DISCOVER

2017/2018 SEASON

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ADAPTED FOR THE STAGE
BY LEE HALL
OCT 19–NOV 26, 2017

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FROM THE WORKS OF LEWIS CARROLL
NOV 30–DEC 31, 2017

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CREW
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FEB 1–MAR 11, 2018

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ANIMAL FARM
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TBA
WRITTEN & DIRECTED
BY KWAME KWEI-ARMAH
MAY 10–JUN 17, 2018

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Baltimore Center Stage is a professional, nonprofit institution committed to entertaining, engaging, and enriching audiences through bold, innovative, and thought-provoking classical and contemporary theater.

Named the State Theater of Maryland in 1978, Baltimore Center Stage has steadily grown as a leader in the national regional theater scene. Under the leadership of Artistic Director Kwame Kwei-Armah OBE and Managing Director Michael Ross, 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, Off Center, and Family Series productions in the historic Mount Vernon neighborhood, Baltimore Center Stage ignites conversations among a global audience through digital initiatives, which explore how technology and the arts intersect. The theater also nurtures the next generation of artists and theatergoers through the Young Playwrights Festival, Student Matinee Series, and many other educational programs for students, families, and professionals.

I have been hoping and trying to bring a stage adaptation of Toni Morrison’s Jazz to Baltimore Center Stage since I landed here as Artistic Director, years ago now. So when Nambi and I first connected about this possibility, I knew it would be perfect for our audiences.

Baltimore—this most northern of southern cities and most southern of the northern ones, and home to such trailblazers as Frederick Douglass, Eubie Blake, Billie Holiday, and Cab Callaway—is an apt home for this story. Baltimore even makes an appearance in the novel, in recognition of its place in the Great Migration. More so, though, the strength and resilience of our communities; the cacophony of our neighborhoods; the rich flowing tapestry of our stories, from dreams to disappointments; and the people improvising their lives as well as a city to hold them, all echo in Morrison’s story and the choices Nambi has made to bring it to life.

Truly, this is a world premiere to be proud of. The production culminates a long and dramatic journey of profound transformations for Baltimore Center Stage, for which we thank you. And the script we’re performing for you has, quintessentially, changed completely as well—many times—since the first drafts we began with a year ago. To be frank, it’s changed dramatically more than once from the script we started rehearsal with just a few weeks ago. And while it can feel sometimes as if we’ve been working on this for a long time, Jazz is one of several plays we’ve recently fast-tracked from first draft to the stage within a year. Theater can be timeless and universal—but it can, and should, also be Here and Now.

Whatever your previous relationship with this work, or Toni Morrison, or Baltimore Center Stage, I hope that you find your own Here and Now living in this retelling.

Warmly,

Kwame Kwei-Armah
ARTISTIC DIRECTOR
THE ARTISTIC TEAM

Nambi E. Kelley
Playwright
Kwame Kwei-Armah
Director
Kathryn Bostic
Music Director & Composer
Tim Mackabee
Scenic Designer
David Burdick
Costume Designer
Michelle Habeck
Lighting Designer
Alex Basco Koch
Projection Designer
Shane Rettig
Sound Designer
Tommy Kurzman
Hair, Wig, & Makeup Design
Paloma McGregor
Choreographer
Arminda Thomas
Dramaturg
Rick Sordelet
Fight Choreographer
Pat McCorkle
McCorkle Casting, Ltd.
Casting Director

BY NAMBI E. KELLEY
DIRECTED BY
KWAME KWEI-ARMAH
BASED ON THE BOOK
BY TONI MORRISON

MAY 19 – JUN 25

Please turn off all electronic devices. There will be no intermission.

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

THE CAST
in alphabetical order
Jasmine Batchelor
Dorcas
Jason Bowen
Henry Lestory
Leon Addison Brown
Joe Trace
Jasmine Carmichael
Young Violet / Felice
Shanesia Davis
Violet
Warner Miller
Young Joe / Acton
Michele Shay
Alice Manfred / True Belle
Benja Kay Thomas
Malvonne
Avery Whitted
Golden Gray / Parrot
Geoff Boronda
Stage Manager
Erin McCoy
Assistant Stage Manager
Greg Boyer
Trombonist
Jared Denhard
Trombonist
(June 24 performances only)
DIFFERENT CHALLENGES HAVE BEEN POSED BY THE STRUCTURE OF JAZZ THE NOVEL. WHAT I HAVE TRIED TO DO IS ACTUALLY HONOR THAT, THE INTENTION OF JAZZ AS THE ORGANIZING PRINCIPLE FOR THE MATERIAL. THE QUESTION IS, WHAT IS MY JAZZ? THE PROCESS OF DISCOVERING THAT HAS BEEN A JOURNEY.

**Nambi E. Kelley**

Playwright

*Baltimore Center Stage* debut. Playwright credits include—*Native Son* (Court Theatre and American Blues Theatre, five Jeff Awards noms including best adaptation and production, Kilroy's List 2015); *Xtigone* (Chicago Danz Theatre Ensemble and African American Shakespeare Company, dir Rhodessa Jones); she has penned plays for Steppenwolf; Goodman Theatre; and Court Theatre/ American Blues Theater in Chicago, Lincoln Center and the National Black Theatre in New York, and internationally with LATT Children’s Theatre/ Unibooks Publishing Company (South Korea) Teatri Sbagliati (Italy), and The Finger Players (Singapore). Awards—Francesca Primus Award finalist, The Kevin Spacey Foundation Award. Professional—National Black Theatre Playwright in Residence, Goodman Theatre Playwrights Unit, Steppenwolf Theatre Company New Plays Lab Playwright-In-Residence, Goodman Theatre/ Ellen Stone Belic Institute/ Fellowship Recipient, Goodman Theatre Lila Wallace Fellowship, La MaMa Playwrights Symposium Playwright-In-Residence, Spoleto, Italy under the tutelage of Pulitzer prize winner Lynn Nottage, Ragdale Foundation Artist in Residence, HealthWorks Theatre Colonel Stanley McNeil Playwright-In-Residence, Chicago Dramalists Playwright Emeritus, Danny Glover’s Robey Theatre Co. Playwriting Lab, and MPAACT Playwright Emeritus, Chicago. Acting—On stage and television in Chicago, New York, Los Angeles, and internationally. 

**Education**—BFA: Theatre School at De Paul University; MFA: Goddard College (Interdisciplinary Arts).

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**SETTING**

A city block in Harlem.

**TIME**

January, 1926. And, in memory, from long before to moments ago.

**PLACE**

The countryside of Virginia. Various locales in between.
1854-55
White heiress Vera Louise Gray and her Black riding instructor, Henry Lestory (aka Hunters Hunter) conceive a child—which gets Vera banished from her family. Taking one slave with her, True Belle, Vera gives birth to Golden Gray and settles in Baltimore.

Golden Gray tracks down his father, Henry Lestory, and rescues a pregnant woman, Wild; she gives birth to a baby whom Lestory adopts, names JOE TRACE and trains as a hunter.

1873
Violet is born in Virginia to Rose Dear, True Belle’s daughter.

1876
Amid race riots and lynchings, VIOLET’s family loses their home and all their possessions; Rose Dear suffers a nervous breakdown and True Belle leaves Baltimore to take care of them.

1876
To secure the election of Rutherford B. Hayes as President, Republicans agree to withdraw federal troops from the South and end efforts to protect African American civil rights. The era of Reconstruction is over.

1877-1900
The Rise of Jim Crow—Across the South, the post-emancipation progress made by African Americans gives way to systemic violence and state laws codifying racial segregation and white supremacy. These laws, eventually upheld by the U.S. Supreme Court in Plessy v. Ferguson, help prompt waves of Black emigration to the North over the next decades, a massive shift in population known as the Great Migration (see below).

THE GREAT MIGRATION
This mammoth exodus of African Americans from countryside to city and from the South to the North was the largest voluntary internal movement of Black people ever seen. From the end of Reconstruction until the onset of the Depression in 1930, nearly 1.5 million African Americans left the South—fleeing poverty, segregation, rising tides of violence, and the massive collapse of the Southern agricultural system. Stopping first in Southern cities before moving north in waves, migrants sought ostensibly better lives, or at least employment. (continued on page 10)
DORCAS’ parents are among the hundreds killed during the East St. Louis riots, one of the bloodiest race riots in the nation’s history; she is taken in by her aunt, Alice Manfred, and moves to Harlem.

A parade honoring the return of the all-Black 369th Regiment (“Harlem Hellfighters”) culminates on Lenox Avenue in Harlem—accompanied every step of the way by JOE.

1925
JOE & DORCAS begin, and end, their affair.

Meantime, new communities sprang up in Northern cities. Harlem, especially, became a cultural Mecca in the 1920s. As author and activist James Weldon Johnson wrote, “Harlem is not merely a Negro colony or community, it is a city within a city, the greatest Negro city in the world...it occupies one of the most beautiful and healthful sections of the city.” But as Morrison reminds us, behind the alluring glitter of the Harlem Renaissance or the Jazz Age jitterbugging lay the haunting hardships and potential pain of daily life for ordinary folks.
The World of Jazz

The world of Jazz—the novel and this play—begins with musical form winding its way through the characters and their very thoughts and words. Harlem is the setting of this dance. In life and in art it is a place like no other.

The City

“I wanted to recreate a migratory experience, an immigrant’s experience of movement to cities, when they were the places to go, when there were, as you say, infinite possibilities. Seeing oneself in numbers, so that you felt the security of one’s own family or kind.”

—Toni Morrison on Jazz, BBC Interview with Salman Rushdie

“Breathing hurts in weather that cold, but whatever the problems of being winterbound in the City they put up with them because it is worth anything to be on Lenox Avenue... Get on the streetcar, give the man the nickel, and ride anywhere you please, although you don’t want to go many places because everything you want is right where you are.”

—Toni Morrison

From Jazz

“Negroes at every turn; up and down Lenox Avenue, up and down One Hundred and Thirty-fifth Street; big, lanky Negroes, short, squat Negroes; black ones, brown ones, yellow ones; men standing idle on the curb, women, bundle-laden, trudging reluctantly homeward, children rattle-trapping about the sidewalks; here and there a white face drifting along, but Negroes predominately, overwhelmingly everywhere. There was assuredly no doubt of his whereabouts. This was Negro Harlem.”

—Rudolph Fisher, “City of Refuge” (published in The Atlantic, 1925)

“The rhythm of life
Is a jazz rhythm,
Honey.
The gods are laughing at us.

The broken heart of love,
The weary, weary heart of pain,—
Overtones,
Undertones,
To the rumble of street cars,
To the swish of rain.

Lenox Avenue,
Honey.
Midnight,
And the gods are laughing at us.

—Langston Hughes,
Lenox Avenue: Midnight (1927)

The Music

“What I was interested in was the concept of jazz, the jazz era, what all of that meant before it became appropriated and redistributed as music throughout the world. What was jazz when it was just music for the people, and what were those people like? ...The only thing that’s consistent in the debate is the nature of improvisation—that one works very hard in order to be able to invent. It was that quality in these people’s lives that I wanted to capture, moving from the South on into a city, where there were endless possibilities, of both security and danger.”

—Toni Morrison, BBC Interview with Salman Rushdie (1992)

“They caught the subway train for Harlem. Arrived there they gravitated to the Congo...They danced, Rose and the boy. Oh, they danced! An exercise of rhythmical exactness for two. There was no motion she made that he did not imitate. They reared and pranced together, smacking palm against palm, working knee between knee, grinning with real joy. They shimmied, breast to breast, bent themselves far back and shimmied again...And the pianist! At intervals his yellow eyes, almost bloodshot, swept the cabaret with a triumphant glow, gave the dancers a caressing look, and returned to the ceiling. Lean, smart fingers beating barbaric beauty out of a white frame. Brown bodies, caught up in the wild rhythm, wiggling and swaying in their seats.”

—Claude McKay, Home to Harlem (1928)

—from the book and the play
THE CAST

Jasmine Batchelor
Dorcus

Jason Bowen
Henry Lestory
Baltimore Center Stage: debut. Off Broadway—Playwrights Realm: My Mañana Comes. Regional—Cleveland Playhouse: All the Way; Denver Center: As You Like It; Black Odyssey; TheatreWorks Palo Alto: The Lake Effect; Williamstown Theatre Festival: June Moon; Commonwealth Shakespeare: Love’s Labour’s Lost, A Midsummer Night’s Dream; La Jolla Playhouse/Berkeley Rep: Ruined; Huntington Theatre: Raisin in the Sun, Ma Rainey’s Black Bottom (IRNE Award), Prelude to a Kiss; Actors’ Shakespeare Project: Twelfth Night, Othello, The Duchess of Malfi, The Tempest; Lyric Stage: Groundswell. Film/TV—Law & Order, SVU, Madam Secretary, Elementary, Braindead, Unouchable, What’s Your Number. Awards—Best Actor (Boston Magazine).

Leon Addison Brown
Joe Trace

Selected Regional—Harford Stage, Westport Playhouse, People’s Light, Arena Stage, Williamstown Theatre Festival, Yale Rep, Long Wharf. Film/TV—The Breaks, Madame Secretary, The Knick, A Walk Among the Tombstones, The Good Wife, Whirlygirl, Hamlet, Law & Order and SVU.

Training—North Carolina School of the Arts.

Jasmine Carmichael
Young Violet/Felice

Education—MGSA, Rutgers University; Shakespeare’s Globe Theatre, London.
Shanésia Davis
Violet

Michele Shay
Alice Manfred/True Belle
Baltimore Center Stage: debut. Broadway—Seven Guitars (Louise, Tony nom), A Raisin in the Sun (dir Kenny Leon); NEG: Home, For Colored Girls. Off-Broadway—Lincoln Center: War (Elfreida), The Vagina Monologues, Meetings (Jean, OBIE Award), NYC: A Midsummer Night’s Dream (Titania, w/ William Hurt), Coriolanus (Virgilia, w/ Morgan Freeman). Tours—Vagina Monologues. Regional—Kennedy Center, Seattle Rep, ACT, Alliance Theatre: Gem of the Ocean (Aunt Ester); Yale Rep: Radio Golf, Shakespeare and Company: Antony and Cleopatra (Cleopatra). Film/TV—He Got Game, One True Thing, Another World (Henrietta Morgan), A Midsummer Night’s Dream. Education—Carnegie Mellon. Professional—Actors Center Company, Acting teacher New Studio, NYU Tisch Undergrad Drama. Other—Fox Grant recipient; Director credits include: King Hedley II; Gloria, Blue Stockings, da kink in my hair.

Benja Kay Thomas
Malvoline
Baltimore Center Stage: debut. Off Broadway/New York—Public Theater: Barbecue (Black Adlean); Playwrights Horizons: Booty Candy (Actor 3); Apollo Theater: UNSPEAKABLE (Mama); Fringe Festival: Pearl’s Gone Blue (Mabel Jackson); New Federal Theater: American Menu (Johnny Mae). Regional—Alley Theater: Miller Mississippi (Doris Stevenson); Wilma Theater: Booty Candy (Actor 3); Stamford Theatre Works: Intimate Apparel (Mayme).

Avery Whitted
Golden Gray/Parrot
Baltimore Center Stage: debut. Film—Sidney Hall, Other—Sam Wamamaker Festival participant. Education—MGSA: Rutgers University; Shakespeare’s Globe in London.

Greg Boyer
Trombonist
Greg Boyer’s musical career got its start at age 15, playing tenor sax in southern Maryland. He switched to trombone in his freshman year at St. Mary’s College of Maryland. At 19, he joined George Clinton & Parliament/Funkadelic, where he was the trombonist and arranger until retiring in 1996. He has also worked with Prince, Chuck Brown, Maceo Parker, George Duke, Bootsy Collins, Stanley Clarke, Lalah Hathaway, Sheila E, Robben Ford, Alex Bugnon, Kirk Whalum, David Sanborn, Jonathan Butler, Eric Benét, Mike Phillips, Third World, Richard Smallwood, Brian Culbertson, and more. gregboyer.net

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

THE CAST

Kirk Douglas Theatre; Goodman. Other selected credits—Arena Stage, Seattle Rep: Pullman Porter Blues (world premiere); Huntington Theatre: Fences (dir Kenny Leon); Old Globe: Ma Rainey’s Black Bottom; The Piano Lesson; A Raisin in the Sun; Since Africa. Film/TV credits include—Netflix: Marvel’s Luke Cage (Tone); HBO: Boardwalk Empire (Milton), American Gangster (Melvin Lucas, dir by Ridley Scott); Law & Order, CSI:NY; Chicago PD.

JASMINE CARMICHAEL

WARNER MILLER

Michele Shay

WARNER MILLER

Michele Shay

SHANESIA DAVIS

WARNER MILLER

THE CAST

Erin McCoy
Assistant Stage Manager

JASMINE CARMICHAEL

WARNER MILLER

Michele Shay

SHANESIA DAVIS

THE CAST

Erie McCoy
Assistant Stage Manager

JASMINE CARMICHAEL

WARNER MILLER

Michele Shay

SHANESIA DAVIS

THE CAST

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Assistant Stage Manager
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THE ARTISTIC TEAM

Toni Morrison
Writer
Novels—The Bluest Eye (1970); Song of Solomon (1977); Tar Baby (1981); Beloved (1987)

Kwame Kwei-Armas
Director
See page 24.

Kathryn Bostic
Music Director & Composer
Baltimore Center Stage—Radio Golf, Broadway—Richard Rodgers Theatre: Bengal Tiger at the Baghdad Zoo; Walter Kerr Theatre: Gem of the Ocean. Regional—Center Theater

Group: Gem of the Ocean, Radio Golf, Joe Turner’s Come and Gone, Bengal Tiger at the Baghdad Zoo, Eclipsed, Of Equal Measure, Good Grief, Seattle Rep: Radio Golf, Brother’s Size, Brownsville Song; Signature Theatre, Court Theatre: Home; Kennedy Center: Harlem; Syracuse Stage: Death and the King’s Horseman; Cornell University Schwartz Theater: Little Women; Goodman: The Ballad of Emmett Till; Geffen Playhouse: Emergency. Other productions include—Crossroads Theatre, Huntington, Children’s Theatre.

Taj Tucker
Operatic Soprano

Broadway—MTS: Vielgome, Important Hats of the Twentieth Century; Atlantic: Guards at the Taj (2016 Lucille Lortel Award for Outstanding Set Design), Our New Girl, The Penitent; Lincoln Center Theatre: Heathers The Musical, Luce; Vineyard: Gigantic; Public Theater: Much Ado About Nothing.


David Burdick
Costume Designer
Baltimore Center Stage: Next to Normal; Amadeus; Twelfth Night; dance of the holy ghosts; Animal Crackers; …Edgar Allan Poe; The Mountaintop; An Enemy of the People; The Whipping Man; A Skull in Connemara; The Rivals; Snow Falling on Cedars; Working If Out; Cyrano; Caroline, or...
Michelle Habeck
Lighting Designer

Alex Basco Koch
Projection Designer

Shane Retig
Sound Designer

Paloma McGregor
Choreographer
Baltimore Center Stage: Pride and Prejudice, Marley, Amadeus, A Civil War Christmas. Other recent choreography credits include Hamlet (The Public Mobile Unit), Building a Better Fashtrip (Brooklyn Arts Exchange, Bronx Academy of Arts and Dance), Brownsville Song (LCT3), The House that Will Not Stand (Berkeley Rep and Yale Rep), A Winter’s Tale and Spunk (California Shakespeare Theatre), Four Electric Ghosts (The Kitchen), Children of Killers (Cassilla Theater), Indomitable: James Brown (SummerStage), For a Barbarian Woman (Fordham University) and Blood Dazzler (Harlem Stage). A Harlem-based artist, she co-founded Angel’s Pulse with her sister, director Patricia McGregor. She is currently developing a performance work to premiere on the Bronx River in Summer 2018. Paloma toured internationally for six years with Urban Bush Women and has danced with Takoma Park-based Dance Exchange.

Tommy Kurznan
Hair, Wig, & Makeup Design

Armanda Thomas
Dramaturg

Pat McCorkle
 Casting Director
Baltimore Center Stage: 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—54 productions including: 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. Off-Broadway—Over 60 productions including: Clever Little Lies, Shear Madness, Stalking the Bogeymen, Freud’s Last Session, Tribes, Our Town, Almost Maine, Driving Miss Daisy. Film—over 60 projects including: A Morning Son, Year by the Sea, Premium Rush, Ghost Town, Secret Window, Basic, Tony and Tina’s Wedding, The Thomas Crown Affair, The 13th Warrior, Madeline, Die Hard III, School Ties. TV/New Media—45 shows including: My America and I (For BCS), Saints George, Twisted, humans for Sesame Street, CaliforniaFiction (Emmy nom.), Max Bickford (CBS), Hack (CBS), Strangers with Candy, Barbershop, Chapelle’s Show. mccorklecasting.com.
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KWAME KWEI-ARMAH

Kwame Kwei-Armah OBE is an award-winning British playwright, director, actor, and broadcaster. At Baltimore Center Stage he has directed Marley, One Night in Miami..., Amadeus, dance of the holy ghosts (City Paper Top Ten Productions, 2013), The Mountaintop, An Enemy of the People, The Whipping Man, (named Best Director), and Naomi Wallace’s Things of Dry Hours. In 2014, Kwame was named Best Director in City Paper’s Best of Baltimore, and he was a finalist for SDC’s Zelda Fichandler Award for Best Theater Director. Among his works as playwright are Elmina’s Kitchen, Let There Be Love, A Bitter Herb, Statement of Regret, and Seize the Day.

Benedatha’s Place debuted at Baltimore Center Stage in 2013 as part of The Raisin Cycle. Other directorial credits include One Night in Miami... at London’s Donmar Warehouse, Twelfth Night, The Comedy of Errors, Much Ado About Nothing and the world premiere of Detroit ’67 at New York’s Public Theater, Wallace’s The Liquid Plain at Signature Theatre, Dominique Morisseau’s Skeleton Crew at the Lark Play Development Center, and the world premiere of The Liquid Plain at Oregon Shakespeare Festival. In 2017, he directed One Love: The Bob Marley Musical, which he also wrote, at Birmingham Repertory Theatre. He has served on the boards of TCG, Steinberg Playwright Awards, The National Theatre, and The Tricycle Theatre (London), and as Artistic Director for the World Arts Festival in Senegal. He was named the Chancellor of the University of the Arts London, and in 2012 was named an Officer of the Most Excellent Order of the British Empire.

MICHAEL ROSS

Michael Ross returns to Baltimore Center Stage after working for seven seasons as managing director of Westport Country Playhouse. From 2002 to 2008 he was managing director of Center Stage. Previously, Ross was managing director of Long Wharf Theatre (1997–2002) where he was on the producing team for the commercial transfer of The Pulitzer Prize winner Wil. He was general manager and business manager at Hartford Stage (1986–1996). Ross served as program officer/project director at National Arts Stabilization, and worked with Baltimore Opera Company and Alley Theater, Houston. Ross has consulted in fundraising, board development, executive search, and strategic planning for theaters nationwide, including Kansas City Repertory Theatre, SITI Company, Wilma Theater, Trinity Repertory Company, Eugene O’Neill Theater Center, and Everyman Theatre. He has been a panelist for programs hosted by the National Endowment for the Arts, Theatre Communications Group, and New England Foundation for the Arts, among others, and was an adjunct professor in The Yale University School of Drama Theater Management Program. He has served on numerous Boards including Theatre Communications Group, The National Women’s Hall of Fame, and the Connecticut AIDS Residence Coalition. Ross currently serves on the Board of the Burry Fredrik Foundation.

HANA S. SHARIF

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 Bummi’. 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: Les Liaisons Dangereuses; Pride & Prejudice (DCArts: Best Director/Best New Play); Regional: 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 Identity. Hana has directed numerous developmental workshops, including Elizabeth 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.

GA VIN WITT

Gavin Witt came to Baltimore Center Stage in 2003, after nearly 15 years in Chicago as an actor, director, dramaturg, translator, and teacher—and co-founder of the classically based greasy Joan & Co theater. Among his translations and adaptations are a half-dozen Shakespeare plays; including a Jeff-nominated version of Pericles; Jeff-nominated translations of Beaumarchais’ The Barber of Seville and Ionesco’s Macbeth; and Baltimore Center Stage productions of The Voysey Inheritance and last season’s As You Like It. Baltimore Center Stage directing credits include Twelfth Night and a recent short film from a Kenneth Lin script commissioned by Baltimore Center Stage and the Goethe Institut-Washington as part of the international P3MS project—as well as more than a dozen Young Playwrights Festival entries, many more play readings, and the 50th Anniversary Decade Plays. In addition to working as a dramaturg on scores of productions, readings, and workshops at Baltimore Center Stage, he has also helped develop new work around the country. A graduate of Yale and the University of Chicago, he is currently on the Humanities faculty at Peabody Conservatory, having previously taught at the University of Chicago, DePaul, and Towson; he has served on the advisory boards of several theaters; and spent more than a decade as a regional vice president of LMDA, the national association of dramaturgs, before joining its board.
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PNC Greater Maryland has provided Baltimore Center Stage with the essential funding required to bring this celebrated novel to life, as well as additional capital allocated for special activities to promote Baltimore’s status as one of the nation’s emergent urban cultural centers. We are thrilled to turn the spotlight on the achievements of their philanthropic efforts in the Baltimore community.

This year marks an important anniversary for PNC—it’s their 10th year in the market. In 2006, Mercantile Bank, which was at the time Baltimore’s largest remaining independent bank, was acquired by PNC Financial Service Group. Since that time, PNC has been aggressively maintaining and exceeding the philanthropic efforts of its previous namesake.

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Del W. Risberg
Administration Fellow
Antonio Ebanks
Director of Operations
Kevin Maroney
Building Engineer
Harry Piatecki
Security
James Williams
Tyrone Jacobs
Custodial Services
Broadway Services, Inc.

ARTISTIC
Associate Artistic Director
Hana S. Sharif
Associate Director/ Director of Dramaturgy
Gavin Witt
Artistic Producer/Director of Community Programs
Daniel Bryant
Artistic Administrator
Stephanie Rolland
Company Manager
Jennifer Roller
Artistic Assistant
Danielle Turner
The Lynn & Tony Deering
Producing Intern
Jack Dee
The Judy & Scott Phares
Dramaturgy Fellow
Deanie Vallone
The Lynn & Philip Rauch
Company Management Intern
Emmeline Adams
The Kathleen Hyle
Production Intern
Jasmine Baxter

DEVELOPMENT
Interim Development Director
Steve Haddad
Associate Director of Development
Sabrina S. Thornton
Corporate Relations Manager
Amanda Mizeur
Campaign Manager
Paul Wissman
Executive Assistant/ Research Coordinator
David Kanter
Special Events Coordinator
Lisa Porter
Auction Coordinator
Sydney Wilner
Auction Assistant
Norma Cohen
Development Assistant
Madelaine Dummehr
The Ellen & Ed Bernard
Development Intern
Brian Novotny

EDUCATION
Director of Education
Michael Wiggins
Education Coordinator
Kristina Szilagyi
Education Intern
Rachel Varley
Teaching Artists
Maria Broom, Lauren Imwold,
Zipporah Brown, Vaunita
Goodman, Deirdre McAllister,
Jarry Miles, Jr., C.Jay Philip,
Courtney Proctor, Virginia
Ramsberg, D. Wambui Richardson,
Andrew Stromyer, Susan Stroup,
Joss Thomas, Ann Turiano, Jacob
Zabawa, and The Jukesters: Steve
Bauer and Marianne Wittelsberger

FINANCE
Director of Finance
Beth Felcho
Business Manager
Kathy Nolan
Business Associate
Kacy Armstrong

INFORMATION TECHNOLOGIES
Technologies Manager
John Paquette
Systems Administrator
Mark Slaughter

MARKETING & COMMUNICATIONS
Director of Marketing & Communications
Beth Hauplue
Art Director
Bill Geenen
Publications Manager
Maggie Beetz
Public Relations Manager
Lisa Lance
Marketing Manager
Hilary Judis
Digital Marketing Strategist
Amanda Schwarz
The Sharon & Jay Smith Marketing & Communications Intern
Rosalyn Smaldone
The Wendy Jachman
Graphics Intern
Kaitlynn Larkins
Direct Marketing
SMART (Strategic Marketing for the Arts)
Photography
Richard Anderson production
Dean Alexander advertising

AUDIENCE SERVICES
Audience Relations & Box Office Manager
Mandy Benedix
Associate Audience Relations and Subscriptions Manager
Jerrilyn Keene
Assistant Audience Relations and Group Sales Managers
Laura Baker, Shannon Ziegler
Patron Services Associates
Ishai Baroyn, Marlene Bell, Kelli
Blackwell, Olivia Brann, Brian
Gilbert, Molly Raven Hopkins,
Blueberry Emily Keller, Kira-Lynae
Pindell, Jazmine Riley
Audience Services and Events Manager
Alec Lawson
House Managers
Lindsey Barr, Nick Horan, Lindsay
Jacks, Hannah Kelly, Faith Savill
Audience Relations Intern
Vivian Barnes
Audio Description
Ralph Welsh, Maryland Arts Access

PRODUCTION MANAGEMENT
Director of Production
Rick Noble
Associate Production Manager
Kate Holland
Production & Stage Management Fellow
Matt Sykes
Stage Management Intern
Lucia Ruppert

AUDIO
Supervisor
Amy Wedel
Audio Engineer
Daniel Hogan
The Jane & Larry Droppa
Audio Intern
Courtney Seibert

COSTUMES
Costumer
David Burdick
Associate Costumer
Ben Kress
Draper
Susan MacCortile
Craftsperson
William E. Crowther
First Hand
Elizabeth Roskos
The Terry Morgenthaler & Patrick
Kerins Costumes Intern
Matthew Smith

ELECTRICS
Lighting Director
Tamar Geist
Master Electrician
Carly Shiner
Staff Electrician
Aaron Haag
Lighting Intern
Jessica Anderson

MULTIMEDIA
Multimedia Coordinator
Danny Carr
Multimedia Fellow
Gabriel Macedo

PROPERTIES
Props Master
Meghan O’Brien
Assistant Props Manager
Nathan Scheifel

PROPS
Props Artisan
Rachael Erichsen
Props Intern
Madeleine Winward

SCENERY
Technical Director
Rob McLeod
Assistant Technical Director
Bradley Shaw
Scene Shop Supervisor
Frank Lasik
Carpenters
Brian Jamal Marshall, Collin Sage,
Eric Schartenberg, Libby Stone
The Elizabeth & Ken Dundeen
Carpentry Intern
Whitney Stoff

SCENIC ART
Charge Scenic Artist
Erich Starkes

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

The following individuals and organizations contributed to this production of JAZZ:
Assistant Lighting Designers
Chian-An Lu, Yifai Chung
Carpenters
Sam Martin, Jessica Bittorf
Draper
Christopher Schrampa
Electricians
Jake Epp, Lillie Kohkonen,
Bevin Miyake, Will Voorhies,
Paul Callahan
Front Of House Engineer
Daniel Hogan
Hair And Wig Assistant
Samantha Figueroa
Light Board Operators
Jessica Anderson, Aaron Haag
Projection Engineer
Gabriel Macedo
Props Overhire
Jacob Zabawa
Stitcher
Sarah Lamar
Stitcher
Sue Holmes

Tailor
Ed Dawson

BALTIMORE CENTER STAGE
2016/17 RENOVATIONS
Architect
Cho Benn Holback
Head Theater Consultants
Charcoalblue
Multi-Media Lobby Designs
Jared Mezzacchi
Brand Design
Pentagram

BALTIMORE CENTER STAGE operates under an agreement between LORT and Actors’ Equity Association, the union of professional actors and stage managers in the United States.

The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

Musicians engaged by Baltimore Center Stage perform under the terms of an agreement between Center Stage and Local 40543, American Federation of Musicians. Baltimore Center Stage is a constituent of Theatre Communications Group (TCG), the national organization for the nonprofit professional theater, and is a member of the League of Resident Theatres (LORT), the national collective bargaining organization of professional regional theaters.
FOR OUR AUDIENCES

DINING
The Sherman Café & Bar is located on the first floor. Our restaurant food provider, Flavor at Baltimore Center Stage, will be serving dinner and small plates on the second floor with a limited menu of small plates available for order at the first floor bars. The brand new Nancy K. Roche Bar in the Deering Lounge on the fourth floor will be open during Head performances. Our food and beverage service will begin two hours before each performance. The Roche Chapel will no longer offer bar services.

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. Photography, audio recording, and video recording are strictly forbidden.

BATHROOMS
New bathrooms are now available on the second floor, in addition to newly renovated facilities on the first and fourth floors.

BOX OFFICE
The new 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 front of house personnel know if you’re smoke sensitive.

CHILDREN
Children under six are not allowed in the theater, except for Family Series shows and special events like Back Stage @ Center Stage.

ACCESSIBILITY

MOBILITY
Wheelchair-accessible seating is available for every performance.

VISUAL ASSISTANCE
The Audio Description/Touch Tour performances of JAZZ take place on Sun, June 11 at 2 pm and 7:30 pm. Touch tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.

AUDIO ASSISTANCE
An Open Captioned performance of Twisted Melodies takes place on Sun, April 9 at 7:30 pm. Assistive listening devices are available to be borrowed at no cost.

PARKING
If you are parking in the Baltimore Sun 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. If you have a pre-paid voucher, proceed directly to your vehicle and enter your voucher after inserting the parking ticket received upon entering the garage. We do not validate parking tickets.

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

FEEDBACK
We hope you have an enjoyable, stress-free experience! Your feedback and suggestions are always welcome: info@centerstage.org.
Working with a team of professional teaching artists, campers build creative confidence and self-awareness, culminating in a presentation inside Baltimore Center Stage’s newly renovated theater.

**ACTING**

**DANCE**

**CIRCUS ARTS**

**THEATER PRODUCTION**

**CONFIDENCE BUILDING & SELF-EXPRESSION**

FULL DAY CAMP INCLUDES A CS T-SHIRT, DAILY SNACK, AND LOADS OF FUN ACTIVITIES!

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- JUL 10–21 (grades 1–6)
- JUL 24–AUG 4 (grades 7–12)
- $750

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