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

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

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

Welcome to our second Mainstage production of the 2018/19 Season: *King of the Yees*, by Lauren Yee. This fun and funny family story was developed in part at Baltimore Center Stage as part of our Play Lab series (see page 34 for more about this process). Since then, it has gone on to hugely successful runs in Los Angeles, Chicago, and Seattle. It’s great to bring it back now for all of you to enjoy.

Lauren Yee’s passion for telling her story is evident, as is her ability to make her specific narrative also resonate so universally. Broadway World called this play “utterly charming and witty,” and I couldn’t agree more. It’s a play about a father and daughter and one particular community; it’s also for anyone’s who’s been a parent, or a child, or for anyone whose family ever immigrated to our country. It says so much about who we all are.

In addition to welcoming playwright Lauren Yee back with this fully staged production, we also welcome back three actors: Joseph Ngo, who appeared in *The White Snake*, the play that reopened our renovated Head Theater in 2017; Celeste Den, who was with us for *As You Like It* (2015/16), performed at Towson University as we were building the new Head Theater; and Stan Egi, who was in Eric Overmeyer’s *In a Pig’s Valise* (1985/86), prior to there ever even being a Head Theater. It is a joy to welcome back familiar faces who have played their parts in different stages of our evolution, now culminating in a beautiful Head Theater production for you to enjoy!

Michael Ross
Executive Director
THE CAST
in alphabetical order

Celeste Den
Actor 2/Ensemble
Khanh Doan
Lauren Yee
Stan Egi
Larry Yee
Joe Ngo
Actor 1/Ensemble
Tony Aidan Vo
Actor 3/Ensemble

THE ARTISTIC TEAM

Lauren Yee
Playwright
Desdemona Chiang
Director
Carey Wong
Scenic Designer
Christine Tschirgi
Costume Designer
Jessica Trundo
Lighting Designer
Brendan Patrick Hogan
Alex Hawthorn
Sound Designers
Annie Yee
Choreographer
Sabine Decatur
Gavin Witt
Production Dramaturgs
Lauren V. Hickman
Stage Manager
Cathy Hwang
Assistant Stage Manager
Cara Hinh
Assistant Director
Pat McCorkle
Katja Zarolinski
McCorkle Casting, Ltd.
Casting

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 turn off electronic devices.

The World Premiere of King of the Yees was produced in 2017 by Goodman Theatre, Chicago, Illinois; Robert Falls, Artistic Director; Roche Schulter, Executive Director; and Center Theatre Group, Los Angeles, California; Michael Ritchie, Artistic Director; Stephen Roundtree, Executive Director.

King of the Yees was commissioned and produced in a developmental production by Goodman Theatre, Chicago in the New Stages Festival; Robert Falls, Artistic Director; Roche Schulter, Executive Director.

Special thanks to
Yong Han Lion Dance Troupe
TIME/PLACE:
Our story takes place in San Francisco Chinatown, recently.
How did this play come to be?

I always wanted to write a play about my dad. I feel like he’s such a lively character that he deserved to have his story told, and his participation with the Yee Fung Toy Family Association was something that I grew up with that I took for granted. The Yee Fung Toy is a window into this really fascinating part of American history that most people, even most Chinese Americans, don’t know about. So I knew I could tell a story that few others had access to—and tell it from a perspective that really investigated themes of Americanism and identity that relate to so many other families’ experiences.

What inspired the shape and structure of this play?

The play really does reflect how my dad tells stories: full of life, characters, and unexpected surprises. A play about Chinatown is necessarily a play that’s going to be overstuffed and richly populated because that’s what the community is like. It’s also a play shared by the father and daughter, Larry and Lauren Yee. Act One is Lauren’s play, and Larry must find a way to live in it. Act Two is Lauren living in her father’s world, so there’s a shift in tone and tempo and visuals.

How does it feel to come back here? What does it mean to be back at Baltimore Center Stage?

I love the people at Baltimore Center Stage. I love the enthusiasm for new work. I love being able to tell this story in a community where there actually isn’t a huge Chinatown presence, because I think it reminds us that the play is about more than just one specific community in one specific place (San Francisco Chinatown). It’s the story that all of us as Americans share, and our relationship with our parents, our grandparents, and (with some exceptions) those in our families who first came to America. Everyone has their own version of what it’s like to find yourself as an adult and, in doing so, separate yourself from the world that your parents raised you in, even if that world is suburban Baltimore vs. urban Baltimore. The story is universal.
IN KING OF THE YEES, LAUREN GOES ON A QUEST THROUGH SAN FRANCISCO’S CHINATOWN ON A MISSION TO CONNECT TO HER FAMILY AND HERITAGE.

San Francisco’s is the oldest and largest Chinatown in America. Since its origin as a neighborhood of poor immigrants, it has become a bustling tourism hub that, on its surface, presents an Americanized version of Chinese culture. Lauren’s Chinatown includes these mythic elements as well as the real political and social strife of the city and the actual Chinese-American culture that thrives just below the surface.
LELAND YEE
is a Democratic politician from San Francisco. His political career began in 1988 on the San Francisco School Board and peaked when he was elected to the California State Senate in 2006. Although already dampened by failed mayoral elections and state secretary bids, his career came to an abrupt halt in 2014 when an FBI investigation into Chinatown crime uncovered Yee’s history of bribery, corruption, and gun trafficking, charges that were particularly shocking given his previous history of gun control advocacy. He is currently serving a five-year sentence at the Fort Worth Federal Correctional Institute.

RAYMOND “SHRIMP BOY” CHOW
was a teenager when he arrived in San Francisco. Despite his young age and small stature, the aptly nicknamed Shrimp Boy quickly got involved in tongs (Chinese gangs), rose up the ranks of Chinatown’s organized crime, and eventually became the Dragonhead of the Ghee Kung Tong. While he was once one of the most notorious and violent figures in Chinatown, Shrimp Boy eventually reformed: reinventing himself as a family man, planning school field trips for his daughter and running community programs to warn against gang violence. Despite this new outlook, however, he was arrested again in the 2014 raid that took down Leland Yee, and is currently serving two lifetimes in prison.

1785 THE EARLIEST-KNOWN CHINESE TO ARRIVE IN AMERICAN LAND IN BALTIMORE.
In August of 1785, merchant captain John O’Donnell sails his ship, the Pallas, into Baltimore harbor. Loaded with export goods, this ship is the first to directly import Chinese products into Baltimore, precursor to a thriving trade route that not only helped build the city’s wealth but led to construction of an entire class of speedy sailing ships, the Baltimore Clippers. Captain O’Donnell purchases 11 acres east of the young city and names his plantation Canton, after the Chinese city (Guangdong) that was the source of his wealth. Not so fortunate are three Chinese sailors serving aboard his ship, who seem to have had no idea this was O’Donnell’s last voyage. When he sells the ship along with its contents in order to marry and settle down, he leaves the three stranded—unwilling and unwitting migrants in a strange land. They petition the Continental Congress for passage home, but there their story disappears into history. 

RED DOUBLE DOORS:
In the play, the red doors connect us to the Yee ancestors. Red is considered lucky in Chinese culture and according to principles of feng shui, it means “welcome.” On the other hand, red has been a symbol of fame and exclusion, indicating spaces reserved for government officials and elders. Doors can be a central feature of shrines and ancestor worship, or can be vulnerable to evil spirits, requiring protection from menshen, the door gods.
LION DANCE:
An immediately recognizable symbol of Chinese culture, the Lion Dance not only provides a fun colorful spectacle but also serves a ritual purpose, frightening away evil spirits and ushering in good luck.

1869 Almost a century later, the first transcontinental railroad is completed, largely through the efforts of Chinese immigrant workers out West. With the end of this employment opportunity, and subsequent nativist backlash, many of the workers make their way eastward, ultimately establishing scattered Chinatown settlements along the way.

1870s According to Asian migration records, Chinese immigrants may have arrived in Baltimore in the early 1870’s.

1882 Congress passes the Exclusion Act prohibiting Chinese laborers from newly entering the US; it is followed by decades of additional legal restrictions.

1885 The only solid evidence of the first Chinese resident of Baltimore comes from an October 25, 1932 interview with Gee Ott. Mr. Ott tells a Baltimore Post reporter that he came to America as a teenager with expectations of finding silver and gold in Montana, then eventually made his way to Baltimore. He owned the Empire Restaurant at 200 West Fayette Street.

YEE FUNG TOY is the Model Ancestor of the Yee Clan. He went by many names throughout his life—including Jing, On-Doh, Moo-Kai, and Sheung—but ultimately received the name Fung Toy because of his “elegant demeanor.” During his life, he served as a high-ranking government official and was deeply admired both for his contributions to China as well as his rational and sincere character.
**ERHU:** The erhu, often called a “Chinese fiddle,” is a two-stringed instrument that is played with a wooden bow. Popular in classical, folk, and contemporary songs, the incredibly expressive erhu is often credited as the defining feature of the Chinese sound in music.

during the 1880’s, and seems to have arrived in Baltimore around 1885.

1892 Lillie Lee Wong is the first Chinese-American born in Baltimore.

1890s The first Chinatown in Baltimore was on the 200 block of Marion Street. According to community historian Leslie Chin, this early Chinatown consisted of Joss houses, laundries, restaurants, merchants, and gambling houses for Chinese workers.

1902 Dr. Sun Yat-sen, the father of the Republic of China, briefly lives on Marion Street in Baltimore’s Chinatown. He uses Baltimore as his base for fundraising and organizing to support his efforts to overthrow the Celestial Empire, establishing a headquarters for the Kuomintang on Park Ave. In 1911, he establishes the Republic of China and is elected its first President.

1918 After the First World War, Baltimore’s Chinatown moves two blocks north to Park Avenue and Mulberry Street. Over time, five of the founding families form

**STRONGEST WHISKEY:**
Alcohol plays an important role in many aspects of Chinese culture, from socializing to business to medicine. Chinese liquor, which dates back at least 9,000 years, is frequently compared to whiskey in terms of its complexity but has a much higher alcohol content, often over 60%.

QUEST ITEM

BALTIMORE CENTER STAGE 11
**YEE FUNG TOY FAMILY ASSOCIATION:** Family associations came to America with Chinese immigrants and quickly became staples of life in Chinatowns, as they served not just the traditional purposes of regulating and uplifting the community but also the newly necessary roles of protecting against racism and preserving Chinese culture. San Francisco’s Yee Fung Toy Family Association was the first in the country, and since its founding in 1886 has expanded to 14 cities and 10,000 members nationwide.

**FORTUNE COOKIES:** Although their origins remain unclear, fortune cookies were created in America, most likely by Japanese immigrants, and in fact cannot be found at all in China. They did not become a staple of Chinese restaurants until around World War II.

**SICHUAN FACE CHANGER:** Face changing has been a signature trick of Sichuan operas for the past 300 years and has attained such a level of mysticism that it is even protected as a Chinese state secret, currently limited to only 200 practitioners globally.

**TRADITIONAL CHINESE MEDICINE**

centers on the idea of *qi*—the life force that flows between all living things. Illness and injury occur because of imbalanced *qi* and Chinese medicine practitioners, such as CHIROPRACCTORS, ACUPUNTURISTS, AND HERBALISTS, use various methods in order to restore that balance in their patients.

1924 The Marshall sisters bring their Chinese School to Grace and St. Peter’s Church at 711 Park Ave.

1932 The first Cantonese Language School opens in Chinatown at 314 Mulberry Street, initially enrolling about 40 students.
**SWEETEST ORANGES:**

Oranges are a symbol of good luck in Chinese culture. The spelling and pronunciation of the Chinese word for orange, as well as their golden and round appearance, evoke success, fullness, and wealth.

**LOUDEST FIRECRACKERS**

Firecrackers originated in China, first as crackling bamboo sticks, and then with the Chinese invention of gunpowder, as powder-packed tubes. Setting off firecrackers is a Chinese New Year tradition, as their explosive sounds scare away evil spirits.

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**1941** Baltimore’s Chinese population stands at only 400.

**1970s** Calvin Chin, a leader of the Chinese-American community, spends decades seeking funding to revitalize the old neighborhood with a $20 million Asian cultural center, a museum, language school, and senior center. Despite tireless campaigning, Chin is never able to secure funding for the project. Meanwhile, the old Chinatown begins to dissolve as the first waves of immigrants die and their children and grandchildren move out of the city and let go of the old traditions.

**2000** Baltimore’s Chinese population reaches 2,400.

**2018** The Chinatown Collective, Downtown Partnership, and other community organizations collaborate to host Night Market, a celebration of the area’s Asian heritage and a catalyst for future growth.
THE CAST

Celeste Den
Actor 2/Ensemble

International—Young Vic: Wild Swans; Hong Kong Arts Festival: Chinglish. Regional—Goodman: King of Hell's Palace; OSF: Water by the Spoonful, Two Gentlemen of Verona; South Coast Rep: Chinglish, Trudy and Max in Love, Death of a Salesman; American Repertory Theatre: Wild Swans; Berkeley Rep: Chinglish; Actors Theatre of Louisville: Between Two Friends; East West Players: The Joy Luck Club; Playwrights’ Arena: Laws of Sympathy, @thespeedofJake; Boston Court: Othello; LA Women’s Shakespeare: Merchant of Venice; Center for New Performance: 11 Septembre 2001, Peach Blossom Fan, King Lear. Film/TV—The Blacklist, Law & Order: True Crime, For the People, Homeland, Shameless, Castle, Criminal Minds, Larry Crowne, and the upcoming film Music written and directed by Sia. Education—MFA: CalArts; BFA: UF. Awards—2018 TCG Fox Resident Actor Fellowship for Exceptional Merit. celesteden.com

Khanh Doan
Lauren Yee

Baltimore Center Stage: debut. Regional—Khanh is a core company member at A Contemporary Theatre in Seattle, where her credits include King of the Yees (Lauren Yee, Gregory Award Nominee), The Crucible (Elizabeth Proctor), Ramayana (Sita), and A Christmas Carol (Belle); other regional credits include Artists Repertory Theatre: The Talented Ones; Book-It Repertory Theatre: A Tale for the Time Being; Portland Playhouse: You For Me For You; Seattle Children’s Theatre: The Little Prince, Peter Pan, Sleeping Beauty; Village Theatre: Jesus Christ Superstar, 5th Avenue Theatre: Miss Saigon; Wooden O: Julius Caesar and Macbeth; Island Stage Left: The Tempest; Profile Theatre: Redwood Curtain; American Musical Theatre of San Jose: Children of Eden; Palo Alto Players: Blood Brothers. Education—BA: Stanford University.

Stan Egi

Larry Yee

Baltimore Center Stage: In a Pig’s Valise by Eric Overmeyer. Broadway—Lincoln Center: Anything Goes (Tony Award Best Revival). Off-Broadway—Manhattan Theatre Club: Day Standing on its Head (dir. Oskar Eustis); Public Theatre: Golden Child (dir. James Lapine); Playwrights Horizons: Yankee Dawg You Die (dir. Sharon Ott). Regional—American Conservatory Theatre, La Jolla Playhouse, Pasadena Playhouse, Sundance Theatre Lab, ACT Theatre, New Jersey Repertory, South Coast Repertory, Mark Taper Forum Taper Too, Berkeley Repertory, San Jose Repertory, Guthrie Theatre, Huntington Theatre, Kennedy Center, Yale Repertory. Film—Rising Sun (w/ Sean Connery), Paradise Road (w/ Glenn Close), Come See the Paradise, Gung Ho, Boys on the Side, Golden Gate, Escape

Joe Ngo
Actor 1/Ensemble
Baltimore Center Stage: The White Snake (Xu Xian).
Regional—South Coast Repertory: Cambodian Rock Band (Chum); Studio Theatre: Vietgone (Nhan); ACT Theatre (Seattle): King of the Yees (Actor 3); Seattle Shakespeare/Wooden O: Henry IV: Pt. 1 (Hotspur); Odysseus Theatre Ensemble: Blood Wedding. Tours—Oregon Shakespeare Festival SVP: Hamlet (abridged) (Hamlet), Tyrants, Lovers, Liars. Other—Leviathan Labs’ (Living Room Series): Words, Words… (Writer/Solo Performer).
Film/TV—HBO’s Crashing, Beach Blossom.
Education—MFA: University of Washington (Acting).

Tony Aidan Vo
Actor 3/Ensemble
Baltimore Center Stage: debut.
Off-Broadway—The Great Leap w/ BD Wong: Atlantic Theater; SeaWife: Naked Angels (Drama Desk Nom); NoNo Boy: Pan Asian Rep.
Other NY—1969: The Second Man: NextDoor @NYTW; Frontieres sans Frontieres: The Bushwick Starr; These Seven Sicknesses: The Flea, Joe’s Pub: SeaWife, Ars Nova ANTFest: SeaWife. Regional—New York Stage & Film, The Hangar, Colorado Shakespeare Festival, White Heron, Theatreworks Colorado Springs. Film/TV—Queen Sugar (OWN), Alternatino (Comedy Central).
Education—National Theater Institute: Eugene O’Neill Theater Center; Ithaca College.
Instagram: @tvo_this | tonyaidanvo.com

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

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

Baltimore Center Stage is a constituent of Theatre Communications Group (TCG), the national organization for the nonprofit professional theater, and is a member of the League of Resident Theatres (LORT), the national collective bargaining organization of professional regional theaters.
Lauren Yee
Playwright
Lauren Yee’s Cambodian Rock Band, with music by Dengue Fever, premiered in March 2018 at South Coast Rep and will open at the Oregon Shakespeare Festival and Victory Gardens in 2019. Her play The Great Leap premiered this past season at Denver Center, Seattle Repertory, and Atlantic Theatre with 2019 productions slated for the Guthrie, American Conservatory Theater, Arts Club, and InterAct Theatre. Also upcoming for 2018-19: King of the Yees at San Francisco Playhouse, and The Song of Summer at Trinity Rep. Recent honors include the Kesselring Prize, Primus Prize, an upcoming Hodder Fellowship at Princeton, the #1 and #2 plays on the 2017 Kilroys List, as well as a finalist of both the ATCA/Steinberg Award and the Edward M. Kennedy Prize. She is a Ma-Yi Writers’ Lab member and an alumni playwright of Playwrights Realm. She received her BA from Yale University, and her MFA in playwriting from UCSD. Current commissions include Geffen Playhouse, La Jolla Playhouse, Lincoln Center/ LCT3, Mixed Blood, Portland Center Stage, Second Stage, South Coast Repertory, and Trinity Repertory Company. laurenyee.com

Desdemona Chiang
Director

Professional/Other—Co-Founder of Azeotrope (Seattle); Intersection for the Arts Triangle Lab Artist-Investigator; Adjunct Faculty, Cornish College of the Arts. Awards/Affiliations—Vilcek Prize for Creative Promise in Theatre, SDC Sir John Gielgud Directing Fellowship, Drama League Directing Fellowship, TCG Young Leader of Color, Lincoln Center Theater Directors Lab and Directors Lab West. Gregory Award Recipient for Outstanding Direction.

Education—BA: University of California at Berkeley; MFA Directing: University of Washington School of Drama.

Carey Wong
Scenic Designer
Baltimore Center Stage—debut. Regional—Seattle Repertory Theatre: The Comparables, Boeing Boeing, The Chosen; Berkeley Repertory Theatre: What the Butler Saw; Portland Center Stage: The Miser; Arizona Theatre Company: Native Gardens, Around the World in 80 Days; Syracuse Stage: The Lion, the Witch and the Wardrobe;

Christine Tschirgi
Costume Designer

Jessica Trundy
Lighting Designer

Brendan Patrick Hogan
Sound Designer

Alex Hawthorn
Sound Designer
Baltimore Center Stage: The White Snake. Off-Broadway/NYC—Keen Company: Ordinary Days; Prospect Theater at 59E59: The Mad Ones; Playwrights Horizons: Fly By Night; The Civilians and the Public Theater: The Great Immensity; Acorn Theater: Straight; LaMaMa: My Heart is in the East; Theater Reconstruction Ensemble: Rhinebeck, NY, You On The Moors Now; NAATCO: A Dream Play; Associate Artist with Theater Mitu: Juárez: A Documentary Mythology, Death of a Salesman, Medea, DR.C (Or How I Learned To Act In Eight
Steps), HAIR; Target Margin Theater: Old Comedy from Aristophanes’ Frogs. Regional—Engeman Theater, KC Rep, Ordway, People’s Light and Theater, Portland Centerstage; Broadway, as Associate—Aladdin, A Christmas Story, Chaplin, HAIR, Harry Potter and the Cursed Child, In Transit, Memphis, Newsies, Once. Numerous concerts and live events, both nationally and internationally. AlexHawthorn.com IG: AFHawthorn

Annie Yee
Choreographer


Television—Drew Carey Show: Season Finale. Awards—Scenie Award Outstanding Choreography, Ovation Award Nominee Best Choreography, Broadway World Award Nominee Best Choreography, Stage Raw Group Award Nominee Production Design; Certificates of Recognition: United States Congress, California State Senate, California State Assembly, Los Angeles County, for achievements in the affairs of the community for Asian Americans. Professional—Adjunct Assistant Professor East Los Angeles College in Dance Specialties. Other—Former LA Laker Girl and LA Rams Cheerleader.

Sabine Decatur
Production Dramaturg

A recent graduate of Yale University, Sabine is a new addition to the dramaturgy team at Baltimore Center Stage. She has previously worked with the Yale Dramatic Association, Yale Dance Theater, Heritage Theater Ensemble, Oberlin Summer Theater Festival, Semicolon Theater Company, Culture Project, and the Schomburg Center for Research in Black Culture.

Gavin Witt
Production Dramaturg

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 Macbeth; and Baltimore Center Stage productions of The Voysey Inheritance and As You Like It. Baltimore Center Stage directing credits include Twelfth Night and a 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.

**Lauren V. Hickman**  
*Stage Manager*  
Baltimore Center Stage: debut.  
Broadway/Off Broadway—Music Box: Superior Donuts; Playwrights Horizons: Memory House; The Public: The Controversy of Valladolid.  
Education—MFA: University of Delaware’s Professional Theatre Training Program (Stage Management).

**Cara Hinh**  
*Assistant Director*  
Baltimore Center Stage: Education Fellow.  
Assistant Directing—credits include Vietgone at Studio Theatre, Disgraced at Cincinnati Playhouse.  
Directing—credits include Sa’idah at the Cincinnati Fringe Festival and Heavy Hors d’oeuvres with Interrobang Theatre Company.  
Education—Miami University.

**Pat McCorkle**  
*Katja Zarolinski*  
McCorkle Casting, Ltd.  
Casting  
Baltimore Center Stage: Cat on a Hot Tin Roof, SOUL The Stax Musical, Mobile Unit Twelfth Night, Animal Farm, Skeleton Crew, Lookingglass Alice, The Christians, Jazz, Les Liaisons Dangereuses, Detroit ’67, As You Like It, Pride and Prejudice, Marley, One Night in Miami..., Amadeus, Wild with Happy, Twelfth Night, A Civil War Christmas.  
Broadway—Amazing Grace, On the Town, End of the Rainbow, The Lieutenant of Inishmore, The Glass Menagerie, Cat on a Hot Tin Roof, One Flew Over the Cuckoo’s Nest, Amadeus, She Loves Me, Blood Brothers, A Few Good Men, etc.  
Off-Broadway—Clever Little Lies, Dr. Ruth, Stalking the Bogeyman, Freud’s Last Session, Tribes, Our Town, Almost Maine.  
Over 50 regional theaters—Guthrie, George Street Theatre, Connecticut Rep, Pittsburgh Public, Barrington Stage.  
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Comedian Lisa Lampanelli and her cast of professional actors, storytellers, and surprise guests will have audience members howling as they hear stories about trying to maintain sanity when it comes to “losin’ it.” Lampanelli, who recently lost more than 100 pounds, shines an intimate but hilarious light on the universal problem of body-image and weight struggles in this 90-minute show.

SATURDAY, NOVEMBER 17, AT 8PM

TICKETS $35–50
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SUN, NOV 11 | 6–7PM
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THEATER CHANGES LIVES

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The journey that brought Lauren Yee’s *King of the Yees* to the mainstage at 700 N. Calvert has been a long and winding one, worthy of the adventures of her namesake character in the play itself. It is also a saga somewhat representative of all that it can take to get any new play written, developed, and into production.

Back in the summer of 2014, I was in the Bay Area as dramaturg for a Baltimore Center Stage co-commission getting some additional development work. One afternoon, on a break from rehearsal and research, I found myself sipping corner coffee across from playwright Lauren Yee. We’d stayed in touch since her graduation from UCSD’s theater program, and I was eager to catch up with her recent projects. She told me a compelling tale of her father, of an obsession with a colorfully corrupt California politician who shared their last name, and of an even more intriguing character called “Shrimp Boy.” It was a story filled with father-daughter resonances, with the quest for cultural connection and individual identity, and with so much theatrical possibility. Ideally suited to the demonstrated skills of this particular playwright.

As Lauren riveted me with her saga, I searched for ways that Baltimore Center Stage might contribute to the development of this piece, and our audiences benefit from the results. The play was originally commissioned by The Goodman in Chicago, but they generously agreed to let us host Lauren and an early draft here in a four-day Play Lab. These workshops offer both developmental rehearsal time and a series of public readings, allowing the playwright a rare chance to revise and rewrite in direct response to both. And so, in fall of 2014, Lauren and a small company of actors gathered in the Andrus Rehearsal Hall to work on her current script. After an initial eight-hour rehearsal, Lauren scampered across the street to artist housing to work—and when we gathered again the next day, she had nearly 40 new or newly reinvented pages for us to consider. After a reading and an illuminating audience discussion that night, she...
repeated the process—and again for two more days (albeit with fewer subsequent revisions).

Then, off went Lauren and her brand new version of the play, dynamically restructured and persuasively reimagined, ready for its next steps. Which steps included a more formal workshop production in Chicago, followed by a number of productions, from Seattle to Los Angeles. Until we find ourselves back here this fall; as I write, we are busily readying the Andrus for what you might call The Return of the Yees, the start of rehearsals for the production you are here to watch.

Obviously, not everything that we help develop in Play Lab makes it onto our mainstage—or at least not directly. But even when we merely serve to help nurture a script further along in its process and onto stages elsewhere, we’re always pleased and proud to play our part. Recently, this might entail the elegiac Protect the Beautiful Place by Nathan Alan Davis, say, developed here in support of a partnership between McCarter and the Public Theater; or the deeply autobiographical Waiting for the Flood by Carey Perloff, developed here along with New York’s Lark Play Development Center on the way to ACT San Francisco; or Larissa FastHorse’s scathingly hilarious The Thanksgiving Play, which went on from our Play Lab to premiere at Artists Rep in Seattle prior to its current New York opening at Playwrights Horizons.

And the project that had me out at Berkeley Rep in the first place and had me in that coffee shop with Lauren Yee? That was the play that ultimately became Xs & Os, by KJ Sanchez and Jenny Mercein. It took its very first fledgling steps right here in the as a Play Lab—combining hours of interview material, piles of assorted index cards, and some intrepid local actors—before heading out for further development in the Ground Floor program at Berkeley Rep. Ultimately, some 18 months later, it returned to Baltimore Center Stage as a full-fledged world-premiere production. And with the return of King of Yees, the twofer is complete.
In Pinkalicious The Musical, Pinkalicious can’t stop eating pink cupcakes despite warnings from her parents. Her pink indulgence lands her at the doctor’s office with Pinkititis, an affliction that turns her pink from head to toe—a dream come true for this pink loving enthusiast. But when her hue goes too far, only Pinkalicious can figure out a way to get out of this predicament.

JAN 27 AT 11AM & 1PM
A DAVID GONZALEZ PRODUCTION

Fast-paced, funny, and packed with audience participation, Aesop Bops! features a potpourri of Aesop’s classic stories including The Lion and the Mouse, The Fisherman and His Wife, and The Turtle’s Shell. This feast of funky, physical storytelling leaves young audiences feeling like they had just performed the show too! Aesop bops, rocks, and rolls out the red carpet—inviting kids to join in the fun.

APR 14 AT 11AM & 1PM
A LIGHTWIRE THEATER PRODUCTION

Lined with electroluminescent wire, the beloved story of The Ugly Duckling plays out on stage through a cutting-edge blend of puppetry, technology, and dance. With dazzling visuals, poignant choreography, and the creative use of music ranging from classical to pop, this production brings this story into a new and brilliant light.
In a Baltimore beauty shop, two longtime co-owners and best friends grapple with a major decision. Remain as the anchor of their beloved neighborhood, or relocate under the pressures of gentrification and crime? In dialogue that resonates with everyday poetry, and underscored with music both profound and stirring, A Wonder in My Soul looks at the evolution of one family, the history of Baltimore, and a whole community.

NOV 29—DEC 23

BY MARCUS GARDLEY
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A Staged Reading with Rhea Feikin and Michael Ross
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Mon, Feb 11 at 7 pm, The Head Theater
Admission $100. Champagne and dessert reception to follow.

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<tr>
<td>831 N. Calvert St.</td>
</tr>
<tr>
<td>410.659.4084</td>
</tr>
<tr>
<td>2. DOOBY’S</td>
</tr>
<tr>
<td>802 N. Charles St.</td>
</tr>
<tr>
<td>410.609.3162</td>
</tr>
<tr>
<td>3. THE ELEPHANT</td>
</tr>
<tr>
<td>924 N. Charles St.</td>
</tr>
<tr>
<td>443.447.7878</td>
</tr>
<tr>
<td>4. MARIE LOUISE BISTRO</td>
</tr>
<tr>
<td>904 N. Charles St.</td>
</tr>
<tr>
<td>410.385.9946</td>
</tr>
<tr>
<td>5. MT. VERNON STABLE &amp; SALOON</td>
</tr>
<tr>
<td>909 N. Charles St.</td>
</tr>
<tr>
<td>410.685.7427</td>
</tr>
<tr>
<td>6. PLATES</td>
</tr>
<tr>
<td>210 E. Centre St.</td>
</tr>
<tr>
<td>443.453.9139</td>
</tr>
<tr>
<td>7. POETS</td>
</tr>
<tr>
<td>24 W. Franklin St.</td>
</tr>
<tr>
<td>410.489.1580</td>
</tr>
<tr>
<td>8. THE CLASSIC CATERING PEOPLE</td>
</tr>
<tr>
<td>99 Painters Mill Rd.</td>
</tr>
<tr>
<td>Owings Mills</td>
</tr>
<tr>
<td>410.356.1666</td>
</tr>
<tr>
<td>9. GERTRUDE’S</td>
</tr>
<tr>
<td>10 Art Museum Dr.</td>
</tr>
<tr>
<td>410.889.3399</td>
</tr>
</tbody>
</table>

Go to centerstage.org/visit/partners for a map of our neighborhood and the partners listed above.
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CHOOSE-YOUR-OWN PACKAGES OF 3 & 4 PLAYS
FLEX PASS MEMBERSHIPS OFFER THE MOST FLEXIBILITY
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NOV 29—DEC 23
BY MARCUS GARDLEY
DIRECTED BY DANIEL BRYANT

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

INDECENT
FEB 28—MAR 31
BY PAULA VOGEL
DIRECTED BY ERIC ROSEN

HOW TO CATCH CREATION
MAY 2—MAY 26
BY CHRISTINA ANDERSON
DIRECTED BY NATAKI GARRETT
BRING A GROUP OF 10 OR MORE AND GET 20% OFF!

Bring nine of your closest friends and you’ll get 20% off your tickets. Groups do not pay service fees, are eligible for flexible payment plans, and so much more. Special rates are available for school groups. Contact Group Sales directly at groups@centerstage.org or 410.986.4033 or visit centerstage.org/groups.

Or give the gift of theater with gift certificates of any amount! Consider a gift to the profound and stirring A Wonder in My Soul, the musical Fun Home, Paula Vogel’s Indecent, the return of Twisted Melodies, or the world premiere of How to Catch Creation, and even the gift of Membership!

You can also host your holiday party at Baltimore Center Stage: Throw your friends a reception or a pre-show dinner. Check out our many beautiful and versatile spaces available for rent by visiting centerstage.org/rentals.
Executive Director
Michael Ross
Artistic Director
Stephanie Ybarra

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

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

**DEVELOPMENT**
Director of Advancement
Randi Benesch
Corporate Relations Manager
Amanda Mizeur
Individual Giving Manager
Sara Kissinger
Institutional Giving Manager
Brandon Hansen
Special Events Coordinator
Courtney Plummer
Executive Assistant/Research Coordinator
David Kanter
Development Assistant
Kara Powell
Auction Coordinator
Sydney Wilner

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

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

**INFORMATION TECHNOLOGIES**
Technologies Manager
John Paquette
Tessitura Database Coordinator
Madeline Dummerth

**MARKETING & COMMUNICATIONS**
Director of Marketing & Communications
Katie McCulloh
Associate Director of Marketing
Hilary Judis
Art Director
Bill Geenen
Publications Manager
Maggie Beetz

**PUBLIC RELATIONS**
Public Relations Manager
Robyn Murphy
Digital Marketing Associate & Videographer
Will Pesta
The Wendy Jachman Graphics Intern
Daniel Martin-Minnich
Digital Fellow
Devon McKay

**AUDIENCE RELATIONS**
Box Office Manager
Kelly Broderick
Subscriptions Manager
Jerrilyn Keene
Senior Patron Services Shift Supervisor
Eddie Van Osterom
Group Sales Administrator & Senior Patron Services Shift Supervisor
Liz Nelson
Patron Services Associates

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

OPERATIONS
Facilities Supervisor
Patrick Frate
Building Engineer
Harry Piasecki

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

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

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

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

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

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

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

The following individuals
and organizations contributed
to this production of
KING OF THE YEES
Audio
Eric Bostic
Electrics
Matt Baldwin, Parker Damm,
Eric Johns, Brandon Richards,
Alex Roberts, Will Voorhies
Hair/Wigs
Denise O’Brien
Production Assistant
Antonio Eubanks
Scenic
Roberto Castrence, Ben Jones,
Andrew Loughery, Whitney Stott
Stage Management Intern
Elizabeth Pillow
Stitcher
Bonnie Bromell
Wardrobe
Kat Zotti
Special thanks to the
Goodman Theatre and
A Contemporary Theatre.
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 *King of the Yees* take place on Sun, Nov 11 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, Nov 16 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.
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Reservations@TheElephantBaltimore.com
www.TheElephantBaltimore.com
443.447.7878

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BURTON W. DANIEL
Financial Advisor

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