



INDECENT

BY PAULA VOGEL
DIRECTED BY ERIC ROSEN

BALTIMORE
CENTER
STAGE

2018-2019 SEASON

Baltimore Center Stage is dedicating this run of *Indecent* to the memory of two longtime supporters and Trustees of this theater, Murray Kappelman and Ron Wilner. Childhood friends and City College High School classmates, teenaged Murray and Ron regularly rode the streetcar downtown together to catch the latest Broadway tour at the old Mechanic Theater. After losing touch through college and their early professional lives, they reconnected when Ron followed Murray onto the Center Stage Board in 1991. Baltimore Center Stage mourns their loss and gratefully honors their memories.



MURRAY M. KAPPELMAN, MD (1931-2019)

Founding Board Member Murray M. Kappelman, MD, passed away on January 25, at age 87. Murray was a pediatrician and professor, an acclaimed author and playwright, and a passionate patron of the arts. Murray served on the Center Stage Board of Trustees from 1964 to 1988, including a term as President from 1972-1975. After the Theater suffered a 1974 fire at our old North Avenue playhouse, he worked to secure our new home on Calvert Street. He also volunteered for many organizations, including Planned Parenthood of Maryland and the Baltimore Symphony Orchestra. Murray's love for the performing arts ran deep, and he could often be seen at curtain time in theaters from New York to DC and beyond with his late wife Joan and his children Lee, Karen, Ross, and Lynn.



RON WILNER (1931-2019)

A dear friend and treasured advocate of Center Stage, Ron Wilner passed away January 19 at age 87. Ron served on the Board of Trustees for 22 years (1991-2013) and provided endless support to his beloved wife Sydney, our Auction Coordinator extraordinaire. A graduate of the Wharton School of Business, Ron was a creative director and advertising executive, both as an Executive Vice President at The Robert Goodman Agency and as President of RM Wilner Consulting. Ron developed communications for a variety of clients, including creating the famous slogan, "Wild, Wonderful West Virginia." Earlier in his life, he served in the Army and as an on-air talent and station manager for radio. He enjoyed spending time by the bay in Annapolis with Sydney and his two daughters, Trudy and Kassie.

SPECIAL THANKS

Thank you to the following people who donated in memory of Murray Kappelman and Ron Wilner.

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Michael Ross
Claire Lou Sarubin and family

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AS OF FEB 14, 2019

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700 North Calvert Street
Baltimore, MD 21202

EDITOR

Maggie Beetz

DESIGN

Bill Geenen
Daniel Martin-Minnich

ADVERTISING

Kristen Cooper
410.324.7700
info@leapdaymedia.com

BOX OFFICE

410.332.0033

ADMINISTRATION

410.986.4000

CENTERSTAGE.ORG

INFO@CENTERSTAGE.ORG

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ABOUT US

Designated the State Theater of Maryland in 1978, Baltimore Center Stage provides the highest quality theater and programming for all members of our communities, including youth and families, under the leadership of Artistic Director Stephanie Ybarra and Executive Director Michael Ross. Baltimore Center Stage ignites conversations and imaginations by producing an eclectic season of professional productions across two mainstages and an intimate 99-seat theater, through engaging community programs, and with inspiring education programs. Everything we do at Center Stage is led by our core values—chief among them being Access For All. Our mission is heavily rooted in providing active and open accessibility for everyone, regardless of any and all barriers, to our Mainstage performances, education initiatives, and community programming.

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Esther Pearlstone

Monica Sagner

George M. Sherman

+ *Deceased*

Dear Baltimore Center Stage Members and Guests,

It is a joy to welcome you all to our production of *Indecent*. In bringing you this show, we have been lucky to partner with Kansas City Repertory Theater and Arena Stage as well as with my dear friend and collaborator, director Eric Rosen. I met Eric years ago when he directed at The Public Theater in New York; the kindness and artistic integrity he brings to his work are two of the myriad reasons Eric has remained a cherished part of my artistic community ever since.

It is also a joy to welcome back to our stage playwright Paula Vogel, a titan of the American theater who just so happens to be a Marylander and one of BCS's most frequent collaborators. We've experienced her brilliance in our productions of *The Baltimore Waltz*, *How I Learned to Drive*, and *A Civil War Christmas*, and *Indecent* is no exception.

Paula's latest play has found success across the country from Connecticut to California, with a much-celebrated run on Broadway in 2017 before landing here. In it, Paula has yet again created a play that puts our country onstage, asking the increasingly urgent questions of who belongs in America and who America belongs to.

Even though the play is set in the first half of the 20th Century, *Indecent's* story remains all-too relevant today. The bigotry and persecution faced by the play's travelling troupe appear again and again in our history, sometimes with a different face, but with the same goal: to divide and conquer. With this play, Paula Vogel asks us to remember America at our worst, to remember a time when prejudice won and to consider the ways it is still winning today.

But Paula also gives us hope. *Indecent* reminds us that, even in the most turbulent times, theater is essential: as a space for difficult conversations, but even more important as a space for joy. I'm so glad that you're here today, joining us and these brilliant artists in these conversations and in this joy.



Stephanie Ybarra
Artistic Director



STEPHANIE YBARRA
ARTISTIC DIRECTOR



BY PAULA VOGEL
DIRECTED BY ERIC ROSEN

A Co-production with Arena Stage and Kansas City Repertory

Original Broadway Production Conceived and Directed by Rebecca Taichman

Original Broadway Production produced by Daryl Roth, Elizabeth I. McCann, and Cody Lassen

Indecent was produced by the Vineyard Theatre (Douglass Aibel, Artistic Director; Sarah Stern, Co-Artistic Director; Jennifer Garvey-Blackwell, Executive Director)

Originally produced by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director) and La Jolla Playhouse, La Jolla, California (Christopher Ashley, Artistic Director; Michael S. Rosenberg, Managing Director)

Indecent under the then-title of "The Vengeance Project" was developed, in part, at the 2013 Sundance Institute Theatre Lab at the Sundance Resort

Indecent is presented by special arrangement with Dramatists Play Service, Inc., New York.

Inspired by *The People vs. The God of Vengeance*, Conceived by Rebecca Taichman

This run of *Indecent* is dedicated in memory of Murray M. Kappelman and Ron Wilner.

FEB 28–MAR 31, 2019

THE CAST

in alphabetical order

Ben Cherry

Lemml

Susan Lynskey

The Middle: Halina/Ensemble

John Milosich

Moriz Godowsky/Musician/Ensemble

Victor Raider-Wexler

The Elder: Otto/Ensemble

Susan Rome

The Elder: Vera/Ensemble

Emily Shackelford

The Ingenue: Chana/Ensemble

Maryn Shaw

Nelly Friedman/Musician/Ensemble

Alexander Sovronsky

Mayer Balsam/Musician/Ensemble

Jake Walker

The Middle: Mendel/Ensemble

Max Wolkowitz

The Ingenue: Avram/Ensemble

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.

Please silence all electronic devices.

There will be no intermission.

THE ARTISTIC TEAM

Paula Vogel

Playwright

Eric Rosen

Director

Erika Chong Shuch

Choreographer

Alexander Sovronsky

Music Direction & Original Music

Jack Magaw

Scenic Designer

Linda Roethke

Costume Designer

Josh Epstein

Lighting Designer

Andre Pluess

Sound Designer

Jeffrey Cady

Projection Designer

Annie Nesmith

Wig Designer

Zach Campion

Voice and Dialect Coach

Victor Vazquez

Casting

Geoff Josselson, CSA

New York Casting

Kurt Hall

Stage Manager

Marcie Friedman

Assistant Stage Manager

PAULA VOGEL SHOWS UP FOR representation. Throughout her illustrious career, she has been not only a brilliant writer, but also an inspiring educator and fierce advocate for new, young, and underrepresented playwrights. Her contributions are so extraordinary that she is even the namesake for the Kennedy Center's award for student plays that "celebrate diversity and encourage tolerance while exploring issues of disempowered voices not traditionally considered mainstream." Over and over again, Vogel has put herself on the frontlines of the fight for representation in theater.

Since rising to national prominence with *The Baltimore Waltz* in 1992, Vogel has never backed down from subjects that are taboo, dealing with issues from AIDS to pedophilia to prostitution in her broad repertoire of plays. Beyond the stage, her advocacy has also extended into her teaching. As a professor at Cornell, Brown, and Yale, Vogel has been essential in cultivating many playwrights who are now stars of the theater world, including Sarah Ruhl, Tarell Alvin McCraney, and Nilo Cruz. "I want you to make it to Broadway before I do," she says to her students. And many have; Vogel only just had her Broadway premiere with *Indecent*.

In recent years, Vogel's fight has even extended to Twitter. In 2017, her tweets calling out the *New York Times* for their misogynistic reviews that brought a premature closing to both her and Lynn Nottage's Broadway premieres sparked a larger cultural conversation about critical bias. Since then, she has continued to



call out reviews that reek of prejudice. "I'm afraid that I may have burnt a bridge or two by doing that on Twitter," Vogel says, "but the truth of the matter is, it's not

done out of disrespect. It's done out of love and concern that our community continues. Our community must continue. We have to represent America on stage, and we're not representing it."

Indecent arose out of a collaboration with director Rebecca Taichman—both women encountered Sholem Asch's *The God of Vengeance* in school and were deeply impacted by it. Twenty years later, when Rebecca pitched a project inspired by Asch's play, Vogel was quick to sign on: "When [*The God of Vengeance*] was performed in New York in 1923, there was deep concern within the Jewish community about what Christians would think... It did exactly what plays should do—it provoked people into talking." In charting Asch's journey from Poland to

Warsaw, Poland,
1906, to Bridgeport,
Connecticut, 1950s,
and everywhere
in between.

MUSIC CREDITS

“OKLAHOMA”

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II

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“WIEGALA”

By Ilse Weber

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“BEI MIR BIST DU SCHON”

By Sholom Secunda, Jacob Jacobs,
Saul Chaplin, and Sammy Cahn

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“ICH HAB NOCH EINEN KOFFER IN BERLIN”

(Theme from “I am a Camera”)
German Text by Aldo Von Pinelli,
Music by Erich M. Siegel

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The original New York cast
of *The God of Vengeance*, 1923.

America and back, Vogel and Taichman also chart one of the world’s most horrific periods of oppression in a narrative that, as Vogel points out, is increasingly familiar. “The rise in hate speech, the white nationalism that we’re witnessing now, is something no one is ignoring.”

But theater is Paula Vogel’s tool as she fights against America’s failings and celebrates its virtues. Representation isn’t just a value for her; it is vital political action. As she proclaims,

If we love music and theater and the arts, if we take solace in people sitting beside us in the theater, if we do what is in our hearts, I think there is light for us... regardless of what I’ve witnessed in my life, I’ve never been sorry that I’ve spent my life in the theater. **I think the power of art is the power to wound our memory.** I think the power of art is a way for us to change our worldview. I think art is our spiritual bread that we break together. 🍞



CROSS-CURRENTS AND COUNTERPOINTS

BY GAVIN WITT, DIRECTOR OF DRAMATURGY & ASSOCIATE DIRECTOR

In following the progress of *The God of Vengeance* (Sholem Asch's wildly popular original play) over the course of *Indecent*, Paula Vogel traces two concurrent strands that span most of the globe, and much of the first half of the 20th Century.

[1] THE FIRST OF THESE IS THE geographical journey enjoyed by Asch's play and by the successive cohorts of performers who brought it to life in so many versions, languages, and venues.

First, we follow the early faltering steps on the journey: from Balut in the environs of Łódź, Poland, whence Lemml has come

up to the Big City, where he encounters the young firebrand author, Sholem Asch, in the **Warsaw** literary salon of I.L. Peretz. Here we see the world of the *shtetl*, of the *Yiddishkeit*, merging with the intellectual strands of Jewish-infused Modernism, outgrowths of the *Haskalah* Enlightenment that ignited Asch's creative imagination.

The scene shifts to boisterous, bawdy **Berlin**, then follows the transformative success enjoyed by *The God of Vengeance*—expanding rapidly across borders, across continents, across oceans. We catch mentions of **St. Petersburg**, **Constantinople**, **Bratislava**. Left out

der Rache ΒΟΓ ΜΕΣΤΙ Ο Θεός της Εκδίκησης



Marlene Dietrich in Josef von Sternberg's film *The Blue Angel* (1930).



Constantinople, Turkey ca. 1917.

are numerous other productions at almost all points of the compass, in nearly a dozen different languages.

At length, around 1920, the play and its performers reach **Ellis Island**, an anonymous few among thousands of similar arrivals. **New York** brings word of the **Bowery Theater** downtown, of the **Provincetown Playhouse**, and finally

the **Apollo** on Broadway, in a brand new American translation for the occasion. From this simultaneous apex and nadir, back we follow the journey: back across the seas, back across Europe, and ultimately back again to our starting point in the narrow confines of Łódź. And back into Yiddish once more.

[2] COUNTERPOSING THIS meandering, poignantly cyclical voyage is the historical, cultural, and intellectual backdrop against which it plays out. >>



“...a play belongs to the people who labor in it!

Shortly before Asch’s initial inspiration for his play, landmark advocate and activist Theodore Herzl sparked the debate around international Zionism. Also, at almost the same moment that the brash Asch delivered his script, Herzl disciple and celebrated author Israel Zangwill wrote his play, *The Melting Pot*, which helped fuel the discussion about assimilation and acculturation for decades, and literally gave its name to the debate.

Often accompanying, or sometimes counterpointing, this were **secular socialism** and the **worldwide labor movement**, fueled by the writings of Marx, Engels, and others. *Forverts* (*The Jewish Daily Forward*) began publication in 1897, linking Yiddish language and Jewish identity with leftist ideals; Asch eventually joined as a salaried writer. Here may lie sources for Asch’s critiques of capitalism and hypocrisy embedded in *The God of Vengeance*, as well as the root of such lines in Vogel’s *Indecent* as Lemml’s impassioned

assertion that a play “belongs to the people who labor in it and the audience who put aside the time to be there.”

From the 1880s onward, through the formative years of both Asch and his play, anti-Semitic pogroms—often officially sanctioned—swept Eastern Europe with periodic massacres, assaults, and other abuses, driving tens of thousands to flee. It is the aftermath of some of these offenses, in Lithuania, that drove Asch to an eventual breakdown; and some argue that the **anti-immigrant fervor** that arose in response to those seeking refuge may in part have prompted the rabbi who ultimately inveighed against *The God of Vengeance*, allegedly fearing a backlash.

From 1914 to 1918, World War I devastated vast portions of the world, leaving millions dead or maimed or displaced, old empires in ruins, and a questioning new world trembling on the brink—suddenly questioning old identities, boundaries, and allegiances. Politicians



Sigmund Freud, 1926.



Amalgamated Clothing Workers on strike in 1915.

And the audience who put aside the time to be there!"

and map makers split the vast realms of Austria-Hungary into new nations; Irish revolutionaries won independence from Great Britain to found the Irish Free State; Kemal Ataturk transformed the ancient Ottoman Empire into cosmopolitan Turkey; and Lenin and his Bolsheviks replaced Tsarist Russia with the Soviet Union after the Russian Revolution.

Freud, Jung, and their adherents fueled the rise of psychoanalytic interpretation and radical new conceptions of human behavior, expression, sexuality, and more. Artistic movements such as **Dadaism, Futurism, and Expressionism** flourished, influenced by the horrors of war or increasingly dehumanizing forces of mechanical industrialization. Labor unions wage sometimes bloody battles with management, while movements like the Anarchists employed more extreme methods including a wave of bombings.

It was an era of stark contrasts: in 1920, for instance, successive Constitutional

amendments gave American women the right to vote but committed the entire nation to Prohibition. While the **Roaring Twenties** launched a decade of artistic experimentation, wild abandon, soaring prosperity, and epochal technological advances, they also brought bloody labor struggles, the rebirth of the Ku Klux Klan (accompanied by a surge in lynchings and race riots), and xenophobic immigration restrictions. Globally, they began with millions dead in a worldwide flu pandemic, then ushered in the advent of Mussolini's Fascist dictatorship in Italy, the start of Hitler's Nazi takeover in Germany, and the rise of Stalin's brutal Soviet regime. And of course, they ended with the Wall Street Crash of 1929 and the start of the Great Depression. 📖



A PART TO PLAY OR TO PLAY APART?

BY GAVIN WITT
DIRECTOR OF DRAMATURGY &
ASSOCIATE DIRECTOR

THE STORY OF JEWISH BALTIMORE

is both familiar and distinctive, filled with tales of assimilation, acculturation, and identity—along with perseverance, flexibility, and endurance. In many ways, it reflects the myriad and ongoing stories of this city as a city of immigrants through to this very day, while also mirroring some of the questions and challenges that resonate through the saga of Sholem Asch, his iconic play, and the world evoked in *Indecent*.

Baltimore's earliest Jewish community did not get off to the most auspicious of starts. Some of the first to arrive, in the colonial era, were prison transports from England sentenced to indentured service. As more arrived, more than one discovered to their dismay that Maryland's (Catholic-protecting) Toleration Act didn't so much apply to them.

By the time of the fractious prelude to the Civil War, the number of European Jews living in Baltimore had risen from a scattered few in colonial days, to 120 in 1820, to an estimated 7,000. Yet even in

these greater numbers, in a city populated by many recent arrivals, their position could still prove precarious. When notably progressive Rabbi David Einhorn of Har Sinai spoke out forcefully for abolition, his stance did not go over so well here in this singularly border town, hunched below the Mason-Dixon Line in a state still enmeshed with enslaved labor for its tobacco trade. Rabbi Einhorn was famously chased from town for his vocal abolitionist advocacy. His congregation, like so many Baltimore Jews of the day, was left to wrestle with how to reconcile their faith and their history with a desire (or in some cases a perceived need) to fit in with their adopted home.

Einhorn was part of an establishment of German Jews that included families like the Hutzlers, who founded the eponymous department store on Howard Street, as well as the founders of Hamburger's, Hecht's, and Hochschild Kohn's, among others. German Jews of the period also built the renowned Lloyd Street Synagogue, the third-oldest standing synagogue in the US. And it was these German-speaking families who formed the early core of Baltimore's

Jewish community, initially in East Baltimore then gradually relocating northwest, “uptown” into cultivated enclaves as they achieved a measure of wealth and stability.

Then, as the 19th Century gave way to the 20th, Piers 8 and 9 at Locust Point became central receiving points for new immigrants, rivaling better-known Ellis Island. Amid this truly polyglot and international array, many arrived on a direct shipping line as part of a modern exodus of Jews fleeing from across Eastern Europe. While most dispersed across the region and the nation (via the handily adjacent B&O rail lines), others stayed to build a life here, often in sight of the harbor. They worked in the canning, garment, shipbuilding, steel, rail, and manufacturing industries. They opened delicatessens and kosher butchers and pawnbrokers and tailor shops and flourished.

The steady influx of new arrivals, generally Yiddish or Russian-speaking, occasioned the usual nativist backlash, beginning with the fervor of the Know-Nothing Party and continuing in various related forms under different guises. Additionally, divisions sometimes arose within the Jewish community itself, as the establishment German Jews—whether acculturated or insular—struggled with their own identity in contrast to those fleeing the *pogroms* and *shtetls* of greater Russia, Poland, and beyond. At times, differences of language, outlook, experience, opportunity, and even religious expression could sunder the ostensible unity of a diasporic community that was less uniform than outsiders believed.



In the face of adversity, exclusion, or isolation, including both explicit legal restrictions and implicit bias of all kinds, Baltimore’s Jewish community followed the pattern of the global Jewish diaspora, as well as that of so many immigrant and minority communities: it looked inward for support and built its own networks of reliable resources, infrastructure, customs, and identity. Countless benevolent associations, charitable and mutual aid societies, and other avenues of assistance sprang up—some of them informally filling a purely local and immediate

need, and some of them forging connections to global movements, linking Baltimore’s Jewish community to the world at large.

Eventually, many of these endeavors and organizations would coalesce into The Associated, as well as in numerous individual philanthropic efforts whose handiwork remains hard to miss around the city to

this day. And any such list of highlights should surely include that moment in the early 1960s when a group of starry-eyed idealists, most of them little more than eager youngsters, decided to take a very particular leap of faith. Building on the community drama activities of the Baltimore JCC, with almost no precedents or prior preparation, these passionate few launched the resident regional theater that became Baltimore Center Stage. 📖

Pier 9 at Locust Point (left).
Lloyd Street Synagogue (above).

THE CAST

Ben Cherry

Lemml

Baltimore Center Stage: debut.
Broadway—*Indecent, Fiddler on the Roof*. **Off-Broadway—**Goldstein. **Tour—***Mary Poppins*.
Regional—Kansas City Rep, Arena Stage, the Guthrie: *Indecent*; Pioneer Theatre Company: *Oslo*; Cincinnati Playhouse in the Park: *Mothers and Sons*; Utah Shakespeare Festival: *Henry V, The Secret Garden, The Tempest, Merry Wives of Windsor*; Milwaukee Repertory Theatre: *Route 66, Life Could Be a Dream, The Andrews Brothers*; Delaware Theatre Company: *10 Months*.
TV—*The Following, Smash, I Love You...But I Lied*. **Education—**The University of Michigan and North Carolina School of the Arts. bencherry.com

Susan Lynskey

The Middle: Halina/Ensemble

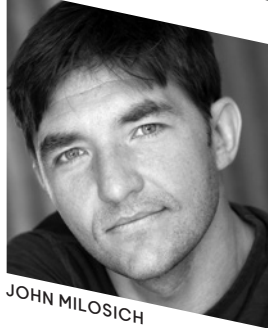
Baltimore Center Stage: *The Hostage*. **Regional—**Arena Stage/Kansas City Rep: *Indecent* (Helen Hayes nom.); Oregon Shakespeare Festival/Arena Stage/Berkeley Rep: *Roe* (Helen Hayes nom.); ACT: *Sweat*; Berkeley Rep: *Imaginary Comforts*; OSF: *Richard III*; The Kennedy Center, Round House, National Theatre, Studio, Theatre J, Olney Theatre Center, Mosaic, MetroStage.
Directing—The Kennedy Center: Barbara Hammond's *Enter the Roar*; Visible Impact (devised in ASL and English).
Education—MFA: University of Iowa; BA (Honours): McGill University; Cert: Na'vi Theatre School of Canada. **Awards and Accolades—**Named by



BEN CHERRY



SUSAN LYNSKEY



JOHN MILOSICH

The Washington Post as one of the "Top 10 Actors to Watch;" featured in *American Theatre Magazine*, *Washington Theatre Review*, and *Broadway World*; numerous Outstanding Lead/Supporting Actress Helen Hayes noms.; DCTS Audience Choice Award; highest honors from the DC Commission on the Arts. **Professional—**A nationally known new play development specialist who fosters US and international premieres. Prominent incubators include Berkeley's GroundFloor, BCS's Play Lab, First Look and Young Playwrights, The Kennedy Center (New Visions/New Voices), NPNN, TCG, and OSF's Black Swan Lab. Co-artistic director of Washington Women in Theatre (Women's Voices Festival). **Upcoming—**Off Broadway 59E59: *Handbagged*.

John Milosich

Moriz Godowsky/
 Musician/Ensemble

Baltimore Center Stage: debut.
Tour—*War Horse* (Songman).
Regional—Kansas City Rep, Arena Stage: *Indecent*; Synetic Theater: *Kafka's Metamorphosis, Master and Margarita, Frankenstein, Salomé, Crackpots, Hamlet, Host and Guest*. **Director—**co-director for *Annabel Lee* and *The Fiddler Ghost* at Old Lore Theater—Cap Fringe. **Music—**Composer and music director for *Courage* at dog & pony dc; Solo writer/composer/performer for *The Race* at Arts Alive/Montgomery College); and recently released the album *One Precious Life* with his PA-based theatrical rock band *Featherburn*.

Victor Raider-Wexler

The Elder: Otto/Ensemble

Baltimore Center Stage:

debut. **Broadway**—*Best Friend, Ma Rainey's Black Bottom, Gypsy*. **Off-Broadway**—credits include *The Passion of Dracula, The Boys Next Door, Give the Bishop My Faint Regards*.

Tours—include *Grand Hotel, Six Degrees of Separation*.

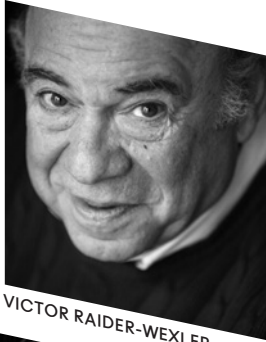
Regional—Kansas City Rep, Arena Stage: *Indecent*; Kansas City Actors Theatre: *A Moon for the Misbegotten, The Gin Game, The Seafarer*, and many more; Kansas City Rep; Milwaukee Rep; Denver Center Theatre; Pittsburgh Public; Syracuse Stage; Springfield Rep; Sylvan Theater. **TV**—cartoon series for Dreamworks on Netflix: *Troll Hunters, Boss Baby*; recurring roles include *Seinfeld, The King of Queens, Everybody Loves Raymond*. **Film**—include *Dr. Doolittle 2, Minority Report, The Pursuit of Happyness*. **Awards**—Best Actor Award at the Brussels International Film Festival.

Susan Rome

The Elder: Vera/Ensemble

Baltimore Center Stage: *After the Revolution, Vanya and Sonya and Masha and Spike, An Enemy of the People, Mud Blue Sky* (world premiere).

Regional—Kansas City Rep, Arena Stage: *Indecent*; Arena Stage: *The Great Society, All the Way*; Studio Theatre: *If I Forget, Hand to God* (Helen Hayes nom.); Olney Theatre Center: *The Diary of Anne Frank*; Theater J: (associate artist-in-resident) *Roz and Ray, The Last Night of Ballyhoo, Brighton Beach Memoirs* (Helen Hayes Award), *The Sisters Rosensweig*,



VICTOR RAIDER-WEXLER



SUSAN ROME



EMILY SHACKELFORD



MARYN SHAW

The Tale of the Allergist's Wife, The Intelligent Homosexual's Guide..., *The Argument and After the Revolution* (Helen Hayes nom.); Rep Stage: *The Whale, Las Meninas, A Shayna Maidel*; Baltimore Shakespeare Festival: *Richard III, Macbeth, All's Well That Ends Well*; Mark Taper Forum: *The Substance of Fire*; Seattle's Centerstage: *The Legacy*. **TV**—credits include *House of Cards, NYPD Blue*, and four seasons as DA Ilene Nathan on *The Wire*. **Film**—credits include *A Dirty Shame* and *My One and Only*. susanrome.com

Emily Shackelford

The Ingenue: Chana/Ensemble

Baltimore Center Stage: debut. **Off-Broadway**—The New Victory Theatre: *Lucky Duck*. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; Kansas City Rep: *Sweeney Todd: The Demon Barber of Fleet Street* (Johanna), *The Fantasticks* (Luisa), *Evita* (The Mistress), and several world premieres such as *Between The Lines, Last Days of Summer, Man In Love, Hair: Retrospection and Stillwater*. Instagram: @emilyareti. emilyshackelford.com

Maryn Shaw

Nelly Friedman/ Musician/Ensemble

Baltimore Center Stage: debut. **Off-Broadway**—Theater for a New Audience: *The Skin of Our Teeth*. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; Studio Theatre: *The Wolves*; Hudson Valley Shakespeare Festival: *Twelfth Night, The Book of Will, Kate Hamill's Pride and Prejudice*; The Acting Company/HVSF: *Love's Labour's Lost*; The Hangar Theatre: *Clybourne Park, Pinkalicious: The Musical*.

TV—Netflix’s *Friends from College*. **Education**—Fordham University Theatre Program, Interlochen Arts Academy. marynshaw.com @marynstagrams

Alexander Sovronsky

Mayer Balsam/

Musician/Ensemble

Baltimore Center Stage: debut. **Broadway**—*Cyrano de Bergerac* (starring Kevin Kline). **Off-Broadway**—The Public: *Mother of the Maid, Romeo & Juliet*; TFANA: *Othello*; Atlantic Theater Co: *Bottom of the World*; Red Bull: *Volpone, Women Beware Women*; Classical Theater of Harlem: *King Lear, Marat/Sade, Romeo & Juliet, Macbeth, Three Sisters*; Hang A Tale: *The Little Prince*. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; Hartford Stage, Walnut Street Theater, Shakespeare & Co, Shakespeare Theater Company, Ford’s Theatre, Barrington Stage Co, Berkshire Theater Group, Arizona Theatre Co, American Shakespeare Center, Connecticut Rep, Pennsylvania Shakespeare Festival, Wharton Salon, WAM Theater, Actors Shakespeare Project. **International**—Milan and NYC: *Hamlet* (title role). IG: @AlexanderSovronsky AlexanderSovronsky.com

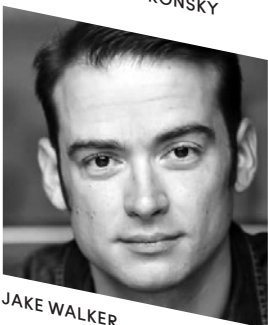
Jake Walker

The Middle: Mendel/Ensemble

Baltimore Center Stage: debut. **Regional**—Denver Center Theatre Company: *A Christmas Carol* (ensemble), *When We Are Married* (Fred); Colorado Shakespeare Festival: *Twelfth Night* (Feste), *Comedy of Errors* (2nd Merchant), *Inspector*



ALEXANDER SOVRONSKY



JAKE WALKER



MAX WOLKOWITZ

General (Osip), The Little Prince (Men on the Planets); Creede Repertory Theatre: *Urinetown* (Bobby Strong), *Fools* (Leon), *Leading Ladies* (Leo/Maxine); Kansas City Repertory Theatre: *A Christmas Carol* (Bob Crachit), *Sunday in the Park with George* (Louie), *Of Mice and Men* (George Milton); Kansas City Actors Theatre: *Hamlet* (Hamlet), *A Lie of the Mind* (Frankie). **Film**—*An American Artist* (George Caleb Bingham). Instagram: @walkerjake79

Max Wolkowitz

The Ingenue: Avram/Ensemble

Baltimore Center Stage: debut. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; Long Wharf: *The Chosen*; Capital Rep: *Assisted Loving*; Penguin Rep: *My Name is Asher Lev*; Trinity Rep: *Ivanov*; TheatreWorks: *The Velveteen Rabbit* (first tour). **Education**—BA: Bennington College, MFA: Brown/Trinity where some highlights were Dr. Givings in *In the Next Room* (WISE Foundation Emerging Artist of the Year Award), Crow in *Tooth of Crime* and Sir Andrew in *Twelfth Night*. Max is a proud member of The Actor’s Center.

THE ARTISTIC TEAM

Paula Vogel Playwright

Indecent is Paula Vogel's fourth production at Baltimore Center Stage after *A Civil War Christmas*, *How I Learned to Drive*, and *The Baltimore Waltz*. *How I Learned to Drive* received the Pulitzer Prize, Lucille Lortel, Drama Desk, Outer Critics Circle, and New York Drama Critics Awards for Best Play, as well as her second Obie Award. Other plays include *The Long Christmas Ride Home*, *The Mineola Twins*, *Hot 'N' Throbbing*, *Desdemona*, *And Baby Makes Seven*, *The Oldest Profession*, and *Don Juan Comes Home from Iraq*. Her play *Indecent* opened at The Cort Theatre in New York in April 2017. It is available on Broadway HD. TCG has published four books of her work. She teaches playwriting workshops throughout the United States and abroad.

Eric Rosen Director

Eric Rosen recently concluded his decade long tenure as artistic director of Kansas City Repertory Theatre and previously was co-founder and artistic director of Chicago's About Face Theatre for 13 seasons. World premieres under his direction include *Venice* (named Best Musical of 2010 by *TIME*), *Clay*, *Roof of the World*, *A Christmas Story*: *The*

Musical, *M. Proust*, and *Theater District*. Other directing credits include Baltimore Center Stage (*Vanya and Sonia and Masha and Spike*), Goodman, Hartford Stage, Chicago Shakespeare, Melbourne Theatre Company, the O'Neill and Sundance. Highlights of his tenure at KCRep include reimagined productions of classic musicals including *Evita*, *Sunday in the Park with George*, *Hair: Retrospection*, and a punk rock *Pippin*, along with classics from *Romeo to Death of a Salesman*. Rosen helped develop and produced the original production of the Pulitzer and Tony Award-winning play *I Am My Own Wife*. As a playwright, his work includes *Lot's Wife*, *Dream Boy*, *Winesburg, Ohio*, and *Venice*. Rosen served on the Board of Theatre Communications Group, was inducted into Chicago's Gay and Lesbian Hall of Fame and was a finalist for the Zelda Fichandler Award. He holds a doctorate in performance studies from Northwestern University and a BA in performance studies from UNC.

Alexander Sovronsky Music Direction and Original Music

See bio page 16.

Erika Chong Shuch Choreographer

This is Erika's Baltimore Center Stage debut. Erika is a performance maker, choreographer, and director whose topic-driven ruminations coalesce into imagistic assemblages of music, movement, text, and design. Interested in expanding ideas around how performance is created and shared, her recent work *For You* (a Creative Capital Project, commissioned by Yerba Buena Center for the Arts) is a series of intimate performances for audiences of 12. Recent projects also include *Iron Shoes*, a new neo-feminist folk opera created with Kitka Women's Vocal Ensemble (supported by Creative Work Fund, NEA) and *TheaterTheater*, a participatory morality play exploring the hidden forces underlying everyday ethical choices. Her original work has also been commissioned and supported by Gerbode Foundation, Daejeon Metropolitan Dance Theater (Korea), and Berkeley Repertory Theater's Groundfloor Program. Erika choreographs for theater companies such as Oregon Shakespeare Festival, Theater for a New Audience, Folger Theater, Hudson Valley Shakespeare, Kennedy Center, American Conservatory Theater,

Pittsburgh Public, Playmakers Rep, California Shakespeare Festival, and Magic Theatre.

Jack Magaw Scenic Designer

Baltimore Center Stage: *Clybourne Park, Beneatha's Place*. **Regional**—design credits include Chicago Opera Theatre: *The Scarlet Ibis*, Arena Stage: *Indecent*; Goodman Theatre: *Support Group for Men* (world premiere); Geva Theatre: *The Agitators, Other Than Honorable* (both world premieres); Alliance Theatre: *Sheltered* (world premiere); American Players Theatre: *A Flea in Her Ear*; Steppenwolf Theatre: *The Flick*; Writers' Theatre: *Buried Child, East Texas Hot Links*; Peninsula Players Theatre: *The Bridges of Madison County, Miss Holmes*; Court Theatre: *Radio Golf, Long Day's Journey into Night*; Milwaukee Repertory Theatre: *Man of La Mancha, The Mousetrap*; Kansas City Rep: *Of Mice and Men, Sweeney Todd*. **Awards**—Eleven Joseph Jefferson Award nominations include designs for *East Texas Hot Links* (Writers' Theatre) and *Long Day's Journey into Night* (Court Theatre). **Professional/Other**—Jack lives in Chicago and teaches design at The Theatre School at DePaul University. jackmagaw.com

Linda Roethke Costume Designer

Baltimore Center Stage: debut. **Off-Broadway**—The Public Theater: *Richard III*. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; OSF: *Oklahoma!, Richard II, Into the*

Woods, King Lear, As You Like It, Julius Caesar, All's Well That Ends Well; Alliance Theatre: *Hand to God, The Geller Girls, Managing Maxine, The Underpants, Shadowlands*; Cleveland Playhouse: *The Game's Afoot*; Court Theatre: *The Good Book, Water by the Spoonful, The Dead, Orlando*; Goodman Theatre: *Stage Kiss, The Clean House*; Steppenwolf: *Visiting Edna, Mary Page Marlowe, Motherf**ker with the Hat, Dead Man's Cell Phone, Intimate Apparel*; Kansas City Rep: *Sweeney Todd, Sunday in the Park with George*; Paramount Theatre: *Miss Saigon*; Cincinnati Playhouse; Repertory Theatre of St. Louis; Actors Theatre of Louisville; Chicago Shakespeare Theater; Utah Shakespeare Festival; Connecticut Repertory Theatre; Arden Theatre Company; Center Stage; Maltz Jupiter Theatre; American Players Theatre; Northlight: *How I Learned to Drive, Away*. **Awards**—Jeff Award (*An Ideal Husband*); Suzi Bass noms. (*The Geller Girls, The Underpants*); Connecticut Circle nom. (*A Little Night Music*). **Professional/Other**—Northwestern University: Co-director of the MFA Design Program.

Josh Epstein Lighting Designer

Baltimore Center Stage: *As You Like It, Twelfth Night, ... Edgar Allan Poe*. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; The Guthrie, Mark Taper Forum, Goodman Theater, Geffen Playhouse, Kirk Douglas Theatre, Pasadena Playhouse, Trinity Repertory, Long Wharf, Alliance, South

Coast Repertory, Geva Theatre, Actors Theatre of Louisville, PlayMakers Repertory, Cincinnati Playhouse, Paper Mill Playhouse. **Education**—MFA: NYU's Tisch School of the Arts. **Awards**—LA Ovation Award, Knight of Illumination nom., recipient of the NEA/TCG Career Development Program for Designers.

Professional/Other—Josh is also a lecturer at the UCLA School of Theater, Film, and Television. He serves on the O'Neill Playwrights Conference Artistic Council and currently lives in Los Angeles with his wife and three daughters. joshepsteindesign.com

Andre Pluess Sound Designer

Baltimore Center Stage: *Stones in His Pockets, The Skull in Connemara*. **Broadway**—*Metamorphoses, I Am My Own Wife, 33 Variations*; Lincoln Center: *The Clean House*. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; Arena Stage: *Smart People, Equivocation, The Passion Play Trilogy, Legacy of Light, 33 Variations, Smart People, Metamorphoses, Arabian Nights*; Goodman; Steppenwolf; Chicago Shakespeare; Lookingglass Theatre (where he is an associate artist); Oregon and California Shakespeare Festivals; The Guthrie Theatre; McCarter Theater; Berkeley Repertory Theater; American Conservatory Theater; Seattle Repertory; La Jolla Playhouse; Center Theater Group. **Film**—score for *The Business of Being Born*. **Awards**—multiple Joseph Jefferson Awards/Citations, an LA Ovation Award, Barrymore

Award, Drama Critics Circle Award, and Drama Desk/Lortel nominations for composition and sound design.

Jeffrey Cady
Projection Designer

Baltimore Center Stage: debut. **Broadway and Tours**—Head Projections Programmer for *Green Day’s American Idiot*, Jennifer Lopez’s AKA tour, Jason Aldean’s *Burn it Down* tour, Imagine Dragons, Pitbull, *Wintuk* (Cirque du Soleil), Columbia Artists Theatricals’ tours: *Love, Janis* (Lighting and Projections). **International**—LG Theatre Seoul, South Korea: *Rebecca*. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; KC Rep: *Side by Side, A Christmas Carol* (2010–2016), *The Invisible Hand, The Roof of The World, When I Come to Die, The Glass Menagerie, Circle Mirror Transformation* (Lighting and Projections); *Stillwater, Hair, Harriet Jacobs, Palomino, Back Home Again: A John Denver Holiday Concert, Under Midwestern Stars, Love, Janis, Give ‘Em Hell, Harry*; Pearl Theatre: *The Great Divorce*; Harris Theatre: *Mary Wilson Holiday Spectacular*; Ensemble Galilei: *Seeing America*; Portland Center Stage: *If Ain’t Nothin’ But the Blues*; Seacoast Repertory Theatre: *The Gay Bride of Frankenstein, Rooms*; Main State Musical Theatre: *The Wiz, Always, Patsy Cline*; Cleveland Playhouse: *Lombardi*; Arizona Theatre Company: *Sherlock Holmes and the Adventure of the Suicide Club, [little of show], Woody Guthrie’s American Song.*

Anne Nesmith
Wig Designer

Baltimore Center Stage: debut. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; Arena Stage: *The Pajama Game, Nina Simone: Four Women, The Little Foxes*; Kennedy Center, Ford’s Theatre, Signature Theatre, Shakespeare Theatre, Delaware Theatre Company. **Ballet and Opera**—Washington Ballet, Wolftrap Opera, Opera Philadelphia, Opera Boston, Annapolis Opera, Castleton Festival. **International**—Seiji Ozawa’s Matsumoto Festival and Hyogo Performing Arts Center in Japan. **Professional/Other**—Anne was the resident wig/makeup designer for the Baltimore Opera and has constructed wigs for *Scooby Doo! Live* and *42nd Street* (Asian tour). Her work is in Smithsonian National Portrait Gallery programs, *Ice Cold Killers* for Investigation Discovery, the Military Channel’s *Great Planes*, MD Public Television, and the US Army’s tour *Spirit of America*.

Zach Campion
Voice and Dialect Coach

Baltimore Center Stage: debut. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; Arena Stage: *Kleptocracy, Sovereignty, The Price and Smart People*; Studio Theatre: *Hand to God* (Helen Hayes Award), *Vietgone, The Remains*; Signature Theatre: *The Gulf* (world premiere), *Heisenberg*; Olney Theatre Center: *Labour of Love, The Invisible Hand, My Fair Lady*; Round House: *The Legend of Georgia McBride, Angels in America Part 1 and 2*; 1st Stage: *When the Rain Stops*

Falling (Helen Hayes Award). **Education**—MFA Virginia Commonwealth University, BFA Texas State University. **Professional/Other**—Zach is a certified teacher of Fitzmaurice Voicework and is a member of the Studio Theatre Acting Conservatory faculty. voicecoachdc.com

Kurt Hall
Stage Manager

Baltimore Center Stage: debut. **Regional**—Kansas City Rep, Arena Stage: *Indecent*; Arena Stage: credits include *The Great Society, The Pajama Game, Smart People, Watch on the Rhine, Carousel, The Year of Magical Thinking* (starring Kathleen Turner), *Born for This, All the Way, Sweat, Destiny of Desire, The Blood Quilt, Our War, The Shoplifters, Smokey Joe’s Café, Mother Courage and Her Children* (starring Kathleen Turner), *Maurice Hines is Tappin’ Thru Life, Good People, Red Hot Patriot: The Kick-Ass Wit of Molly Ivins* (starring Kathleen Turner), *The Normal Heart, Red, Ruined, every tongue confess* (starring Phylicia Rashad), *Duke Ellington’s Sophisticated Ladies, Looped* (starring Valerie Harper), *Next to Normal* (starring Alice Ripley), *Awake and Sing!, The Goat, or Who is Sylvia*; Kennedy Center, Roundabout Theatre Company, McCarter Theatre, Shakespeare Theatre Company; Signature Theatre.

Marcie Friedman
Assistant Stage Manager

Baltimore Center Stage: *A Wonder in My Soul* (sub SM). **Off Broadway/New York**—Manhattan Theatre Club, Soho

Rep, MCC Theater, The Acting Company, Lincoln Center Out of Doors and Midsummer Night Swing. **Regional**—The Kennedy Center, Westport Country Playhouse, Lake Theatre, Adirondack Theatre Festival, The Philadelphia Orchestra, Media Theatre, Human Race Theatre Company, Pennsylvania Shakespeare Festival, People's Light & Theatre Company. **Opera/Dance**—New York City Opera, Opera Saratoga, Tri-Cities Opera, Dayton Opera, Knoxville Opera, Princeton Festival, Central City Opera, Tulsa Opera, Opera Southwest, Gotham Chamber Opera, Flamenco Vivo Carlotta Santana. **Other**—New York Fashion Week, Production Coordinator for the New Year's Eve in Times Square Webcast.

Geoff Josselson, CSA New York Casting

Baltimore Center Stage: debut. **Broadway and Off-Broadway**—productions include *The Velocity of Autumn* (starring Estelle Parsons); *Southern Comfort*; *Yank!*; *Enter Laughing*; *Pretty Filthy*; *John and Jen, Himself, and Nora*; *Altar Boyz*. **Regional**—Kansas City Rep, Arena Stage; *Indecent*; Actors Theatre of Louisville; Arizona Theatre Company; Bay Street Theatre; Brooklyn Academy of Music; The Civilians; Cleveland Play House; Bucks County Playhouse; Cape Playhouse; Denver Center; Marriott Theatre, North Shore Music Theatre; Old Globe; Oregon Shakespeare Festival, The Public Theater; New York Theatre Company. geoffjosselson.com.

Arena Stage

Arena Stage at the Mead Center for American Theater, under the leadership of Artistic Director Molly Smith and Executive Producer Edgar Dobie, is a national center dedicated to American voices and artists. Arena Stage produces plays of all that is passionate, profound, deep, and dangerous in the American spirit, and presents diverse and ground-breaking work from some of the best artists around the country. Arena Stage is committed to commissioning and developing new plays and impacts the lives of over 10,000 students annually through its work in community engagement. Now in its seventh decade, Arena Stage serves a diverse annual audience of more than 300,000. arenastage.org

Kansas City **Repertory Theatre**

Founded in 1964 by Dr. Patricia McIlrath, Kansas City Repertory Theatre, the professional theater in residence UMKC, is led by Interim Artistic Director Jason Chanos and Executive Director Angela Lee Gieras, KCRRep is nationally known as an incubator of new plays and producer of innovative musicals and reimaged classics. Together with an active board of directors, a year-round staff of 210, and over 300 volunteers, KCRRep serves patrons from more than 40 states on their two stages, the Spencer Theatre and Copaken Stage in downtown Kansas City. More than 12,000 school students and educators see live theater productions at

KCRRep annually, many of whom are experiencing the genre for the first time. The company dedicates itself to producing works which are compelling, passionate, and entertaining.



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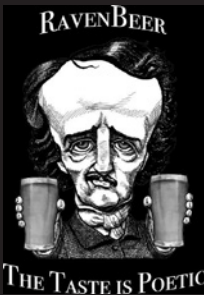


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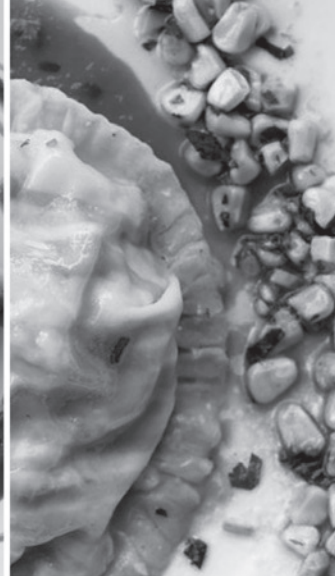
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UP NEXT

FROM LOVE TO ART AND BACK AGAIN

How to Catch Creation



BY CHRISTINA ANDERSON
DIRECTED BY NATAKI GARRETT

MAY 2—28

In the mid-1960s, a young writer's life turns upside down when her girlfriend drops some unexpected news. Even 50 years later, the reverberations of that moment, and its unexpected consequences, still echo in the intersecting lives of four individuals caught up in a rapidly changing world. This is a bittersweet story of finding and following our passions from Christina Anderson, winner of the Lorraine Hansberry Award. This world-premiere play that explores the universal act of creation—of life, of family, of art—spans space and time to inspire a new generation of makers and lovers.

UP NEXT

A MUSICAL HOMAGE TO A SOULFUL LEGEND

TWISTED MELODIES

WRITTEN AND PERFORMED
BY KELVIN ROSTON, JR.
DIRECTED BY DERRICK SANDERS

TWISTED MELODIES RETURNS!

MAY 9–19

The incredibly popular one-man show about Donny Hathaway is returning to our stage for a limited run, May 9 through May 19, 2019. Plus, the incredible Kelvin Roston, Jr. returns to brilliantly embody this role.

Produced by Baltimore Center Stage and Congo Square Theatre Company in association with The Apollo Theater and Mosaic Theater Company of DC, BCS welcomes back this powerful one-man show, based on the life of '70s soul singer and composer Donny Hathaway, perhaps best known for his duets with Roberta Flack "The Closer I Get to You" and "Where is the Love?" *Twisted Melodies* is an immersive and crushing play about the brilliant musician's compelling inner struggle. Torn between the muses that inspire him and the mental illness that torments him, Hathaway evaluates the choices in his life in a gripping performance by Kelvin Roston, Jr.



**MOBILE
UNIT** 2019

MARCH 14-17

ANTIGONE

BY SOPHOCLES ADAPTED BY DAVID FELDSHUH
WITH ORIGINAL POETRY BY LADY BRION DIRECTED BY DANIEL BRYANT

BALTIMORE
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**CAN THE PERSONAL AND THE
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**WHAT HAPPENS WHEN THE
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The Baltimore Center Stage Mobile Unit presents a freshly reimagined production of Sophocles' timeless drama, directed by Daniel Bryant (*Twelfth Night, Endgame, A Wonder in My Soul*)—set in the not-so-distant present, past, and future, and featuring original poetry by 2016 National Poetry Slam Champion (and Baltimorean), Lady Brion.

LADY BRION: BALTIMORE'S ANTIGONE

BY SABINE DECATUR, THE JUDY & SCOTT PHARES DRAMATURGY INTERN

Antigone is the story of a strong woman who stands up and asserts her voice against a powerful man. Sound familiar? Sophocles' story may have been written almost 2,500 years ago, but it is unsettlingly resonant in today's world. Women have always been agents of social change; but today, with movements like Black Lives Matter, #MeToo, the March for Our Lives, and more, women have come to the forefront.

Over the years, *Antigone* has become a symbol for many a revolution, with modern productions set in Bangladesh, Puerto Rico, Syria, Ferguson. The play's central questions—Whose death matters? Whose life matters? Who can speak out?—resonate deeply in Baltimore too. As we bring this story here, we are also lucky to have the voice of acclaimed Baltimore poet Lady Brion to help transport the story through time and space, from Ancient Greece to our city.

Lady Brion is a poet, educator, and activist. As a spoken word artist, she has represented Baltimore nationally and internationally, winning the titles of 2017 National Poetry Slam Champion as well as 2017 Southern Fried Regional Slam Champion. She uses her poetry for activism too. As a member of Leaders of a Beautiful Struggle and a leader of Dew More Baltimore, Brion, like Antigone, has used her voice to support and lift the people of Baltimore. "I know the transformative power of spoken word," she says, "and I want to use that to better my community."

Lady Brion brought her craft and her character to our script, reinterpreting and rewriting the choral odes as well as scenes in the script that were originally sung or chanted. Her poetry's vivid imagery and passionate verses help bring new life to the familiar Greek story. Without calling out current events or drawing imperfect comparisons to today's world, she subtly pushes us to consider the ways that this play speaks to the present. By putting Lady Brion in conversation with Sophocles (as well as with translator playwright David Feldshuh), we see the ways that history is doomed to repeat itself. But we also see the power of art. And 2,500 years later, poetry and performance have remained constant as a way to fight back against oppressive systems. Antigone's spirit lives on in Lady Brion, who, like Sophocles, makes art for activism.



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Baltimore Center Stage has launched two new committees, both helping the theater strengthen relationships and expand programming opportunities. The Family Engagement Committee is focused on creating opportunities for families with school-aged children, working to build the next generation of theatergoers. The Young Professional Engagement Committee is focused on connecting and inspiring young professionals in Baltimore to learn about, attend, and support the theater.

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Ann Weaver

Bartenders

Brandon Block, Dre Britton, Sarah

Docolo, Shea Fallick, Boh James,

Jade Jackson, Val Long, Asia

Maxton, Whitney Stott, Scott Van

Cleve, Jacob Zabawa

Docent Coordinator

Pat Yevics

ASL Interpretation
First Chair
Lead Audio Describer
Mary Lou Fisher

OPERATIONS

Facilities Supervisor
Patrick Frate
Facilities Assistant
Joseph Wisniewski

PRODUCTION

Director of Production
Cary Gillett
Associate Production Manager
Lawrence Bennett

AUDIO

Supervisor
Amy C. Wedel
Audio Engineer
Justin Vining
Video/Audio Engineer
Kat Pagsoligan
The Jane & Larry Droppa
Audio Intern
C. Swan-Streepy

COSTUMES

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

ELECTRICS

Lighting Director
Tamar Geist
Master Electrician
Travis Seminara
Assistant Master Electrician
Jessica Anderson

Staff Electrician
Michael Logue
Lighting Intern
Jennifer Watson

PROPERTIES

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

SCENERY

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

SCENIC ART

Charge Scenic Artist
Erich Starke

STAGE MANAGEMENT

Resident Stage Manager
Danielle Teague-Daniels
The Peter & Millicent Bain
Stage Management Intern
Monica Cook

STAGE OPERATIONS

Stage Carpenter
Eric L. Burton
Wardrobe Supervisor
Linda Cavell

FOR THIS PRODUCTION

Assistant Directing
Manna-Symone Middlebrooks

RUN CREW

Audio Engineer/Audio 1
Justin Vining
Deck Audio/Audio 2
C. Swan Streepy
Production Assistants
Antonio Eubanks, Sydney Morrison
Spotlight Operator
Jack Warner
Wardrobe
Sarah Lamarr, Kat Zoti

OVERHIRE

Audio
Eric Bostic
Electrics
Matthew Baldwin, Parker Damm,
Dante Fields, Eric Johns, Brandon
Richards, Alex Roberts,
Will Voorhies
Scenic
Roberto Castrance, Ben Jones,
Andrew Loughery, Whitney Stott
Props High School Intern
Sean Rath

FOR OUR AUDIENCES

DINING

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

DRINKS

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

PHONES & RECORDING

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

BATHROOMS

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

BOX OFFICE

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

ON-STAGE SMOKING

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

CHILDREN

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

LATE SEATING

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

ACCESSIBILITY

MOBILITY

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



BLIND/LOW VISION

The Audio Description/Touch Tour performances of *Indecent* take place on Sun, Mar 17 at 2pm. We can also provide Audio Description services for any performance if given at least seven days notice. Touch Tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.



DEAF/HEARING LOSS

Closed Captioning is available at no cost for any performance. Assistive listening devices are always available to be borrowed at no cost. An ASL Interpreted performance will take place Fri, Mar 29 at 8pm. When buying online use promo code SIGN.



PARKING

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

FEEDBACK

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



THE ELEPHANT
Global Inspirations

Reservations@TheElephantBaltimore.com

www.TheElephantBaltimore.com

443.447.7878



Info@Saschas.com

www.Saschas.com

410.539.6103

**924 North Charles Street
Baltimore, MD**





**SPRING BREAK
MUSICAL THEATER CAMP**
(for ages 7 and up—space is limited)
MAR 18–22

SUMMER CAMP
(for grades 2 through 7)
Session 1: JUN 17–28
Session 2: JUL 1–12

BCS TEEN INTENSIVE
(for grades 8 through 12)
Session 3: JUL 15–26

SINGLE DAY CAMP
FRI, MAR 15

In addition to our Spring Break and Summer Camp, we also offer Single Day Camps on days that schools are closed for professional development.

To register go to [CENTERSTAGE.ORG/CAMP](https://www.CenterStage.org/Camp)