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BY

MARY ZIMMERMAN

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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 our Mainstage, Off Center, and Family Series productions in the historic Mount Vernon neighborhood, Baltimore Center Stage ignites conversations among a global audience through our digital initiatives, which explore how technology and the arts intersect. The theater also nurtures the next generation of artists and theater-goers through the Young Playwrights Festival, Student Matinee Series, and many other educational programs for students, families, and professionals.

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The time has come. Our historic building has reopened after a year of major refurbishment. We are truly excited to be home—and we’re genuinely happy you are here, experiencing this remarkable transformation with us.

Our transformation is multi-fold, and some changes are more apparent than others. Audience members are greeted with the Peter Culman Entry Plaza, a dedication to one of the major figures who made this the theater it is. Patrons can enjoy the new, expanded lobby and atrium, the Sherman Café and Bar, the new fourth floor Nancy K. Roche Bar and Deering Lounge, and other public spaces designed for gathering and conversation. We’re also thrilled with our new Eddie C. and C. Sylvia Brown Education Center, the Terry H. Morgenthaler Costume Shop, and our brand new Third Space for works not typically found on our main stages.

Other changes are less obvious: a new HVAC system, new sound systems, new wiring, and other structural improvements—these combine to support the quality experience you deserve.

We’ve added “Baltimore” to our name, reflecting the pride we have in our city and in our heritage as a cultural institution. We want to acknowledge that we stand in the footprints of the artists and patrons of Baltimore who have built this theater’s stellar reputation. And when the national and international spotlight shines on the work of our theater and the theater’s family, we want to give credit where it’s due: to our home city and to the artists, craftspeople, technicians, educators, and administrators who live and work here. And of course, the members and donors who make it possible.

And here, in the completely renovated Head Theater, you’ll experience the best of theater design and technology all in service of bringing exceptional art to Baltimore. Thank you for coming home with us and for your ongoing patronage and support.

Kwame Kwei-Armah
ARTISTIC DIRECTOR

Michael Ross
MANAGING DIRECTOR
THE CAST

Aimé Donna Kelly*  
**White Snake**  
Eileen Rivera*  
**Green Snake**  
Joe Ngo*  
**Xu Xian**  
Peter Van Wagner*  
**Fa Hai**  
Caitlin Cisco*  
Samy el-Noury  
Jason Kao Hwang  
Lucy Lively*  
Pooya Mohseni*  
Brett Messiora*  
Jeff Song  
Linden Tailor*  
Damian Thompson*  
Yukio Tsuji  
Joshua Ziemann  
**Ensemble**  
Larry Smiglewski*  
**Stage Manager**  
Alison Kochman*  
**Assistant Stage Manager**  

*Member of Actors’ Equity Association

THE ARTISTIC TEAM

Mary Zimmerman  
**Playwright & Adapter**  
Natsu Onoda Power  
**Director**  
Jeff Song  
**Music Director**  
Live music for this production of *The White Snake* composed by Jeff Song, Jason Kao Hwang, Joshua Ziemann, Yukio Tsuji  
Hana S. Kim  
**Scenic & Projection Designer**  
Nicole Wee  
**Costume Designer**  
Rui Rita  
**Lighting Designer**  
Alex Hawthorn  
**Sound Designer**  
Andrea “Dre” Moore  
**Puppet Designer**  
Tommy Kurzman  
**Hair, Wig, & Makeup Designer**  
Rick Sordelet with Sordelet INK  
**Fight Choreographer**  
Stella Choi  
**Movement Coach**  
Deanie Vallone  
**Production Dramaturg**  
Stephanie Klapper  
**Casting Director**
THE WHITE SNAKE

BY MARY ZIMMERMAN

DIRECTED BY NATSU ONODA POWER

BASED ON THE CLASSIC CHINESE FABLE

FEB 24 – MAR 26

Please turn off all electronic devices.
There will be a 15-minute intermission.

The White Snake is produced by special arrangement with Bruce Ostler, BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036. bretadamsltd.net

World Premiere Commissioned and Produced by the Oregon Shakespeare Festival
Artistic Director Bill Rauch
Executive Director Paul Nicholson
TIME AND PLACE
A long time ago, and yesterday.

The action of the play begins on the peaks of Mount Emei in China, then winds its way down to the city of Hangzhou, exploring such real-world landmarks as West Lake, Golden Mountain Monastery, Thunder Peak Pagoda, and the fantastical realm of the Kunlun Forest.

WEST LAKE: Located in Hangzhou, the beauty of the lake has long attracted locals and tourists alike. Parks, pagodas, and temples—some built over 1,000 years ago—surround the lake.

KUNLUN FOREST: The forest served as the dwelling place for gods, goddesses, and fantastical creature spirits. Notoriously difficult to find, it has been associated with various means of obtaining longevity and immortality.
Mary Zimmerman is the Manilow Resident Director of Goodman Theatre, a member of Lookingglass Theatre Company, and holds an endowed chair as a professor of performance studies at Northwestern University. She is the recipient of a 1998 MacArthur Fellowship, the 2002 Tony Award for Best Director of a Play and numerous Jeff Awards (including Best Production and Best Direction). In addition to *The White Snake*, her credits include *Metamorphoses* on Broadway, *Treasure Island*, *The Notebooks of Leonardo da Vinci*, *Journey to the West*, *The Odyssey*, *Mirror of the Invisible World*, *Silk*, *Arabian Nights*, *Argonautika*, *The Secret in the Wings*, *Candide*, *Eleven Rooms of Proust*, and *The Jungle Book*. She also created *Galileo Galilei*, a new opera with composer Philip Glass. Additional directing credits include *Pericles*, *Henry VIII*, and *Measure for Measure* at New York Theater Festival's Shakespeare in the Park. She made her Metropolitan Opera directorial debut in 2007 with *Lucia di Lammermoor*, which she also directed at La Scala in Milan. Subsequent Met productions include *Armida*, *La Sonnambula*, and *Rusalka*, which debuted in February 2017.

**DIRECTOR NATSU ONODA POWER ON MARY ZIMMERMAN AND THE WHITE SNAKE**

The story of Mary and myself is like the story of White Snake and Green Snake. Mary is the White Snake to my Greenie, who says to White Snake in the play: ‘I have hundreds of years before I reach your level.’

The power of this story is that it transcends everything that divides us—culturally, historically, politically. It is important to me, however, that we do not simply call the story “universal,” because that sounds like a move to ignore all cultural specificity and differences. It is the opposite: the characters clearly see their differences, and still make the commitment to love the other person, whatever it entails.

The above is an excerpt from an interview with the director. To read the full interview, visit centerstage.org.
A STORY THAT SNAKES THROUGH TIME

By Deanie Vallone, Production Dramaturg

The story of White Snake has shed its skin countless times, taking on numerous new shapes over the centuries, both in form and content. In its birthplace, China, *The White Snake* enjoys a popularity as a cultural touchstone equal to stories like Cinderella or Beauty and the Beast here in the West. Like those tales, versions of *The White Snake* have morphed over the centuries—winding from oral tradition to written word to the stage, expanding from China to neighboring countries, even reversing the story’s moral geometry. Heavily influenced by the different regions in which they were conceived, by changing social values, and by individual storytellers themselves, variations in the text reflect the diversity and development of China over more than a thousand years. In exploring the world of White Snake and her companions, we must keep in mind that the legend—like White Snake herself—is not constricted by a single form.

**SONG DYNASTY**

975: Thunder Peak Pagoda is first constructed in Hangzhou, China.

981: First published version of the White Snake legend appears in an anthology of folktales. This version features an evil shape-shifting demon who has a brief affair with a human; when the man returns home, he melts into his sheets.

1040: Chinese printers perfect movable type, enhancing existing block-printing techniques.

1148: Hangzhou is officially designated capital of Southern Song; imperial palace is built there.

**MING DYNASTY**

1500s: A new version of the legend is written: *Story of the Three Pagodas on West Lake*. In it, a man named Xi Xuanzan meets a young girl and an old woman and accompanies them home, where they are greeted by a beautiful woman in white. The three women, actually demons in disguise, intimidate Xi Xuanzan into marrying the woman in white. Eventually, a Taoist priest saves him by imprisoning the demons under stone pagodas along West Lake.
1624: Feng Menglong writes *Madame White Forever Confined under Thunder Peak Pagoda*, the first long-form novelization of the legend. The novella expands on the characters of Little Green and Fa Hai, White Snake takes on more sympathetic qualities, and the story as a whole includes specific times and places.

QING DYNASTY

1738: *Thunder Peak Pagoda*, a play by Huang Tubi, is the first to include a prologue and epilogue that contextualizes the myth, exploring and explaining the seemingly “tragic” ending of White Snake’s imprisonment.

1771: In another theatrical treatment, by Fang Chengpei, Little Green becomes a snake spirit (as opposed to a fish or other creature, as in previous versions).

1908: An anonymous Buddhist monk writes *The Precious Scroll of Thunder Peak*, which assembles all recorded endings and subplots of the folktale.

PEOPLE’S REPUBLIC OF CHINA

1924: The original Thunder Peak Pagoda collapses.

2002: Thunder Peak Pagoda is rebuilt.

2012: Mary Zimmerman’s *The White Snake* premieres at Oregon Shakespeare Festival.

Thunder Peak Pagoda, 2012.
**The World of The White Snake**

“I like to stage the impossible,” Mary Zimmerman said about her adaptation of *The White Snake*. While perhaps not technically impossible, to put on stage a world of shape-shifting snakes, animal spirits, and various deities certainly took the craftsmanship and creativity of many collaborators. The artistic team involved in building this world—one drawing equally from mythology and history, fantasy and reality—shared some thoughts on how they have approached this latest retelling of an ancient tale, and ways they have found to make the impossible possible.

**Hana S. Kim**

SET & PROJECTION DESIGNER

One of the places that was special to me is the place where White Snake and Xu Xian meet, West Lake. It’s where they fall in love. But rather than being too specific or on-the-nose, I wanted to be slightly more abstract to contain all of the layers of the story, which allows us to breathe with more possibility.
I wanted to do something with the floor, the idea of lines. The floor connects to a ramp and goes up; I hope this helps suggest that the sky and floor are connected. It’s kind of like infinity; this continuous curve should have that kind of feeling. I also plan to use a lot of Chinese traditional drawings. There will be parasols that will take projections, and other prop items that will also take videos. Hopefully projections won’t look like projections in this production. It should have a little bit of a magical quality to it.

“ONE OF THE PLACES THAT WAS SPECIAL TO ME IS THE PLACE WHERE WHITE SNAKE AND XU XIAN MEET, WEST LAKE.”
Transformation and reinvention are constant metaphors of The White Snake. The text itself points beautifully to how many versions of this story there have been throughout time. When working on the costumes, I was very conscious of the fact that we were creating our own incarnation of a Chinese fable as told through an American lens.

It was important to me that the clothes not portray Chinese culture as a moment frozen in history, because much as White Snake transforms through her encounters with others, culture continues to shift and evolve as it opens to the world. The world we create should reflect the next moment in the continuum of the history of The White Snake, not offer a diorama of the past. As such, when designing the costumes, I took my cues partly from contemporary Chinese fashion, particularly that which seeks to reinvent more classical forms. I hope that in doing so, the story of White Snake transforms again and continues to speak to us on the other side of the world, thousands of years after its first telling.
I don’t want to call this story universal, because that’s a move that ignores all of our differences and reduces human experience into one thing. What I think is most beautiful about the story is that they fully recognize their differences as humans and snake spirits, and still choose to accept each other. My big question with the script was, why does White Snake fall in love with Xu Xian? He is not a superhero—he’s kind of a nerdy guy, and he’s sweet. The answer that I arrived at was in his last speech: he fully recognizes who White Snake is, but he’s also able to see beneath that and still choose to be with her. And I think that what happened in their first meeting was that White Snake recognized Xu Xian’s ability to do that. Recognizing another person fully is not just an action, it’s an ability.
JEFF SONG
MUSIC DIRECTOR

Though the story of White Snake was born in China thousands of years ago, this adaptation was imagined through a contemporary and Western lens (Mary Zimmerman’s). The diverse creative team that is building this production is not rooted in any one place or culture, either. My personal lens is informed by my background as a Korean-American who was born in Arkansas, raised in Iowa, and based in Boston. As the Music Director (and one of the composers), what excited me about this project was the challenge to create original and contemporary music that is stylistically and ethnically fluid. Toward this end, the team of actor-musicians with whom I collaborate is composed of multi-instrumentalists who are fluent in a range of musical genres, and can play both Western and non-Western instruments in non-traditional and unconventional ways.

Some of the instruments that make up the musical soundscape of The White Snake: marimba, cello, kayagum, bass guitar, violin, viola, toy piano, shakuhachi (pictured top), and oud (pictured right).
THE CAST

Caitlin Cisco*
Ensemble
Baltimore Center Stage: debut. Off-Broadway—The Hundred We Are. Regional—Capital Rep: 4000 Miles (Amanda); UV Theater: The Seagull (Masha). Education—BFA, University of Michigan. caitlincisco.com

Samy el-Noury
Ensemble
Baltimore Center Stage: debut. Regional—Inis Nua Theater, Mosaic Theater, Imagination Stage, Smithsonian Discovery Theater. Education—University of Maryland, College Park. Professional—Smithsonian’s Tools of Discovery: Teaching Artist; Baltimore Annex Theater: General Manager.

Jason Kao Hwang
Actor-Musician/Composer (violin/viola)
Baltimore Center Stage: debut. Jason has created works ranging from jazz, “new,” and world music. Recent—released the CD VOICE and his octet Burning Bridge, premiered his composition blood at Edgefest (MI). Awards—In 2012, National Public Radio selected Burning Bridge as one of the year’s Top CDs and the Downbeat Critics’ Poll voted him “Rising Star for Violin.” In 2011 and 2012 the critics’ poll of El Intruso voted him #1 for Violin/Viola. In 2010, the NYC Jazz Record selected Commitment, The Complete Recordings, 1981-1983, from a collective quartet that was his first band, as one of the “Reissued Recordings of the Year.” Violinist—worked with Will Connell, Jr., Butch Morris, Pauline Oliveros, Wadada Leo Smith, William Parker, Anthony Braxton, and Yoshiko Chuma.

Aimé Donna Kelly*
White Snake
Baltimore Center Stage: debut. Off Broadway—Primary Stages: Exit Strategy (Sadie); Epic Theatre Ensemble: Macbeth (Witch), Othello (Bianca). Regional favorites—Philadelphia Theatre Company: Disgraced (Jory); Arden Theatre Company: Macbeth (Lady Macduff/Weird Sister); Orbiter 3: Moon Man Walk (Petrushka); InterAct Theatre Company: The Dangerous House of Pretty Mbane (Barrymore Awards Best Actress nomination), We are Proud to Present…(Black Woman); 1812 Productions: This is the week that is; Theatre 4 the People: Unsex Me Here (Cleopatra); Applied Mechanics: We are Bandits (Sharon); Delaware Theatre Company: The Exonerated (Georgia); Theatre Exile: The North Plan (Shonda). Film/TV—Iron Fist, The Marvelous Mrs. Maisel. Education—The University of the Arts.

Lucy Lavely*
Ensemble
Baltimore Center Stage: debut. Regional—Pioneer Theatre: One Man Two Guvnors; Shakespeare & Co.: The Taming; Asolo Rep: Other Desert Cities, The Grapes of Wrath; Urbanite Theatre: Chicken Shop; 59 East 59: Widow of Toms Hill.
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troweprice.com/responsibility
Education—MFA, Florida State University/Asolo Conservatory; BA, University of Notre Dame. Proud AEA/SAG/AFTRA member. lucylavely.com

Brett Messiora*
Ensemble
Baltimore Center Stage: Les Liaisons Dangereuses.
Regional—Adventure Theatre: The Emperor’s Nightingale (Prince Bao). Film/TV—Criminals at Work. Education—Loyola University Maryland. Professional—Movement Director, 7 Ronin Productions.

Pooya Mohseni*
Ensemble
Baltimore Center Stage: debut. Off/Off Broadway—The Maids (Madame, dir Ben Gunderson); NYMITF & SAIPAF: Death of a Persian Prince (title role, written/dir Dewey Moss); Fringe NYC: Touch of Forever (dir Michael Tartaglia). Regional—Kansas City Rep, reading of Man in Love (Bernice, dir Marissa Wolf). TV/Film—USA Network/Amazon Prime: Falling Water (Dr Duria/Recurring Guest Star); CBS: Madam Secretary (Season 1, dir Eric Stoltz); Award—Academy Award finalist Columbia University Grad thesis: Day 39 (dir Jesse Gustafson, avail on Vimeo). Writing—Medium.com: “I was born a Girl in a Boy’s Body;” Stageandcandor.com: “The Privilege of Passing,” “Trick or Trans,” Advocate.com: “Living Trans, from Iran to New York City,” a biographical article by Mitch Kellaway about Pooya’s journey as a transgender woman and artist, from her home in Tehran to New York City. Education—Maggie Flanigan Studio; The PIT, FIT.

Joe Ngo*
Xu Xian

Eileen Rivera*
Green Snake
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Global Telecom
Jeff Song
Actor-Musician/Composer (Music Director)
Baltimore Center Stage: debut.

Linden Tailor*
Ensemble
Baltimore Center Stage: debut. Regional—TheatreWorks: Tokyo Fish Story; Round House Theatre: Eurydice; Synetic Theatre: A Christmas Carol; Imagination Stage: Lyle the Crocodile, Hip-Hop Anansi, Lost and Foundling; Adventure Theatre: If You Give a Cat a Cupcake, Stuart Little, The Emperor’s Nightingale. Film/TV—Going In Style (dir Zach Braff), Shades of Blue, Master of None, Odd Mom Out, The Detour, Happyish. Education—MFA, University of Florida; BFA, Virginia Commonwealth University. AEA, SAG-AFTRA.

Damian Thompson*
Ensemble

Yukio Tsuji
Actor-Musician/Composer (shakuhachi, percussion)
Baltimore Center Stage: debut. Broadway—Salome (dir Estelle Parsons, feat Al Pacino); Macbeth; Night Over Taos; Last Days of Judas Iscariot (dir Estelle Parsons); M. Butterfly (co-arranger and performer); Transposed Head (dir Julie Taymor). Film—Year of the Dragon (composer, performer).
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Other—Kei Takei’s Moving Earth Dance Company; Window of The City for the Shanghai Expo; 9 Acts: Tantalas (performer, dir Sir Peter Hall with The Royal Shakespeare Company); New York City Ballet: Watermill (directed by Jerome Robins). Member of SaraGalas Band based in New York.

Peter Van Wagner* Fa Hai
Films—Annie, Tower Heist, Arthur, Hollywood Ending, Purple Violets. TV—Peter has guest starred on episodes of all the Law & Orders, The Good Wife, Unforgettable, Rescue Me, Third Watch, and All My Children. Awards—SAG Award for Outstanding Ensemble for HBO’s Boardwalk Empire.

Joshua Ziemann
Actor-Musician/Composer (marimba, percussion)
Education—Illinois Wesleyan University, Boston Conservatory at Berklee, and Longy School of Music. joshuaziemann.com
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Natsu Onoda Power  
**Director**  
Baltimore Center Stage: debut.  
Playwright credits include—Georgetown University: Wind Me Up, Maria!; A Go-Go Musical; Forum Theatre: The T Party (writer/director); Company One Theater Boston: The T Party, Astro Boy and the God of Comics (writer/director; Elliot Norton Award, 2015); Synetic Theatre: A Trip to the Moon (writer/director/illustrator); Studio Theatre: Astro Boy and the God of Comics.  
**Director** credits include—Mosaic Theatre, Theater J, Studio Theatre, Adventure Theatre.  
**Professional**—Associate Professor in Georgetown’s Theater and Performance Studies program, where she has staged adaptations of non-dramatic texts, such as War with the Newts (Karel Capek), On the Origin of Species (Charles Darwin), The Omnivore’s Dilemma (Michael Pollan), and Madness and Civilization (Michel Foucault).  
**Education**—PhD in Performance Studies from Northwestern University.  
**Other**—Author of God of Comics: Osamu Tezuka and the Creation of Post World War II Manga, University Press of Mississippi.

Hana S. Kim  
**Scenic and Projection Designer**  
Baltimore Center Stage: debut.  
**Regional**—Magic Theater: Dogeaters, Every Five Minutes, The Other Place (all dir Loretta Greco); Wallis Annenberg Center for the Performing Arts: City of Conversation (dir Michael Wilson).  
**Opera**—LA Opera: Wonderful Town (dir David Lee), New York City Opera and Long Beach Opera: Falstaff (dir Andreas Mitisek); CSULB Opera: Magic Flute (dir LeRoy Villanueva).  
**Video Art Installation**—Pearls of the Planet at Annenberg Space of Photography, Emille at Baryshnikov Arts Center in NY.  
**Education/Awards**—UCLA School of Theater Film and Television, Princess Grace Award in Theater Design, Theater Bay Area Critics Circle Award, StageScene LA Award, Stage Raw Award, Ovation Awards multiple nominations.

Nicole Wee  
**Costume Designer**  
Baltimore Center Stage: debut.  
**Off-Broadway**—Closer Than Ever (dir Richard Maltby); Storyville (Henry Hewes and Audelco noms—Outstanding Costume Design, York Theatre Co.); Fellowship for Performing Arts: Martin Luther on Trial; Emerging Artists Theatre: The Sensational Josephine Baker.  
**Regional**—Fellowship for the Performing Arts: The Great Divorce.  
**Professional**—Associates in the Arts film, theatre, and television; Costume designer for the arts: Back Home Again; Muhlenberg SMT: Crazy for You, Spamalot; Peterborough Players: I Do! I Do!; Boheme Opera NJ: Tosca; Florida Studio Theatre: Ruined (regional premiere, Best Costume Design: Best of the Suncoast 2010).  
**Education**—MFA, New York University.
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Baltimore Center Stage: debut. Off-Broadway/NYC—Acorn Theater: Straight; Playwrights Horizons: Fly By Night; The Civilians and the Public Theater: The Great Immensity; Theater Reconstruction Ensemble: Rhinebecco, NY, You on the Moors Now; NAATCO: A Dream Play; Theater Mitu: Juárez: A Documentary Mythology, Death of a Salesman, Medea, DR.C (Or How I Learned to Act in Eight Steps), HAIR; NYMF: WikiMusical, MapMakers Opera, Tonya and Nancy: The Rock Opera; The LIDA Project: ¡El Simio! (or a contemporary retelling of Eugene O’Neill’s The Hairy Ape); Target Margin Theater: Old Comedy from Aristophanes’ Frogs; Artful Conspirators: Leaving IKEA.  

Andrea “Dre” Moore  
Puppet Designer and Constructor  

Education—BFA- Virginia Commonwealth University, Crafts (Metalsmithing, Woodworking, Textiles).

Other—Company member: Flying V Theatre; Member of the Society of Properties Artisan Managers.

Tommy Kurzman  
Hair, Wig, & Makeup Design  
Baltimore Center Stage: debut. Recent makeup design—In Transit, The King & I National Tour (LCT Production), NBC Live Upfronts, Long Day’s Journey into Night (w/ Jessica Lange), Bright Star, Fiddler on the Roof, Thérese Raquin (w/ Keira Knightley) on Broadway.  
Associate Hair Design (w/ Tom Watson)—The King & I (Tour & Bway), Falsettos, Bright Star, Fiddler on the Roof, Dames at Sea, The Sound of Music (2016 Tour). Opera—the Met Opera, Opera Theatre of St. Louis, Santa Fe Opera Theatre. Built and designed wigs for Broadway/tours—Wicked, Act One, Million Dollar Quartet, You Can’t Take It with You, Waiting for Godot/No Man’s Land, Annie, Rock of Ages. Built and designed wigs for Film/TV—NBC: Chicago Med, Showtime: Masters of Sex. Upcoming designs include—ART: The Night of the Iguana (Makeup/Assoc. Hair Design); WNO: Champion (Assoc. Hair Design); MTC: The Little Foxes (Makeup/Assoc. Hair Design; w/ Cynthia Nixon and Laura Linney).

Rick Sordelet  
Fight Choreographer  
Rick and his son, Christian Kelly-Sordelet, are the creators of Sordelet INK. Baltimore Center Stage: Les Liaisons Dangereuses. Broadway—70 shows including The Lion King, Beauty and the Beast, Eclipsed. National Tours—Beauty and the Beast, Les Miserables. International—53 productions including Tarzan, Aida, The Lion King, Beauty and the Beast, Ben Hur Live (Rome and European tour). Opera—The Met Opera: Cyrano (w/ Placido Domingo), Don Carlo (dir Nicholas Hytner); The Royal Opera House; La Scala (Milan). Film—The Game Plan, Dan in Real Life, Brave New Jersey, LIV, Hamlet. TV—CBS: Guiding Light (Chief Stunt Coordinator for 12 years); Kevin Can Wait. Instructor—Yale School of Drama.  
Awards—Edith Oliver Award for Sustained Excellence from the Lucille Lortel Foundation; Jeff Award for Outstanding Fight Director for Romeo and Juliet at the Chicago Shakespeare Theater.  
Author—Buried Treasure, Choices. sordeletink.com

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**Stephanie Klapper**
Casting Director

Baltimore Center Stage: The Secret Garden, Herzog Festival (4000 Miles and After the Revolution), It’s a Wonderful Life; A Live Radio Play, Next to Normal, Vanya and Sonia…, Stones in His Pockets, dance of the holy ghosts, …Poe, The Whipping Man, A Skull in Connemara. Selected credits include: Broadway—Bronx Bombers; A Christmas Story, The Musical; Dividing the Estate; Bells Are Ringing; If Ain’t Nothin’ But the Blues. Off Broadway—Daniel’s Husband; That Golden Girls Show!; Fade; Exit Strategy; The Roads to Home; Informed Consent; The Winter’s Tale; The Glass Menagerie; Billy Porter’s While I Yet Live; The Model Apartment; Emotional Creature; Karen O’s Stop the Virgins!. Regional—Many theaters including: Asolo, Canadian Stage Company; Cincinnati Playhouse, Capital Rep, Ford’s, Hudson Valley Shakespeare Festival; Kansas City Rep, Milwaukee Rep, Berkeley Rep, Chicago Shakespeare Theater, Oregon Shakespeare Company, Old Globe, Actor’s Theatre of Louisville. Film/TV—Another Dance With Death; Poor Behavior; Stag; Alice Jacobs is Dead, Roberta, Feast of the Goat; Sidewalk Stories. TV—Lazytown. Member—Casting Society of America and League of Professional Theatre Women.

**Alison Kochman**
Assistant Stage Manager

Baltimore Center Stage: debut. Regional—The MUNY: Fiddler on the Roof, Young Frankenstein, 42nd Street, Into the Woods, The Buddy Holly Story, Holiday Inn, My Fair Lady, Grease (ASM). Other—The University of Iowa—Iowa New Play Festival 2015 (PSM); Crescendo (SM); Doxxed (SM); American Idiot (ASM); Die Fledermaus (ASM). Education—MFA, University of Iowa; BA, Trinity University.

*Members of Actors’ Equity Association
Artistic Director

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. Beneatha’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 will direct 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.

Managing Director

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 Wit. 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 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. Directing credits include 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 IfIdentity. Hana has directed numerous developmental workshops, including Elyzabeth Gregory Wilder’s The Chat and Chew Supper Club. 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.

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. In addition to working as a dramaturg on scores of productions, readings, and workshops at Baltimore Center Stage, he has helped develop new work around the country. Before making his Baltimore Center Stage mainstage directorial debut with Twelfth Night, Gavin directed more than a dozen Young Playwrights Festival entries, as many new play readings, and the 50th Anniversary Decade Plays for Center Stage. A graduate of Yale and the University of Chicago, he has taught at the University of Chicago, DePaul, and locally at Towson and Peabody Conservatory; served on the advisory boards of several theaters; and spent more than a decade as a regional vice president of the national association of dramaturgs, LMDA.

ARTISTIC

Associate Artistic Director
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 Burnin’. Hana
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a two-week day camp for grades 1-12

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.

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EDUCATION

Baltimore Center Stage engages nearly 10,000 Maryland students each season through our education programs. This year, as a result of the Campaign for Center Stage, we’re excited to expand our education offerings with the new Eddie C. and C. Sylvia Brown Education Department.

The renovation includes a brand new education space on the fourth floor—The Eddie C. and C. Sylvia Brown Education Center—perfect for classes, workshops, and other programs. This dedicated space will allow us to offer educational programs every day after school and also on weekends.

We offer a place for students to engage with theater in a safe space, discover more about themselves, explore their creativity, and connect with other creative and curious young people in their community. Following are some of the ways our education programs enrich the lives of students in Baltimore and throughout Maryland.

YOUNG PLAYWRIGHTS FESTIVAL

The 2016/17 Season marks the 31st year of Baltimore Center Stage’s Young Playwrights Festival. Through this program, students in grades K–12 throughout Maryland submit original plays—and several are honored with workshops, in-school performances, and even performances at our theater. Every submission is read by two members of the Baltimore Center Stage team, and each student receives valuable feedback on his or her work. Educators and students also benefit from our Young Playwrights Residencies, a program through which our experienced teaching artists work with local teachers for six to eight weekly sessions to take students through the playwriting process.

CAMP CENTER STAGE

Camp Center Stage offers two-week summer day camp sessions for students in grades 1–12. Building on the success of the past, we plan to offer even more classes led by talented teaching artists from around the state.

STUDENT MATINEES

Our Student Matinee Series allows teachers to introduce their students to theater. Student Matinees include lively pre-performance in-class visits by our teaching artists, guided tours, and a post-show discussion with the actors.

EXPANDING OUR ENGAGEMENT

The Eddie C. and C. Sylvia Brown Education Department will allow us to expand our engagement as we continue to educate and inspire tomorrow’s audiences, enriching individual lives and ensuring a strong future for the arts in our communities.
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NOW OPEN: FLAVOR AT BALTIMORE CENTER STAGE
visit us on the second floor 2 hours before curtain
Ileana Martinez-Castillo and her granddaughter, Isabella “Izzy” Hills, have attended Together at the Table* over the last few years. Together at the Table invites Baltimore families to enjoy a meal and a discussion with actors before a matinee show, all for less than the price of a movie ticket. Izzy has also attended three summers of Camp Center Stage—a two-week day camp that uses the performing arts to inspire self-confidence and self-awareness. We asked them a few questions about their experience:

**How long have you and Izzy been seeing shows at Baltimore Center Stage?**
I’ve been seeing shows here since 2005. Izzy started coming when she was six.

**What is special about Together at the Table?**
The thing that is so great is getting to meet the actors and talk to them before the play. You get to ask questions about their background—they come from all over the US. And some of them didn’t start acting until they were older. So Izzy has gotten to hear the whole range of professional experiences—from where they started to where they are now. She has learned that it’s never too late to follow your dreams.

**What has Izzy’s experience at Camp Center Stage been like?**
The first year was hard because she was very young—she had some anxiety. But after meeting Kristina and Roz and Mama Maria, she really got into it. And the past two years she had a great time. She wants to do more acting and dancing. She enjoys hip hop, African, modern, and step. And she also does gymnastics. Now I think she feels more comfortable performing; she’s really blossomed.

**Do you have a favorite play you’ve seen here?**
Izzy’s favorite was *Amadeus*. She loved the costumes and the music! We also loved *Marley*—Izzy danced in the lobby. They always transform the lobby so that you actually feel like you are in the place and time of the play. So for the kids especially, they get such a full spectrum experience.

**What are your favorite things about seeing theater at Baltimore Center Stage with your granddaughter?**
If Izzy’s not sure what’s going on in a play, she’ll ask questions, and she’ll ask about the characters’ motivations. She always wants to know more. I think that all of the plays at Baltimore Center Stage spark conversations—that’s what art should be.

*Formerly “Kickin’ It with the ‘Rents”*
“ROSTON IS TOTALLY CONVINCING AS HATHAWAY.”
CHICAGO TRIBUNE

This powerful one-man show with music is based on the life of 70s soul singer and composer Donny Hathaway, perhaps best known for his duets with Roberta Flack, “The Closer I Get to You” and “Where is the Love?”

MAINSTAGE: PEARLSTONE THEATER

“TWISTED MELODIES” BY KELVIN ROSTON
DIRECTED BY DERRICK SANDERS
BASED ON THE LIFE OF DONNY HATHAWAY
MAR 17–APR 16

A MUSICAL HOMAGE TO A SOULFUL LEGEND
Toni Morrison’s exhilarating novel explores complex familial relationships while evoking rhythmic nuances of life during the Harlem Renaissance.

MAINSTAGE: HEAD THEATER

JAZZ

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

MAY 19 – JUN 25

“JAZZ IS THE VERY FORM AND VOICE OF THIS WONDERFUL BOOK.”

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We are thrilled to introduce the next generation of theatergoers to the joys of high-quality theater.

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Sat, Mar 18

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Sat, Jun 20

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**INTRODUCING THE THIRD SPACE**

This new, highly flexible third theater space will be home for bold, adventurous work. From experimental works to fresh initiatives that don’t normally reach our main stages, these will offer thrilling, unexpected ventures. With a shorter run in a smaller space, these journeys will be a special treasure for new and longtime patrons alike.
New Play Development
In addition to bringing you Mainstage productions like *The White Snake*, we are committed to nurturing the development of new plays.

One example is our commission of a new play based on Toni Morrison’s *Jazz*. For nearly a year, playwright Nambi E. Kelley has been shaping her adaptation of the novel, and over the past several months, actors from New York, DC, and Baltimore have joined our Artistic Team to help explore the creative vision for the show through a series of workshops and readings. Baltimore Center Stage audiences will enjoy the resulting production in our new Head Theater this spring.

*Jazz* isn’t the only play Baltimore Center Stage has supported this season. Through Play Labs, commissions, and other initiatives, we’ve offered artistic support and resources to a number of works in development.

- **Larissa FastHorse’s**
- *The Thanksgiving Play* for the Fall 2016 Play Lab

- **Gifted**, a commissioned piece by Paul Anthony Morris

- **Fox Foundation Fellow and Playwright-in-Residence Gavin Lawrence** for his new play, *The Black Body*

- **Writer/Performer Dan Hoyle** with a new project for the Spring 2017 Play Lab (May 12–14)

Wright Now Play Later
This season we also began a new project to involve the public in the playwriting process, a program we named Wright Now Play Later (WNPL). A spin-off of Wright-Right-Now, our successful micro-commissioning series, WNPL aimed to generate conversation outside the theater walls through social media, expand our engagement with artists and audience members, and celebrate the unconventional theatrical spaces Baltimore has to offer.

For one week each month from October through January, we collaborated with local actors, global playwrights, and online audiences to commission, create, and perform original short plays at pop-up locations around the city. With playwrights contributing from California to Chile, and actors performing at venues such as the Charm City Carousel and Baltimore Penn Station, WNPL brought over three dozen new plays into the world.

While WNPL is on hiatus, you can get your very own new play commissioned through Wright-Right-Now. Look for our Wrights in our updated lobby on select dates during the run of *The White Snake*.
NEIGHBORHOOD PARTNERS

Baltimore Center Stage is pleased to have partnerships with a variety of neighborhood restaurants and hotels.

Please take a moment to review our partners and be sure to visit them when you are in the neighborhood! Gold Partners provide special discounts or offers to Center Stage patrons. Visit our website for more details on these exclusive offers.

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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 following individuals and organizations contributed to this production of The White Snake:

**Assistant Lighting Designer**
Aaron Tacy

**Assistant to the Wig Designer**
Sara Donovan

**Audio Assistants**
Madeline Brumback, Cory Raynor

**Audio Specialists**
Eric Lott, Nicholas Pope

**Board Operator**
Alison Burris

**Casting Assistants**
Alexa Magnotto, Ari Rudess

**Drapers**
Ginny McKeever, April McKinnis, Christopher Schramm

**Electricians**
Jake Epp, Lillie Kahkonen, Erin Teachman

**First Hand**
Lauren Pederson

**Front of House Engineer**
Daniel Hogan

**Projections Operator**
Jose Rosero

**Props Overhire**
Jacob Zabawa

**Rigger**
Sam Martin

**Scenery Intern**
Sam Gallagher

**Stage Carpenter**
Alison Perrone

**Spool Operator**
Dalton White

**Stitcher**
Sue Holmes

**Stitcher/Wardrobe**
Sarah Lamar

**Wardrobe**
Sarah Satterwhite

**SPECIAL THANKS**

RICHARD ANDERSON PRODUCTIONS

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 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 The White Snake take place on Sun, March 19 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 The White Snake takes place on Sun, Mar 19 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
Latecomers 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.
MARK YOUR CALENDARS!

ONLINE AUCTION 2017
Sponsored by The Baltimore Sun
MAR 26–APR 2

CELEBRATING 40 YEARS!

Baltimore Center Stage’s Auction is now accepting donations!

By donating an item for bid, you help ensure the future of Baltimore Center Stage programs and initiatives.

Visit centerstage.org/auction for details.

If you have questions or items you wish to donate, please contact Sydney Wilner swilner@centerstage.org or 410.986.4025.

PREVIEW:
MAR 24–25, 2017

BIDDING:
MAR 26–APR 2, 2017
– Perspectives: Two Multi-Speaker Programs at the USNA in Annapolis:

  BREXIT! How will it affect the European Union?
  All-Day Mini Law School.
  Plus a separate Mini Law School in Baltimore

– Planet Nine—Does it Exist?

– The Art and Magic of the Tarot

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