A Wonder in My Soul

BY MARCUS GARDLEY
DIRECTED BY DANIEL BRYANT

Baltimore Center Stage

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ABOUT US

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

Named the State Theater of Maryland in 1978, Baltimore Center Stage has steadily grown as a leader in the national regional theater scene. Under Executive Director Michael Ross 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.

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George M. Sherman
Dear Baltimore Center Stage Members and Guests,

I’m thrilled to welcome you to this special production of Marcus Gardley’s *A Wonder in My Soul*, wrapping up what has been an exhilarating fall here at Baltimore Center Stage. As I type this, sitting among stacks of boxes in New York City and preparing to join you all in Maryland, I can’t help but reflect on the resonance of this story at this moment in time when the need for community is more palpable than ever.

Having followed Marcus Gardley’s career closely for over a decade now, I can say unequivocally, Marcus is one of the great storytellers of this generation. His ability to capture the complexities of the human spirit with linguistic precision, poetic sophistication, and sheer joy is a gift to our art form. The fact that Marcus has revised aspects of this play to reflect Baltimore is a tremendous act of generosity...and also exactly the role of an artist inside a community.

It will come as no surprise to you that our very own Daniel Bryant, Community Programs Director and Artistic Producer, has helmed this stellar cast and creative team with integrity and passion for this production. I can’t think of a better artist to facilitate the telling of this story than Daniel. I’m ever more impressed with his commitment to authentically representing a kaleidoscope of experiences on our stages, and I’m already looking forward to his next BCS production, our Mobile Unit’s *Antigone* this spring, (see p. 36).

Thank you for gathering with us to witness this play about the importance of community in all its forms. Whether it’s a hair salon or a dark theater, convening together and connecting with each other is a potent antidote to the divisive climate we find ourselves living in today. Let’s do it more often, shall we?

Stephanie Ybarra
Artistic Director
A Wonder in My Soul

BY MARCUS GARDLEY
DIRECTED BY DANIEL BRYANT
NOV 29–DEC 23, 2018

THE CAST

in alphabetical order

Kalilah Black
Pen Lucy/Young Gwynn

Harriett D. Foy
Swann Park Sinclair

Stanley Andrew Jackson III
Andrew Hill

Anastacia McCleskey
Cherry Hill/Young Swann

Alexis J. Roston
First Lady Cedonia Mosher

Wandachristine
Gywnn Oak Falls

Please silence all electronic devices.

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

A Wonder in My Soul
Produced by Baltimore Center Stage
Baltimore, MD

Special thanks to
Zahara Sharif-Jackson and Laila Varner

THE ARTISTIC TEAM

Marcus Gardley
Playwright

Daniel Bryant
Director

Jaret Landon
Music Director/Original Music/Arrangements

Wilson Chin
Scenic Designer

David Burdick
Costume Designer

Kathy A. Perkins
Lighting Designer

Mikhail Fiksel
Sound Designer

Alex Basco Koch
Projection Designer

Cherelle D. Guyton
Wig and Hair Designer

Sabine Decatur
Production Dramaturg

Danielle Teague-Daniels
Stage Manager

Erin Edelstein
Assistant Stage Manager

Pat McCorkle
Katja Zarolinski
McCorkle Casting, Ltd.
Casting

THEME THERE EYES
By Maceo Pinkard, William Tracey and Doris Tauber
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MARCUS GARDLEY
Playwright

In many respects, Marcus Gardley is as much a poet as he is a playwright, and in his characteristically gentle fashion as much an activist as either poet or playwright. However, all three dimensions inevitably, inextricably mesh and fuse in his plays through a lens that remains both personal and populist, both joyous and jolting.

With *A Wonder in My Soul*, Gardley wanted “to honor the dozens of strong women” who helped raise him—as well as the great grandmother who died the very moment he was born, and whose spirit he was seen as inheriting. He credits this for ways in which the story and characters took shape. That, and the spirit of supportive community, mutual respect, and nurturing that he observed so strongly in the world of beauty salons.

Originally conceived in, for, and about Chicago (where he was in residence at Victory Gardens theater) *Wonder* offered Gardley a chance to tackle “some of the issues they have to deal with in their neighborhoods. And in a way that everyone can come together and understand each other a little better.” In now reconceiving the play for and about Baltimore, Gardley was struck by the deep roots here, the sense of continuity across generations even in the face of similar challenges. He also wanted to celebrate the everyday poetry—
the strength and fragility, aspirations and challenges—in what he discerns as the ordinary lives of extraordinary people.

Gardley was previously at Baltimore Center Stage in 2013 for a revival of his early play, *dance of the holy ghosts*; collaborating with that cast and with director Kwame Kwei-Armah, Gardley dove back into a play that he’d initially composed years previously—and which had already had numerous productions already (pictured above right). Undeterred, or even inspired with new curiosity, the playwright revisited and rewrote and reimagined his text right through previews. This time, for *A Wonder in My Soul*, Gardley planned a further and deeper step.

Arriving in Baltimore at the end of the summer for an immersive residency, his trip took him into overlooked corners and hidden histories, had him feasting on crab cakes and lake trout, and culminated in a stirring story-circle gathering of almost a dozen of Baltimore’s longest-tenured salon owners. With director Daniel Bryant (pictured above left) and the BCS dramaturgy team, Gardley pushed past merely a change in street- and place-names to explore the background and fabric of this city, to discover how his original story resonated and refracted through our own particular history and geography.

Ultimately, for Gardley, the exploration and the expression unite in a common and hopeful purpose: to render poetry and playwriting into a mix that brings theatrical life to specific experiences and people, in service of those who come to hear the story. “I believe in the shared experience,” Gardley says. “I believe in people of all ages, races, and backgrounds coming together at the theater.”

In addition to numerous awards and recognitions for his plays, Gardley himself has received a Helen Merrill Award, a Kesselring Honor, the Gerbode Emerging Playwright Award, the National Alliance for Musical Theatre Award, the Eugene O’Neill Memorial Scholarship, the PEN/Laura Pels award for Mid-Career Playwright, and the ASCAP Cole Porter Award. He holds an MFA in Playwriting from the Yale Drama School, has been a member of New Dramatists, The Dramatists Guild, and The Lark Play Development Center; and has taught Playwriting at Brown University.
Use to be
ya could learn
a whole lot of stuff
sitting in them
beauty shop chairs
Use to be
ya could meet
a whole lot of other women
sittin there
along with hair frying
spit flying
and babies crying
Use to be
you could learn
a whole lot about
how to catch up
with yourself
and some other folks
in your household
Lots more got taken care of
than hair
cause in our mutual obvious dislike
we came together
under the hot comb
to share
and share
and share

—Excerpted from *Among the Things that Use to Be*
by Willie M. Coleman
Beauty salons, parlors, and shops are long-standing institutions within Black communities. Since the days of slavery, the moments of getting one’s hair done have been an important space for Black women: a space to vent, to rest, to gossip, to heal, to practice self-care. A space for what scholar bell hooks calls “bonding through ritualized, shared experience.” A space to be safe.

This crucial space also led to a unique business opportunity for Black women. After the Civil War, many—although barred from most education and resources—carved room for themselves in the economy using their hairdressing skills. In fact, America’s first female self-made millionaire, Madam C.J. Walker, earned her fortune by selling hair products for Black women in the early 1900s. She was one of the first major players in the Black beauty industry that still thrives today.

Furthermore, as one of the only industries created by and for Black women, salons played—and continue to play—a central role in community formation and even in political movements. Economically independent from outside forces, far-reaching in their customer base, and usually accompanied by a physical space, salons have served as a grounds to talk through issues of racism, hide out from white supremacist threats, and organize political actions. During the Civil Rights Movement, activists often turned to salon owners to help plan and recruit for protests. The salon was a place of refuge and also a place of radical action.

In 1971, Dr. Katie E. Whickam, the president of the National Beauty Culturists’ League, claimed that, “The Negro beautician touches the lives of a number of women second only to the Negro minister of the gospel.” The women in A Wonder in My Soul carry on this legacy, as do salon owners in Baltimore, who touch the lives of countless Black women in this city every day.
EAST BALTIMORE, like so much of this city, is a community that has been through a range of challenges and changes over the past century, some that resonate nationally and some that are unique to this city. This is the Baltimore that we encounter in Marcus Gardley’s *A Wonder in My Soul*; one he describes in the introduction to the play as “more ghost town than Old Town.” But, as the production’s director, Daniel Bryant, notes, “Despite these obstacles, there are some that are still struggling to hold on—by any means necessary—to the life and legacy they have spent decades building for themselves and the people of their community.” As he reminded the cast and staff at the start of rehearsals, “Swann Park Sinclair and Gwynn Oak Falls—the two central characters of *A Wonder in My Soul*—have been holding it down, fighting the good fight to keep their long-standing beauty salon in a once thriving Black neighborhood in Baltimore, now threatened by gentrifying forces of the changing times...”

THEIR FIGHT IS NOT A NEW ONE. Discriminatory real estate practices have long prevailed across America, but Baltimore had some of the first and most extreme racial zoning laws. In 1910, a Black lawyer bought a home in an all-white neighborhood here. In reaction, Baltimore’s city government put into place a residential segregation ordinance that explicitly restricted African Americans to specific blocks. The mayor defended the law, saying, “Blacks should be quarantined in isolated slums in order to reduce the incidence of civil disturbance, to prevent the spread of communicable disease into the nearby White neighborhoods, and to protect property values among the White majority.” Although these laws were deemed unconstitutional in 1918, real estate developers maintained this segregation with de facto methods, including redlining (which allowed banks to systemically deny investments to home and business owners in neighborhoods deemed “high risk,” neighborhoods that happened to be majority Black).
THROUGHOUT THE MID-20TH CENTURY a familiar pattern followed—of deindustrialization and white flight, of a declining tax base and rampant community disinvestment, of rising crime and police-community tensions. Nevertheless, even under often harsh conditions, some Black communities were able to succeed and even thrive. Notably, Pennsylvania Avenue became a hub for Black culture—it was a bustling shopping district, a busy night-out attraction, and an entertainment Mecca, with its Royal Theater drawing some of the biggest names in music. But when Martin Luther King, Jr. was assassinated in 1968, many of these communities, including Pennsylvania Avenue, were among the hardest hit in the violence that followed. Some are still struggling to recover.

TODAY, a troubled legacy of urban renewal attempts haunts the city as powerfully as historic injustices. Investment in tourist areas such as the Inner Harbor, Camden Yards, or Harbor East has often left other communities in the lurch; meantime, construction intended to bring business to the city frequently disrupts longstanding communities and helps speed their decay, from the abandoned Highway to Nowhere in West Baltimore to the building boom around Johns Hopkins medical campus in East Baltimore to the new promises of Under Armor’s massive expansion in South Baltimore. As usual, the line between revitalization and gentrification, or between renewal and exploitation, gets blurry. Walking that line is the community we meet in A Wonder in My Soul, carrying all that past but still looking forward to an uncertain future.
Almost visible from the steps of Baltimore Center Stage, in a silent vigil at the corner of Howard and Lexington, sits a long-neglected, often-overlooked icon of the early Civil Rights Movement. Once briefly heralded as the center of a local struggle with national repercussions—a rallying point for equity and opportunity at the heart of a thriving community—and more recently transformed into a derelict eyesore slated for demolition as part of an envisioned “Superblock,” this seemingly innocuous corner property has seen a history remarkably parallel to what we encounter in Marcus Gardley’s *A Wonder in My Soul*.

Years before the southern sit-ins at Woolworth’s and other related disruptions made national headlines, a group of students from Morgan State joined supporters and activists to stand up for their rights by sitting in, and in so doing changed their own piece of local history and culture. Never heralded as later actions came to be, but very much part of a thriving legacy of social justice activism, the Morgan demonstrations not only succeeded in opening doors, rather literally, in Baltimore; they arguably helped pave the way for the struggles and the changes that followed.
Baltimore Magazine commemorated in an article on the events, “The sixth-largest U.S. city at mid-century, occupying middle ground in a border state that hadn’t been able to make up its mind which side to join in the Civil War, Baltimore was its own indecipherable tangle of prejudice. ... [T]he city could be onerous and discriminating at one turn, accommodating the next. Forget, for a moment, the big stuff, like applying for a job or buying a house. For Black citizens, simply trying on clothes or shoes, seeing a movie, filling a prescription, getting a bite to eat—hell, a cup of coffee—meant navigating a labyrinth of rules that shape-shifted not just from neighborhood to neighborhood, but often store to store within a single downtown block.”

This meant that students from Morgan, one of the leading Historically Black Colleges and Universities that drew from around the country and the world, couldn’t sit at the lunch counters at popular Read’s Drugs around the city, to wait for their buses or get a quick bite or just seek shelter from wind and rain. Two locations in particular drove the point home, the Read’s at Northwoods adjacent to campus and the original at Howard and Lexington. One cold January day in early 1955, student Helena Hicks and a group of friends had had enough; they came in to warm up and sit down, and were promptly ordered out by a manager. For about 20 minutes, Hicks recalls, they stood their ground—until she had to rush off to class (and before any arrests were made). The gesture caught on and spread, however, and after several weeks of continued student activism, the headlines in Baltimore’s Afro-American for January 22, 1955, read: “Now Serve All.” All 39 Read’s locations had desegregated.

Other actions would follow, as students graduated and moved on and the country was swept into the larger maelstrom of the Civil Rights Movement nationally, with all the tragedies and triumphs that came with it. Eventually, Read’s went under and progress rolled on its inevitable way, and this bit of history was nearly lost, like the landmark Royal Theater and so many others. But threatened demolition and redevelopment brought out the old fighting spirit in Hicks and her peers, and they rallied—not just to preserve Read’s the edifice, but to retrieve the history of their, and Baltimore’s, contributions.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tr>
<td>1947</td>
<td>Morgan State students demonstrate in Annapolis to demand equitable education funding</td>
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<tr>
<td>1948</td>
<td>Morgan students join pickets to desegregate Ford’s Theatre in D.C. (site of Lincoln’s assassination, of course)</td>
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<td>1954</td>
<td>Supreme Court renders decision in Brown v Board of Education declaring school segregation unconstitutional</td>
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<td>1955</td>
<td>Student protests successfully integrate lunch counters at all Read’s locations</td>
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<tr>
<td>1963</td>
<td>More than 400 Morgan students spend a week in jail and force Northwoods movie theater adjacent to campus to integrate; that same year, a group of civic-minded supporters join to found what becomes Baltimore Center Stage</td>
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THE CAST

Kalilah Black
Pen Lucy/Young Gwynn
Baltimore Center Stage: debut.
Broadway—The Lion King.
Regional—Theatre Works: Rosie Revere Engineer; The Broad Stage: Born for This; Barn Dinner Theater: The Color Purple. National Tour—The Lion King. International—Hong Kong Disneyland: Festival of the Lion King; Tokyo Theatre Orb: Christmas Wonderland.
Education—BFA North Carolina A&T State University. kalilahblack.com @kalilahblack

Harriett D. Foy
Swann Park Sinclair
Baltimore Center Stage: HMS Pinafore, Seven Guitars, Thunder Knocking on The Door, Spunk, Day of Absence.
Regional—Arena Stage: Nina Simone: Four Women (Nina Simone), Piano Lesson, The Women of Brewster (Helen Hayes nom.); Polk County (Helen Hayes nom.). DTC: Ella: First Lady of Song; NYMF: MotherFreakingHood! (Outstanding Individual Performance Award); The House That Will Not Stand (Yale Rep, Connecticut Critics Award nom.; Berkeley Rep, Theatre Bay Award); Yale Rep: dance of the holy ghosts; Ford’s Theater: Reunion (Helen Hayes nom.). International—Dubai: Ambassador Satch. Film—Winter’s Tale, Collateral Beauty. Television—Welcome to the Wayne, Orange is the New Black, Law & Order SVU, Law & Order. Education—Howard University. harriettdfoy.com @divafoyh "WGATAP!"

Stanley Andrew Jackson III
Andrew Hill
Baltimore Center Stage: debut.
International—Pop-up Globe Theatre Company: Romeo & Juliet (Mercutio), Twelfth Night (Malvolio), Henry V (Dauphin), As You Like It (Celia); London—Embassy Theatre: The Suicide (Artistarkh), Webber Douglas Theatre: Revengers’ Tragedy (Lussurioso). Regional—Stages Repertory Theatre: Swimming While Drowning (Mila); Source Theatre Company: Don’trell, Who Kissed the Sea (Don’trell); National Gallery of Art: Forward 54th! (Alex), GALA Hispanic Theatre: Thoughts of a Colored Man (Passion). TV/Film—Power Rangers Ninja Steel. Education—MA: Royal Central School of Speech and Drama; BFA: Howard University. @stanleyaj3

Anastacia McCleskey
Cherry Hill/Young Swann
Baltimore Center Stage: SOUL The Stax Musical. Broadway—Waitress (Nurse Norma), Violet (Mabel/obc), The Book of Mormon, PQD (Diva/OBC), HAIR (Abraham Lincoln), Tarzan (obc). Off Broadway/NYC—Mighty Real, a Fabulous Sylvester Musical (Izora Rhodes/Off Broadway Alliance Award nom.), Radio City (Tracy), York Theater: Last Dance
ANASTACIA MCCLESKEY

ALEXIS J. ROSTON

WANDACHRISTINE

Dreamgirls, Seussical, Nutcracker; Porchlight: Lady Day at Emerson’s Bar & Grill (Jeff, Black Excellence, Black Theatre Alliance Awards); The Milwaukee Rep: Color Purple, Lady Day at Emerson’s Bar & Grill.


Wandachristine

Gwynn Oak Falls

Baltimore Center Stage: debut.

Tours—Familiar (Guthrie Theater; Seattle Repertory Theater), Fences (Hartford Stage Company; Dallas Theater Center; Portland Center Stage).

Regional—American Blues Theater Company: Beauty’s Daughter (solo performance); Black Ensemble: Women of Soul (Assistant Costume Designer), Last Dancer Standing, Don’t Make Me Over: A Tribute to Dionne Warwick; Flying Elephants Productions: Defacing Michael Jackson (Director); New Theatre: Sister Act (Deloris); Second City Chicago: She The People; Skylight: Hat Mikado (Pilli-Sing); Paramount: Jesus Christ Superstar, Hair; Goodman: Ain’t Misbehavin’, Crowns; Court: Porgy and Bess (Bess), Spunk, Piano Lesson; Writers’ Theatre: The Old Settler (Jeff nom. for Best Supporting Actress, Black Theater Alliance Nomination for Best Actress); Cleveland Playhouse: Gee’s Bend; Court Theater: Thyeses; Apollo Theater/Chicago: The Vagina Monologues; Theater Works: Oo-Bla-Dee. Film/TV—Me and Mrs. Jones, Chicago PD, Judging Amy, The PJ’s. Playwright—I’m a Woman and I’m Bad, I Love You More…Than Shoes! (Fiction Novel). Other—Voiceover Producer/Writer; Ensemble Company Member, American Blues Theater.

wandachristine.com

Alexis J. Roston

First Lady Cedonia Mosher

Baltimore Center Stage: debut.

Regional—Congo Square: Lady Day at Emerson’s Bar & Grill, What I Learned In Paris, Black Nativity, Seven Guitars; Black Ensemble: Women of Soul (Assistant Costume Designer), Last Dancer Standing, Don’t Make Me Over: A Tribute to Dionne Warwick; Flying Elephants Productions: Defacing Michael Jackson (Director); New Theatre: Sister Act (Deloris); Second City Chicago: She The People; Skylight: Hat Mikado (Pilli-Sing); Paramount: Jesus Christ Superstar, Hair; Goodman: Ain’t Misbehavin’, Crowns; Court: Porgy and Bess (Bess), Spunk, Piano Lesson; Writers’ Theatre: The Old Settler; Chicago Shakes: Shrek; Drurylane Oakbrook: Hairspray; Marriott Lincolnshire:

GAYNOR. Tour/International—Hairspray (1st national), Menier Chocolate Factory: What’s It All About (London), West End: Close To You. Regional—credits include Studio Theater: Murder Ballad (Narrator/Helen Hayes nom. Best Supporting Actress), Barrington Stage: Broadway Bounty Hunter (Janessa/Claudine), 5th Ave: Catch Me if You Can, among others. Film/TV—fka Turning Point (Becker), Madam Secretary, Marvel’s Daredevil, Public Morals, I Take Thee Zoe, SNL, Sex and the City 2. Choreography—Mighty Real, a Fabulous Sylvester Musical (Audelco Award nom). Other—Sang with Burt Bacharach and Patti LaBelle; back-up for Phil Collins, Martha Wash, Bette Midler, and Mariah Carey.

Education—NSA/AMDA. anastaciamccleskey.com

anastaciamccleskey.com

Baltimore Center Stage: debut. Regional—Congo Square: Lady Day at Emerson’s Bar & Grill, What I Learned In Paris, Black Nativity, Seven Guitars; Black Ensemble: Women of Soul (Assistant Costume Designer), Last Dancer Standing, Don’t Make Me Over: A Tribute to Dionne Warwick; Flying Elephants Productions: Defacing Michael Jackson (Director); New Theatre: Sister Act (Deloris); Second City Chicago: She The People; Skylight: Hat Mikado (Pilli-Sing); Paramount: Jesus Christ Superstar, Hair; Goodman: Ain’t Misbehavin’, Crowns; Court: Porgy and Bess (Bess), Spunk, Piano Lesson; Writers’ Theatre: The Old Settler; Chicago Shakes: Shrek; Drurylane Oakbrook: Hairspray; Marriott Lincolnshire:

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Education—NSA/AMDA. anastaciamccleskey.com

anastaciamccleskey.com

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Marcus Gardley
Playwright

Marcus Gardley is an Oakland-born playwright-poet whom the New Yorker calls “the heir to Garcia Lorca, Pirandello, and Tennessee Williams.” His most recent play, X or The Nation V. Betty Shabazz was a New York Times Critic Pic and was remounted Off-Broadway in the spring of 2018. His play The House That Will Stand opened Off-Broadway in the summer of 2018 to rave reviews and a sold-out extension with eight AUDELCO nominations. He is a 2019 Library Laureate of San Francisco, the recipient of the 2018 Guiding Light Award presented by Cal Shakes and won the 2017 Special Citation Theater Award for his play black odyssey, which swept the Theater Bay Area Awards garnering six other prizes including Best Production and a special playwrighting award. Gardley is also the recipient of the 2015 Glickman Award for The House That Will Not Stand. He is the 2013 USA James Baldwin Fellow and the 2011 PEN Laura Pels award winner for Mid-Career Playwright. His work has been produced in many cities across the country with several productions in England and France. Upcoming productions include: a musical called Paradise Square at Berkeley Rep with choreography by Bill T. Jones and directed by Moises Kaufman. Currently, Gardley is writing a film adaptation of Twelve Angry Men for HBO and developing a TV show for the OWN network as well as a TV series based on Ralph Ellison’s Invisible Man for Hulu.

Daniel Bryant
Director

Baltimore Center Stage: Artistic Producer/Community Programs; SOUL The Stax Musical (assistant director); Mobile Unit: Twelfth Night (director); Mobile Unit: Endgame (director). Regional—Ensemble member of Congo Square Theatre Company for nine years and serving multiple roles including Associate Artistic Director and Artistic Director. Producing—credits include The Nativity at the Goodman Theatre, The Colored Museum, and Bulrusher, staged readings for Congo Square’s Summer Reading Series, Legacy Festival, and Festival on the Square. Additional directing credits include What I Learned in Paris, Brothers of the Dust (BTAA for Best Play), which he helped develop at Congo Square, The Fall of Heaven, King Headly II (BTAA for Best Ensemble, Best Director) and a one-act of Nambi Kelly’s For My Brothers, Where Ever I May Find Them at Step Up Productions.

Professional/Other—Associate artist at Chicago Dramatists, director for the Young Playwrights Festival at Pegasus Players and American Theatre Company. He is also an established performer with extensive acting experience as well.

Jaret Landon
Music Director/Original Music/Arrangements

Jaret Landon is a composer/arranger, music director, and educator. He’s composed and arranged music for film, musicals, and recorded albums. Favorite theater credits include Lady Day at Emerson’s Bar and Grill (Porchlight Music Theatre), 15th-anniversary new production of Crowns (Co-Production - McCarter Theatre and Long Warf Theatre), black odyssey (Denver Theatre Center, Denver CO.), and The Black Clown (American Repertory Theatre). Landon is excited to return to Baltimore Center Stage after previously music directing The Christians in 2017. Special thanks to Daniel and Hana and the entire Center Stage Family. Landon
dedicates his work on Wonder to his mother, who passed away last year after a valiant battle with cancer. Love and Light to all! Social Media @jaretlandon

Wilson Chin
Scenic Designer

David Burdick
Costume Designer
Baltimore Center Stage: Lookingglass Alice, Next to Normal; Amadeus; Twelfth Night; dance of the holy ghosts; Animal Crackers; …Edgar Allan Poe; The Mountaintop; An Enemy of the People; The Whipping Man; A Skull in Connemara; The Rivals; Snow Falling on Cedars; Working it Out; Cyranos; Caroline, or Change; Hearts; Things of Dry Hours; Crumbs from the Table of Joy; Elmina’s Kitchen; Picnic; a.m. Sunday; The Rainmaker; Blithe Spirit; and many others.


Kathy A. Perkins
Lighting Designer

Professional/Other—Editor/co-editor of six anthologies focusing on African/African Diaspora women; Professor Emerita of the University of Illinois at Urbana-Champaign and University of North Carolina at Chapel Hill. Education—Howard University, University of Michigan.
THE ARTISTIC TEAM

Mikhail Fiksel  
Sound Designer  
Baltimore Center Stage: debut.  
Mikhail Fiksel is a New York and Chicago-based designer, composer, musician, and DJ.  
Regional—La Jolla Playhouse, Williamstown Theatre Festival, The Old Globe, South Coast Rep, Center Theatre Group, Studio Theatre, A.C.T., City Theatre. Film—credits include original scores for Glitch, The Wise Kids, In Memoriam.  
Awards—Recipient of two Lucille Lortel Awards, multiple Joseph Jefferson Awards, two Drama Desk Nominations, and The Michael Maggio Emerging Designer Award. Other—Resident Artist with Albany Park Theatre Project, Ensemble Member with 2nd Story, an Artistic Associate with Timeline Theatre Company and Teatro Vista, and a member of TSDCA and USA. mikhailfiksel.com

Alex Basco Koch  
Projection Designer  

Cherelle D. Guyton  
Wig and Hair Designer  
Baltimore Center Stage: debut. Regional—Shakespeare in Detroit: Twelfth Night; Oregon Shakespeare Festival: Romeo and Juliet, Destiny of Desire (Wig Master), Beauty and the Beast (Wig Master), Unison (Wig Master), The Wiz (ED&I Hair Texture Consultant), Head over Heels (ED&I Hair Texture Consultant), Into the Woods (ED&I Hair Texture Consultant). Ballet—Columbia Classical Ballet: The Hunchback of Notre Dame (Special Effects Makeup Artist); The Columbia City Ballet: Dracula (Wig Designer). Film/TV—Crossing the River, Saint Dee Dee (Hair and Makeup Artist). Other Theater—Camelot: La Cage, Jesus Christ Superstar, Les Miserables; Workshop Theatre: Beehive, Les Liaisons Dangereuses, Dixie Swim Club; and others. Professional—Salon Director/Wig and Hair Supervisor, Oregon Shakespeare Festival; Life Member, Carolina Alumni Association. Education—MBA: Webster University; MFA Certification (Period Styles for Wig and Hair Design); BA: University of South Carolina (Costume, Wig and Makeup Design). cstylezu.com

Sabine Deatur  
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.

Danielle Teague-Daniels  
Stage Manager  
Baltimore Center Stage: Resident Stage Manager; Cat on a Hot Tin Roof, SOUL The Stax Musical, The Christians. Regional—For the past 17 years, she has worked and reprised her role as SM with many companies including: Actors Theatre of Louisville, Clubbed Thumb, 3LD, Lee
Strasberg Institute, LAByrinth Theater, Rising Circle Theater Collective, Big Apple Circus, NYU Steinhardt, New Georges, Working Theater, and New Dramatists. Last summer she wrapped up Bello Mania at the New Victory Theater on 42nd St. Danielle has worked on two recent workshops: The Donna Summer Project (La Jolla Playhouse) and Ain’t Too Proud (Berkeley Rep). Additionally, Danielle also worked on Michael Kors’ fashion show in Shanghai, China.

Erin Edelstein
Assistant Stage Manager
Baltimore Center Stage

Baltimore Center Stage: Cat on a Hot Tin Roof, Regional—Gretna Theatre: The 39 Steps, She Loves Me, It Shoulda Been You, Tarzan; Fulton Theatre: Other Desert Cities, Les Miserables, Young Frankenstein; Meadow Brook Theatre: Next to Normal, A Christmas Carol. Education—Penn State University: BFA Theatre and Communications Arts and Sciences. Member—Actors Equity Association and Stage Managers Association.

Pat McCorkle
Katja Zarolinski
McCorkle Casting, Ltd.
Casting
Baltimore Center Stage: King of the Yees, 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 and Driving Miss Daisy.

mccorklecasting.com

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Baltimore Center Stage thanks these supporters of the Katherine Vaughns Internship Program for providing recent graduates an opportunity to spend the 2018/19 Season working at the theater. The program would not be possible without their generosity.

**FULL SEASON INTERNSHIPS**

- The Peter & Millicent Bain Stage Management Intern
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If you’re interested in sponsoring an intern, please contact skissinger@centerstage.org or 410.986.4021.
As a Center Stage patron you will receive 10% off dinner at The Elephant on the night of a performance in which you hold a ticket.

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Thank you for helping to bring A Wonder in My Soul to our community

Bank of America is proud to recognize Baltimore Center Stage. Your support for the arts inspires residents and visitors alike and makes our community all the richer.

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By A.R. Gurney
A Staged Reading with Rhea Feikin and Michael Ross
Directed by Gavin Witt
Mon, Feb 11 at 7pm, The Head Theater
Admission $100. Champagne and dessert reception to follow.

Benefiting Baltimore Center Stage
Tickets: centerstage.org

Questions? Contact Courtney Plummer at 410.986.4022 or cplummer@centerstage.org.
BALTIMORE HEBREW CONGREGATION WELCOMES CANTOR ELLERIN AND ANNOUNCES GREAT NEWS FOR MEMBERSHIP DUES

Baltimore Hebrew Congregation is the only Reform synagogue in Baltimore to offer voluntary dues for eligible first-time members of any age and for congregants until the age of 30.

SAVE THE DATE!
IMPROVISE
A NIGHT TO REMEMBER AT BALTIMORE CENTER STAGE ANNUAL BENEFIT GALA & LATE NIGHT
SATURDAY, JUNE 1, 2019

TO RESERVE YOUR TICKET OR TABLE, OR FOR MORE INFORMATION, CONTACT COURTNEY PLUMMER AT 410.986.4022 OR CPLUMMER@CENTERSTAGE.ORG.

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3 ways to buy holiday packages

3 & 4 play packages from $105
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A Wonder in My Soul
Now—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 family or 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 call 410.986.4033 or visit centerstage.org/groups.

THEATER FOR THE HOLIDAYS

Give the experience of theater with gift certificates of any amount! Consider a gift to the musical Fun Home, Paula Vogel’s Indecent, the return of Twisted Melodies, or the world premiere of How to Catch Creation.

You can also host your holiday party at Baltimore Center Stage: Throw a reception or a pre-show dinner. Check out our many beautiful and versatile spaces available for rent by visiting centerstage.org/rentals.
ACCESS FOR ALL: Theater in and for Baltimore

While all three stages of Baltimore Center Stage at 700 North Calvert come alive this season with work both classic and contemporary, even more theatrical vitality is coming to life out in the community at large—with an array of additional artistic and engagement activities.

MOBILE UNIT

Arguably the centerpiece of these endeavors is the Mobile Unit, which will soon offer its fourth iteration to neighbors and partners around the Baltimore metro area. Beginning four seasons ago as a pilot program with a reduced-scale rendition of the classic *Cyrano de Bergerac*, Mobile Unit has gone on to reimagine and restage a variety of work from across the canon. Each new Mobile production is conceived for a handful of actors, a compact playing time, and a simple travelling production that breaks down the walls of traditional theater and offers access to the highest-quality theater for those in often-overlooked communities. Personal, immersive, and intimate.

Following Beckett’s sparsely absurd *Endgame* and last season’s comically condensed *Twelfth Night*, this season will bring a fresh encounter with Sophocles’ searing moral melodrama, *Antigone*—featuring brand new poetic choruses from locally based and nationally honored spoken word artist, Lady Brion.

Mobile Unit shows have visited such varied locations as Baltimore School for the Arts, Edgewater Community Library, Marian House, House of Ruth, YO! Baltimore, Library for the Blind and Physically Handicapped, Healthcare for the Homeless, Greenmount Community Center, Earl’s Place, Weinberg Housing Resource Center, Strong City Baltimore, Sandtown-Winchester Senior Center, and participated in the Goucher Prison Education Program.

You can catch *Antigone* in The Bernard Black Box this March 11–17; for more information see our website.

IN TOUCH

We all know the joy we had as a child when someone read aloud to us. Many in our community would welcome the same comforts and benefits but for what can seem like insurmountable obstacles—with many elders, for instance, experiencing vision loss, reduced mobility, lack of strength to hold a book, or aspects of dementia. Combining the power of a good story with a skilled actor in one simple gesture, In Touch offers a storytelling hour to the elderly, blind, and others—bringing to life some of literature’s most beloved and
engaging tales in the voice of an expert performer and the imaginations of those gathered to hear. In Touch has paired local actors with those in need at Forest Park Senior Center, Cherry Hill Senior Center, Heritage United Church of Christ, South County Senior Activity Center, and the Library for the Blind and Physically Handicapped.

Additional new projects include **Front and Center** and **Impulse**. The former provides ancillary community programming (including both pre-and post-show events) to illuminate and intersect with the work on our stages. This new series aims to expand audiences’ experience beyond the stage performance itself, highlighting key themes, issues, or subject matter connected with the world of the play or the work of the playwright. The latter comprises storytelling workshops led by BCS teaching artists, guiding adult learners to explore and generate their own stories while introducing the tools and techniques to write and share these stories with others.

Pat Yevics has been a volunteer docent at Baltimore Center Stage for 20 years, as well as an audience member, a supporter, and an all-around theater lover. This winter, she is encouraging everyone to follow her lead as a BCS donor.

Will you join her in supporting our community and our theater by making a tax-deductible contribution today?

centerstage.org/donate
410.986.4026
700 N. Calvert St.
Baltimore, MD 21202
MARK YOUR CALENDARS: Feb 16–24, 2019

The Online Auction for Baltimore Center Stage is one of our largest and most successful fundraising events, having raised close to $6 million for the theater’s artistic, education, and community programming.

For information or to donate an item, please contact Sydney Wilner at swilner@centerstage.org or 410.986.4025.

MARK BRADFORD
TOMORROW IS ANOTHER DAY
SEPTEMBER 23, 2018 — MARCH 3, 2019
AT THE BALTIMORE MUSEUM OF ART

“A loose journey of self-discovery that can be read in mythological or biographical terms or, often, both at once.”

— New York Times, April 27, 2017
2018/19 FAMILY SERIES

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ON SALE NOW!

AESOP BOPS!

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

The Ugly Duckling

APR 14 AT 11AM & 1PM
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“WILSON’S MASTERPIECE RINGS TRUE TODAY.” — Chicago Tribune

AUGUST WILSON’S GEM OF THE OCEAN
DIRECTED BY TIMOTHY DOUGLAS

NOVEMBER 28 - DECEMBER 23

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DINING PARTNERS

Baltimore Center Stage is pleased to have partnerships with a variety of neighborhood restaurants.

Please take a moment to review our partners and be sure to visit them when you are in the neighborhood! Partners provide special discounts or offers to Baltimore Center Stage patrons. Visit our website for more details on these exclusive offers.

NEIGHBORHOOD DINING PARTNERS

1. BREW HOUSE NO. 16
   831 N. Calvert St.
   410.659.4084
2. DOOBY’S
   802 N. Charles St.
   410.609.3162
3. THE ELEPHANT
   924 N. Charles St.
   443.447.7878
4. MARIE LOUISE BISTRO
   904 N. Charles St.
   410.385.9946
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   909 N. Charles St.
   410.685.7427
6. PLATES
   210 E. Centre St.
   443.453.9139
7. POETS
   24 W. Franklin St.
   410.489.1580
8. THE CLASSIC CATERING PEOPLE
   99 Painters Mill Rd.
   Owings Mills
   410.356.1666
9. GERTRUDE’S
   10 Art Museum Dr.
   410.889.3399

Go to centerstage.org/visit/partners for a map of our neighborhood and the partners listed above.
A COMING-OUT MUSICAL, BASED ON A TRUE FAMILY

FUN HOME

MUSIC BY JEANINE TESORI
BOOK AND LYRICS BY LISA KRON
BASED ON THE GRAPHIC NOVEL
BY ALISON BECHDEL
DIRECTED BY HANA S. SHARIF

JAN 17—FEB 24

Welcome to the Bechdel family. But just what family is it? Through the searching eyes of daughter Alison—aged 9, 17, and then 42—we meet her ever-shifting and sometimes unreliable memories of brothers, mother, and above all her repressed father, along with recollections from the family funeral home to Alison’s coming out. Based on Bechdel’s own best-selling illustrated memoir, this poignant tale harnesses every facet of music and theater to explore and unravel the mysteries of childhood and the surprising secrets that shape a life. Winner of the 2015 Tony Award for Best Musical, from the composer of Caroline, or Change and the writer of 2.5 Minute Ride.
STAFF

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 Eaton
Company Manager
Marshall Garrett
The Sandy Liotta & Carl Osterman Producing and Community Programs Fellow
Joseph Biagini
The Judy & Scott Phares Dramaturgy Intern
Sabine Decatur
The Lynn & Philip Rauch Company Management Intern
Andie Antonik

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

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Michelle Williams
Business Manager
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Kathy Nolan

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Tessitura Database Coordinator
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Associate Director of Marketing
Hilary Judis
Art Director
Bill Geenen
Publications Manager
Maggie Beetz

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Robyn Murphy
Digital Marketing Associate & Videographer
Will Pesta
The Wendy Jachman Graphics Intern
Daniel Martin-Minnich
Digital Fellow
Devin McKay

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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
Nick Horan, Lindsay Jacks, Hannah Kelly, Shubhangi Kuchibhotla, Emily Padden, Eddie Van Osterom
Bar Manager
Ann Weaver
Bartenders
Brandon Block, Dre Britton, Sarah Doccolo, Bob James, Jade Jackson, Val Long, Asia Maxton, Whitney Stott, Scott Van Cleve, Jacob Zabawa
Docent Coordinator
Pat Yevics
ASL Interpretation
First Chair
Lead Audio Descriptor
Mary Lou Fisher

OPERATIONS
Facilities Supervisor
Patrick Frate
Facilities Assistant
Joseph Wisniewski

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 Morgenhauser & 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
Rachel 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 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 OPERATIONS
Stage Carpenter
Eric L. Burton
Wardrobe Supervisor
Linda Cavell

The following individuals and organizations contributed to this production of A WONDER IN MY SOUL:
Assistant Lighting Designer
Jennifer Watson
Assistant Set Designers
Chen-Wei Liao
Anton Volvosek
Associate Projections Designer
John Erickson
Draper
Ginny McKeever
Electrics
Matt Baldwin, Parker Damm,
Eric Johns, Brandon Richards,
Alex Roberts, Will Voorhies,
Daniel Weissglass
Media Projection Supervisor & Programmer
Erin Teachman
Paints
Juliana Jacoby
Production Assistant
Antonio Eubanks
Projection Board Operator
Jack Warner
Scenic
Jessica Bittorf, Whitney Stott
Stage Management Interns
Monica Cook, Elizabeth Pillow
Stitcher
Bonnie Brummel
Styling Consultant
Rachel Thompson
Wardrobe
Sarah Lamar
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 A Wonder in My Soul take place on Sun, Dec 16 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, Dec 21 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.
MARK YOUR CALENDARS!

Spring Break Musical Theater Camp
(for grades 1 through 8)
MAR 18–22

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

BCS Summer Intensive
(for grades 8 through 12)
JUL 15–26

Registration will be available in January.

Single Day Camp
Upcoming dates:
  FRI, JAN 25
  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.

CENTERSTAGE.ORG/CAMP

Baltimore Center Stage Camp

BCS CAMP IS NOW AVAILABLE ALL YEAR LONG!