FUN HOME

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

BALTIMORE CENTER STAGE
2018–2019 SEASON
SUPERPOPS:
CHRISTINA BIANCO: WOMAN OF A THOUSAND VOICES
MARCH 1-3
PORGY AND BESS
APRIL 12-14
LESLEY ODOM JR. WITH THE BSO
APRIL 26
MOVIE WITH ORCHESTRA: AN AMERICAN IN PARIS
MAY 3-5
MOVIE WITH ORCHESTRA: WEST SIDE STORY
JUNE 13, 14 & 16

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

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

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

Fun Home represents many “firsts” both locally and nationally. It is our first production of 2019, and was the first show I worked on at The Public Theater back in 2012. It was the first Broadway musical to center a lesbian story, and the first Tony Award-Winning musical with women in both the book writer and composer roles—Lisa Kron and Jeanine Tesori have spent their entire careers busting down doors and charging through glass ceilings (see page 8). For two such master artists to continue their trailblazing by adapting Alison Bechdel’s hit graphic novel is an embarrassment of genius of the highest magnitude. (Incidentally, if you aren’t already familiar with the “Bechdel Test” named for Fun Home’s originating artist, I encourage you to dive down that particular rabbit hole, starting on page 13 of this program).

Speaking of revolutionary women and “firsts,” it is not lost on me that our beloved Hana Sharif directs this production of Fun Home under her new title, Artistic Director of The Repertory Theatre of St. Louis. Her leadership here in Baltimore and throughout the national landscape of the American Theater is unparalleled, and I count myself lucky to call her friend and colleague. Rest assured, this will not be the last of Hana’s collaborations with Center Stage. I look forward to continuing our relationship here in Baltimore and beyond. Thank you, Hana!

Stephanie Ybarra
Artistic Director
Originally Produced on Broadway by Fox Theatricals, Barbara Whitman, Carole Shorenstein Hays, Tom Casserly, Paula Marie Black, Latitude Link, Terry Schnuck/Jane Lane, The Forstalls, Nathan Vernon, Mint Theatricals, Elizabeth Armstrong, Jam Theatricals, Delman Whitney, and Kristen Caskey and Mike Isaacson.

The world premiere production of Fun Home was produced by The Public Theater Oskar Eustis, Artistic Director Patrick Willingham, Executive Director in New York City on October 22, 2013.

Fun Home was developed in part at the 2012 Sundance Institute Theatre Lab at White Oak and the 2012 Sundance Institute Theatre Lab at the Sundance Resort.

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JEANINE TESORI

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BY LISA KRON

BASED ON THE
GRAPHIC NOVEL
BY ALISON BECHDEL

DIRECTED BY
HANA S. SHARIF
JAN 17–FEB 24, 2019

THE CAST
in alphabetical order

Laura Darrell*
Medium Alison

Michelle Dawson*
Helen Bechdel

Jeffry Denman*
Bruce Bechdel

Liam Hamilton
Christian Bechdel

Justin Gregory Lopez*
Roy/Mark/Pete/
Bobby Jeremy

Molly Lyons*
Small Alison

Jon Martens*
John Bechdel

Andrea Prestinario*
Alison

Shannon Tyo*
Joan

*Member of Actors’
Equity Association

Please silence all electronic devices.
There will be no intermission.

ORCHESTRA
in alphabetical order

Alex Aucoin
Percussion

Andy Axelrad
Reeds

Zack Branch
Basses

Amelia Giles
Violin/Viola

Gerry Kunkel
Guitars

MaryAnn Perkel
Cello

Evan Rees
Conductor/
Keyboards

Joe Jackson
Music Contractor

THE ARTISTIC TEAM

Hana S. Sharif
Director

Evan Rees
Music Director
& Conductor

Jaclyn Miller
Choreographer

Scott Bradley
Scenic Designer

Karen Perry
Costume Designer

Xavier Pierce
Lighting Designer

Charles Coes
Nathan A. Roberts
Sound Designers

Hana S. Kim
Projection Designer

Sabine Decatur
Production Dramaturg

Sara Bruner
Associate Choreographer

Tiffany Fulson
Assistant Director

Captain Kate Murphy*
Stage Manager

Danielle Teague-Daniels*
Assistant Stage Manager

Pat McCorkle
Katja Zarolinski
McCorkle Casting, Ltd.
Casting

MUSIC BY
JEANINE TESORI

BOOK AND LYRICS
BY LISA KRON

BASED ON THE
GRAPHIC NOVEL
BY ALISON BECHDEL

DIRECTED BY
HANA S. SHARIF
“IT ALL COMES BACK (OPENING)”
Small Alison, Bruce, Alison, & Company

“WELCOME TO OUR HOUSE ON MAPLE AVENUE”
Helen, Alison, Small Alison, Christian, John, Bruce, & Roy

“NOT TOO BAD”
Medium Alison

“COME TO THE FUN HOME”
John, Christian, & Small Alison

“HELEN’S ETUDE”
Alison, Roy, Bruce, Small Alison, Helen, John, Christian, & Medium Alison

“PARTY DRESS”
Small Alison, Bruce, Medium Alison, & Alison

“CHANGING MY MAJOR”
Medium Alison

“MAPS”
Alison

“RAINCOAT OF LOVE”
Bobby Jeremy & Company

“PONY GIRL”
Bruce

“RING OF KEYS”
Small Alison & Alison

“DAYS AND DAYS”
Helen

“TELEPHONE WIRE”
Alison & Bruce

“EDGES OF THE WORLD”
Bruce

“FLYING AWAY (FINALE)”
Alison, Medium Alison, & Small Alison
WHERE & WHEN

The action spans locations from the Bechdel house and family owned funeral home in bucolic Beech Creek, Pennsylvania (pictured in background) to the campus of Oberlin College in Ohio and Alison Bechdel’s contemporary studio space.

It takes place across time and memory from the 1970s to more recent days.
A radical playwright, a Tony-nominated composer, and a lesbian cartoonist walk into a theater...

Fun Home has taken the theater world by storm since its Broadway debut in 2015. It has been lauded across the board for its innovations of the musical theater form, as well as for its all-female writing team and its tender representation of queer stories. But this overnight success certainly didn’t happen overnight; the show came out of a nearly 10-year artistic collaboration between three brilliant artists—Lisa Kron, Jeanine Tesori, and Alison Bechdel. Their long and arduous process spanned time, space, and form as they worked to create the Fun Home that you see today.

Alison Bechdel describes herself as a “careful archivist of my own life,” and true to that characterization, she spent seven years making sure that each detail she wrote down in her memoir was just right. In Fun Home—the graphic novel—she recreates photos and furniture, transcribes books and letters, and painstakingly recalls every moment of her interactions with her family. “A number of people have pointed out to me that the compulsive attention I paid the house while I was doing the book was exactly what my dad had done,” she says. “If my details were accurate enough, and true enough, and I had worked hard enough, then my readers could enter my world without reservation, could trust that I was telling them as much truth as possible.”
The resulting book is a complex and dense memoir told through detailed illustrations, poetic language, and a winding journey towards Alison’s and her father’s truths. Obviously, the work paid off: when it came out in 2006, *Fun Home* made top rankings across a range of publications and was even named “Book of the Year” by *Time*.

**THE MUSICAL**

Bechdel never suspected that *Fun Home* could have a life beyond the page. Even after she started getting commercial interest, it wasn’t until acclaimed playwright-performer Lisa Kron and Tony-nominated composer Jeanine Tesori approached her that she even considered an adaptation:

> It seemed harmless enough. I had turned down a movie on the grounds that if it wasn’t good it would be awful to have it out there in the world, this terrible version of my most intimate history. But a musical? I was naïve. I thought: if it’s a bad musical, it will just disappear.

Part of Bechdel’s initial hesitation was also about the representation of lesbians in the arts. Historically lesbians, and in particular butch lesbians, have been reduced to objects of ridicule in popular culture. But Lisa Kron’s long history of writing and performing roles for queer women, including as co-founder of the landmark Five Lesbian Brothers theater company, was reassuring to Bechdel.

> From the get-go, we had conversations about butch representation, and how impossible that has been historically. When you would see lesbians in a play or a movie they would be played by a straight actress who didn’t get it, who couldn’t quite go there. So we knew that was going to be an issue. And I knew that Lisa would be the person to make that happen, if anyone could.

**LISA KRON & WOW CAFÉ**

Lisa Kron locates her artistic roots in the East Village’s WOW Café. WOW (originally short for Women’s One World) is a queer, woman-centric theater collective; it began in the 1980s as a women’s theater festival and grew into a center of lesbian theater and a safe space for queer artists. Kron first encountered WOW when she arrived in New York in 1984. “The work there was a beautiful mess,” she says, free from political or aesthetic agendas and fueled by the wild excitement of an audience who had never seen themselves reflected.... I learned to be a lesbian at WOW. Through our plays and variety nights and rent parties and fashion shows and retreats and staff meetings full of lesbian “process” and lots of lesbian drama, we made a place in the world where it was taken for granted that girls like other girls and we could drop the explanations and justifications and become fully human.

After seeing a show by feminist performance art troupe and WOW founders Split Britches, Kron joined up with Maureen Angelos, Babs Davy, Dominique Dibbell, and Peg Healey to form The Five Lesbian Brothers. The Brothers write and perform plays not just at WOW, but all over the country.

> WOW Café has influenced Kron’s work from her collaborations with the Brothers to her groundbreaking autobiographical plays, *2.5 Minute Ride* and *Well*, and even to her work on *Fun Home*. In addition to sharing an interest in memoir and alternative forms of storytelling, Kron says that she and Bechdel share a queer mindset: “We make work that just assumes a lesbian perspective. For me, that came out of what was true at the WOW Café.”
And thus with Bechdel’s blessing, in 2009, Fun Home started its five year journey to Broadway. “It was nothing but problems,” Kron said of the adaptation process. Bechdel’s novel is not the obvious choice for musical theater; its nonlinear structure, its visual and literary focus, and its highly sensitive subject matter make it an unlikely candidate. But Kron and Tesori saw its theatrical potential and the too-rare opportunity to use musical theater to tell a queer story, and they elected to take the risk. From the Ojai Playwrights Conference in California to the Sundance Institute’s Theater Lab in Florida to the Public Theater in New York, Fun Home grew and developed in their capable hands.

Jeanine Tesori INNOVATES THE FORM

Jeanine Tesori is often first. The first woman composer with two original musicals running concurrently on Broadway. Part of the first all-female writing team to win a Tony for musical score. And recently, one of the first women composers commissioned by the Metropolitan Opera—for an opera, Grounded, based on George Brant’s acclaimed play about a female fighter pilot who, upon getting pregnant, goes into drone warfare.

Throughout her career, Tesori continues to innovate, expand, and explode the form, while also tackling subtly revolutionary content. From Fun Home to Caroline, or Change to Violet and even Shrek, she insists on engaging with difference, making space on Broadway for those long-considered “other.” She uses her craft to push musical theater towards new stories while pushing herself towards new storytelling, often collaborating with playwrights like Tony Kushner, David Henry Hwang, and of course Lisa Kron. Her sound constantly evolves, with each score tailored for a particular story—seeking new ways to be the backdrop, counterpoint, and balance of the script. “Music, for me, is like the architecture of a beautiful thing you’re envisioning,” Tesori says, “and the way to get there is intervallic, it’s mathematic. And then there is the soul and the heart.”

THE CHANGES

Unlike most classic musical theater, Fun Home’s storyline is structured around an emotional journey rather than a chronological one. “The graphic novel is filled with thousands of cells that tell stories within themselves,” Tesori points out. “How is it going to be in a long arc instead of in these little bits and pieces? And how are we going to tell that in a theatrical way? It took the full five years to really figure that out.”

Over the years, they used maps, charts, and index cards to test out different story structures, working to pare down the plot into something that could be performed by one cast and consumed in one sitting. “With a novel you can pick it up and put it down, but with live theater the demands of that form are based on the fact that you are holding people’s attention hostage,” Kron says. “You are responsible for their consciousness.” In the process, scenes were melded together, characters were combined or omitted, and details of chronology were smudged—until all that was left was one concise and cohesive act of theater.

Kron and Tesori also wrestled with how to portray the complex and subtext-filled emotional lives of Bechdel’s characters. Bechdel’s caption commentary gives us the subtext, but the creative duo was left to fill in the actual text of the scene. In fact, Lisa Kron says:
There are no scenes in the book of *Fun Home*. There are moments in time. There’s a frame where a kid is eating a bowl of cereal and a parent is leaving and then you have Alison’s narrative voice....That’s not a scene. The story has to be told through the actions of characters who are unaware of the defining moment of what’s going to happen in the future. What do they do? What do they talk about? So material had to be generated.

Even just the fact of putting bodies onstage required a deeper dive into the characters. Helen, who works well as a supporting character in the book, needed more material in order to come to life theatrically. Bruce, whose fits of anger are balanced by stretches of vulnerability in the novel, became disproportionately cruel when his violence was experienced live. Alison, whose queer identity is clear in the novel, necessitated an exploration of what it means to represent a butch lesbian experience.

Lisa Kron and Jeanine Tesori met these adaptation challenges head-on; even after a long developmental process, they attended every preview during the Off-Broadway run, making edits right up until opening night. Now, as productions of *Fun Home* echo across the country, conversations like these continue through every directing, design, and dramaturgical choice.
When Bechdel agreed to the musical, she removed herself from the process, ceding any creative control. She had actually nearly forgotten about it until she received a script and CD in the mail. Luckily, she was pleasantly surprised by the end result. “That first moment of hearing it: I just felt it was this great gift. I felt seen,” she says in an interview. “I think there should be a kind of therapy where people hire playwrights and composers to make musical theater of their sad childhoods.”

In some ways, comics and musicals feel like a perfect match, Bechdel reflects: “I wonder if it is because of the way two registers collide. In a musical, you have drama and music. In comics, writing and pictures. They operate differently, but with the same power.” The emotional honesty in her captions is reflected in the rawness of music, the heightened imagery of the drawings comes through in fantastical sequences, and the complex subtext manifests in the contrast between music and text. From here, it looks like Fun Home the musical was meant to be.

In a review of Fun Home in its graphic novel form, writer Sean Wilsey comments that “the true memoirist’s mission, like the novelist’s, is not so much establishing factuality as getting to the heart and truth of something.” Lisa Kron and Jeanine Tesori took this sentiment to heart in their Fun Home; the script is full of details from Bechdel’s memoir, but their music and lyrics allow the emotional truth to take center stage. And anyway, as Bechdel says, “even the things they made up feel true to me.”

“I THINK THERE SHOULD BE A KIND OF THERAPY WHERE PEOPLE HIRE PLAYWRIGHTS AND COMPOSERS TO MAKE MUSICAL THEATER OF THEIR SAD CHILDHOODS.”

PHOTO: ALISON BECHDEL

THE STAGE

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Long before her *Fun Home* fame, Alison Bechdel was best known for her comic strip, *Dykes to Watch Out For (DTWOF)*. First published in 1983, *DTWOF* follows neurotic lesbian Mo and her group of friends as they go through political angst, queer discoveries, career struggles, and romantic drama. Bechdel gives readers unique access to her lesbian world while also showing just how normal and everyday these lesbians are. When she first started working on them in the 80s, she saw her cartoons as “an antidote to the prevailing image of lesbians as warped, sick, humorless, and undesirable. Or supermodel-like Olympic pentathletes, objective fodder for the male gaze.” She committed the radical act of representing lesbians as human beings.

Although mostly published in smaller feminist and queer newspapers, *DTWOF* gained a cult following and today is one of the most important artifacts of lesbian culture. Outside of the queer community, though, *DTWOF* might be most recognized as the source for *The Bechdel Test*, a measure of gender equality in film. In the comic strip, one of the women decides that in order for her to see a movie it must have 1) at least one scene 2) in which two women talk to each other 3) about something besides a man. The Bechdel Test has become widely used as a feminist mode of engagement with fiction, although its radical lesbian origins are rarely recognized.
THE CAST

Laura Darrell*
Medium Alison
Baltimore Center Stage: debut. New York—Barrow Street Theatre: Sweeney Todd (Johanna/Pirelli/BW Standby); Vineyard Theater: Kid Victory (Suze, Official Cast Album released); NY City Center: Encores! The Golden Apple (Ensemble); Signature: Far from the Madding Crowd (Liddy); Theatre for the New City: Ten Ways on a Gun (Kate); Boomerang Theatre Co.: A Midsummer Night’s Dream (Hermia). Regional—Laura originated the role of Princess Anna in Frozen Live at DCA, directed by Liesl Tommy. She has also worked at Signature Theatre in VA, Bridge Rep of Boston, Mile Square Theatre, Portland Stage, MTLA, Ogunquit Theatre, LA Rock Opera Co., Good Theater, MSMT, among others. Selected Film/TV—Happy! (Sister Lee, Recurring, SYFY), Dietland, (Anna/Recurring, AMC), Creedmoria (Eileen, Cinequest Best Comedy, dir. Alicia Slimmer), A Very Special Christmas (PBS, nominated for N.E. Emmy Award). Sketch/Improv—UCB. Education—USC (LA), NYU Tisch, and BADA (UK). lauraadarrell.com. Instagram: lauraedarrell.

Michelle Dawson*
Helen Bechdel
Baltimore Center Stage: debut. Broadway—Spider-man: Turn Off The Dark; Mamma Mia!; Ragtime; Show Boat; Cyrano, The Musical. National Tours—Mamma Mia! (Donna & Tanya), Seven Brides for Seven Brothers (Milly), The Secret Garden, The Music of Andrew Lloyd Webber. Chicago—First Wives Club, Ragtime (Evelyn Nesbit). Regional—Sacramento Music Circus: Mamma Mia! (Donna); Pittsburgh Civic Light Opera: Mamma Mia! (Tanya), Jekyll & Hyde (Lucy); Grease (Rizzo), A Little Night Music (Peta); Pioneer Theatre Company: Evita (Eva Peron); over 15 productions at Westchester Broadway Theatre. TV—Law & Order, All My Children, 63rd Annual TONY Awards (featured performer). Awards—Michelle won a MAC Award for Best Actress as Aldonza in Man of LaMancha at the Arizona Theatre Company. Education—BFA: Carnegie-Mellon University. michelledawson.com

Jeffry Denman*
Bruce Bechdel
Baltimore Center Stage: A Civil War Christmas, Into the Woods. Broadway—White Christmas (Phil Davis, Astaire Award nom), The Producers, Cats, Dream, How to Succeed… Off Broadway—Vineyard: Kid Victory (Michael, Drama Desk & Outer Critics noms, Best Supporting); CSC: Passion (Lt Barri); York Theatre: YANK (Artie, Drama Desk nom, Best Supporting); The Holiday Guys; Keen Company: Children of a Lesser God (James Leeds). Regional—Signature: Kid Victory (Michael, Helen Hayes
nom); Westport: *Into the Woods* (Narrator, Connecticut Critics Award); Portland Stage: *Dinner with Friends* (Tom); Sacramento Music: *Into the Woods* (Baker); Ogunquit Playhouse: *Crazy for You* (Bobby), *Spamalot* (Sir Robin); North Shore: *Crazy for You* (Bobby, IRNE Award).

**Professional/Other**—Jeffry is also a director and choreographer having worked extensively Off Broadway and regionally including Ogunquit Playhouse, Tuacahn Center for the Arts, Cape Playhouse, Music Theatre Wichita, and La Mirada. He is the Artistic Director of Denman Theatre & Dance Co and author of the book, *A Year with The Producers*, a journal of his time in the original Broadway company of *The Producers*.

**Liam Hamilton**  
Christian Bechdel  
**Baltimore Center Stage:** debut.  
**Regional**—Charm City Players: *A Christmas Story, The Musical* (Schwartz).  
**Camp**—Baltimore Center Stage Spring Camp: *Hamilton* (Alexander Hamilton), *West Side Story* (Bernardo). Camp BCS Summer: (ensemble), Musical Artists Theatre: (ensemble).  
**Education**—current 6th grader at The Waldorf School of Baltimore.

**Justin Gregory Lopez**  
Roy/Mark/Pete/Bobby Jeremy  
**Baltimore Center Stage:** debut.  
**Off-Broadway**—New World Stages: *Bare* (Beto, Matt U/S).  
**Regional**—Asolo Rep: *Evita* (Che), Ordway Center and Schuster Center: *In the Heights* (Usnavi); 5th Avenue Theatre: *Paint Your Wagon* (Armando);

**Molly Lyons**  
Small Alison  
**Baltimore Center Stage:** debut.  
**Regional**—Westchester Broadway Theater: *Annie* (Orphan Molly), *Christmas Voyager* (child); The Center for Performing Arts at Rhinebeck: *Fun Home* (John). Molly is nine years old. She would like to thank Mom, Dad, Abby, Lizzie, Charlie, Grandma, and Pop Pop for their support. Molly would also like to thank her Manager, Tamara Markowitz, her Agent Barry Kolker, and all who have supported her on this journey.

**Jon Martens**  
John Bechdel  
**Baltimore Center Stage:** debut.  
**Broadway**—*Kinky Boots* (Young Charlie, Asia Tour).  
**Other New York**—*Show & Tell* (Jasper); NYC Tap Crew.  
**Regional**—*A Christmas Story* (Tap Specialty Boy); *Peter Pan* (Lost Boy).  
**TV**—*Happy!* (Wisemen, SyFy); *Evil Lives Here* (Investigative Discovery).  
**Education**—Jon attends The Rumson Country Day School.

**Andrea Prestinario**  
Alison  
**Baltimore Center Stage:** debut.  
Shannon Tyo*

Joan

Baltimore Center Stage: debut.
Off-Broadway—The Chinese Lady, Kentucky, Bikeman, Dear Edwina.
Regional—Barrington Stage: The Chinese Lady (Afong Moy), Broadway Bounty Hunter (Courtnie/Indigo);
Kitchen Theatre: Bright Half Life (Vicky), Smart People (Ginny); Geva Theatre: Smart People; The Old Globe: The White Snake (Crane); Pioneer Theatre, Music Theatre Wichita, Cape Fear Regional: Miss Saigon (Kim); Northern Stage, Tuacahn Center, Pioneer Theatre: The 25th Annual Putnam County Spelling Bee (Marcy).
Education—Syracuse University. shannon-tyo.com

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
THE ARTISTIC TEAM

Jeanine Tesori
Music

Broadway—Violet; Caroline, or Change; Shrek the Musical; Thoroughly Modern Millie; Twelfth Night (LCT); John Guare’s A Free Man of Color. Delacorte: Mother Courage (starring Meryl Streep). Film scores—Nights in Rodanthe, Every Day, Opera—A Blizzard on Marblehead Neck (libretto, Tony Kushner; Glimmerglass); The Lion, The Unicorn, and Me (libretto, J.D. McClatchy; Washington National Opera). Other—She is the creative director/co-founder of A Broader Way, an arts empowerment program for girls from underserved communities; the artistic director of Encores! Off-Center; and a lecturer in music at Yale University. Ms. Tesori is a member of the Dramatists Guild.

Lisa Kron
Book and Lyrics

Other plays include Well (Best Actress Tony nom.), 2.5 Minute Ride (Obie), In the Wake (Best Plays 2010–2011 yearbook). Acting includes Mrs. Mi-Tzu/Mrs. Yang in Foundry Theater’s Good Person of Szechuan (Lortel Award, Outstanding Featured Actress). Honors include Guggenheim, Sundance, Lark, MacDowell fellowships; Cal Arts/Alpert, Helen Merrill, and Doris Duke Performing Arts awards; ANVPI/Arena Stage Residency; grants from Creative Capital and NYFA. A proud founding member of Obie and Bessie Award-winning theater company The Five Lesbian Brothers. Has served on the boards of the MacDowell Colony, the Lilly Awards, and the Council of Dramatists Guild of America.

Alison Bechdel
Author

Alison Bechdel created the comic strip “Dykes to Watch Out For,” which ran in lesbian and gay publications from 1983 to 2008. In 2006, she gained a wider readership with the publication of Fun Home: A Family Tragicomic, a graphic memoir about her relationships with her closeted gay father. She followed this with a second memoir, Are You My Mother? A Comic Drama. She is also the author of a book on the body and trends in physical fitness called The Secret to Superhuman Strength. She is the recipient of a 2014 MacArthur Fellowship.

Hana S. Sharif
Director

Baltimore Center Stage Associate Artistic Director 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: Sense & Sensibility, 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 IfIdentity. 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.
Evans Rees
Music Director & Conductor
Baltimore Center Stage: debut. Broadway—The Visit. International—Menier Chocolate Factory: Into the Woods (London). Off-Broadway—Theater Row: The Boys From Syracuse; Encores! New York City Center: A Bed and a Chair; Williamstown Theatre Festival: The Visit. Tours—Into the Woods; Chicago; A Christmas Story. Regional—credits include Princeton Festival: A Little Night Music; Cardinal Stage: My Fair Lady. Professional—Member of the musical theater faculty at Manhattan School of Music. Education—Graduate of the Indiana University Jacobs School of Music. evanreesmusic.com

Jaclyn Miller
Choreographer

Scott Bradley
Scenic Designer
Baltimore Center Stage: Pride and Prejudice, The Rainmaker, Picnic. Broadway—premieres of August Wilson’s Seven Guitars (Tony nom. and Drama Desk Award for best set design), Joe Turner’s Come and Gone (Drama Desk Award for best Set Design). Recent openings—Virginia Repertory Theater: West Side Story; Portland Stage, Commonwealth Shakespeare Co: Loves Labors Lost; Cleveland Playhouse: Dark at the Top of the Stairs; Seattle Rep: A View from the Bridge; Cleveland Playhouse: The Crucible; Long Wharf Theater: Brownsville Song; Oregon Shakespeare Festival: Much Ado About Nothing. Notable productions—Seattle Rep: Samuel D. Hunter’s A Great Wilderness (world premiere); Second Stage: Eurydice by Sarah Ruhl and The Notebooks Of Leonardo Da Vinci by Mary Zimmerman (both Lucille Lortel noms.). TV—Late Night with David Letterman (NBC). Film—Production designer for Ang Lee’s Pushing Hands. Education—Graduate of the Yale School of Drama 1986. Head of Scene Design program Virginia Commonwealth University.

Karen Perry
Costume Designer
Baltimore Center Stage: Skeleton Crew. Regional—TUTS: Oklahoma!; Wooly Mammoth, Guthrie & Seattle Rep: Familiar; CTC: Citizen Market; Dallas Theater Center: Steel Magnolias, Miller, Mississippi, Hair, Dreamgirls, A Raisin in the Sun, Clybourne Park, The Trinity River Plays; Guthrie Theater: The Lion in Winter (dir. Kevin Moriarty); ETC: Porgy & Bess; Hartford Stage: Ma Rainey’s Black Bottom, Having Our Say; Encores! New York City Center: Cabin in the Sky; The National Black Theatre: Dead & Breathing; Two River Theater: King Hedley II, Ma Rainey’s Black Bottom, Lives of Reason, Seven Guitars, Sweet Blues, Guadalupe in the Guest Room; Quick Silver Theater Company: Proof; Signature Theatre: stop. reset, The Piano Lesson; PlayMakers Repertory Company: Trouble in Mind; Mark Taper Forum: Joe Turner’s Come and Gone. Ballet—Eglevsky Ballet; Cinderella Ballet Gala. Awards—Best Costume Design for Dreamgirls (Dallas Theater Center) from Black Theatre Award of Dallas.

Xavier Pierce
Lighting Designer
Baltimore Center Stage: debut. Regional—Oregon Shakespeare Festival: Othello, Shakespeare in Love; The Guthrie: Native Gardens, Harvey, Blithe Spirit; Arena Stage: Smart People, Native Gardens; Steppenwolf Theatre: The Roommate; Mint Theatre NYC: Yours Unfaithfully, A Day by the Sea; Cincinnati Playhouse: Misery; Syracuse Stage: Noises Off; Long Wharf and McCarter: Fences; PlayMakers Rep: Peter and the Starcatcher, 4000 Miles, The Mountaintop, Detroit ’67; Arden Theatre: Two Trains Running; Arizona Theatre Company: Outside Mulingar; Olney Theatre Center: The Piano Lesson; Florida Studio Theatre: Fly; Triad Stage: Common Enemy, Red; Westpost Country Playhouse: A...
Charles Coes
Sound Designer

Baltimore Center Stage: SOUL
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—OSF; Milwaukee Rep; 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 UPI! at the Venetian in Las Vegas; robotic, and aquatic spectacles for Royal Caribbean; and, collaborated on installations with artists Ann Hamilton, Abelardo Morell, 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 To Kill a Mockingbird.

Nathan A. Roberts
Sound Designer

WP Theater: Natural Shocks; TFANA: The Servant of Two Masters; The Acting Company: Julius Caesar, Macbeth; The Playwrights Realm: Crime Story, Dramatis Personae; HERE: Olives and Blood. Regional—Oregon Shakespeare Festival: The Way the Mountain Moved, Sense and Sensibility; 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.

Hana S. Kim
Projection Designer

UCLA School of Theater Film and Television. IG @hana.s.kim

Sabine Decatur
Production Dramaturg

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

Sara Bruner
Associate Choreographer

Baltimore Center Stage: debut. Regional—Arena Stage, Berkeley Rep, Repertory Theatre of St. Louis, Oregon Shakespeare Festival, Great Lakes Theater (Artistic Associate), Delaware Theatre Company, Idaho Shakespeare Festival (Artistic Associate), Boise Contemporary Theater. TV/Film—MD’s, Tattoo: A Love Story. Directing—upcoming: Oregon Shakespeare Festival: Alice in Wonderland; Great Lakes Theater/Idaho
THE ARTISTIC TEAM

Shakespeare Festival: The Taming of the Shrew, Julius Caesar. Education—BFA, Boise State University. Awards—2018 Princess Gauthier Award, Directing.

Tiffany Fulson
Assistant Director


Captain Kate Murphy*
Stage Manager


Danielle Teague-Daniels*
Assistant Stage Manager

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

Pat McCorkle
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20 questions with stephanie ybarra

You just relocated to Baltimore after many years in New York City. What do you miss the MOST?
That’s easy—my dearest friends are in New York.

What do you miss the LEAST?
Train delays on the MTA subway.

Not that you have any spare time, but what did you last binge-watch?
I am about to binge watch the latest season of House of Cards. But, I also just cycled through The West Wing again. That never gets old.

What’s the book on your nightstand?
Zadie Smith’s White Teeth.

What song is at the top of your playlist?
As I’ve been moving in over the last couple weeks, one of the first things I did was set up my turntable, and I’ve been listening to my parents’ records; The Beatles are always at the top of that. But, weirdly, when I get in my car and turn on Bluetooth, iTunes automatically starts playing “Aaron Burr” from Hamilton.

If theater didn’t work out, what would you do instead?
I was almost a double major in photography & theater; I couldn’t make it work, but really might have been a photographer.

Can you share a guilty pleasure?
Binge watching The West Wing! If I’m really going guilty, it’s that while eating a dinner of deli meats and cheeses. Courtesy of Zabar’s. In fact I’m going there tomorrow!

Favorite holiday, and why?
I love Halloween, because it’s my grandmother’s birthday and also because it feels really connected to the Mexican culture, that whole time of year.

What’s a common misconception—or something people are surprised to learn—about you?
They’re always surprised to learn that I’m an introvert.

Three words a friend might use to describe you?
It depends on the friend. I’d like to think they’d say loyal, protective, and—I’d hope—funny; but they might opt for bossy.

First celebrity crush you remember?
It was Joey McIntyre of New Kids on the Block.

What’s your astrological sign, and how (well or not) do you think it fits?
I am a bullseye Aquarius.

A Baltimore highlight, so far?
So far, the food in general, but specifically breakfast at Miss Shirley’s.

either/or

Coke or Pepsi?
Diet Coke.

Ketchup or Mustard?
Valentina’s Hot Sauce!

Cat or Dog?
I have a pit bull named Lucy.

Pancakes or Waffles?
Pancakes are a much more dynamic food; I don’t know why anyone would bother with waffles!

Beach or Mountain?
California, so you get both.

Morning or Night?
Morning.

Natty Boh or Old Bay?
I don’t drink beer. So I guess Old Bay; I already like crab cakes (and am determined to learn to pick hardshells).
By A.R. Gurney
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TICKETS JUST $20
ON SALE NOW!

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

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

Atapco Properties presents $5 parking at 601 N. Calvert Street all season long!
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. **DOOBY’S**  
   802 N. Charles St.  
   410.609.3162

2. **THE ELEPHANT**  
   924 N. Charles St.  
   443.447.7878

3. **MARIE LOUISE BISTRO**  
   904 N. Charles St.  
   410.385.9946

4. **MT. VERNON STABLE & SALOON**  
   909 N. Charles St.  
   410.685.7427

5. **PLATES**  
   210 E. Centre St.  
   443.453.9139

6. **POETS**  
   24 W. Franklin St.  
   410.489.1580

7. **THE CLASSIC CATERING PEOPLE**  
   99 Painters Mill Rd.  
   Owings Mills  
   410.356.1666

8. **GERTRUDE’S**  
   10 Art Museum Dr.  
   410.889.3399

**FARTHER AFIELD**

7. **THE CLASSIC CATERING PEOPLE**  
   99 Painters Mill Rd.  
   Owings Mills  
   410.356.1666

Go to centerstage.org/visit/partners for a map of our neighborhood and the partners listed above.

**ADVISORY COMMITTEES**

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

**FAMILY ENGAGEMENT COMMITTEE**

- Penny Bank
- Meredith Borden
- Arlene Brothers
- Claire Cianos
- Denise Eakes
- Sara Fidler
- Danielle Frisby
- Richard Gamper, Jr.
- Patricia Hartlove
- Rachel Heavers
- Jessica Henkin
- April Hurst
- Elizabeth Hurwitz, Chair
- Chris Jeffries
- Kate Mumaw
- Angel Wilder
- Angela Wu

**YOUNG PROFESSIONAL ENGAGEMENT COMMITTEE**

- J.C. Beese
- Katherine Bissett
- Marc Broady
- Ashley Day
- Elizabeth Koontz
- Lisa Lance
- Sara Langmead
- Clare Lochary
- Lindsay Machak
- Jordan Rosenfeld, Chair
- Josh Russakis
- Evan Taylor
- Tom Whelley
HOW FAR WOULD YOU FOLLOW YOUR PASSION?

BY PAULA VOGEL
DIRECTED BY ERIC ROSEN

FEB 28—MAR 31

What is the cost when we sacrifice truth for success? Can radical love be pious, or merely provocative? Does every religion sell God for a price? Follow the true story of a play, a playwright, and a plucky troupe of Yiddish theater artists from 1906 Warsaw to 1923 Broadway, from risky experiment to global sensation—and ultimately shattering scandal. The latest hit from the Pulitzer Prize-winning playwright of A Civil War Christmas, The Baltimore Waltz, and How I Learned to Drive, this highly acclaimed and award-winning drama pays homage to artists ahead of their time and doomed to pay the price.
STAFF

Executive Director
Michael Ross
Artistic Director
Stephanie Ybarra

ADMINISTRATION
Associate Managing Director
Del W. Risberg
Board Relations & Special Projects Coordinator
David Kanter
The Lynn Deering Management Intern
Cameron Frostbaum

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

FINANCE
Director of Finance
Michelle Williams
Business Manager
Janessa Schuster
Business Consultant
Kathy Nolan

INFORMATION TECHNOLOGIES
Technologies Manager
John Paquette
Tessitura Database Coordinator
Madeline Dummerth

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

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

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

AUDIENCE SERVICES AND RENTALS
Audience Services and Events Manager
Alec Lawson
Assistant Audience Services Manager
Faith Savill
Accessibility Apprentice
Bethany Slater
House Managers
Nick Horan, Lindsay Jacks, Hannah Kelly, Shubhangi Kuchibhotla, Emily Padden, Eddie Van Osterom
Bar Manager
Ann Weaver
Bartenders
Brandon Block, Dre Britton, Sarah Daccola, Bob James, Jade Jackson, Val Long, Asia Maxton, Whitney Stoff, Scott Van Cleve, Jacob Zabawa

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

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

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Ann Weaver
Bartenders
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Docent Coordinator
Pat Yevics

ASL Interpretation
First Chair
Lead Audio Descriptor
Mary Lou Fisher

OPERATIONS
Facilities Supervisor
Patrick Frate
Facilities Assistant
Joseph Wisniewski

PRODUCTION
Director of Production
Cary Gillett
Associate Production Manager
Lawrence Bennett
The Ellen & Ed Bernard
Production Management Intern
Elizabeth Pillow

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

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

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

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

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

SCENIC ART
Charge Scenic Artist
Erich Starke

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

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

The following individuals
and organizations contributed
to this production of
FUN HOME
Audio 1
Justin Vining
Audio 2–Deck Audio
Alison Schaefer
Assistant Lighting Designer
Jose Santiago
Assistant Projections Designer
Dylan Uremovich
Children’s Supervisor
Catherine Logan
Children’s Teacher provided by
On Location Education
Costumes–Draper
Ginny McKeever
Costumes–Stitcher
Bonnie Brummel
Costumes–Wardrobe
Sarah Lamar
Electrics
Parker Damm, Bevin Hensley,
Eric Johns, Brandon Richards,
Will Voorhies
Follow Spot Op
Jack Warner
Media Projection Supervisor
& Programmer
Erin Teachman
Production Assistants
Antonio Eubanks, Evangelina Hakes
Props
Sean Rath, Will Staub,
Jacob Zabawa
Scenic
Jess Bitorf, Bob Castence,
Whitney Stoff
FOR OUR AUDIENCES

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

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

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

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

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

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

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

LATE SEATING
Patrons arriving after curtain will be seated at the house manager’s discretion.

ACCESSIBILITY

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

BLIND/LOW VISION
The Audio Description/Touch Tour performances of Fun Home take place on Sun, Feb 3 at 2pm. We can also provide Audio Description services for any performance if given at least seven days notice. Touch Tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.

DEAF/HEARING LOSS
Closed Captioning is available at no cost for any performance. Assistive listening devices are always available to be borrowed at no cost. An ASL Interpreted performance will take place Fri, Feb 15 at 8pm. When buying online use promo code SIGN.

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

FEEDBACK
We hope you have an enjoyable, stress-free experience! Your feedback and suggestions are always welcome: info@centerstage.org or access@centerstage.org.
FEB 16–24, 2019
ONLINE AUCTION

GET READY TO BID ON HUNDREDS OF ITEMS!

Proceeds from the Baltimore Center Stage Online Auction have supported the programs you see on stage, in the classroom, and in the community—for over 40 years.

CENTERSTAGE.ORG/AUCTION

Have questions or something to donate? Contact Sydney Wilner at swilner@centerstage.org or 410.986.4025.