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**WHITE RABBIT RED RABBIT**

**BY NASSIM SOLEIMANPOUR**

**DEC 12–23, 2017**

A different actor reads the script for the first time at each performance.

White Rabbit Red Rabbit has been performed over 1,000 times worldwide by actors including Whoopi Goldberg, Nathan Lane, Alan Cumming, Martin Short, F. Murray Abraham, and Cynthia Nixon. It has been translated into more than 20 languages.

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Mobile Unit takes quality theater into our underserved communities.

In 2018, following its tour of community organizations, we are thrilled to bring the Mobile Unit production home for five performances only.

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**BY WILLIAM SHAKESPEARE**

**MAR 22–25**

A joyous romp promises to delight and entertain.

Revelry, disguises, swashbuckling, and (of course) pining lovers abound in this rambunctious take on a Shakespearean classic.

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**ALL TICKETS TO THESE SHOWS ARE $25**
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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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*.
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.
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. ☹️
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 VISBILE. 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 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

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

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.”

2 CORINTHIANS 6:14

“Do not be unequally yoked together with unbelievers; for what do righteousness and wickedness have in common?”
CELEBRATING 10 YEARS | In 2007, we promised to carry on a legacy of community-focused banking that began in 1864. As we mark our first decade as PNC in Maryland, we reaffirm that commitment for the years ahead, and we thank you for making us a part of your financial picture.

For more information, please contact Laura Gamble, Regional President at laura.gamble@pnc.com or visit pnc.com.
Finding inspiration is important.

At M&T Bank, we understand how important art is to a vibrant community. That’s why we offer our time, energy and resources to support artists of all kinds, and encourage others to do the same. Learn more at mtb.com.
THE CAST

Lawrence Clayton
Elder Jay
Baltimore Center Stage: debut.
Broadway—The Color Purple (Revival); Bells Are Ringing; It 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.

Jessiee Datino
Jenny
Baltimore Center Stage: debut.
Off-Broadway—credits include The Actors Company Theatre: The Late Christopher Bean.

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.
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; Arena 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
Tilthy; 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:

THE CAST

Gee’s Bend; Luna Stage: The
Old Settler; Arena Stage/
Huntington Theatre: Slick
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
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

Michael Alan Stein
Costume Designer

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 Fulfon**

**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, 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.

**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 Black; 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 Story, 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;  
Harford 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 spectaculars 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 Hamlish, Conrad Herwig, George Garzone, Kirk Whalum, Dick Oats, Rich Perry, Chris Vibala, 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.  

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.  

Jaret Landon  
Keyboards  
(See page 20)  

Max Murray  
Bass  
Baltimore Center Stage:  
Endgame.  
Regional—Signature Theatre: West Side Story, Giltstar, Freaky Friday; Olney Theatre: Carmen, Mary Poppins, Sweeney Todd; Everyman Theatre: Los Otros; Arleugh Burke Theatre: Swingtime, The Musical.  
Other—US Navy Band, retired.  

Michael Raitzyk  
Guitar  
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Adena Varner
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 *Wit*. 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.
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 If Identity. 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.

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 Voysey 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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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 Baltimore Center Stage.

REHEARSAL & PERFORMANCE:
Intensive rehearsals will take place in spring 2018, leading up to a June 2018 public performance.

Auditions will be held in the fall.

INTERESTED?
Please visit centerstage.org to complete our online application form.

For more information about the program, please email education@centerstage.org.
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.

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 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.

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!

Duruflé Requiem  
Sunday, May 6, 2018 at 3 pm  
St. Paul’s Episcopal Church  
233 N. Charles Street  
World-renowned organist Jeremy Fissell showcases the magnificent organ in the historic St. Paul’s Church, as Blake Clark conducts the Duruflé Requiem, Bernstein’s Chichester Psalms and other works.

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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, Sep 23 at 2:30 pm

Play Labs provide an opportunity to witness, and even participate in, the process of making a new play.
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The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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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.
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FOR OUR AUDIENCES

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

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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.

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

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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.

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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

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Wheelchair-accessible seating is available for every performance.

VISUAL ASSISTANCE
The Audio Description/Touch Tour performances of The Christians 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.

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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
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 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.
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