

MARCH – MAY 2026

PROLOGUE



Ellen and Ray van der Horst present

TENDERLY: THE ROSEMARY CLOONEY MUSICAL

Based on the Life of **ROSEMARY CLOONEY**
By **JANET YATES VOGT** and **MARK FRIEDMAN**

This exhilarating musical biography offers a personal portrait of one of the most beloved entertainers of all time.

INSPIRING MUSICAL BIOGRAPHY. PRIZE-WINNING MASTERPIECE.



Moe and Jack Rouse
and Randolph Wadsworth present

AUGUST WILSON'S THE PIANO LESSON

A clash over the fate of a family's heirloom piano sets the stage for this explosive Pulitzer Prize-winning masterpiece.

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ABOUT PROLOGUE

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Season presented by



2025-26 Rosenthal Shelterhouse Theatre Season presented by
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MADE IN CINCY: NEW WORKS FESTIVAL

NURTURING THE NEXT GENERATION OF AMERICAN THEATRE

Commissioning and producing new works are long-standing traditions at Cincinnati Playhouse in the Park with 90 world premieres produced to date and more than 25 new play commissions. Made in Cincy: New Works Festival further elevates that commitment with an exciting annual event that will illuminate the creative process for audiences by inviting them to witness, participate in, and champion the creation of new American plays and musicals. Made in Cincy: New Works Festival will pilot this spring and officially launch in the fall.

As Cincinnati's national theatre, the festival will develop and premiere plays and musicals that become part of the American canon — works by some of the country's most compelling artists — while simultaneously highlighting the artistic excellence of our local community for audiences across the nation. By concentrating this development into a festival weekend, the creative process will become visible and engaging. Audiences will have the opportunity to experience readings of full plays, conversations with playwrights and directors, panel discussions and artistic roundtables, and world premiere productions of new plays.

Behind the scenes, Made in Cincy will provide writers and their collaborators with the time, space, and support needed to rigorously develop their work — from early drafts to mid-stage workshop readings, to fully realized world premiere productions.

"We envision Made in Cincy as a living laboratory where playwrights, composers, and their collaborators shape brand-new theatrical works at every stage of development," said Joanie Schultz, Associate Artistic Director. "At a time when new work programs across the country have been reduced or shuttered, this festival provides playwrights with sustained, meaningful development and a possible path from idea to production."

Made in Cincy: New Works Festival will pilot this spring during the week of May 4, with public readings and events on May 8 and 9, 2026. The May events will feature local writers and Resident Artists Isaiah Reaves and Maggie Lou Rader, as well as nationally-recognized playwright Nathan Alan Davis, who will workshop a brand-new commissioned play. Davis's play *Origin Story* was produced by the Playhouse in 2023.

The festival will officially launch in the fall around the commissioned world premiere of *Talk* by nationally-known playwright and Cincinnati native Theresa Rebeck. Development work with artists will take place the week of September 28, culminating in a schedule of events on October 3 and 4, 2026.

Made in Cincy also strengthens the Playhouse's artistic pipeline, ensuring that world premiere plays created for and shaped by our audiences remain part of our seasons for years to come.

"It elevates Cincinnati as a national destination for bold storytelling, generates cultural and economic vitality, and creates a platform where local and national artists can be seen, supported, and celebrated," said Blake Robison, Osborn Family Producing Artistic Director. "At its core, Made in Cincy exists to nurture the next generation of American theatre and to share the power of these artists with the Cincinnati community and beyond."

Mark and Nancy Dawes are the Playhouse's Season Sponsors of New Work, and they have made a multi-year commitment to support the festival and associated activities and invite others to join them.

"We envision Made in Cincy as a living laboratory where playwrights, composers, and their collaborators shape brand-new theatrical works at every stage of development."

—Joanie Schultz, Associate Artistic Director

For information on how to support the festival, contact Sneja Tomassian, Chief Philanthropy Officer at sneja.tomassian@cincyplay.com.

WELCOME TO THE PLAYHOUSE'S 2026-27 SEASON

From Pulitzer Prize winners and edge of your seat suspense to romantic comedy and rich music history, our 2026-27 season offers a variety that showcases the best of American theatre to entertain and inspire you. The lineup celebrates our differences and lifts up our shared humanity. Make live theatre a regular part of your life by joining our season ticket family. This is your Playhouse.

MOE AND JACK'S PLACE — THE ROUSE THEATRE

Season presented by **Schueler Group**

MC and Tom Brennan present

HEIST

By ARUN LAKRA

SEP. 12 – OCT. 11, 2026

Inspired by movies like *Ocean's Eleven*, this high-tech mystery takes you on a fun and heart-pounding thrill ride.

Production Sponsor: **Johnson Investment Counsel**

Ellen and Ray van der Horst present

GET HAPPY: ANGELA INGERSOLL SINGS JUDY GARLAND

AN ARTISTS LOUNGE LIVE PRODUCTION

OCT. 17 – NOV. 7, 2026

In a vibrant, Emmy-nominated performance seen on PBS, award-winning actress Angela Ingersoll sings the works of Judy Garland in this special concert event.

Production Sponsor: **The Hendy Family, in loving memory of David G. Hendy**

First Financial Bank presents

A CHRISTMAS CAROL — SEASON EXTRA!

By CHARLES DICKENS

Adapted by BLAKE ROBISON

NOV. 20 – DEC. 27, 2026

The holiday story you love unfolds with dazzling set, costume, and lighting designs to create a magical experience for your family!

Fifth Third Bank presents

CINCINNATI KING

By KJ SANCHEZ

JAN. 30 – FEB. 28, 2027

Celebrate Cincinnati's rich music history with the return of the hit musical about King Records.

Production Sponsors: **The Greenberg Family, in loving memory of Linda Greenberg, and The Markley Family**

Moe and Jack Rouse and Randolph Wadsworth present

PURPOSE

By BRANDEN JACOBS-JENKINS

MARCH 13 – APRIL 4, 2027

Winner of the Tony Award and the Pulitzer Prize, this riveting and hilarious drama lays bare the long-simmering tensions and secrets of one influential

Leading Ladies presents

ROPE

Adapted by JEFFREY HATCHER

Based on the play "Rope's End" by PATRICK HAMILTON

APRIL 24 – MAY 23, 2027

The gripping psychological thriller that inspired the Alfred Hitchcock film of the same name gets a tantalizing new adaptation.

ROSENTHAL SHELTERHOUSE THEATRE

Season presented by **The Vontz Family**

Digi and Mike Schueler present

TALK — WORLD PREMIERE

By THERESA REBECK

SEP. 26 – OCT. 25, 2026

A razor-sharp and funny world premiere that shines a satirical spotlight on the current media environment.

Production Sponsor: **They Roy Cockrum Foundation**
Season Sponsors of New Work: **Nancy and Mark Dawes**

THE TWELVE DATES OF CHRISTMAS

By GINNA HOBEN

NOV. 7 – DEC. 27, 2026

This heartfelt one-woman comedy about dating misadventures brings a fresh, modern spirit to the holiday season.

MIND READER — SEASON EXTRA!

Created and performed by VINNY DePONTO

Special Limited Engagement

JAN. 26 – FEB. 7, 2027

Join acclaimed theatre-maker and mentalist Vinny DePonto for an evening of mind reading, psychic experiments and unexplained phenomena.

I AM MY OWN WIFE

By DOUG WRIGHT

FEB. 20 – MARCH 21, 2027

This Pulitzer Prize-winning play recounts the fascinating and true tale of an eccentric German trans woman who survived World War II and its aftermath.

TABLE 17

By DOUGLAS LYONS

APRIL 3 – MAY 16, 2027

Romance, regrets and second chances play out in this witty rom-com.

Season ticket packages start with as few as three shows. Visit **CINCYPLAY.COM**.

Season ticket holders get first access to *A Christmas Carol* and *Mind Reader*, but these shows are not part of any season ticket package.

ELLEN AND RAY van der HORST present

TENDERLY: THE ROSEMARY CLOONEY MUSICAL

Based on the Life of **ROSEMARY CLOONEY**
By **JANET YATES VOGT** and **MARK FRIEDMAN**
Directed by **MICHAEL MAROTTA**

ROSENTHAL SHELTERHOUSE THEATRE

MARCH 21 – MAY 17, 2026

ROSEMARY CLOONEY'S SUCCESS AMID STRUGGLES

By Russell Florence Jr.



Rosemary Clooney's legendary career in film, radio, and TV is chronicled with humor, heart, and poignancy in *Tenderly: The Rosemary Clooney Musical*.

Returning to the Playhouse following a previous extended run in 2014, this musical biography written by Cincinnati-based songwriters Janet Yates Vogt and Mark Friedman contains a bevy of timeless hits such as *Come On-a My House*, *Mambo Italiano*, and *Hey There*. However, the show, featuring only two performers, ventures beyond the songs to tell a deeper, relatable story of success amid personal struggles, particularly Clooney's battles with addiction and depression.

"There are so many layers to her story," Vogt said. "Of course, there is her unique and lush voice that captures the ear from the very first word she sings in every song — truly mesmerizing. But behind that voice is a compelling story of a woman who meets some very difficult challenges in her life head-on. Rosie was always very forthright about sharing those moments, and I find so much inspiration in her honesty. Her ability to push forward as she re-invented herself, both personally and professionally, continually broadening her horizons as an artist and singer, is a life lesson for all of us."

When Vogt and Friedman conceived *Tenderly*, which had its 2012 world premiere at the Human Race Theatre Company in Dayton, Ohio, they were intentional about capturing the broad scope of Clooney's journey accurately and genuinely.

"Our first goal was to read and watch everything we could related to Rosie," Friedman said. "We talked to family members, friends, and visited places that she loved in Maysville and Augusta, Kentucky, (as well as) Cincinnati. We talked to her professional contacts and others in the business. We wanted to be as accurate and as true to her life as we possibly could be, pouring over her two autobiographies. Her music, her relationships, her successes, and, yes, her lowest moments, all gave away to a huge rebirth, resulting in her reinventing her career and her popularity as a performer."

Using Clooney's autobiographies as a launching pad, the duo came up with a framing device that allowed the storytelling to become more candid.

"Very early in the infancy of the piece — before anything was on paper — we decided to set the entire story within Rosie's therapy sessions," Vogt said. "With that concept in place, the conversations — very real ones that Rosie

experienced — formed the basis of the script with the thread of the true and life-long connection between the Doctor and Rosie and her deep respect, admiration, and gratefulness for him."

Vogt said that this led to a surprising connection during the musical's development. "The songs that Rosie recorded really were the songs of her life. They slipped into the storytelling as if they were always meant to be there. This all came together to reveal Rosie's legacy as an iconic singer and a life story that still rings true today, (which) so many can relate to and one that inspires so many."

Michael Marotta performed in the 2014 Playhouse production and now returns to direct it. Over the years, he has been associated with numerous *Tenderly* productions as both actor and director and has taken away many valuable lessons.

"I have learned so much from doing this show," Marotta said. "From the women whom I've played opposite and examining their interpretations to the audience who adored her and had to learn things they were not prepared for. From directors who shared insights that were new to me or exposed misgivings that I had to challenge. Being an old Hollywood film buff, I consider myself well-versed in the rights and wrongs in telling a story like this one."

Vogt continues to find nostalgia to be a driving factor for theatregoers. She's proud that *Tenderly* invites a special opportunity to look back on a bygone era.

"I think it's lovely to be reminded of past times and eras whether you personally experienced them or not," Vogt said. "And in particular, a musical like *Tenderly*, that largely features songs from The Great American Songbook, transports the audience to a different time and place — as much through its dialogue as its music — maybe even more so through the songs that are filled with sheer poetry in their lyrics and melodies that capture the listener with their beauty or whimsy. There's an authenticity in each note and word that feels effortless. It's hard to define the magic of each song — how it moves the listener and draws the audience in — in a warm, nostalgic, and comforting way."

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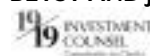
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A CONVERSATION WITH *TENDERLY* DIRECTOR MICHAEL MAROTTA

By Russell Florence Jr.

Michael Marotta returns to the Playhouse to helm *Tenderly: The Rosemary Clooney Musical*, after performing in the 2014 production. In this Q&A, he shares insights about the musical's themes and storytelling as well as his stage direction and favorite Clooney songs.

What do you feel contributed to Rosemary Clooney's artistry? What made her a singular entertainer?

Rosie embodied the All-American girl next door. She exuded warmth with a genuine smile. Unlike other popular celebrities of the day, she always felt like someone you could be friends with.

Which themes in *Tenderly* are most special for you?

There are many but the obvious one is that of survival. Fame vs. personal identity would be a close second. Certainly, mental health and recovery. Heartbreak, love and complicated relationships, motherhood under pressure, and ultimately, reinvention and longevity.

What surprised you about Rosemary's life when you first read the script?

Probably the fact that so few people really knew anything about her. Even those closest to her. She did a very good job of hiding the fact that life wasn't as rosy (pardon the pun) as it seemed.

How have you envisioned the show as director?

The goal for me is communicating to the audience how Rosie circumvented her problems and managed to rise above them. The centrifugal nature of her story, the patterns that repeated themselves, seem circular in nature and I strived to use that convention in the storytelling.



What makes *Tenderly* unique from other bio-musicals?

Rosie's humble beginnings in near poverty to her meteoric rise to fame, her All-American girl next door appeal, her struggles to stay in the game while musical tastes changed, her hitting bottom then reemerging and rising to the top again, all encapsulate the classic American Dream. It makes for a very exciting evening.

Do you find *Tenderly's* use of flashbacks a great storytelling device?

I have always felt that Janet Yates Vogt and Mark Friedman devised a very clever way to share Rosie's story by utilizing flashbacks. They are not only entertaining but inform us and help us understand how her path was paved by the people along the way: family, friends, lovers, all of whom contributed to creating Rosemary Clooney. And it's a tour de force for the actor who gets to play all those characters. That's always fun for the audience.

What are your favorite songs from Rosemary's catalogue?

Hey There has always been a favorite of mine. *Count Your Blessings* and *Have I Stayed Too Long at the Fair* are a close second. Being Italian I do love *Mambo Italiano*. *Sway* is such a great sensual song of yearning. I've used *Sisters* several times in writing parody lyrics for special occasions. I guess you can say I love them all!

What do you hope audiences take away from *Tenderly*?

I know they'll enjoy hearing these wonderful songs both for nostalgic reasons and to know they continue to have an impact. I trust they will embrace the actors we've chosen to share this story. I hope they'll go home feeling that they know Rosie better than before and love her even more.



Michael Marotta and Susan Haefner in the 2014 production of *Tenderly: The Rosemary Clooney Musical*. Photo by Sandy Underwood.

SPECIAL EVENT

COME ON-A MY HOUSE: A POST-SHOW SING-ALONG

Saturday, May 2

Join our pianist and fellow audience members as we sing through the Rosemary Clooney songbook. A piano player will lead us through a selection of Golden Age standards made famous by Rosemary Clooney. Attendees are invited to sing along as the spirit moves them or to sit and enjoy. A full list and lyrics will be available.

This free, informal sing-along takes place following the Saturday, May 2 evening performance. Cash bar. All are welcome.

CONTENT ADVISORY

Tenderly: The Rosemary Clooney Musical is appropriate for teenage and adult audiences. The inspiring story of Rosemary Clooney's life contains mild adult language and other mature themes, most notably involving her nervous breakdown and one-time addiction to pills.

MOE AND JACK ROUSE and
RANDOLPH WADSWORTH present

AUGUST WILSON'S THE PIANO LESSON

Directed by LOU BELLAMY

Co-produced with Milwaukee Repertory Theater

MOE AND JACK'S PLACE — THE ROUSE THEATRE

APRIL 11 – MAY 3, 2026

HITTING THE RIGHT NOTE

By Tatiana Godfrey



Do we exorcise the ghosts that haunt us, or learn to live with them? This is a metaphorical and literal question asked in August Wilson's *The Piano Lesson*. Set in 1936 Pittsburgh, the play focuses on the Charles family, Berniece and her brother Boy Willie, who inherit a family piano carved with the faces and history of their enslaved ancestors. While Boy Willie wants to sell the piano to buy land, Berniece insists it must be preserved as a testament to their family's legacy. The siblings' disagreement is complicated by the haunting presence of a ghost, forcing them to reckon with how they confront the past.



August Wilson

August Wilson often said that his stories came out of the characters and their dialogue. That spark came, in this case, from a single image by celebrated American artist Romare Bearden. Wilson first discovered Bearden's art in the late 1970s and was instantly captivated. He described the artist's work as portraying "Black life presented on its own terms, on a grand and epic scale, with all its richness and fullness, in a language that was vibrant and which made attendant to everyday life, ennobled it, affirmed its value, and exalted its presence."

Two of Bearden's pieces directly fueled Wilson's writing: *Mill Hand's Lunch Bucket* (1978) inspired *Joe Turner's Come and Gone* (1988), and *The Piano Lesson* (1983) informed this play of the same title. Bearden's scenes — rooted in childhood memories of the rural South and shaped by his later years in Pittsburgh and Harlem — offered Wilson a visual entry point into the world he was building. "I got the idea from a Bearden painting called *The Piano Lesson*. It's of a little girl at the piano with her piano teacher standing over her. And in my mind, I saw Maretha and Berniece." From that moment of recognition, Wilson began shaping a story not only about a family piano, but about heritage, responsibility, and the cost of moving forward.

This iteration of *The Piano Lesson* is a co-production with Milwaukee Rep, where it will rehearse and open before traveling to Cincinnati for



Lou Bellamy

the second part of its run. At the helm is director Lou Bellamy, a singular force in American theatre whose work has shaped the national conversation around Black storytelling onstage. An OBIE Award-winning director and accomplished actor, Bellamy founded Penumbra Theatre Company in Saint Paul, Minnesota, and guided it for nearly 40 years, cultivating a home for artists exploring the breadth and depth of the African American experience. Under his leadership, Penumbra became the cradle of several landmark works,

including August Wilson's first professional production, and went on to produce more of Wilson's plays than any other theatre in the country. His artistry brings a deep, lived understanding of Wilson's world — its lyricism, its weight, and its humanity — to this new staging.

In addition to the performance itself, audiences will be invited to experience a broader landscape of Black artistry throughout the Playhouse lobby. The Robert O'Neal Multicultural Arts Center (ROMAC) will showcase new works by local teenage artists that were created in response to the legacy and visual language of Romare Bearden. Founded in 2019 to celebrate African and African American arts, history, and culture, ROMAC has become a vital platform for emerging voices whose perspectives deepen the region's creative ecosystem. Their work is vibrant, searching, and in conversation with the past, creating a living dialogue between generations of artists. As these contemporary pieces engage with Bearden's influence, they echo the very questions at the heart of *The Piano Lesson*: how we reconcile where we come from with where we are going, and how art continues to carry our stories forward.

CONTENT ADVISORY

The Piano Lesson is recommended for older teenage and adult audiences. As conflicts arise around the fate of their family's heirloom piano, characters use adult language (including frequent use of the n-word) and explore mature topics including racism, death, murder, illegal activity, sex and violence.

PRESENTING SPONSORS **MOE AND JACK ROUSE**
RANDOLPH WADSWORTH

ARTIST SPONSORS **SAMUEL MOORE JR.**
AUDRA RANCE
MARK AND ROSEMARY SCHLACHTER
MARTY C. TOMB

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THE AMERICAN CENTURY CYCLE

August Wilson's American Century Cycle is one of the most ambitious projects in modern theatre: 10 plays charting Black life in the United States, decade by decade, across the 20th century. With lyrical language and mythic depth, the American Century Cycle traces the dreams, struggles, humor, and resilience of Black Americans. Not only thought of as Wilson's magnum opus, but a profound reimagining of American history itself. All but one of the plays, *Ma Rainey's Black Bottom*, are set in Pittsburgh's Hill District, where Wilson was born and raised. It was here, amid a community rich in music, art, and commerce, that Wilson found the people and stories that shaped his work. Below is an overview of all 10 plays in the American Century Cycle, arranged in the order of the decades they depict. With *The Piano Lesson*, the Playhouse has produced five of the ten plays.

GEM OF THE OCEAN, 1900s

Set in 1904, the play features a man whose small crime has had deadly consequences for another man. Feeling guilty, he comes seeking the spiritual healing of Aunt Ester. A recurring character in Wilson's plays, Ester claims to be 285 years old and is the kind matriarch of her household in Pittsburgh.

JOE TURNER'S COME AND GONE, 1910s

Joe Turner's Come and Gone is set in an all-Black boarding house in 1911. It explores the lives of each resident of the boarding house, who all have different relationships to the legacy of slavery and to the urban present.

MA RAINEY'S BLACK BOTTOM, 1920s

Set in 1927 in a Chicago recording studio (the only play not set in Pittsburgh), *Ma Rainey* examines racism in the history of Black musicians and white producers. Commanding and uncompromising, Ma Rainey guards her music with iron resolve as her swaggering trumpet player, Levee, dreams of stepping out from her shadow.

THE PIANO LESSON, 1930s

Set in 1936, Berniece and her brother Boy Willie inherit a family piano carved with the faces and history of their enslaved ancestors. As Boy Willie pushes to sell the piano to buy land; Berniece insists it must be preserved as a testament to their family's legacy.

SEVEN GUITARS, 1940s

In 1948, blues music echo throughout the Hill District. A group of old friends gathers to mourn and reminisce about Floyd "Schoolboy" Barton — a gifted guitarist whose star was on the rise and whose untimely death has irrevocably changed each of them.

FENCES, 1950s

In 1957, Troy Maxson, a former Negro Baseball League player, is a bitter man in his 50s who works as a garbageman. His frustration and disappointments in life affect his wife Rose and son Cory, who like his father, is a gifted athlete.

TWO TRAINS RUNNING, 1960s

Set in 1969, history unfolds around everyday lives against the backdrop of the civil rights movement. Long-time regulars gather at the local diner in Pittsburgh's Hill District to gossip, flirt and play the numbers. Now Memphis, the owner, must decide whether to let the city take over his building or sell it to a shrewd, local businessman.

JITNEY, 1970s

Jitney follows a group of men who operate an unlicensed car service in Pittsburgh's Hill District in 1977. As they hustle to survive, they're forced to confront the potential destruction of their community when the city threatens to close their station and board up the block in the name of urban renewal.

KING HEDLEY II, 1980s

Set in 1985, an ex-con tries to support a family and aims to get the money to open a video store by selling stolen refrigerators. Drawing on characters established in *Seven Guitars*, *King Hedley II* shows the shadows of the past reaching into the present as King seeks retribution for a lie perpetrated by his mother regarding the identity of his father.

RADIO GOLF, 1990s

Set in 1997, this play concluded Wilson's American Century Cycle and is the last play he completed before his death. The home of Aunt Ester (the setting of the cycle's first play *Gem of the Ocean*) is threatened with demolition that will make way for real estate development in the depressed area. Investors include Harmond Wilks, who wants to increase his chance of becoming the city's first Black mayor.



The cast of *Ma Rainey's Black Bottom* (1988).
Photo by Sandy Underwood.



Dimonte Henning, Bryant Bentley, and Vincent Jordan in *Seven Guitars* (2023). Photo from co-production with Milwaukee Rep by Michael Brosilow.



The cast of *Two Trains Running* (2019).
Photo by Mikki Schaffner.



Dion Graham and Michael Kevin Darnall in *Jitney* (2016).
Photo by Mikki Schaffner.

ENHANCE YOUR EXPERIENCE

HUES COMMUNITY NIGHT

Friday, April 17

Pre-show reception from 6 – 7 p.m.

Join Black influencers, leaders, and tastemakers for an incredible evening of entertainment that highlights Black voices and stories.

HILL CLUB 962

Pre-show Dinner and Jazz Club from 6–7 p.m.

- Saturday, April 18
- Thursday, April 23
- Friday, May 1

Featuring the Grace Oyediran Trio, soul food, and good times all around. Cost of the dinner is \$37. Reservations required.

For more information and reservations, visit cincyplay.com.

PLAY IN THE PARK
CINCINNATI **HOUSE**



BUILDING A LEGACY OF LIVE THEATRE By Kendra Struthers

At the heart of Cincinnati Playhouse in the Park's enduring legacy is an extraordinary community of subscribers whose loyalty has sustained live theatre for generations. Far more than audience members, they are the foundation of the Playhouse, returning season after season to ensure stories continue to be told, artists continue to be nurtured, and audiences continue to be inspired.

Among them are dedicated patrons who have supported the Playhouse for more than 50 years. Their long-standing commitment affirms a shared belief that live theatre matters. Gathering together to experience stories in shared space and community is powerful and worth preserving. We are grateful to our longtime subscribers, whose decades of loyalty and belief in this work have sustained the Playhouse and made that sense of fellowship possible for so many.

Many 50+ year subscribers have chosen to deepen their impact by joining the Morse Johnson Society and including the Playhouse in their estate plans. Through these legacy commitments, often paired with annual

gifts, they provide vital support that strengthens each season's programming and operations while helping secure the future of live theatre for generations to come.

Together, subscriptions, annual gifts, and legacy gifts create a powerful foundation that sustains the Playhouse today and protects it for tomorrow. The generosity of these devoted subscribers ensures that the curtain will continue to rise, new voices will be heard, and live theatre will remain a vibrant part of our community.

You, too, can be part of this legacy. Whether through an annual gift, a planned gift, or both, your support helps secure the future of live theatre at the Playhouse, ensuring its impact is felt well beyond today's applause.

To discuss a gift, please contact Kendra Struthers,
Director of Individual Giving, at **513-977-2024** or
kendra.struthers@cincyplay.com.