THOUGHTS OF A COLORED MAN

BY KEENAN SCOTT II
DIRECTED BY STEVE H. BROADNAX III
CO-PRODUCTION WITH SYRACUSE STAGE
IN ASSOCIATION WITH BRIAN MORELAND AND RON SIMONS

OCT 10–NOV 10, 2019
Support for creating the infrastructure and furnishing of To Bean or Not to Bean™ was provided by a generous gift from long-time Baltimore Center Stage donors and philanthropists George and Betsy Sherman.
3 WELCOME
4 TITLE PAGE
6 SETTING
6 NOTE FROM THE DIRECTOR
7 AN INTERVIEW: PLAYRIGHT KEENAN SCOTT II
10 UP NEXT
12 CAST
15 ARTISTIC TEAM
22 ANNUAL FUND
28 CAPITAL CAMPAIGN
33 ARTISTIC CORNER
42 STAFF
44 AUDIENCE SERVICES
45 LAND ACKNOWLEDGMENT

THOUGHTS OF A COLORED MAN
IS MADE POSSIBLE BY
T.RowePrice
BANK OF AMERICA

2019/20 SEASON
IS ALSO MADE POSSIBLE BY

Material in this program is made available for educational and research purposes only. Selective use has been made of previously published information and images whose inclusion here does not constitute license for any further re-use. All other material is the property of Baltimore Center Stage.
ABOUT US

Founded in 1963 and designated the State Theater of Maryland in 1978, Baltimore Center Stage provides the highest quality theater and programming for all members of our communities, including youth and families, under the leadership of Artistic Director Stephanie Ybarra and Executive Director Michael Ross. Baltimore Center Stage ignites conversations and imaginations by producing an eclectic season of professional productions across two mainstages and an intimate 99-seat theater, through engaging community programs, and with inspiring education programs. Everything we do at Center Stage is led by our core values—chief among them being Access For All. Our mission is heavily rooted in providing active and open accessibility for everyone, regardless of any and all barriers, to our Mainstage performances, education initiatives, and community programming.

Terry H. Morgenthaler
PRESIDENT
Edward C. Bernard
VICE PRESIDENT
August J. Chiasera
VICE PRESIDENT
Sandy Liotta
VICE PRESIDENT
Brian M. Eakes
TREASURER
Scot T. Spencer
SECRETARY
Penny Bank
Taunya Banks
Bradie Barr
Mariah Bonner
Meredith Borden
Stephanie Carter
Lynn Deering
Jed Dietz
Walter B. Doggett III
Jane W.I. Droppa
Amy Elias
Juliet A. Eurich
Beth W. Falcone
Suzan Garabedian
Sandra Levi Gerstung
Andrew Giddens
Megan Gillick
Adam Gross
Cheryl O’Donnell Guth
David J. Hodnett
Elizabeth J. Himelfarb
Hurwitz
Kathleen W. Hyle
Wendy Jachman
Chris Jeffries
John J. Keenan
John McCardell
Laurie McDonald
Hugh W. Mohler, Jr.
Charles J. Morton, Jr.
J. William Murray
Charles E. Noell III
Rodney Oddoye
Judy M. Phares
Jill Pratt
Philip J. Rauch
E. Hutchinson Robbins, Jr.
Jordan D. Rosenfeld
Jesse Salazar
Charles Schwabe
Robert W. Smith, Jr.
Scott Somerville
Michele Speaks
Michael B. Styer
Harry Thomason
Donald Thoms
Joe Timmins
Krissie Verbic

TRUSTEES EMERITI
Katharine C.
Blakeslee
James T. Brady
C. Sylvia Brown
Martha Head
Sue Hess
Murray M.
Kappelman, MD+
E. Robert Kent, Jr.
Joseph M.
Langmead
Kenneth C. Lundeen
Marilyn Meyerhoff
Esther Pearlstone
Monica Sagner
George M. Sherman
J.W. Thompson Webb

+ Deceased
Dear Baltimore Center Stage Members and Guests,

In the history of our celebrated Theater canon, it’s thrilling to remember that every one of those plays was once “new.” And throughout the centuries—from Euripides and Shakespeare to Hansberry and Albee—one fact remains consistent: artists will always seek to push and evolve theatrical storytelling. It is in that tradition we are proud to introduce you to Keenan Scott II with his newest contribution to our art form.

The beauty of Keenan’s piece is in its specificity—seven men in one neighborhood in Brooklyn, one barbershop, one sidewalk. These men are fully human in their features and flaws—not archetypes, not stereotypes, and not representatives of their entire community. Keenan offers these individual stories and experiences as just that: individual. And he does so with a fresh blend of poetry, spoken word, and prose, coupled with the unique attributes of live theater. Like its subjects, Thoughts of a Colored Man can’t be put in a box.

In collaboration with director Steve H. Broadnax III, a powerhouse acting ensemble, creative team, and producing partners Syracuse Stage, Brian Moreland, and Ron Simons, we join a national community of theatermakers and audiences to help bring Keenan’s play to life.

Thank you for being here with us, for listening to these stories, and for participating in the ongoing evolution of our art form.

Stephanie Ybarra
Artistic Director
THOUGHTS OF A COLORED MAN

OCT 10–NOV 10, 2019

BY KEENAN SCOTT II
DIRECTED BY STEVE H. BROADNAX III
CO-PRODUCTION WITH SYRACUSE STAGE
IN ASSOCIATION WITH BRIAN MORELAND AND RON SIMONS
THE CAST
in alphabetical order

Jerome Preston Bates *
Wisdom

Brandon Dion Gregory *
Passion

Forrest McClendon *
Depression

Ashley Pierre-Louis
Woman #1

Reynaldo Piniella *
Lust

Jody Reynard *
Happiness

Ryan Jamaal Swain *
Love

Garrett Turner *
Anger

Hollie E. Wright *
Woman #2/Dance Captain

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

Please silence all electronic devices.
There will be no intermission.
NOTICE: This performance includes the use of haze and recorded gunshots.

THE ARTISTIC TEAM

Keenan Scott II
Playwright

Steve H. Broadnax III
Director

Millicent Johnnie
Choreographer

Robert Brill
Scenic Designer

Toni-Leslie James
Co-Costume Designer

Devario Simmons
Co-Costume Designer

Ryan J. O’Gara
Lighting Designer

Mikaal Sulaiman
Sound Designer

Sven Ortel
Projection Designer

TéLa and KAMAUU
Music

Bianca Laverne Jones
Associate Director

B.J. Forman *
Production Stage Manager

Cathy Hwang *
Assistant Stage Manager

Kyle Bass
Script Consultant

James Calleri, Paul Davis, Erica Jensen
Casting

OCT 10–NOV 10, 2019
THOUGHTS OF A COLORED MAN
BALTIMORE CENTER STAGE 5
I believe that *Thoughts of a Colored Man* by Keenan Scott II aims to expand the definition of the 21st-century man of color beyond the oversimplified stereotypes that are often presented. As a man of color, I know too well that these distorted images have the dangerous potential to limit our humanity; often leaving us in search of who we indeed are. My goal through this theatrical experience of language, music, and dance is to give insight into the black male in search of their most dominant selves trying to escape demise. Holla!

STEVE H. BROADNAX III
AN INTERVIEW WITH PLAYWRIGHT KEENAN SCOTT II

THOUGHTS OF A COLORED MAN

Courtesy of Syracuse Stage

LYLE ANDREW MICHAEL:
How did your personal experience influence you in writing this script?

KEENAN SCOTT II:
I’ve lived in New York and in Maryland. I’ve lived in the inner city, a suburb and a rural area. This play is influenced by my upbringing and the things I have experienced in and out of my community in these locations.
LAM: What sort of world do you want to take the audience into?
KS: I want this to be a snapshot of a community. While I do not ever want to tell an audience member how to feel, I want viewers to see the characters exist as they do in their community as they intertwine through it. Depending on your background, every audience member will leave with something different.

LAM: The characters have allegorical names Anger, Lust, Passion, etc. Can you elaborate on that choice?
KS: I grew up hearing that black men don’t know how to articulate themselves. So, I wanted to create a piece, being a poet, where the black man can express himself and articulate his emotions in a safe place. I thought about the emotions that I go through, of feeling angry, lustful, depressed, and I realized these are not thoughts and emotions that are unique to me, but something that all human beings go through and feel. As you journey through this piece, you will see that these men are multifaceted.

LAM: How do you feel the term “colored” has evolved over the years?
KS: I think the term “colored” has come to be used differently by people over the years. For instance “people of color” is a common term now. In Thoughts of a Colored Man, I use “colored” to spark a visceral
reaction like it did during the civil and pre-civil rights days. Also, playing into the allegorical labeling of the characters in this play, these are not just emotions and thoughts of a “colored” man, but “human” feelings and experiences.

LAM: What made you choose Fall and Brooklyn in the present-day as the setting?

KS: I chose fall to be specific and to help further the creation of this world. And personally, it’s my favorite season. Being a native New Yorker I wanted to ground the piece there. I picked Brooklyn because I live in Bed Stuy (Bedford Stuyvesant) currently and the true world of this piece started to come together while living there. The gentrification that has been happening there serves as a representation for what’s going on all over the United States right now and cities around the world.

LAM: What do you feel you have to learn from the world premiere of the play at Syracuse Stage and Baltimore Center Stage?

KS: The audience responses. I have been writing and working on Thoughts of a Colored Man for twelve years. Sitting alone with my thoughts and ideas for this time has been rewarding. I’ve grown a lot working on this piece. I am most excited about hearing the response from the community at large, and then applying new work based upon the response. My work as an artist is never complete. It is a living, breathing script. I hope that each night the show is performed, a person will learn something new about my community and where I’m from.

LAM: When did you take an interest in writing plays?

KS: I never studied playwriting in an academic space. I was a theatre major at Frostburg State University with a concentration in acting. I am a self-taught playwright. I realized I had a knack for poetry, storytelling, and songwriting, which led me to become a SLAM poet at age 15 in Washington, D.C. I would say one can’t be a playwright without understanding the process of acting, just as an actor cannot be an actor without understanding the process of directing and writing.
EXPLORERS WANTED, MEN NEED NOT APPLY
"OFF-THE-CANYON-WALLS-FUNNY"
—Variety

MEN ON BOATS

By Jaclyn Backhaus
Directed by Jenny Koons

Nov 29–Dec 22, 2019

This rollicking adventure tells a hilarious, true(ish) history of the Grand Canyon. We invite you along on a journey that throws the history book—and all the men inside it—out the window in this subversive retelling of the one-armed explorer John Powell and his exploration of the American West. Strap in for this uncharted, uproarious journey.

Groups of 10 or more save an average of 20% off of our best seats!

Centerstage.org or 410.332.0033
The Cast

Jerome Preston Bates*
Wisdom

Brandon Dion Gregory*
Passion
Brandon Dion Gregory was born and raised in Stone Mountain, Georgia. The New York Times caught Gregory being a whole lot of “fun” on stage in the holiday classic: Christmas Carol in Harlem. This year, you will get to witness him create more magic with this incredibly talented cast and crew. Gregory loves the constant balance of art and business. He has a Bachelor’s in Management and a Master’s in Theatre. His favorite stage roles include his work in Argonautika as Jason and Twelfth Night as Sir Toby. You may have also seen him on Netflix’s Let the Church Say Amen, Showtime’s Homeland, ABC’s Resurrection, or on the N train the other day. Follow Brandon at www.brandongregory.net or on Instagram: @thebrandongregory

Forrest McClendon*
Depression
Broadway/WestEnd: The Scottsboro Boys (Tony Award nomination). Off-Broadway: The Scottsboro Boys (Vineyard Theatre), Cabin in the Sky (City Center Encores!), James Baldwin: A Soul on Fire (New Federal Theatre). Regional: The Scottsboro Boys (Philadelphia Theatre Company/Barrymore Award), Red Velvet (Lantern Theater Co./Barrymore Award nomination), The America Play (Zach Scott Theatre/B. Iden Payne Award), Avenue X (11th Hour Theatre Co./Barrymore Award), Seven Guitars (Actors Theatre of Louisville), Wild With Happy (Baltimore Center Stage).
Stage), Romeo and Juliet (North Carolina Shakespeare Festival), Othello (Philadelphia Shakespeare Theatre), Julius Caesar (Lantern Theater Company) and most recently Cabaret (Connecticut Repertory Theatre). Forrest is a recipient of the Lunt-Fontanne Fellowship for top regional actors, and enjoys working on new plays and musicals—most recently at Sundance, New York Stage & Film, Arena Stage, and Arden Theatre Company. He teaches throughout the U.S., Europe, and Canada and is currently on the faculty of the National Theater Institute at the Eugene O’Neill Theater Center.

www.ForrestMcClendon.com

Ashley Pierre-Louis
Woman #1
Ashley Pierre-Louis is a Miami native and is a graduate of Florida State University where she obtained her B.F.A. in Dance. Her solo, Re-self, was selected to be performed at the American College Dance Association 2018 in South Carolina and her solo entitled Mine was selected for presentation as an alternate at the National College Festival at the John F. Kennedy Center in Washington D.C. Pierre-Louis has performed for the premiere of Donna Uchizono’s work March Under an Empty Reign at The Joyce, NY Quadrille Festival, and has also been a part of Alvin Ailey’s inaugural Choreography Unlocked Festival under the direction of Jawole Willa Jo Zollar, Urban Bush Women, and Robert Battle. Ashley has attended the School at Jacobs Pillow, San Francisco Conservatory of Dance, as well as Gaga intensives in Tel Aviv and New York. Ashley hopes to travel the world, perform professionally, and inspire others with her passion to move. Follow her on Instagram: @ashleypierrelouis.

Reynaldo Piniella*
Lust
Reynaldo Piniella was named a “person to watch” by American Theatre Magazine. He was previously seen in The Death of the Last Black Man..., Venus (Signature Theatre Company), The Skin of Our Teeth (Theatre for A New Audience), The Space Between the Letters (The Public Theater’s Under the Radar Festival), Terminus (NYTW Next Door), Lockdown (Rattlestick), Romeo & Juliet (Shakespeare Festival St. Louis, Actors Theatre of Louisville). Film credits include Madeline’s Madeline, Broken City, One Percent More Humid, and Extremely Loud & Incredibly Close. Television credits include Sneaky Pete, Law & Order: SVU, The Daily Show with Jon Stewart, Flesh & Bone, NYC 22, and The Carrie Diaries. He received the Fox Foundation Resident Actor Fellowship from TCG. Follow him on Instagram and Twitter @ReynaldoRey.

Jody Reynard*
Happiness
Jody Reynard attended the Cobb County Center for Excellence in the Performing Arts outside of Atlanta, GA and graduated with a dance major. He earned a B.A. in Theatre from Kennesaw State University all while performing with The Atlanta Shakespeare Tavern, The Atlanta Opera, and Georgia Ballet. From there, his regional career began with roles in On the Twentieth Century at the Goodspeed Opera House and Mame at Paper Mill Playhouse. He then caught the eye of Ann Reinking at an open audition and made his Broadway debut in Fosse, dancing featured specialties
Ryan Jamaal Swain*  
**Love**
Ryan Jamaal Swain currently stars as Damon in Ryan Murphy’s Emmy winning and Golden Globe nominated series Pose on FX. Ryan was just named to Forbes Magazine’s coveted “30 Under 30” list for his LGBTQ+ activism. He made his Broadway debut in Tarrell Alvin McCraney’s Choir Boy earlier this year. Prior to making his small screen and Broadway debut, Swain made a name for himself performing in numerous theatrical productions including Paul in Six Degrees of Separation (Keegan Theatre, Washington, D.C.), Jasen in the world premiere of 295N (Signature Theatre, Washington, D.C.), Wisdom in Thoughts of a Colored Man (GALA Hispanic Theatre), and Moritz in Spring Awakening (City Equity Theater, Birmingham, Alabama). He is a graduate of Howard University. Follow Ryan: @ryanjamaalswain (IG) @ryanjamaal (Twitter)

Garrett Turner*  
**Anger**
A proud native of Florence, Alabama, Garrett Turner received his Masters from the Royal Central School of Speech and Drama in London.
Keenan Scott II
Playwright
Keenan Scott II is a native New Yorker born and raised in Queens, New York. The youngest of two, Keenan relocated with his mother and sister to southern Maryland. There he began his journey in the underground SLAM poetry scene of Washington, D.C., at the age of 15. A self-published poet, by 18 Keenan had performed up and down the East Coast winning various SLAM poetry contests. A graduate of Frostburg State University, he received a Bachelor's in Theater Arts with a concentration in acting. While attending he was a part of the Black Student Alliance, an organization that had a duty to represent and address the needs of the African American student body and to culturally enrich the campus as a whole through programs and lectures. Keenan is truly a Renaissance man; in addition to playwriting, Keenan is also an actor, director, and producer of original work. A few of Keenan Scott II’s previous works have been produced at Howard University, Gala Hispanic Theatre, Single Carrot Theater, National Black Theater, and the NYC Fringe Festival. Keenan’s latest work Thoughts of a Colored Man has been workshopped and developed at Arena Stage and the historic New York Theatre Workshop for private readings. Now this bold new work is a world premiere at Syracuse Stage then transferring to Baltimore Center Stage for its 2019-2020 theatrical season. The multi-faceted Keenan Scott II always believes: "Not everything that is faced can be changed, but nothing can be changed until it is faced" - James Baldwin. Follow Keenan on Instagram @keenanthemuse

Steve H. Broadnax III
Director
World Premieres: Mud Row by Dominique Morisseau, Travisville by William Jackson Harper, Bayard Rustin: Inside Ashland (also author), The Hot Wing King by Katori Hall, Everybody Black by Dave Harris. Theatre includes: Actors Theatre of Louisville, Cleveland Play House, People’s Light, Hatillo Theatre, Ensemble Studio Theatre Company, Chautauqua Theatre Company, Apollo Theatre (NYC), Classical Theatre of Harlem, Atlantic Theatre (NYC), Detroit Public Theatre, Baltimore Center Stage, The Black Theatre Troupe (Phoenix, AZ), Arkansas Repertory Theatre, Moore Theatre (Seattle), Markel Theatre (Johannesburg, South Africa), The Edinburgh Festival Fringe, National Arts Festival in South Africa, and The Adelaide Arts Festival Australia. The Hip Hop Project, an award-winning, full-length, original play directed, choreographed, and conceived by Steve, has toured nationally and was showcased at the Kennedy Center American College Theater Festival in Washington, D.C. Other writings include the award-winning American Taboo and Camouflage (Eugene O’Neill semi-finalist). Training: Conservatory of Fine Arts Webster University (B.F.A.), Penn State University (M.F.A.). Steve is currently a professor of Theatre and associate artistic director for outreach at Penn State University. Visit www.stevebroadnax.com

Millicent Johnnie
Choreographer
Millicent Johnnie received a prestigious United States Artist nomination in Dance and is a Creative Capital Award winner. She served as an associate artistic director of the Urban Bush Women, choreographed the original Parable of the Sower workshop (New York City Opera) dir. Peter Sellers. Off-Broadway: Party People (The Public Theater). Universes’ Ameriville, Parable of the Sower Opera (Under the Radar at The Public Theater) Other theatre credits include Zinnias: The Life of Clementine Hunter (Montclair Peak Performances) dir. Robert Wilson, Symphony for the Dance Floor with Daniel Bernard Roumain (Brooklyn Academy of Music), The Love Project (National Black Theater Festival) dir. Rhodessa Jones, The Hip Hop Project written by
our very own Steve H. Broadnax III (Kranert Performing Arts Center), The Shipment (UnderMain Theater) dir. Stan Wojewodski Jr., Cubamor The Musical (The Village Theater) dir. Kent Nicholson, and Cry You One (Mondo Bizarro and Art Spot Productions) dir. Kathy Randals. Johnnie directed and choreographed RENT (Ferndale Repertory Theater), West Side Story (University KwaZulu Natal, South Africa), and BamBoula: Musician’s Brew (Cleo Parker Robinson Dance 45th Anniversary Tour). She has received numerous awards and nominations for her work including Prague International Dance Festival Awards (Best Choreography and Best Production), Times-Standard Beli’s Choice Awards (Best Director and Best Musical), Theatre Bay Area Award (Choreography), and a Vivian Robinson/AUDELCO Recognition Award nomination for choreography. Her Creole heritage has taught her the beauty and necessity of versatility; Johnnie’s success in the theatre world is complemented by her impact and demand in the commercial arena working with artists: Usher Raymond, Chrisette Michele, Bill Summers (Los Hombres Calientes), Lord Jamar (Brand Nubian), Tekeitha Wisdom (Wu-Tang), celebrity photographer Jonathan Mannion, and choreographing opening acts for artists like Dave Chappelle (Tallahassee Civic Center), Angélique Kidjo (National Black Arts Festival), and the UniverSoul Circus. Johnnie worked in artist development for Marvelous Enterprises in Atlanta, GA before choreographing the feature film Scary Movie 5, directed by Malcolm D. Lee and produced by David Zucker (Naked Gun franchise). She has served as a choreographer for Walt Disney Creative Entertainment and worked for the 2016 Opening Ceremonies of the Olympic Games in Rio de Janeiro, Brazil. More recently, Johnnie wrote and directed Ma Negresse: Le Esprit Creole and Bamboola is Not Bamboozled for Florida State University’s College of Motion Pictures.

Robert Brill
Scenic Designer
Robert Brill is a three-time Tony Award nominee for Broadway, where his credits include Ain’t Too Proud: The Life and Times of The Temptations, Summer: The Donna Summer Musical, Assassins, as well as the set and club design for the critically acclaimed revival of Cabaret, at the Kit Kat Klub and the legendary Studio 54. His other Broadway credits include Jesus Christ Superstar, Guys and Dolls, A Streetcar Named Desire, Design for Living, Buried Child, and many others. Brill’s other theatrical credits include the musical spectacular Frozen, produced by Disney Creative Entertainment, Christopher Plummer’s A Word or Two; Sinatra: His Voice, His World, His Way, (Radio City Music Hall); The Wiz (La Jolla Playhouse); American in Paris (Boston Ballet); A Clockwork Orange (Steppenwolf Theatre); Anna Deavere Smith’s Twilight: Los Angeles, 1992 (Mark Taper Forum and McCarter Theatre); and The Laramie Project, presented throughout the U.S. including The Brooklyn Academy of Music. His designs for opera have been presented internationally, including the Metropolitan Opera, the English National Opera, as well as numerous world premieres, including Moby-Dick, Cold Mountain, Everest, Doubt, The Manchurian Candidate, and It’s A Wonderful Life. Brill is a founding member of Sledgehammer Theatre, a recipient of the Michael Merritt Award for Excellence in Design and Collaboration, and is professor of Scenic Design at the University of California San Diego.

Toni-Leslie James
Co-Costume Designer
Ms. James’ Broadway credits include Bernhardt/Hamlet, Come From Away, August Wilson’s Jitney, Amazing Grace, Lucky Guy, The Scottsboro Boys, Finian’s Rainbow, Chita Rivera: The Dancer’s Life, Ma Rainey’s Black Bottom, King Hedley II, One Mo’ Time, The Wild Party, Marie Christine, Footloose, The Tempest, Twilight Los Angeles 1992, Angels in America: Millennium Approaches & Perestroika, Chronicle of a Death Foretold, and Jelly’s Last Jam. Ms. James’ work has been featured in productions for off-Broadway, regional theatre, opera, dance, and internationally in the UK, Ireland, Australia, and Canada. Awards and nominations include three Tony Award nominations, the 2019 Drama Desk Award and five other Drama Desk nominations, two Hewes Design Awards, the Irene Sharaff Young Masters Award, and the Obie Award for Sustained Costume Design Excellence. Dedicated to Jeff Gerald Higham.
Devario Simmons
Co-Costume Designer
Devario Simmons is an American costume designer of staged productions. He received his M.F.A. in Costume Design from Virginia Commonwealth University. His design credits include Spmalot, The Merchant of Venice, In the Next Room, or the Vibrator Play, Man of La Mancha, A Streetcar Named Desire, and Ensemble. He has also done work on three seasons of AMC’s television show TURN, the 2nd National Touring production of the Broadway hit In the Heights, and two seasons of the PBS television series Mercy Street. He is currently the associate costume designer for all productions of Come from Away (designed by Toni-Leslie James) playing in the Gerald Schoenfeld Theatre on Broadway, the Royal Alexandra Theatre in Toronto, the Phoenix Theatre in London, the Comedy Theatre in Melbourne, Australia, and in various theatres across the U.S. and Canada for the North American Tour. He was very excited to do his first show at Syracuse Stage!

Ryan J. O’Gara
Lighting Designer

Mikaal Sulaiman
Sound Designer
Off-Broadway: Continuity (Manhattan Theatre Club); Passage, Fairview (Soho Rep); Recent Alien Abductions, Time’s Journey through a Room (Play Co.); Meet Vera Stark (Signature Theatre); Blue Ridge (Atlantic Theatre); The Thanksgiving Play (Playwrights Horizons); Rags Parkland (Ars Nova), Underground Railroad Game (Ars Nova); Light Shining in Buckinghamshire (NYTW); Master (Foundry Theatre Co.); Skittles: The Broadway Musical. Regional: Berkeley Rep, The Alley, Woolly Mammoth, Trinity Rep, Pig Iron, Syracuse Stage, Arden Theatre, Early Morning Opera. Mikaal has received nominations from Drama Desk Award, Lucille Lortel Award, and Julie Taymor's A Midsummer Night's Dream. His many regional productions include A Confederacy of Dunces (Huntington Theatre Company), Mary Page Marlowe (Steppenwolf Theatre Company), Roman Holiday (SHN Golden Gate Theatre), "Mat Franco – Magic Reinvented Nightly” (The Linq), Ever After (Alliance Theatre), and Life After (The Old Globe). Mr. Ortel also leads the M.F.A. program in Integrated Media and an undergraduate track in Projection, Lighting, and Interactivity at The University of Texas at Austin.

Te’La
Music
The rowdy rebel and all-around sunny vibe creator, is here to make her presence known. A multidisciplinary artist hailing from central New Jersey, she delivers ethereal heartfelt ballads and trap jazzy serenades through her enchanting vocals and colorfully arranged harmonies. In Fall of 2017, ’Te’La released her debut album Out of Bounds.
on all musical platforms. The Mezzo-Soprano songstress hopes to make a lasting impact touching souls with her music. Te’La believes her purpose on Earth is to inspire her audience to strive for their own truth. The Sunshine Queen is both a remarkable story and an alluring song. She offers an authentic approach to music through her bright, sunny style. Regional acting credits include: NYTW: Rated Black; Shakespeare Theatre Co. (Washington, D.C.); As You Like It; Imagination Stage: Cinderella: The Remix; Howard University: The Colored Museum, Passing Strange, Breath, Boom, Sirens, For Colored Girls Who Have Considered Suicide… Fringe Festival: The Hair Chronicles. Te’La would like to thank Keenan Scott II, Brian Moreland, and Ron Simons for such a wonderful opportunity. Cheers to the amazing Thoughts of a Colored Man Team! For more information please visit staysunnytey.com

KAMAUU
Music
Washington, D.C. native Kamau Mbonisi Kwame Agyeman could be referred to as a singer and rapper, but his inclination for sound play as much as word play—inspired by African music, doo wop, and hip-hop alike—demonstrates that he’s a vocalist more so than either specific distinction. The productions that support his voice likewise defy easy categorization, as they’ve drawn from contemporary pop and rap while reflecting inspirations that include Oddisee, Lupe Fiasco, Bobby McFerrin, Vieux Diop, André 3000, and k-os. Oddisee’s The Good Fight album, released by Melo Music Group, and No Wyld’s “Ascension” EP, released by Columbia, both in 2015, were the first major recordings on which Kamau was heard. The following year, he contributed “The Icarus” to The Birth of a Nation: The Inspired by Album, appeared on No Wyld’s full-length Nomads and released a handful of singles, as well as the six-track “A Gorgeous Fortune” EP. A full-length set entitled The KAMAU-CASSETTE: uRTH GöLD arrived in 2017, including the tender single “MIINT” featuring Talibah Safiya.

Bianca Laverne Jones
Associate Director
Bianca Laverne Jones is thrilled to be with this production. She is a North Carolina born, New York based actor-director. Director: FEAST: A Yoruba Tale (HERE Arts, Dream Center Harlem), ARMED by James Anthony Tyler (Amoralist Theater Company); LAMDA Showcase (Playwrights Horizon). Development Director: Looking Through the Stained Glass Window by Evie Rhodes (Playroom Theater). Associate Director: A Small Oak Tree Runs Red by LaKeithia Dalcoe (Billie Holiday Theater) directed by Harry Lennix. Assistant Director: BLKS by Aziza Barnes directed by Robert O’Harra (MCC); The First Noel (Classical Theater of Harlem, Apollo Theater) co-written by Jason Michael Webb and Lelund Durond, directed by Steve H. Broadnax III. Film: Mother’s Milk by Larry Powell; Undercover Sidechick by Cherie Danielle. Readings: New Black Fest, Quicksilver Theater Company, Miranda Theater Company, Theater South Atlanta, New Perspectives. London: Devised work; All the Other Kids with the Pumped Up Kicks; Class by Gloria Marshall Brown at (Katzi Space, London Bridge); Partners by Dorothy Fortenberry (Carne Theater); Assistant Director to Adam Penford, Artistic Director of Nottingham Theater for LAMDA Showcase (Ambassador Theater, West End). Assistant Director: Twelfth Night, The Sea, Cherry Orchard. Film (London): Script Supervisor for STORKER by Cyril Nri. Education: North Carolina School of the Arts (Diploma), SUNY Purchase Acting Conservatory (B.F.A.), and London Academy of Music and Dramatic Arts (LAMDA, M.A. in Directing). Awarded Best Direction by DC Black Theater Festival for Best One Act Play.

B.J. Forman
Production Stage Manager
B.J. Forman is thrilled to continue his journey with Thoughts of a Colored Man, having been part of the family for the past two years. He was on the stage management team at Avenue Q on Broadway and stage managed the Broadway production and the First National Tour of the revival of 42nd Street. He has toured nationally and internationally with The Sound of Music, Man of La Mancha, Joseph…Dreamcoat, and The Phantom of the Opera. Off-Broadway, he was the production stage manager for

Cathy Hwang*
Assistant Stage Manager


Kyle Bass
Script Consultant

Kyle Bass is the author of Possessing Harriet (Syracuse Stage, Franklin Stage Company), Tender Rain, Bleecker Street, Separated (Syracuse Stage, the Paley Center in New York City), and Cry for Peace: Voices from the Congo (Syracuse Stage, La MaMa), co-written with Ping Chong. Current projects include a play titled salt/city/blues and an opera libretto based on the life of legendary folk singer and guitarist Libba Cotten (commissioned by the Society for New Music). Kyle worked with acclaimed visual artist Carrie Mae Weems on her theatre piece Grace Notes: Reflections for Now (2016 Spoleto Festival USA), is co-author of the screenplay for the film Day of Days (Broad Green Pictures). He is Assistant Professor of Theater, Colgate University, Susan P. Stroman Visiting Playwright, University of Delaware, holds an M.F.A. in Playwriting, and is a proud member of the Dramatists Guild of America. Representation: The Barbara Hogenson Agency.

Calleri Casting
James Calleri, Paul Davis, Erica Jensen

Calleri Casting cast the recent Broadway productions of Burn This, Bright Star (National Tour), Hedwig and the Angry Inch, Fool for Love, The Visit, The Elephant Man (also West End), and Venus in Fur. Their recent Off-Broadway and regional credits include Kate Hamill’s Little Women at Primary Stages; the Pride Plays festival and Samuel D. Hunter’s Lewisston/Clarkston at Rattlestick Playwrights Theater; and productions at Actors Theatre of Louisville, Long Wharf Theatre, and Two River Theater. Their television credits include the upcoming Dickinson (Apple) and The Path (Hulu), and their films include I Origins and Another Earth. Calleri Casting has received 14 Astrol Awards for Outstanding Achievement in Casting. They are members of the Casting Society of America. www.callericasting.com.

Brian Moreland
Producer

Brian Moreland is thrilled to partner with Syracuse Stage and Baltimore Center Stage on Thoughts of a Colored Man. Previous Broadway credits include: The Lifespan of a Fact starring Daniel Radcliffe and Sea Wall/A Life starring Jake Gyllenhaal. Upcoming: Diana the Musical directed by Christopher Ashley and BLUE directed by Phylicia Rashad.

Ron Simon
Producer

Ron Simon is a five-time Tony Award-nominated and four-time Tony Award-winning producer, four-time Sundance Film Festival selected producer and actor of stage, film and television. He is the Founder and CEO of SimonSays Entertainment. Simons recently received his fifth Tony nod for his Broadway hit Ain’t Too Proud: The Life & Times of The Temptations. As CEO/President of SimonSays Entertainment, Ron Simons leads the strategic planning and development of theatre and film projects including the Broadway productions of A Gentleman’s Guide to Love and Murder (Tony Award for Best Musical), The Gershwins’ Porgy & Bess (Tony Award for Best Revival of a Musical), Vanya and Sonia and Masha and Spike (Tony Award for Best Play, Drama Desk, New Drama Critics and Outer Critics Circle Awards for Best Play, Drama League Award for Outstanding Production of a Broadway or Off-Broadway Play), and A Streetcar Named Desire (AEA’s Extraordinary Excellence in Diversity on Broadway Award).

Syracuse Stage
Producer

Originally constructed as the Regent Movie House in 1914,
the physical space of Syracuse Stage has seen many films, musicians, actors and artists pass through its doors over the course of the past century. The Syracuse Stage that exists today is a non-for-profit professional theatre company founded in 1974, and a longstanding League of Resident Theatres (LORT) member. Since its inception, Stage has produced over 300 shows, both plays and musicals, within its walls. Now, Stage produces six to seven shows per season, while also offering educational programs to students, various pre- and post-show events, and fundraising events each year. Stage is Central New York’s only LORT theatre and one of the largest performing arts organizations in the area. Stage has a strong commitment to giving the community access to a range of high-quality productions; it is equally committed to bringing in actors, designers and directors who are among the leading theatre professionals, both locally and across the nation.

**THE ARTISTIC TEAM**

**JERUSALEM QUARTET**

Works by Haydn, Shostakovich, Brahms

Oct 20

**ALBAN GERHARDT**

Cello

**CECILE LICAD**

Piano

Works by Bach, Beethoven, Debussy, Franck

Nov 10

**AMERICAN BRASS QUINTET**

Works by Josquin, Monteverdi, Holborne, Nina C. Young

Dec 8

**MIDORI**

Violin

**JEAN-YVES THIBAUDET**

Piano

All Beethoven

Jan 26

**LAWRENCE BROWNLEE**

Tenor

**MYRA HUANG**

Piano

Works by Schumann, Tyshawn Sorey

Feb 23

**TABEA ZIMMERMANN**

Viola

**JAVIER PERIANES**

Piano

Works by Schubert, Brahms, Falla, Albéniz, Villa-Lobos, Piazzolla

Mar 15

**INON BARNATAN**

Piano

Works by Mendelssohn, Thomas Adès, Gershwin, Gershwin/Wild, Schubert

May 3

**GET YOUR TICKETS TODAY!**

SHRIVERCONCERTS.ORG  |  410.516.7164

SUNDAYS @ 5:30PM

**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.

**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**

Lauren Ades
Penny Bank
Arlene Brothers
Claire Cianos
Aaron DeGraffenreidt
Denise Eakes
Sara Fidler
Danielle Frisby
Richard Gamper, III.
Andrew Giddens
Patricia Hartlove
Jessica Henkin
April Hurst
Elizabeth Hurwitz, Chair
Chris Jeffries
Kate Mumaw
Angel Wilder
Angela Wu

**YOUNG PROFESSIONAL ENGAGEMENT COMMITTEE**

J.C. Beese
Katherine Bissett
Mariah Bonner
Marc Broady
Ashley Day
Lydie Glen
Elizabeth Koontz
Lisa Lance
Sara Langmead
Clare Lochary
Lindsay Machak
Jordan Rosenfeld, Chair
Josh Russakis
Evan Taylor
Tom Whelley
JERUSALEM QUARTET  
Works by Haydn, Shostakovich, Brahms  
Oct 20

ALBAN GERHARDT CELLO  
CECILE LICAD PIANO  
Works by Bach, Beethoven, Debussy, Franck  
Nov 10

AMERICAN BRASS QUINTET  
Works by Josquin, Monteverdi, Holborne, Nina C. Young  
Dec 8

MIDORI VIOLIN  
JEAN-YVES THIBAUDET PIANO  
All Beethoven  
Jan 26

LAWRENCE BROWNLEE TENOR  
MYRA HUANG PIANO  
Works by Schumann, Tyshawn Sorey  
Feb 23

TABEA ZIMMERMANN VIOLA  
JAVIER PERIANES PIANO  
Works by Schubert, Brahms, Falla, Albéniz, Villa-Lobos, Piazzolla  
Mar 15

INON BARNATAN PIANO  
Works by Mendelssohn, Thomas Adès, Gershwin, Gershwin/Wild, Schubert  
May 3

GET YOUR TICKETS TODAY!  
SHRIVERCONCERTS.ORG | 410.516.7164
THANK YOU!
The following list includes gifts of $250 or more made to the Baltimore Center Stage Annual Fund June 23, 2018 through September 23, 2019. Although space limitations make it impossible for us to list everyone who helps fund our artistic, education, and community programs, we are enormously grateful to those who contribute to Baltimore Center Stage. We couldn’t do it without you!

The Center Stage Society represents individual donors who, through their annual contributions of $1,500 or more, provide special opportunities for our artists and audiences. Society members are actively involved through special events, theater-related travel, and behind-the-scenes conversations with theater artists.

SEASON SPONSORS ($50,000+)
Ellen and Ed Bernard
Lynn Deering
Doris Duke Charitable Foundation
Jane and Larry Droppa
The Andrew W. Mellon Foundation
Joseph and Harvey Meyerhoff Charitable Funds
Terry H. Morgenthaler and Patrick Kerins
Judy and Scott Phares
Lynn and Philip Rauch
The Shubert Foundation, Inc.

PRODUCERS CIRCLE ($25,000-$49,999)
Penny Bank
James and Janet Clauson
Kathleen Hyle
Sandy Liotta and Carl Osterman
Sharon and Jay Smith

ARTISTS CIRCLE ($10,000-$24,999)
The William L. and Victorine Q. Adams Foundation
Paul M. Angell Family Foundation
Peter and Millicent Bain
Bradie Barr and Tollie Miller
The Bunting Family Foundation
Mary Catherine Bunting
Stephanie and Ashton Carter
Helen P. Denit Charitable Trust
Walter B. Doggett III and Joanne Doggett
Nancy Dorman and Stanley Mazaroff
Brian M. and Denise H. Eakes
Amy Elias and Richard Pearlstone
Juliet A. Eurich and Louis B. Thalheimer
Beth and Michael Falcone
Daniel and Lori Gahagan
Sandra Levi Gerstung
The Goldsmith Family Foundation
Laverna Hahn Charitable Trust
Rebecca Henry and Harry Gruner
Wendy Jachman and Jeffrey Scherr

Francie and John Keenan
Townsend and Bob Kent
Keith Lee
Ken and Elizabeth Lundeen
Maryland Humanities
Robert E. Meyerhoff and Rheda Becker
J. William Murray
Charles E. Noell III
Dave and Chris Powell
George and Betsy Sherman
Michele Speaks and David Warnock
Thomas Wilson Sanitarium for the Children of Baltimore City

PLAYWRIGHTS CIRCLE ($5,000-$9,999)
Anonymous
Taunya Lovell Banks
Bloomberg Philanthropies
The Bonner Family
Winnie and Neal Borden, The Harry L. Gladding Foundation
James T. and Francine G. Brady
Sylvia and Eddie Brown
The Annie E. Casey Foundation
Melissa and Augie Chiasera
The Jane and Worth B. Daniels, Jr. Fund
Delaplaine Foundation
Megan M. Gillick
Fredye and Adam Gross
Hecht-Levi Foundation
Patricia and Mark Joseph, The Shelter Foundation
The John J. Leidy Foundation
John and Kim McCardell
Laurie McDonald
Carol Morris and Kim Hourihan
Paddy and Chuck Morton
Mark and Joanne Pollak
Dorothy Powe, in memory of Ethel J. Holliday
Nora Roberts Foundation
Dana and Matthew Slater, in honor of Terry Morgenthaler
Donald and Mariana Thoms
Joe Timmins and Jodie Kristy
Department of VSA and Accessibility at the John F. Kennedy Center
Loren and Judy Western
Ted and Mary Jo Wiese

DIRECTORS CIRCLE
($2,500-$4,999)
Anonymous
The Lois and Irving Blum Foundation
Meredith and Adam Borden
Drs. Joanna and Harry Brandt
Kevin and Tea Carnell
Diana and Clinton Daly
Gene DeJackome and Kim Gingras
Jed Dietz and Julia McMillan
Dick Gamper
Suzan Garabedian
Robert and Cheryl Guth
Sandra and Thomas Hess
Ralph and Claire Hurban
David and Elizabeth J. Himelfarb Hurwitz
Susan and Steve Immelt
Chris and Wendy Jeffries
Rodica Johnson
Daniel and Marcelle Kenney
Francine and Allan Krumholz
Jim and Mary Miller
Hugh and Leanne Mohler
Jill and Darren Pratt
Val and Hutch Robbins
Michelle and Nathan Robertson
Charles and Leslie Schwabe
Barbara Payne Shelton
Terri and Bob Smith
Scott and Mimi Somerville
Scot T. Spencer
Gilbert H. Stewart and Joyce L. Ulrich
George and Holly Stone
Michael Styer
Harry and Carey Thomasian
Ellen J. Remsen Webb and J.W. Thompson Webb
Cheryl Hudgins Williams and Alonza Williams
Todd M. Wilson and Edward Delaplaine
Dr. Richard H. Worsham and Ms. Deborah Geisenkotter
Patricia Yevics-Eisenberg and Stewart Eisenberg

DESIGNERS CIRCLE
($1,500-$2,499)
Anonymous
Jan Boyce
Donald and Linda Brown
The Campbell Foundation
The Caplan Family Foundation
Jane Cooper and Philip Angell
The Cordish Family
B.J. and Bill Cowie
Andrea and Samuel Fine, in memory of Carole Goldberg

Dr. Matthew Freedman and Dr. Gladys Arak Freedman
Dr. Neil Goldberg, in memory of Carole S. Goldberg
James Grant
F. Barton Harvey and Janel Marie Smith
Rachel and Ian Heavers
Len and Betsy Homer
James and Rosemary Hormuth
Joseph J. Jaffa
Murray Kappelman
Barry Kroop
Andrea Laporte
The Linehan Family Foundation
Diane Markman
The Morris A. and Clarisse Mechanic Foundation
Mid Atlantic Arts Foundation
Faith and Ted Millspaugh
John and Susan Nehra
Michael and Cristina Niccolini
Lee and Marilyn Ogburn
Rollins-Luetkemeyer Foundation
Michael Ross
Monica and Arnold Sagner
Renée Samuels and Jordan Rosenfeld
Barbara and Sig Shapiro
Ida and Joseph Shapiro Foundation
The Judi and Burr Short Charitable Fund
E. Follin Smith
Scott and Julia Smith
Bill Van Dyke and Susan Bridges
Krisste and Dan Verbic
Nanny and Jack Warren, in honor of Lynn Deering
Sydney Wilner
Steve Ziger and Jamie Snead
COMPANY ($1,000-$1,499)
Diane Abeloff
Tracy Bacigalupo and Jake Baker
Richard and Lisa Blue
Bruce Blum
Leonor and Marc Blum
John and Carolyn Boitnott
Natalie and Paul Burclaff
G. Brian Comes and Raymond Mitchener
Joe Coons and Victoria Bradley
The Honorable and Mrs. E. Stephen Derby
Linda Eberhart
Sue and Buddy Emerson
James DeGraffenreidt and Mychelle Farmer
Jose and Ginger Galvez
Richard and Sharon Gentile, in honor of the Center Stage Costume Shop
Sonny and Laurie Glassner
Goldseker Foundation
Stuart and Linda Grossman
Linda Hambleton Panitz
Richard and Margaret Himelfarb
Kelly and Andre Hunter
Benno and Elayne Hurwitz Family Foundation
Harriet S. Iglehart
Kris Jenner and Susan Cummings
Shirley Kaufman
Deborah Kielly
Nancy Kochuk and Carl Luty
Lisa Lampugnale
Fred and Jonna Lazarus
Brad Mendelson
John Messmore
Jane and Joe Meyer
Beverly and John Michel
Betsy Nelson
Bob and Whitney Nye
Dr. Bodil Ottesen
Drs. Ira and Leslie Papel
Jeffrey and Laura Thul Penza
The James and Gail Riepe Family Foundation, in honor of Lynn Deering
John Rybock and Lee Kappelman
Jesse Salazar and Tom Williams
Gail Schulhoff
Bayinnah Shabazz, M.D.
The Earl and Annette Shawe Family Foundation
The Sinysk-Kresser-Racusin Memorial Foundation
Mr. and Mrs. Robert N. Smelkinson
Michael and Karen Smith
Arun and Shilta Subbas
Carol and Peter Suzdak
William J. Sweet and Geraldine Mullan
Marc and Diana Terrill
Michiel van Katwijk and Sandra Stevens
Mark and Kathryn Vaseklik
Jean L. Wyman
Eric and Pamela Young
The Zerhouni Family Charitable Foundation

ADVOCATES ($500-$999)
Anonymous
Brad and Lindsay Alger
Art Seminar Group
The Mr. and Mrs. Raymond Bank Family Fund
Amy and Bruce Barnett
David and Cecilia Beck
Randi and Adam Benesch
Maureen and Bob Black
Katharine C. Blakeslee
Cynthia Wyrick Bledsoe
Michael Borowitz and Barbara Crain
Mr. and Mrs. A. Stanley Brager, Jr.
Warren and Eva Brill
Michelle Brown
Meredith and Joseph Callanan
Hon. Evelyn Cannon and James Casey
Mr. and Mrs. Carl F. Christ
Bill and Bonnie Clarke
Mary Ellen Cohn
Joan Develin Coley and Lee Rice
Betty and Stephen Cooper
Margaret O. Cromwell Family Fund
David Dardis
Gwen Davidson
Richard and Lynda Davis
Janice and Robert Davis
Lawrie Deering and Albert DeLoskey, The Deering Family Foundation
Bruce and Denise Dodson
Lyne Durbin and J-F Mergen
The Eliasberg Family Foundation
Deborah and Philip English
Donald M. and Margaret W. Engvall
Peter and Chris Espenshade
Merle and David Fishman
Lindsay and Bruce Fleming
Dr. Neal M. Friedlander and Dr. Virginia K. Adams
Pamela and Jonathan Genn, in honor of Beth Falcone
David and Abby Gray
Tom and Barbara Guarnieri
Donald M. and Dorothy W. Gundlach
Randy and Melissa Gutman
Stephen and Melissa Heather
Betsy and George Hess
David Hodnett
The A.C. and Penney Hubbard Foundation
Iodice Family Foundation
Peter Jackson
James and Hillary aidus Jacobs
Jay Jenkins and TJ Hindman, in honor of Terry Morgenthaler
Max Jordan
Dr. and Mrs. Juan M. Juanteguy
Bill and Sue Kanter
INDIVIDUALS AND FOUNDATIONS

Richard and Judith Katz
Michael and Julia Keelty
Roland King and Judith Phair King
Neil and Linda Kirschner
Joyce and Robert Knodell
Myron Terry Koenig Fund for Waverly
Thomas and Lara Kopf
Joseph M. and Judy K. Langmead
Peter Lefman
Gregory Lehne
Marilyn Leuthold
Kenneth and Christine Lobo
The Ethel M. Looram Foundation, Inc.
Howard and Michelle Lurie
Cathy MacNeil-Hollinger and Mark Hollinger, in honor of Stephanie Ybarra
Dr. Frank C. Marino Foundation
Robert and Susan Mathias
Aida and James Matters
Venus McDonald and Ken Plummer
Mary L. McGeady
Lynn McReynolds
The Montag Family Fund of The Community Foundation for Greater Atlanta
Clayton and Gabriele Moravec
Howard C. Muller and Marauerite E. Muller Charitable Foundation, Inc.
George and Beth Murnaghan
Roger F. Nordquist, in memory of Joyce C. Ward
Mary Rogers Obrecht and D.W. Wells Obrecht
Ed and Jo Orser
Michael and Phyllis Panopoulos
Fred and Grazina Pearson
William and Paula Phillips
Leslie and Gary Plotnick
Janet Plum, in memory of Jeffrey J. Plum
Robert E. and Anne L. Prince
Richard and Kathryn Radmer
Shurndia Reaves
Cyndy Renoff and George Taler
Phoebe Reynolds
Joe Rooney and lan Tressett, in honor of Del Risberg
Henry A. and Dorothy L. Rosenberg
Ed Rosenfeld and Merry Alterman
Al Russell
Sheila and Steve Sachs
Shanaysha Sauls
Jessica and Glen Schatz
Terry and Stephanie Thompson
Sharon and David Tufaro
Judy Vandeaver
Steve and Lorraine Walker
John Wessner
Dr. and Mrs. Frank R. Witter
Dr. Laurie S. Zabin

PATRONS
($250-499)
Anonymous
Walter and Rita Abel
Yasamin Al-Askari
Eleanor Allen
The Alsop Family Foundation
Bernadette Anderson
John and Margaret Angelos
Alan M. Arrowsmith, II
Ayd Transport
Mike Baker
Stephanie and Vince Baker
Cheri Barr-Giffin
Karen Bennett
Barb and David Bettenhausen
Drs. George and Valerie Bigelow
Garrett and Katherine Bladow
Susan and Michael Brown
Sandra and Thomas Brushart
Charles and Betsy Bryan
Dr. and Mrs. Arthur Burnett, II
Pamela A. Burney
Ardath Cade
The Jim and Anne Cantler Memorial Fund
Mary K. Carter
Jan Caughlan
Henry and Linda Chen, in memory of Lysl Sundheim
Sue Lin Chong
Fronda Cohen Ottenheimer and Richard Ottenheimer
The Elsa and Stanton Collins Charitable Fund
Nancy and Charlie Cook
David and Sara Cooke
Carol and Will Cooke
Will Copper
Dr. Phyllis Crossen-Richardson
Susan and Joachim Diedrich
John Edelmann and Jeffrey Love
Patricia Egan and Peter Hegeman
Paula and Franco Einaudi
Hon. Catherine Blake and Dr. Frank Eisenberg
Rhea Feikin, in memory of Colgate Salsbury
Faith and Edgar Feingold, in memory of Ron Wilner
Gary Felser and Debra Brown Felser
Dr. Robert P. and Janet Fleishman
Amy and Scott Frew
Frank and Jane Gabor
Claire Galed
Hal and Pat Gilreath
Gary Goldstein and Arlene Forastiere
Ann Clary Gordon
Amy Grace and Karen Blood
George Grose and Amy Macht
Angelo and Donna Guarino
Michael and Susan Guarneri
Margo Halle and Richard Manichello
Mary Ann Henderson
Sue Hess
Charlotte Hill
Mrs. James J. Hill, Jr.,
in memory of James J. Hill, Jr.
Barbara and Sam Himmelrich
Sally and John Isaacs
Ann H. Kahan
Pat Karzai, Helmand Restaurant
Alane and George Kimes
Terri and Mark Kissinger
David and Ann Koch
Denise Koch and
Jackson Phippin
William and Kathleen Larson
Dr. and Mrs. Yuan C. Lee
Dr. and Mrs. George Lentz, Jr.
Jill and Mark D. Levin
Dr. and Mrs. Kenneth B. Lewis
Jeanne E. Marsh
Mary and Barry Menne
Mr. and Mrs. Timothy E. Meredith
Stephanie F. Miller, in honor of
the Lee S. Miller Jr. Family
Tracy Miller and Paul Arnest, in honor of Stephanie Miller
Michael Milligan
Bill and Mimi Mules
Noah and Kate Mumaw
Stephen and Terry Needel
Mary Nichols
Dr. and Mrs. Alex Ober
Claire D. O’Neill
P.R.F.B. Charitable Foundation, in memory of
Shirley Feinstein Blum
Patricia Palmer
Ben and Emarie Payne
Linda and Gordon Peltz
Ron and Pat Pilling
Rose Crystal Polatty, in honor of Whitney Stott
George and Lynn Reeder
Alison and Arnold Richman
Del Risberg
Jan and Larry Rivitz
Jack and Ida Roadhouse
Samuel Robfogel and Eleanor Frias, in honor of Katherine and Scott Bissett
Sarah and John Robinson
Wendy S. Rosen, in memory of
Ronald Wilner
Michael Rosenbaum and
Amy Kiesel
Steven and Lee Sachs
Beth Schwartz
Dr. Cynthia Sears
Robert Sears
Dr. Carl Shanholz and
Dr. Ruth Horowitz
Leslie Shepard
John Shettle and Abigail Smith
Deborah and Harvey Singer
James Smith
Dr. Emma J. Stokes
Gerhard F. Stronkowski
Szilagyi Family Foundation
Fred and Cindy Thompson
Mary Tod and
Calvin Timmerman
Gordon and Charlene Tomasselli
Aaron Tripp and
Shoshana Ballew
Drs. Harold and Robin Tucker
Arnold and Barbara Wallenstein
Dan Watson and Brenda Stone
Maria J. Wawer
Rachel and Bill Weker
Phillip A. White
Kimberly Shorter
Jack and Beverly Winter
Barry Wahl and Dahlia Hirsch, in honor of Carole Goldberg
Ken and Linda Woods
Chris and Angela Wu, in honor of the Cavaluzzi Family
Daniel Young and Deborah King-Young
† deceased

GOVERNMENT GRANTS
This performance is supported
in part by the Maryland State
Arts Council (msac.org).
Baltimore County Executive,
County Council, & Commission
on Arts and Sciences
Howard County Arts Council
through a grant from Howard
County Government
This performance has been
funded by Mayor Jack Young
and the Baltimore Office of
Promotion and The Arts.

MATCHING GIFT COMPANIES
The Abell Foundation, Inc.
BGE
Brown Capital Management, Inc.
The Keith Campbell Foundation
for the Environment
The Annie E. Casey Foundation
IBM Corporation
Illinois Tool Works Foundation
JMI Equity
Legg Mason & Co., Inc.
McCormick & Co. Inc.
New Enterprise Associates
Norfolk Southern Foundation
Oracle
PayPal Giving Fund
PNC Greater Maryland
Stanley Black & Decker, Inc.
T. Rowe Price Group, Inc.

Designate Center Stage Associates, Inc. as your charity
and to go smile.amazon.com
every time you shop at Amazon!

We make every effort to provide
accurate acknowledgement
of our contributors. To advise
us of corrections, please call
410.986.4026.
## CORPORATIONS:

### SEASON SPONSORS ($50,000+)

- Transamerica
- BGE

### PRODUCERS CIRCLE ($25,000-$49,999)

- Bank of America
- PNC Bank

### EXECUTIVES CIRCLE ($15,000-$24,999)

- Atapco
- DLA Piper
- KPMG
- McCormick

### ARTISTS CIRCLE ($10,000-$14,999)

- pwc
- SunTrust

### PLAYWRIGHTS CIRCLE ($5,000-$9,999)

- The Annie E. Casey Foundation
- Caroline Fredericka Holdship Charitable Trust via PNC Charitable Trusts
- Environmental Reclamation Company
- Ernst & Young LLP
- Gallagher Evelius & Jones LLP
- Greenspring Associates
- HMS Insurance Associates, Inc.
- Janney Montgomery Scott LLC
- Legg Mason & Co., Inc.
- McGuireWoods LLP
- Pessin Katz Law P.A.
- Quinn Evans Architects
- Saul Ewing Arnstein & Lehr LLP
- Stifel
- University of Maryland, Baltimore Whiting-Turner Contracting Co.

### DIRECTORS CIRCLE ($2,500-$4,999)

- Ayers Saint Gross Inc.
- Baxter, Baker, Sidle, Conn & Jones, PA
- CGA Capital
- Donohue Hart Thomson Financial Group
- Howard Bank
- Slate Capital Group
- Union Craft Brewing

### DESIGNERS CIRCLE ($1,000-$2,499)

- Chesapeake Plywood, LLC
- Eagle Coffee Company, Inc.
- ezStorage Corporation
- Fiserv
- Global Telecom
- Keller Stonebraker Insurance
- SC&H Group
We sincerely thank all of our campaign donors for their tremendously generous support. Without their trust and vision, all of the work we have done and continue to do would not be possible. The following includes gifts of $10,000 or more.

**$2,000,000+**
Edward and Ellen Bernard
Lynn and Tony Deering
Marilyn Meyerhoff
State of Maryland

**$1,000,000–$1,999,999**
Eddie C. and C. Sylvia Brown
Charlie Noell and Barbara Voss
George and Betsy Sherman
Katherine Vaughns (bequest)

**$500,000–$999,999**
Anonymous
Janet and James Clauson
France-Merrick Foundation
Lord Baltimore Capital Corporation
Terry H. Morgenthaler and Patrick J. Kerins

**$250,000–$499,999**
Baltimore County
Jane and Larry Droppa
J.I. Foundation
Kenneth C. and Elizabeth M. Lundeen
M&T Bank
The Pearlstone Family
Lynn and Phil Rauch
Thalheimer-Eurich Charitable Trust

**$100,000–$249,999**
Anonymous
Peter and Millicent Bain
Baltimore City Bank of America

Jacob and Hilda Blaustein Foundation
Margaret Hammond Cooke (bequest)
Cordish Family Foundation
Nancy Dorman and Stanley Mazarroff
Ben and Wendy Griswold
The Hyle Family
townsend and Bob Kent
Earl and Darielle Linehan
Joseph and Harvey Meyerhoff Family Charitable Funds
The Meyerhoff and Becker Families
Middendorf Foundation
Mary and Jim Miller
J. William Murray
Judy and Scott Phares
Sheridan Foundation
Jay and Sharon Smith
T. Rowe Price Foundation
Whiting-Turner Contracting Co.

**$50,000–$99,999**
Anonymous
Baltimore Gas & Electric Penny Bank
Bunting Family Foundation
Mary Catherine Bunting
The Caplan Family Foundation, Inc.
Stephanie and Ashton Carter
Augie and Melissa Chiasera
Suzanne F. Cohen
Jane W. Daniels
DLA Piper
Brian and Denise Eakes
Guy E. Flynn and Nupur Parekh Flynn
Daniel P. Gahegan
Fredye and Adam Gross
Hecht-Levi Foundation
Helen P. Denit Charitable Trust
Stephen and Susan Immelt
Wendy Jachman
Patricia and Mark Joseph, The Shelter Foundation
Dr. and Mrs. Murray and Joan Kappelman, and the Kappelman Family: Lee Kappelman
Karen Mendelsohn
Ross Kappelman
Lynn Kappelman
Francie and John Keenan
Marion I. and Henry J. Knott Foundation
McCormick & Co.
Ruth Carol Fund
Charles and Leslie Schwabe
Ellen J. Remsen Webb and J.W. Thompson Webb

**$25,000–$49,999**
Anonymous
William G. Baker, Jr. Memorial Fund
Bradie Barr and Tolli Miller
Delegate Christopher and Anne West
Mary Jo and Ted Wiese

**$10,000–$24,999**
Anonymous
Robbye D. Apperson
William G. Baker, Jr. Memorial Fund
Bradie Barr and Tolli Miller
Richard Berndt
Katharine Blakeslee
Harry L. Gladding Foundation/Winnie and Neal Borden
Bart Harvey and Janet Marie Smith
Sybil and Donald Hebb
Howard Bank
A. C. and Penney Hubbard
David and Elizabeth JH Hurwitz and The Himelfarb Family
KPMG
John J. Leidy Foundation
London Foundation/Meredith and Adam Borden
Macht Philanthropic Fund
J. S. Plank and D. M. DiCarlo Family Foundation
PNC
Rollins-Luetkemeyer Foundation
Michael Ross
Dana and Matthew Slater
Scott and Mimi Somerville
Michele Speaks
Gilbert H. Stewart and Joyce L. Ulrich
Michael B. Sterer
Krisiss and Dan Verbic
Delegate Christopher and Anne West
Mary Jo and Ted Wiese

**$10,000–$24,999**
Anonymous
Robbye D. Apperson
William G. Baker, Jr. Memorial Fund
Bradie Barr and Tolli Miller
Richard Berndt
Katharine Blakeslee
BALTIMORE CENTER STAGE 2016/17
RENOVATIONS
Architect
Cho Benn Holback Associates
Head Theater Consultants
Charcoalblue
Multi Media Lobby Designs
Jared Mezzocchi
Brand Design
Pentagram

APPRENTICE DONORS

Baltimore Center Stage thanks the supporters of the Katherine Vaughns Apprentice Program for providing recent graduates an opportunity to spend the 2019/20 season working with us at BCS. This program would not be possible without their generosity.

FULL SEASON APPRENTICE SPONSORSHIPS

The Peter & Millicent Bain Production & Stage Management Apprentice
The Ellen & Ed Bernard Production & Stage Management Apprentice
The Lynn Deering Management Apprentice
The Jane & Larry Droppa Audio Apprentice
The Ethel J. Holliday Learning & Social Accountability Apprentice
The Wendy Jachman & Jeff Scherr Graphics Apprentice
The Sandy Litotta & Carl Osterman and Kim Hourihan & Carol Morris Artistic Fellow
The Kenneth & Elizabeth Lundeen Props Apprentice
The Terry Morgenthaler & Patrick Kerins Costume Apprentice
The Judy & Scott Phares Digital Marketing and Social Media Apprentice
The Lynn & Philip Rauch Company Management Apprentice
The Dana & Matt Slater Special Events Apprentice
The Sharon & Jay Smith and Harry Gruner & Rebecca Henry Artistic Fellow
The Gilbert H. Stewart & Joyce L. Ulrich Lighting Apprentice

If you are interested in contributing to the Apprentice Program, please contact skissinger@centerstage.org or 410.986.4021.
Communications is the heart of your company.

Global Telecom

gtbg.GTB.net

THE EDGAR ALLAN POE SERIES

Pendulum Pilsner
Tell Tale Heart IPA
Annabel Lee White
The Raven Special Lager
Dark Usher Kölsch
The Cask (of Amontillado)

RavenBeer.com

DRINK LOCAL.

DRINK UNION.

Tap Room Hours:
Wednesday-Saturday: 12-10PM
Sunday: 12-6PM
BEER UNITES!
1700 W 41st St #420, Baltimore, MD 21211

CHARM CITY

MEADWORKS

BOTTLED & BREWED IN BALTIMORE

400 EAST BIDDLE STREET
charmcitymeadworks.com
JOIN US FOR A SPECIAL
BENEFIT READING AND CONVERSATION

Drink in the holiday spirit as we bring Baltimore personalities together for a special reading and conversation around one of Thornton Wilder’s most rarely produced and widely revered classics. As the Bayard family experiences one hundred years of Christmas dinners, their familial triumphs, heartbreaks, births, deaths, and an ever changing world reveal a beautiful truth—that some things, like family and tradition, remain forever constant.

BENEFITING BALTIMORE CENTER STAGE

DECEMBER 16 AT 7PM

TIX PRICE RANGE: $25-$100
VIP Tickets include champagne and dessert reception with the performers.

Tickets available at centerstage.org/christmasdinner
Thanks for putting art in the heart of the community

Bank of America recognizes Baltimore Center Stage for its success in bringing the arts to performers and audiences throughout the community. We commend you on creating an opportunity for all to enjoy and share a cultural experience.

Visit us at bankofamerica.com/baltimore.

©2019 Bank of America Corporation
AR64WX5V | ENT-211-AD

FUN & FABULOUS
Classes that You Create

Whether it’s just a get together for friends or a workshop for your organization let CCBC design a class to meet your needs.

Perfect for
• Book clubs
• Couples get-togethers
• Church groups
• Team building

Topics Include
• Arts & Jewelry Making
• Cooking
• Wellness
• Your idea

For more information email: mmccallum@ccbcmd.edu
THE BALTIMORE BUTTERFLY SESSIONS

A CIVIC DIALOGUE SERIES AT BALTIMORE CENTER STAGE
STARTING THIS OCTOBER

Join us for a series of free community gatherings at Baltimore Center Stage! Featuring music, poetry, literary excerpts, and thought-provoking keynote addresses, The Baltimore Butterfly Sessions will catalyze conversation and build awareness around today’s most pressing issues. Tapping into some of the brightest voices around the nation and in Baltimore, each Butterfly Session will bring together artists, activists, organizers, and thinkers to unpack a civically resonant topic.

Come for the music, come for the poetry, come for the conversation.

Why “The Baltimore Butterfly Sessions”? A symbol of growth and emergence, transformation and borderless migration, butterflies remind us that tiny shifts in one place can set profound change in motion. Butterflies also have a special resonance in Baltimore.

You may or may not know that the city of Baltimore is sometimes referred to as a “Black Butterfly and White L.” According to Dr. Lawrence Brown of Morgan State University, “Baltimore’s hypersegregated neighborhoods experience radically different realities.” Typically, Black neighborhoods fan out to the east and west resembling the shape of a butterfly while white neighborhoods run down the center of the city in the shape of an “L.”

Through the Baltimore Butterfly Sessions, BCS aims to create a space for civic dialogue & fellowship across difference and stay firmly rooted in our local community.

FIND OUT ABOUT UPCOMING TOPICS AT: centerstage.org/butterflysessions
MEET THE ARTIST
BEHIND OUR SHOW ART!

The artwork that represents each of our plays this season is more than just the typical show poster—each is a commissioned work of art by Baltimore-based, award-winning collage artist Mirlande Jean-Gilles. Drawing inspiration from the scripts, Jean-Gilles used her signature style to create these original pieces. Our collaboration is a celebration of how artists can inspire each other, creating new forms and expressions that speak to all of us. Learn more about Mirlande and our collaboration at centerstage.org/mirlande.

See The Originals
To see Mirlande’s original six, full-sized collages plus a seventh piece commissioned to respond both to our city and our season, stop by our brand new coffee bar, To Bean or Not to Bean™, open 8am-3pm in our newly transformed first floor. With an abundance of comfortable seating, free wifi, and cozy nooks, To Bean is the perfect place to come together with friends and colleagues or to carve out that quiet time around the hum and artistic energy of your professional theater. Who knows who you might bump into!

Great performance deserves applause.

WE SUPPORT THE ARTS IN OUR COMMUNITY.

It takes creativity, discipline, and talent to produce a great performance. That’s why we’re proud to support Baltimore Center Stage and its work to engage, educate, and inspire.

Learn more about the work we’re doing in the community.
troweprice.com/responsibility

Start a holiday tradition with Classic

Online ordering available.

JOIN US FOR THE
2019/20 MAINSTAGE SEASON

EMBARK ON A...
JOY-FILLED
UNAPOLOGETICALLY THEATRICAL
CIVICALLY RESONANT
IMAGINATIVELY SUBVERSIVE
NEW, BUT FAMILIAR
HEARTWARMING
DEEPLY HUMAN
ADVENTURE.
EXPLORERS WANTED, MEN NEED NOT APPLY
MEN ON BOATS
BY JACLYN BACKHAUS
DIRECTED BY JENNY KOONS
NOV 29–DEC 22, 2019
This rollicking adventure tells a hilarious, true(ish) history of the Grand Canyon. We invite you along on a journey that throws the history book—and all the men inside it—out the window in this subversive retelling of the one-armed explorer John Powell and his exploration of the American West. Strap in for this uncharted, uproarious journey.

A PLAY ABOUT FAMILY, AND OTHER INJUSTICES
RICHARD & JANE & DICK & SALLY
BY NOAH DIAZ
DIRECTED BY TAYLOR REYNOLDS
CO-PRODUCTION WITH PLAYWRIGHTS REALM
FEB 6–MAR 1, 2020
See Richard go. See Spot bark. See Dick cry. See Sally sign. See Jane struggle after a lifetime in her brother’s shadow. The classic world of “Dick and Jane” is beginning to fracture in this witty and raw look into one dysfunctional and dissembling family.

WHEN THE DEVIL PAYS HIS RESPECTS
WHERE WE STAND
BY DONNETTA LAVINIA GRAYS
DIRECTED BY TAMILLA WOODARD
CO-PRODUCTION WITH WP THEATER
APR 2–26, 2020
This brand-new fable of penance is filled with humor, heart, and music. When a town is running low on compassion and a man is stripped of companionship, just one kind stranger can tip the scales. Join in community as one passionate storyteller spins a supernatural tale of loneliness seduced by kindness and asks us “what do we owe each other?”

LIFE IS A PARTY UNTIL HEADS START TO ROLL
BAKKHAI
BY EURIPIDES
A NEW VERSION BY ANNE CARSON
DIRECTED BY MIKE DONAHUE
APR 30–MAY 24, 2020
This is not your English teacher’s Greek tragedy. Dionysus is totally over your drama, and he’s going to incite the women of the land to raise some hell in the greatest party in recorded history. Closing the season with a political exclamation point from the birthplace of Democracy, Bakkhai hits the Mainstage at the same moment our nation surges into its primary elections.

CENTERSTAGE.ORG
BOX OFFICE: 410.332.0033
Celebrating the spectrum of artists who have redefined abstraction

The Baltimore Museum of Art
September 29, 2019 – January 19, 2020

Tickets at artbma.org/generations
When Baltimore City Public Schools are closed, we're open!

Camp Center Stage is pleased to continue its Single Day Camps for the 2019/20 school year. These camps are designed with the parent and student in mind and will be held on days Baltimore City Public Schools are closed due to Professional Development. Our Education Department and staff of teaching artists will lead campers in grades 2 through 8 on a day-long exploration of the arts by way of engaging and exciting classes packed all into one day.

COST IS JUST $75! SPACE IS LIMITED.

Classes will consist of:
- Stage Makeup
- Mime
- Fight Choreography
- Dance
- Music
- Acting
- Voice
- Storytelling
- Prop Building
- And Backstage Tours

Single Day Camps will be held on the following dates:
- Thursday, Oct 17th 8AM - 4:30PM
- Friday, Oct 18th 8AM - 4:30PM
- Monday, Nov 4th 8AM - 4:30PM
- Friday, Jan 24th 8AM - 4:30PM
- Friday, Mar 13th 8AM - 4:30PM

To register for camp go to centerstage.org/singledaycamp
WELCOME TO THE FAMILY SERIES:
Join us for a year packed full of fun, laughter, and joy for theatergoers of all generations. Featuring familiar programs like Backstage at Center Stage and Together at the Table, heartwarming stories for the whole family, and an exciting lineup of new theatrical experiences, the season will be bursting with occasions to learn, hang out, and play together.

TOGETHER AT THE TABLE
Join us as we sit together at the table for a unique event that bridges generations and promotes dialogue and interconnectivity through the power of art. Enjoy a memorable afternoon at the theater with your favorite young people and Baltimore Center Stage artists, complete with a free lunch, engaging conversation, and a matinee performance of our Mainstage show.

YOUNG PLAYWRIGHTS FESTIVAL
Come experience brand-new plays from some of Maryland’s best young artists. Written by students in grades 1-12 and developed with Baltimore Center Stage’s team of theater professionals, these wildly creative and deeply brilliant short plays represent the bright future of the American theater.

BACKSTAGE AT CENTER STAGE
Spend the day at Baltimore Center Stage for an event full of fun and games for all ages! Featuring activities, food, and surprises, you’ll meet the people who bring stories to life, get a sneak peek behind the scenes, and experience a building full of shenanigans on and off the stage.

LEARN MORE: CENTERSTAGE.ORG/FAMILYSERIES
FAMILY SERIES PRODUCTIONS

The beloved coming-of-age story comes off the page and onto the stage

**WALK TWO MOONS**
BY TOM ARVETIS
BASED ON SHARON CREECH’S NEWBERY MEDAL-WINNING NOVEL
TOURED BY NATIONAL PLAYERS
OCT 25, 2019 AT 10:30AM &
OCT 26 AT 1PM
AGES 10 AND UP

A Holiday tradition—now a musical!

**‘TWAS THE NIGHT BEFORE CHRISTMAS**
BOOK, MUSIC AND LYRICS BY
BRUCE CRAIG MILLER
TOURED BY VIRGINIA REPERTORY THEATRE
SUN, DEC 8, 2019
AT 11AM & 1PM
ALL AGES

Not your English teacher’s poetry reading

**MAYHEM POETS**
TOURED BY GEODESIC MANAGEMENT, LLC
FEB 2, 2020 AT 1PM &
FEB 3 AT 10:30AM
AGES 12 AND UP

A children’s tale of culture and confidence!

**HAVANA HOP**
WRITTEN AND PERFORMED
BY PAIGE HERNANDEZ
MAY 15, 2020 AT 10:30 &
MAY 16 AT 1PM
AGES 4 AND UP

LEARN MORE: CENTERSTAGE.ORG/FAMILYSERIES
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 Apprentice
Jacqueline Glenn

ARTISTIC
Director of Artistic Producing
Chiara Klein
Director of Artistic Partnerships & Innovation
Annalisa Dias
Artistic Administrator
Melody Easton
Company Manager
Marshall Garrett
The Kathi Hyle Artistic Fellow
Estefani Castro
The Lynn & Philip Rauch Company Management Apprentice
Alexus Crockett
The Sharon & Jay Smith and Harry Gruner & Rebecca Henry Artistic Fellow
Sabine Decatur
The Sandy Liotta & Carl Osterman and Kim Hourihan & Carol Morris Artistic Fellow
Sam Morreale

LEARNING AND SOCIAL ACCOUNTABILITY (LSA)
Director of LSA
Adena Varner
LSA Coordinator
Dani Turner
LSA Associate
Jacob Zabawa
The Ethel J. Holliday LSA Apprentice
Victoria Martin

DEVELOPMENT
Director of Development
Randi Benesch
Individual Giving Manager
Sara Kissingер
Institutional Giving Manager
Brandon Hansen
Development Assistant
Kara Powell
Special Events Coordinator
Taylor Lamb
Corporate Relations Coordinator
Nicole Ringel
Auction Coordinator
Sydney Wilner
Auction Assistant
Norma Cohen
The Dana and Malt Slater Special Events Apprentice
Mira Lamson Klein

FINANCE
Director of Finance
Michelle Williams
Business Manager
Janessa Schuster
Business Assistant
Hannah Machon

INFORMATION TECHNOLOGIES
Director of Information Technologies
John Paquette
Tessitura Database Coordinator
Madeline Dummerth

MARKETING & COMMUNICATIONS
Director of Marketing & Communications
Jonathan K. Waller
Director of Communications & Strategic Partnerships
Robyn Murphy
Art Director
Bill Geenen
Associate Director of Marketing
Rafaela Dreisin

Communications Manager
Keva Coles-Benton
The Wendy Jachman and Jeff Scherr Graphics Apprentice
Sophie Leigh Fisher
The Judy and Scott Phares Digital Apprentice
Jess McGowan

AUDIENCE RELATIONS
Box Office Manager
Kelly Broderick
Subscriptions Manager
Jerrilyn Keene
Group Sales Administrator & Ticket Services Manager
Liz Nelson
Patron Services Associates
Tiffany Brown, Tina Canady, Jonathan Jacobs, David Kanter, Sarah Lewandowski, Kira-Lynae Pindell, Shelby Sullivan

AUDIENCE SERVICES AND RENTALS
Audience Services and Events Manager
Alec Lawson
Assistant Audience Services Manager
Elizabeth Pillow
Accessibility Coordinator
Bethany Slater
House Managers
Nick Horan, Lindsay Jacks, Hannah Kelly, Shubhangi Kuchibhotla, Faith Savill, Eddie Van Osterom
Bar Manager
Ann Weaver
Bartenders
Danielle Brown, Boh James, Val Long, Scott Van Cleve, Sarah Doccio, Jade Jackson, Asia Maxton, Monica Cook, Robby Priego, Shea Fallick, Whitney Stott
Docent Coordinator
Pat Yevics
ASL Interpretation
First Chair + HIS
OPERATIONS
Facilities Supervisor
Patrick Frate
Facilities Assistant
Joseph Wisniewski

PRODUCTION
Director of Production
Cary Gillett
Associate Production Manager
Ruth Watkins

AUDIO
Audio Director
Amy C. Wedel
Audio Engineer
Justin Vining
Video/Audio Engineer
Kat Pagsolingan
The Jane & Larry Droppa
Audio Apprentice
Abra Clawson

COSTUMES
Costume Director
David Burdick
Associate Costumer
Ben Argenta Kress
Craftsperson
William E. Crowther
First Hand
Ellouise Davis
The Terry Morgenthaler & Patrick Kerins Costumes Apprentice
John Polles

ELECTRICS
Lighting Director
Tamar Geist
Master Electrician
Travis Seminara
Assistant Master Electrician
Jessica Anderson
Staff Electrician
Michael Logue
The Gilbert H. Stewart and Joyce L. Ulrich Lighting Apprentice
Tyler Omundsen

PROPERTIES
Props Director
Jeffery Bazemore
Assistant Properties Master
Rachael Pendleton
Master Craftsman
Nathan Scheifele
The Kenneth & Elizabeth Lundeen Props Apprentice
Abigail Stuckey

SCENERY
Technical Director
Rob McLeod
Assistant Technical Director
Taylor Neuburger
Scene Shop Supervisor
Frank Lasik
Master Carpenter
Eric Scharfenberg
Scenic Carpenters
Brian Jamal Marshall, Sam Martin, Trevor Winter

SCENIC ART
Charge Scenic Artist
Erich Starke

STAGE MANAGEMENT
Resident Stage Manager
Danielle Teague-Daniels
The Peter & Millicent Bain Production Management and Stage Management Apprentice
Raul Duran
The Ellen & Ed Bernard Production Management and Stage Management Apprentice
Tori Ujczo

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

FOR THIS PRODUCTION
Associate Scenic Designer
Justin Humphres
Associate Lighting Designer
Naftali Wayne
Assistant Lighting Designer
Brandon Rosen
Assistant Projection Designer
Jesse Easdon
Assistant Sound Designer
Zackery Bennett
Lighting Programmer
Jonah Camiel
Electricians
Brandon Richards, Will Voorhies, Sam Biuk, Monica Cook, Jack Warner, C. Swan-Streepy

RUN CREW
A1 FOH Engineer
Cory Raynor
A2 Deck Audio
Abra Clawson
Follow Spot Operator
C. Swan-Streepy
SERVICES

FOR OUR AUDIENCES

DINING  Beginning two hours before each performance, Dooby’s will be serving 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. Baltimore Center Stage is in the process of changing our space to be supportive of gender diversity. All are welcome to use the restroom that best fits their identity. A single-occupancy restroom is available upon request. Please see a member of the Center Stage team for assistance.

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 Thoughts of a Colored Man take place on Sat, Oct 27 at 2pm. We can also provide Audio Description services for any performance if given at least seven days notice. Touch Tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.

DEAF/HEARING LOSS  Closed Captioning is available at no cost for any performance. Assistive listening devices are always available to be borrowed at no cost. An ASL Interpreted performance will take place Fri, Nov 8 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.
Honor Native Land

Responding to a call from our Indigenous colleagues, collaborators, and neighbors, Baltimore Center Stage is working toward building meaningful and accountable relationships with the land we occupy. As a first step on this path, you’ll see a land acknowledgement in each of our programs. Acknowledgment is itself a small gesture, and we look forward to continuing our efforts toward decolonization in a good way. If you’re interested in more information about the practice of land acknowledgement, feel free to visit the US Department of Arts and Culture’s “Honor Native Land” guide.

Baltimore Center Stage acknowledges that the land beneath us, this place, this community, owes its vitality to generations who have come before. Some were brought forcibly to this land, some came here in search of ownership or simply a better life, and some have lived and stewarded this land for countless generations. In a spirit of making erased histories visible, we acknowledge that we are standing on the ancestral and occupied lands of the Piscataway Nation. The Susquehannock, Lenape, and Lumbee peoples have also cared for this land. These peoples are not relics of the past, but they continue to steward this land today with care, vitality, and tradition. Their relations are numerous throughout Turtle Island, and they are continuing to grow. We pay respects to their elders past, present, and future. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today. And please join us in uncovering such truths at any and all public events.

Additionally in the spirit of reconciliation, you can honor the Indigenous peoples of this land by donating to Native American Lifelines, visiting the Baltimore American Indian Center & Heritage Museum, and supporting local Indigenous artists. These are only a few suggestions of the many ways we can move towards reconciliation.
BECOME A MEMBER

CHOOSE A MEMBERSHIP TO FIT YOUR LIFE STYLE

CREATE YOUR OWN 3, 4, AND 5 PLAY PACKAGES
Mix and match the days of the week and the seats you want to sit in.
Packages start at $96

FLEX PASS PACK
Our most flexible Membership option! Receive six tickets to use in any combination throughout the Mainstage season. $270

GO PASS
Under 40? We have a special membership package for you. For just $60, you’ll get tickets to all five Mainstage plays in our 2019/20 Season—that’s just $12 per show!

TO ORDER:
VISIT CENTERSTAGE.ORG OR CALL THE BOX OFFICE: 410.332.0033