

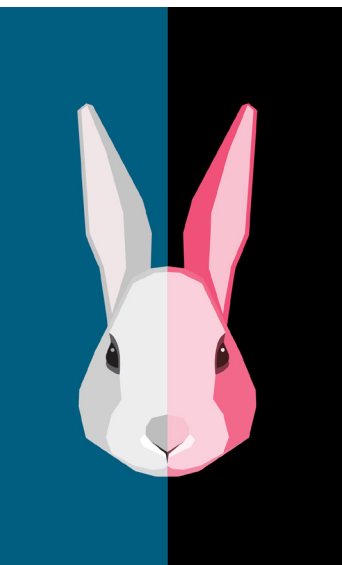
THE CHRISTIANS



BY LUCAS HNATH

BALTIMORE
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STAGE**

2017-2018 SEASON



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ABOUT US

Baltimore Center Stage is a professional, nonprofit institution committed to entertaining, engaging, and enriching audiences through bold, innovative, and thought-provoking classical and contemporary theater.

Named the State Theater of Maryland in 1978, Baltimore Center Stage has steadily grown as a leader in the national regional theater scene. Under the leadership of Artistic Director Kwame Kwei-Armah OBE and Managing 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 and Off Center productions in the historic Mount Vernon neighborhood, Baltimore Center Stage ignites conversations among a global audience through digital initiatives, which explore how technology and the arts intersect. 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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Joseph M.
Langmead

Kenneth C. Lundeen

Marilyn Meyerhoff

Esther Pearlstone

Monica Sagner

George M. Sherman

Welcome to the 2017/18 Season—or as we call it The Season of Community—our first full season back in our completely renovated home!

More so than ever, the need for every citizen—be they individuals or institutions—to seek a sense of togetherness for our community's wellbeing seems urgently essential. Baltimore Center Stage is exploring every play of this season through the lens of how we serve our community of Baltimore. Of Maryland. Of these United States.

Our season opener, *The Christians*, brings into sharp focus the urgent need for community and for dialogue.

The play asks what happens when we lose faith in our leaders and our institutions. But more than that, it seeks a dialogue about how we can reconcile differences. How we heal.

It is an honest, heartbreaking, and universal story—performed here not only by our top-notch professional cast, but also by local community choirs.

The *LA Times* described playwright Lucas Hnath as one of our smartest and most provocative dramatists. I agree. And I'm so pleased that you've joined us for the wonderfully theatrical experience that is *The Christians*.



Kwame Kwei-Armah
ARTISTIC DIRECTOR



KWAME KWEI-ARMAH

THE CHRISTIANS

BY LUCAS HNATH

DIRECTED BY HANA S. SHARIF

SEP 7-OCT 8, 2017



THE CAST

in alphabetical order

Lawrence Clayton
Elder Jay

Jessiee Datino
Jenny

Adam Gerber
Associate Pastor Joshua

Howard W. Overshown
Pastor Paul

Nikkole Salter
Elizabeth

Danielle
Teague-Daniels
Stage Manager

Genevieve Ortiz
Assistant Stage Manager

Choirs:
**Greater Baltimore Church
of Christ Choir**

**New Psalmist Baptist
Church Choir**

**The Community Choir of
Baltimore Center Stage**

THE ARTISTIC TEAM

Lucas Hnath
Playwright

Hana S. Sharif
Director

Mike Carnahan
Scenic Designer

Michael Alan Stein
Costume Designer

Jen Schriever
Lighting Designer

Hana S. Kim
Projection Designer

Gavin Witt
Production Dramaturg

Pat McCorkle
Katja Zarolinski
McCorkle Casting, Ltd
Casting

Tiffany Fulson
Assistant Director

THE MUSIC

Nathan A. Roberts, Jaret
Landon, Charles Coes
Original Music/Arrangements

Nathan A. Roberts,
Charles Coes
Sound Design

Jaret Landon
Music Director, Keyboards

MUSICIANS

Edward Goldstein
Music Contractor

Todd Harrison
Drums

Max Murray
Bass

Michael Raitzyk
Guitar

There will be no intermission.

Please turn off all electronic devices.

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Christians was commissioned by and premiered in the 2014 Humana Festival of New American Plays at Actors Theatre of Louisville

SETTING

TIME

Today. Or tomorrow.



PLACE

America.

MEET THE PLAYWRIGHT

Lucas Hnath

Playwright



Lucas Hnath grew up in Orlando, Florida, where his mother was an Evangelical minister. He moved to New York City in 1997 to study medicine, and then changed to dramatic writing at the Tisch School of the Arts at New York University.

His plays include *Hillary and Clinton*, *Red Speedo*, *The Christians*, *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*, *Isaac's Eye*, and *Death Tax*. Most recently, Hnath's *A Doll's House, Part 2* premiered on Broadway in spring 2017.

He has received the Kesselring Prize, a Guggenheim Fellowship, the Whiting Award, two Steinberg/ATCA New Play Award Citations, an Outer Critics Circle Award for Best New Play, and an Obie.

SHIFTING EXPECTATIONS



Playwrights Horizons

Artistic Director

Tim Sanford

chats with Lucas Hnath

Tim Sanford: *Did you think of yourself as an artist in college? Did you spread yourself out to other subjects?*

Lucas Hnath: The funny thing is my first year I was getting ready for a pre-med track. I had not gone to NYU for Tisch. I'd gone there because I wanted to be in New York, but I was interested in science. My better scores were always in science. I thought writing was a bit tedious. I didn't think I was very good with words. But then when I was in New York I discovered Caryl Churchill here, I discovered Richard Foreman, and I tipped over and transferred into Dramatic Writing. [I also took] a Psychology of Marriage class, I took a Gender and Literature class... And I loved reading Lacan, I thought that was fun, and Hélène Cixous and all of those very heady theorists....

TS: *Do you think these theorists influenced your writing in some way?*

Lacan's probably easiest to connect to my work. I think a thing that I got out of reading Lacan was this idea about how what's "real" keeps slipping away from you, so you have to spray things with language in order to see them better, to see something incredibly difficult to see by approaching it from lots of tricky angles.

TS: *One of the things I love about your plays is the way you continually shift our expectations. Is that something you're conscious of in writing?*

Yes. Yes. Trying to take on the perverse perspective. It's something that I studied. Caryl Churchill does it a lot; [Wallace] Shawn does it a lot. In applying it to *The Christians*, there are a couple ways I approached it. [T]he first 30 pages or so of the play were built in a workshop I did at New Dramatists. ...I had some material written, but not too much. I actually spent

the first day of the workshop showing the actors videos of various preachers,... and I had the actors take notes and I asked them to write down everything that they saw that was exactly what they would have expected to see from a preacher, and then everything that upended expectations. And we made lists on the board, and I was interested in both. I would sort of plot out: "Okay, so I want to have a certain amount of the expected. And then I will strategically put in moments where something that you wouldn't quite expect happens."

TS: *How long has the possibility of a play about religion or church been inside of you?*
A long time. From about 2000 or so.

TS: *What was drawing you to it?*

Having spent a good part of my childhood in a very large church, there's something of a nostalgia trip for me. But I think even more importantly, I've seen very little drama about churches that I think actually understands what's at stake in the beliefs.

TS: *What do you think the common trap is?*

It's jumping to the assumption that for the person who has particularly fundamentalist beliefs, let's say, that they are stupid or that they are acting first and foremost out of hatred. And not really considering the factor that from a fundamentalist point of view, in many cases there are very severe stakes attached to being wrong. That "if I am doing something that is actually against the word of God, then I'm going to be punished." And I think people forget about that. There are enormous stakes attached: eternal damnation. ☞

Excerpted from material originally prepared by Playwrights Horizon, for the New York premiere and reprinted here with permission.

In His Own Words:

FROM “PLAYWRIGHT’S PERSPECTIVE,” by Lucas Hnath

When I was younger, I was supposed to be a preacher, but I decided it would be too much responsibility.

I didn’t want to worry about other peoples’ souls. I switched to pre-med. I didn’t want to worry about other peoples’ bodies. And so, I switched to playwriting.


The expectation that I become a preacher did not come out of nowhere. I grew up in churches. My mother went to seminary when I was in middle school. During the summer months I’d sit next to her during her classes. I learned some Greek, some Hebrew. I read books on stuff like hermeneutics. Some of it I understood. Some of it I pretended to understand.

In seminary you learn a lot about translation. You learn about how there can be more than one way to translate a word. And you come to realize just how many words the Bible has that could be translated this way or that way. The act of interpreting the Bible carries with it a lot of responsibility.

A friend from high school who ended up becoming a pastor recently said to me that pastors have to be very careful not to remake the gospel into their own image. But my question was, “How do we even avoid it?”

And while the plot of *The Christians* is far from ambiguous, the play is a series of contradictory arguments. No single argument “wins.” There’s no resolution. That lack of obvious resolution can be uncomfortable, agitating. But with a lot of practice, we can also learn to take pleasure in the agitation. And maybe something more complex and true becomes visible within the agitation.

I think back to my very brief pre-med days. I think back to a physics class I took. I think back to a picture from the course textbook. I think of this picture often. The picture is of a very tiny particle. The only way you can see the particle is by colliding it with many other particles, from many different angles. But here’s what I’m getting at. Here’s something I believe:

**A CHURCH IS A PLACE
WHERE PEOPLE GO TO
SEE SOMETHING THAT
IS VERY DIFFICULT
TO SEE. A PLACE
WHERE THE INVISIBLE
IS—AT LEAST FOR
A MOMENT—MADE
VISIBLE. THE THEATER
CAN BE THAT TOO.** 

Excerpted from material originally prepared by Playwrights Horizon, for the New York premiere and reprinted here with permission.

Along with the play's scriptural underpinnings in Bible verses and interpretation, even the character names offer a potential lens for understanding—mostly also from biblical sources.

CONSIDER:

PAUL

From the New Testament apostle and saint, fervent missionary, and author of many epistles on Church doctrine and practice—and fundamental questions of faith. Derived from the Roman family name meaning “small” or “humble” in Latin. Paul took this name on his conversion to Christianity from Judaism; his Hebrew name had been Saul (after the Old Testament first King of Israel, who lost favor with God and was succeeded by David).

JOSHUA

From the Old Testament companion of Moses, who succeeded him as leader of the Israelites and led the conquest of Canaan. From the Hebrew name *Yehoshu'a*, “Yahweh is salvation,” also, through Aramaic (*Yeshu'a*) into Greek, the original for the name Jesus.

ELIZABETH

From the Old Testament, where Elisheba is the wife of Aaron, and the New Testament, where Elizabeth is the mother of John the Baptist. Derived from the Greek for the Hebrew name *Elisheva*, “my God is an oath” or “my God is abundance.”

JAY

Popularized by U.S. Founding Father John Jay. Often a shortening of James, the name of a pair of New Testament disciples as well as the brother of Jesus—through Latin and Greek from the Old Testament Hebrew name *Ya'aqov*, (Jacob, father of the 12 tribes of Israel). Also Jason: leader of the Argonauts in Greek mythology, who sought the Golden Fleece, as well as the name of a man in the New Testament who sheltered Paul. Derived from the Greek *iasthai* “to heal.”

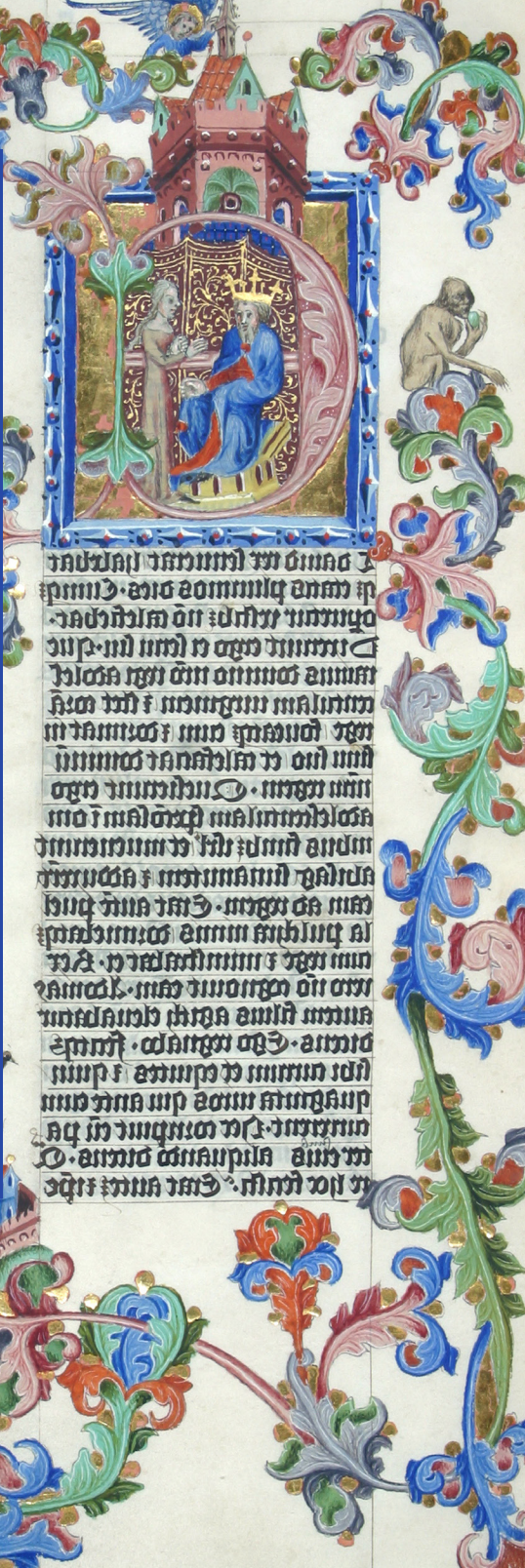
JENNIFER

From the beautiful and beloved wife of King Arthur in many tales and legends. Derived from the Welsh name *Gwenhwyfa*—*gwen* “fair” and *sebara* “spirit, phantom”—that became the French *Guinevere*. 📖

VERSES & VERSIONS

Fittingly for a story rooted in questions of doctrine and issues of textual interpretation, we encounter in *The Christians* a series of biblical citations—called upon by sometimes competing world-views, fueling the clash of outlooks, and sparking difficult questions.

Some of these are directly quoted, and some merely alluded to; as a guide to this debate, here follow the passages in question.





ISAIAH

30:12-13

“Because you have rejected this Word and relied on oppression and depended on deceit this sin will become for you like a high wall, cracked and bulging, whose collapse comes suddenly in an instant.”

ROMANS

6:23

“The wages of sin is death, but the free gift of God is eternal life in Christ Jesus.”

LUKE

16:28

“Let him warn them, so that they will not also come to this place of torment.”

MATTHEW

10:28

“And be not afraid of them that kill the body, but are not able to kill the soul; but rather fear him who is able to destroy both soul and body in hell.”

LUKE

12:5

“But I will show you whom you should fear: Fear him who, after your body has been killed, has authority to throw you into hell.”

MATTHEW

5:22

“But I say to you that...whoever says, “You fool!” will be in danger of the fire of hell.”

1 CORINTHIANS

15:22

“For as in Adam all die, so in Christ all will be made alive.”

1 TIMOTHY

4:10

“We trust in the living God, who is the Savior of all men, especially believers.”

2 CORINTHIANS

6:14

“Do not be unequally yoked together with unbelievers; for what do righteousness and wickedness have in common?”



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THE CAST

Lawrence Clayton

Elder Jay

Baltimore Center Stage: debut.

Broadway—*The Color Purple* (Revival); *Bells Are Ringing*; *If Ain't Nothin' but the Blues*; *The Civil War*; *Once Upon a Mattress*; *High Rollers Social and Pleasure Club*; *Dreamgirls*.

Opera—Carnegie Hall and Sydney Opera House: *Jerry Springer the Opera*. **Off**

Broadway—Second Stage: *Crowns* (Man); *The Public Theater: Saturn Returns*; *Romance in Hard Times*; *The Paramount Theater: Jesus Christ Superstar*. **Regional**—Ordway: *Damn Yankees* (Joe Boyd); Two Rivers Theatre and NJPAC: *The Music Man* (Mayor); Papermill Playhouse and 25th Anniversary National Tour: *Les Miserables* (Jean Valjean). **Film/Television**—*Homeland*, *The Good Wife*, *The Big C*, *Deadline*, *Law and Order CI*, *All My Children*, *Another World*, *As the World Turns*, *One Life to Live*, *Mary and Rhoda*, *Santa Baby*. **Recordings**—Broadway cast albums of *The Color Purple* (Revival), *Bells Are Ringing*, *Once Upon a Mattress*, and Adam Guettel's *Myths and Hymns*. **Awards**—Emmy Award for Best Musical performance in a Daytime Program.

Jessie Datino

Jenny

Baltimore Center Stage: debut.

Off-Broadway—credits include The Actors Company Theatre: *The Late Christopher Bean*.



LAWRENCE CLAYTON



JESSIE DATINO



ADAM GERBER

Regional—credits include Geva

Theatre: *Other Than Honorable*

(world premiere); Barrington

Stage Company: *Kimberly*

Akimbo; Kansas City Rep:

Angels in America: Parts I and

II; Chicago Shakespeare

Theatre: *King Lear*; Duel

Theatre: *Tape*; Cape

Playhouse: *Moon Over*

Buffalo; Pennsylvania Centre

Stage: *Hay Fever*, *The Dining*

Room, *Lend Me a Tenor*; Heart of

America Shakespeare: *Romeo*

and Juliet; Actors Theatre KC:

Talley's Folly, *Talley and Son*.

Education—MFA: Penn State

Univ. jessieedatino.com

Adam Gerber

Associate Pastor Joshua

Baltimore Center Stage:

debut. **Off-Broadway**—*Shear*

Madness (Eddie Lawrence);

Lebensraum. **Regional**—credits

include Barrington Stage:

Engagements (Ryan, world

premiere); George Street: *The*

Whipping Man (Caleb); The

Old Globe: *All's Well That Ends*

Well, *The Merchant of Venice*,

A Midsummer Night's

Dream, *Pygmalion*, *Othello*.

International—The Galaxy

Theatre in Tokyo: *Hikobae*.

Film—*Mike, Mike Tan*.

Education—MFA: The Old

Globe/USD (Darlene Marcos

Shiley Award); Stella Adler

Studio of Acting.

adamgerberactor.com

Howard W. Overshown

Pastor Paul

Baltimore Center Stage: 2015

Young Playwrights Festival, *Marley, Rosencrantz and Guildenstern are Dead*. **New York**—Manhattan Theatre Club: *Yellow Man*; Lincoln Center Theatre: *Julius Caesar* (starring Denzel Washington); CSC: *Orlando*; John Houseman Theatre: *Never the Sinner*; Epic Theatre Co.: *Beauty on the Vine*; BAM: *Richard III* (starring Kevin Spacey); Roundabout Theatre Company: *Blue* (starring Phylicia Rashad). **Regional**—Kennedy Center: *A View from the Bridge*; Folger Shakespeare Theatre: *Richard III*, *Much Ado About Nothing*; Pioneer Theatre: *Clybourne Park*; World Stage: *Passion Play* (world premiere); Shakespeare and Co.: *Hamlet*; Alabama Shakespeare Festival: *Macbeth*. **Film/TV**—*The Affair*, *Allegiance*, *Law and Order*, *Elementary*, *Unforgettable*.

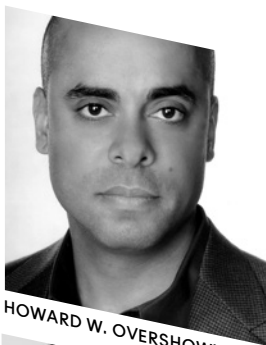
Nikkole Salter

Elizabeth

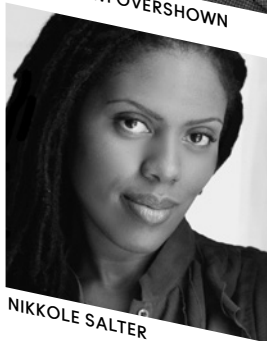
Baltimore Center Stage: debut.

Off-Broadway—Perry Street Theatre: *In the Continuum*; Playwright's Horizons: *Inked Baby*; Paradise Factory: *Tough Titty*; Lincoln Center: *The Royal*. **International**—Traverse Theatre, Market Theatre, Baxter Theatre: *In the Continuum*.

Regional—Shakespeare Theatre: *Macbeth*; Berkeley Rep: *Head of Passes*; Huntington Theatre: *Luck of the Irish*; Cincinnati Playhouse:



HOWARD W. OVERSHOWN



NIKKOLE SALTER

Gee's Bend; Luna Stage: *The Old Settler*; Arena Stage/Huntington Theatre: *Stick Fly*; Kansas City Rep: *Gee's Bend*; Kirk Douglas Theatre, Yale Rep, The Goodman, Cincinnati Playhouse, Philadelphia Theatre Company, Woolly Mammoth: *In the Continuum*. **Film/Television**—*Moesha*, *The Unit*, *Pride and Glory*, *The Architect*, *Last Night*. **Education**—MFA: NYU; BFA: Howard University; British American Drama Academy at Oxford University. **Awards**—OBIE, NY Outer Critics Award, Helen Hayes Award, Independent Reviewers of New England Award (nom.), Acclaim Award. nikkolesalter.com

THE ARTISTIC TEAM

Lucas Hnath

Playwright

Lucas Hnath's plays include *Hillary and Clinton*, *Red Speedo*, *The Christians*, *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*, *Isaac's Eye*, and *Death Tax*. His work has been produced at Actors Theatre of Louisville/Humana Festival of New Plays, Ensemble Studio Theatre, Gate Theatre, Mark Taper Forum, New York Theatre Workshop, Playwrights Horizons, Royal Court Theatre, Soho Rep, Traverse Theatre, and Victory Gardens. He has been a resident playwright at New Dramatists since 2011. He is a member of Ensemble Studio Theatre and a New York Theatre Workshop Usual Suspect. He has received the Kesselring Prize, a Guggenheim Fellowship, the Whiting Award, two Steinberg/ATCA New Play Award Citations, an Outer Critics Circle Award for Best New Play, and an Obie. His work is published by Dramatists Play Service and Overlook Press.

Hana S. Sharif

Director

(See page 23)

Mike Carnahan

Scenic Designer

Baltimore Center Stage: *Les Liaisons Dangereuses*, *Detroit '67*. **Off-Broadway**—Atlantic Theater Company: *Skeleton Crew*; 59E59: *I and You*; Second Stage: *The Happiest Song Plays*

Last; Signature Theatre: *The Piano Lesson*, *The First Breeze of Summer*; *Life Could Be A Dream*, *The Marvelous Wonderettes*, *Three Mo' Tenors*, *Pygmalion*, *Howie the Rookie*, *Brando*. **Tours**—*Cheers*, *Live On Stage*; *A Christmas Story The Musical*. **Regional**—credits include Arena Stage, American Conservatory Theater, McCarter Theatre, Williamstown Theatre Festival, Pasadena Playhouse, Two River Theatre, Cleveland Play House, Laguna Playhouse, Utah Shakespeare Festival, Northlight Theatre, Signature Theatre, Bucks County Playhouse, Ogunquit Playhouse, Arsht Center, Musical Theatre West, San Jose Repertory, Center Rep.

Associate scenic designer

credits include: **Broadway**—*Allegiance*, *The River*, *Peter and The Starcatcher*, *ANN: The Ann Richards Play*, *Cyrano de Bergerac*, *The Importance of Being Earnest*, *Bloody Bloody Andrew Jackson*, *All About Me*, *White Christmas*, *Curtains*. michaelcarnahanandesign.com.

Michael Alan Stein

Costume Designer

Baltimore Center Stage:

Seven Guitars (dir. Marion McClinton). **Off-Broadway**—St. Luke's Theatre: *Absolution*; Beckett Theatre: *Happy Family*, *Devoted Dreams*; Soho Rep: *How to Write While Sleeping*.

Regional—credits include St. Louis Black Rep: *Seven Guitars*;

American Blues Theatre:

Beauty's Daughter; Alliance Theatre: *Colored Museum* (dir. Kenny Leon); Guthrie: *Thunder Knocking on the Door*; Long Wharf: *In Walks Ed* (dir. Keith Glover); Goodman: *Vivisections of a Blown Mind*; Steppenwolf: *Nikki Giovanni: A New Song for a New Day*; Geva: *The Old Settler*. **Film/TV**—Maya Angelou: *And Still I Rise* (American Masters, PBS), *L.A. Hair* (We Network), *Chicagoliscious* (Style Network), *The Drunk*, *The Truth* (dir. Hill Harper), *Of Boys and Men* (starring Angela Bassett); **Commercial** credits include Walmart, Walgreens, McDonald's. **Education**—Parsons School of Design, NYC.

Awards—National Endowment for the Arts Fellowship, Joseph Jefferson Citation, Joseph Jefferson Nom, 3 Black Theatre Alliance Awards. michaelalansteincostume.com; michaelalansteinstyle.com

Jen Schriever

Lighting Designer

Baltimore Center Stage:

Detroit '67, *Stones in His Pockets*. **Broadway**—Danai Gurira's *Eclipsed* (starring Lupita Nyong'o); John Leguizamo's *Ghetto Klown* (also filmed for HBO). **Off**

Broadway—Roundabout: *On the Exhale*; Playwrights Realm: *The Moors*; Signature: *Night Is a Room*; Second Stage: *Mala Hierba*, *American Hero*; The Public: *Eclipsed*, *Toast*, *A Second Chance*;

Labyrinth: *Sunset Baby*;
Woman's Project: *Bright Half Life*. **Regional**—ART: *Fingersmith*, *In the Body of the World*; Goodman: *Rapture Blister Burn*; Oregon Shakespeare Festival: *Beauty and the Beast*; *The Merry Wives of Windsor*; Goodspeed: *Theory of Relativity*; Studio Theatre: *Between Riverside and Crazy*; Woolly Mammoth: *Guards at the Taj*, *Marie Antoinette*; Signature: *Sunday in the Park with George*; Two River: *Hurricane Diane*; Williamstown: *Poster Boy*; *American Hero*. **Dance**—Liz Lerman: *Healing Wars*. **Opera**—Metropolitan: *Pearl Fishers*, *Die Fledermaus*; Mariinsky (Russia): *La Traviata*, *Faust*, *A Midsummer Night's Dream*. **Professional**—Adjunct Professor, Purchase College.

Hana S. Kim

Projection Designer

Baltimore Center Stage: *The White Snake*. **Regional**—Magic Theater: *Grandeur, Dogeaters, Every Five Minutes* (all dir. Loretta Greco); Wallis Annenberg Center for the Performing Arts: *City of Conversation* (dir. Michael Wilson). **Opera**—LA Opera: *Wonderful Town* (dir. David Lee), New York City Opera and Long Beach Opera: *Fallujah* (dir. Andreas Mitisek); CSULB Opera: *Magic Flute* (dir. LeRoy Villanueva). **Concert**—Sound Box Bell Curve: *San Francisco Symphony*. **Video Art Installation**—"Pearls of the Planet" at Annenberg Space of Photography, "Emille" at Baryshnikov Arts Center in NY. **Education/Awards**—UCLA School of Theater Film and Television, Princess Grace

Award in Theater Design, Helen Hayes Award, Theater Bay Area Critics Circle Award, StageScene LA Award, Stage Raw Award, Ovation Awards multiple nominations.

Gavin Witt

Production Dramaturg (See page 23)

Pat McCorkle (CSA), Katja Zarolinski (CSA) Casting

Baltimore Center

Stage: *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 (16 seasons), George Street Theatre (14 seasons), 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

Tiffany Fulson

Assistant Director

Baltimore Center Stage:

Twisted Melodies. **Regional**—University of Illinois at Chicago: *Passing Strange the Musical*, *As You Like It*, *Clybourne Park*, *The Bluest Eye*; Madison Street Theatre: *In My Head*; Journeyman Company/Gallery 37: *Cats*, *Thirteen the Musical*, *The Wiz*. **Director**—*The Angry Brigade*, *A Woman's World*, and an original adaptation of Amiri Baraka's *Dutchman*. **Professional**—teaching artist at Steppenwolf, Timeline Theatre, and Global Girls Inc. **Education**—BFA: University of Illinois at Chicago (Theatre Performance); Arcadia University for Global Studies in London, England.

Danielle Teague-Daniels Stage Manager

Baltimore Center Stage:

debut. Danielle is excited and honored to be joining Baltimore Center Stage. For the past 16 years, she has worked and reprised her role as SM with many companies including: Actors Theatre of Louisville, Clubbed Thumb, 3LD, Lee Strasberg Institute, LAByrnth 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.

Genevieve Ortiz

Assistant Stage Manager

Baltimore Center Stage:

debut. **Recent credits** include—Rattlestick/The SOL Project: *Seven Spots on the Sun*; New Georges/The SOL Project: *Alligator*; The Working Theater: *The Block*; The Public Theater: *Pretty Hunger*; The Marjorie S. Deane Little Theater: *The Sun Shines East*; WorkShop Theater Company: *The Golden Year*; Actors Shakespeare Company at NJCU: *The Winter's Tale*; The Players Club: *Oleanna* (starring Austin Pendleton); Mint Theater: *Ghost Dancer*; Abingdon Theater: *Lost on the Natchez Trace*; *How I Fell in Love*; *Phantom Killer*; *Beachwood Drive*; *Greek Holiday*; *Rum & Coke*; *My Deah*. **Additional NYC** credits include—NY Fringe Festival 2012: *Songs of Love: A Mixtape*; New York Musical Theater Festival: *This One Girls' Story*; BRIC Arts New Black Fest: *Morgan Street* (dir. Anika Noni Rose).

Nathan A. Roberts

Original Music/

Arrangements/

Sound Design

Baltimore Center Stage: *Les*

Liaisons Dangereuses. **Off Broadway**—TFANA: *The Servant of Two Masters*; The Acting Company: *Julius Caesar*, *Macbeth*; The Playwrights Realm: *Crane Stage, Dramatis*

Personae; HERE: *Olives and Blood*. **Regional**—Dallas Theater Center/ Guthrie Theater: *Sense and Sensibility*; The Old Globe: *Tokyo Fish Story*; Ford's Theatre: *The Widow Lincoln*, *Our Town*; Yale Repertory Theater: *Assassins*, *Accidental Death of an Anarchist*, *The Servant of Two Masters*; Hartford Stage: *Twelfth Night*, *The Tempest*; Long Wharf Theatre: *It's a Wonderful Life*. **Other**—designs and builds musical instruments, with a special emphasis on flutes and hurdy-gurdies. **Education**—MFA, Yale School of Drama. **Professional**—Director of Undergraduate Studies, Theater Studies, Yale University.

Jaret Landon

Music Director/Original

Music/Arrangements

Keyboards

Jaret Landon is honored to serve as Music Director and Composer/Arranger for Baltimore Center Stage's production of *The Christians*. He is a film composer and vocal arranger, and enjoys music directing for theater. Favorite theater credits include *Lady Day at Emerson's Bar and Grill* (Chicago, IL), *Black Odyssey* (Denver CO.), and *Born for This* (Los Angeles, pre-Broadway run.) Thanks to Hana, Kwame, and Daniel for this opportunity. Jaret dedicates this performance to his mom, who recently passed away after a courageous battle with cancer. He wishes Love and Light to all! @jaretlandon.

Charles Coes

Original Music/

Arrangements/

Sound Design

Baltimore Center Stage—

Les Liaisons Dangereuses.

Off Broadway—*Tales of the*

Washer King (Playwright's Realm), *Servant of Two Masters* (TFANA); *Robber Bridegroom* (Roundabout); *For Peter Pan...*

(Playwrights) **Tour**—*Into the Woods* (Fiasco), *Peter and the Starcatcher* (1st National, Networks), *Macbeth*; *Julius Caesar* (Acting Co.) **Regional**—Yale Rep; Seattle Rep; Berkeley Rep; South Coast; The Old Globe; Guthrie; Shakespeare Theatre Company;

ArtsEmerson; Wilma Theatre; Two River Theater; Williamstown Theatre Festival; Ford's Theatre, Dallas Theater Center, the Huntington. **Other**—He has also design *Puppet UP!* at the Venetian in Las Vegas; robotic, and aquatic spectacles for Royal Caribbean; and, collaborated on installations with artists Ann Hamilton, Abelardo Morel, and Luis Roldan. **Professional**—Faculty, Yale School of Drama. He has worked as an associate on many Broadway shows including *Peter and the Starcatcher* (Tony Award winning Sound Design); *Jitney* and the upcoming *Junk*.

Edward Goldstein Music Contractor

Baltimore Center Stage: Ed began contracting in 1993 for Lady Day at Emerson's Pub. The Christians will be his 27th musical collaboration as Music Contractor with Center Stage.

Additional credits include—playing with and contracting for The Who, The Moody Blues, Mel Tormé, Henry Mancini, Sarah Vaughan, Jose Carreras, Phyllis Diller, the Smothers Brothers, and many others. **Tubist**—Principal Tubist in Annapolis Symphony Orchestra (44 seasons). Other tubist credit include—soloing with banjo virtuoso Buddy Wachter with 12 major symphony orchestras including performances at Ravinia and Carnegie Hall.

Author—Associate Editor of the Tuba Source Book, published by Indiana University Press, which is acknowledged as the most comprehensive research project chronicling any instrument. **Professional**—on faculties of eight colleges including the Peabody Institute, Towson University, and George Washington University.

Membership—Ed is a founding member and director of the Peabody Ragtime Ensemble and the Baltimore Jazz Orchestra. **Awards**—first Lifetime Achievement Award given by the Peabody Institute Alumni Association. He is a frequent guest on WBJC's program "Face the Music."

Todd Harrison Drums

Todd is a freelance performer, clinician, and arranger in the Baltimore/DC area. For 20

years, he was the drummer, percussionist, clinician, and arranger for the US Army Jazz Ambassadors (official touring jazz band for the US Army). He has performed with major symphonies including Detroit, Cincinnati, New York, Philadelphia, San Diego, Curtis, and Pittsburgh. He has performed with many artists, including Marvin Hamlisch, Conrad Herwig, George Garzone, Kirk Whalum, Dick Oats, Rich Perry, Chris Vidala, US Army Blues, Slide Hampton, Clark Terry, Ernie Watts, Bobby Shew, The Alan Baylock Jazz Orchestra, Chris Potter, Wynona Judd, Kevin Mahogany, Shelly Berg, Ingrid James, Bill Watrous. He studied Classical Percussion Performance at Houston Baptist University and Jazz Theory and Composition with Shelly Berg at San Jacinto Jr. College in Houston.

Jaret Landon Keyboards (See page 20)

Max Murray Bass

Baltimore Center Stage: Endgame. **Regional**—Signature Theatre: West Side Story, Girlstar, Freaky Friday; Olney Theatre: Carmen, Mary Poppins, Sweeney Todd; Everyman Theatre: Los Otros; Arleigh Burke Theatre: Swingtime, The Musical. **Other**—US Navy Band, retired. **Awards**—Latin Grammy Award, Best Latin Jazz Recording (Afro Bop Alliance/Caribbean Jazz Project, 2008). Grammy Nomination, Latin Jazz Recording, 2009. maxbass.com

Michael Raitzyk Guitar

Michael's guitar has been a long time fixture on the Baltimore jazz scene. In addition to supporting the art form, he is Vice President of the Baltimore Jazz Alliance, a nonprofit arts organization that supports jazz in the Baltimore area. Michael is on faculty at Howard Community College and Frederick Community College in the Jazz programs. He is also a member of Charm City Klezmer and The Organic Family Band.

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LEADERSHIP

Artistic Director

KWAME KWEI-ARMAH

Kwame Kwei-Armah OBE is a playwright, director, actor, and broadcaster. At Baltimore Center Stage he has directed *Jazz*, *Marley*, *One Night in Miami...*, *Amadeus*, *dance of the holy ghosts*, *The Mountaintop*, *An Enemy of the People*, *The Whipping Man*, and *Things of Dry Hours*. He was named Best Director in City Paper's Best of Baltimore (2014), and he was a finalist for the Stage Directors and Choreographers Foundation's Zelda Fichandler Award for Best Theater Director. His works as playwright include *One Love: The Bob Marley Musical*, *Elmina's Kitchen*, *Let There Be Love*, *A Bitter Herb*, *Statement of Regret*, *Seize the Day*, and *Beneatha's Place*, which debuted at Baltimore Center Stage in 2013 as part of The Raisin Cycle. Other directorial credits include *One Love: The Bob Marley Musical* at Birmingham Repertory Theatre; *One Night in Miami...* at London's Donmar Warehouse; *Twelfth Night*, *The Comedy of Errors*, *Much Ado About Nothing*, and the world premiere of *Detroit '67* at The Public Theater in New York; Naomi Wallace's *The Liquid Plain* at Signature Theatre; Dominique Morisseau's *Skeleton Crew* at the Lark Play Development Center; and the world premiere of *The Liquid Plain* at Oregon Shakespeare Festival. He has served on the boards of Theatre Communications Group, Steinberg Playwright Awards, The National Theatre, and The Tricycle Theatre (London), and as Artistic Director for the World Arts Festival in Senegal. He was named the Chancellor of the University of the Arts London, and in 2012 was named an Officer of the Most Excellent Order of the British Empire.

Managing Director

MICHAEL ROSS

Michael Ross returned to Baltimore Center Stage last season after working for seven seasons as managing director of Westport Country Playhouse. From 2002 to 2008 he was managing director of Center Stage. Previously, Ross was managing director of Long Wharf Theatre (1997–2002) where he was on the producing team for the commercial transfer of the Pulitzer Prize winner *Wif*. He was general manager and business manager at Hartford Stage (1986–1996). Ross served as program officer/project director at National Arts Stabilization, and worked with Baltimore Opera Company and Alley Theater, Houston. Ross has consulted in fundraising, board development, executive search, and strategic planning for theaters nationwide, including Kansas City Repertory Theatre, SITI Company, Wilma Theater, Trinity Repertory Company, Eugene O'Neill Theater Center, and Everyman Theatre. He has been a panelist for programs hosted by 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 has served on numerous Boards including Theatre Communications Group, The National Women's Hall of Fame, and the Connecticut AIDS Residence Coalition. Ross currently serves on the Board of the Burry Fredrik Foundation.



KWAME KWEI-ARMAH



MICHAEL ROSS



HANA S. SHARIF



GAVIN WITT

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; and as Developmental Producer/Tour Manager of Progress Theatre's musical *The Burnin'*. Hana also served as co-founder and Artistic Director of Nasir Productions, which brings theater to underserved communities. Her directing credits include: Baltimore Center Stage: *Les Liaisons Dangereuses*; *Pride & Prejudice* (DCArts: Best Director/Best New Play); Regional: *The Whipping Man*, *Gem of the Ocean* (six CCC nominations), *Gee's Bend* (CCC Award Best Ensemble, two nominations), *Next Stop Africa*, *Cassie*, *The Drum*, and *IFdentity*. Hana has directed numerous developmental workshops, including Elyzabeth Gregory Wilder's *The Chat and Chew Supper Club*, Janine Nabers' *A Swell*

in the Ground, and Marcus Gardley's *The House That Will Not Stand*. 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. She serves on the board of directors for the Greater Baltimore Cultural Alliance and the Sprott Foundation.

Associate Director, Director of Dramaturgy **GAVIN WITT**

Gavin Witt came to Baltimore Center Stage in 2003, after nearly 15 years in Chicago as an actor, director, dramaturg, translator, and teacher—and co-founder of the classically based greasy joan & co theater. Among his translations and adaptations are a half-dozen Shakespeare plays; including a Jeff-nominated version of *Pericles*; Jeff-nominated translations of Beaumarchais' *The Barber of Seville* and Ionesco's *Macbett*; and Baltimore Center Stage productions of *The Voyage Inheritance* and last season's *As You Like It*. Baltimore Center Stage directing credits include *Twelfth Night* and a recent short film from a Kenneth Lin script commissioned by Baltimore Center Stage and the Goethe Institut-Washington as part of the international P3M5 project—as well as more than a dozen Young Playwrights Festival entries, many more play readings, and the 50th Anniversary Decade Plays. In addition to working as a dramaturg on scores of productions, readings, and workshops at Baltimore Center Stage, he has also helped develop new work around the country. A graduate of Yale and the University of Chicago, he is currently on the Humanities faculty at Peabody Conservatory, having previously taught at the University of Chicago, DePaul, and Towson; has 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 joining its board.

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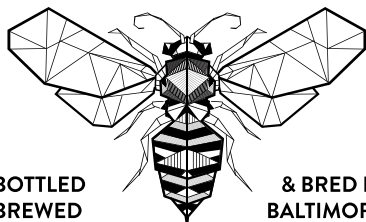
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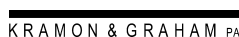


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For each Mainstage show, families with children under 18 can spend one Saturday afternoon **TOGETHER AT THE TABLE**, enjoying lunch, a matinee, and a chance to meet the actors. Tickets are just \$10 and available online using promocode 18TAT.

CAMP CENTER STAGE is a day camp for students in from 1st through 12th grade. Classes include acting, dance, circus arts, and digital media production. Registration begins in early 2018.

Maryland students from 1st to 12th grades can write and submit short plays for the **YOUNG PLAYWRIGHTS FESTIVAL** (YPF). Through our YPF Residency Program we will help lead the class through the playwriting process. Students write short plays that can be submitted to the annual YPF competition.

Newly available **PROFESSIONAL DEVELOPMENT WORKSHOPS** help educators use theater to engage students, drive learning, and address Common Core, National Core Arts, and MSDE Fine Arts Standards.



Tickets for **STUDENT MATINEES** are just \$15 for middle and high school students. Our new \$250 School Partnership program enhances the experience with lively pre- and post-show in-class visits from our teaching artists and guided backstage tours. All attendees enjoy a post-show discussion with the actors.

Learn More: centerstage.org/education

INTRODUCING DRAMA CLUB

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DRAMA CLUB is a free, yearlong theater training program open to young actors (ages 15 to 18) in Baltimore and throughout Maryland. Ensemble members engage in an interactive rehearsal process full of high-energy games, ensemble-building activities, and exercises designed to cultivate creative and life skills. Together, they collaborate with Baltimore Center Stage teaching artists and a director to rehearse and present a play in the Head Theater at Baltimore Center Stage, in June 2018.



CLASS SCHEDULE:

Tuesdays and Thursdays 3:30–5:30 pm at
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REHEARSAL & PERFORMANCE:

Intensive rehearsals will take place in spring 2018,
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Auditions will be held in the fall.

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JOIN US FOR BALTIMORE CHORAL ARTS'
2017-18 SEASON

A New Era is About to Begin

Welcome Music Director Anthony Blake Clark



Handel's Dixit Dominus

Saturday, October 28, 2017 at 8 pm
Kraushaar Auditorium at Goucher College

Blake Clark conducts the Chorus and Orchestra in Handel's virtuosic work as well as music of Bach, Haydn, and Randall Thompson.

Christmas with Choral Arts

Tuesday, December 5, 2017 at 7:30 pm
The Baltimore Basilica, 409 Cathedral Street
Blake Clark leads the Chorus and Orchestra in this popular annual holiday program.

Sing-Along Messiah

Friday, December 15, 2017 at 7:30 pm
Kraushaar Auditorium at Goucher College

Join in singing the great choruses of Handel's *Messiah*. Bring your own score or buy one at the concert.

Christmas for Kids

Saturday, December 16, 2017 at 11 am
Kraushaar Auditorium at Goucher College
Holiday fun for the entire family, featuring Pepito the Clown and a visit from Santa!

Durufle Requiem

Sunday, May 6, 2018 at 3 pm

St. Paul's Episcopal Church
233 N. Charles Street

World-renowned organist Jeremy Filsell showcases the magnificent organ in the historic St. Paul's Church, as Blake Clark conducts the *Durufle Requiem*, Bernstein's *Chichester Psalms* and other works.



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DOUBLE TROUBLE

By Gavin Witt,
Director of Dramaturgy/Associate Director



For the first time in the history of Play Lab at Baltimore Center Stage, this fall will bring a double bill of two plays and two playwrights to our signature developmental workshop and reading series. And to bust our dramaturgical buttons with pride, both are what you'd call homegrown talents.

Miranda Rose Hall, (above left) whose one-act *To the Flame* will be one of the pair in development, grew up coming to plays at Baltimore Center Stage. A Baltimore native just back in town after a stint in New Haven to pick up an MFA at Yale, she previously spent the 2013/14 Season here as the Hot Desk Resident Playwright (where she wrote the first draft of this piece).

Of her return, she shared, "I am so excited to join Play Lab with *To the Flame*. I wrote this play when I was the Hot Desk Resident Playwright at BCS in 2013, and it is thrilling to come back to it now. This play came out of the relationships I built with survivors of domestic violence I met while working in a shelter in Missoula, Montana; writing the play was one way for me to dramatize questions of love, survival, and imagination that haunt me. I can't wait to dive back in!"

Rachael Knoblauch (above right) came to BCS while still a theater student at UMBC, and actually participated in the final readings of Miranda's residency. The following year, she herself spent the season as Hot Desk Resident Playwright and a member of our inaugural Playwrights Collective—where she worked on a prior draft of *Handle It*, the other one-act in the Play Lab.

Revisiting the play, Rachael noted, "It can seem to a playwright as if a piece is never quite done, and this is especially true to me with *Handle It*. My relationship with this work and its characters has continually evolved, and I have had the delight to work closely with Baltimore Center Stage on the course of its cultivation. I am thrilled again to give it new life, to harness raw vigor and perspective, nurtured by the collaborative nexus that is the BCS Play Lab."

It's a pleasure to welcome these two dynamic young writers back into the building that they've made an artistic home, and we hope you can join us for the next step of the journey!

Fri, Sep 22 at 7 pm
Sat, Sep 23* at 7 pm
Sun, Sep 24 at 2 pm

*open rehearsal Sat,
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Play Labs provide an opportunity to witness, and even participate in, the process of making a new play.



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ADAPTED FOR THE STAGE
BY LEE HALL

DIRECTED BY BLAKE ROBISON

OCT 19-NOV 26, 2017

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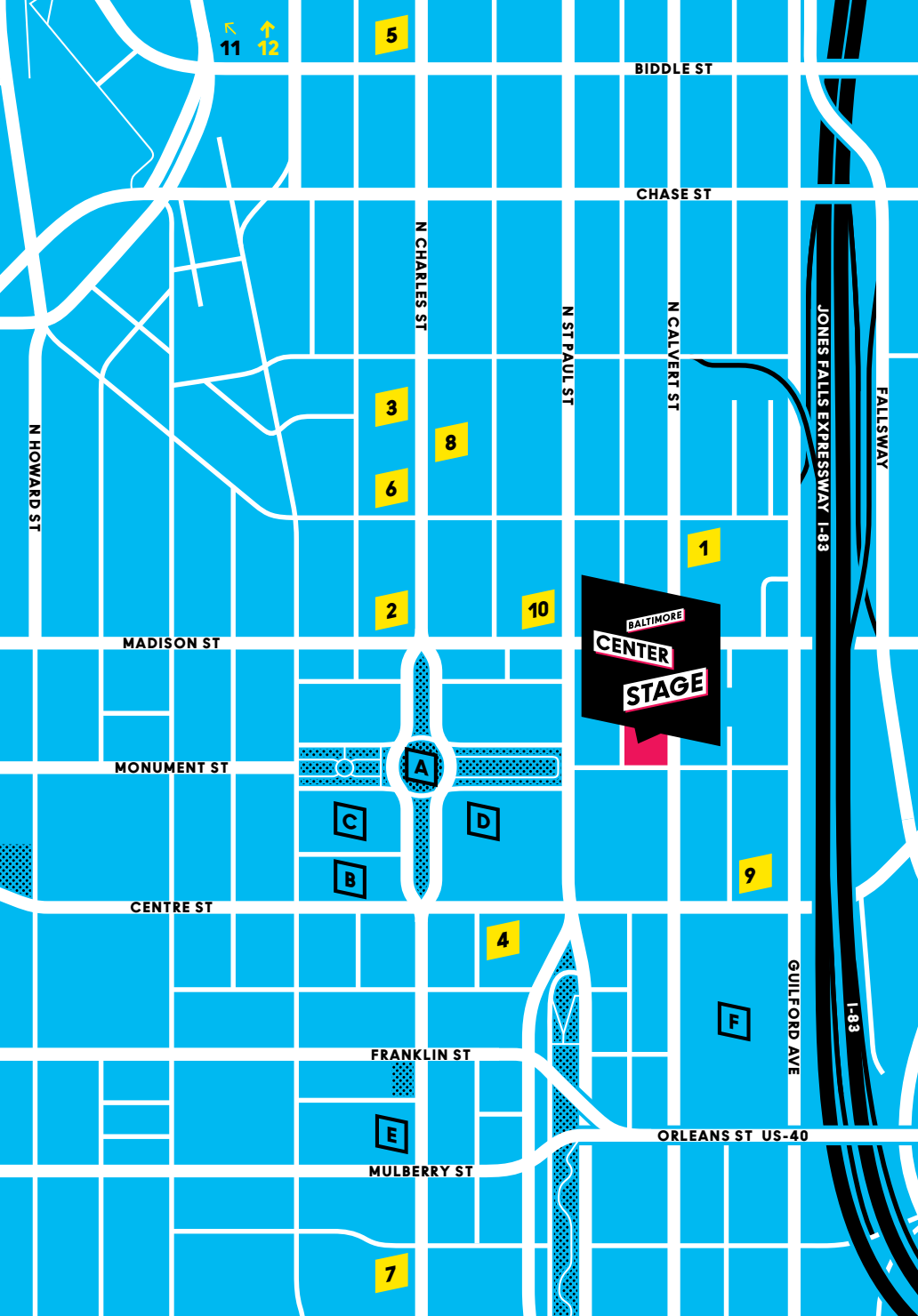
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Danny Carr
Multimedia Fellow
Kat Pagsolingan

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 THE CHRISTIANS*

Assistant Lighting Designer
Jessica Anderson

Electricians

Alison Burris, Paul Callahan,
Parker Damm, Lillie Kahkonen,
Erin Teachman, Will Voohies

Projections

Erin Teachman

Scenic

Eric Rivera Barbeito

BALTIMORE CENTER STAGE 2016/17 RENOVATIONS

Architect
Cho Benn Holback Associates

Head Theater Consultants
Charcoalblue

Multi Media Lobby Designs
Jared Mezzocchi

Brand Design
Pentagram



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.

FOR OUR AUDIENCES

DINING

The Sherman Café & Bar is located on the first floor. Our restaurant food provider, Flavor at Baltimore Center Stage, will be serving dinner and small plates on the second floor. The Nancy K. Roche Bar in the Deering Lounge on the fourth floor will be open during Head performances. Our food and beverage service will begin two hours before each performance.

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 flash photography 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 front of house personnel know if you're smoke sensitive.

CHILDREN

Children under six are not allowed in the theater.

ACCESSIBILITY

MOBILITY

Wheelchair-accessible seating is available for every performance.



VISUAL ASSISTANCE

The Audio Description/Touch Tour performances of *The Christains* take place on Sun, Oct 1 at 2 pm and 7:30 pm. Touch tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.



AUDIO ASSISTANCE

A Closed Captioned performance of *The Christians* takes place on Sun, Oct 1 at 7:30 pm. Assistive listening and Closed Captioning devices are available to be borrowed at no cost.



PARKING

If you are parking in the Baltimore Sun 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.

LATE SEATING

Patrons arriving after curtain will be seated at the house manager's discretion.

FEEDBACK

We hope you have an enjoyable, stress-free experience! Your feedback and suggestions are always welcome: info@centerstage.org or access@centerstage.org

GET INVOLVED WITH BALTIMORE CENTER STAGE!

EVENT RENTALS

With a variety of unique space options, Baltimore Center Stage is the perfect place to host your next event. The venues range in size and capacity and are perfect for any type of affair, from luncheons or dinners to seminars, fundraisers, parties, weddings, and more. Email rentals@centerstage.org with details about your event.

ADVERTISING

Baltimore Center Stage reaches upwards of 100,000 audience members each year and offers advertising opportunities in the playbill and via emails to our highly diverse and engaged audience. Email ads@centerstage.org.

TOURS

The theater is pleased to resume building tours in this season. We offer docent-led behind-the-scenes tours, architectural tours, and student tours. These tours should be scheduled ahead of time and are available up to one hour before performances. Email tours@centerstage.org.

GROUP SALES

Did you know that groups of 10 or more can receive savings off ticket prices? Gather your church, school, or just a group of friends and enjoy an evening—or afternoon—at the theater! Call 410.332.0033 or email groups@centerstage.org.



NOW OPEN: FLAVOR AT BALTIMORE CENTER STAGE
visit us on the second floor 2 hours before curtain



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