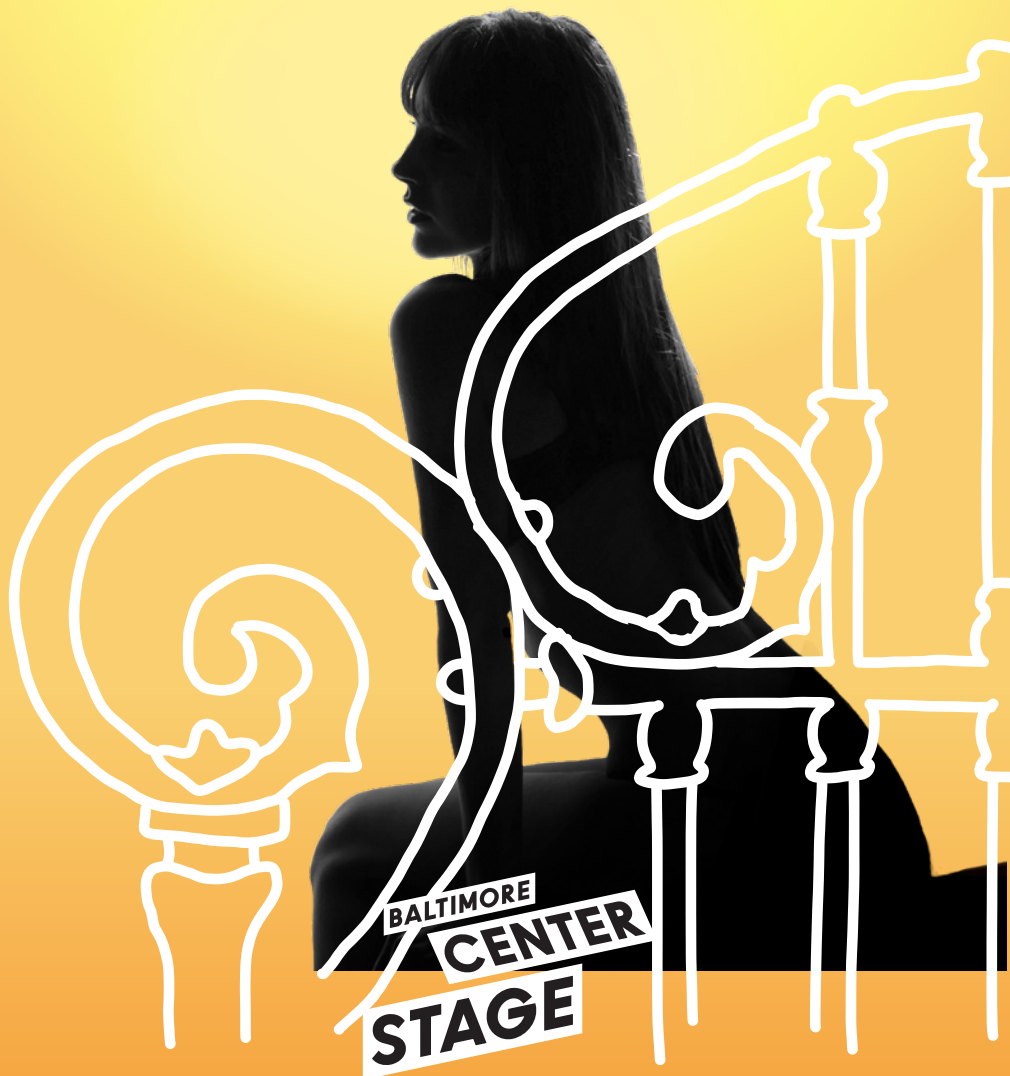


2018-2019 SEASON

# CAT ON A Hot Tin Roof

BY TENNESSEE WILLIAMS  
DIRECTED BY JUDITH IVEY



BALTIMORE  
CENTER  
STAGE

# Holidays

WITH THE BSO

## 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 Choral.

## 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.

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CAT ON A HOT TIN ROOF  
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# 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.

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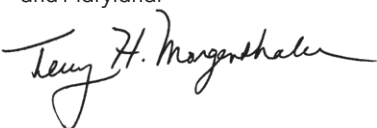
Dear Members and Guests,

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



STEPHANIE YBARRA  
TERRY MORGENTHALER

BALTIMORE  
**CENTER**  
**STAGE**

# 2018/19 FAMILY SERIES

TICKETS JUST \$20  
ON SALE NOW!

## THE WIZARD OF OZ

SEP 23 AT 11AM & 1PM

A VITAL THEATRE COMPANY PRODUCTION

## AESOP BOPS

JAN 27 AT 11AM & 1PM

A DAVID GONZALEZ PRODUCTION

## PINKALICIOUS: THE MUSICAL

DEC 9 AT 11AM & 1PM

A VITAL THEATRE COMPANY PRODUCTION

## THE UGLY DUCKLING

APR 14 AT 11AM & 1PM

A LIGHTWIRE THEATER PRODUCTION

ACTIVITIES PARTNER | **THE WALTERS  
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A HILARIOUS AND HEARTFELT STORYTELLING EVENT AT BALTIMORE CENTER STAGE FOR ONE NIGHT ONLY.



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.

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

**TICKETS ON SALE NOW**

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

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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



MICHAEL ROSS

# CAT ON A Hot Tin Roof

BY TENNESSEE WILLIAMS



SEP 13–OCT 14, 2018

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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?

—Tennessee Williams. Composed in 1957 for Frank Merlo, his longtime companion.



# 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 65<sup>th</sup> 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.

# WORDS ON

# WI

**“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*

# LLIAMS

“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. [O]ne 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



# FACTS ABOUT

BY TENNESSEE WILLIAMS

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





# Me

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).* 🐾

# KOCH ON CAT

Q&A WITH SCENIC  
DESIGNER ADAM KOCH



## **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?**

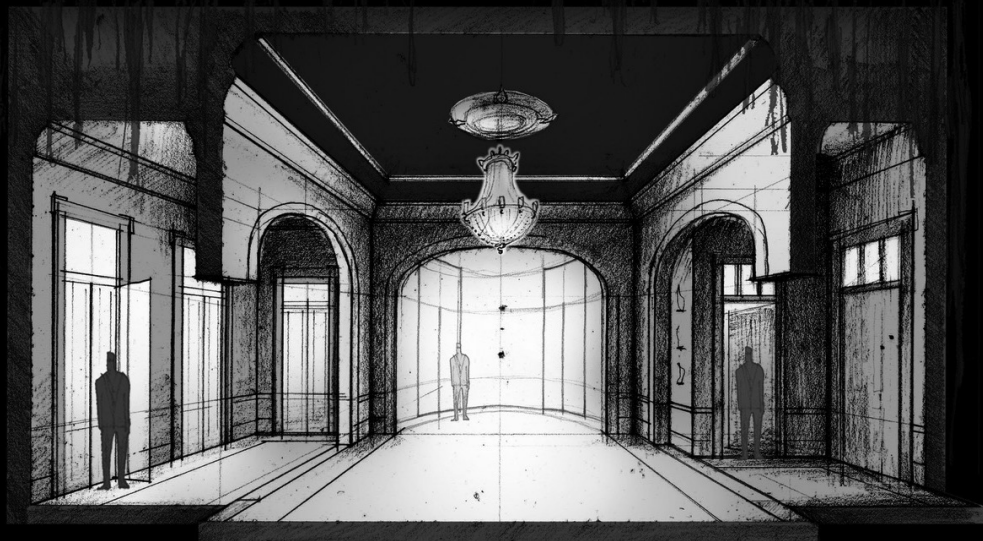
A few of the most iconic and romantic plantation homes of the South were of course acknowledged in the inspiration and design process: Nottoway House, Ashland Belle Helen, and Oak Valley. As well as, in stark artistic contrast, the modern fabric sculptures of Korean artist Do Ho Suh, which unknowingly 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); *Bluebloods*; *Gaffigan*; *Boardwalk Empire*; *Law & Order*, *CI* (twice); *Murphy Brown*; *Chicago Hope*; *Hi, Honey, I'm Home*, and many others.



CHARLOTTE BOOKER



ROD BROGRAN

## **Rod Brogan\***

**Gooper**

**Baltimore Center Stage:** *King Lear*. **Broadway**—MTC: *Mauritius*. **Off-Broadway**—Irish Rep: *Beyond the Horizon*, *The Burial at Thebes*; Mint: *Mary Broome*; Irondale: *Treasure Island*. **Select Regional**—Guthrie: *The Cocktail Hour*; City Theatre: *The Night Alive*, *Ironbound*; Old Globe: *Engaging Shaw*, *Pentecost*, *Antony and Cleopatra*, *The Two Noble Kinsmen*, *Pericles*, *As You Like It*, *Much Ado About Nothing*; TheatreWorks Silicon Valley: *Other Desert Cities*, *Outside Mullingar*; CATF: *Scott and Hem*; Syracuse Stage: *Doubt*; Bard Summerscape: *Judgment Day*. **Tour**—*Doubt*. **Film/TV**—*The*



NINA BROTHERS

*Winning Season*; *Major Dad* (series regular), *Homeland*, *Unforgettable*, *American Odyssey*, *Oz*, *Third Watch*, *One Life to Live*, *Law & Order*, *GirlTalk*. **Video Game**—*Grand Theft Auto V*. **Education**—MFA: The Old Globe/University of San Diego.

## **Nina Brothers**

**Dixie**

**Baltimore Center Stage:** *Camp BCS: Lost and Found* (ensemble). **Regional**—Memorial Players: *Into the Woods* (children's chorus). **Camp**—Charm City Players: *Annie* (Annie), *Single Carrot Theatre: Where the Wild Things Are* (Wild Thing #2). **Education**—current 4th grader at The Mount Washington School in Baltimore.

## **Paul DeBoy\***

**Reverend Tooker**

**Baltimore Center Stage:** debut. **Broadway**—Broadhurst: *Mamma Mia!*; Manhattan Theatre Club: *Sight Unseen* (cover). **Off Broadway**—Second Stage: *Eurydice*; St. Clement's: *Edwin, The Story of Edwin Booth*; 30th St. Theatre: *Ferguson*; NYMF: *Swiss Family Robinson*. **Tours**—North America: *Mamma Mia!*; FPA: *Martin Luther on Trial*. **Regional**—Syracuse Stage/The Wilma: *The Christians*; Indiana Rep: *Appoggiatura*; Denver Center: *All the Way*; CATF: *Everything is Wonderful, We Will Not Be Silent*; Rep Theatre St. Louis: *The 39 Steps*, *The Pillowman*

(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

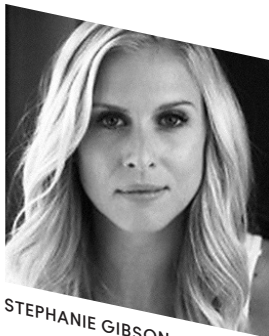
**Stephanie Gibson\***

Maggie

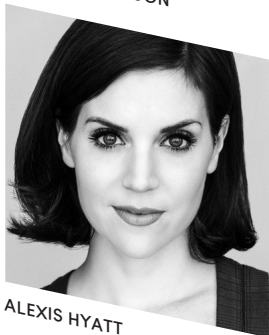
**Baltimore Center Stage:** debut. **Broadway**—*Charlie and the Chocolate Factory* (Cherry Sunday), *Cinderella* (Gabrielle), *Spamalot*, *The Addams Family*. **National Tours**—*A Chorus Line* (Judy Turner); *Happy Days* (Lori Beth). **Other New York**—City Center Encores!: *Anyone Can Whistle*; 54 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 Slates* (Co-Writer alongside Julie Lubeck); *Rare Birds of Fashion* (dir. Lily-Hayes Kaufman); *SNAFU*. **Education**—BFA: Cincinnati College-Conservatory of Music. @StephGib1



PAUL DEBOY



STEPHANIE GIBSON



ALEXIS HYATT



JIM IRELAND

**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: Ephemera*. **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

**Baltimore Center Stage:** debut. **Regional**—Baltimore School for the Arts: *The Nutcracker* (Party Child), *Expressions* (dancer). **Education**—Baltimore City's Tunbridge Public Charter School; Baltimore School for the Arts: TWIGs Program.

## Cynthia Miller

### Sookey

**Baltimore Center Stage:** debut. **Regional**—Spotlighters Theatre: *Love, Loss, and What I Wore*; Rockville Music Theatre: *Spamalot* (ensemble). **Other**—Strand Theater Company (upcoming): *Detroit '67* (Dramaturg). **Film**—*Family First*. **Other**—DC Capital Fringe: *Hawaii Nei* (Stage Manager). **Education**—MA: The Johns Hopkins University.

## Andrew Pastides\*

### Brick

**Baltimore Center Stage:** debut. **Off Broadway**—59 E59: *Lovesong*; Barrow Group: *Makeout Session*. **Regional**—Magic Theatre: *Fool for Love*, *Goldfish*; Denver Center: *Tribes*; Merrimack Rep: *Half and Half and Half*; Two River Theatre: *The Glass Menagerie*, *Tartuffe*; The Cleveland Playhouse: *The Chosen*; The Arizona Theatre Co.: *Molly's Delicious*; Theatre Alliance: *Gross Indecency: The Three Trials of Oscar Wilde*. **TV/Film**—*Blue Bloods* (CBS), *Law & Order* (NBC), *Suits* (USA), *Boardwalk Empire* (HBO), *The*



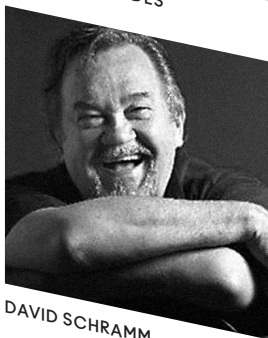
LEONARDO MANNI



CYNTHIA MILLER



ANDREW PASTIDES



DAVID SCHRAMM

*Bit Player* (dir. Mark Levinson), *Dish* (dir. Isabele Teitler) *Home Is Where the Heart Aches* (dir. Julien Levi), *Deja View* (dir. Phillip Van), *Hank and Asha* (dir. James Duff), *Si Nos Dejan* (dir. Celia Rowlson-Hall), *The Audition*, and *Gray Dog* (dir. Celia Rowlson-Hall), *Mrs. Tenderfoot Takes a Lover* (dir. Melissa Tomjanovich), *Shadows and Lies* (dir. Jay Anania), *Year One* (dir. S.G. Past), and *MA* (Venice, Tribeca Film Fest, dir. Celia Rowlson-Hall). **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-ers include Patti LuPone, Kevin Kline, Gerry Gutierrez, 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 Biggins 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.



JACK ST. PIERRE



Baltimore Center Stage operates under an agreement between LORT and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.



Musicians engaged by Baltimore Center Stage perform under the terms of an agreement between Center Stage and Local 40543, American Federation of Musicians.

Baltimore Center Stage is a constituent of Theatre Communications Group (TCG), the national organization for the nonprofit professional theater, and is a member of the League of Resident Theatres (LORT), the national collective bargaining organization of professional regional theaters.



# THE ARTISTIC TEAM

## 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

**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 Meyerwitz 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*, *Shaff*, *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.

**John Ambrosone**

**Lighting Designer**

**Baltimore Center Stage:** debut. **Broadway**—David Mame!’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); Teatro 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, Capitol Repertory, Clarence Brown Theatre, Coconut Grove Playhouse, CATF, The Gravity Project, Harford 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. **Academic**—Head of Lighting Design (Virginia Tech). johnambrosone.com

**Victoria Deiorio**

**Sound Designer**

**Baltimore Center Stage:** *Amadeus*, *Mud Blue Sky*, *The Mountaintop*, *Working It Out*. **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; Harford 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

## 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 Greenfield); *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:** *Shakespeare in Love*, *Jazz*, *The White Snake*, *Les Liaisons Dangereuses*. **Broadway**—72 shows including *The Lion King*, *Beauty and the Beast*, *Eclipsed*.

**National Tours**—*Beauty and the Beast*, *Les Miserables*.

**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, LAByrinth 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*, *It 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**—Shellscape 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**

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**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.

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MUSIC BY JEANINE TESORI

BOOK AND LYRICS BY LISA KRON

BASED ON THE GRAPHIC NOVEL

BY ALISON BECHDEL

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// October 11 //

Baltimore Museum of Art // 6pm-8:30pm //

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## LEADERSHIP

*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.

## ARTISTIC

*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 *Identity*. Her plays include *All the Women I Used to Be*, *The Rise and Fall of Day*, and *The Sprout 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.



# 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!

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.

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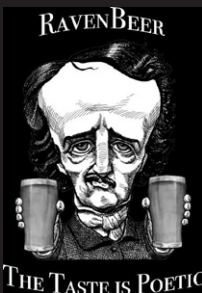
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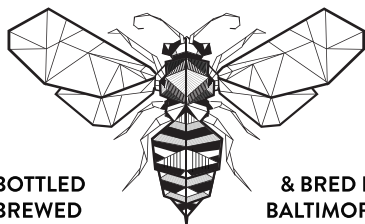
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A Theatre Piece for Singers,  
Players and Dancers  
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**Marin Alsop**  
Conductor

**Samuel Mungo**  
Director

**Leslie Stifelman**  
Music Supervisor

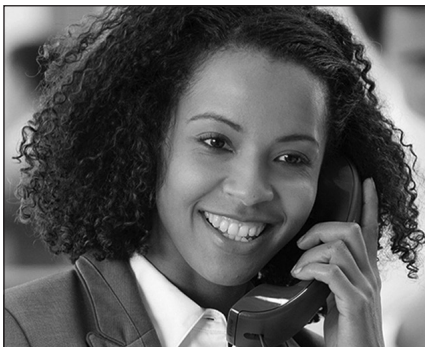
**Curtis Bannister**  
Tenor/Celebrant

Libretto from the liturgy of the Roman Mass with additional texts by Stephen Schwartz and the composer. By arrangement with Boosey & Hawkes, Inc., Sole Agent for Leonard Bernstein Music Publishing LLC, publisher and copyright owner.

**FRIDAY, OCTOBER 26 AT 7:30 PM**  
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**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 *Musica for the Royal Fireworks*

**A BAROQUE MASTERS MEDLEY**  
**FEBRUARY 3, 2019**  
Bach's Brandenburg Concerto No. 1, Handel's  
*Water Music*, and Vivaldi's Concerto in F major

**CELEBRATION of the PSALMS | MARCH 3, 2019**  
Bernstein's *Chichester Psalms* and other sacred  
works with Hazzan Perlman, tenor

**A SPRING FÊTE | APRIL 7, 2019**  
Bach's Cantatas 49 and 84 and  
Handel's Organ Concerto Op. 4, No. 4

**CHERISHED MUSIC of JOHN RUTTER**  
**MAY 5, 2019**  
*Mass of the Children* featuring the Children's  
Chorus of Carroll County and *Gloria*

**CELEBRATION of VENICE**  
**JUNE 2, 2019**  
Celebrated orchestral works by  
Vivaldi and Johann Roman

**NOTE: All performances begin at 4 p.m.**

Bach in Baltimore is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive. Bach in Baltimore acknowledges the William G. Baker, Jr. Memorial Fund, creator of the Baker Artists Awards, BakerArtistsAwards.org. Bach in Baltimore is supported in part by grants from the Citizens of Baltimore County, Creative Baltimore Fund, Free Fall Baltimore, Harford County Cultural Arts Board, Howard County Arts Council, and the Peggy & Yale Gordon Trust.

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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.

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Go to [centerstage.org/visit/partners](http://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

**A Wonder  
in My Soul**

**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

# STAFF

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**Michael Ross**

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**Del W. Risberg**

The Lynn Deering  
Management Intern  
**Cameron Frostbaum**

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Associate Director/  
Director of Dramaturgy  
**Gavin Witt**

Artistic Producer/ Director of  
Community Programs  
**Daniel Bryant**

Artistic Administrator  
**Melody Easton**

Company Manager  
**Marshall Garrett**

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Programs Fellow  
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The Judy & Scott Phares  
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The Lynn & Philip Rauch  
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**Andie Antonik**

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Special Events Coordinator  
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Allison Brown, Zipporah Brown,  
Carolyn Buck, Molly Shayna  
Cohen, Cori Daniel, Mike Fleg,  
Hannah Fogler, Nicole Adell  
Johnson, Susan Stroupe, Khaleshia  
Thorpe Price, Jacob Zabawa**

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**Will Pesta**

The Wendy Jachman  
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**Daniel Martin-Minnich**

Digital Fellow  
**Devin McKay**

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Subscriptions Manager  
**Jerrilyn Keene**

Group Sales & Community  
Engagement Manager  
**Shannon Ziegler**

Patron Services Shift Supervisor  
**Eddie Van Osterom**

Patron Services Associates  
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Tina Canady, Molly Hopkins,  
Jonathan Jacobs, David Kanter,  
Sarah Lewendowski, Daniel  
Martin-Minnich, Kira-Lynae Pindell,  
Keshia Smith, Shelby Sullivan**

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Assistant Audience  
Services Manager  
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Accessibility Apprentice  
**Bethany Slater**

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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**

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**Patrick Frate**  
Building Engineer  
**Harry Piasecki**

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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**

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Audio Engineer  
**Justin Vining**  
The Jane & Larry Droppa  
Audio Intern  
**C. Swan-Streepy**

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

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

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

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**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 Stott**

Stitchers  
**Bonnie Bromell, Sarah Lamar**

Production Assistant  
**Antonio Eubanks**

Props  
**Jacob Zabawa**

# 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 601N. 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](mailto:info@centerstage.org) or [access@centerstage.org](mailto:access@centerstage.org).





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