



SHAKESPEARE IN LOVE

BASED ON THE SCREENPLAY
BY MARC NORMAN &
TOM STOPPARD

ADAPTED FOR
THE STAGE
BY LEE HALL

BALTIMORE
CENTER
STAGE

2017-2018 SEASON



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ABOUT US

Baltimore Center Stage is a professional, nonprofit institution committed to entertaining, engaging, and enriching audiences through bold, innovative, and thought-provoking classical and contemporary theater.

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

Baltimore Center Stage believes in access for all—creating a welcoming environment for everyone who enters its doors and, at the same time, striving to meet audiences where they are. In addition to Mainstage and Off Center productions in the historic Mount Vernon neighborhood, Baltimore Center Stage ignites conversations among a global audience through digital initiatives, which explore how technology and the arts intersect. The theater also nurtures the next generation of artists and theatergoers through the Young Playwrights Festival, Student Matinee Series, and many other educational programs for students, families, and educators.

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Kenneth C. Lundeen

Marilyn Meyerhoff

Esther Pearlstone

Monica Sagner

George M. Sherman

We are delighted to present the hilarious and romantic *Shakespeare in Love* as the second play in our Season of Community.

In *Shakespeare in Love*, Will and Viola uncover the now ubiquitous Romeo and Juliet for the first time, together. This breathless discovery of a new story transports all of us to a time when exploration of something now familiar was surprising and full of wonder.

The story also celebrates the need for a community to come together to put on a play (learn more about the theater business, during Shakespeare's time and now, on page 10). Our production of *Shakespeare in Love*, with a cast of 20—plus the adorable Chihuahua Meatball, who plays Spot—is one of the largest casts we've hosted on our stage. Producing with these vast demands is made easier when we have a community of theater-makers and theatergoers behind us.

We hope that that you too will be swept away by this charming story of love, discovery, the joy of making theater, and the English language.



KWAME KWEI-ARMAH

A handwritten signature in black ink, which appears to read 'Kwame Kwei-Armah'. The signature is stylized and fluid.

Kwame Kwei-Armah
ARTISTIC DIRECTOR

SHAKESPEARE IN LOVE

BASED ON THE SCREENPLAY BY MARC NORMAN & TOM STOPPARD
ADAPTED FOR THE STAGE BY LEE HALL

OCT 19-NOV 26, 2017

THE CAST

in order of appearance

Nicholas Carriere*
Will Shakespeare

Avery Glymph*
Marlowe / Priest /
Ensemble

John Plumpis*
Fennyman / Catling /
Ensemble

David Whalen*
Ned Alleyn / Lambert /
Ensemble

Michael Fajardo*
Frees / Wabash /
Heavy 1 / Ensemble

Barzin Akhavan*
Henslowe / Ensemble

Brent Harris*
Burbage / Barman /
Ensemble

Liz Daingerfield
Mistress Quickly /
Waitress / Kate /
Abraham / Ensemble

Meatball
Spot

Marquis D. Gibson
Adam / Heavy 2 / Ensemble

Wynn Harmon*
Tilney / Sir Robert de
Lesseps / Ensemble

Naomi Jacobsen*
Queen Elizabeth / Molly /
Ensemble

Bari Robinson*
NoI / Valentine / Ensemble

Taha Mandviwala
Peter / Proteus / Guard 2 /
Ensemble

Emily Trask*
Viola de Lesseps /
Ensemble

Laura Gordon*
Nurse / Ensemble

Jefferson A. Russell*
Ralph / Ensemble

Jamal James*
Robin / Guard 1 /
Boatman / Ensemble

Clark Furlong
John Webster / Ensemble

Michael Brusasco*
Wessex / Ensemble

Richard Buchanan
Sam / Ensemble

THE ARTISTIC TEAM

Blake Robison
DIRECTOR

Tim Mackabee
SCENIC DESIGNER

Kathleen Geldard
COSTUME DESIGNER

Michelle Habeck
LIGHTING DESIGNER

Matthew M. Nielson
SOUND DESIGNER

Diane Lala
CHOREOGRAPHER

Rick Sordelet and
Christian Kelly-Sordelet
FIGHT DIRECTORS

Stephanie Klapper
CASTING DIRECTOR

Geoff Boronda*
STAGE MANAGER

Erin McCoy*
ASST. STAGE MANAGER

There will be one intermission.

Please turn off all electronic devices.

*Member of Actors' Equity Association,
the Union of Professional Actors and
Stage Managers in the United States.



SETTING



TIME & PLACE

1593. Various locations around London, including The Rose Theatre on the South Bank of the Thames, the royal residence of Queen Elizabeth I, the estate of the de Lesseps family, and the taverns and brothels of Shoreditch.

London in 1593 was an increasingly vibrant and vital city, bursting with commerce and humming with new possibility—if not yet the international metropolis we know today.

By 1593, England was enjoying the 35th year of the reign of Queen Elizabeth. The looming threat of Spanish invasion had receded since the Armada's defeat in 1588. Even further distant in memory were the violence and terror of the long wars of succession and religion that had marked and marred the first half-century of the 1500s. English wool was in demand across Europe, English ships plied the seas with increasing impunity, and English venture capitalists were already funding settlements on the eastern shores of the new American continent. Chief among these was the Virginia colony where Lord Wessex hopes to make his fortune (named in deference to Elizabeth's status as an unmarried monarch, the Virgin Queen).

While commerce and trade thrived abroad, and peace (mostly) persisted at home, English arts and culture flourished. Music, architecture, and painting, all made strides; but it was in literature that all bounds were truly overleaped. Poetry was popularized in the work of Spenser, Sydney, and their ilk, but even more dramatic was the explosion of a brand new craze: the live, public theater. With the support of noble patrons, writers competed to craft ever more adventurous works for the stage, where thousands of average citizens paid as little as a penny to flock to each new opening.

It was this world that young Will from Stratford was beginning to crack open in 1593.

WILLIAM SHAKESPEARE

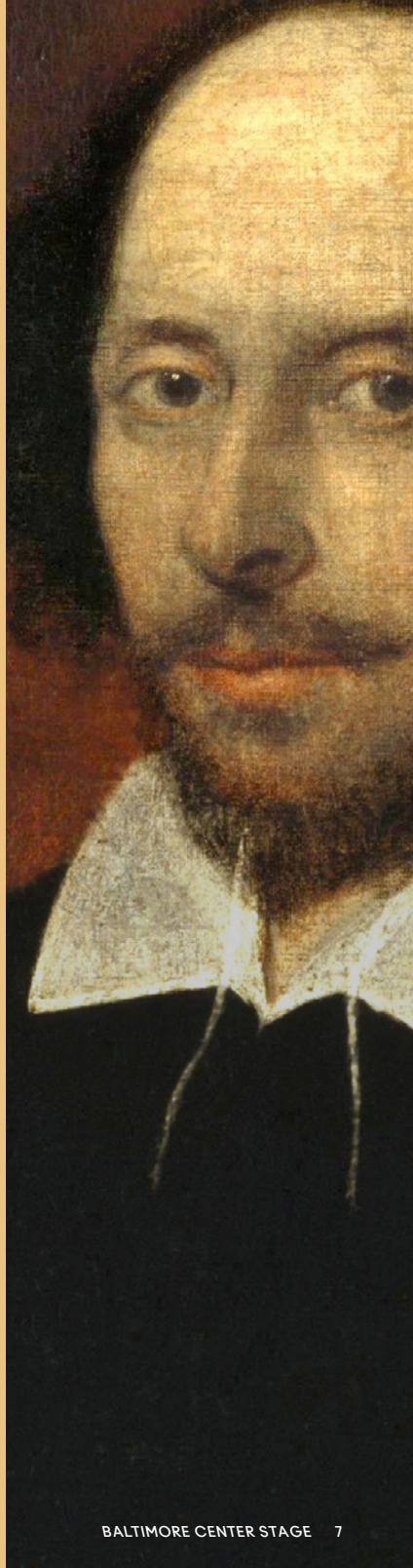
Playwright

For the most famous playwright in the western world, we know shockingly little about the man William Shakespeare. He was born in the rural English town of Stratford-upon-Avon in 1564. Solidly middle class (his father was a successful artisan and his mother's family were prosperous landowners), he likely benefited from a classical education at a local schoolhouse also used by travelling troupes of players. At 18, Shakespeare married Anne Hathaway, already pregnant with their first daughter, Susanna; she was followed by twins in relatively short order. Not long after, Shakespeare seems to have left Stratford: though the documentary trail goes cold in 1585, he shows up in London, on his own, by 1592.

In London, Shakespeare worked as both an actor and a writer, neither one a reputable nor a secure profession at the time. His first narrative poems, *Venus and Adonis* and *The Rape of Lucrece*, were published in 1593 and 1594. Also in 1594 records of his first plays appear, and he is believed to have written many of his sonnets at this time.

This is also roughly the moment in which we discover him in *Shakespeare in Love* (see **Time & Place**, opposite): still a fledgling playwright finding his way. It's also the moment when he seems to have fused his dramatic instincts and his poetic skills into one imaginative and creative leap that led to landmark work like *Romeo and Juliet*.

A prolific playwright equally adept in comedies, tragedies, histories, and the mixed-tone "romances," Shakespeare produced some 37 plays, at a rate of two a year until around 1611. While a successfully produced dramatist whose works were applauded in their day, it was actually as a shareholder in his theater company that Shakespeare achieved the financial success that enabled him to retire back to Stratford, where he died in 1616. Global fame came later.



Shakespeare in Love hinges on 16th-century English theater restrictions that banned women from performing on stage. In fact, throughout history, women have had to fight to take their place on and behind the English and American stages. This timeline highlights only a few of the major figures whose participation marked seismic shifts in that theatrical landscape.

WOMEN IN THEATER: A TIMELINE

BY REBECCA ADELSHEIM

The Judy & Scott Phares Dramaturgy Fellow



1600 **Moll Cut-Purse** (Mary Frith) was a notorious member of London's underworld. She gave the first recorded female performance on stage: she dressed in men's clothing for comedic musical performances and was later the subject of Middleton and Dekker's play *The Roaring Girl*.

1610 **Queen Anne** and aristocratic ladies performed silent roles in Court Masques, which combined music, dance, stylized language, and complex production elements.


1660 At the end of the English Civil War, women's role in English theater flourished. **Anne Marshall** was the first professional actress on stage, performing as Desdemona in *Othello*.





1670 Aphra Behn, one of the early female playwrights, produced her first play, *The Forc'd Marriage*. Behn's comedies, notably *The Rover*, are still produced today.

1830 Eliza Vestris, the first woman actor-manager in London, took over the Olympic Theater and encouraged the use of "period" costumes and box sets.

1836 Charlotte Cushman became one of the most celebrated actresses in America and England. She was most famous for playing male Shakespearean roles like Romeo and Hamlet. 



WHERE ARE WE TODAY?

The fight for women on stage did not end with Charlotte Cushman. While performers have made notable strides, female and nonbinary playwrights make up only 26% of those produced in the United States. Some of the efforts underway to combat the gender imbalance include:

2014 – The Kilroys List is published every summer by a group of playwrights and producers who collect nominations for unproduced plays by female and nonbinary playwrights. The list aims to take action around gender parity and racial equity.

2015 – Women's Voices Theater Festival was created as a response to the claim that there is little work by women in the pipeline; this year's festival of women-driven work will run in January and February of 2018 in the greater Washington, D.C. area. Baltimore Center

Stage's *Skeleton Crew* (Jan 24–Mar 4, 2018) will be part of the festival!



BUSINESS OF THEATER

BY REBECCA ADELSHEIM

The Judy & Scott Phares Dramaturgy Fellow

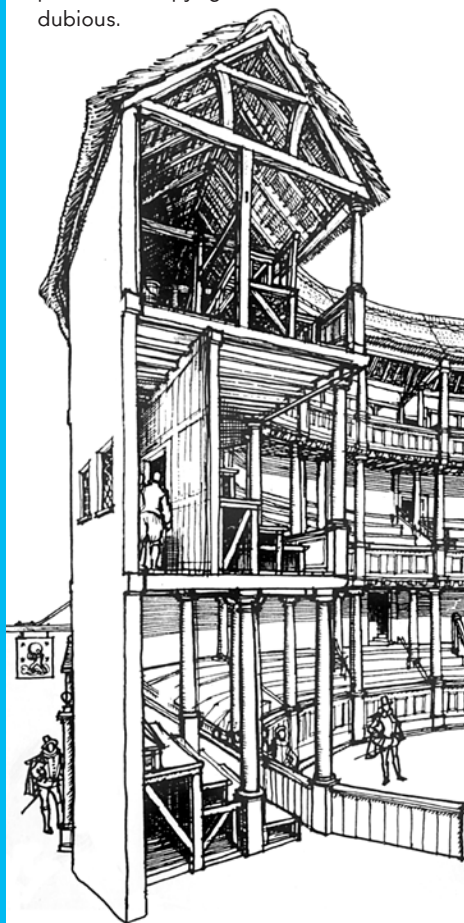
“Let me explain the theater business. The natural condition is one of insurmountable obstacles on the road to imminent disaster.”

—*Shakespeare in Love*

Shakespeare in Love explores the turmoil of the Elizabethan theater business, on stage and backstage. What did it take to put on a show when seemingly endless obstacles, from stringent government restrictions to the fear of plague, threatened imminent shutdown? How has the business changed (or not) the last 420 years? Turn the page to see how Shakespeare's Globe theater compares to Baltimore Center Stage's .

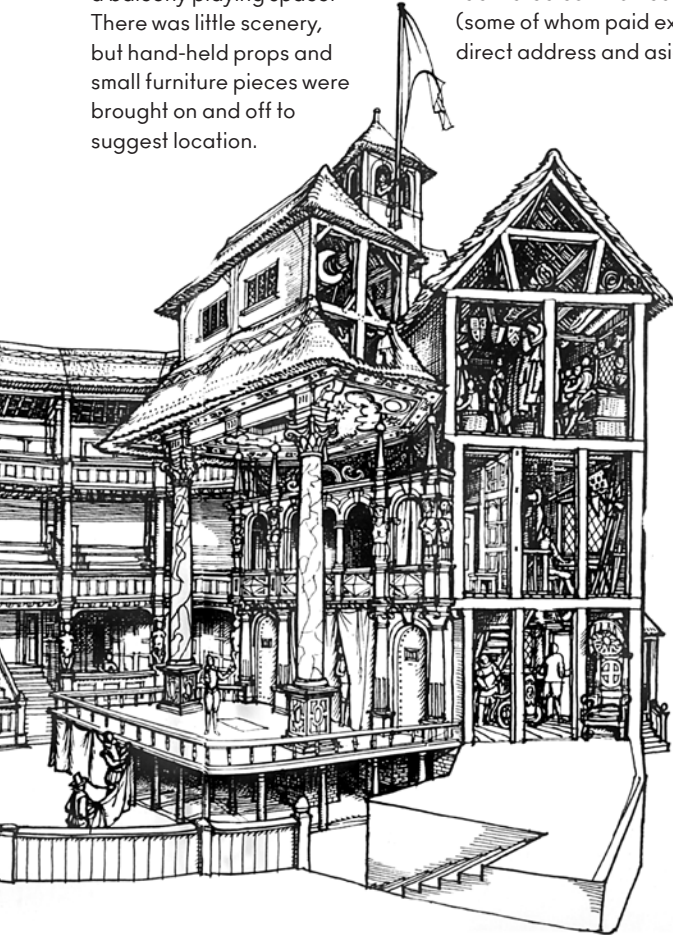
*Note: *Shakespeare in Love* is set in a theater called The Rose; modern research has given us greater access to the practices at the Globe (pictured here), which bore a great similarity to the Rose.

PLAYWRIGHTS were required to present ideas to companies. If owners and sharers decided the play was worth commissioning, playwrights would receive a small one-time payment for writing the play; few received any subsequent profits and copyrights were dubious.



MANAGEMENT Phillip Henslow built the Rose in 1587 and acted as the manager and bookkeeper. Plays were produced in repertory: the same play was never performed more than five times each month with new plays introduced every three weeks.

SET/STAGE The theater architecture provided an all-purpose setting for every play. Features included: a trap door in the stage floor and a balcony playing space. There was little scenery, but hand-held props and small furniture pieces were brought on and off to suggest location.



AUDIENCE The general public paid a penny to stand close to the stage as “groundlings.” Gentry paid two pence to sit in the galleries. The wealthy would pay six pence for seats onstage or in the balconies with a limited view of the stage but high visibility to the rest of the audience. Maximum capacity: 3,000 people.

LIGHTING Without electric lighting, plays were performed during daylight hours. Daylight facilitated communication with the audience (some of whom paid extra to sit onstage) through direct address and asides.

COSTUMES were elaborate and by far the most present production element. Performers often had to purchase their own costumes or wore castoffs from the noble patrons.

ACTORS Companies of actors like the Lord Admiral’s Men were local to specific theaters. Lead players were often shareholders (“sharers”) in the theater’s finances; their pay fluctuated with the profit and loss of each show. All women’s roles were played by men or young boys.

BACKSTAGE space, or “the tiring house,” was where actors changed costumes, rested between scenes, and stored props and manuscripts.

PLAYWRIGHTS submit drafts of new plays to organizations; scripts then go through a lengthy development process before eventually making their way to a full production. Theaters pay for the rights to produce subsequent productions of those plays, with playwrights receiving protected royalties.

SET/STAGE The Head Theater is flexible, and can change drastically in both seating configuration and design with each production. The stage deck has multiple trap options that often incorporate automated set pieces. Professional scenic designs are custom-built in the on-site scene shop and paint room.



MANAGEMENT Baltimore Center Stage is led by a Managing Director and Artistic Director and, as a non-profit, is governed by a Board of Trustees. Seasons are structured around six shows running for 40 or more performances over about a month.



AUDIENCE Unlike the Elizabethans, modern audiences pay more to sit closer to the stage. Head Theater tickets range from \$25–\$75. The “cheap seats” are typically on the sides. Maximum capacity: 415 people.

LIGHTING There are over 200 lighting instruments in the Head Theater grid that the lighting designer uses to shape the look and tone of the work, establish different locations, and separate audiences and performers.

COSTUME design is critical to modern productions. Costume designers determine choices that are then built or assembled on-site.

ACTORS Baltimore Center Stage employs professional actors, both local and national, who are cast through auditions and paid a set amount weekly regardless of the show’s ticket sales.

BACKSTAGE

Behind the scenes there is a network of dressing rooms, a green room (for actors to hang out in; there is always tea & coffee!), a wardrobe room for costume maintenance, stage management offices, and more. 🍃



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Gaetano Donizetti's
L'elisir d'amore

One of Donizetti's most beloved scores, this charming comedy of a young man's pursuit of love will be re-imagined on a college campus in the early 1960s.

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Samuel Mungo, stage director

PEABODY OPERA THEATRE ORCHESTRA

Leonardo Vordoni, guest conductor

Wednesday, November 15

Thursday, November 16

Friday, November 17

Saturday, November 18

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1 East Mt Vernon Place, Baltimore

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THE CAST

Barzin Akhavan* Henslowe / Ensemble

Baltimore Center Stage: debut.
Regional—Cincinnati Playhouse: *Shakespeare in Love, Disgraced*. San Jose Rep, Arizona Theatre Company: *The Kite Runner* (SF Bay Area Theatre Critics Circle Best Lead Actor nom); Berkeley Rep, Lookingglass, Arena: *Arabian Nights*; CATF: *Lidless, Inana*; Guthrie, Folger: *Pericles*; Seattle Rep: *Twelfth Night, Romeo and Juliet*; Virginia Stage: *Poetry of Pizza*; Merrimack Rep: *The Persian Quarter*; Mixed Blood Theatre: *Vestibular Sense*; Marin Theatre: *The Invisible Hand*; Waterwell: *Hamlet* (a Farsi/English production); American Conservatory Theatre, Theatre Calgary: *A Thousand Splendid Suns* (world premiere) Colorado Shakespeare Festival, Seattle Shakespeare Company, Idaho Rep, Oregon Shakespeare Festival, Lake Tahoe Shakespeare Festival.
Tour—New York Theatre Workshop, ArkType international tour: *Aftermath*.
Film/TV—Anniversary, *The Jew of Malta, Law & Order: Criminal Intent, Smash*. **Education**—MFA: University of Washington.

Michael Brusasco* Wessex / Ensemble

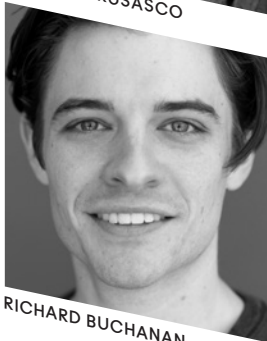
Baltimore Center Stage: debut. **Off-Broadway/Off-Off Broadway**—The Pearl Theatre Company: *Misalliance, The Playboy of the Western World*; Voyage Theatre Company: *Intermission*; Theatre Row: *Philosophy for Gangsters*; Good Company: *Electra in a One Piece*; Perfect Disgrace Theater: *The Crucible*; Ars Nova: *Happy Sunshine Kung*



BARZIN AKHAVAN



MICHAEL BRUSASCO



RICHARD BUCHANAN

Fu Flower; Lincoln Center Festival: *Of Monsters and Prodigies*. **Regional**—Alley Theatre: *A Midsummer Night's Dream, Hand to God, Agatha Christie's Spider's Web, Cleo, All The Way, A Christmas Carol*; Dallas Theater Center: *Deferred Action, All The Way*; Folger Theatre: *Twelfth Night*; Pittsburgh Public Theater: *Private Lives*; Barrington Stage Company: *See How They Run*; Round House Theatre: *Pride and Prejudice*; Seasons at the Pennsylvania Shakespeare Festival, Utah Shakespeare Festival, Great River Shakespeare Festival, American Conservatory Theatre, Berkeley Repertory Theatre, California Shakespeare Theatre, Pioneer Theatre Company, the Shakespeare Theatre in DC. michaelbrusasco.com. @brusasco

Richard Buchanan Sam / Ensemble

Baltimore Center Stage: debut. **Regional**—Cincinnati Playhouse: *Shakespeare in Love, Robin Hood* (Sheriff), *The Lion, the Witch and the Wardrobe* (Peter), *#SelfieThePlay* (Robie Williams), *Jane Eyre* (ensemble), *A Christmas Carol* (understudy), member of the Bruce E. Coyle Acting Intern Company; Iron Crow Theatre: *Slipping* (Jake), *Soldier's Dreams* (German student); Generous Company: GUMBO Festival, WordBRIDGE Playwrights Laboratory.
International—Ensemble Aimée Rose: *Faust: Sweet Seduction* (Frankfurt, Germany).
Education—MFA: Purdue University (Professional Actor Training Program); BS: Towson University (Theatre).

Nicholas Carriere*
Will

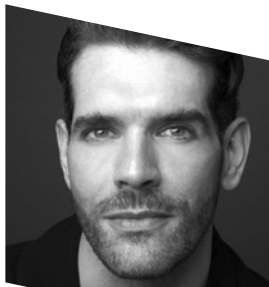
Baltimore Center Stage: debut.
Off Broadway—Sheen Center: *Death Comes for the War Poets*; The Museum of Jewish Heritage: *My Report to the World* (with David Strathairn). **Tours**—*The Lion King* (1st Nat'l / Las Vegas). **Regional**—Cincinnati Playhouse: *Shakespeare in Love, Sex with Strangers, Abigail / 1702*; Hartford Stage and Westport Country Playhouse: *A Song at Twilight*; Alliance Theater: *Zorra*; Commonwealth Shakespeare Company: *Coriolanus* (title role). **Film/TV**—*Handsome Harry, Guiding Light*. **Education**—BA: Muhlenberg College, MFA: Yale. nicholascarriere.com.

Liz Daingerfield
Mistress Quickly / Waitress / Kate / Abraham / Ensemble

Baltimore Center Stage: *As You Like It*. **Regional**—*A Midsummer Night's Dream, Julius Caesar* (Shakespeare Theatre of New Jersey), *Trojan Women* (Taffety Punk), *Bug, Bedtime Stories* (American Globe Theater), *Twelfth Night* (Love Creek), *Hamlet, Women Beware Women* (ACA). **Education**—MFA: The Shakespeare Theatre Company's Academy for Classical Acting.

Michael Fajardo*
Frees / Wash / Heavy 1 / Ensemble

Baltimore Center Stage: debut.
Regional—credits include 59E59 Theaters: *HILDA* (Frank, East Coast premiere), American Conservatory Theater: *Tis' Pity She's a Whore* (Soranzo); The Public: *King Lear* (Edmund, with Kevin Kline, James Lapione dir.) **Film/TV**—*Kings* (NBC), *Law & Order* (NBC Universal), *One Live to Live* (ABC), *The Guiding Light* (CBS), and the award-winning short film *Sunday*. **New**



NICHOLAS CARRIERE



LIZ DAINGERFIELD



MICHAEL FAJARDO



CLARK FURLONG

media—credits include *Spring Street—The Webseries* (Manny). **Education**—MFA: New York University (Acting program).

Clark Furlong
John Webster / Ensemble

Clark Furlong is 11 years old and lives on a farm in Stafford, VA. **Theater**—Riverside Theatre Center: *Little Red Riding Hood*; Shakespeare Opera Theatre: *A Midsummer Night's Dream*. **Film**—credits include principal roles in short films *Dryer* and *There Was a Beginning* and TV pilot *The Letter Boxers*. **Education**—He studies ballet at City Dance in Rockville and is very grateful to all of his teachers! **Other**—Clark plays fiddle in the Sibling Rivalry Fiddle Band. 4kids3fiddles.com. Clark is represented by L'il Angels Management. Special thanks to Blake and the *Shakespeare in Love* family!

Marquis D. Gibson
Adam / Heavy 2 / Ensemble

Baltimore Center Stage: debut. **Regional**—credits include Cincinnati Playhouse: *Shakespeare in Love, Adventure Theatre MTC: Junie B. Jones is Not a Crook*; 1st Stage Theater: *Well*; Constellation Theatre Company: *Journey to the West, Arabian Nights*; Signature: 295N; Theater Alliance: *Black Nativity* (Helen Hayes Award for Outstanding Ensemble in a Musical); Anacostia Playhouse: *Intimate Apparel*; New York International Fringe Festival: *Mother Emmanuel*; New Freedom: *Don't Bother Me, I Can't Cope*; Cape Fear Regional Theatre: *The Piano Lesson*. **Education**—Howard University.

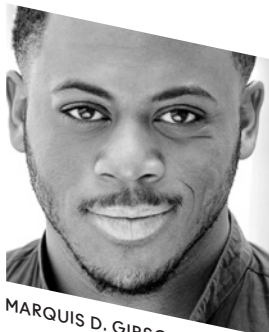
Avery Glymph*
Marlowe / Priest / Ensemble

Baltimore Center Stage: debut. **Broadway**—*The Tempest*. **Off-Broadway**—Roundabout, NY Shakespeare

Festival, The Drama Dept, Lincoln Center Directors Lab. **Regional**—Northern Stage: *Macbeth*; Shakespeare Theatre Company: *The Tempest*, *Coriolanus/Wallenstein*; Actors Theatre of Louisville; Repertory Theatre of St. Louis; Dorset Theatre; Cleveland Play House; The Old Globe: *The Whipping Man* (West Coast premiere); TheaterWorks Hartford; PlayMakers Repertory Company; Syracuse Stage; Crossroads Theatre Company (Regional Tony Season); Cape Fear Regional Theatre. **Film/TV**—*Against the Current*, *Last Ball*, *He Got Game* (dir. Spike Lee), *13 Conversations About One Thing*, *I'm with Lucy*, *Madam Secretary*, *Forever*, *A Gifted Man*, *Ugly Betty*, *Oz*, *Law & Order*, *Law & Order: CI*, *The Electric Company*, *The X-Files*. **Awards**—Best Ensemble, Best Production for *All The Way*, St. Louis Critics Circle Award winner, San Diego Critics Circle Award Nominee and NAACP Theatre Award Nominee for *The Whipping Man*. **Education**—BFA North Carolina School of the Arts; MFA: STC Academy for Classical Acting at the George Washington University. AveryGlymph.com

Laura Gordon*
Nurse / Ensemble

Baltimore Center Stage: debut. **Regional**—Milwaukee Rep (Associate Artist): *Good People* (Margie), *Noises Off* (Dottie), *The Diary of Anne Frank* (Edith Frank), *Death of a Salesman* (Linda Loman), *Pride and Prejudice* (Mrs. Bennett), *Doubt* (Sister Aloysius), *The Clean House* (Lane), *The Goat* (Stevie), *The Crucible* (Elizabeth Proctor), *Richard III* (Elizabeth), *Mary Stuart* (Queen Elizabeth), *Copenhagen* (Margrethe), *The Beauty Queen of Leenane* (Maureen); Cincinnati Playhouse: *Shakespeare in Love* (Nurse),



MARQUIS D. GIBSON



AVERY GLYPH



LAURA GORDON



WYNN HARMON

A Prayer for Owen Meany (Grandmother); Renaissance Theaterworks: *Letting & Lovage* (Letting), *Agnes of God* (Dr. Livingstone), *Honour* (Honor); Forward Theatre: *Good People* (Margie); Next Act Theatre: *Going to St. Ives* (Cora); Milwaukee Chamber Theatre: *Skylight* (Kyra). **Director**—Milwaukee Rep, American Players Theatre, Indiana Rep, Actors Theatre of Louisville, Utah Shakespeare Festival, Santa Cruz Shakespeare, Renaissance Theaterworks, Forward Theatre, Next Act Theatre. **Education**—MFA: University of Iowa. **Professional**—Actors Equity Association, Stage Directors and Choreographers Society, Lunt-Fontanne Fellow.

Wynn Harmon*
Tilney / Sir Robert de Lesseps / Ensemble

Baltimore Center Stage: debut. **Broadway**—*Porgy and Bess* (The Detective, telecast "Live from Lincoln Center" on PBS). **Off-Broadway**—credits include Mint Theater Company: *The Lucky One*; The Pearl Theater Company: *As You Like It*; Musical Theater Works: *The New Yorkers*. **International**—Théâtre du Capitole de Toulouse and Opéra National de Bordeaux: *Candide* (Voltaire/Dr. Pangloss); Royal Opera House Muscat in Oman: *The Music Man*. **Regional**—credits include The Kennedy Center: *Lost in the Stars*, *Showboat*, *Candide* (upcoming); Cincinnati Playhouse, Arena Stage, Long Wharf Theatre, Hartford Stage, The Alley Theatre, Shakespeare Theatre Company, Studio Theatre, American Conservatory Theatre, Huntington Theatre Company, The Glimmerglass Festival, multiple Shakespeare festivals and *The Constant Wife* plus

ten Shakespeare productions at The Old Globe Theatre in San Diego. **TV**—*All My Children* (Trevor Babcock); *The Knick* (Mayor Robert Van Wyck). **Film**—credits include *Paper Cranes*. **Education**—American Conservatory Theatre: MFA. Awards—Helen Hayes Award nom; The Edwin E. Stein Award for Excellence in the Arts.

Brent Harris*
Burbage / Barman / Ensemble

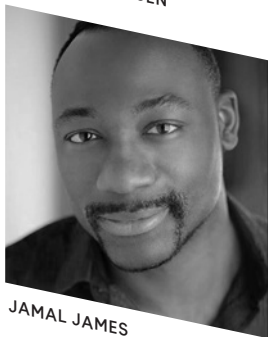
Baltimore Center Stage: *Les Liaisons Dangereuses*. **Broadway/Off Broadway**—Pearl Theatre: *Richard III*; The Actors Company Theatre: *Long Island Sound*; Promenade Theatre: *Tryst*. **Tours**—*The Screwtape Letters*, *The Lion King* (Scar). **Regional**—Shakespeare Theatre of New Jersey: *Exit the King*, *The Guardsman*, *The Alchemist*, *Henry IV*, *To Kill A Mockingbird*, *Timon of Athens*; Portland Center Stage: *Twelfth Night*, *The Beard of Avon* (Drammy Award for Outstanding Leading Actor); Philadelphia Theatre Company: *Orson's Shadow* (Barrymore Award nomination); American Repertory Theatre: *Ajax* (IRNE Award nomination); Pittsburgh Public Theatre: *L'Hotel*; Oregon Shakespeare Festival: *Present Laughter*, *Much Ado About Nothing*, *Dr. Faustus*; Denver Center Theatre Co.: *Measure for Measure*, *Amadeus*, *Noises Off*; Shakespeare Theatre Company in D.C.: *The Two Gentlemen of Verona*, *Julius Caesar*, *The Winter's Tale*; Actors Theatre of Louisville: *Heartbreak House*; Seattle Repertory Theatre: *A Midsummer Night's Dream*; Syracuse Stage: *Macbeth*, *Dracula*. **Film/TV**—*Out of the Box*, *Guiding Light*.



BRENT HARRIS



NAOMI JACOBSEN



JAMAL JAMES



TAHA MANDVIWALA

Naomi Jacobsen*
Queen Elizabeth / Molly / Ensemble

Baltimore Center Stage: *The Completely Fictional - Utterly True - Final Strange Tale of Edgar Allen Poe*. **Regional**—Shakespeare Theatre Company: Affiliated Artist; Woolly Mammoth Theatre (20 year company member); Kennedy Center: *The Guardsman*; Arena Stage: *A View from the Bridge*, *Mary T and Lizzy K*; The Guthrie Theater: *The Real Inspector Hound*, *The Critic*; Goodman Theatre: *Pericles*; Cincinnati Playhouse: *Shakespeare in Love*, *A Prayer For Owen Meany*; Signature Theatre: *Cabaret*; Ford's Theatre: *State of the Union*; Folger Theatre: *The Winter's Tale*, *Richard III*; Round House Theatre: *The Lyons*, *Caroline or Change*; Olney Theatre: *Awake and Sing*; Wolf Trap Opera: *The Inspector*; Milwaukee Rep, Arizona Theatre Company, Delaware Theatre Company, Berkshire Theatre Festival, LA Theatre Works (*All My Sons* with Julie Harris). **TV**—*Her Father's Eyes* (A&E), *Homicide* (CBS). **Awards**—Lunt-Fontanne Fellowship (with Lynn Redgrave), three Helen Hayes Awards, 16 nominations and the DC Arts Commission Individual Artist Grant.

Jamal James*
Robin / Guard 1 / Boatman / Ensemble

Baltimore Center Stage: debut. **Off Broadway/Regional**—credits include Lyceum Theatre, Eugene O'Neill Theater Center, New Saloon, Sharon Playhouse, Walt Disney World, Cincinnati Playhouse, Milwaukee Rep, Hamlet Isn't Dead, American Theatre Of Actors, Porchlight Productions Theatre, Theater For The New City, Connelly Theatre, Barter Theatre, The Anne Frank Center, Roundbarn Theatre, Waterside Theatre,

Bright Star Touring Theatre, National Theatre for Children. **Film/TV/Commercial**—*The Other F Word, Landed: Star Wars/WDW, Brain Games, Velma Doesn't Get It, Directions*, Pepsi PXP. **Education**—BFA: Emory & Henry College (Acting). thejamaljames.com

Taha Mandviwala

Peter / Proteus / Guard 2 / Ensemble

Baltimore Center Stage: debut. **Regional**—Cincinnati Playhouse: *Shakespeare in Love, A Christmas Carol, Tours—The Lion, the Witch and the Wardrobe, Robin Hood*. **Other**—Taha has a love and respect for movement, shown in express practices of martial arts, parkour and stage combat. As an actor combatant status with the Society of American Fight Directors, he is also certified in unarmed, knife, rapier and dagger, and quarterstaff combat. **Education**—BA: University of Kentucky (Theater, minor in psychology); member of the 2016-17 Bruce E. Coyle Acting Intern Company at Cincinnati Playhouse in the Park.

Meatball Spot

This is Meatball's first acting experience. He's seven years old and enjoys kibble, cars, long walks, and belly rubs. Loves his ruff. Education: none! Pure raw talent! Will bark for treats.

John Plumpis*

Fennyman / Catling / Ensemble

Baltimore Center Stage: debut. **National Tours**—*Barrymore* (starring Christopher Plummer, also 2011 film), *The Lion King, Laughter on the 23rd Floor*. **Off Broadway**—Company member at TACT (28 productions as actor or director), Mint Theatre, Primary Stages, Roundabout, Playwrights Horizons. **Regional**—select



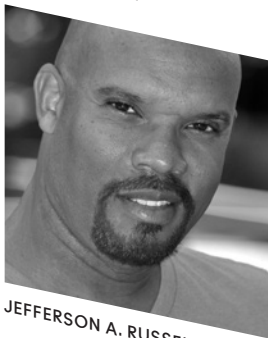
MEATBALL



JOHN PLUMPIS



BARİ ROBINSON



JEFFERSON A. RUSSELL

credits include Yale Rep, Shakespeare Theatre DC, Portland Center Stage, Utah Shakespeare Festival, Pioneer Theatre, Portland Stage, PlayMakers Rep, Delaware Theatre Company, University of Delaware Rep, Kansas City Rep. **Film/TV**—*Till There Was You, Law & Order: SVU, The Good Wife, 7th Heaven*. **Teaching**—Guest teacher at over 50 colleges/universities across the nation, Kennedy Center American College Theatre Festivals, and faculty at Montclair State University. Some of his thoughts on the Theatre have been published in the *Northwest Theatre Review*. **Education**—MFA: University of Delaware. @johnplumpis.

Bari Robinson*

Nol / Valentine / Ensemble

Baltimore Center Stage: debut. **Regional**—credits include Cincinnati Fringe Festival: *kates*; Opera House Arts: *Mr. Burns, A Post Electric Play, Merry Wives of Windsor, Orlando*; Central Square Theater: *Arabian Nights*; Actor's Shakespeare Project: *Othello*; Bridge Rep of Boston and Opera House Arts: *Julius Caesar*; Underground Railway Theater: *A Disappearing Number*; Shotgun Players: Lauren Gunderson's *By and By*; Dramatic Repertory Company: *Topdog/Underdog*; Portland Stage Company: *The Snow Queen*. **Film**—*Mail Man* (Trailside Studios LLC), *The Finest Hours* (Disney Studios). **Education**—The Public Theater Shakespeare Lab (NYC), MFA: Columbia University, BA: Bowdoin College. robinsonbari.com.

Jefferson A. Russell*

Ralph / Ensemble

Baltimore Center Stage: debut. **Regional**—Cincinnati

Playhouse: *Shakespeare in Love*, *Jitney*; Historic Ford's Theatre: *Ragtime*; Pioneer Theatre Co: *Fences*; Round House: *Father Comes Home from the Wars*, *Two Trains Running*, *Ironbound* (world premiere), *Fahrenheit 451*, *Amadeus*; Woolly Mammoth: *Clybourne Park*; Dallas Theatre Center/The Goodman: *Trinity River Plays*; Rep Stage: *Sunset Baby*; Hangar Theatre: *The Piano Lesson*; Folger Shakespeare Library: *The Tempest*; Everyman Theatre: *Gem of the Ocean*, *Blues For An Alabama Sky*, *Hedda Gabler*; Marin Theatre Company: *Fetch Clay Make Man*, *The Convert*; Kennedy Center National tours: *Harlem And Color Me Dark*, others; productions and workshops with Arena Players, at the O'Neill Theatre Center, Shakespeare Theatre Company, Gulfshore Playhouse.

Education—BA: Hampton University (Sociology/Criminal Justice); MFA: Academy of Classical Acting at George Washington University. **Other**—He is a former Baltimore police officer and a founding member of GALVANIZE, a network for artists of color.

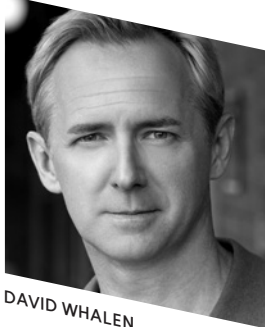
Emily Trask*

Viola de Lesseps / Ensemble

Baltimore Center Stage: debut. **Off-Broadway**—*The Oldest Boy* by Sarah Ruhl (world premier), *The Chalk Garden* with Angela Lansbury (reading); Lincoln Center Theatre, New Dramatists, 3day Hangover/ Drunk Shakespeare, EST, Shakespeare Society/The Public Theatre, Titan Theatre Company, The Greene Space - WNYC. **Regional**—The Alley Theatre (Resident Company Member); Bay Street Theatre, The Folger Theatre, Pioneer Theatre, Yale Repertory



EMILY TRASK



DAVID WHALEN

Theatre, Yale Cabaret, Montana Shakespeare, Hope Summer Rep, Milwaukee Repertory Theatre, The Utah Shakespeare Festival (five seasons Company Member). **Film/TV**—*Marvel's Daredevil*; *The Perfect Murder*; *End of a Summer Storm* (Alison Krauss/ Boynton), *The Violist* (numerous indie film awards).

Recordings—Simon & Schuster/ Folger Library audio book/app: *Romeo and Juliet*, *Hamlet*, *Julius Caesar*. **Publications**—contributing scholar Simon & Schuster/Folger Library audio book/app; nationally published poet (various journals). **Other**—Literary Manager for Titan Theatre Company. **Education**—BA: Grinnell College; MFA: Yale School of Drama. emilytrask.net

David Whalen*

Ned Alleyn / Lambert / Ensemble

Baltimore Center Stage: *Twelfth Night*. Credits include over 100 productions, and over a dozen world and American premieres: The Guthrie, Roundabout, South Coast Rep (10 productions), Alley Theatre, Philadelphia Theatre Company, Pittsburgh Public (10 productions), City Theatre (7 productions), Arden Theatre, Folger, Hartford Stage, Everyman Theatre, Roundhouse, Huntington Theatre, Laguna Playhouse, McCarter Theatre, Syracuse Stage, Repertory Theatre of St. Louis, Peoples Light & Theatre, Venice's Bienalle Festival, Playmakers Rep, among others. **Awards**—Performer of the Year (Pittsburgh Post-Gazette), Kevin Kline Award for Best Actor (*The Lieutenant of Inishmore*). Barrymore (Opus, *Take Me Out*-Best Production), Helen Hayes (Hamlet, Best Production). **Film/TV**—*American Pastoral*, *Southpaw*, *The Last Witch Hunter*, *The Fault in Our Stars*, *Jack Reacher*, *Insomnia*, *Bystander*, *The Last Samaritan*, *The First Seal*, *61**, *I'll Call You*, *The Xmas Tree*, *Black Dahlia*, *My Bloody Valentine*, *True Blue*, *Indictment: The McMartin Trial*, *Without Warning*, *Three Rivers*, *Pensacola*, *Silk Stalkings*, *Diagnosis: Murder*, *All My Children*, *The Guiding Light*. davidwhalenactor.com.

THE ARTISTIC TEAM

Blake Robison
Director

Baltimore Center Stage: debut. **International**—English Theater Berlin: *Summer and Smoke*; Avignon Fringe Festival: *Macbeth*. **Regional**—Cincinnati Playhouse (artistic director): *Shakespeare in Love*, *Native Gardens*, *A Prayer for Owen Meany*, *Peter and the Starcatcher*, *Pride & Prejudice*, *Book Club Play*, *Mad River Rising*, *Three Musketeers*, *TENDERLY*, *4000 Miles*, *Abigail/1702*; Other regional productions at Guthrie Theater, Arena Stage, Milwaukee Rep, Utah Shakespeare, St. Louis Rep, Round House, Folger, Clarence Brown Theatre, National Shakespeare Company, Vermont Stage. **Other**—Cincinnati Pops: *The Music Man* (with Will Chase and Betsy Wolfe); Knoxville Opera: *Romeo et Juliette*, *The Mikado*. Stage adaptations of Alice McDermott’s *Charming Billy* and Jay Parini’s *The Last Station*. Board member of Theatre Communications Group. **Education**—Williams College, UNC-Chapel Hill, British American Drama Academy.

Tim Mackabee
Scenic Designer

Baltimore Center Stage—*Jazz*, *Amadeus*. **Broadway**—*The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). **West End**—*The Elephant Man*. **Off-Broadway**—

MTC: Vietgone, *Important Hats of the Twentieth Century*; Atlantic: *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design), *Our New Girl*, *The Penitent*; Lincoln Center Theatre: *Heathers The Musical*, *Luce*; Vineyard: *Gigantic*; Public Theatre: *Much Ado About Nothing*. **Regional**—ACT San Francisco, Ford’s Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, Denver Center, Portland Center Stage, Cleveland Play House, Dallas Theatre Center, Geva Theatre, Yale Repertory Theatre, Syracuse Stage, South Coast Repertory, Victory Gardens Theatre, Bay Street Theatre, Asolo Repertory Theatre, Philadelphia Theatre Company, Arden Theatre Company, Studio Theatre, The Muny, Williamstown Theatre Festival (9 seasons.) **Dance**—Doug Varone & Dancers, Cedar Lake Dance. **TV**—*Amy Schumer: Live at the Apollo*, *Gotham*, *Smash*, *The Today Show*. **Education**—North Carolina School of the Arts, Yale School of Drama. timothymackabeeedesign.com

Kathleen Geldard
Costume Designer

Baltimore Center Stage: *American Buffalo*. **Regional**—Cincinnati Playhouse: *Shakespeare in Love*, *Little Shop of Horrors*, *Mad River Rising*; Actors Theatre of Louisville: *Peter and the Starcatcher*, Humana Festivals

2015, 2016, 2017; Shakespeare Theatre Company: *Macbeth*; Arena Stage: *The Year of Magical Thinking*; Portland Center Stage: *Little Shop of Horrors*; Huntington Theatre Company, Signature Theatre, Woolly Mammoth, Florida Studio Theatre, La Jolla Playhouse, Berkeley Repertory Theatre, Arena Stage, Kennedy Center for the Performing Arts, Studio Theatre, Round House Theatre, Imagination Stage, Flashpoint Theatre Company, Folger Theatre, Martha’s Vineyard Playhouse, Studio Arena Theater, Children’s Theatre of Charlotte, Liz Lerman Dance Exchange. **Awards**—2012 Bay Area Critics Circle nom for *Ruined* at Berkeley Rep; 2012 IRNE Award nom for *Ruined* at Huntington Theatre; 2009 Helen Hayes nom for *The Neverending Story* at Imagination Stage. **Professional**—Artistic Associate at Signature Theatre.

Michelle Habeck
Lighting Designer

Baltimore Center Stage: *Jazz*, *Marley*, *Amadeus*, *dance of the holy ghosts*, *An Enemy of the People*, *The Whipping Man*, *A Skull in Connemara*, *Let There Be Love*, *Things of Dry Hours*, *Elmina’s Kitchen*. **Broadway**—*Thoroughly Modern Millie* (Slide Artist); *The Boy from Oz*, *King Hedley, Movin’ Out*, *Thoroughly Modern Millie*, *King Hedley II* (Associate & Assistant Lighting Designer).

Off Broadway—*Fifty Words*, MCC Theatre. **Regional**—The Guthrie, Steppenwolf Theatre Company, The Goodman, Alliance Theatre, Seattle Children's Theatre, Minneapolis Children's Theatre, Cincinnati Playhouse in the Park, Arizona Theatre Company, KCRep, Penumbra, Writer's Theatre, The Zach, Lookingglass, and others. **Opera**—Austin Lyric Opera: *Elixir of Love*, *The Masked Ball*; Julie Taymor's *Grendel*, New York (Associate Lighting Designer). **Awards**—NEATCG Career Development Grant for Design, The University of Texas Faculty Fine Arts Award. **Professional**—Michelle leads the BA/MFA lighting program in the Department of Theatre and Dance at the University of Texas at Austin.

Matthew M. Nielson Sound Designer

Baltimore Center Stage: debut. **Off-Broadway**—Public Theater, Lincoln Center, 59E59. **Regional**—Arena Stage, Ford's Theatre, Kennedy Center, Smithsonian Institution, Cincinnati Playhouse, Portland Center Stage, Milwaukee Rep, St. Louis Rep, Delaware Theatre, Philadelphia Theatre, Barrington Stage, Studio Theatre, Signature Theatre, Woolly Mammoth, Round House Theatre, Theater Alliance, Olney Theatre. **Orchestrations & Arrangements** for a regional tour of *Peter and the Starcatcher*.

Film/TV—*Those Who Wait*, *Elbow Grease*, *Blue*, *From Hell to Here*, *Death in Time*, *The Long Road*, *Epix Drive-In*, UFC on FOX, NBC Sports. **Awards**—Helen Hayes Awards, Film Festival Awards. **Professional**—Wrote and produced audio series *Troublesome Gap*, runs a production music library and audio post-production house for film/TV. CuriousMusic.com

Diane Lala Choreographer

Baltimore Center Stage: debut. Diane is Professor of Musical Theatre at University of Cincinnati – College-Conservatory of Music where she choreographs, directs, and teaches dance. She has served as director/choreographer on such shows as *A Chorus Line*, *Carousel*, *Legally Blonde* and *Singin' in the Rain*. She has also worked at Summer Lyric Theatre at Tulane in New Orleans where she has directed and choreographed shows including *Annie Get Your Gun*, *Man of LaMancha*, *The Drowsy Chaperone* and *South Pacific*. She has taught master classes in Atlanta, Florida, Montana and New Orleans. Internationally, she has taught master classes in the Ukraine, Germany and Beijing. Diane is a certified Romana Kryzanowska Pilates instructor and is an associate member of SDC.

Rick Sordelet Fight Director

Rick and his son, Christian Kelly-Sordelet, are the creators of Sordelet INK. **Baltimore Center Stage:** *Les Liaisons Dangereuses*, *Jazz*, *The White Snake*. **Broadway**—70 shows including *The Lion King*, *Beauty and the Beast*, *Eclipsed*. **National Tours**—*Beauty and the Beast*, *Les Miserables*. **International**—53 productions including *Tarzan*, *Aida*, *The Lion King*, *Beauty and the Beast*, *Ben Hur Live in Rome* and the European tour. **Opera**—*Cyrano* (starring Plácido Domingo) at the Metropolitan Opera, The Royal Opera House and La Scala, in Milan. *Don Carlo* directed by Nicholas Hytner at The Met. **Film**—*The Game Plan*, *Dan in Real Life*, *Brave New Jersey*, *LIV*, and *Hamlet*. **TV**—Chief Stunt Coordinator for *Guiding Light* for 12 years and the new hit series *KEVIN CAN WAIT* on CBS. **Instructor**—Yale School of Drama. **Awards**—Edith Oliver Award for Sustained Excellence from The Lucille Lortel Foundation, Jeff Award for Outstanding Fight Director for *Romeo and Juliet* at The Chicago Shakespeare Theater. **Author**—*Buried Treasure*, *Choices*. sordeletink.com

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Christian Kelly-Sordelet
Fight Director

Baltimore Center Stage: debut.
Broadway—*Picnic, Breakfast at Tiffany's, Waiting for Godot, No Mans Land, Eclipsed Sunset Boulevard.* **Off-Broadway**—*Masked, Slipping, Unlock'd, The Brother/Sister Plays, Kid Victory.* **Stunt Coordinator**—*All My Children, Guiding Light, One Life to Live, School Spirits, Kevin Can Wait.* Christian assisted fight in—*The Snow Geese, Beauty and the Beast* (South Africa and Argentina tour), *Fuerza Bruta, Ben Hur Live: Rome, As You Like It, Comedy Of Errors, King Lear.* **Professional**—Santa Fe Opera Resident Fight Director; teaches at HB studios, The Acting Studio, City Collage of New York in Harlem.

Stephanie Klapper
Casting Director

Baltimore Center Stage: *That Face, The White Snake, The Secret Garden, Herzog Festival (4000 Miles and After the Revolution), It's a Wonderful Life: A Live Radio Play, Next to Normal, Vanya and Sonia..., Stones in His Pockets, dance of the holy ghosts, ...Poe, The Whipping Man, A Skull in Connemara.* Selected credits include: **Broadway**—*Bronx Bombers; A Christmas Story, The Musical; Dividing the Estate; Bells Are Ringing; It Ain't Nothin' But the Blues.* **Off Broadway**—*Red Roses, Green Gold; West Side Story* (Concert with the Philadelphia

Orchestra); *Discord; The Showoff; The Suitcase Under the Bed; The Lucky One; Daniel's Husband; That Golden Girls Show!; Fade; Exit Strategy; The Roads to Home; The Tragedy of Macbeth.* **Regional**—Many theaters including: Asolo, Canadian Stage Company; Cincinnati Playhouse, Capital Rep, Ford's Theatre, Hudson Valley Shakespeare Festival; Kansas City Rep, Milwaukee Rep, Berkeley Rep, Chicago Shakespeare Theater, Oregon Shakespeare Company, Old Globe Theatre, Actor's Theatre of Louisville. **Film/TV**—*Another Dance With Death; Poor Behavior; Stag; Alice Jacobs is Dead, Roberta, Feast of the Goat; Sidewalk Stories.* **TV**—*Lazytown.* **Member**—Casting Society of America. Casting Assistant: Lacey Davies

Geoff Boronda*
Stage Manager

Baltimore Center Stage—*Jazz, My America Too.* **Off Broadway** credits include—The Public Theater: *Mobile Unit: Romeo & Juliet, Mobile Unit: The Comedy of Errors, Buzzer, Ping Pong, Under the Radar Festival, The Urban Retreat, The Great Immensity, Fortress of Solitude.* **New York** credits include—Soho Rep: *generations; New School of Drama: She Kills Monsters; Rising Circle: Nobody Rides a Locomotive No Mo'.* **Regional**—Westport Country Playhouse: *Appropriate; Center Theatre Group: A View from the Bridge;*

Yale Repertory Theatre: *Hamlet, Dear Elizabeth, A Doctor in Spite of Himself;* The Acting Company: *X/Julius Caesar;* Dorset Theater Festival: *Dear Elizabeth; Triad Stage: Beautiful Star, A Christmas Carol;* Connecticut Repertory Theater: *The Sunshine Boys.* **Education**—Master's: Yale School of Drama (Stage Management).

Erin McCoy*
Assistant Stage Manager

Baltimore Center Stage: *Jazz.* **Broadway**—The 24 Hour Plays. **Off Broadway** credits include—The Public Theater: *Tiny Beautiful Things, Dry Powder, Under The Radar, Buzzer, Fidelis, Public Works: Twelfth Night,* Shakespeare in the Park: *Taming of the Shrew, Shakespeare in the Park: Tempest; Second Stage Theater: Invisible Thread.* **Regional** credits include—Westport Country Playhouse: *Appropriate; Center Theater Group: A View from the Bridge.* **Education**—Otterbein University.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

LEADERSHIP

Artistic Director

KWAME KWEI-ARMAH

Kwame Kwei-Armah OBE is a playwright, director, actor, and broadcaster. At Baltimore Center Stage he has directed *Jazz*, *Marley*, *One Night in Miami...*, *Amadeus*, *dance of the holy ghosts*, *The Mountaintop*, *An Enemy of the People*, *The Whipping Man*, and *Things of Dry Hours*. He was named Best Director in City Paper's Best of Baltimore (2014), and he was a finalist for the Stage Directors and Choreographers Foundation's Zelda Fichandler Award for Best Theater Director. His works as playwright include *One Love: The Bob Marley Musical*, *Elmina's Kitchen*, *Let There Be Love*, *A Bitter Herb*, *Statement of Regret*, *Seize the Day*, and *Beneatha's Place*, which debuted at Baltimore Center Stage in 2013 as part of The Raisin Cycle. Other directorial credits include *One Love: The Bob Marley Musical* at Birmingham Repertory Theatre; *One Night in Miami...* at London's Donmar Warehouse; *Twelfth Night*, *The Comedy of Errors*, *Much Ado About Nothing*, and the world premiere of *Detroit '67* at The Public Theater in New York; Naomi Wallace's *The Liquid Plain* at Signature Theatre; Dominique Morisseau's *Skeleton Crew* at the Lark Play Development Center; and the world premiere of *The Liquid Plain* at Oregon Shakespeare Festival. He has served on the boards of Theatre Communications Group, Steinberg Playwright Awards, The National Theatre, and The Tricycle Theatre (London), and as Artistic Director for the World Arts Festival in Senegal. He was named the Chancellor of the University of the Arts London, and in 2012 was named an Officer of the Most Excellent Order of the British Empire.

Managing Director

MICHAEL ROSS

Michael Ross returned to Baltimore Center Stage last season after working for seven seasons as managing director of Westport Country Playhouse. From 2002 to 2008 he was managing director of Center Stage. Previously, Ross was managing director of Long Wharf Theatre (1997–2002) where he was on the producing team for the commercial transfer of the Pulitzer Prize winner *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.



KWAME KWEI-ARMAH



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 *Identity*. Hana has directed numerous developmental workshops, including Elyzabeth Gregory Wilder’s *The Chat and Chew Supper*

Club, Janine Nabers’ *A Swell in the Ground*, and Marcus Gardley’s *The House That Will Not Stand*. Her plays include *All the Women I Used to Be*, *The Rise and Fall of Day*, and *The Sprott Cycle Trilogy*. Hana is the recipient of the 2009–10 Aetna New Voices Fellowship and Theatre Communications Group (TCG) New Generations Fellowship. She serves on the board of directors for the Greater Baltimore Cultural Alliance and the Sprott Foundation.

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 *Macbett*; 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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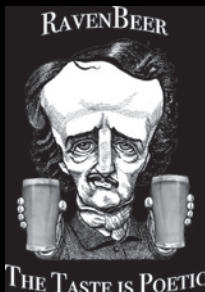
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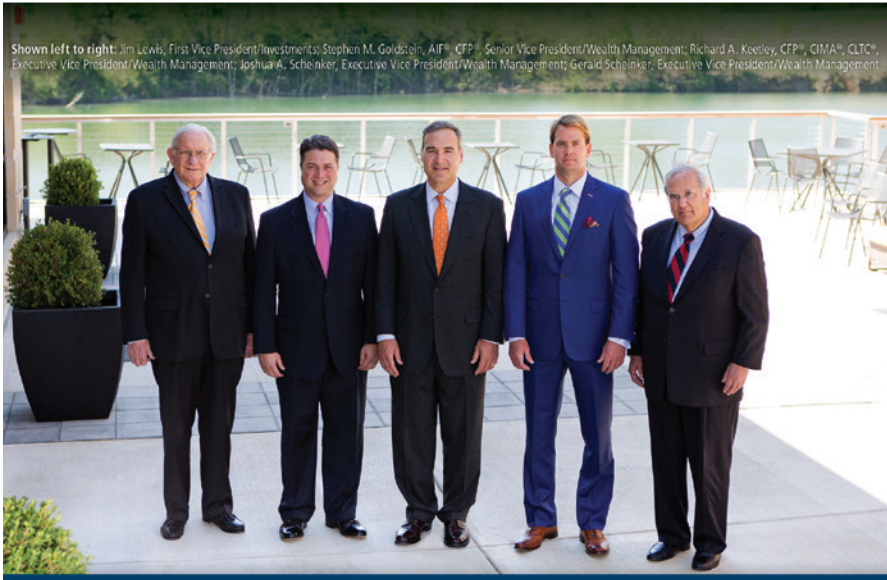
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NEIGHBORHOOD PARTNERS

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. FLAVOR

15 E. Centre St.
443.563.2279

5. LA CAKERIE

1216 N. Charles St.
443.449.6699

6. MARIE LOUISE BISTRO

904 N. Charles St.
410.385.9946

7. MICK O'SHEA'S

328 N. Charles St.
410.539.7504

8. MT. VERNON STABLE & SALOON

909 N. Charles St.
410.685.7427

9. PLATES

210 E. Centre St.
443.453.9139

10. THE ROOM

800 St. Paul St.
443.438.7889

FARTHER AFIELD

11. THE CLASSIC CATERING PEOPLE

99 Painters Mill Rd.
Owings Mills
410.356.1666

12. 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.



The Third Space initiative was launched several seasons ago with experimental theater in unexpected places. Starting last season with the renovation of our historic building, The Third Space got a permanent, designated home. The Third Space is our most intimate space, dedicated to bold, new, progressive voices with ticket prices to match.

With the advent of this new, space, we have a chance to showcase works that might not typically reach our mainstages. We began last season with *That Face*, a darkly funny play from British playwright Polly Stenham about a dysfunctional family hurtling toward collapse. Now, The Third Space continues this fall with performances of the much-lauded *White Rabbit Red Rabbit*. >>

WHITE RABBIT *RED RABBIT*

BY NASSIM SOLEIMANPOUR

DEC 12-23, 2017

No rehearsals.

No set.

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

A play for the most curious and adventurous theatergoers, this performance transcends time and distance. At once profound and hilarious, *White Rabbit Red Rabbit* has been performed over 1,000 times worldwide and has been translated into more than 20 languages. It will run in The Third Space for **just two weeks**.

"The whole experience is altogether funny and serious and surprising and you—which I mean we—are all in it together."

—SAN FRANCISCO EXAMINER

"A dazzling, transcendent piece of alive-and-kicking avant-garde theater."

—ENTERTAINMENT WEEKLY

ALL TICKETS JUST \$25.

STAFF

Artistic Director
Kwame Kwei-Armah OBE

Managing Director
Michael Ross

ADMINISTRATION

Associate Managing Director
Del W. Risberg

ARTISTIC

Associate Artistic Director
Hana S. Sharif

Associate Director/
Director of Dramaturgy
Gavin Witt

Artistic Producer/ Director of
Community Programs
Daniel Bryant

Artistic Administrator
Stephanie Rolland

Company Manager
Jennifer Roller

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

The Kathleen Hyle
Digital Media Fellow
Sabrina Henderson

DEVELOPMENT

Director of Advancement
Randi Benesch

Corporate Relations Manager
Amanda Mizeur

Individual Gifts Manager
Sara Kissinger

Special Events Coordinator
Catherine Logan

Executive Assistant/
Research Coordinator
David Kanter

Development Assistant
Madeline Dummerth

Auction Coordinator
Sydney Wilner

Auction Assistant
Norma Cohen

EDUCATION

Director of Education
Michael Wiggins

Education Program Coordinator
Adena Varner

Education Intern
Cara Hinh

Teaching Artists
**Zipporah Brown, Hannah Fogler,
Katie Mack, Garrett Marshall,
Andrew Stromyer, Susan Stroupe,
Jacob Zabawa**

FINANCE

Business Manager
Kathy Nolan

Business Associate
Brian Novotny

INFORMATION TECHNOLOGIES

Technologies Manager
John Paquette

MARKETING & COMMUNICATIONS

Interim Director
Cheryl Hudgins Williams

Associate Director of Marketing
Hilary Judis

Art Director
Bill Geenen

Publications Manager
Maggie Beetz

Public Relations Manager
Robyn Murphy

Digital Marketing Associate
Will Pesta

The Wendy Jachman
Graphics Intern
Albany Carlson

Photography
Richard Anderson *production*
Dean Alexander *advertising*

AUDIENCE RELATIONS

Box Office Manager
Kelly Broderick

Subscriptions Manager
Jerrilyn Keene

Assistant Patron Services Managers
Laura Baker, Shannon Ziegler

Patron Services Associates
**Ishai Barnoy, Marlene Bell,
Kelli Blackwell, Molly Hopkins,
Jonathan Jacobs**

**David Kanter, Sarah Lewendowski,
Brandon Love, Kira-Lynae Pindell,
Jasmine Riley, Esther Rodriguez**

AUDIENCE SERVICES AND RENTALS

**Audience Services and
Events Manager**
Alec Lawson

House Managers
**Lindsey Barr, Nick Horan, Lindsay
Jacks, Hannah Kelly, Faith Savill**

Bar Managers
**Shelly Burke, Val Long, Ann
Weaver, Barri Yanowitz**

Audio Description
Mary Lou Fisher, Ralph Welsh
Maryland Arts Access

OPERATIONS

Director of Operations
Kevin Maroney

Building Engineer
Harry Piasecki

Custodial Services
Broadway Services, Inc.

Security
SOGIIC

PRODUCTION MANAGEMENT

Director of Production
Rick Noble

Associate Production Manager
Lawrence Bennett

Production Management Intern
Todd Harper

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
Carly Shiner
Staff Electrician
Aaron Haag
Lighting Intern
Abbey Kojima

PROPERTIES

Props Manager
Jeffery Bazemore
Master Craftsman
Nathan Scheifele
Props Artisan
Rachael Erichsen
Props 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 Stott

MULTIMEDIA

Multimedia Coordinator
Danny Carr
Multimedia Fellow
Kat Pagsoligan

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 SHAKESPEARE IN LOVE

Assistant Lighting Designer
Yitai Chung

Children's Supervisor
Lauren Imwold

Electricians
Jessica Anderson, Alison Burris, Parker Damm, Bevin Miyake, Cody Petenbrink, Erin Teachman, Will Voorhies

Production Assistant
Erica Feidelseit

Scenic
Aziza Afzal, Sierra Ho, Chester Stacy, Jacob Zabawa

Sound Board Operator
Eric Bostic

Wardrobe
Sarah Lamar, Emily McCort
Jacob Zabawa

BALTIMORE CENTER STAGE
2016/17 RENOVATIONS

Architect
Cho Benn Holback Associates

Head Theater Consultants
Charcoalblue

Multi Media Lobby Designs
Jared Mezzocchi

Brand Design
Pentagram



Baltimore Center Stage operates under an agreement between LORT and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.



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

Baltimore Center Stage is a constituent of Theatre Communications Group (TCG), the national organization for the nonprofit professional theater, and is a member of the League of Resident Theatres (LORT), the national collective bargaining organization of professional regional theaters.

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.

ACCESSIBILITY

MOBILITY

Wheelchair-accessible seating is available for every performance.



VISUAL ASSISTANCE

The Audio Description/Touch Tour performances of *Shakespeare in Love* take place on Sun, Nov 19 at 2 pm and 7:30 pm. Touch tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.



AUDIO ASSISTANCE

A Closed Captioned performance of *Shakespeare in Love* takes place on Sun, Nov 19 at 7:30 pm. Assistive listening and Closed Captioning devices are available to be borrowed at no cost.



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.

LATE SEATING

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

FEEDBACK

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

BALTIMORE
SYMPHONY
ORCHESTRA



Holidays

WITH THE BSO

FAMILY CONCERT: A CHRISTMAS CAROL

SAT, DEC 9, 11 AM

This single-actor adaptation of Charles Dickens' holiday classic retells the story of Ebenezer Scrooge and his redemptive journeys with the ghosts of Christmas past, present and future.

HANDEL'S MESSIAH

SAT, DEC 9, 7:30 PM

SUN, DEC 10, 3 PM

A BSO tradition since 1982, no holiday season is complete without the sheer joy of *Messiah* with Edward Polochick and the Concert Artists of Baltimore Symphonic Chorale.

BSOMUSIC.ORG
410.783.8000

JOSEPH MEYERHOFF SYMPHONY HALL

HOME FOR THE HOLIDAYS

SAT, DEC 16, 3 PM & 8 PM

SUN, DEC 17, 3 PM

Thomas Wilkins, Principal Conductor of the Hollywood Bowl, conducts Christmas favorites including "Hark! the Herald Angels Sing" and "O Holy Night." Featuring the Baltimore School for the Arts tap-dancing Santas!

CIRQUE DE LA SYMPHONIE HOLIDAY SPECTACULAR

FRI, DEC 22, 8 PM

SAT, DEC 23, 3 PM & 8 PM

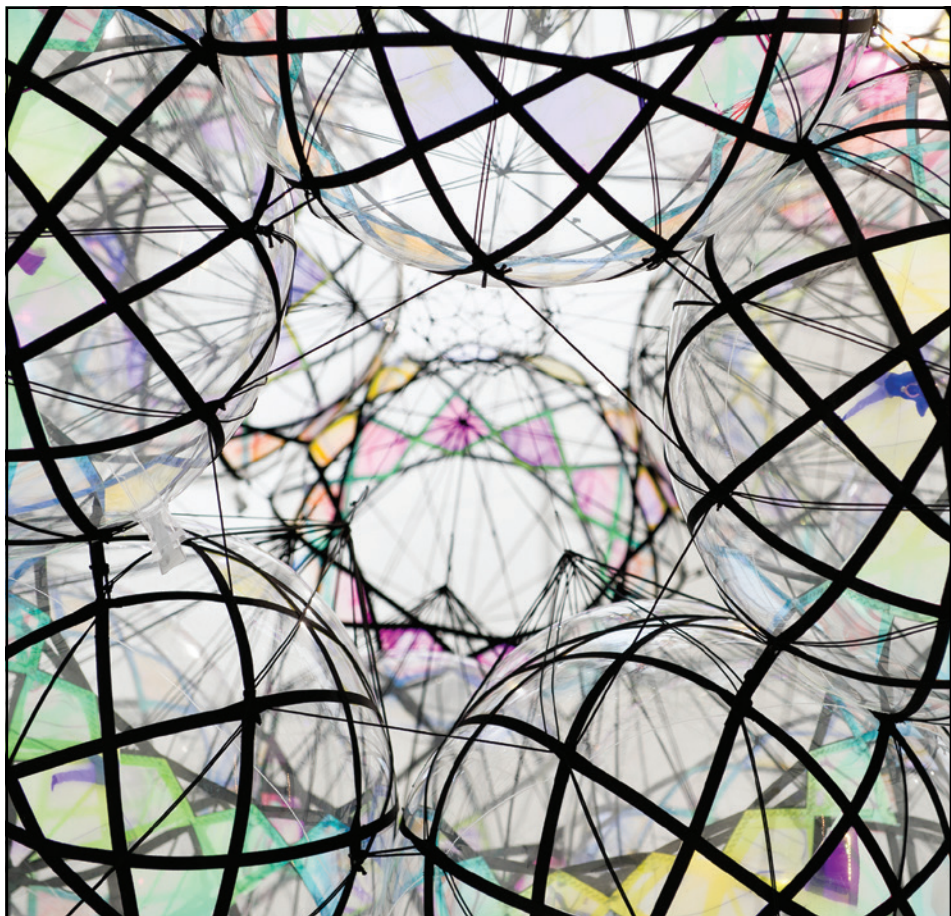
The jaw-dropping magic of Cirque comes to the concert hall as the BSO musicians are joined by acrobats, contortionists, jugglers and high-flying aerialists from above.

PRESENTING
SPONSOR



SUPPORTING
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LORD BALTIMORE
CAPITAL CORPORATION



TOMÁS SARACENO

ENTANGLED ORBITS

OCTOBER 2017 – JUNE 2018

Breathtaking sculptures that take inspiration from nature's structures—clouds, bubbles, and spiderwebs—to imagine the architecture of tomorrow

ARTBMA.ORG

Tomás Saraceno: Entangled Orbits is generously sponsored by The Richard C. von Hess Foundation. Additional support provided by Joanne Gold and Andrew Stern.

Tomás Saraceno. *Many suns and worlds*, 2016. Solo exhibition at The Vanhaerents Art Collection. Courtesy the artist; Tanya Bonakdar Gallery, New York; Andersen's Contemporary, Copenhagen; Pinksummer contemporary art, Ganso; Esther Schipper, Berlin.

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