

GEORGE ORWELL'S **ANIMAL FARM**

ADAPTED BY
IAN WOOLDRIDGE

DIRECTED BY
MAY ADRALES

BALTIMORE
CENTER
STAGE

2017-2018 SEASON





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Cover: Jonathan Gillard Daly and
Brendan Titley in *Animal Farm*.
Photo by Michael Brosilow.

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, Baltimore Center Stage is committed to creating and presenting a diverse array of world premieres and exhilarating interpretations of established works.

Baltimore Center Stage believes in access for all—creating a welcoming environment for everyone who enters its doors and, at the same time, striving to meet audiences where they are. In addition to Mainstage and Third Space productions in the historic Mount Vernon neighborhood, Baltimore Center Stage 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 Matinee Series, and many other educational programs for students, families, and educators.

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Dear Friends,

Corruption and the exploitation of the weak by the powerful can seem inevitable, as it is experienced across both cultures and generations.

After witnessing injustice firsthand, George Orwell endeavored to create art that would expose events that lead to dictatorships. Having written *Animal Farm* in 1945, he explains that it was “the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole” (see page 8).

We do not shy away from politically infused themes in the art we create for our stages, and this is especially evident in this production of *Animal Farm*. The themes that Orwell exposes here are not just dangers of the past. The beauty of live theater is that, like Orwell, we can use our art as a vehicle for awareness and education, and even sometimes for change.

We’re proud to offer this classic work on our stage to continue the conversation and encourage awareness across all audiences, including full houses of students who are reading Orwell’s novel in class. That this novel is still a strong presence in middle and high school curricula further spotlights the importance of this story and its lessons. Some things stay the same, some things change; sometimes we learn from the past, sometimes we don’t. But as Director May Adrales explains, “theater is an act of citizenry—it is an act of participation in an engagement of ideas” (page 7). We invite you to participate now.



Michael Ross
Executive Director



MICHAEL ROSS

GEORGE ORWELL'S ANIMAL FARM



ADAPTED BY IAN WOOLDRIDGE

DIRECTED BY MAY ADRALES

MAR 1-APR 1, 2018

THE CAST

in alphabetical order

Melvin Abston*

Napoleon/Ensemble

Francis Cabatac

Ensemble

Jonathan Gillard Daly*

Benjamin/Pilkington/Ensemble

Surasree Das

Ensemble

Deborah Staples*

Clover/Ensemble

Tiffany Rachelle Stewart*

Squealer/Mollie/Ensemble

Brendan Titley*

Snowball/Minimus/Ensemble

Stephanie Weeks*

Major/Boxer/Ensemble

* Member of Actors'
Equity Association

THE ARTISTIC TEAM

May Adrales

Director

Andrew Boyce

Scenic Designer

Izumi Inabi

Costume Designer

Noele Stollmack

Lighting Designer

Nathan A. Roberts &

Charles Coes

Composers/Sound Designers

Nancy Lemenager

Movement Director

Frank Honts

Casting Director

Pat Mccorkle

Katja Zarolinski

Mccorkle Casting, Ltd.

New York Casting

Simon Evans

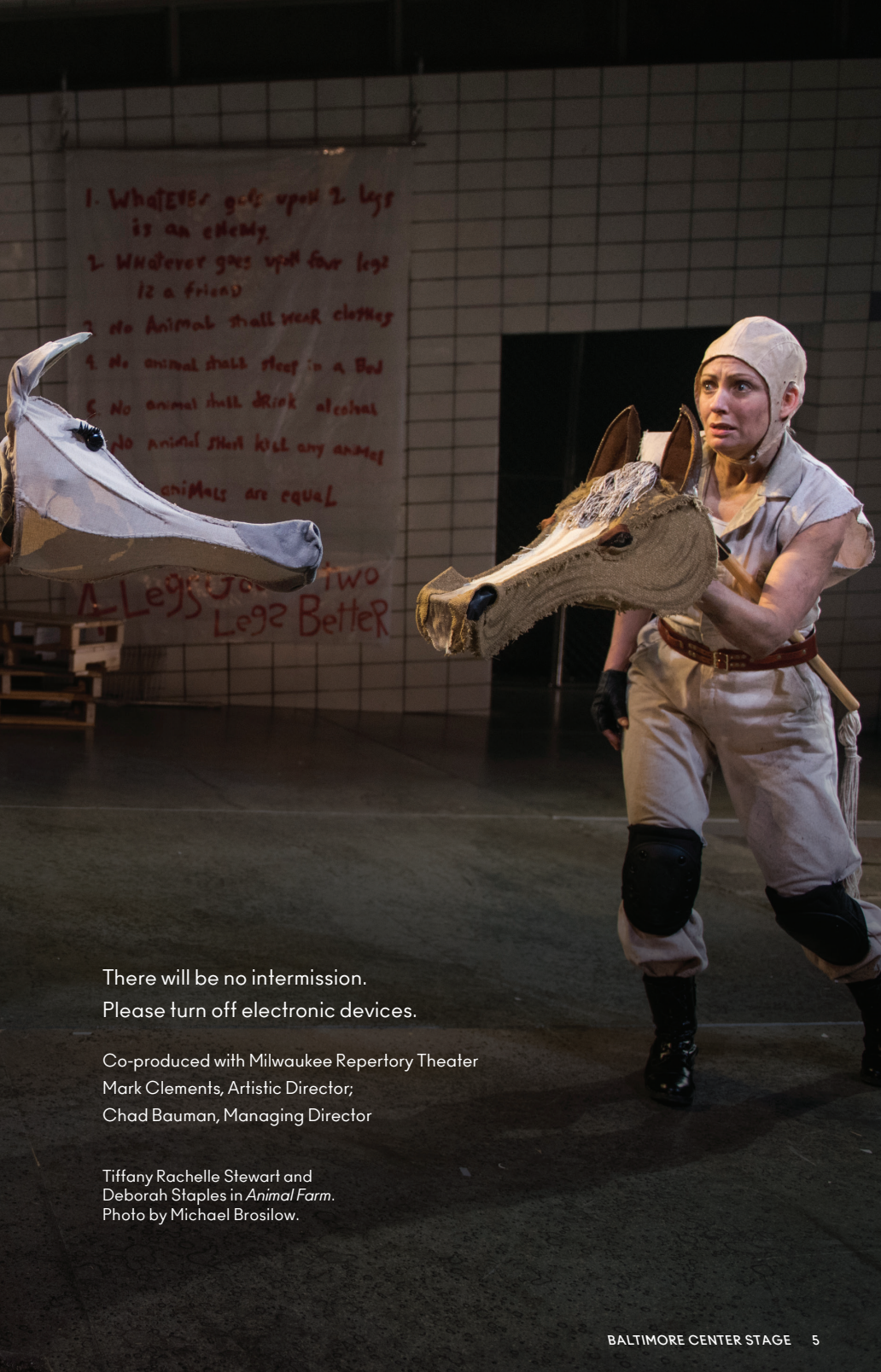
Assistant Director

Jacqueline Singleton*

Stage Manager

Carrie Taylor*

Asst. Stage Manager



1. Whatever goes upon 2 legs
is an enemy.
2. Whatever goes upon four legs
is a friend
3. No Animal shall wear clothes
4. No animal shall sleep in a bed
5. No animal shall drink alcohol
6. No animal shall kill any another
All animals are equal

3 Legs Just Two
Legs Better

There will be no intermission.
Please turn off electronic devices.

Co-produced with Milwaukee Repertory Theater
Mark Clements, Artistic Director;
Chad Bauman, Managing Director

Tiffany Rachelle Stewart and
Deborah Staples in *Animal Farm*.
Photo by Michael Brosilow.

SETTING

TIME & PLACE

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MEET THE DIRECTOR



This preeminent political fable, *Animal Farm*, lays out the anatomy of all political revolutions, where the revolutionary ideals of justice, equality, and fraternity inevitably shatter. There will always be those that exploit others in order to gain advantage. There will always be pigs. The only change will be the identity of the masters.

My work as a director stems from a desire to push the world in a certain direction, to alter other people's idea of the kind of society that they should strive after. Theater is an act of citizenry—it is an act of participation in an engagement of ideas. My direct aim in this production is not to sway political affiliations, but rather for us to think critically on the very nature of civilization and governance.

To prepare for this production of *Animal Farm*, I looked at key images from each stage of revolution. I wanted to explore what kind of life people had to endure before fighting for more than survival. We looked at cruel and harsh labor conditions. We took images of soulless industrial and migrant farms with abusive labor practices as well as images of poverty, homelessness, and extreme hunger. We pored over images of the Bolshevik Revolution, Tiananmen Square, and the Ukrainian Maidan Revolution. We looked at major movements in our recent history: the Civil Rights Movement, Ferguson and Black Lives Matter, the Women's March, and political rallies from both the Left and the Right. With the company, we devised the movement sections by taking these images and translating them to the stage.

This allegorical story is as powerful now as it was in 1945. The cruel repetition of history reminds us how tenuous and fragile human freedom is. In a world in which there will always be pigs, we take away a powerful moral. Revolutions are only successful when the masses have the education to be alert and can be ready to speak out. The systematic gutting of education and the elimination of democratizing social programs have hindered the ability to demand equality. The vilification of the opposition, fear mongering, and rapid fire proliferation of false news create mass confusion. With a magician's sleight of hand, dominant forces can make one forget real sources of discontent. Education is the only real weapon against tyranny. As Orwell warns, "To see what is in front of one's nose needs a constant struggle."

MAY ADRALES
DIRECTOR

Photo: Butchering a steer in the Lutz slaughterhouse, November 1942. Litzitz, Pennsylvania.
By Marjory Collins



“Writing a book is a horrible, exhausting struggle, like a long bout of some painful illness. One would never undertake such a thing if one were not driven on by some demon whom one can neither resist nor understand.”

GEORGE ORWELL, “Why I Write”

DRIVEN BY DEMONS: THE EVOLUTION OF GEORGE ORWELL

BY GAVIN WITT, Director of Dramaturgy

George Orwell was born Eric Blair in 1903 near Nepal, where his father was stationed in the British Civil Service as part of the colonial occupation of India. He himself remained in India and Burma intermittently until 1927, including a stint in the Imperial Police. Then, like many of his generation, in England and abroad, Orwell was captivated by ideals of Democratic Socialism. These were among the many ideologies across the political spectrum that swept the globe in the aftermath of the First World War and the 1917 Russian Revolution, and found even more adherents amid the deprivations of the Great Depression. For Orwell, however, ideal met real in a fiery crucible and left him forever changed.

When a brutal civil war erupted in Spain in 1936, it rapidly transformed into a proxy war between Left and Right, between Communists and Fascists. Inspired by what he described as a fundamental clash between Right and Wrong, Orwell volunteered to fight. There in Spain, Orwell confronted many challenges to his naïve

assumptions and core convictions. Though reaffirming his resistance to oppression and repression, he found himself struggling with what he increasingly saw as the authoritarian brutality and fundamental dishonesty of the Soviet Stalinist regime he had once so highly regarded.

Wounded in body and soul, skeptical but not entirely disillusioned, Orwell remained politically active, in his life and in his writing. He used both to rail against totalitarianism of any kind, whether in dictatorial repression by political leaders, the mass hysteria of false populism, or simply authoritarian abuses of thought or speech.

Though a prolific essayist and journalist, Orwell remains best known today for his two novels of political satire: *1984* (1949) and its predecessor *Animal Farm* (1945). While *1984* obviously drew on contemporary politics and the ordeals and aftermath of a world war, Orwell recalled the genesis of *Animal Farm* in a momentary but searing encounter in his distant past:



This propaganda poster rallies compatriots to the cause on behalf of the Marxist-affiliated POUM militia, fighting for the Leftist government in the Spanish Civil War. Orwell fought with POUM during his time in Spain.

I saw a little boy, perhaps ten years old, driving a huge cart-horse along a narrow path, whipping it whenever it tried to turn. It struck me that if only such animals became aware of their strength we should have no power over them, and that men exploit animals in much the same way as the rich exploit the proletariat.

This perception of biting injustice, seen through an essentially political lens, distinguished most of Orwell's writing, and was something he identified as at the core of his sensibilities.

Looking back late in life, in an essay he called "Why I Write," Orwell offered an account of his outlook and its evolution:

From a very early age, perhaps the age of five or six, I knew that when I grew up I should be a writer.... I tried to abandon this idea, but I did so with the consciousness that I was outraging my true nature and that sooner or later I should have to settle down and write books...and I think from the very start my literary ambitions were mixed up with the feeling of being isolated and undervalued. [...]

“When I sit down to write a book, I do not say to myself, ‘I am going to produce a work of art.’ I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing.” GEORGE ORWELL

I give all this background information because I do not think one can assess a writer’s motives without knowing something of his early development. His subject matter will be determined by the age he lives in—at least this is true in tumultuous, revolutionary ages like our own—but before he ever begins to write he will have acquired an emotional attitude from which he will never completely escape.

*[Among my motivations always lies] Political Purpose—using the word “political” in the widest possible sense. Desire to push the world in a certain direction, to alter other people’s idea of the kind of society that they should strive after. Once again, no book is genuinely free from political bias. **The opinion that art should have nothing to do with politics is itself a political attitude.***

In a peaceful age I might have written ornate or merely descriptive books, and might have remained almost unaware of my political loyalties. As it is I have been forced into becoming a sort of pamphleteer. First I spent five years in an unsuitable profession (the Indian Imperial Police, in Burma), and then I underwent poverty and the sense of failure. This increased my natural hatred of authority and made me for the first time fully aware of the existence of the working classes, and the job in Burma had given me some understanding of the nature of imperialism:

but these experiences were not enough to give me an accurate political orientation.

*Then came Hitler, the Spanish civil war, etc. The Spanish war and other events in 1936–37 turned the scale and thereafter I knew where I stood. **Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for Democratic Socialism, as I understand it.** It seems to me nonsense in a period like our own, to think that one can avoid writing of such subjects. Everyone writes of them in one guise or another.... And the more one is conscious of one’s political bias, the more chance one has of acting politically without sacrificing one’s aesthetic and intellectual integrity.*

***What I have most wanted to do throughout the past 10 years is to make political writing into an art.** My starting point is always a feeling of partisanship, a sense of injustice. When I sit down to write a book, I do not say to myself, ‘I am going to produce a work of art.’ I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing.*

Animal Farm was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole... 🐷

Izumi Inabi,

Costume Designer for *Animal Farm*,
was kind enough to share some of her thoughts
on her work for this production.

This isn't your first time working on an adaptation of *Animal Farm*. How did this production, and your design approach, differ?

Yes, this is my second time working on *Animal Farm*. For the Steppenwolf production in 2014, we worked with a very different version of the play. The animals were playful, lively, and warm at the beginning, and as it went on they became less playful, more cold and terrifying. We gave the ensemble a military uniform base, which could also look like farm workers. All the animals were constructed in the same manner: a masked hood and gloves with either hooves, or wings, which got gradually ripped away as the story went on.

In this version of the story, I felt that the text was somewhat more poetic and nostalgic. I also got a sense of these working-class animals already in pain and exhausted from the beginning. The scenic design for this production was also very different, so that helped me to imagine these animals living in this environment. I wanted us to feel the animals as abandoned and broken, and [director] May [Adrales] felt that it was important for us to see the actors' faces



fully all the time; so I came up with different mechanisms for each animal that would serve those aims. Much of my inspiration came from oppressed workers in many different countries during the Communist era. I wanted to reflect their struggles in how I represented the

animals. They became a fun mix of costume craft, props, and puppetry—and our actors also weighed in with their thoughts on their animals. There were definitely some challenges, but I strongly believe this collaboration was the key ingredient for the successful execution of the design.

Obviously, Orwell's original book tells the story of farm and barnyard animals as a way of conveying its allegory of human political behavior. How did you and director May Adrales discuss balancing the animal and human elements of each character?

In any play with animal characters, it is pretty obvious that it is human beings playing animals. I think it was important to us that we feel a strong difference between actors playing animals and actors playing human.

For the animal characters, May and I felt that they needed to feel unified, and since they switch animals quite often, their base costumes needed to be simple and effective for all the looks. It was also important for me to make them look less “human-y” but other-worldly—so we added the skull caps. The color palette of their base costume also helps the animal masks and human clothing stand out as focus points.



show their personality, and on how they are constructed—shape and materials, mechanism and silhouette. Beyond that, a lot of smaller character tracking (who plays what) we discovered during the rehearsal process, so we needed to come up with some simple add-on items that could work for anyone in

the ensemble. Besides tweaking the fit and wearing the animal masks, I found I could come up with almost anything that helped tell the story, because the actors were willing to try anything.

For the human characters, Jones and Pilkington, we’ve chosen to dress them fully in clothes with a red accent to represent the power of Mankind; but May and I had much discussion about the pigs’ final transformation (which I don’t want to give away). I asked myself, “What would be the complete opposite of weathered, dirty white jumpsuits?” I wanted them to feel dark, sleek, and sharp in style, so I assembled tailored suits. I just love the contrast of the last image, with the clean, suited humans eating out of this grotesque carcass.

For the power structure of the farm, we found we had two main groups of animals: Good ones (the working animals) and Bad ones (pigs, dogs, Moses). For the Good ones, we’ve used more organic materials, such as burlap, furs, soft yarns, and leather. The Bad ones get mesh metals, tin sheets, bolts, chains, etc. The costume and props shops also spent a lot of time to achieve the right facial expression that conveys personality and attitude for each animal and each category—mostly by trial and error!

When it comes to the animals themselves, what were some of the solutions you used to help us determine who represents which animal? How do those also help us as audience understand how and where each animal fits into the power dynamics of the farm?

The book famously uses its animal allegory, and a bucolic setting in the English countryside, to respond to elements of the 1917 Russian Revolution and the subsequent Stalinist dictatorship; are there ways your designs convey that original impulse?

To personalize each animal, we’ve relied both on the mask’s expressions, which helps

I looked at many research pictures from

that era, and what really stuck in my mind were the propaganda posters. Simple coloring and a strong contrast really gave me a sense of alert, of alarm—which I felt was right for this story presented to modern audiences in our current political climate. While the text sometimes could feel somewhat Old Time-y to me, hearing the music and seeing the set model for our production instantly took my vision to a much more modern world. My research for the ensemble's base costumes ranged from military uniforms from different wars of the 20th Century to the masses of uniformed workers in modern China.

How do you see the costumes and masks working together, as elements of the same idea?

In general I think costumes and masks have different purposes. Normally, masks and puppets are something that performers put their heart into and project through the face, so it is a form of its own. However, in our production, you'll find the performers are mostly actors, not puppeteers, so I envision the animal heads to be an extension of their bodies, not really costumes.



I think the world we created is special, where we see performers as actors and at the same time as puppeteers and the characters they embody.

What would you say was the most challenging part of your work on this show? And what's been the most satisfying?

The biggest challenge was finding a cohesive

aesthetic for all the animal masks. Originally, construction was divided between the costume shop and the prop shop. They each executed animal heads beautifully, but seeing the results all together on stage in tech, I didn't feel that they were yet all living in the same world. Switching their eyes and giving more details and textures to their skin layers helped solve this challenge, and I am very pleased with how unique and specific each mask looks, while still living within the same world. The most satisfying thing for me was definitely seeing our actors embody my initial ideas from the sketches, and taking them even further. I have truly enjoyed the collaboration with our actors throughout the process. 🐷

Above: Deborah Staples in *Animal Farm*.
Photo by Michael Brosilow.

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THE CAST

Melvin Abston*

Napoleon/Ensemble

Baltimore Center Stage:

debut. **Broadway**—*Sister Act* (with Raven Symone and Carolee Carmello). **Tours**—Disney's *The Little Mermaid* (Sebastian); Disney's *The Lion King*; *Joseph and The Amazing Technicolor Dreamcoat*.

Regional—Milwaukee Rep:

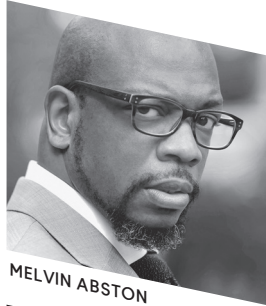
Animal Farm. ZACH Theatre, La Jolla Playhouse, Pasadena Playhouse, The 5th Avenue Theatre, Kansas City Starlight, Pittsburgh CLO, Northlight Theatre, PCPA and The Goodman Theatre. **Film/TV**—*Solace*, *Gotham*, *Chastity Bites*, *Raising Hope*, *Chuck*, *Awake*, *Touch*, *I'm in the Band*, *Ghost Whisperer*, *ER* and recurred on *Grey's Anatomy*, *HT: The Digital Series*, and *Weeds*. Melvin has also provided voiceover work for Verizon Wireless, South Park Studios, The Illinois Lottery, and *The Prince of Peace*. A proud member of SAG-AFTRA and Actor's Equity, even prouder Father to Jaron, Stevie and Krystina. melvinabston.com.

Francis Cabatac

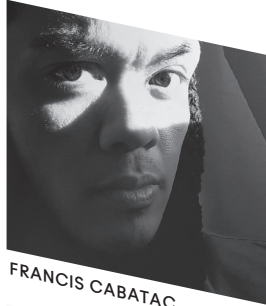
Ensemble

Baltimore Center Stage:

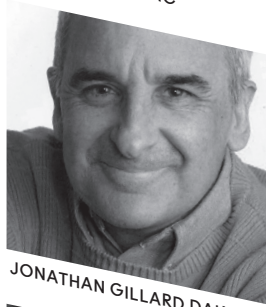
debut. **Regional**—Quest Visual Theatre & Theatre Project: *Twilight Station* (Francis/Originated Role, world premiere); Center for International Theatre Development & Towson University Department of



MELVIN ABSTON



FRANCIS CABATAC



JONATHAN GILLARD DALY



SURASREE DAS

Theatre Arts: *Martial Arts* (Boy 1); Gunpowder Repertory Theatre: *Picasso at the Lapin Agile* (Picasso); Single Carrot Theatre: *The V.I.P.* (Aoki), *A Sorcerer's Journey* (Scholar, Crow); Woolly Mammoth Theatre: *You For Me For You* (Puppeteer); Community College of Baltimore County: *M. Butterfly* (Song); Towson University: *Kaspar* (Prompter), *The Misanthrope* (Alceste). **Film**—*The Wanting Mare*. **Education**—BS, Towson University.

Jonathan Gillard Daly*

Benjamin/Pikington/Ensemble

Baltimore Center Stage:

debut. **Regional**—Milwaukee Rep; Repertory Theater of St. Louis; Cincinnati Playhouse in the Park; Utah, Great River, Illinois, and New Jersey Shakespeare Festivals; American Players Theater; Clarence Brown Theater; Indiana Repertory Theater; PCPA Theaterfest. **Author**—*Sandburg; To the Promised Land; The Daly News*.

Surasree Das

Ensemble

Baltimore Center Stage:

debut. **Regional**—American Immersion Theatre; Single Carrot Theatre: *Lear* (Goneril), Constellation Theatre Company: *Arabian Nights* (Dunyazade, Azizah, and others), Maryland Ensemble Theatre: *Top Girls* (Nijo), *Cinderella* (Fairy Godmother), *Wizard of Odd* (Patches), *Little*

Mermaid (Little Mermaid); Toby's Dinner Theatre: *South Pacific* (Liat); *Clouds in My Coffee: Sensuality* (multiple roles). **Awards**—Watermelon Festival: Best Ensemble; CSM: Best Supporting Actress; Montgomery Forensics: Best Actress; Campus Movie Fest: Best Performance.

Deborah Staples*

Clover/Ensemble

Baltimore Center Stage: debut. **Regional**—Milwaukee Rep: (Associate Artist, 65+ productions) *Anna Karenina*, *Mary Stuart*, *Mirandolina*, *Anna Christie* (title roles), *The Amish Project* (one woman show), *Born Yesterday* (Billie Dawn), *A Doll's House* (Nora), *To Kill a Mockingbird* (Jean Louise), *Proof* (Catherine), *The Cherry Orchard* (Lyubov Ranyevskaya); Writers' Theatre: *The Blonde*, *the Brunette and the Vengeful Redhead* (one woman show, Jeff Award nom.); Chicago Shakespeare: *Othello* (Desdemona), *Truist and Cressida* (Cressida) *As You Like It* (Celia); American Players Theatre: *Private Lives* (Amanda), *Phedre* (title role), *Much Ado About Nothing* (Beatrice), *Uncle Vanya* (Yelena), *Cyrano de Bergerac* (Roxane), *All's Well That Ends Well* (Helena); Next Act: *Silent Sky* (Henrietta), *The Other Place* (Juliana); Syracuse Stage & Indiana Repertory: *All My Sons* (Ann); Illinois Shakespeare: *Hamlet* (title role), *Elizabeth Rex* (title role), *Antony and Cleopatra* (Cleopatra). **Film**—*Coming Up For Air* (lead & co-screenwriter), *Pilot Error*, *Waterwalk*, *Baraboo*, *Delight in the Mountains*.
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BRENDAN TITLEY



STEPHANIE WEEKS

Tiffany Rachelle Stewart*
Squealer/Mollie/Ensemble

Baltimore Center Stage: debut. **Broadway**—*A Curious Incident of the Dog in the Night-time*. **Off-Broadway**—credits include The Public Theater: *Pericles*; Cherry Lane: *Vagina Monologues*. **Regional**—Berkeley Repertory, Yale Repertory: *The House That Will Not Stand*; The Alliance Theatre: *Vera Stark*; Oregon Shakespeare Festival: *Love's Labor's Lost*, *The African Co. Presents Richard III*; Folger Shakespeare Theatre: *Conference of the Birds*.

Choreography—credits include Oregon Shakespeare Festival: *The Unfortunates* (world premiere), NYU Tisch New Studio on Broadway: *Fun Home*; NYU Tisch MFA Acting: *Camino Real*; 45th Street Theatre: *Obama Drama*; Lyceum Theatre: *A Midsummer Night's Dream*. **TV/Film**—*Black Rose*, *All My Children*, *Royal Pains*, *Hotel Pennsylvania*. **Awards**—Best Actress in a Drama, NYTVF. **Education**—MFA: Yale School of Drama.

Brendan Titley*

Snowball/Minimus/Ensemble

Baltimore Center Stage: debut. **Broadway**—*Macbeth* (with Alan Cumming). **New York**—Semitic Roof/4th Street Theatre: *The Strangest* (dir. May Adrales), The Public/NYSF: *As You Like It*, *Measure for Measure*, *All's Well That Ends Well*; Slant Theatre Project: *The Steadfast*; Dixon Place: *Tiger Tiger*; Wheelhouse: *Henry IV Part 1*, *Julius Caesar*, *Romeo and Juliet*. **Regional**—Penguin Rep: *Trayf*; Two River Theater Co.: *Henry V*, *As You*

Like It; Old Sound Room/Christ Church Neighborhood House: *JIB*; Palm Beach Dramaworks: *Of Mice and Men*. **TV/Film**—*The Good Wife*, *Person of Interest*, *Mozart in the Jungle*, *Happyish*, *Cohab*, *The Lipstick Stain*, *Maggie's Plan*. **Education**—MFA: NYU Tisch Grad Acting. Brendan is currently on the weekly Dungeons and Dragons podcast "Dice City."

Stephanie Weeks* **Major/Boxer/Ensemble**

Baltimore Center Stage: debut. She has performed at many award-winning regional theaters and Off-Broadway. She was recently seen as Christine in Target Margin Theater's production of *Mourning Becomes Electra* (New York Times Critics Pick) and in *Single Black Female* at Crossroads Theatre Company. Favorite roles include *Ruined* (Salima), *A Christmas Carol* (Belle), *The Crucible* (Tituba), and *Oh My God I'm So Thirsty* (Shark, Innovative Theater nomination). **Film**—*Ex-Doofus* (dir: Melvin Van Peebles, Tribeca Film Festival) and *Rosy* (2017). She directed her first full length play, *Eclipsed* by Danai Gurira at the University of Utah earlier this year. The production has just been chosen as one of six out of 70 plays to be showcased at Festivention, hosted by the Kennedy Center. **Training**—London Academy of Music and Drama; MFA: American Conservatory Theater. www.stephaniejweeks.com

* Members of Actors' Equity Association

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.



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Milwaukee Repertory Theater

Co-producer

Now in its 64th season, Milwaukee Repertory Theater is the largest performing arts organization in Wisconsin, welcoming 275,000 patrons at nearly 700 performances of 15 productions across four performance venues. Under the leadership of Artistic Director Mark Clements and Managing Director Chad Bauman, The Rep is dedicated to providing the highest level of live theater ranging from compelling dramas, powerful classics, new plays, full-scale musicals, and an annual production of *A Christmas Carol*. Over the course of six decades, The Rep has gained a national reputation as an incubator of new work, an agent of community change, and a forward-thinking provider of vital arts education programs. Milwaukee Repertory Theater ignites positive change in the cultural, social, and economic vitality of its community by creating world-class theater experiences that entertain, provoke, and inspire meaningful dialogue among an audience representative of Milwaukee's rich diversity.

THE ARTISTIC TEAM

May Adrales Director

Baltimore Center Stage: debut. **Regional**—Milwaukee Rep: *Animal Farm, Yellowman, The Mountaintop, after all the terrible things I do, The Who & The What*; Manhattan Theatre Club; South Coast Rep; Oregon Shakespeare Festival; Seattle Rep: *Vietgone, LCT3: Luce*; Williamstown Theatre Festival: *Whaddabloodclo!!!*; Actors Theatre of Louisville: *Edith Can Shoot Things and Hit Them*; Goodman Theatre: *Mary*; Partial Comfort Productions: *The Bereaved*; Two River Theater Company: *In This House*; SF Playhouse: *Trouble Cometh*; NYU Tisch: *Five Days 'Til Saturday*; Access Theater: *The Wife*; Signature Theatre: *The Dance and the Railroad*; Old Globe: *Tokyo Fish Story*; Two River Theater: *The Electric Baby*; Portland Center Stage: *Chinglish*; Syracuse Stage: *Chinglish, In the Next Room, Disgraced*; Cleveland Playhouse: *Breath and Imagination*. **Professional**—Associate Artistic Director at Milwaukee Rep; former Director of On-Site Programs at the Lark Play Development Center and Artistic Associate at the Public Theater. May has directed and taught at Juilliard, ART, ACT, Fordham, NYU and Bard College and served on faculty at the Yale School of Drama and Brown/Trinity

MFA program. **Other**—Drama League Directing Fellow, Women's Project Lab Director, SoHo Rep Writers/Directors Lab, and NYTW directing fellow. **Awards**—TCG New Generations Grant, League of Professional Women's Abady Award; Denham Fellowship and Paul Green Directing Award. **Education**—MFA: Yale School of Drama. mayadrales.net

Andrew Boyce Scenic Designer

Andrew is a Chicago and NYC-based designer working in theater, opera, and film/TV. **New York**—credits include Lincoln Center Theater, Roundabout Theatre Company, Atlantic Theater Company, Rattlestick, Play Company, Playwrights Realm and others. **Regional**—A.C.T. (SF), Actors Theatre of Louisville, Alliance, American Players Theatre, American Theater Company, Asolo Rep, California Shakespeare Theater, Dallas Theater Center, Geffen, George Street Playhouse, The Goodman, Kirk Douglas, Mark Taper Forum, Milwaukee Rep, Oregon Shakespeare Festival, Syracuse Stage, Writers Theatre, Yale Rep, among many others. **Professional**—Assistant Professor of set design at Northwestern. **Education**—Yale School of Drama. andrewboycedesign.com

Izumi Inabi Costume Designer

Baltimore Center Stage: debut. **Regional**—Milwaukee Repertory Theatre: *Animal Farm, The Who And The What*; Goodman Theatre: *The King of the Yeas* (in association with Kirk Douglas Theatre); The Repertory Theatre of St. Louis: *Faceless*; Steppenwolf Theatre: *Animal Farm, Constellations, The Crucible*; Victory Gardens: *An Issue of Blood, The House That Will Not Stand, A Wonder in My Soul*; Chicago Shakespeare: *SS! A Midsummer Night's Dream, CPS Shakespeare! Romeo and Juliet*; Northlight Theatre: *The Mousetrap, You Can't Take It with You, Charm, Faceless*; The Hypocrites: *Woyzeck, Adding Machine: A Musical, You on the Moors Now*; Court Theatre: *Harvey*. **Awards**—Michael Maggio Emerging Designer Award and Jeff Awards. **Education**—MFA: Northwestern University (Stage Design). A member of United Scenic Artists Local USA 829.

Noele Stollmack Lighting Designer

Noele Stollmack's lighting has appeared onstage at The Brooklyn Academy of Music, Sydney Opera House, Carnegie Hall, The Library of Congress Theater, as well as the opera companies of Ontario, Houston, Portland, Vancouver, New Orleans,

Nashville, and Milwaukee's Florentine Opera. Regional design for the theater includes Milwaukee Repertory Theatre, Milwaukee Chamber Theatre, Renaissance Theaterworks, Skylight Music Theatre, American Players Theatre, Forward Theater, and Jeff Daniel's Purple Rose Theatre. Lighting and Scenic Realization includes Meredith Monk's international tours of mercy and impermanence. As Lighting Director for the Houston Grand Opera, Noele supervised lighting for over 50 operas and designed such productions as Andrei Serban's *Elektra*, Dr. Jonathan Miller's *Der Rosenkavalier*, and the world premieres of *Harvey Milk*, *Desert of Roses*, and *Dracula Diary*. Member: United Scenic Artists.

Nathan A. Roberts
Composer/Sound Designer

Baltimore Center Stage: *The Christians, Les Liaisons Dangereuses*. **Off Broadway**—TFANA: *The Servant of Two Masters*; The Acting Company: *Julius Caesar, Macbeth*; The Playwrights Realm: *Crane Story, Dramatis Personae*; HERE: *Olives and Blood*. **Regional**—Dallas Theater Center/Guthrie Theater: *Sense and Sensibility*; The Old Globe: *Tokyo Fish Story*; Ford's Theatre: *The Widow Lincoln, Our Town*; Yale Repertory Theater: *Assassins, Accidental Death of an Anarchist, The Servant of Two Masters*; Hartford Stage: *Twelfth Night, The Tempest*; Long Wharf Theatre: *It's a Wonderful Life*. **Other**—designs and builds musical instruments, with a

special emphasis on flutes and hurdy-gurdies. **Education**—MFA, Yale School of Drama. **Professional**—Director of Undergraduate Studies, Theater Studies, Yale University.

Charles Coes
Composer/Sound Designer

Baltimore Center Stage: *The Christians, Les Liaisons Dangereuses*. **Off Broadway**—*Tales of the Washer King* (Playwright's Realm), *Servant of Two Masters* (TFANA); *Robber Bridegroom* (Roundabout); *For Peter Pan...* (Playwrights). **Tour**—*Into the Woods* (Fiasco), *Peter and the Starcatcher* (1st National, Networks), *Macbeth, Julius Caesar* (Acting Co.). **Regional**—Yale Rep; Seattle Rep; Berkeley Rep; South Coast; The Old Globe; Guthrie; Shakespeare Theatre Company; ArtsEmerson; Wilma Theatre; Two River Theater; Williamstown Theatre Festival; Ford's Theatre, Dallas Theater Center, the Huntington. **Other**—He has also designed Puppet UP! at the Venetian in Las Vegas; robotic, and aquatic spectaculars for Royal Caribbean; and, collaborated on installations with artists Ann Hamilton, Abelardo Morel, and Luis Roldan. **Professional**—Faculty, Yale School of Drama. He has worked as an associate on many Broadway shows including *Peter and the Starcatcher* (Tony Award winning Sound Design); *Jitney, Junk*; and the upcoming *Lobby Hero*.

Nancy Lemenager
Movement Director

Baltimore Center Stage: debut. **Choreography**—credits include Bette Midler's choreographer for Hulaween NYC; associate for Live from Lincoln Center's *Camelot*; Off-Broadway: *The Porch*. Actor credits include **Broadway**—*Chicago*, Twyla Tharp and Billy Joel's *Movin' Out, Never Gonna Dance, Kiss Me Kate, Dream, How To Succeed In Business Without Really Trying*, and *Guys and Dolls*; Lincoln Center: Sarah Ruhl's *How to Transcend a Happy Marriage* (world premiere). **Regional**—Denver Center: *Benediction* (world premiere); The Alley: Theresa Rebeck's *What We're Up Against* by (world premiere); Cincinnati Playhouse: *Sex with Strangers*; Pioneer Theatre: *Other Desert Cities*; Engeman: *God of Carnage*; Actors Theatre of Louisville: *Sense and Sensibility*; Virginia Stage: *Romeo and Juliet*; Alliance Theatre: *Smart Cookie* (world premiere). Carnegie Hall Debut 2004: Skitch Henderson and The New York Pops. **Television**—*Madame Secretary, Gypsy, Elementary, Girls, The Good Wife, Nurse Jackie, 30 Rock, Law and Order, Law and Order Criminal Intent, and Law and Order SVU*.

Frank Honts
Casting Director

Baltimore Center Stage: debut. **Regional**—Casting Director and Director of Emerging Professional Residency, Milwaukee Rep. Director of

Dramaturg for productions at Utah Shakespeare Festival, Renaissance Theaterworks, Paramount Theatre, A Contemporary Theatre (Seattle), Forward Theater Company (also Artistic Associate), and others. **Education**—BA: Brown University (History). **Professional**—Michael Flachmann Fellowship (inaugural recipient), Utah Shakespeare Festival.

Pat McCorkle
Katja Zarolinski
McCorkle Casting, Ltd.
New York Casting

Baltimore Center Stage: *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.* **Over 50 regional theaters**—Guthrie (16 seasons), George Street Theatre (14 seasons), Connecticut Rep, Pittsburgh Public, Barrington Stage. **Over 60 films**—*Senior Moment, Year by the Sea, Child of Grace, Premium Rush, Ghost Town, Secret Window,*

Tony and Tina's Wedding, The Thomas Crown Affair, The 13th Warrior, Madeline, Die Hard III, School Ties. **TV/web**—Planned Parenthood series *Talkin' About, Twisted, Sesame Street, Californication* (Emmy nom), *Max Bickford, Hack, Strangers with Candy, Barbershop, Chappelle's Show.* mccorklecasting.com

Simon Evans
Assistant Director

Baltimore Center Stage: debut. **Regional**—Milwaukee Repertory Theatre: *Animal Farm.* **Directing**—credits include Muhlenberg: *Salomé* by Oscar Wilde, *The Brides* by Harry Kondoleon, and *The Lover* by Harold Pinter. He also served as the assistant director for a production of Tarell Alvin McCraney's *Wig Out!* **Education**—BA: Muhlenberg College (English and Theatre with a concentration in directing).

Jacqueline Singleton*
Stage Manager

Originally from Myersville, Maryland, this is Jacki's first production with Baltimore Center Stage. She just completed her 16th season with American Players Theatre, in Spring Green, Wisconsin. Some past favorite shows include *Travesties, Timon of Athens, Arcadia, Macbeth,* and *A Streetcar Named Desire.* Jacki began her stage management career in Chicago, working for the Goodman, Writers Theatre, and the Next Theatre, among others. She also stage managed for seven seasons

at Madison Repertory Theatre and for three years at Forward Theater in Madison.

Carrie Taylor*
Assistant Stage Manager

Baltimore Center Stage: debut. **Tours**—Chicago Shakespeare Theater: Chicago Shakespeare in the Parks and Short Shakespeare programs, National Theatre of Scotland: *The Strange Undoing of Prudencia Hart.* **Regional**—Milwaukee Rep, American Players Theatre, First Stage, Chicago Shakespeare Theater, Chicago Children's Theatre, Utah Shakespeare Festival, Goodman Theatre, TimeLine, and Great River Shakespeare Festival. Proud member of AEA.

LEADERSHIP

Executive Director

MICHAEL ROSS

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



MICHAEL ROSS



HANA S. SHARIF



GAVIN WITT

ARTISTIC

Associate Artistic Director

HANA S. SHARIF

Hana S. Sharif is a director, playwright, and producer. She served as Associate Artistic Director, Director of New Play Development, and Artistic Producer at Hartford Stage; recently as Program Manager of the ArtsEmerson Ambassador Program; and as Developmental Producer/Tour Manager of Progress Theatre's musical *The Burnin'*. Hana also served as co-founder and Artistic Director of Nasir Productions, which brings theater to underserved communities. Her directing credits include: Baltimore Center Stage: *The Christians*, *Les Liaisons Dangereuses*; *Pride & Prejudice* (DCArts: Best Director/Best New Play); Regional: *The Whipping Man*, *Gem of the Ocean* (six CCC nominations), *Gee's Bend* (CCC Award Best Ensemble, two nominations), *Next Stop Africa*, *Cassie*, *The Drum*, and *If I identify*. Hana has directed numerous developmental workshops, including Elyzabeth Gregory Wilder's *The Chat and Chew Supper Club*, Janine Nabers' *A Swell in the Ground*, and Marcus Gardley's *The House That Will Not Stand*. Her plays include *All the Women I Used to Be*, *The Rise and Fall of Day*, and *The Sprott Cycle Trilogy*. Hana is the recipient of the 2009–10 Aetna New Voices Fellowship and Theatre Communications Group (TCG) New Generations Fellowship. She serves on the board of directors for the Greater Baltimore Cultural Alliance and the Sprott Foundation.

Associate Director, Director of Dramaturgy

GAVIN WITT

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

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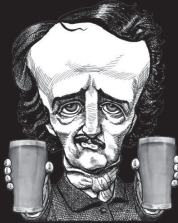


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SOUL The Stax Musical

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MUSIC AND LYRICS BY VARIOUS STAX ARTISTS

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This world premiere musical tells the story of the Memphis-based Stax Records and the launch of iconic artists—including Otis Redding, The Staple Singers, Isaac Hayes, Booker T & The MG's, Rufus & Carla Thomas, David Porter, Wilson Pickett, Johnny Taylor, and Eddie Floyd—who created the very foundation of American Soul Music.

SOUL The Stax Musical celebrates how music brought Americans together during the early years of the Civil Rights Movement, and continues to bring generations together—from those who remember the early days of R&B, to those who are discovering these phenomenal artists today.

FACTS YOU DIDN'T KNOW ABOUT STAX

Stax Records can take credit for some of the most influential and groundbreaking music of the 1960 and 70s. Here are just some of the most famous tracks from the show.

SOUL MAN

—Sam and Dave

This famous tune is covered in the movie *The Blues Brothers*.

GREEN ONIONS

—Booker T & the MG's

The only instrumental to be named one of Rolling Stone's "500 Greatest Songs," this song makes an appearance in many movies, including *American Graffiti*, *Get Shorty*, *The Sandlot*, and *Dragon: The Bruce Lee Story*.

IN THE MIDNIGHT HOUR

—Wilson Pickett

This song was composed at the Lorraine Motel in Memphis where Dr. Martin Luther King Jr. was shot.

HOLD ON, I'M COMIN'

—Sam and Dave

Written by Isaac Hayes and David Porter. They had been working for a while when Porter went to the restroom. After Hayes grew impatient and yelled for him to get back, Porter replied: "Hold on, I'm comin'." They completed the song within an hour.

RESPECT

—Otis Redding

Though his version was not as famous as Aretha Franklin's, Otis wrote this tune.

SITTING ON THE DOCK OF THE BAY

—Otis Redding

The first posthumous album to reach number one. The famous whistling part was ad-libbed.

TRY A LITTLE TENDERNESS

—Otis Redding

This iconic tune was sampled on Kanye West & Jay Z's "Otis" off *Watch the Throne*.

KNOCK ON WOOD

—Eddie Floyd

A big disco hit when it was re-recorded by Amii Stewart, it was also covered by David Bowie a few years earlier.

I'LL TAKE YOU THERE

—Mavis Staples

One of her signature tunes, this song was sampled in Salt-N-Pepa's "Let's Talk About Sex."

WALK ON BY

—Isaac Hayes

Originally a 2:55 Burt Bacharach song for Dionne Warwick, Hayes remade it as a 12-minute funk track. This has been sampled at least 92 times, by artists including Beyoncé, Notorious B.I.G., and 2Pac.

THEME FROM SHAFT

—Isaac Hayes

Won the Academy Award for Best Original Song, the first African American artist to do so. In fact he was the first African American artist to win an Oscar in any non-acting category.

DO THE FUNKY CHICKEN

—Rufus Thomas

Described as "the single goofiest dance craze" of the 1970s by reviewer Stewart Mason.

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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.

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7. MICK O'SHEA'S

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410.685.7427

9. PLATES

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11. GERTRUDE'S

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Associate Director/
Director of Dramaturgy
Gavin Witt

Artistic Producer/ Director of
Community Programs
Daniel Bryant

Artistic Administrator
Melody Easton

Artistic Assistant
Danielle Turner

The Lynn & Tony Deering
Producing Intern
Rebecca Redman

The Judy & Scott Phares
Dramaturgy Fellow
Rebecca Adelsheim

The Lynn & Philip Rauch
Company Management Intern
Deion Dawodu

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Kevin Kostic, Susan McCully,
Lola Pierson, R. Eric Thomas,
Mani Yangilmaw

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Corporate Relations Manager
Amanda Mizeur

Individual Giving Manager
Sara Kissinger

Institutional Giving Coordinator
Brandon Hansen

Special Events Coordinator
Catherine Logan

Executive Assistant/
Research Coordinator
David Kanter

Development Assistant
Nicholas Palm

Auction Coordinator
Sydney Wilner

Auction Assistant
Norma Cohen

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Education Program Coordinator
Adena Varner

The Kathleen Hyle
Education Intern
Cara Hinh

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Miranda Rose Hall, Katie Mack,
Garrett Marshall, Andrew
Stromyer, Susan Stroupe,
Jacob Zabawa**

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Kathy Nolan

Business Associate
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John Paquette

Tessitura Database Coordinator
Madeline Dummerth

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Communications
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Associate Director of Marketing
Hilary Judis

Art Director
Bill Geenen

Publications Manager
Maggie Beetz

Public Relations Manager
Robyn Murphy

Group Sales & Community
Engagement Manager
Shannon Ziegler

Digital Marketing Associate
Will Pesta

The Wendy Jachman
Graphics Intern
Albany Carlson

Photography
Dean Alexander *advertising*

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Kelly Broderick

Subscriptions Manager
Jerrilyn Keene

Patron Services Associates
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Kelli Blackwell, Molly Hopkins,
Jonathan Jacobs, David Kanter,
Sarah Lewandowski, Brandon Love,
Kira-Lynae Pindell, Jazmine Riley,
Esther Rodriguez**

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Audience Services and
Events Manager
Alec Lawson

Assistant Audience
Services Manager
Faith Savill

Accessibility Apprentice
Bethany Slater

House Managers
**Laura Baker, Lindsey Barr,
Nick Horan, Lindsay Jacks,
Hannah Kelly, Eddie Van Osterom**

Bar Manager
Ann Weaver

Shift Managers
**Shelly Burke, Hannah Kelly,
Val Long, Robby Priego,
Shannon Ziegler**

Docent Coordinator
Pat Yevics

ASL Interpretation
First Chair

Lead Audio Describer
Mary Lou Fisher

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Kevin Maroney

Facilities Supervisor
Patrick Frate

Building Engineer
Harry Piasecki

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Director of Production
Rick Noble

Associate Production Manager
Lawrence Bennett

Ellen & Ed Bernard
Production Management Intern
Todd Harper

Sharon & Jay Smith
Stage Management Intern
Kaitlyn Martin

AUDIO

Supervisor
Amy Wedel

Audio Engineer
Daniel Hogan

The Jane & Larry Droppa
Audio Intern
Aerik Harbert

COSTUMES

Costumer
David Burdick

Associate Costumer
Ben Kress

Draper
Susan MacCorkle

Craftsperson
William E. Crowther

First Hand
Ellouise Davis

The Terry Morgenthaler & Patrick
Kerins Costumes Fellow
Matthew Smith

ELECTRICS

Lighting Director
Tamar Geist

Master Electrician
Kelly Brooks

Staff Electrician
Aaron Haag

Lighting Intern
Abbey Kojima

PROPERTIES

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Jeffery Bazemore
Master Craftsman
Nathan Scheifele

Props Artisan
Rachael Erichsen

Elizabeth & Kenneth Lundeen
Properties Intern
Sarah Anne Broyles

SCENERY

Technical Director
Rob McLeod

Assistant Technical Director
Anna Kann

Scene Shop Supervisor
Frank Lasik

Carpenters
**Jessica Bittorf, Brian Jamal
Marshall, Sam Martin, Eric
Scharfenberg**

Senior Carpentry Intern
Whitney Scott

MULTIMEDIA

Multimedia Coordinator
Danny Carr

Multimedia Intern
Kat Pagsolingan

SCENIC ART

Charge Scenic Artist
Eric Starke

STAGE OPERATIONS

Stage Carpenter
Eric L. Burton

Wardrobe Supervisor
Linda Cavell

*The following individuals and
organizations contributed to
this production of
ANIMAL FARM*

Assistant Lighting Designer
Marisa Abbott

Electricians
**Jessica Anderson, Lacey Barkhurst,
Parker Damm, Will Vorheis**

Scenic
**Roberto Castrance, Ben Jones,
Trevor Winter, Jacob Zabawa**

Sound Board Op
Darlene Richardson

Props
Jacob Zawaba

Wardrobe
Sarah Lamar

FOR OUR AUDIENCES

DINING

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

DRINKS

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

PHONES & RECORDING

Please silence all phones and electronic devices before the show and after intermission. Audio and video recording are strictly forbidden. No flash photography during the show.

BATHROOMS

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

BOX OFFICE

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

ON-STAGE SMOKING

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

CHILDREN

Children under six are not allowed in the theater.

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.



BLIND/LOW VISION

The Audio Description/Touch Tour performances of Animal Farm take place on Sun, Mar 18 at 2 and 7:30 pm. 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 starting Opening Night. Assistive listening devices are always available to be borrowed at no cost. An ASL Interpreted performance will take place Fri, Mar 30 at 8 pm. When buying online use promo code 18SIGN.



PARKING

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

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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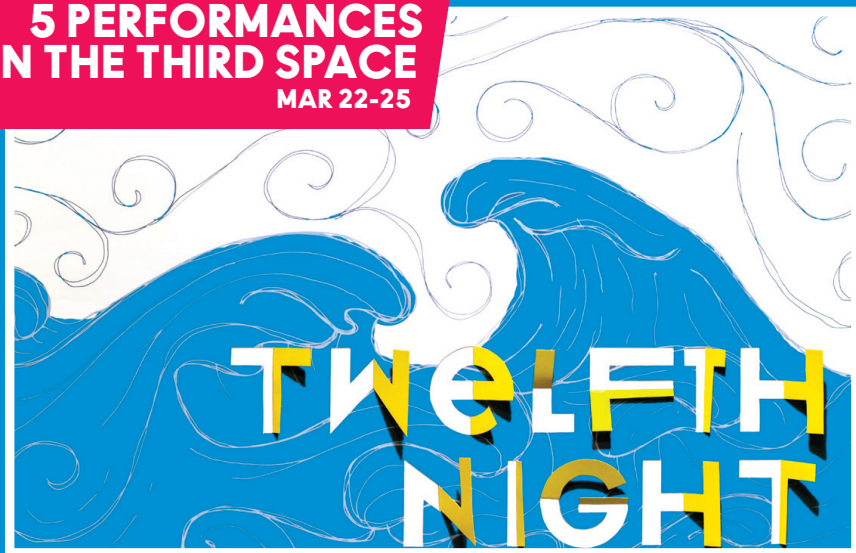
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James T. Alfred, Aaron Bliden, Max Murray in *Endgame*, 2016/17

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