

# FUN HOME

A hand holding a black marker is shown in the process of drawing a pink outline of a house on a blue background. The house has a chimney, a porch, and a gabled roof. The title 'FUN HOME' is written in large, white, bold, sans-serif letters with a black outline, positioned above the drawing.

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

BALTIMORE  
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2018-2019 SEASON

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*FUN HOME*  
IS MADE POSSIBLE BY



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# ABOUT US

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

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

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

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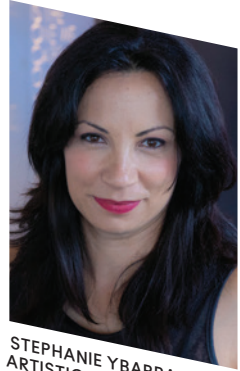
Dear Baltimore Center Stage Members and Guests,

*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



STEPHANIE YBARRA  
ARTISTIC DIRECTOR



# FUN HOME

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.

**MUSIC BY  
JEANINE TESORI**

**BOOK AND LYRICS  
BY LISA KRON**

**BASED ON THE  
GRAPHIC NOVEL  
BY ALISON BECHDEL**

**DIRECTED BY  
HANA S. SHARIF**

# JAN 17-FEB 24, 2019

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## THE CAST

*in alphabetical order*

Laura Darrell\*  
**Medium Alison**

Michelle Dawson\*  
**Helen Bechdel**

Jeffrey 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  
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*Casting*



**“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)”**

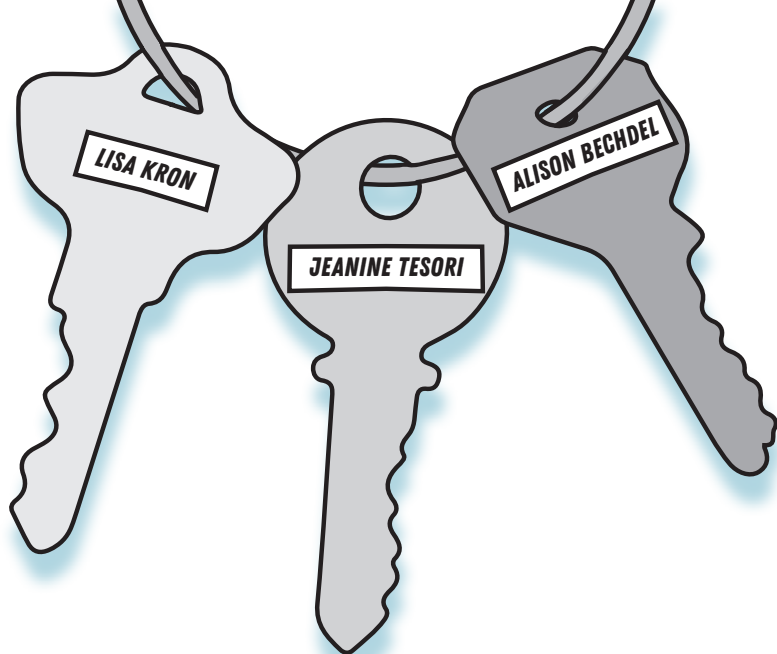
Alison, Medium Alison,  
& Small Alison



## **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.



# PAGE TO STAGE

## THE MAKING OF FUN HOME

BY SABINE DECATUR, PRODUCTION DRAMATURG

**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.

### THE NOVEL

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."

# 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."

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.

### 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:



Jeanine Tesori and Lisa Kron during a rehearsal of *Fun Home* at the Public Theater.  
Photo: Joshua Bright.

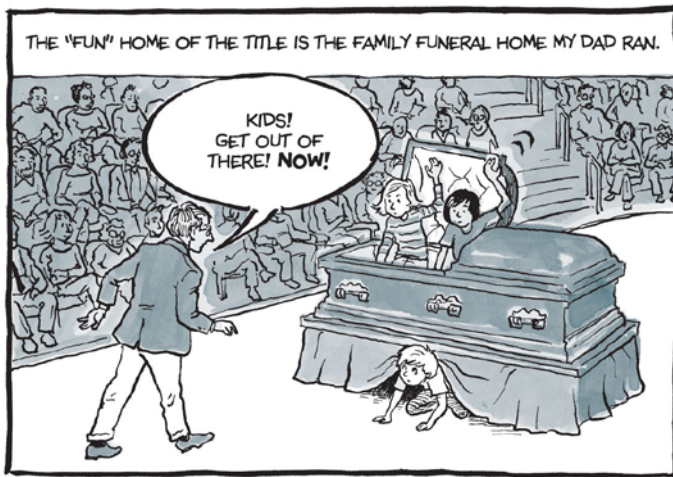


There are no scenes in the book of *Fun Home*. There are moments in time. There's a frame where a kid is eating a bowl of cereal and a parent is leaving and then you have Alison's narrative voice....That's not a scene. The story has to be told through the actions of characters who are unaware of the 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.



IT  
WOULD  
BE  
STRANGE  
ENOUGH  
SEEING  
FICTIONAL  
CHARACTERS  
ONE HAD  
CREATED  
BROUGHT  
TO LIFE  
ONSTAGE.

BUT THIS IS  
MY ACTUAL  
FAMILY.

Photo: Alison Bechdel

## THE STAGE

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.

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

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." 🏠



# ALISON BECHDEL'S *Dykes to Watch Out For*

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.



Comic strip from *Dykes to Watch Out For*. Alison Bechdel, ca. 1985.

# THE CAST

## **Laura Darrell\***

Medium Alison

### **Baltimore Center Stage:**

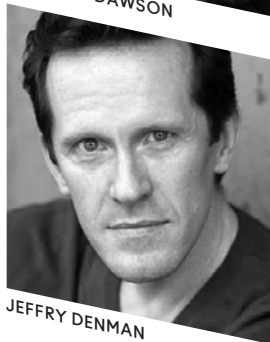
debut. **New York**—Barrow Street Theatre: *Sweeney Todd* (Johanna/Pirelli/BW Standby); Vineyard Theater: *Kid Victory* (Suze, Official Cast Album released); NY City Center: Encores! *The Golden Apple* (Ensemble); Signature: *Far from the Madding Crowd* (Liddy); Theatre for the New City: *Ten Ways on 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). lauradarrell.com. Instagram: lauraedarrell.



LAURA DARRELL



MICHELLE DAWSON



JEFFRY DENMAN

## **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* (Petra); 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 La Mancha* at the Arizona Theatre Company. **Education**—BFA: Carnegie-Mellon University. michelle-dawson.com

## **Jeffrey Denman\***

Bruce Bechdel

### **Baltimore Center Stage:**

*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**—Jeffrey 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);



LIAM HAMILTON



JUSTIN GREGORY LOPEZ



MOLLY LYONS



JON MARTENS

Williamstown Theatre Festival: *Lempicka* (Ensemble). Film/TV—*Jesus Christ Superstar Live* on NBC (ensemble soloist), *Law & Order: SVU* (guest star), *Learning to Drive* (mouthy kid).

### 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. **Regional**—Weston Playhouse: *Fun Home* (Alison), *Guys & Dolls* (Sarah Brown); Asolo Rep: *My Fair Lady* (Eliza, dir. Frank Galati); A.C.T. San Francisco: *1776* (Martha, dir. Frank Galati); Paramount Theatre Aurora: *RENT* (Maureen), *My Fair Lady*

(Eliza); Lyric Opera Chicago: *Oklahoma!* (Gertie, dir. Gary Griffin); Drury Lane Oakbrook: *Gypsy* (Louise), *Curtains*, *Sugar*, *Seven Brides for Seven Brothers*; Writers' Theatre: *Oh, Coward!*; Boho Theatre Company: *Side Show* (Violet); Jeff Award, Leading Actress). **Education**—BFA: Ball State University (Musical Theatre), The School at Steppenwolf. **Professional**—Co-founder: Ring of Keys, a national network of queer women and TGNC artists working in musical theater. [andreaprestinario.com](http://andreaprestinario.com)  
@andreaprestinario

## 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* (Courtne/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 Witchia, 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](http://shannon-tyo.com)

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



ANDREA PRESTINARIO



SHANNON TYO



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# 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

Artists 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 IIdentify*. 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.

## Evan 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](http://evanreesmusic.com)

## Jaclyn Miller

### Choreographer

**Baltimore Center Stage:** debut. **Regional**—Guthrie Theatre: *The Cocoanuts*—*A Marx Brother's Musical*; Oregon Shakespeare Festival: *Book of Will*, *Sense and Sensibility*, *Roe* (world premiere), *Shakespeare in Love* (US premiere), *Twelfth Night*, *The Yeomen of the Guard*, *Much Ado About Nothing*, *Fingersmith* (world premiere), *The Cocoanuts*, *My Fair Lady*, *The Taming of the Shrew*; Arizona Theatre Company: *Music Man*; Great Lakes Theater/Idaho Shakespeare: *Mamma Mia!*, *Pride & Prejudice*, *Hunchback of Notre Dame*. Asolo Repertory: *Roe*. **Opera**—Portland Opera: *Pirates of Penzance* (Assistant Director).

## 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!*; Woolly 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 Designer 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*



*Raisin in the Sun, Thousand Pines;* Two River Theater Company; *Two Trains Running;* California Shakespeare Theatre; *Everybody, The Glass Menagerie, black odyssey, Fences;* Arkansas Shakespeare Theatre; *Hamlet, Pippin;* Indiana Repertory Theatre; *Pipeline;* The Flea NYC; *Hypeman;* A.R.T.: *Othello.*

**Charles Coes**  
Sound Designer

**Baltimore Center Stage:** *SOUL The Stax Musical, Animal Farm, The Christians, Les Liaisons Dangereuses.* **Off Broadway—***Tales of the Washer King* (Playwright's Realm), *Servant of Two Masters* (TFANA); *Robber Bridegroom* (Roundabout); *For Peter Pan...* (Playwrights). **Tour—***Into the Woods* (Fiasco), *Peter and the Starcatcher* (1st National, Networks), *Macbeth;* *Julius Caesar* (Acting Co.). **Regional—**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 UP!* at the Venetian in Las Vegas; robotic, and aquatic spectaculars for Royal Caribbean; and, collaborated on installations with artists Ann Hamilton, Abelardo Morel, and Luis Roldan. **Professional—**Faculty, Yale School of Drama. He has worked as an associate on many Broadway shows including *Peter and the Starcatcher* (Tony Award winning Sound Design); *Jitney;* *Junk;* and *To Kill a Mockingbird.*

**Nathan A. Roberts**  
Sound Designer

**Baltimore Center Stage:** *Animal Farm, The Christians, Les Liaisons Dangereuses.* **Off Broadway—**WP Theater: *Natural Shocks;* TFANA: *The Servant of Two Masters;* The Acting Company: *Julius Caesar, Macbeth;* The Playwrights Realm: *Crane 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

**Baltimore Center Stage:** *The Christians, The White Snake.* **Regional—**Public Theater: *Eve's Song* (dir. Jo Bonney); A.C.T.: *Sweat* (dir. Loretta Greco); Geffen Playhouse: *Untranslatable Secret of Nikki Corona* (dir. Jo Bonney); South Coast Rep: *Little Black Shadows* (dir. May Adrales); Magic Theater: *Gangster of Love, Grandeur, Dogeaters, Every Five Minutes* (all dir. Loretta Greco). **Opera—**LA Opera:

*Wonderful Town* (dir. David Lee); New York City Opera and Long Beach Opera: *Fallujah* (dir. Andreas Mitisek). **Video Art Installation—**Annenberg Space of Photography: *Pearls of the Planet;* Baryshnikov Arts Center in NY: Emille. **Awards—**Princess Grace Award in Theater Design, Helen Hayes Award, Theater Bay Area Critics Circle Award, StageScene LA Award, Stage Raw Award, Ovation Awards (multiple nominations). **Education—**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, Tatos: A Love Story.* **Directing—**upcoming: Oregon Shakespeare Festival: *Alice in Wonderland;* Great Lakes Theater/Idaho

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

**Tiffany Fulson**  
Assistant Director

**Baltimore Center Stage:** *The Christians, Twisted Melodies*. **Regional**—University of Illinois at Chicago: *Passing Strange* The Musical, *As You Like It, Clybourne Park, The Bluest Eye*; Madison Street Theatre: *In My Head*; Journeyman Company/Gallery 37: *Cats, Thirteen* The Musical, *The Wiz*; Oregon Shakespeare Company: *Sense and Sensibility*; Pegasus Theatre Chicago: *Shakin the Mess Out of Misery*. **Director credits**—UIC: *The Angry Brigade, A Woman's World*, and an original adaptation of Amiri Baraka's *Dutchman*. **Professional**—Teaching artist at Steppenwolf, Timeline Theatre, and Northlight Theatre; Program Director at TimeLine South and August Wilson Monologue Competition Outreach Chicago. **Education**—BFA: University of Illinois at Chicago (Theatre Performance); Arcadia University for Global Studies in London, England.

**Captain Kate Murphy\***  
Stage Manager

**Baltimore Center Stage:** *One Night in Miami...*, *Next to Normal*, *Animal Crackers*, *Mud Blue Sky*, *The Mountaintop*, *...Edgar Allan Poe, A Skull in Connemara*, *American Buffalo*, *Crime & Punishment*, *Let There Be Love*, *The Santaland Diaries*, *The Importance of Being Earnest*, *Things of Dry Hours*, *Trouble in*

*Mind*, *Three Sisters*, *Radio Golf*, *The Murder of Isaac*, *Once on This Island*, *King Lear*. **Regional**—Trinity Rep: *Boeing-Boeing*; Actors Theatre of Louisville: *All Hail Hurricane Gordo\**, *The Clean House*, *Moot the Messenger\**, *Dracula*, *The Ruby Sunrise\**, *Tall Grass Gothic\**, *The Drawer Boy*, *Amadeus*, *As You Like It* (\*premieres at the Humana Festival of New American Plays); Contemporary American Theater Festival: *The Overwhelming*, *Pig Farm*; Totem Pole Playhouse: Over 75 productions through 13 summer stock seasons. **Film/TV**—*Route 30, Route 30 Too!*, *The Father and the Bear*, *Next Food Network Star*. **Professional**—Director of Stage Management at Virginia Tech University. Proud Actors Equity and ASCAP Member. For Whitney - with love and gratitude.

**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**  
**Katja Zarolinski**  
McCorkle Casting, Ltd.  
Casting

**Baltimore Center Stage:** *A Wonder in My Soul*, *King of the Yeas*, *Cat on a Hot Tin Roof*, *SOUL The Stax Musical*, *Mobile Unit Twelfth Night*, *Animal Farm*, *Skeleton Crew*, *Lookingglass Alice*, *The Christians*, *Jazz*, *Les Liaisons Dangereuses*, *Detroit '67*, *As You Like It*, *Pride and Prejudice*, *Marley*, *One Night in Miami...*, *Amadeus*, *Wild with Happy*, *Twelfth Night*, *A Civil War Christmas*. **Broadway**—*Amazing Grace*, *On the Town*, *End of the Rainbow*, *The Lieutenant of Inishmore*, *The Glass Menagerie*, *Cat on a Hot Tin Roof*, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *She Loves Me*, *Blood Brothers*, *A Few Good Men*, etc. **Off-Broadway**—*Clever Little Lies*, *Dr. Ruth*, *Stalking the Bogeyman*, *Freud's Last Session*, *Tribes*, *Our Town*, *Almost Maine* and *Driving Miss Daisy*. **Over 50 regional theaters**—Guthrie, George Street Theatre, Connecticut Rep, Pittsburgh Public, Barrington Stage. **Over 60 films**—*Senior Moment*, *Year by the Sea*, *Child of Grace*, *Premium Rush*, *Ghost Town*, *Secret Window*, *Tony and Tina's Wedding*, *The Thomas Crown Affair*, *The 13th Warrior*, *Madeline*, *Die Hard III*, *School Ties*. **TV/Web**—Planned Parenthood series *Talkin' About*, *Twisted*, *Sesame Street*, *Californication* (Emmy nom), *Max Bickford*, *Hack*, *Strangers with Candy*, *Barbershop*, *Chappelle's Show*. mcccorklecasting.

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# MARK BRADFORD

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AT THE BALTIMORE MUSEUM OF ART

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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 Zabarb'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).



Just in time for Valentine's Day

# Love Letters



By A.R. Gurney

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Directed by Gavin Witt

Mon, Feb 11 at 7pm, The Head Theater


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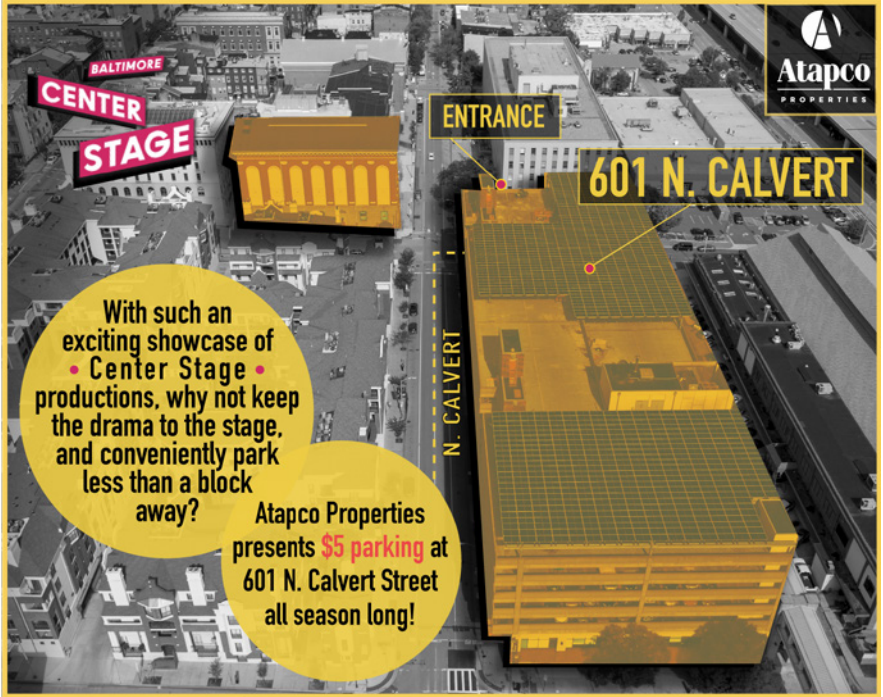
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Go to [centerstage.org/visit/partners](http://centerstage.org/visit/partners) for a map of our neighborhood and the partners listed above.

## 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



UP NEXT

## 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**

## ARTISTIC

Associate Artistic Director

**Hana S. Sharif**

Associate Director/  
Director of Dramaturgy

**Gavin Witt**

Artistic Producer/Director of

Community Programs

**Daniel Bryant**

Artistic Administrator

**Melody Easton**

Company Manager

**Marshall Garrett**

The Sandy Liotta & Carl Osterman

Producing and Community

Programs Fellow

**Joseph Biagini**

The Judy & Scott Phares

Dramaturgy Intern

**Sabine Decatur**

The Lynn & Philip Rauch

Company Management Intern

**Andie Antonik**

## DEVELOPMENT

Director of Advancement

**Randi Benesch**

Individual Giving Manager

**Sara Kissinger**

Institutional Giving Manager

**Brandon Hansen**

Special Events Coordinator

**Courtney Plummer**

Development Assistant

**Kara Powell**

Auction Coordinator

**Sydney Wilner**

Auction Assistant

**Norma Cohen**

The Jay & Sharon Smith

Development Intern

**Brittany Adams**

## EDUCATION

Director of Education

**Adena Varner**

Education Coordinator

**Dani Turner**

The Ethel J. Holliday

Education Fellow

**Cara Hinh**

Teaching Artists

**Dylan Arredondo, Tonnia Boykins,**

**Allison Brown, Zipporah Brown,**

**Carolyn Buck, Molly Cohen, Cori**

**Dioquino, Mike Fleg, Hannah**

**Fogler, Susan Stroupe, Khaleshia**

**Thorpe Price, Jacob Zabawa**

## 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

**Tiffany Brown, Tina Canady,**

**Jonathan Jacobs, David Kanter,**

**Sarah Lewandowski, Daniel**

**Martin-Minnich, Kira-Lynae Pindell,**

**Keshia Smith, Shelby Sullivan**

## 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**

Barenders

**Brandon Block, Dre Britton,**

**Sarah Docolo, Boh James, Jade**

**Jackson, Val Long, Asia Maxton,**

**Whitney Stolt, Scott Van Cleve,**

**Jacob Zabawa**

Docent Coordinator  
**Pat Yevics**

ASL Interpretation  
**First Chair**

Lead Audio Describer  
**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 Pagsoligan**

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 Stott**

# 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](mailto:info@centerstage.org) or [access@centerstage.org](mailto:access@centerstage.org).



**THE ELEPHANT**  
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**410.539.6103**

**924 North Charles Street  
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**CENTER**

**STAGE**

**FEB 16-24, 2019**

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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](http://CENTERSTAGE.ORG/AUCTION)

Have questions or something to donate?  
Contact Sydney Wilner at [swilner@centerstage.org](mailto:swilner@centerstage.org)  
or 410.986.4025.