saved it for now.

While much has changed in America since 1954, themes from this play echo across our landscape even today. Greed, lies, and oppression have not gone away. Through the eyes of iconic writers like Tennessee Williams, we can turn a brutally honest gaze on enduring truths about secrets and intolerance. And along with these weighty matters, Williams’ wry humor seeps out of every encounter over one very hot night.

We could not do this play justice without the right director, and we are so lucky and privileged to have Judith Ivey join us to direct this production. Long admired for her work on stage and screen—including the work of Tennessee Williams—Judy somewhat recently added directing to her already impressive resume. We conversed about this while doing a project together in Westport. Little did she realize I would reach out to her the first chance I had. I’m grateful to have this beloved classic in such seasoned and worthy hands.

And I’m thrilled to soon be working with the amazing and inspiring Stephanie Ybarra, who has agreed to join the Center Stage family as our new Artistic Director. I’m so excited to partner with her in steering our theater toward the next phase of its bright future.

Michael Ross
Executive Director
CAT ON A HOT TIN ROOF

BY TENNESSEE WILLIAMS
THE CAST
in alphabetical order
Charlotte Booker*
Big Mama
Rod Brogan*
Gooper
Nina Brothers
Dixie
Paul DeBoy*
Reverend Tooker
Stephanie Gibson*
Maggie
Alexis Hyatt*
Mae
Jim Ireland*
Doc Baugh
Leonardo Manni
Buster
Cynthia Miller
Sookey
Andrew Pastides*
Brick
David Schramm*
Big Daddy
Jack St. Pierre
Sonny

THE ARTISTIC TEAM
Judith Ivey
Director
Adam Koch
Scenic Designer
Joseph G. Aulisi
Costume Designer
John Ambrosone
Lighting Designer
Victoria Deiorio
Sound Designer
Kendall Simpson
Composer
Sordelet Ink/Rick Sordelet
Fight Director
Gavin Witt
Production Dramaturg
Danielle Teague-Daniels*
Stage Manager
Erin Edelstein*
Assistant Stage Manager
Bailey Bass
Assistant Director
Pat McCorkle
Katja Zarolinski
McCorkle Casting, Ltd.
Casting

*Member of Actors’ Equity Association

Please turn off electronic devices.

Cat on a Hot Tin Roof is presented by special arrangement with Samuel French, Inc. on behalf of the University of the South Sewanee, Tennessee.
TIME:
The action of the play takes place over the course of one afternoon and evening in late summer, 1954.

HOW CAN I TELL YOU
How can I tell you? With my lips and my hands?
You might mistake their language.
It isn’t easily said.

There’s only moments when we can both believe it....

The trouble is that doubt is always half true, there is a hard kind of half accuracy in distrust which is hard, very hard, to let go of.

Still: we stay with each other, we keep returning to places, the search continues.
What are we looking for in the heart of each other?
Will it ever be clearly

the other and not the self that we so want to comfort?
PLACE:
The set is the bed-sitting-room of a plantation house in the Mississippi Delta, for the past 40 years home to the Pollitt family at the heart of an enormous and fertile estate of 28,000 acres. Here the family and a few guests have gathered to celebrate the 65th birthday of family patriarch Big Daddy.

Seemingly isolated from any turmoil or progress dominating national and international headlines—from the aftermath of conflict in Korea to the defeat of French forces in Indochina (Vietnam), from the anti-Communist fever of Senator Joseph McCarthy to the death of Josef Stalin, from the launch of the rock ‘n’ roll era to the launch of the first Boeing 707, from segregation protests in South Carolina to the desegregation decision in Brown v. Board of Education—the Pollitts’ dwelling was evocatively conjured in the playwright’s own words:

“Perhaps the style of the room is not what you would expect in the home of the Delta’s biggest cotton-planter; it is gently and poetically haunted. This may be irrelevant or unnecessary, but I once saw a reproduction of a faded photograph of the veranda of Robert Louis Stevenson’s home on that Samoan Island where he spent his last years, and there was a quality of tender light on weathered wood...exposed to tropical suns and tropical rains, which came to mind when I thought about...this play, bringing also to mind the grace and comfort of light, the reassurance it gives, on a late and fair afternoon in summer, the way that no matter what, even dread of death, is gently touched and soothed by it.”

DIRECTOR JUDITH IVEY

“I certainly want to honor much about the traditional interpretation of this play. But I guess if I were to put my own interpretation within that tradition, I see it as a love story. In some of the productions I’ve seen, the focus has seemed to be on how much these people hated other, but I think they really love each other. It may be hard or complicated or even unspoken, but I think there’s real love in this play.”

Judith Ivey is the recipient of numerous awards for stage and film, including the Tony Award and Drama Desk Award for her portrayals in Steaming and Hurlyburly, and the Obie Award for The Moonshot Tape. See bio page 20.
“Tom set out, the first chance he had, to find the devil’s lair. You might say Tom went on ‘diggin’…’ the rest of his life, trying to discover where the devil lives inside all of us. Through his searching words, he turned the tragedy in his life to art. He once said he wrote to escape madness.

Where did it start with Tom, this search into the soul, this preoccupation with poetry and primitive feeling? He was exceptionally observant as a child. Other children would pick a flower, then carelessly throw it away, but Tom would stand peering into the heart of the flower as though trying to discover the secret of its life.”

—Edwina Dakin Williams (Tennessee’s mother) in her autobiography, Remember Me to Tom
“Tennessee Williams is showing us the difficulty of communication between people who spend their lives saying and doing things they do not mean and do not feel... How difficult it was for [the people in Cat] to be honest with each other, probably because it is so difficult to be honest with oneself.”
—First Lady Eleanor Roosevelt

“Cat on a Hot Tin Roof is the work of a mature observer of men and women and a gifted craftsman. One of the great achievements is the honesty and simplicity of the craftsmanship. It seems not to have been written. It is the quintessence of life. It is the basic truth. Always a seeker after honesty in his writing, Mr. Williams has not only found a solid part of the truth but found the way to say it with complete honesty. It is not only part of the truth of life: it is the absolute truth of the theater.”
—Critic Brooks Atkinson, responding to the play’s 1955 premiere

“What I got from Tennessee himself, and from a few other people that were really close to him, is that no one could laugh at absurdity, at tragedy, like he could. And it’s in his writing — the lightness, that light touch, humor in the darkest places.”
—Actor Amanda Plummer

“Tennessee Williams saved my life. As a 12-year-old boy in suburban Baltimore, I would look up his name in the card catalogue at the library and it would read ’See Librarian.’ I wanted these ’see Librarian’ books... Yes, Tennessee Williams was my childhood friend. I yearned for a bad influence and boy, was Tennessee one in the best sense of the word: joyous, alarming, sexually confusing, and dangerously funny.”
—Baltimore native John Waters, on discovering the work of Tennessee Williams

“He taught me not to lie.”
—Lady Maria St. Just (aka Maria Britneva), Williams’ literary executor and an inspiration for Maggie

“In his struggle to unlearn repression, to claim his freedom, and to forge glory out of grief, Williams turned his own delirium into one of the 20th Century’s great chronicles of the brilliance and the barbarity of individualism. In order to name our pain, he devoured himself.... Out of the sad little wish to be loved, [he] made characters so large that they became part of American folklore.... Foraying into those ineffable realms of sensation where language has little purchase, he uncovered our sorrow, our desire, our hauntedness. At the same time, he changed the shape and the ambition of the American commercial theater.”
—Biographer and critic John Lahr
I was born in the Episcopal rectory of Columbus, Miss., an old town on the Tombigbee River which was so dignified and reserved that there was a saying, only slightly exaggerated, that you had to live there a whole year before a neighbor would smile at you on the street. As my grandfather, with whom we lived, was the Episcopal clergyman, we were accepted without probation. My father, a man with the formidable name of Cornelius Coffin Williams, was a man of ancestry that was descended on one side, the Williamses, from pioneer Tennessee stock and on the other from early settlers of Nantucket Island in New England. My mother was descended from Quakers. Roughly there was a combination of Puritan and Cavalier strains in my blood, which may be accountable for the conflicting impulses I often represent in the people I write about.

I was christened Thomas Lanier Williams. It is a nice enough name, perhaps a little too nice. It sounds like it might belong to the son of a writer who turns out sonnet sequences to Spring....Under that name I published a good deal of lyric poetry, which was a bad imitation of Edna Millay. When I grew up I realized this poetry wasn’t much good and I felt the name had been compromised so I changed it to Tennessee Williams....

When I was about 12, my father, a traveling salesman, was appointed to an office position in St. Louis and so we ... moved north. It was a tragic move. Neither my sister [Rose] nor I could adjust ourselves to life in a Midwestern city. The schoolchildren made fun of our Southern speech and manners. I remember gangs of kids following me home yelling “Sissy!” and home was not a very pleasant refuge....

In the South we had never been conscious of the fact that we were economically less fortunate than others. We lived as well as anyone else. But in St. Louis we suddenly discovered there were two kinds of people, the rich and the poor, and that we belonged more to the latter. ... If I had been born to this situation I might not have resented it deeply. But it was forced upon my consciousness at the most sensitive age of childhood. It produced a shock and a rebellion that has grown into an inherent part of my work. It was the beginning of the social consciousness which I think has marked most of my writing. I am glad that I received this bitter education for I don’t
think any writer has much purpose back of him unless he feels bitterly the inequities of the society he lives in…. That is the social background of my life!

I entered college during the Great American Depression and after a couple of years I couldn’t afford to continue but had to drop out and take a clerical job in the shoe company that employed my father. The two years I spent in that corporation were indescribable torment to me as an individual but of immense value to me as a writer for they gave me first-hand knowledge of what it means to be a small wage earner in a hopelessly routine job. [Eventually,] I went back South to live with my grandparents in Memphis. Then I began to have a little success with my writing. I became self-sufficient [and] for a couple of years afterwards I did a good deal of traveling around and I held a great number of part-time jobs of great diversity. It is hard to put the story in correct chronology for the last 10 years of my life are a dizzy kaleidoscope. I don’t quite believe all that has happened to me, it seems it must have happened to five or ten other people.

My first real recognition came in 1940 when I received a Rockefeller fellowship and wrote Battle of Angels, which was produced by the Theatre Guild…. It closed in Boston during the tryout run but I have rewritten it a couple of times since then and still have faith in it…. My jobs in this period included running an all-night elevator in a big apartment-hotel, waiting on tables and reciting verse in the Village, working as a teletype operator for the US Engineers in Jacksonville, Florida, waiter and cashier for a small restaurant in New Orleans, ushering at the Strand Theatre on Broadway. All the while I kept on writing, writing, not with any hope of making a living at it but because I found no other means of expressing things that seemed to demand expression. There was never a moment when I did not find life to be immeasurably exciting to experience and to witness, however difficult it was to sustain.

From a $17 a week job as a movie usher I was suddenly shipped off to Hollywood, where MGM paid me $250 a week. I saved enough money out of my six months there to keep me while I wrote The Glass Menagerie. I don’t think the story from that point on requires any detailed consideration.

This essay originally appeared on the jacket of the record album Tennessee Williams: Reading from His Works (Caedmon Records, 1952).
Where do you begin with a play as iconic as this?
Along with director Judy Ivey, we started with the root and heart of the play: the script, the characters, and, ultimately, the emotional spectacle of a romance trapped within a dysfunctional family. Judy’s personal style and her directing approach are so beautiful, so respectful of the actor’s process—so my task was to sculpt a room around her sensitive, grounded vision of the Pollitt family.

Williams can be notoriously precise, even tyrannical, in his stage directions and scenic descriptions; where do you take guidance from this, and how do you find freedom?
On one hand, I believe a creative team should have the freedom to design and develop productions in every conceivable way for the sake of fresh theater-making. On the other hand, when it comes to designing for Williams, I think he can be trusted to imagine his play in the appropriate atmospheric, physical setting. I tried to mine all of his important intentions and translate them through our 2018 imaginations, so that ghost of Williams’ vision is still intact, transformed into its latest incarnation.

What specific points of reference or inspiration did you use?
A few of the most iconic and romantic plantation homes of the South were of course acknowledged in the inspiration and design process: Nottoway House, Ashland Belle Helen, and Oak Valley. As well as, in stark artistic contrast, the modern fabric sculptures of Korean artist Do Ho Suh, which unknowingly capture the atmosphere of a current-day Williams setting (the BCS production team even took an investigative field trip to Washington to see them in person).
Other than a footprint required by the logistics of the play’s action, what storytelling elements did you hope to add in the design?

I think some of the enduring grandeur of Cat is its classic Southern plantation setting and the human backdrop of the large distinguished family. I wanted to underscore both the pleasure and the pressure of such a royal American family. It is fun to be rich, but, as depicted in the story, it can be a gilded cage of sorts. I was also interested in evoking the sense of mystery and delicacy, evasion and concealment that I find in the story—a voyeuristic realism that then explodes. So I wanted the set to evoke all that at the same time, beautifully and confusingly.

Was there any particular challenge you feel like you had to tackle?

The biggest challenge was developing a floor plan of the bedroom, bathroom, hallway, and wraparound porch that made sense, as it relates to the rest of the house. To discover the bedroom plan that we needed, I essentially imagined and designed the entire Pollitt house to come up with the small part of the house we see in the play.

How do you avoid telling the whole story right off the bat the first time the lights go on?

This is critical! It is so disheartening to see a set that “answers all the questions” from the outset of the play: for example, a depressed character living in a gray, bleak room leaves nothing to imagine and nowhere to go emotionally. Instead, I love designs that generate questions, not answers. In our case, creating a soft, beautiful, breezy palace of a room helps put the struggle in more contrast: “why are they sad?” say, or “who could be unhappy in such a beautiful place?” Right from the start, our questions become aligned with the characters’ questions, and we all discover together.
The Cast

Charlotte Booker*
Big Mama
Baltimore Center Stage: As You Like It. Broadway—Born Yesterday (both revivals). Off-Broadway—Fugue (directed by Judith Ivey); Leave Me Green; Take Me Back; Five Genocides; Ten Chimneys; Bitch! (which she also wrote); Deathbed; Psycho Beach Party. National Tour—Born Yesterday (Billie Dawn stb). Regional—Lots of leading roles, all over, for over 30 years.
Film—Inside Llewyn Davis; Brazzaville Teenager; Love and Support. TV—Power (recurring); Blue bloods; Gaffigan; Boardwalk Empire; Law & Order, CI (twice); Murphy Brown; Chicago Hope; Hi, Honey, I’m Home, and many others.

Rod Brogan*
Gooper

Nina Brothers
Dixie

Paul DeBoy*
Reverend Tooker
(and 15 others); The Pioneer Theatre: My Fair Lady, The Real Thing; Cincinnati Playhouse: Sylvia, The Clean House, Caine Mutiny; The Olney: Blithe Spirit.

Film/TV—All four Law & Orders, The Blacklist: Redemption, Royal Pains, The Following, A Dirty Shame. IG—@pauladeboy

**Stephanie Gibson***

Maggie

Baltimore Center Stage: debut. Broadway—Charlie and the Chocolate Factory (Cherry Sunday), Cinderella (Gabrielle), Spamalot, The Addams Family. National Tours—A Chorus Line (Judy Turner); Happy Days (Lori Beth). Other New York—City Center Encores!: Anyone Can Whistle; 54 Below: Glitter, Goblets & Gatos (One Woman Show). Regional—Cape Playhouse: Cabaret (Sally Bowles); Theatre Under the Stars: Into the Woods (Baker’s Wife); MUNY: Young Frankenstein (Inga); Bucks County Playhouse: Rocky Horror Show (Janet); La Mirada: Empire (Frankie Peterson). TV/Film—Happy! (recurring role of Pixley, SYFY); Person of Interest (CBS); Up All Night (NBC); The Union (dir. J. Thibodeau); Flamingo Love (dir. AJP); The Audition (Seth & Avi); You Must Be Joking (dir. Jake Wilson); Performance on 67th Annual Tony Awards (CBS); David Letterman (CBS), Live with Kelly and Michael (ABC). Web—Dates, Mates & Clean States (Co-Writer alongside Julie Lubeck); Rare Birds of Fashion (dir. Lily-Hayes Kaufman); SNAFU. Education—BFA: University of the North Carolina School of the Arts. @StephGib1

**Alexis Hyatt***

Mae

Baltimore Center Stage: debut. Regional—Florida Studio Theater: Constellations, How to Use a Knife; NJ Shakespeare Theater: To Kill a Mockingbird; Gulfshore Playhouse: Boeing, Boeing, The Liar, All My Sons, The Games Afoot; Northern Stage: Blithe Spirit, Amadeus, M. Butterfly, No Sex Please, We’re British, The Importance of Being Earnest. Film/TV—Orange is the New Black. Education—BFA: University of the North Carolina School of the Arts.

**Jim Ireland***

Doc Baugh

Baltimore Center Stage: debut. Off Broadway—Jewish Repertory Theater: The Shawl (w/ Dianne Wiest, dir. Sidney Lumet); Chashama 42nd St: Motherbird by Craig Lucas (original cast); The Lion: Ephemeris. Regional—Arena Stage: Every Tongue Confess (w/ Phylicia Rashad, dir. Kenny Leon); The Repertory Theater of St. Louis: All My Sons; The Walnut Street Theater: Philadelphia, Here I Come!; Philadelphia Area Repertory Theater: Twelfth Night (dir. Gregory Doran, RSC), Wilma Theatre: Macbeth; Arden Theatre: Man and Superman; Orlando Shakespeare Theater: King Lear, Julius Caesar, Taming of The Shrew, Race, Yankee Tavern. TV—Blue Bloods, Bull, The Mysteries of Laura, Mercy, Law & Order.
**Leonardo Manni**  
Buster  
**Education**—Baltimore City’s Tunbridge Public Charter School; Baltimore School for the Arts: TWIGs Program.

**Cynthia Miller**  
Sookey  
**Baltimore Center Stage**: debut.  
**Education**—MA: The Johns Hopkins University.

**Andrew Pastides**  
Brick  
**Baltimore Center Stage**: debut.  
**Off Broadway**—  
59 E59: *Lovesong*; Barrow Group: *Makeout Session*.  
**Awards**—Ernie Award (Best Actor), Henry Award (Best Actor nom) Napa Valley FILM Fest (Best Actor), Slamdance (Audience Award).  
**Professional**—Teacher/Director. **Education**—Andrew is a graduate of The South Carolina Governor’s School for the Arts and Humanities and The University of North Carolina School of the Arts. andrewpastides.com

**David Schramm**  
Big Daddy  
David Schramm has had a career full of firsts. As a young apprentice he helped to create Actors of Louisville, which grew into Actors Theatre of Louisville, one of the most respected regional theatres in the country. He was among the first class of the Julliard School’s Drama Division, the now infamous Group I: (fellow Group-Iers include Patti LuPone, Kevin Kline, Gerry Guitierrez, Mary Lou Rosato, and David Ogden Stiers). Also under the guidance of John Houseman,
those graduates were founding members of The Acting Co. now in its 47th season. Debuts include The Boys Next Door (Norman), Other People’s Money, The Robber Bridegroom (Clement!), and the American premiere of two Ayckbourn plays, Man of the Moment and A Chorus of Disapproval. Classic roles include Prospero (twice), Brutus, Angelo Boyet, and King Lear directed by John Houseman. Movies include Ragtime, Johnny Handsome, A Shock to the System, and Let It Ride. TV—too many guest spots (often as killer-of-the-week) to mention, most prominently on Working Girl (w/ Sandra Bullock) and eight seasons as Roy Biggens on NBC’s Wings.

**Jack St. Pierre**

Sonny

**Baltimore Center Stage:** debut.

Other—Aldersgate Church Community Theater: Seussical Jr. (JoJo); Mount Vernon Children’s Community Theater: Charlotte’s Web (Gander), Grease: School Version (Ensemble); Metropolitan School of the Arts: The Sound of Music (Ensemble). **Film/New Media**—Cinnamon (Connor), One Three Seven Films; Clownfish (S1; E5); Thank an Educator (Student); Genereckless (Young Connor).

*Member of the Actors’ Equity Association.
Tennessee Williams
Playwright

Tennessee Williams was born Thomas Lanier Williams in Columbus, Mississippi, in 1911. Unhappy with everyone’s tendency to call him simply “Tom,” he eventually sought more distinction under the name “Tennessee.” Unique and distinctive by any name, and still arguably the most-performed of American playwrights, Williams wrote some 70 plays, 15 film scripts, two novels, and an autobiography, as well as essays, poems, and short stories. His most famous works appeared on stage and film throughout the 1940s and 1950s, and number among the great classics of American theater; drawing deeply on autobiographical detail and Southern culture, Williams developed a distinctively poetic naturalism to explore such explosive topics as sexuality, desire, psychology, class, and gender construction. After the epochal success of The Glass Menagerie in 1944 came A Streetcar Named Desire in 1947, which won the Pulitzer Prize and cemented Williams’ stature. In 1953, Camino Real was commercially unsuccessful; but in 1955, Cat on a Hot Tin Roof won a Pulitzer before also being translated successfully to film—as were The Rose Tattoo, Orpheus Descending, The Night of the Iguana, Suddenly Last Summer, and Sweet Bird of Youth. Later, lesser-known plays include THIS IS (An Entertainment), Vieux Carré (1977), A Lovely Sunday at Crève Coeur (1978–79), and Clothes for a Summer Hotel (1980). Williams died in 1983 in New York, having apparently choked on the cap of a pill bottle.

Judith Ivey
Director

Baltimore Center Stage: debut. Directing—recent credits include the Public Theatre in Maine: The Ladies Foursome; North Coast Rep and Laguna Playhouse in California: Chapatti; Alliance Theatre: Steel Magnolias, Carapace (world premiere, Bass Award nom); Pasadena Playhouse and Second Stage-NYC: Vanities The Musical; Snapple Theatre-NYC: Secrets of a Soccermom; Second Stage-NYC: The Butcher of Baraboo; Cherry Lane Theatre: Fugue; Primary Stages-NYC: Southern Comforts; Northlight Theatre-Chicago and Laguna Playhouse: Bad Dates; Falcon Theatre-CA and Darryl Roth Theatre-NYC: More.

Acting credits include:
Broadway—Bedroom Farce (with David Schramm), Piaf, Steaming, Hurlyburly, Precious Sons, Blithe Spirit, Park Your Car in Harvard Yard (Tony nom), Voices in the Dark, Follies, The Heiress (Tony nom), The Audience. Regional—Long Wharf Theatre: Fireflies (Grace); ACT-San Francisco: The Birthday Party (Meg); The Glass Menagerie (Amanda, Lucille Lortel Award). She also co-stars in the web series The Accidental Wolf. Film—Over 40 films including Devil’s Advocate, Washington Square, Mystery, Alaska, Brighton Beach Memoirs, Love Hurts, Compromising Positions, What Alice Found, Flags of Our Fathers, A Bird of the Air, Big Stone Gap, Cortez, Through a Glass Darkly. TV—Designing Women; The Long, Hot Summer; What the Deaf Man Heard (Emmy nom); Rosered; Nurse Jackie; A Person of Interest; White Collar; Grey’s Anatomy; Law & Order: SVU; The Family; Bloodline; Instinct. Awards—Tony Award and the Drama Desk Award for Steaming and Hurlyburly, the Obie Award for The Moonshot Tape, and countless others for her stage and film work. Recipient of the Texas Medal for the Arts and inducted in the Texas Film Hall of Fame.
Adam Koch  
Scenic Designer  
Baltimore Center Stage: debut.  
Off Broadway—Rooms: A Rock Romance. International—Dreamgirls (Seoul). Regional—Signature Theatre: Kiss of the Spiderwoman (Helen Hayes nomination); Serenbe Playhouse: Titanic (outdoor), 1st Stage: Bat Boy (Helen Hayes nomination); Ford’s Theatre; Goodspeed Musicals; Paper Mill Playhouse; Tuacahn Amphitheatre; The Repertory Theatre of St. Louis; Music Theatre of Wichita; Cincinnati Playhouse; Geva Theatre Center; Fulton Theatre; Lyric Theatre of Oklahoma; Maltz Jupiter Theatre; Ogunquit Playhouse; Syracuse Stage; Bucks County Playhouse; and Portland Stage. Other—for the past five years Adam and Steven Royal have jointly designed theater, film, and live events across the country including the official events for New York City Pride. adamkochassociates.com; Instagram: @instadamkoch

John Ambrosone  
Lighting Designer  
Baltimore Center Stage: debut. Broadway—David Mamet’s The Old Neighborhood. Off-Broadway—New York Theatre Workshop: Nocturne; 59E59 Theaters—Uncanny Valley. Tour—The King Stag. International—Teatre Municipal (Sao Paulo, Brazil); France 3 Television Studios (Strasbourg, France); Theatro Des Westens (Berlin, Germany); Tokyo Globe Theatre (Japan); Royal Court and Royal Shakespeare theaters (London); Manuel Doblado Theatre (Leon, Mexico); Festival of the Arts (Singapore); Moscow Art Theatre (Russia); Taipei National Theatre (Taiwan). Regional—American Repertory Theatre (45+ productions as Resident Lighting Designer), Alley Theatre, Alliance Theatre, Arena Stage, Brooklyn Academy of Music, Capital Repertory, Clarence Brown Theatre, Coconut Grove Playhouse, CATF, The Gravity Project, Hartford Stage, Long Wharf, McCarter, Merrimack Repertory, North Shore Music Theatre, People’s Light & Theatre, Philadelphia Theatre Company, Playmaker’s Repertory Company, Prince Music Theatre, Ridge Theatre, Royal George Theatre of Chicago, Theatre Squared, Trinity Repertory Company, and Virginia Stage Company. 

Joseph G. Aulisi  
Costume Designer  
Baltimore Center Stage: debut. Long history in design for theater and film. Broadway—30+ shows have been directed by Jerome Robbins, Michael Bennett, Gower Champion, Harold Pinter, Gene Saks, and numerous others. Film—50+ include Noah Baumbach’s The Meyerowitz Stories, Ang Lee’s Billy Lynn’s Long Halftime Walk and Taking Woodstock, Charlie’s Angels 1 & 2, Pink Panther 1 & 2, Nobody’s Fool, Stepmom, The Pope of Greenwich Village, Die Hard With A Vengeance, Three Days of the Condor, Bowfinger, Shaft, The Secret of My Success. TV—Smash, Bernard and Doris. Awards—Nominated for two Emmys, three Costume Design Guild Awards, A Drama Desk Award, and an Obie. 

Victoria Deiorio  
Sound Designer  
Off-Broadway—Sheen Center: Nine Circles; St. Clement’s Theatre: A Christmas Carol; Active Theatre: Two Point Oh; Joe’s Pub at the Public Theater: Cassie’s Chimera; Steppenwolf at The Duke: The Bluest Eye; NYMTF: Arnie the Doughnut; NYC Fringe Festival at The Connelly: Ophelia. Regional—Oregon Shakespeare; The Goodman; Steppenwolf; Hartford Stage; Long Wharf Theatre; Syracuse Stage; Cincinnati Playhouse; Cleveland Playhouse; Chautauqua Theater Company; Indiana Repertory; Milwaukee Repertory; and many other theaters in and around Chicago, NY, and LA. Awards—Nominated for 13 and awarded seven Joseph Jefferson Awards, two After Dark Awards, and a SALT Award. Professional—Head of Sound Design for The Theatre School at DePaul University in Chicago, and Co-Chair of the Theatrical Sound Designers and Composers Association. victoria-sound-design.com

Adam Koch  
Scenic Designer  
Baltimore Center Stage: debut.  
Off Broadway—Rooms: A Rock Romance. International—Dreamgirls (Seoul). Regional—Signature Theatre: Kiss of the Spiderwoman (Helen Hayes nomination); Serenbe Playhouse: Titanic (outdoor), 1st Stage: Bat Boy (Helen Hayes nomination); Ford’s Theatre; Goodspeed Musicals; Paper Mill Playhouse; Tuacahn Amphitheatre; The Repertory Theatre of St. Louis; Music Theatre of Wichita; Cincinnati Playhouse; Geva Theatre Center; Fulton Theatre; Lyric Theatre of Oklahoma; Maltz Jupiter Theatre; Ogunquit Playhouse; Syracuse Stage; Bucks County Playhouse; and Portland Stage. Other—for the past five years Adam and Steven Royal have jointly designed theater, film, and live events across the country including the official events for New York City Pride. adamkochassociates.com; Instagram: @instadamkoch

John Ambrosone  
Lighting Designer  
Baltimore Center Stage: debut. Broadway—David Mamet’s The Old Neighborhood. Off-Broadway—New York Theatre Workshop: Nocturne; 59E59 Theaters—Uncanny Valley. Tour—The King Stag. International—Teatre Municipal (Sao Paulo, Brazil); France 3 Television Studios (Strasbourg, France); Theatro Des Westens (Berlin, Germany); Tokyo Globe Theatre (Japan); Royal Court and Royal Shakespeare theaters (London); Manuel Doblado Theatre (Leon, Mexico); Festival of the Arts (Singapore); Moscow Art Theatre (Russia); Taipei National Theatre (Taiwan). Regional—American Repertory Theatre (45+ productions as Resident Lighting Designer), Alley Theatre, Alliance Theatre, Arena Stage, Brooklyn Academy of Music, Capital Repertory, Clarence Brown Theatre, Coconut Grove Playhouse, CATF, The Gravity Project, Hartford Stage, Long Wharf, McCarter, Merrimack Repertory, North Shore Music Theatre, People’s Light & Theatre, Philadelphia Theatre Company, Playmaker’s Repertory Company, Prince Music Theatre, Ridge Theatre, Royal George Theatre of Chicago, Theatre Squared, Trinity Repertory Company, and Virginia Stage Company. 

Joseph G. Aulisi  
Costume Designer  
Baltimore Center Stage: debut. Long history in design for theater and film. Broadway—30+ shows have been directed by Jerome Robbins, Michael Bennett, Gower Champion, Harold Pinter, Gene Saks, and numerous others. Film—50+ include Noah Baumbach’s The Meyerowitz Stories, Ang Lee’s Billy Lynn’s Long Halftime Walk and Taking Woodstock, Charlie’s Angels 1 & 2, Pink Panther 1 & 2, Nobody’s Fool, Stepmom, The Pope of Greenwich Village, Die Hard With A Vengeance, Three Days of the Condor, Bowfinger, Shaft, The Secret of My Success. TV—Smash, Bernard and Doris. Awards—Nominated for two Emmys, three Costume Design Guild Awards, A Drama Desk Award, and an Obie. 

Victoria Deiorio  
Sound Designer  
Off-Broadway—Sheen Center: Nine Circles; St. Clement’s Theatre: A Christmas Carol; Active Theatre: Two Point Oh; Joe’s Pub at the Public Theater: Cassie’s Chimera; Steppenwolf at The Duke: The Bluest Eye; NYMTF: Arnie the Doughnut; NYC Fringe Festival at The Connelly: Ophelia. Regional—Oregon Shakespeare; The Goodman; Steppenwolf; Hartford Stage; Long Wharf Theatre; Syracuse Stage; Cincinnati Playhouse; Cleveland Playhouse; Chautauqua Theater Company; Indiana Repertory; Milwaukee Repertory; and many other theaters in and around Chicago, NY, and LA. Awards—Nominated for 13 and awarded seven Joseph Jefferson Awards, two After Dark Awards, and a SALT Award. Professional—Head of Sound Design for The Theatre School at DePaul University in Chicago, and Co-Chair of the Theatrical Sound Designers and Composers Association. victoria-sound-design.com
The Artistic Team

Kendall Simpson
Composer
Baltimore Center Stage: debut. Regional—Alliance: Sheltered (dir. Kimberly Senior); The Temple Bombing (dir. Jimmy Maize), Steel Magnolias, (dir. Judith Ivey), In Love and Warcraft (dir. Laura Kepley), Warrior Class (dir. Eric Ting), The Whipping Man (dir. Alex Greenfeld), Bike America (dir. Moritz von Stuelpnagel), Apples and Oranges (World Premiere, A. Uhry/dir. Lynne Meadow), I Just Stopped By To See the Man (dir. Ron Parson), Broke (dir. Jason Loeweth), False Creeds (dir. Wendy Goldberg), Eurydice (dir. R. Garner); Georgia Shakespeare: As You Like It, Hamlet, Much Ado About Nothing, Love’s Labour’s Lost, Metamorphoses, The Tempest, A Winter’s Tale, Romeo and Juliet, Antigone (musical, R. Garner/K. Simpson). Music for Dance—Atlanta Symphony Orchestra: Papillon; Emory Dance: Path, Island, We the Living, Inside the Crevice, Carnival Mask. Music for Film/Video—Zelda (Sesame Street); Under the Boardwalk (Georgia Aquarium); The Promotion; Twin Set; The Voicemaker; The Etiquette Man; The Initiate. Commissions—Southern Progression (Chamber Music America); Within Reach (Dekalb Symphony Orchestra); Island (Vega Quartet); Professional—Music Director Dance Department at Emory University.

Sordelet Ink/ Rick Sordelet
Fight Director
Rick and his son, Christian Kelly-Sordelet, are the creators of Sordelet Ink.

Baltimore Center Stage:
National Tours—Beauty and the Beast, Les Misérables.
International—53 productions including Tarzan, Aida, The Lion King, Beauty and the Beast, Ben Hur Live (Rome and European tour). Opera—The Met Opera: Cyrano (w/ Placido Domingo), Don Carlo (dir. Nicholas Hytner); The Royal Opera House; La Scala (Milan). Film—The Game Plan, Dan in Real Life, Brave New Jersey, LIV, Hamlet. TV—CBS: Guiding Light (Chief Stunt Coordinator for 12 years); Kevin Can Wait. Instructor—Yale School of Drama.

Awards—Edith Oliver Award for Sustained Excellence from the Lucille Lortel Foundation; Jeff Award for Outstanding Fight Director for Romeo and Juliet at the Chicago Shakespeare Theater. Author—Buried Treasure, Choices. sordeletink.com

Gavin Witt
Production Dramaturg
(See page 27)

Danielle Teague-Daniels*
Stage Manager
Baltimore Center Stage: Resident Stage Manager; SOUL The Stax Musical, The Christians. Regional—For the past 17 years, she has worked and reprised her role as SM with many companies including: Actors Theatre of Louisville, Clubbed Thumb, 3LD, Lee Strasberg Institute, Labryinth Theater, Rising Circle Theater Collective, Big Apple Circus, NYU Steinhardt, New Georges, Working Theater, and New Dramatists. Last summer she wrapped up Bello Mania at the New Victory Theater on 42nd St. Danielle has worked on two recent workshops: The Donna Summer Project (La Jolla Playhouse) and Ain’t Too Proud (Berkeley Rep). Additionally, Danielle also worked on Michael Kors’ fashion show in Shanghai, China.

Erin Edelstein*
Assistant Stage Manager
Baltimore Center Stage: debut. Regional—Gretna Theatre: The 39 Steps, She Loves Me, If Shoulda Been You, Tarzan; Fulton Theatre: Other Desert Cities, Les Miserables, Young Frankenstein; Meadow Brook Theatre: Next To Normal, A Christmas Carol. Education—Penn State University: BFA Theatre and Communications Arts and Sciences. Member—Actors Equity Association and Stage Managers Association.

Bailey Bass
Assistant Director
Baltimore Center Stage: debut. Director—Fredonia Senior Thesis: Constellations by Nick Payne; Fredonia One Act Festival: Shit-House Crazy by Julie Akeret. Assistant Director—Shellscrape Theatre Co.: Miss Julie; Walter Gloor
Mainstage: *Daisy Pulls It Off*, The Illusion. Education—State University of New York at Fredonia, BA Theatre Arts and BS Public Relations.

**Pat McCorkle**  
Katja Zarolinski  
McCorkle Casting, Ltd.  
Casting

**Baltimore Center Stage:** *SOUL* The Stax Musical, Mobile Unit Twelfth Night, Animal Farm, Skeleton Crew, Lookingglass Alice, The Christians, Jazz, Les Liaisons Dangereuses, Detroit ’67, As You Like It, Pride and Prejudice, Marley, One Night in Miami…, Amadeus, Wild with Happy, Twelfth Night, A Civil War Christmas. **Broadway**—Amazing Grace, On the Town, End of the Rainbow, The Lieutenant of Inishmore, The Glass Menagerie, Cat on a Hot Tin Roof, One Flew Over the Cuckoo’s Nest, Amadeus, She Loves Me, Blood Brothers, A Few Good Men, etc. **Off-Broadway**—Clever Little Lies, Dr. Ruth, Stalking the Bogeyman, Freud’s Last Session, Tribes, Our Town, Almost Maine and Driving Miss Daisy. **Over 50 regional theaters**—Guthrie, George Street Theatre, Connecticut Rep, Pittsburgh Public, Barrington Stage. **Over 60 films**—Senior Moment, Year by the Sea, Child of Grace, Premium Rush, Ghost Town, Secret Window, Tony and Tina’s Wedding, The Thomas Crown Affair, The 13th Warrior, Madeline, Die Hard III, School Ties. **TV/Web**—Planned Parenthood series *Talkin’ About*, Twisted, Sesame Street, Californication (Emmy nom), Max Bickford, Hack, Strangers with Candy, Barbershop, Chappelle’s Show. mccorklecasting.com

---

*Member of the Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.*
KING OF THE YEEs
OCT 25—NOV 18
BY LAUREN YEE

A WONDER IN MY SOUL
NOV 29—DEC 23
BY MARCUS GARDLEY

FUN HOME
JAN 17—FEB 24
MUSIC BY JEANINE TESORI
BOOK AND LYRICS BY LISA KRON
BASED ON THE GRAPHIC NOVEL
BY ALISON BECHDEL

INDECENT
FEB 28—MAR 31
BY PAULA VOGEL

HOW TO CATCH CREATION
MAY 2—MAY 26
BY CHRISTINA ANDERSON
Great performance deserves applause.

WE SUPPORT THE ARTS
IN OUR COMMUNITY.

It takes creativity, discipline, and talent to produce a great performance. That’s why we’re proud to support Baltimore Center Stage in its work to engage, educate, and inspire.

Learn more about the work we’re doing in the community.
troweprice.com/responsibility
SECRET SUPPER
// November 5 // 7pm-10pm //
The Baltimore Sun invites you to experience an extraordinary menu at one of the city’s top restaurants. We just can’t tell you where...yet. Each ticket is all-inclusive. Your four-course meal, specialty cocktail and wine pairings are included in the cost of your ticket, along with tax and gratuity.
BaltimoreSun.com/SecretSupper

WOMEN TO WATCH
// October 11 //
Baltimore Museum of Art // 6pm-8:30pm //
The Baltimore Sun and its sponsors are proud to present the third annual “Women to Watch” networking event in celebration of its glossy magazine highlighting the most inspiring and intriguing women in the region.
BaltimoreSun.com/2018WomenToWatch
Executive Director
MICHAEL ROSS
Michael Ross returned to Baltimore Center Stage in 2016, after having served as managing director from 2002 to 2008. In between he was managing director of Westport Country Playhouse. Previously, he was managing director of Long Wharf Theatre, general manager of Hartford Stage, program officer/project director at National Arts Stabilization, and worked with Baltimore Opera Company and Alley Theater. Michael has consulted in fundraising, board development, executive search, and strategic planning for theaters nationwide. He has been a panelist for the National Endowment for the Arts, Theatre Communications Group, and New England Foundation for the Arts, among others, and was an adjunct professor in The Yale University School of Drama Theater Management Program. He currently serves on the Board of the Burry Fredrik Foundation and Maryland Citizens for the Arts.

Associate Artistic Director
HANA S. SHARIF
Hana S. Sharif is a director, playwright, and producer. She served as Associate Artistic Director, Director of New Play Development, and Artistic Producer at Hartford Stage; recently as Program Manager of the ArtsEmerson Ambassador Program; Developmental Producer/Tour Manager of Progress Theatre’s musical The Burnin’; and as co-founder and Artistic Director of Nasir Productions. Directing credits include: Baltimore Center Stage: The Christians, Les Liaisons Dangereuses; Pride & Prejudice; Regional: Sense & Sensibility, The Whipping Man, Gem of the Ocean, Gee’s Bend, Next Stop Africa, Cassie, The Drum, and IIdentify. Her plays include All the Women I Used to Be, The Rise and Fall of Day, and The Sprott Cycle Trilogy. Hana is the recipient of the 2009–10 Aetna New Voices Fellowship and Theatre Communications Group (TCG) New Generations Fellowship.

Associate Director, Director of Dramaturgy
GAVIN WITT
Gavin Witt came to Baltimore Center Stage in 2003 after 15 years in Chicago as an actor, director, dramaturg, translator, and teacher. As well as working as a dramaturg at BCS, he has translated or adapted some dozen plays and helped develop new work all over the country. In addition to freelance directing in Chicago and elsewhere, BCS directing credits include Twelfth Night, the 50th Anniversary Decade Plays, dozens of play readings, many Young Playwrights Festival entries, and a short film. A graduate of Yale and the University of Chicago, he teaches on the Humanities faculty at Peabody Conservatory, having served on the advisory boards of several theaters and spent more than a decade as a regional vice president of LMDA, the national association of dramaturgs, before recently joining its board.
The Center Stage Society represents individual donors who, through their annual contributions of $1,500 or more, provide special opportunities for our artists and audiences. Society members are actively involved through special events, theater-related travel, and behind-the-scenes conversations with theater artists.

**SEASON SPONSORS ($50,000+)**
- Ellen and Ed Bernard
- Lynn Deering
- Jane and Larry Droppa
- Terry H. Morgenthaler and Patrick Kerins
- Judy and Scott Phares
- Lynn and Philip Rauch
- The Shubert Foundation, Inc.
- The Harold and Mimi Steinberg Charitable Trust

**PRODUCERS CIRCLE ($25,000-$49,999)**
- Penny Bank
- Stephanie and Ashton Carter
- James and Janet Clauson
- The JI Foundation
- Kathleen Hyle
- Laurens /Hatcher Foundation
- Charles E. Noell III
- Sharon and Jay Smith

**ARTISTS CIRCLE ($10,000-$24,999)**
- Anonymous
- The William L. and Victorine Q. Adams Foundation
- Paul M. Angell Family Foundation
- Peter and Millicent Bain
- The Bunting Family Foundation
- Mary Catherine Bunling
- The Helen P. Denit Charitable Trust
- Ms. Nancy Dorman and Mr. Stanley Mazaroff
- Brian M. and Denise H. Eakes
- Amy Elias and Richard Pearlstone
- Juliet A. Eurich and Louis B. Thalheimer
- The Fascitelli Family Foundation
- Daniel and Lori Gahagan
- The Goldsmith Family Foundation
- Harry Gruner and Rebecca Henry
- The Laverna Hahn Charitable Trust
- J. S. Plank and D. M. DiCarlo Family Foundation
- Wendy Jachman
- Francie and John Keenan
- Townsend and Bob Kent
- Keith Lee
- Sandy Liotta and Carl Osterman
- Ken and Elizabeth Lundeen
- Marion I. and Henry J. Knott Foundation
- Robert E. Meyerhoff and Rheda Becker
- Jeanine Murphy
- J. William Murray
- Dave and Chris Powell
- Mr. and Mrs. George M. Sherman
- Ellen J. Remsen Webb and J.W. Thompson Webb

**PLAYWRIGHTS CIRCLE ($5,000-$9,999)**
- Taunya Lovell Banks
- Bradie Barr and Tolly Miller
- Mr. and Mrs. Douglas L. Becker
- Winnie and Neal Borden, The Harry L. Gladding Foundation
- James T. and Francine G. Brady
- Susan Bridges and Bill Van Dyke
- Sylvia and Eddie Brown
- The Annie E. Casey Foundation
- Melissa and Augie Chiasera
- The Nathan & Suzanne Cohen Foundation
- The Jane and Worth B. Daniels, Jr. Fund
- The Delaplaine Foundation, Inc.
- Walter B. Doggett III and Joanne Doggett
- Beth and Michael Falcone
- Dick Gamper

**THANK YOU!**
The following list includes gifts of $250 or more made to the Baltimore Center Stage Annual Fund. Although space limitations make it impossible for us to list everyone who helps fund our artistic, education, and community programs, we are enormously grateful to those who contribute to Baltimore Center Stage. We couldn’t do it without you!
THANK YOU!

Baltimore Center Stage

Megan M. Gillick
The Hecht-Levi Foundation, Inc.
Patricia and Mark Joseph, The Shelter Foundation
The John J. Leidy Foundation, Inc.
Maryland Humanities
John and Kim McCardell
Melissa Newman
Nora Roberts Foundation
Dorothy Powe, in memory of Ethel J. Holliday
Blanche and Theo Rodgers
The Ida and Joseph Shapiro Foundation
Michelle Speaks and David Warnock
Donald and Mariana Thoms
Krissie and Dan Verbic
Loren and Judy Western
Ted and Mary Jo Wiese
Thomas Wilson Sanitarium for the Children of Baltimore City

**DIRECTORS CIRCLE ($2,500-$4,999)**

Anonymous
The Lois and Irving Blum Foundation
Meredith and Adam Borden
Jan Boyce
Drs. Joanna and Harry Brandt
Diana and Clinton Daly
Mr. Jed Dietz and Dr. Julia McMillan
Susan Garabedian
Sandra Levi Gerstung
Kim Gringas and Gene DeJackome
Robert and Sheryl Guth
Sandra and Thomas Hess
Ralph and Claire Hruban
David and Elizabeth JH Hurwitz
Susan and Steven Immelt
Mr. and Mrs. Joseph M. Jennings, Jr.
Francine and Allan Krumholz
The Macht Fund of the Associated
Jim and Mary Miller
Hugh and Leanne Mohler
Chuck and Paddy Morton
John and Susan Nehra
Lawrence C. Pakula, in memory of Sheila S. Pakula
Jill and Darren Pratt
Val and Hutch Robbins
Michelle and Nathan Robertson
Charles and Leslie Schwabe
Scott and Mimi Somerville
Scot T. Spencer
Michael Styer
Cheryl Hudgins Williams and Alonza Williams
Mr. Todd M. Wilson and Mr. Edward Delaplaine
Paul and Dorothy Wolman
Linda Woolf

**DESIGNERS CIRCLE ($1,500-$2,499)**

Anonymous
Stephanie Baker
The Campbell Foundation, Inc.
The Caplan Family Foundation, Inc.
The Mary and Dan Dent Family Fund
Winnie DePalma
Dana M. DiCarlo
Andrea and Samuel Fine, in memory of Carole Goldberg
Dr. Matthew Freedman and Dr. Gladys Arak Freedman
Howard and Susan Goldberg
Dr. Neil Goldberg, in memory of Carole S. Goldberg
Goldseker Foundation
Len and Betsy Homer
Harriet S. Iglehart
Joseph J. Jaffa
Barry Kropf
Mr. and Mrs. Earl Linehan, The Linehan Family Foundation
Diane Markman
Marilyn Meyerhoff
Morris A. Mechanic Foundation
The Rollins-Luetkemeyer Foundation
Michael Ross
Renee Samuels and Jordan Rosenfeld
Barbara and Sig Shapiro
Barbara Payne Shelton
Mr. and Mrs. Robert N. Smelkinson
Robert and Terri Smith
Brian and Susan Sullam
Mr. William J. Sweet and Ms. Geraldine Mullan
Mr. and Mrs. Harry Thomasian
Nanny and Jack Warren, in honor of Lynn Deering
Sydney and Ron Wilner
Dr. Richard H. Worsham and Ms. Deborah Geisenkotler
Young Audiences of Maryland, Inc.
As a Center Stage patron you will receive 10% off dinner at The Elephant on the night of a performance in which you hold a ticket.

Reservations@TheElephantBaltimore.com
www.TheElephantBaltimore.com
443.447.7878

924 North Charles Street
Baltimore, MD
THE EDGAR ALLAN POE SERIES

Pendulum Pilsner
Tell Tale Heart IPA
Annabel Lee White
The Raven Special Lager
Dark Usher Kölsch
The Cask (of Amontillado)

RavenBeer.com

Imagination | Collaboration | Inspiration

We’d love to tell your story.

www.ClassicCatering.com
COMPANY
($750-$1,499)
Anonymous
Diane Abeloff, in memory of Martin Abeloff
Suzanne and Stuart Amos
Tracy Bacigalupo and Jake Baker
Amy and Bruce Barnett
Patricia Baum, The Baum Foundation
Scott and Catherine Bissett
Harriet and Bruce Blum
Mr. and Mrs. Marc Blum
John and Carolyn Boitnott
Michael Borowitz and Barbara Crain
Dr. and Mrs. Donald D. Brown
Natalie and Paul Burclaff
G. Brian Comes and Raymond Mitchener
Jane Cooper and Philip Angell
B.J. and Bill Cowie
Lawrie Deering and Albert DeLoskey, The Deering Family Foundation
The Honorable and Mrs. E. Stephen Derby
Linda Eberhart
The Eliasberg Family Foundation
Sue and Buddy Emerson, in appreciation of Ken and Elizabeth Lundeen
Donald M. and Margaret W. Engvall
Bob and Susie Fetler
Genine and Josh Fidler
Whit and Mary Louise Foster
José and Ginger Galvez
Richard and Sharon Gentile, in honor of the Center Stage Costume Shop
John Ginovsky and Alma Hays
Fredye and Adam Gross
Stuart and Linda Grossman
Thomas and Barbara Guarneri
Linda Hambleton Panitz
Rachel and Ian Heavers
Betsy and George Hess
Kelly and Andre Hunter, in honor of Beth Falcone
James and Hillary Aidus Jacobs
Kris Jenner and Susan Cummings
Max Jordan
Murray Kappelman
Shirley Kaufman
Stephen and Laurie Kelly
Neil and Linda Kirschner, in honor of Ken and Elizabeth Lundeen
Andrea Laporte
Jonna and Fred Lazarus
Raymond Lenhard, Jr.
Mr. and Mrs. Lawrence M. Macks
Alan Macksey
Robert and Susan Mathias
Laurie McDonald
Brad Mendelson
John Messmore
Jane and Joe Meyer
Beverly and John Michael
The Montag Family Fund of The Community Foundation for Greater Atlanta
James W. and Shirley A. Moore
Betsy Nelson
Michael and Cristina Niccolini
Roger F. Nordquist, in memory of Joyce C. Ward
Lee and Marilyn Ogburn
Dr. Bodil Ottesen
Michael and Phyllis Panopoulos
Dr. Ira Papel
Walt and Donna Pearson
Jeffrey and Laura Thul Penza
Janet Plum, in memory of Jeffrey J. Plum
Carrie Preston
Robert E. and Anne L. Prince
Stephen Richard and Mame Hunt
The James and Gail Riepe Family Foundation, in honor of Lynn Deering
Dr. and Mrs. James Rubenstein
Sarah and Doug Sampson
Bayinnah Shabazz, M.D.
The Earle and Annette Shawe Family Foundation
The Sinkys-Kresser-Racusin Memorial Foundation
Mr. and Mrs. Scott Smith
George and Holly Stone
Arun and Shilta Subhas
Henry and Tina Thomas
Sabrina Sikes Thornton
Dr. and Mrs. Frank R. Witter
Drs. Barry Wohl and Dahlia Hirsch
Ms. Jean L. Wyman
Patricia Yevics-Eisenberg and Stewart Eisenberg
Steve Ziger and Jamie Snead

ADVOCATES
($250-$749)
Anonymous
Bradley and Lindsay Alger, in honor of George J. Staubus
David and Bonnie Allan
Ellie Allen
Bernadette Anderson
The Alsop Family Foundation
Alan M. Arrowsmith, II
Meredith C. Atkinson and Joe Sanchez
Deborah and Stephen Awalt
Ayd Transport
Robert and Dorothy Bair
Mike Baker
Mr. and Mrs. Raymond Bank
Family Fund
Greg Baranowski and Lucio Gama
Cheri Barr-Griffin
Joye and Dr. Ted Bayless Fund
David and Cecelia Beck
Randi and Adam Benesch
Karen Bennett
Dr. Bruce and Mrs. Toni Berger
Gary Bess
Drs. George and Valerie Bigelow
Bob and Maureen Black
Garrett and Katherine Bladow
Ms. Katharine C. Blakeslee
Cynthia Wyrick Bledsoe
Rachel and Steven Bloom, in honor of Beth Falcone
Lisa Blue
Cliff Booth
Mr. and Mrs. A. Stanley Brager, Jr.
Anne Elliot Brown
Michelle Brown
Sandra and Thomas Brushart
Charles and Betsy Bryan
Dr. and Mrs. Arthur Burnett, II
Natalie and Paul Burclaff
Luise Graff and C. Allen Bush
Brad and Kate Callahan
Evelyn Cannon and James Casey
Jim and Anne Cantler Memorial
Sheldon and Jamie Caplis, in honor of Juliet Eurich and Louis Thalheimer
June Carr
Mr. and Mrs. David Carter
Jan Caughlan
Henry and Linda Chen, in memory of Lysl Sundheim
Sue Lin Chong
Mr. and Mrs. Carl F. Christ
Tracey L. Chunn
William and Bonnie Clarke
Grant and Monique Cleverley
Fronda Cohen Ottenheimer and Richard Ottenheimer
Mary Ellen Cohn
Joan Coley and Lee Rice
Ida and Emmett Collins, in honor of Elizabeth Hurwitz
The Elsa and Stanton Collins Charitable Fund
David and Sara Cooke
William Cooke
Joe Coons and Victoria Bradley
Scott and Patricia Corbett
The Margaret O. Cromwell Family Fund
Con and Eleanor Darcy
Bill Dausch
Gwen Davidson
Richard and Lynda Davis
Robert and Janice Davis
The Richard and Rosalee C. Davison Foundation
Curt Decker
James DeGraffenreidt and Mychelle Farmer
Mary Downs
Ina and Ed Dreiband
Lynne M. Durbin and John-Francis Mergen
Paula and Franco Einaudi
Dr. Frank Eisenberg and Hon. Catherine C. Blake
Rhea Feikin, in memory of Colgate Salsbury
Faith and Edgar Feingold
Gary Felser and Debra Brown Felser
Merle and David Fishman
Dr. Robert P. and Janet Fleishman
Lindsay and Bruce Fleming
Joan and David Forrester
Amy and Scott Frew
Dr. Neal M. Friedlander and Dr. Virginia K. Adams
Nick and Katherine Garber
Pamela and Jonathan Genn, in honor of Beth Falcone
Mark and Patli Gillen
Lori and Gene Gillespie
Susan Gillette
Hal and Pat Gilreath
Herbert and Harriet Goldman
Dr. Larry Goldstein and Dr. Diane Pappas
Michael R. Gordy
Mr. and Mrs. W. Kyle Gore
Mary and Richard Gorman
Hannah B. Gould
Kathleen and Eric Greenberg, in honor of Beth Haupert and Hilary Judis
Annie Groeber, in memory of Dr. John E. Adams
Michael and Susan Guarnieri
Mr. and Mrs. Randy Guttman
Molly Hanes
Joseph and Christine Hall
Stephen and Melissa Heaver
Peter Hegeman and Patricia Egan
John and Cynthia Heller
Mary Ann Henderson
Sue Hess
C.T. and Moira Hill
Mrs. James J. Hill, Jr., in memory of James J. Hill Jr.
Barbara and Sam Himmelrich
Gina and Daniel Hirschhorn
Jean and Lon Homeier, in honor of Phil Rauch
James and Rosemary Hormuth
Susan Horn
The A. C. and Penney Hubbard Foundation
Mr. and Mrs. Ted Imes
Sally and John Isaacs
Dr. and Mrs. Juan M. Juanteguy
Ann H. Kahan
John Kane
Bill and Sue Kanter
Lee Kappelman
Richard and Judith Katz
Mr. and Mrs. Bill Kerr
Alane and George Kimes
Roland King and Judith Phair King
Mark and Terri Kissinger
Joyce and Robert Knodell
Thomas Koch and H. Frances Reaves
Nancy Kochuk
Thomas and Lara Kopf
Alice Kurs, in memory of Louis N. Kurs
Joseph M. and Judy K. Langmead
Mr. and Mrs. William Larson
Robbin Lee
Mr. and Mrs. Yuan C. Lee
Dr. and Mrs. George Lentz, Jr.
Marilyn Leuthold
Dr. Michael Levin
Kenneth and Christine Lobo
The Ethel M. Looram Foundation, Inc.
Amy Macht and George Grose
Dr. and Mrs. Charles Mann
Dr. Frank Marino Foundation
Jeanne E. Marsh
Mary E. McCaul
Mary L. McGeady
Judy McMullen, in honor of Terry Morgenthaler
Joe and Erica Mechlinski
Mary and Barry Menne
Mr. and Mrs. Timothy E. Meredith
Tracy Miller and Paul Arnest, in honor of Stephanie Miller
Stephanie F. Miller, in honor of The Lee S. Miller Jr. Family
Michael Milligan
Faith and Ted Millspaugh
Tom and Cindi Monahan
Jill Morgenthaler, in honor of Terry Morgenthaler
Bill and Mimi Mules
George and Beth Murnaghan
Stephen and Terry Needel
Claire D. O’Neill
Charles and Margaret M. H. Obrecht
Ludge and Tamla Olivier
Jo-Ann Mayer Orlinsky
P.R.F.B. Charitable Foundation, in memory of Shirley Feinstein Blum
Justine and Ken Parezo
Kevin and Joyce Parks
Bruce and Sindy Parrott
Fred and Grazina Pearson
Tom and Laurel Pettier
Linda and Gordon Pettz
Carolyn Peterkin
William and Paula Phillips
Ron and Pat Pilling
Kate Pisano
Bonnie L. Pitt
David and Wendy Pitts
Leslie and Gary Plotnick
Michael and Sarah Poggi
Carl and Tracy Pohlhaus
Dr. Rose Polatly, in honor of Whitney Alison Stott
Mark and Joanne Pollak
Bryan and Karen Powell
Joan Pugh, in memory of Patrick J. Pugh
Richard and Kay Radmer
Carolyn Raff
Shurndia Reaves
Cyndy Renoff and George Taler
Michael X. Repka and Mary Anne Facciolo
Phoebe Reynolds
Natasha and Keenan Rice
Alison and Arnold Richman
Jack and Ida Roadhouse
John Rooney and Ian Tresselt, in honor of Del Risberg
Susan Rosebery and Barbara Blom
Wendy Rosen and Richard Weisman
Henry A. and Dorothy L. Rosenberg
Al Russell
Sheila and Steve Sachs
Steven and Lee Sachs
John and Nancy Sandbower
Stacie Sanders Evans
Ann and David Saunders
Jessica and Glen Schatz
Eugene and Alice Schriever Philanthropic Fund
Dr. Cynthia Sears
Clair Zamoiski Segal
Dr. Carl Shanahaltz and Dr. Ruth Horowitz
Leslie Shepard
Kimberly Shorter
Dana and Matthew Slater, in honor of Terry Morgenthaler
Dr. Donald Slowinski
Pamela A. Stevens
Clare H. Stewart, in honor of Bill Geenen
Dr. Emma J. Stokes
Lola and Ernest Stokes, in memory of Audrey T. Stokes
Gerhard F. Stronkowski
Doris Sweet
Szilagyi Family Foundation
Laura Taylor
Cindy and Fred Thompson
Mary Todd and Calvin Timmerman
Aaron Tripp and Shoshana Ballew
Drs. Harold and Robin Tucker
Laura and Neil Tucker, in honor of Beth Falcone
Sharon and David Tufaro
Eli Velder
Dan Watson and Brenda Stone
Dr. Maria Wawer
Len and Lindley Weinberg
John Wessner
Camille Wheeler and William Marshall
Stephen and Edith Winegrad
Ken and Linda Woods
Dr. Christopher and Angela Wu
Daniel Young and Deborah King-Young
Dr. Laurie S. Zabin
William D. Zerhouni and Uriyoan Colon-Ramos

GOVERNMENT GRANTS
Baltimore Center Stage is supported, in part, by a grant from the Maryland State Arts Council (msac.org) which receives support from the National Endowment for the Arts, a federal agency.
Baltimore County Executive, County Council, & Commission on Arts and Sciences
Howard County Arts Council through a grant from Howard County Government
Mayor Catherine E. Pugh and the Baltimore Office of Promotion & The Arts

MATCHING GIFT COMPANIES
The Abell Foundation, Inc.
Bank of America
BGE
The Black & Decker Corporation
Brown Capital Management, Inc.
The Annie E. Casey Foundation
Deutsche Bank Americas Foundation
IBM Foundation
Illinois Tool Works Foundation
JMI Equity
Kraft Foods
McCormick Foundation
Norfolk Southern Foundation
PNC Bank
T. Rowe Price Foundation
UBS Wealth Management
Verizon
Western Union

We make every effort to provide accurate acknowledgement of our contributors. To advise us of corrections, please call 410.986.4026.
Designate Center Stage Associates, Inc as your charity and go to smile.amazon.com every time you shop online.
CORPORATIONS:
THE 2018/19 EDUCATION AND COMMUNITY PROGRAMS ARE MADE POSSIBLE BY

TRANSAMERICA

PLAYWRIGHTS CIRCLE
The Annie E. Casey Foundation
Brown Advisory Securities LLC
Cho Benn Holback & Associates
Constellation
Environmental Reclamation Company
Ernst & Young LLP
Gallagher Evelius & Jones LLP
Greenspring Associates Inc.
HMS Insurance Associates, Inc.
Howard Bank
Laureate Education
Legg Mason & Co., Inc.
McCormick & Co. Inc.
McGuireWoods LLP
Merritt Properties LLC
Pessin Katz Law, P.A.
PNC Charitable Trusts
PricewaterhouseCoopers
Saul Ewing Arnstein & Lehr LLP
Stifel
SunTrust Bank
University of Maryland, Baltimore
Wells Fargo
Whiting-Turner Contracting Co.

DIRECTORS CIRCLE
Ayers Saint Gross Inc.
The Baltimore Life Companies
Baxter, Baker, Sidle, Conn & Jones, PA
CGA Capital
Continental Realty
Donohue Hart Thomson Financial Group
Loyola College Of Arts and Sciences
Ratcliffe Architects
Seawall
Slate Capital Group
Tufton Capital Management, LLC

DESIGNERS CIRCLE
Baker Donelson
Chesapeake Plywood, LLC
CTI
ezStorage Corporation
Fiserv
Global Telecom
Keller Stonebraker Insurance
SCBH Group

PRESIDENTS CIRCLE

BGE
An Exelon Company

M&T Bank

PNC BANK

T. Rowe Price

T. Rowe Price Foundation

VENABLE LLP

PRODUCERS CIRCLE

Atapco

DLA PIPER

KPMG

KRAMON & GRAHAM PA

MILES & STOCKBRIDGE R.C.

ARTISTS CIRCLE

Bank of America

LORD BALTIMORE CAPITAL CORPORATION

THANK YOU

Baltimore Center Stage 35
We sincerely thank all of our campaign donors for their tremendously generous support. Without their trust and vision, all of the work we have done and continue to do would not be possible. The following includes gifts of $10,000 or more.

$2,000,000+
Edward and Ellen Bernard
Lynn and Tony Deering
Marilyn Meyerhoff
State of Maryland

$1,000,000-
$1,999,999
Eddie C. and C. Sylvia Brown
Charlie Noell and Barbara Voss
George and Betsy Sherman
Katherine Vaughns (bequest)

$500,000-$999,999
Anonymous
Janet and James Clauson
France-Merrick Foundation
Lord Baltimore Capital Corporation
Terry H. Morgenthaler and Patrick J. Kerins

$250,000-$499,999
Baltimore County
Jane and Larry Droppa
J.I. Foundation
Kenneth C. and Elizabeth M. Lundeen
M&T Bank
The Pearlstone Family
Lynn and Phil Rauch
Thalheimer-Eurich Charitable Trust

$100,000-$249,999
Anonymous
Peter and Millicent Bain
Baltimore City
Bank of America

$50,000-$99,999
Anonymous
Janet and James Clauson
France-Merrick Foundation
Lord Baltimore Capital Corporation
Terry H. Morgenthaler and Patrick J. Kerins

$25,000-$49,999
Anonymous
Delbert and Gina Adams
Annie E. Casey Foundation
Philip and Denise Andrews
Clayton Baker Trust
James T. and Francine G. Brady
Deering Family Foundation
Walter B. Doggett III and Joanne Doggett
Ernst & Young
Robert and Cheryl Guth
Harry L. Gladding Foundation/Winnie and Neal Borden
Bart Harvey and Janet Marie Smith
Sybil and Donald Hebb
Howard Bank
A. C. and Penney Hubbard
David and Elizabeth JH Hurwitz and The Himelfarb Family
KPMG
John J. Leidy Foundation
London Foundation/Meredith and Adam Borden
Macht Philanthropic Fund
J. S. Plank and D. M. DiCarlo Family Foundation
PNC
Rollins-Luetkemeyer Foundation
Michael Ross
Dana and Matthew Slater
Scott and Mimi Somerville
Michele Speaks
Gilbert H. Stewart and Joyce L. Ulrich
Michael B. Styer
Krisiss and Dan Verbic
Delegate Christopher and Anne West
Mary Jo and Ted Wiese

$10,000-$24,999
Anonymous
Robbye D. Apperson
William G. Baker, Jr. Memorial Fund
Bradie Barr and Tollie Miller
Richard Berndt
Katharine Blakeslee
Joseph and Meredith Callanan
William and Bonnie Clarke
G. Brian Comes and Raymond Mitchener
INtern Donors

Baltimore Center Stage thanks these supporters of the Katherine Vaughns Internship Program for providing recent graduates an opportunity to spend the 2018/19 Season working at the theater. The program would not be possible without their generosity.

FULL SEASON INTERN SPONSORSHIPS

The Peter & Millicent Bain Stage Management Intern
The Ellen & Ed Bernard Production Management Intern
The Lynn Deering Management Intern
The Jane & Larry Droppa Audio Intern
The Ethel J. Holliday Education Fellow
The Kathleen Hyle Carpentry Intern
The Wendy Jachman Graphics Intern
The Kenneth & Elizabeth Lundeen Props Intern
The Terry Morgenthaler & Patrick Kerins Costumes Intern
The Judy & Scott Phares Dramaturgy Intern
The Lynn & Philip Rauch Company Management Intern
The Jay & Sharon Smith Development Intern

If you’re interested in sponsoring an intern, please contact skissinger@centerstage.org or 410.986.4021.
SEASON OPENING CONCERT | OCT. 7
Bach’s Cantata 72: Alles nur nach Gottes Willen
Handel’s Concerto Grosso in B flat major, Op. 3, No. 2

BACH-APPELLA! | OCT. 20 | FREE!
A cappella music from ancient through Baroque eras, plus great American choral classics

FALL BACH CONCERT | NOVEMBER 4
Missa Brevis (Lutheran Mass) in A major
Brandenburg Concerto No. 4

A BAROQUE CHRISTMAS | DECEMBER 2
Bach’s Christmas Oratorio: Cantata 1, Corelli’s Christmas Concerto, and Vivaldi’s Gloria

NEW YEAR’S DAY BAROQUE CELEBRATION!
JANUARY 1, 2019
Ring in 2019 with our annual New Year’s concert!

WINTER FIREWORKS | JANUARY 6, 2019
Bach’s Cantata 171 and Cantata 51
Handel’s Music for the Royal Fireworks

For tickets and concert information, visit BachinBaltimore.org or call 410.941.9262

Communications is the heart of your company.
Get.GTB.net
For you, the learning never stops!

- Paint in pastels or draw a still life
- Grasp Colonial history or contemporary issues
- Put Lunch and Learn classes on your plate
- From Aerobics to Zumba, get in your best shape
- ...Many more classes to choose

Register now!
443-840-4900
NEIGHBORHOOD PARTNERS

Baltimore Center Stage is pleased to have partnerships with a variety of neighborhood restaurants.

Please take a moment to review our partners and be sure to visit them when you are in the neighborhood! Partners provide special discounts or offers to Baltimore Center Stage patrons. Visit our website for more details on these exclusive offers.

**NEIGHBORHOOD DINING PARTNERS**

1. BREW HOUSE NO. 16  
   831 N. Calvert St.  
   410.659.4084

2. DOOBY’S  
   802 N. Charles St.  
   410.609.3162

3. THE ELEPHANT  
   924 N. Charles St.  
   443.447.7878

4. MARIE LOUISE BISTRO  
   904 N. Charles St.  
   410.385.9946

5. MT. VERNON STABLE & SALOON  
   909 N. Charles St.  
   410.685.7427

6. PLATES  
   210 E. Centre St.  
   443.453.9139

7. POETS  
   24 W. Franklin St.  
   410.489.1580

**FARTHER AFIELD**

8. THE CLASSIC CATERING PEOPLE  
   99 Painters Mill Rd.  
   Owings Mills  
   410.356.1666

9. GERTRUDE’S  
   10 Art Museum Dr.  
   410.889.3399

Go to centerstage.org/visit/partners for a map of our neighborhood and the partners listed above.
**UP NEXT**

**HEARTFELT HILARITY BRIDGING GENERATIONS**

**OCT 25—NOV 18**
Playwright Lauren Yee has always felt like an outsider, especially compared to her father, Larry, the unofficial center of their Chinese American community. When Larry suddenly goes missing, Lauren has to chase through time, space, and the fourth wall itself to find her father, save his story, and chronicle a vanishing piece of American culture. Explore the vivid legacy of one changing Chinatown through the vibrant imagination of a new generation in award-winning playwright Lauren Yee’s smart and cheeky family comedy.

**BY LAUREN YEE  DIRECTED BY DESDEMONA CHIANG**

**COMING SOON**

**A STORY OF FRIENDSHIP, FAMILY, AND THE HEART OF A NEIGHBORHOOD**

**NOV 29—DEC 23**
In a Baltimore beauty shop, two longtime co-owners and best friends grapple with a major decision. Remain as the anchor of their beloved neighborhood, or relocate under the pressures of gentrification and crime? In dialogue that resonates with everyday poetry, and underscored with music both profound and stirring, A Wonder in My Soul looks at the evolution of one family, the history of Baltimore, and a whole community.

**BY MARCUS GARDLEY  DIRECTED BY DANIEL BRYANT**
Executive Director
Michael Ross

ADMINISTRATION
Associate Managing Director
Del W. Risberg
The Lynn Deering
Management Intern
Cameron Frostbaum

ARTISTIC
Associate Artistic Director
Hana S. Sharif
Associate Director/ Director of Dramaturgy
Gavin Witt
Artistic Producer/ Director of Community Programs
Daniel Bryant
Artistic Administrator
Melody Easton
Company Manager
Marshall Garrett
Producing and Community Programs Fellow
Joseph Biagini
The Judy & Scott Phares
Dramaturgy Intern
Sabine Decatur
The Lynn & Philip Rauch
Company Management Intern
Andie Antonik

EDUCATION
Director of Education
Adena Varner
Education Coordinator
Dani Turner
The Ethel J. Holliday
Education Fellow
Cara Hinh
Teaching Artists
Dylan Arredondo, Tonnia Boykins, Allison Brown, Zipporah Brown, Carolyn Buck, Molly Shayna Cohen, Cori Daniel, Mike Fleg, Hannah Fogler, Nicole Adell Johnson, Susan Stroupe, Khalesha Thorpe Price, Jacob Zabawa

FINANCE
Director of Finance
Michelle Williams
Business Manager
Janessa Schuster
Business Assistant
Alison McNamara

DEVELOPMENT
Director of Advancement
Randi Benesch
Corporate Relations Manager
Amanda Mizeur
Individual Giving Manager
Sara Kissinger
Institutional Giving Coordinator
Brandon Hansen
Special Events Coordinator
Courtney Plummer
Executive Assistant/ Research Coordinator
David Kanter
Auction Coordinator
Sydney Wilner
Auction Assistant
Norma Cohen
The Jay & Sharon Smith
Development Intern
Brittany Adams

EDUCATION
Director of Education
Adena Varner
Education Coordinator
Dani Turner
The Ethel J. Holliday
Education Fellow
Cara Hinh
Teaching Artists
Dylan Arredondo, Tonnia Boykins, Allison Brown, Zipporah Brown, Carolyn Buck, Molly Shayna Cohen, Cori Daniel, Mike Fleg, Hannah Fogler, Nicole Adell Johnson, Susan Stroupe, Khalesha Thorpe Price, Jacob Zabawa

INFORMATION TECHNOLOGIES
Technologies Manager
John Paquette
Tessitura Database Coordinator
Madeline Dummerth

MARKETING & COMMUNICATIONS
Director of Marketing & Communications
Katie McCullough
Associate Director of Marketing
Hilary Judis
Art Director
Bill Geenen
Publications Manager
Maggie Beetz
Public Relations Manager
Robyn Murphy

AUDIENCE RELATIONS
Box Office Manager
Kelly Broderick
Subscriptions Manager
Jerrilyn Keene
Group Sales & Community Engagement Manager
Shannon Ziegler
Patron Services Shift Supervisor
Eddie Van Osterom
Patron Services Associates

AUDIENCE SERVICES AND RENTALS
Audience Services and Events Manager
Alec Lawson
Assistant Audience Services Manager
Faith Savill
Accessibility Apprentice
Bethany Slater
House Managers
Lindsey Barr, Nick Horan, Lindsay Jacks, Hannah Kelly, Shubhangi Kuchibhotla, Eddie Van Osterom
Bar Manager
Ann Weaver
Shift Managers
Shelly Burke, Hannah Kelly, Val Long, Robby Priego, Shannon Ziegler
Docent Coordinator
Pat Yevics
ASL Interpretation
First Chair
Lead Audio Describer
Mary Lou Fisher

OPERATIONS
Facilities Supervisor
Patrick Frate
Building Engineer
Harry Piasecki

PRODUCTION MANAGEMENT
Director of Production
Cary Gillett
Associate Production Manager
Lawrence Bennett
Resident Stage Manager
Danielle Teague-Daniels
Ellen & Ed Bernard
Production Management Intern
Elizabeth Pillow
The Peter & Millicent Bain
Stage Management Intern
Monica Cook

AUDIO
Supervisor
Amy C. Wedel
Audio Engineer
Justin Vining
The Jane & Larry Droppa
Audio Intern
C. Swan-Streepy

COSTUMES
Costumer
David Burdick
Associate Costumer
Ben Argenta Kress
Craftsperson
William E. Crowther
First Hand
Ellouise Davis
The Terry Margenthaler & Patrick Kerins Costumes Fellow
Grace Santamaria

ELECTRICS
Lighting Director
Tamar Geist
Master Electrician
Travis Seminara
Assistant Master Electrician
Jessica Anderson
Staff Electrician
Michael Logue
Lighting Intern
Jennifer Watson

PROPERTIES
Props Manager
Jeffery Bazemore
Master Craftsman
Nathan Scheifele
Props Artisan
Rachael Erichsen
Elizabeth & Kenneth Lundeen
Properties Intern
Andrew Morgan

SCENERY
Technical Director
Rob McLeod
Assistant Technical Director
Anna Kann
Scene Shop Supervisor
Frank Lasik
Scenic Carpenter
Trevor Winter
Carpenters
Brian Jamal Marshall,
Sam Martin, Eric Scharfenberg
The Kathleen Hyle Carpentry Intern
Megan Iacona

SCENIC ART
Charge Scenic Artist
Erich Starke

STAGE OPERATIONS
Stage Carpenter
Eric L. Burton
Wardrobe Supervisor
Linda Cavell

The following individuals and organizations contributed to this production of CAT ON A HOT TIN ROOF:
Assistant Lighting Designer
Christian Specht
Assistant Scenic Designer
Steven Royal
Audio
Eric Bostic
Costumes
Shelley Joyce
Children’s Supervisor
Catherine Logan
Draper
Ginny McKeever
Electrics
Parker Damm, Cody Pelenbrink, Brandon Richards, Will Voorhies
Hair/Wigs
Denise O’Brien
Scenic
Roberto Castrence,
Ben Jones, Andrew Loughery, Whitney Stoll
Stitchers
Bonnie Bromell, Sarah Lamar
Production Assistant
Antonio Eubanks
Props
Jacob Zabawa
SERVICES

FOR OUR AUDIENCES

**DINING**
Beginning two hours before each performance, our restaurant food provider, Sascha’s & The Elephant at Center Stage, will serve dinner on the second floor in the Marilyn Meyerhoff Mezzanine. A selection of food and snacks from Atwater’s is available at our first and fourth floor bars.

**DRINKS**
Drinks from our bars are welcome in the theater; lids are required. Please no food in the theater. No outside food or drinks.

**PHONES & RECORDING**
Please silence all phones and electronic devices before the show and after intermission. Audio and video recording are strictly forbidden. No photography of any kind is permitted during the show.

**BATHROOMS**
Restrooms are located on first, second, and fourth floors.

**BOX OFFICE**
The Marilyn Meyerhoff Box Office on the first floor can service all patron needs regarding purchasing tickets, will call, listening devices, braille and large print programs, and address any of your questions.

**ON-STAGE SMOKING**
We use tobacco-free herbal imitations for any on-stage smoking and do everything possible to minimize the impact and amount of smoke that drifts into the audience. Let our Box Office or Audience Services personnel know if you’re smoke sensitive.

**CHILDREN**
Children under six are not allowed in the theater for Mainstage productions.

**LATE SEATING**
Patrons arriving after curtain will be seated at the house manager’s discretion.

**ACCESSIBILITY**

**MOBILITY**
Wheelchair-accessible seating is available for every performance. There is a wheelchair available on the premises.

**BLIND/LOW VISION**
The Audio Description/Touch Tour performances of *Cat on a Hot Tin Roof* take place on Sun, Sep 30 at 2pm. We can also provide Audio Description services for any performance if given at least seven days notice. Touch Tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.

**DEAF/HEARING LOSS**
Closed Captioning is available at no cost for any performance starting Opening Night. Assistive listening devices are always available to be borrowed at no cost. An ASL Interpreted performance will take place Fri, Oct 12 at 8pm. When buying online use promo code SIGN.

**PARKING**
If you are parking in the 601 N. Calvert St. Garage (diagonally across from the theater at Monument & Calvert) you can pay via credit card at the pay station in the garage lobby or at the in-lane pay station as you exit. We do not validate parking tickets.

**FEEDBACK**
We hope you have an enjoyable, stress-free experience! Your feedback and suggestions are always welcome: info@centerstage.org or access@centerstage.org.
THE ELEPHANT
Global Inspirations
Reservations@TheElephantBaltimore.com
www.TheElephantBaltimore.com
443.447.7878

924 North Charles Street
Baltimore, MD

Sascha's
Catering
Info@Saschas.com
www.Saschas.com
410.539.6103
Keeping clients focused on their vision of the future — our team helps individuals, families, businesses and not-for-profit organizations achieve their goals and leave a legacy of financial achievement.

WWW.SCHEINKERWEALTHADVISORS.COM

2800 QUARRY LAKE DRIVE, SUITE 160, BALTIMORE, MD 21209 | 410.580.2688
GERALD SCHEINKER
Executive Vice President / Wealth Management
JOSHUA A. SCHEINKER
Executive Vice President / Wealth Management

145 WEST OSTEND STREET, SUITE 400, BALTIMORE, MD 21230 | 443.471.8714
SANDRA L. STOLL, CFP®, AIF
First Vice President / Wealth Management
MARVIN V. SNYDER
First Vice President / Wealth Management
BURTON W. DANIEL
Financial Advisor

Janney traces its roots back more than 185 years with a continued commitment to the highest standard of success in financial relationships.

© JANNEY MONTGOMERY SCOTT LLC • MEMBER: NYSE, FINRA, SIPC • WWW.JANNEY.COM