

Showgram

by On The Stage

The Hot L Baltimore
Greenbelt Arts Center
Greenbelt MD
Oct 03 – Oct 18 2025



About The Hot L Baltimore

Lanford Wilson's *The Hot L Baltimore* introduces us to a memorable cast of characters residing in a crumbling Baltimore hotel, their lives as frayed as the lobby's worn carpet. A young prostitute named "the Girl" plies her trade, while Mr. Morse, a bewildered old man, yearns for a visit from his estranged daughter. With the hotel's demolition looming, they and the other residents grapple with an uncertain future. Wilson masterfully blends humor and pathos, as seen in the scene where the residents, facing eviction, share a makeshift meal, finding solace and fleeting joy in their shared predicament. This play feels especially relevant today, as America seems increasingly unwilling to address the needs of its most vulnerable citizens. The struggles of the residents of the Hot L Baltimore serve as a mirror to contemporary issues like homelessness, poverty, and the growing gap between the haves and have-nots.

THE HOT L BALTIMORE was first presented on February 4, 1973, at the Circle Repertory Company, 2307 Broadway, New York City. The play was directed by Marshall Mason, with sets by Ronald Radice, costumes by Dina Costa, and sound by Chuck London.

The Hot L Baltimore is presented through special arrangement with Dramatists Play Service, 440 Park Avenue South, New York, NY 10016

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www.Dramatists.com

About Greenbelt Arts Center

The mission of the Greenbelt Arts Center is to provide a dedicated and sustainable hub that makes the arts accessible to our community.

Toward that end, we need your help to produce more accessible theatre for Greenbelt, Maryland. We showcase and co-produce over six productions a season, as well as many smaller shows. We believe in empowering artists by holding auditions, honing your skills, and hosting special events! Volunteer your time and talent, and let's make some awesome things happen!

Check out our volunteer opportunities at <https://www.greenbeltartscenter.org/get-involved/>.

The Cast

Bill Lewis	Justin Oratokhai
Girl	Morgan Fuller
Millie	Nancy Blum
Mrs. Belloti	Maura Suilebahn
April Green	Iyanu Bishop
Mr. Morse	Ted Culler
Jackie	Jasmine Diaz
Jamie	Malachi Gregory
Mr. Katz	Ryan Willis
Suzy	Tracie Danforth Witte
Paul Granger III	Seth Rose
Mrs. Oxenham	Helen Cheng Mao
Suzy's John/Cab Driver	Melvin Smith
Delivery Boy	Kingston Gregory

The Production Team

Producer	Malca Giblin
Director	Seth Ghitelman
Choreography	Morgan Fuller
Stage Manager	Robert Summers–Berger
Assistant Stage Manager/ Assistant Director	Evelyn Renshaw
Set Designer/Set Painter	Maggie Modig
Master Carpenter	Douglas Becker
Aided by	Steve Leshin
Assistant Carpenter	Dan Foster
Set Dressing Designer	Eric Scerbo
Properties Designer	Norma Andrews
Light Designer	Adam Konowe
Aided by	Ian Claar
	Andy Walling
Sound Designer	Jeff Miller
Costume Coordinator	Linda Swann
Makeup/Hair Designer	Shemika Renee
Photographer	Randy Barth
Graphic Design	Leigh Rawls

Director's Notes

by Seth Ghitelman

When I first saw Lanford Wilson's "The Hot L Baltimore" in New York, its understated boldness and lively spirit immediately impressed me—a story set in a run-down hotel with characters often overlooked by society. This is no ordinary drama of place and time. Rather, it is a tapestry woven from the lives of the forgotten and the hopeful, the eccentric and the wounded, all finding momentary refuge in the faded grandeur of a once-charming hotel. In directing Wilson's masterpiece, I found myself drawn not only to its eccentricities, but to its deep undercurrents of compassion and longing.

Wilson's Hot L Baltimore is, at heart, a love letter to the invisible corners of American society. The hotel itself—its name missing the "e" from its burnt-out neon sign—is both a literal and metaphorical shelter for those facing eviction, disappointment, or dissolution. What remains, even as the building is slated for demolition, is a fragile but resilient community. Each character, whether it is the child/adult of the Girl, the impish Suzy or the solemn, aging Mr. Morse, is a testament to the human need for belonging. As a director, my task was to honor these lives, revealing their dignity and humor without ever tipping into caricature.

Staging the play meant embracing the brokenness of the hotel's architecture and the beauty within its decay. The set design, with stained walls, serves as a visual metaphor for the world within—a space where dreams linger, and memories haunt. I wanted the audience to feel as though they, too, had checked in for the night, drawn into the lobby where Wilson's characters wander and converse.

Character and Community: Finding Humanity in the Everyday

One of Wilson's greatest achievements is his portrayal of ordinary people striving for connection. The play is populated with characters whose pasts are never fully revealed, lending mystery and depth to every interaction. Their conversations—a blend of mundane complaints, wistful reminiscences, and biting humor—form the emotional backbone of the show.

As a director, I encouraged the cast to approach their roles with empathy and subtlety. It is easy to play eccentricity for laughs, yet Wilson's writing demands a gentler touch, one that reveals vulnerability beneath bravado. The actors discovered, through rehearsal, the internal struggles of their characters: April's bravado masking loneliness, Mrs. Bellotti's frantic energy hiding heartbreak, and Jackie's optimism fighting against a tide of disappointment. In the ensemble scenes, especially those in the hotel lobby, we strove to build real relationships—moments of comfort, conflict, and camaraderie that would resonate with the audience.

Language and Rhythm: The Pulse of Real Life

What sets "The Hot L Baltimore" apart is the authenticity of its dialogue. Wilson's language flows with the rhythms of casual speech, interrupted by sudden bursts of poetry. The script is as much about what is left unsaid as what is spoken aloud, and as a director, my goal was to create space for silence as well as sound.

The staging favored natural movement and overlapping voices, evoking the chaotic life 6 of a crowded hotel. At times, the lobby was a cacophony of voices—laughter, arguments, phone calls—while other moments fell into contemplative quiet. By trusting Wilson’s script and relinquishing the urge to over-direct, I allowed the play’s heart to emerge organically. The actors became inhabitants of the Hot L, shaped by their environment and intertwined fates.

Memory, Loss, and the Passage of Time

The Hot L Baltimore is suffused with nostalgia—a longing for what once was, and an uncertainty about what is to come. The impending demolition of the hotel is more than a plot device; it is a symbol of erasure, of lives and histories brushed aside for progress. Through the play, Wilson asks us to consider what is lost when places (and people) are discarded.

Social Commentary: Compassion at the Margins

Although Wilson’s play is set in the 1970s, its themes are strikingly contemporary. The issues faced by the residents—gentrification, homelessness, economic uncertainty—remain all too relevant. As a director, I felt a responsibility to highlight these elements without preaching. Wilson’s play works not as a polemic but as an invitation, asking the audience to see past stereotypes and recognize the humanity in every guest at the Hot L.

Our production placed emphasis on small acts of kindness and quiet resistance. In a world that can be harsh and unyielding, Wilson’s characters find ways to support one another—sharing stories, defending each other, marking time together in the face of an uncertain future.

The 1970’s – The Revolution Was Not Televised

The early 1970s felt like a rough aftermath of the 1960s. While the previous decade was marked by both struggle and progress toward a better America, the optimism faded with late-60s assassinations, riots, and protests. The Kent State shootings in 1970 and the Pentagon Papers’ revelation about the Vietnam War further dampened hope for major change. As Suzy puts it, “the whole country is double parked”—stuck, waiting for direction.

Final Thoughts: The Enduring Power of The Hot L Baltimore

Directing “The Hot L Baltimore” has been an experience of discovery and empathy. Wilson’s play, though tinged with melancholy, is ultimately a celebration of life’s tenacity. It is in the laughter that erupts unexpectedly, the memories that linger long after the lights go out, and the stubborn hope that survives in the most unlikely places.

As audiences check out from the Hot L Baltimore, I hope they carry with them a sense of compassion—for the characters they have met, and for the outsiders in their own lives. Wilson’s play reminds us that, though walls may crumble and neon may fade, the spirit of community endures. For those of us who have inhabited this world, even briefly, the lessons of the Hot L Baltimore will not easily be forgotten.

Who's Who in the Cast

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Iyanu Bishop

April

Iyanu Bishop (April) was last seen in the Silver Spring Stage One Act Festival 25 (Marcy). She is very excited to make her debut at the Greenbelt Arts Center. She is a Caribbean American multidisciplinary artist, critical theorist, and special education teacher.



Nancy Blum

Millie

Nancy Blum (Millie) is delighted to make her GAC debut! She last appeared in A Bright Room Called Day with Pinky Swear/Nu Sass Productions at the DC Arts Center. Other favorite performances include Other Desert Cities (Polly) and A Delicate Balance (Agnes) with Peace Mountain Theatre Company; Rapture, Blister, Burn (Alice) with Peter's Alley; Miss Witherspoon (Miss Witherspoon) and Humble Boy (Mercy) at Silver Spring Stage; Eat, Drink and Be Murdered (Rose) with A Taste for Murder Productions; The Importance of Being Earnest (Miss Prism) at Maryland Ensemble Theater; and 'Night Mother (Thelma Cates) and The Little Foxes (Birdie) with Rockville Little Theatre. She is so happy to finally work with Seth Ghitelman and this talented cast!



Helen Cheng Mao

Mrs. Oxenham

Helen Cheng Mao (Mrs. Oxenham) returns to the Greenbelt Arts Center after appearing in Macbeth with The Rude Mechanicals. In college, she enjoyed working on The Hot L Baltimore. Other credits: Romeo & Juliette (Laurel Mill Playhouse); Rosencrantz and Guildenstern Are Dead (Nu Sass Productions); Letters to Kamala/Dandelion Peace (Voices Festivals Productions); Junk, Banana Brains, Yes Virginia There is a Santa Claus (also directed by Seth!), and A Black & White Cookie (Silver Spring Stage); and The Nutcracker (Olney Theatre Center). Helen has written plays and monologues produced in the US and UK. Much love and thanks to David, Alexandra, Elizabeth, family, and friends!



Ted Culler

Mr. Morse

Ted Culler (Mr. Morse) is pleased to be returning to the Greenbelt Arts Center after a long absence, having last appeared in Clybourne Park as Russ/Dan. He has worked at a number of community theatres in the DMV area. Favorite roles include Tony Wendice in Dial M For Murder, Lyman Wyeth in Other Dessert Cities, Ray in Blackbird, Martin in The Goat or Who Is Sylvia, and Joe in God's Favorite



Jasmine Diaz

Jackie

Jasmine Diaz (Jackie) is thrilled to return to the stage! Coming from a musical family, Jasmine began her performance journey as a dancer in productions such as Men and Women of the Gospel, Footloose, etc. She has always had a passion for the arts and enjoys singing, dancing, and spending quality time with her family. Jasmine is ecstatic to share this experience and is deeply grateful for the opportunity to perform alongside such an amazing cast and crew.



Morgan Fuller

Girl

Morgan Fuller (Girl) is excited for her Greenbelt Arts Center debut! She previously performed as Sarah in Playboy of the Western World (Silver Spring Stage), as Emma in A Close Inncounter (Silver Spring Stage One Act Play Festival), and as Rose in The Grapes of Wrath (Rockville Little Theatre). Morgan has a master's in arts management and enjoys being both onstage and behind the scenes. When not on stage, you can also find her in the yoga studio or playing her violin!

Malachi Gregory

Jamie

Malachi Gregory (Jamie) is excited to take the stage as Jamie. A former stage crew member for a musical at Eleanor Roosevelt High School, Malachi also performed with the school's West Indian Dance Club, where he shared his love of movement and culture. When he's not performing, you can usually find him swimming laps or gaming with friends. Malachi is thrilled to bring his energy to this production.



Justin Ohiozoe Oratokhai

Bill Lewis

Justin Ohiozoe Oratokhai (Bill Lewis) is a talented and versatile actor with a rich background in theatre. He holds a BFA in Acting from Towson University, where he honed his skills under the guidance of esteemed professors such as Teresa Spencer, Ruben Del Valle, Steve Satta, Alec Weinberg, Peter Wray, and Donna Fox. Justin's training includes extensive coursework in movement, voice, Shakespeare, speech and dialect, and scene study. Throughout his career, Justin has portrayed a wide range of characters in various productions. His notable roles include Phillip Lombard in *And Then There Were None* at Upstage Theatre, Angie the Oxe and Ensemble in *Guys and Dolls* at Other Voices Theatre, Christopher Malomo in *The Playboy of the Western World* at Silver Spring Stage, and Jack in *The Misfit Players* at Goose Creek Players. He has also performed in productions such as *The Hot L Baltimore*, *Alligators and Flamingos*, *Philip Lombard*, *The Men That Stole My Soul*, *Steps*, *Who Killed John Doe?*, *Icarus at the Border*, and *All Around the World in 8 Plays*. Justin's dedication to his craft and his ability to bring depth and authenticity to his characters have earned him recognition and praise in the theatre community. He continues to pursue his passion for acting, seeking out challenging and diverse roles that allow him to showcase his talent and versatility.



Seth Rose

Paul Granger

Seth Rose (Paul Granger) is excited to make his Greenbelt Arts Center debut. He'd like to thank Seth G for giving him a chance at a fascinating part and as always his friends and family for keeping him grounded (on the days he didn't have rehearsal).



Melvin Smith

Suzy's John, Cab Driver

Melvin Smith (Suzy's John, Cab Driver) is a North Carolina native who currently resides in Prince George's County, MD. He has performed at several theaters across the DMV area, including Silver Spring Stage, Dominion Stage, Laurel Mill Playhouse, Gaithersburg Arts Barn and Thunderous Productions. He has also performed with Upstage Artists Theater in Beltsville, MD, where he currently sits on their Board of Directors. He studied acting at The Theatre Lab School of Dramatic Arts in Washington, D.C. IG @mr.melvindsmith



Maura Suilebhan

Mrs. Bellotti

Maura Suilebhan (Mrs. Bellotti) is excited to join the cast and production team for her first show at GAC! Maura has worked with Seth Ghitelman on various and sundry administrative projects at Silver Spring Stage over the years but this is her first opportunity to work with him as actor/director and she is thrilled about it! Maura has also performed at many small professional theaters and community theaters in the DMV since moving to the area many years ago including Scena Theatre, The Taffety Punk Theatre Company, Quotidian Theatre Company, Silver Spring Stage, and Colonial Players. Maura is also currently enrolled at the Studio Acting Conservatory (SAC) and is taking a course in Greek theater this semester. Outside of theater, she enjoys collaborating with her husband and son in the daily act of trying-to-figure-it-all-out-and-still-have-fun-along-the way (it is a constant work in progress), reading books, and taking long walks



Ryan Willis

Mr. Katz

Ryan Willis (Mr. Katz) began acting 15 years ago and The Hot L Baltimore is his eighth performance at Greenbelt Arts Center (GAC). He has previously appeared as Martin in The Mountaintop (GAC); Lyons in Fences (Bowie Community Theatre); East/Chad/Dave in Almost, Maine (GAC); Walter Lee Younger in Raisin in the Sun (GAC); Albert/Kevin in Clybourne Park (GAC); Mad Hatter/Caterpillar/Mouse/Frogman in Alice in Wonderland (GAC); John Braschi in Young Turg (GAC); and It Takes a Village monologue in Greenbelt Voices (GAC). Visual artist and photographer by trade, Ryan also pursues his passion for music as a music producer and one of the founding members of the label Mystery.



Tracie Danforth Witte

Suzy

Tracie Danforth Witte (Suzy) for a good time, called on the talented, kind, and fun cast, crew, and production team of Hot L Baltimore and they did not disappoint. In this area, Tracie has been both murdered and a murderer in three shows with A Taste for Murder Productions (ATFM), played multiple characters in Montgomery Playhouse's (MP) Red Herring, and crawled and cooked in Rockville Little Theatre's (RLT) Rumors. She has also enjoyed being less visible as a stage manager, assistant stage manager, and a voiceover actress in other local productions. Love and thanks to G for a reminder of new beginnings and a dose of hope. Continue to support the arts – and each other.

Malca Giblin

Producer

Malca Giblin (Producer) returns to Greenbelt Arts Center after a hiatus of almost two years. She produced many shows since 2011 starting with Doubt and ending with Merrily We Roll Along in 2024. Some of her favorite projects were Clybourne Park, Tru, Frost/Nixon, and Angel Street. It is a pleasure and a privilege to work with Seth Ghitelman and this talented and enthusiastic cast, as well as with the resourceful production staff.



Seth Ghitelman

Director

Seth Ghitelman (Director) is pleased to make his directorial debut with Greenbelt Arts Center. Seth has directed at RLT Moon Over Buffalo (2 WATCH Nominations – 1 Award) and Cat on Hot Tin Roof (2 WATCH Nominations – 1 Award). Seth directed many shows for SSS including Intimate Apparel (Ruby Griffith Award Winner), Beauty Queen of Leenane (Ruby Griffith Award Winner) and Who's Afraid of Virginia Woolf (5 WATCH Nominations including Outstanding Direction and Outstanding Play) . Seth is currently on the Board for Silver Spring Stage as Chair. Seth's next productions are The Real Inspector Hound and The Fifteen Minute Hamlet (BP) in February – March 2026 and Berhardt/Hamlet (SSS) in September 2026. Seth would like to thank his devoted wife, Brenda, for her support and encouragement.

Evelyn Renshaw

Assistant Director/Assistant Stage Manager

Evelyn Renshaw (Assistant Director/Assistant Stage Manager) is happy to be working with Greenbelt Arts Center for the first time. Evelyn has thirty years of experience with community theatre, both onstage and behind the scenes. She has most recently worked with Silver Spring Stage and various other local theatre companies. A retired teacher of English as a Second Language, she enjoys playing Mahjong, deep water running, and spending time with her family.

Morgan Fuller

Choreographer

See cast bio ("Girl")

Robert Summers–Berger

Stage Manager

Robert Summers–Berger (Stage Manager) is a stage manager, director, and dramaturg with a decade of experience both on stage and behind the scenes. His recent stage management credits include *Playboy of the Western World* (Silver Spring Stage) and *The Birthday Party* (St. Mark's Players). As dramaturg, he led the script development of Logan Rodger's *That's All We Got*, which debuted at Minnesota Fringe 2021. He directed Sunny Drake's *Absolutely Nothing of Any Meaning* (Purnell Center Workshop) and *Puppet SLAM!* (Playground Festival 2021) and assistant directed *Conference at Evian* (Austrian Cultural Forum). Robert has multiple years of conservatory training from the Carnegie Mellon University School of Drama.

Maggie Modig

Set Designer/Set Painter

Maggie Modig (Set Designer/Set Painter) has been designing theatre sets in the DMV for decades. Work at GAC: *Enchanted April* and *Angel Street*. Recent work includes *Blues for an Alabama Sky* and *Playboy of the Western World* (SSS); *Birthday Party* (SMP); *Stick Fly* (RLT); *Cabaret* (RCP); *Once Upon a Mattress* (RMT). She has also designed for *One Stop*, *British Players* and *IN-Series*. She received a WATCH award for set painting for *Deathtrap* (SSS) and numerous WATCH nominations.

Douglas Becker

Master Carpenter

Douglas Becker (Master Carpenter) is building his first set here at Greenbelt Arts Center. He has been busy building sets for Kensington Arts Theatre, Silver Spring Stage and Rockville Musical Theatre. Some recent highlights of his work are set designer/master carpenter for *Gujob* at Ebong Theatrix, set designer/master carpenter for *The Little Mermaid* at Rockville Musical Theatre, and set designer/master carpenter for *Blue Stockings* at Silver Spring Stage. Much thanks to my patient wife Chyhe.

Dan Foster

Assistant Carpenter

Dan Foster (Assistant Carpenter) enjoys working on detailed set projects that contribute in function and form. He is grateful for the opportunity to learn from and collaborate with such an experienced and talented group of theatre loving creatives.

Eric Scerbo

Set Dressing Designer

Eric Scerbo (set dresser) after working in the DC area for many years is excited to have Hot L Baltimore be a series of firsts – first time working with Seth, first time working at GAC, and first time doing set dressing. He has been seen on stage a few times with RMT, but has mostly worked in various productions roles (costume design, producing and directing) at various DC area theaters (RMT, SSS, KAT, TAP, DS). Thanks to Seth, Maggie, Malca, Douglas, Dan and Norma. And special thanks to his leading man, Mark.

Norma Andrews

Properties Designer

Norma Andrews (Properties Designer) is delighted to be working again with Seth Guitelman and other familiar cast and crew members, after many years supporting community and professional theatre in the DMV, New Haven, New York and São Paulo Brazil! Recently she was a producer for The Birthday Party at St. Marks Players and a props designer for Playboy of the Western World at Silver Spring Stage.

Adam Konowe

Lighting Designer

Adam Konowe (Lights) is a Reston-based director, lighting designer and stage combat choreographer. He has lit more than 30 main-stage and one-act productions, primarily in Northern Virginia; this is his first at GAC. Adam honed his directing and technical skills as a University of Rochester undergraduate. More than three decades later, he remains an active supporter of that school's small-yet-mighty, avant-garde theatre program.

Jeff Miller

Sound Designer

Jeff Miller (Sound Design) designed sound for local productions of Playboy of the Western World, The Birthday Party, Moon Over Buffalo, All In The Timing, A Delicate Balance, Season of Light, The Importance of Being Earnest, Intimate Apparel, and several One-Act Festivals. He was also “seen” onstage as one of the announcers in A Bright New Boise. In his non-theater hours he is an educator, a glass jewelry artist, and specialty coffee roaster. He also hopes to soon perfect the world's greatest gumbo.

Linda Swann

Costume Coordinator

Linda Swann (costume coordinator) Linda is happy to once again be working with some of her favourite people here at GAC. Her work was most recently seen here in the Rude Mechanicals' King Lear though she has been known to haunt Annapolis and Silver Spring stages as well. When not playing live Barbie dolls, she can be found teaching young children to think critically. She'd like to thank the director, cast, and crew for their faith in her and god for giving her the talent to make people look the way that suits them for their part. Enjoy the show.

Shemika Renée

Hair/Makeup Design

Shemika Renée (Hair/Makeup) an award winning makeup artist (WATCH 2013 "The Wiz") is delighted to collaborate on this production. With over 15 years of hair and makeup design experience in the DMV, she is thrilled to return to GAC! She has previously designed for "Seussical the Musical", "A Raisin in the Sun" (which she also had a cameo) and "The Wizard of Oz" here at GAC. She has also performed on this stage in "Motherhood Outloud" as well as in her own one-woman show "Ms. Story's Living History". She thanks her family for their love and support as she creates art.

Leigh Rawls

Graphic Design

Randy Barth

Photographer

Randy Barth (photographer) has frequently taken head shots when he was directing shows. Some of his recent productions include Arcadia in 2023 for GAC, A Little Night Music in 2023 for MAD, and The Odd Couple in 2024 for BCT. He is currently in rehearsal for MAD's Irving Berlin's White Christmas as General Waverly.

Special Thanks

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We are grateful to **Rockville Musical Theatre (RMT)** for the loan of the round part of the reception desk that literally anchors our set. The loan saved our Master Carpenter many hours of work!

Silver Spring Stage (SSS) made workspace available to our Set Designer and Painter for painting. The Stage was also the resource for much of the furniture that graces our set.

Steve Leshin provided invaluable assistance to our **Master Carpenter, Douglas Becker**, by transporting the RMT piece to GAC, and assisting with the standup of the set.

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