SOUL
THE STAX MUSICAL

BOOK BY MATTHEW BENJAMIN
DIRECTED BY KWAME KWEI-ARMAH
CHOREOGRAPHY BY CHASE BROCK

A WORLD PREMIERE MUSICAL
MAY 3–JUN 10

2017–2018 SEASON
Keeping clients focused on their vision of the future — our team helps individuals and families, across generations, achieve their goals and leave a legacy of financial achievement.

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ABOUT US

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

Named the State Theater of Maryland in 1978, Baltimore Center Stage has steadily grown as a leader in the national regional theater scene. Under Executive Director Michael Ross, 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 and Third Space productions in the historic Mount Vernon neighborhood, Baltimore Center Stage ignites conversations across Baltimore and beyond through the Mobile Unit, which brings high-quality theater to economically, culturally and geographically diverse communities. The theater also nurtures the next generation of artists and theatergoers through the Young Playwrights Festival, Student Matinee Series, and many other educational programs for students, families, and educators.

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Dear BCS Family,

It is my great pleasure to welcome you to SOUL The Stax Musical.

Playwright Matthew Benjamin, a wonderful and generous writer, was first drawn to soul music when he heard Otis Redding’s “Pain in My Heart,” which spoke to his own heart. His passion for this music and the artists who created it have helped fuel this project from the start. Everyone from artists to agents, from music executives to music directors has had to get in on it to make this project a possibility.

As I see it, this is the same combination of passion, devotion, and committed collaboration that first brought Stax to life; that nourished and flourished it through the peak of the Civil Rights Movement and into the Soul Power Seventies; that made it the heartbeat of a community, against sometimes impossible odds; and that has kept its spirit alive to this day. It is this spirit, and the story of soul, that we’re hoping to capture with our world premiere musical retelling.

Quintessentially, the spirit of the people and events behind the story represent an expression of their times and their artistry, and it is this expression that found voice in the music and connected so powerfully with the world. Our job, our effort, and our hope is to distill and capture that expression, in its essence, on stage for you.

As you may know, I am here this time not as artistic director of Baltimore Center Stage, but rather as the director of this world premiere and its celebration of soul. After a beautiful and rewarding seven years, I have returned to England; but, Baltimore will always be my second home. In the meantime: enjoy the show!

Warmly,
Kwame Kwei-Armah
SOUL THE STAX MUSICAL

BOOK BY MATTHEW BENJAMIN
DIRECTED BY KWAME KWEI-ARMAH
CHOREOGRAPHY BY CHASE BROCK
MUSIC AND LYRICS BY VARIOUS STAX ARTISTS
PRODUCED IN ASSOCIATION WITH STUART BENJAMIN AND CONCORD MUSIC

There will be one intermission.
Please turn off electronic devices.

Presented by special arrangement with Stuart Benjamin and Concord Music with thanks to Scott Pascucci and Michele Smith, WeatherVane Productions, Inc. (Jason Van Eman and Ben McConley)
Universal Music Publishing Group, Travis Stengel, and Tasha Taylor.
THE CAST
in alphabetical order
Travante Baker*
Male Ensemble/
Dance Captain
Kyle Bary*
Al Jackson, Jr.
Emmanuel Brown*
Male Ensemble
Kevin Carolan*
Jerry Wexler
Trevon Davis*
David Porter
Ricky Fante*
Otis Redding
Boise Holmes*
Isaac Hayes
David LaMarr*
Booker T. Jones
Robert Lenzi*
Jim Stewart
Anastacia McCleskey*
Deanie Parker
Mary Jo Mecca*
Estelle Axton
Warner Miller*
Al Bell
Chelsea Mitchell
Dancer
Wayne W. Pretlow*
Pops Staples
Skye Scott*
Steve Cropper
Allison Semmes*
Carla Thomas/
Jean Knight
Scott Stangland*
Donald "Duck" Dunn
Jon Harrison Taylor*
Johnnie Taylor/
Wilson Pickett
Tasha Taylor*
Mavis Staples/
Mable John
Mari Andrea Travis
Dancer
Harrison White*
Rufus Thomas

ORCHESTRA
Rahn Coleman
Keyboard
Jared Denhard
Trombone
Todd Harrison
Drums
Fred Irby, III
Trumpet/Flugelhorn
Matt Kruft
Guitar
Winston Philip
Keyboard
Mark Russell
Bass
Ed Walters
Saxophone/Flute
Ed Goldstein
Music Contractor

THE ARTISTIC TEAM
Kwame Kwei-Armah
Director
Chase Brock
Choreographer
Rahn Coleman
Music Supervisor and
Musical Director
David Gallo
Scenic & Co-Projection
Designer
Dede Ayite
Costume Designer
Mike Baldassari
Lighting Designer
Shane Rettig and
Charles Coes
Co-Sound Designers
Alex Basco Koch
Co-Projection Designer
Cookie Jordan
Wig and Hair Designer
Daniel Bryant
Assistant Director
Alicia Lundgren
Assistant Choreographer
Danielle Teague-Daniels*
Stage Manager
Anthony O. Bullock*
Assistant Stage Manager
Pat McCorkle
Katja Zarolinski
McCorkle Casting, Ltd.
Casting

* Member of Actors’
Equity Association

MAY 3–JUN 10, 2018
SONGS

ACT ONE

"SWEET SOUL MUSIC"
Company

"THE MEMPHIS TRAIN"
Jim Stewart

"CAUSE I LOVE YOU"
Rufus Thomas and Carla Thomas

"LAST NIGHT" (Instrumental)
The House Band

"GEE WHIZ (LOOK AT HIS EYES)"
Carla Thomas

"GREEN ONIONS" (Instrumental)
Booker T & The MG’s

"WALKING THE DOG"
Rufus Thomas

"THESE ARMS OF MINE"
Otis Redding

"IN THE MIDNIGHT HOUR"
Wilson Pickett

"YOU DON’T KNOW LIKE I KNOW" (Instrumental)

"SOU Man"
Isaac Hayes and David Porter

"HOLD ON, I'M COMIN"
"Otis Redding

"RESPECT"
Otis Redding

"(SITTIN' ON) THE DOCK OF THE BAY"
Otis Redding

"KNOCK ON WOOD"
Eddie Floyd

"TRY A LITTLE TENDERNESS"
Otis Redding

ACT TWO

"CAN YOUR MONKEY DO THE DOG"
Rufus Thomas

"I'LL TAKE YOU THERE"
Mavis Staples and The Staple Singers

"WHO'S MAKING LOVE"
Johnnie Taylor

"YOUR GOOD THING (IS ABOUT TO END)"
Estelle Axton and Mable John

"WHAT A MAN"
Instrumental

"SOUL FINGER" (Background)
The House Band

"OH LA DE DA"
Mavis Staples and The Staple Singers

"WALK ON BY"
Isaac Hayes

"PHILLY DOG" (Background)
The House Band

"MR. BIG STUFF"
Jean Knight and Female Company

"RESPECT YOURSELF"
The Staple Singers

"DO THE FUNKY CHICKEN"
Rufus Thomas

"THEME FROM SHAFT"
Isaac Hayes and Female Company

"YOU DON'T MISS YOUR WATER"
Male Ensemble

"CITY IN THE SKY"
Deanie Parker and Company

"SOU Man" (Reprise)
Company

"HOLD ON, I'M COMIN" (Reprise)
Company

Song selections and order subject to change.
For song credits see page 43.
TIME & PLACE

The play’s action mainly spans the years from 1960 to 1975, and centers in and around the Stax building in Memphis, Tennessee—with a few stops beyond.
STAX: THE TIMELINE

While the action of SOUL The Stax Musical presents a theatrical version of the story, it is of course based (however loosely) on very real people and events. To help ground the flow of the narrative with a selective timeline, here are some excerpts from the official Stax history; for the complete version and even more background, you can visit www.staxmuseum.com.

1957
SATELLITE RECORDS FOUNDED
Jim Stewart founded Satellite Records. A banker by day and country fiddle player by night, Stewart knew that he could never make it as professional musician; however, he felt he could be the next best thing—a producer—despite having no experience or knowledge of the recording industry.

1960
SATELLITE BECOMES STAX
Stewart approached his older sister, Estelle Axton, for help and she mortgaged her house to buy a console recorder for the studio and support the relocation to a former movie theater in Memphis. The company was renamed Stax, a combination of the first two letters of Stewart and Axton’s last names.

ESTELLE AXTON OPENS THE SATELLITE RECORD SHOP
Axton turned the theater’s concession stand into the Satellite Record Shop. The shop paid the rent, but it also helped her develop an ear for which records would sell and why. Neighborhood residents would come in, play records, and eventually find their way into the studio.

THE FIRST HIT RECORD & ATLANTIC RECORDS DEAL
The new studio’s first single, a duet between Rufus and Carla Thomas called “Cause I Love You”, became a local hit through radio airplay and the 40,000 copies it sold regionally drew the attention of Atlantic Records’ Jerry Wexler. With a deal for first refusal, Atlantic took over Stax’s distribution, making it easier for the label to get their records into stores.
1962
OTIS REDDING ARRIVES AT STAX
In 1962, Redding arrived at Stax as a chauffeur for Johnny Jenkins and the Pinetoppers from Macon, Georgia. When he was allowed to sing after Jenkins’ session, the room stood still. Redding would become the label’s biggest star.

1963
MARTIN LUTHER KING, JR. GIVES “I HAVE A DREAM” SPEECH

1965
AL BELL JOINS STAX
With Stewart behind the boards in the control room and Axton managing the store, Stax needed someone to promote the studio’s output to the masses full time. Al Bell, a stylish former DJ with a gift for sales, was hired as Stax’s promotions man.

WATTS REBELLION BEGINS

1967
EUROPE WELCOMES STAX WITH OPEN ARMS
In 1967, Al Bell, Otis Redding, Eddie Floyd, Carla Thomas, the MG’s, and the Mar-Keys took off on Stax’s first European Tour. European fans went crazy for Stax—audiences saw the music as authentic and the people who made it as stars.

OTIS REDDING IS KILLED IN A PLANE CRASH
Redding was back in the studio in late November of 1967 to record “Dock of the Bay” before setting off on a quick tour with the Bar-Kays.

Just moments after being cleared for landing, the band’s private plane careened out of the sky and into a frigid lake, killing Otis Redding, guitarist Jimmy King, drummer Carl Cunningham, saxophonist Phalon Jones, organist Ronnie Caldwell, valet Matthew Kelly, and pilot Richard Fraser. Trumpeter Ben Cauley was the only survivor.
1968
MARTIN LUTHER KING, JR. IS ASSASSINATED IN MEMPHIS

STAX’S DEAL WITH ATLANTIC RECORDS CRUMBLES

Atlantic Records was sold to Warner Bros. in 1967 and Jim Stewart’s attempts to negotiate with the new owners fell through. Warner refused to return the master tapes, citing a clause in Stax’s original contract. Warner also took control of musicians Sam and Dave, who had been “on loan” to Stax as part of their original deal with Atlantic.

1969
THE SOUL EXPLOSION

After Estelle Axton left Stax in 1969, Al Bell was promoted to vice president. Bell steered Stax into a prolific period of recording that united Stax’s creative forces. During the Soul Explosion, 30 singles and 27 albums were recorded in eight months, including Isaac Hayes’ album, “Hot Buttered Soul.”

1972
WATTSTAX

Al Bell was on a mission to extend Stax’s reach coast-to-coast, and the seventh annual Watts Summer Festival (commemorating the 1965 Watts Rebellion) provided the perfect stage. Bell sent a significant portion of the Stax roster—Isaac Hayes, The Staple Singers, Rufus Thomas, Johnnie Taylor, the Bar-Kays, and others—to play a festival show in Los Angeles on Aug 20, 1972.

THE IRS GETS INVOLVED

Johnny Baylor, Stax’s formidable private security agent, was detained at Memphis International Airport with $130,000 cash in his briefcase. Though Baylor claimed the cash was his, the incident caught the attention of the IRS, who began to investigate the company.

CBS DISTRIBUTION DEAL CRUMBLES

Stax’s distribution deal with CBS collapsed in 1972, meaning that, while the label had songs, they had no way to get them into customers’ hands. Unable to sell records, Stax fell deep into debt.
1975
STAX FORCED INTO BANKRUPTCY
In December 1975, federal marshals marched into the studio and ordered everyone to vacate the building. The building was seized and the company forced into bankruptcy after three creditors sued the label for unpaid debts. The bank took everything, including the master tapes, and the label that had become the community and livelihood of so many ceased to exist.

1977–1979
FANTASY RECORDS REVIVES STAX
Fantasy Records hired longtime Stax songwriter David Porter to help relaunch the Stax label. However, the revival was short-lived, as listeners’ tastes had begun to shift away from soul and funk towards disco and rock.

1981–1989
THE VACANT STUDIO IS DEMOLISHED
The studio sat vacant until 1981, when the land was sold; the building was razed in 1989. A historical marker was dedicated in June of 1991, but the lot where Stax once stood remained empty.

1991–2004
RENEWED INTEREST IN STAX’S CLASSICS
The Stax Complete Singles Box Set, which contained all of the Stax and Volt singles retained by Atlantic Records, was released in 1991, and the book “Soulsville USA: the Stax Records Story” was released in 1997. In 2004, Concord Records purchased Fantasy and revived the Stax label, releasing new records by Stax stars and reissuing some of the label’s classics.

1997
SOULSVILLE FOUNDATION FORMED
A group of community leaders, philanthropists, and former Stax employees, including Deanie Parker, formed the Soulsville Foundation to provide mentoring and music-focused educational opportunities for neighborhood children. The Soulsville Foundation is the parent organization for the Stax Museum of American Soul Music, The Stax Music Academy and the Soulsville Charter School, on the original Stax Records site, which continue to tell the Stax story.
The Cast

Travante Baker*
Male Ensemble/
Dance Captain
Baltimore Center Stage: debut.
New York—The Chase Brock Experience Tenth Anniversary (NYC Theatre Row).
@travantebaker

Kyle Bary*
Al Jackson, Jr.
Baltimore Center Stage: debut.

Emmanuel Brown*
Male Ensemble
Baltimore Center Stage: debut. Emmanuel is an actor and Obie-winning fight director.
Broadway—Foxwoods Theatre: Spider-man: Turn Off the Dark; Cort Theatre: M. Butterfly. Regional—Park Ave Armory: The Hairy Ape; Signature Theatre: Big Love and Kung Fu; BAM: The Sweet Science Suite; Classical Theatre of Harlem: Macbeth, The Tempest, The Three Musketeers; Studio Theatre: Sucker Punch; La Jolla Playhouse: Yoshimi Battles the Pink Robots. TV—Blindspot, Gotham, Elementary, Iron Fist, Forever, Taxi Brooklyn. Fight Direction—credits include Signature Theatre (Obie Award), Classical Theatre of Harlem, 59 E. 59th, BAM, La Mama Ellen Stewart Theatre. Emmanuel would like to thank God, his family, and his friends for their love and support.

Kevin Carolan*
Jerry Wexler
Baltimore Center Stage: Fatty Falls Down (reading).
Broadway—Disney’s Newsies (Gov. Roosevelt), Chicago (Amos, 10th Anniversary Celebration), Dirty Blonde (u/s Charlie). Off-Broadway—Encores: Pardon My English. Tours—Newsies (North America), Chicago (North America, Japan, Dubai, U.A.E.), Dirty Blonde (1st national). Regional—Paper Mill: Newsies; Goodman/Huntington: The Jungle Book (Baloo, dir. Mary Zimmerman); Bucks County: Clue (Col. Mustard); Theatre Aspen: Hairspray (Edna); Goodspeed: Happy Days The Musical; George Street: Lips Together, Teeth Apart; Signature Theatre: As the Curtain Rises; Ford’s Theatre: Kudzu. Film—Bear With Us, Disney’s Newsies, Can You Ever Forgive Me. TV—Boardwalk Empire, Vinyl (both

**Trevon Davis**

David Porter

**Baltimore Center Stage**: debut. **Broadway**—*The Book of Mormon*; *The Gershwins’ Porgy and Bess*. **National Tour**—*The Book of Mormon*; *Dreamgirls* (Apollo Theater). **Regional**—*Five Guys Named Moe*; *The Devil You Know*. **TV/Film**—CBS Diversity Showcase; BET web series: *The Last One*; BET’s *Sunday Best*; MTV’s *Making The Band 4*. Thank God for family, friends, and the gift of music and storytelling.

**Ricky Fante**

Otis Redding

DC native, and soul revivalist Ricky Fante, was weaned on endless Motown, Stax, and Blue Note records. The former choirboy developed his soulful vocal style during his teen years, mimicking Stevie Wonder and Elvis Presley. His love of gospel came from the church, and his love of everything else came from his parents. A demo of his two-man group called Soul Surfers fell into the hands of A&R executive Josh Deutsch, lead to a development deal in 2001. In 2002, Fante hooked up with Norah Jones’ collaborator Jesse Harris, and began co-writing and recording for his debut record. In 2003, they released *Introducing... Ricky Fante*, a four song EP that served as a teaser for 2004’s full-length debut for Virgin Records, *Rewind*. He also performed at the 30th Anniversary Porella Soul Festival in Italy. Regional theater credits include *Hairspray* (Seaweed) and the 42nd Street workshop (Rob Marshall). He appeared in films including *The Temptations*, *Their Eyes Were Watching God*, *American Dream, Yours Mine and Ours*. Talk show appearances include Ellen DeGeneres, Jay Leno, Good Morning America and Soul Train.

**Boise Holmes**

Isaac Hayes

**Baltimore Center Stage**: debut. **Broadway/International**—*The Lion King* (3 yrs as Mufasa performing in German). **Off Broadway**—York Theatre: *Trav’lin’ (George)*. **Regional**—Seattle Rep: *Shout Sister Shout*; *LaMirada Theatre: Ain’t Misbehavin’* (Ken Page); Pasadena Playhouse: *Shout Sister Shout* (world premiere); *Matrix Theatre: When Jazz Had the Blues* (Duke Ellington, NAACP and Ovation Award winner); ICT: *Flyin’ West* (winner NAACP Award). **Other**—*Jesus Christ Superstar* (Jesus); *A Raisin in the Sun* (Walter Lee), *Big River* (Jim), *Purlie* (Purlie); LA Philharmonic at Disney Concert Hall. He also writes and directs one-man vignettes that have been performed around the world, most recently TEDx Willow Creek. **Awards**—Winner
of the National Shakespeare Competition at Lincoln Center as Othello. Awarded a full scholarship to study at Oxford School of Drama where he played Macbeth. Film/TV—*Kiss the Girls* (w/ Morgan Freeman), *Grey’s Anatomy*, *Black-ish*, *Chicago Fire*, *30 Rock*, *Goliath*, *Law and Order: SVU*, *NCIS*. Numerous commercials, voiceovers, motion capture video games. Boise is a Baltimore native. boiseholmes.com, @boisehomes

David LaMarr*

Booker T. Jones

*Baltimore Center Stage* debut. National Tour—*Jersey Boys* (2nd National). Regional—McCoy Rigby Entertainment: *Dreamgirls* (James “Thunder” Early, Ovation Award Nominee); Tuacahn Amphitheatre: Disney’s *When You Wish* (Sebastian/Terk, world premiere), Disney’s *The Little Mermaid* (Sebastian, US regional premiere), Disney’s *Mulan* (Mushu, professional premiere), *Sister Act* (T.J.), *Grease* (Jonny Casino), *Beauty and the Beast* (u/s Lumiere); Maltz Jupiter Theatre: *The Wiz* (Scarecrow); Cape Fear Regional Theatre: *Ain’t Misbehavin’* (Andre); Sierra Rep: *Hairspray* (Seaweed); SDMT: *Smokey Joe’s Café* (Ken), *Ain’t Misbehavin’* (Andre). International—Universal Studios Japan, Carnival Cruise Lines, Princess Cruises, Disney Cruise Lines, and the world premiere cast of Disney’s *Villains Tonight!* (originating the roles of Dr. Facilier/Jafar). IG: @davidlamarr; Twitter: @david_lamarr

Robert Lenzi*

Jim Stewart


Anastacia McCleskey*

Deanie Parker

You Can, among others.

Film/TV—Madam Secretary, Marvel’s Daredevil, Public Morals, I Take Thee Zoe, SNL, Sex and the City 2. Choreography—Mighty Real, a Fabulous Sylvester Musical (Audelco Award nom). Other—Sang with Burt Bacharach and Patti LaBelle; back-up for Phil Collins, Martha Wash, Bette Midler, and Mariah Carey. Education—NSA/AMDA.

Mary Jo Mecca*
Estelle Axton

Baltimore Center Stage:
Pride & Prejudice (Mrs. Bennet).

Regional—Farmers Alley: Gypsy (Rose); Portland Stage: Brighton Beach Memoirs (Kate); Geva Theatre: Superior Donuts (Randy Osteen); Active Theatre, NYC: Body Language, Bridgeboy; NYMF: Tess; Music Circus: Mary Poppins, My Fair Lady, Big River, Hello Dolly, Damn Yankees, Sister Act; Casa Manana: Sweeney Todd; Syracuse Stage: White Christmas; Guthrie Theatre: Little House on the Prairie; Westport Playhouse: A Christmas Carol; Interact Theatre: Death of a Salesman, Sganarelle, The Jealous Husband, As Bees in Honey Drown; Alabama Shakespeare: Man of La Mancha; Goodspeed: Amour; Seven Angels: Last of the Red Hot Lovers; Alley Theatre: Jekyll & Hyde; Odyssey Theatre: Stand-up Shakespeare; Pasadena Playhouse: Jerry Herman’s Showtune; Connecticut Rep: Into the Woods; Westbeth Theatre: Jonathan Larson’s Blocks; UMT Funny Girl. Film—Holes. TV—The Tap, Law & Order, L&O: Trial by Jury, Frasier, Guiding Light, Oh Baby! Recordings—Easter Mysteries, Mr. Confidential.

Warner Miller*
Al Bell

Baltimore Center Stage:
Jazz. Selected theater credits include—The Billie Holiday Theatre’s recent production of The Old Settler directed by former Jazz actress and castmate, Michele Shay; McCarter Theatre Center: Antony & Cleopatra; The Convert (world premiere); Kirk Douglas Theatre; Goodman Theatre. Other selected credits—Arena Stage, Seattle Rep: Pullman Porter Blues (world premiere); Huntington Theatre: Fences (dir. Kenny Leon); Old Globe Theater: 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.

Chelsea Mitchell
Dancer

Baltimore Center Stage: debut. Regional—Vocalist, 2015 Maryland Gubernatorial Inauguration; Point Park International Summer Dance Intensive: Robert Priore’s Casita (Dance Soloist); Kiki Lucas’ La Vida de la Rosa, (Ensemble, Pittsburgh). Film/TV—Opening Ceremony 2015 Special Olympics World Games; Stevie Wonder’s Fear Can’t Put Dreams to Sleep, (Dancer); J Balvin and Becky G, Ginza, (Dancer); Siedah Garrett Reach up LA (Dancer, Los Angeles). Choreographer—Seven, National High School Dance Festival; Carver Wears
Prada, Carver Center Fashion Show. Education—George Washington Carver Center For Arts and Technology.

Wayne W. Pretlow*

Pops Staples

Baltimore Center Stage: Sweeney Todd (The Beadle), The Wiz (Lion). Broadway/Pre-Broadway/Off Broadway—Roman Holiday (world premiere), Memphis (Bobby, world premiere), Whistle Down the Wind (world premiere), The Civil War, MSG-A Christmas Carol (u/ Ben Vereen); City Center Encore: Hey Look Me Over (w/ Bebe Neuwirth), Most Happy Fella, 1776, Cabin in the Sky, House of Flowers, Golden Boy, St. Louie Women (w/ Vanessa Williams). European Tour—Ain’t Misbehavin’(Ken).

Regional—Arena Stage: Guys and Dolls (Helen Hayes nom.), The Great White Hope; NSMT: Guys and Dolls (Boston IRNE Award), Jesus Christ Superstar.

TV/Film—House of Cards, Luke Cage, Unbreakable Kimmy, The Good Wife, Blue Bloods, Madam Secretary, Person of Interest, Law & Order, Law & Order SVU, Elementary, Like Sunday Like Rain, Next Stop Wonderland. IG: iamwaynepretlow

Skye Scott*

Steve Cropper


Regional—Love Actually (Mark) in LA, Baz (Gatsby) at the Palazzo in Las Vegas, Miss Saigon in Toronto, also various productions at the Pittsburgh CLO, Eugene O’Neill Theater Center, West Virginia Public, and Wagon Wheel Theater.

Film—American Teen, Summer Nuts. Proud alumnus of the Carnegie Mellon School of Drama. theskyescott.com

Allison Semmes*

Carla Thomas/Jean Knight

Baltimore Center Stage: debut. Broadway—Motown the Musical (Diana Ross), The Book of Mormon (Swing, Nabulungi u/s). Tours—Motown the Musical (NAACP Theatre Award nom., Chicago Broadway World Award, Female Lead Actress); The Color Purple (Squeak).


Education—BM: UIUC, MM: NYU. allisonsemmes.com, @ladysemmes.

Scott Stangland*

Donald “Duck” Dunn


TV/Film—Select credits include Vinyl (HBO), Crisis, Chicago Fire (NBC), Gifted Hands: The Ben Carson Story (TNT), Contagion, End of the Tour. Education—MFA: The Theatre Conservatory at Roosevelt University. Scott also plays in the band Youth in a Roman Field. scottstangland.com
Jon Harrison Taylor*
Johnnie Taylor/Wilson Pickett
Jon Harrison Taylor is a Los Angeles-based writer/actor/musician by way of Dallas, Texas. He is the youngest son of Stax icon Johnnie Taylor. As an adolescent, he appeared in musicals such as The Wiz, Damn Yankees, and Little Shop of Horrors. At 15, Jon started singing lead vocals and playing guitar in rock bands and continued to lead groups throughout college. After moving to Los Angeles, Jon spent much of his time recording and traveling the world as a professional lead guitarist with major label artists. He has played shows across the US and Europe and has appeared on The Carson Daly Show, The Ellen DeGeneres Show, Soul Train, Top of the Pops, and more. In 2017, he created, wrote (music and screenplay), produced, directed, and starred in the rock n’ roll comedy web series Sweet: The Show, which was recently nominated for the prestigious 2018 Hollyweb Awards in Hollywood.

Tasha Taylor*
Mavis Staples/Mable John
Tasha Taylor is a musician, actor, performer, and the daughter of Stax icon Johnnie Taylor. As a musician she is an accomplished singer, songwriter, and producer of Honey for the Biscuit (2016), Taylormade (2011), and Revival (2008). She just completed a European tour. As a composer, her music is featured on Men in Trees and Lipstick Jungle. Tasha also performs live in concert, including at the Detroit Blues Festival and the New Orleans’ Jazzfest. She has shared the bill with icons such as Mavis Staples, Aretha Franklin, Allen Toussaint, Taj Mahal, Carla Thomas, Susan Tedeschi, Buckwheat Zydeco, and “Voice of the Wetlands” Tab Benoit, and Keb Mo. She performs regularly with Jim Belushi and Dan Aykroyd in their Blues Brothers engagements and on the road with Jack Mack and The Heart Attack. She is currently signed to Ruf Records, a blues label in Germany. TV appearances include House, and Ugly Betty, and indie film appearance include, Dimples and Heaven Ain’t Hard to Find. tashataylor.com

Mari Andrea Travis
Dancer
Baltimore Center Stage: Mobile Unit Twelfth Night (Choreographer), Skeleton Crew (Assistant Director), Lookingglass Alice (Assistant Director and Dance Captain).
and the founder and creative director of Good Stuff On Stage, a community-focused performance art company.

**Harrison White**

Rufus Thomas

**Baltimore Center Stage:** debut.  
Broadway/London/LA—The Lion King, Smokey Joe’s Café, Sarafina (NAACP Theatre Award winner). **Regional**—credits include Ray Charles Live (world premiere, winner NAACP Best Ensemble, 2008); Sister Act: The Musical; It’s a Wonderful Life; Purlie (Ovation Award winner Feature Actor, 2005); Miss Saigon (Ovation Award winner Best Musical, 2008); Dreamgirls; Five Guys Named Moe; Ain’t Misbehavin’; Once on this Island.  
**Soundtrack**—The Wild, Tears of the Sun, The Power of One, Sarafina. mrharrisonwhite.com

*Member of the Actors’ Equity Association.

**ACTORS’ EQUITY ASSOCIATION**

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.

**SIX**

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

**AFM**

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

**AFM**

Musicians engaged by Baltimore Center Stage perform under the terms of an agreement between Center Stage and Local 4054, 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.
Jared Denhard
Trombone
A professional composer and arranger for regional and national performance groups, Jared is also a professional trombonist, highland piper, and Celtic harper. He is the Musical Director and performer in O’Malley’s March. He also serves as the Musical Director for the Baltimore Victorian Consort and Leader of Keltia, a professional music repertory ensemble.

Todd Harrison
Drums
Todd is a freelance performer, clinician, and arranger in the Baltimore/DC area. For 20 years, he was the drummer, percussionist, clinician, and arranger for the US Army Jazz Ambassadors. He has performed with major symphonies including Detroit, Cincinnati, New York, Philadelphia, San Diego, Curtis, and Pittsburgh and has performed alongside many artists.

Fred Irby, III
Trumpet/Flugelhorn
Fred is a Professor of Music at Howard University in DC and serves as Coordinator of Instrumental Music, trumpet instructor, and Director of the internationally acclaimed Howard University Jazz Ensemble. He is Principal Trumpet of the Kennedy Center Opera House Musical Theater Orchestra, has served as Music Director for the Washington Ballet, and performed in the orchestras for the Oscars, Emmys and other awards shows. For more info visit huje.org.

Matt Kruft
Guitar
Matt Kruft is a guitarist, producer, arranger, and composer based in New Orleans, Louisiana. He has performed alongside Rufus Reid, Mike Moreno, Pasquale Grasso, David Murray, and currently works alongside Donald Harrison, Jr. through the Tipitina’s Foundation. You can find him featured prominently on his original projects, Atomic Jaguar and Medium Cheetah.

Winston Philip
Keyboard
Winston is a freelance musician and audio engineer. He has worked with musicians such as Wu-Tang Clan, David Bowie, and Arrested Development, El DeBarge, and companies such as Verizon, Anheuser-Busch, and Maybelline. In early 2017, he co-founded Freestyle Media, a media production company, and he recently released his debut album, The Journey Begins: Step One.

Mark Russell
Bass
Mark has performed on international road tours of Broadway musicals like Chorus Line, Dreamgirls, and Bob Fosse’s Dancin’ as well as the 3 Mo’ Tenors and the Chicago Symphony Orchestra. He is currently bassist for Cabo Frio, The Midnight Movers (Wilson Picket’s band) and smooth jazz charting artists Miles Stiebel and Collaboration.

Ed Walters
Saxophone/Flute
A performer and musical contractor, Ed has played with Michael Jackson, Tony Bennett, Sting, among others and contracted collaborations with Leonard Bernstein, Yo Yo Ma, three presidential inaugurals, and the orchestra for the pre-Broadway try-out for the musical Mean Girls. He graduated from the Peabody Conservatory and is former faculty at the University of Maryland College Park.

Edward R. Goldstein
Music Contractor
This is Edward’s 30th musical show for Baltimore Center Stage. Additional credits include playing with and contracting for The Who, The Moody Blues, Mel Tormé, Henry Mancini, Sarah Vaughan, Jose Carreras, Phyllis Diller, the Smothers Brothers, and many others. He was the Principal Tubaist in Annapolis Symphony Orchestra (44 seasons) and is the Associate Editor of the Tuba Source Book.
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Matthew Benjamin
Playwright
A graduate of Northwestern University’s Theater program, Matthew has written several award-winning plays such as How to Act Around Cops, which has been performed all over the world, including at the Soho Theater in London, the Edinburgh Fringe Festival (Fringe First Award) and the NYC Fringe at The Cherry Lane Theatre (Winner Best Play). His play, Wirehead, has been produced in NY, Los Angeles, and San Francisco (LA Weekly and Bay Area Critics Circle noms), and has been optioned by Sony Television as a TV series. He has several feature films and TV projects in development, including Smokey about the life of Smokey Robinson. He has written for Sony, Stars Road, Hallmark, among others. He currently resides in NYC with his wife and two children.

Kwame Kwei-Armah
Director
Kwame Kwei-Armah OBE is a playwright, director, actor, and broadcaster. At Baltimore Center Stage he has directed Jazz, Marley, One Night in Miami..., Amadeus, dance of the holy ghosts, The Mountaintop, An Enemy of the People, The Whipping Man, and Things of Dry Hours. Other directorial credits include One Love: The Bob Marley Musical (originally Marley) at Birmingham Repertory Theatre; 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 The Public Theater in New York; Naomi Wallace’s The Liquid Plain and Dominique Morisseau’s Skeleton Crew. His works as playwright include One Love: The Bob Marley Musical, Elmina’s Kitchen, Let There Be Love, A Bitter Herb, Statement of Regret, Seize the Day, and Beneatha’s Place, which debuted at Baltimore Center Stage in 2013 as part of The Raisin Cycle. Kwame served as Artistic Director at Baltimore Center Stage from 2011 to 2018, he is now the Artistic Director at the Young Vic in London. He has served on the boards of Theatre Communications Group, Steinberg Playwright Awards, The National Theatre, and The Tricycle Theatre, and as Artistic Director for the World Arts Festival in Senegal. He was named the Chancellor of the University of the Arts London, and was named an Officer of the Most Excellent Order of the British Empire.

Chase Brock
Choreographer

Rahn Coleman
Music Supervisor and Musical Director
Rahn is a musical director, conductor, pianist, vocal and instrumental performance specialist, producer, and arranger with over 30 years of experience. Select credits include Play On, Purlie, Blues in
the Night, Lady Day at Emerson’s Bar and Grill, The Wiz, Ain’t Misbehavin, Ray (Charles), Play On, Sammy (Davis), Baby it’s You, Breath and Imagination, and Kiss Me Kate. He has worked with notable artists including Aretha Franklin, Freda Payne, Nichelle Nichols, Michael Feinstein, Gladys Knight, Barry White, The O’Jays, The Temptations, Wayne Brady, Tina Turner, Ray Charles, Sarah Vaughan, the Philadelphia Philharmonic, and the Clinton Presidential Inaugural Orchestra. Rahn is the recipient of national and international critical acclaim and is always in the running for top honors. Hailed as one of the most effective performance coaches in the world, he has also shared his artistic gifts through service as Minister of Music at Christ the King and Faith Lutheran churches in Southern California. He also serves as the producing director of The Mystic Knight Recorder, LA’s leading underground studio.

David Gallo
Set Designer and Co-Projection Designer
Baltimore Center Stage: Gleam, Radio Golf, Jitney, a.m. Sunday, Les Blancs.
Broadway—Jitney (Tony nom.), Memphis, First Date, The Drowsy Chaperone (Tony Award), Gem of the Ocean (Tony nom.), Radio Golf (Tony nom.), The Mountaintop, reasons to be pretty, Xanadu, Company, Thoroughly Modern Millie, A View from the Bridge, and many others. Television—Production Designer: Sesame Street (Emmy Award), Colin Quinn: Long Story Short (HBO; dir. Jerry Seinfeld).
Other—Creative Director: Phish New Year’s Eve extravaganzas; Permanent collection: Smithsonian Museum, Rock and Roll Hall of Fame.
davidgallo.com

Dede Ayite
Costume Designer
Baltimore Center Stage: Twisted Melodies, Detroit ’67.
Broadway—Children of a Lesser God. Off-Broadway—credits include MCC: School Girls; Playwrights Horizons: Mankind, Bella: An American Tall Tale; Signature: Jesus Hopped the ‘A’ Train; Lincoln Center: The Royale; Atlantic: Tell Hector I Miss Him, Marie and Rosetta; Roundabout: Ugly Lies the Bone; LCT3: brownsville song (b-side for tray); The Public: Twelfth Night, ToasT, Urban Retreat, Manhattan; Cherry Lane: Nollywood Dreams; Harlem Stage: Holding It Down.
Regional credits include—Denver Center, California Shakespeare Theater, La Jolla Playhouse, Berkeley Repertory Theatre, Arena Stage, Berkshire Theatre Group, Steppenwolf Theatre Company, Oregon Shakespeare Festival, Signature Theatre, McCarter Theatre, Cleveland Play House.
Television—Comedy Central, Fox Shortcoms (FOX Network) and COPPER Project (Improv Everywhere/BBC America)
Awards—Helen Hayes, Theatre Bay Area, Jeff Awards, San Francisco Bay Area Theatre Critics Circle nomination, 2 Audelco Award nominations.
Education—MFA: Yale School of Drama.

Mike Baldassari
Lighting Designer
Baltimore Center Stage: debut.
Broadway—Children of a Lesser God, Cabaret (1998/2014), First Date, Holler If Ya Hear Me.
Off Broadway—As You Like It (John Doyle), Bare. Tours—Spamalot, Ragtime, Camelot, Fame, Grease, Yo Gabba Gabba. International—Beauty & the Beast, (12 companies in seven languages), Cabaret.
Film—Ghostbusters (2016).
Nine, Rock of Ages, Joyful Noise, Sex and The City 2, Neil Young Trunk Show. Television—The (RED) Concert/Broadcast from Times Square with U2 and Bruce Springsteen; U2’s Top of The Rock performance for The Tonight Show; multiple episodes of Documentary Now!; pre-tapes for Saturday Night Live and Late Night w/Seth Meyers; comedy specials for Dana Carvey, John Mulaney, Bridget Everett; televised concert highlights include Mary J. Blige, Tim McGraw, Sam Smith, Garth Brooks in Central Park.
Concert Tours—Neil Young, Alice in Chains, plus multiple New Year’s Eve concerts with Phish at Madison Square Garden. Awards—Tony nomination, two Emmy nominations. mike-o-matic.com

Charles Coes
Sound Designer
Off Broadway—Tales of the Wafer King (Playwright’s Realm), Servant of Two Masters (TFANA); Robber Bridegroom (Roundabout); For Peter Pan... (Playwrights). Tour—Into the
Woods (Fiasco), Peter and the Starcatcher (1st National, Networks), Macbeth; Julius Caesar (Acting Co.)

**Regional**—Yale Rep; Seattle Rep; Berkeley Rep; South Coast; The Old Globe; Guthrie; Shakespeare Theatre Company; ArtsEmerson; Wilma Theatre; Two River Theater; Williamstown Theatre Festival; Ford’s Theatre, Dallas Theater Center, the Huntington.

**Other**—He has also designed Puppet UP! at the Venetian in Las Vegas, robotic and aquatic spectacles for Royal Caribbean, and installations with artists Ann Hamilton, Abelardo Morel, and Luis Roldan.

**Professional**—Faculty, Yale School of Drama. He has worked as an associate on many Broadway shows including Peter and the Starcatcher (Tony Award winning Sound Design); Jitney; Junk; Lobby Hero.

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**Shane Rettig**

**Sound Designer**

Baltimore Center Stage: 
Jazz, Marley, One Night in Miami..., The Whipping Man, Things of Dry Hours, Elmina’s Kitchen, a.m. Sunday.

**New York**—The Public, The New Group, Signature, Roundabout, Vampire Cowboys, Ensemble Studio Theatre, Ma-yi, Clubbed Thumb, New Georges, The Flea, New Victory, La MaMa, Soho Rep, Rattlestick, and HERE. Music/Co-Lyrics for War is F**cking Awesome with Qui Nguyen, 2013 Sundance Lab, Music for The Unknown, 2005 NYMF. 

**Regional**—Actor’s Theatre of Louisville, Arena Stage, Berkshire Theatre Festival, Children’s Theatre Company, Dallas Theatre Center, La Jolla, Williamstown, Yale Rep, Prague Quadrennial.

**Awards**—Drama Desk and Lortel Nominations.

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**Alex Basco Koch**

**Co-Projection Designer**

Baltimore Center Stage: 
Detroit ’67, Pride and Prejudice, Marley, One Night in Miami..., The Mountaintop, ReEntry.

**Selected credits include**

**Concert Design**—The Magnetic Fields 50 Song Memoir.

**Broadway**—Irena’s Vow (Walter Kerr), Off-Broadway—Buyer & Cellar (Barrow Street; Rattlestick); Body of an American (Primary Stages); The Liquid Plain (Signature Theatre); Lenin’s Embalmers (Ensemble Studio Theatre).

**Regional**—Invisible Man (Court Theatre, Chicago; Studio Theatre; Huntington Theatre Company); ReEntry (Baltimore Center Stage; Round House; Actors Theater of Louisville).

[alexbascokoch.com](http://alexbascokoch.com)

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**Daniel Bryant**

**Assistant Director**

Baltimore Center Stage: 
Artistic Producer/Director of Community Programs; Mobile Unit Director: Twelfth Night, Endgame. 
Regional—Ensemble member of Congo Square Theatre Company for nine years, serving multiple roles including associate artistic director and artistic director.

**Producing**—credits include The Nativity at the Goodman Theatre, The Colored Museum and Bulrusher, staged readings for Congo Square’s Summer Reading Series, Legacy Festival, and Festival on the Square.

**Directing**—credits include What I Learned in Paris; Brothers of the Dust (BTAA for Best Play), which he helped develop at Congo Square; The Fall of Heaven; King Heedly II (BTAA for Best Ensemble, Best Director); and a one-act of Nambi Kelly’s For My Brothers, Where Ever I May Find Them at Step Up Productions.

**Professional/Other**—Associate artist at Chicago Dramatists, director for the Young Playwrights Festival at Pegasus Players and American Theatre Company. He is also an established performer with extensive acting experience.

**Alicia Lundgren**

**Assistant Choreographer**

Alicia, originally from Oakland, California, began dancing at the Ann Davlin School of Dance. She also trained under the direction of Reginald Ray-Savage. After graduating from the Ailey School/Fordham University BFA program, she toured internationally with Ailey II, Dallas Black Dance Theatre, and Philadanco. Along with performing as a dancer with The Metropolitan Opera, she is in her fourth season as a Radio City Rockette, and also made her Broadway debut in Shuffle Along under the direction of George C. Wolfe. Alicia performed in the 25th Anniversary production of Crazy For You at Lincoln Center under the direction of Susan Stroman and is also a member of The Chase Brock Experience.
Danielle Teague-Daniels*
Stage Manager
Baltimore Center Stage:
Danielle is honored to be returning to BCS, after starting the season with The Christians. For the past 17 years, she has worked and reprised her role as SM with many companies including: Actors Theatre of Louisville, Clubbed Thumb, 3LD, Lee Strasberg Institute, LAByrinth Theater, Rising Circle Theater Collective, Big Apple Circus, NYU Steinhardt, New Georges, Working Theater, and New Dramatists. Last summer she wrapped up Bello Mania at the New Victory Theater on 42nd St. Danielle has worked on two recent workshops: The Donna Summer Project (La Jolla Playhouse) and Ain’t Too Proud (Berkeley Rep). She was also Production Stage Manager for Soho Rep’s premiere of Is God Is. Additionally, Danielle was the Stage Manager on Michael Kors’ fashion show in Shanghai, China.

Anthony O. Bullock*
Assistant Stage Manager
Baltimore Center Stage:

Pat MacKorkle
Katja Zarolinski
McCorkle Casting, Ltd.
Casting

Stuart Benjamin
Producer
Oscar-nominated and Grammy Award-winning film, television, and record producer Stuart Benjamin has produced such films as Ray, Against All Odds, White Nights, La Bamba, Everybody’s All American, The Long Walk Home and Mortal Thoughts, as well as the Academy Award-winning short, Teenage Father. As a principal in New Visions Music Group, he has been involved in a number of platinum soundtrack albums. He has also produced a number of successful feature, television, cable, and animated projects, including a live gospel concert with Ray Charles, which Benjamin also directed, and the multi-award winning Ray Charles Tribute Concert. The film Ray garnered six Oscar nominations, including for Benjamin as the Producer of a Best Picture nominee. He also produced the multi-platinum soundtrack album from the film for which he received a Grammy. He is the producer of the hit musical, Louis & Keely Live at the Sahara (Geffen Playhouse, LA Stage Ovation Award winner). His live musical, production, Unchain My Heart…..The Ray Charles Musical, debuted at the Pasadena Playhouse

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(Ovation Award winner). He is a graduate of the University of Southern California and Harvard Law School.

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**Cookie Jordan**

Wig and Hair Designer

**Baltimore Center Stage:** debut. 

**Broadway**—Once on this Island, Sunday in the Park with George, In Transit, Eclipsed, Side Show, After Midnight, Fela, A View from the Bridge. 

**Off-Broadway**—Signature Theater: In the Blood, The Death of the Last Black Man in the Whole Entire World; Shakespeare in the Park: A Midsummer Night’s Dream. 

**Tours**—Fela (National Tour), Fela (European Tour), Dirty Dancing. 

**TV**—Emmy nomination for makeup design: The Wiz Live (NBC).

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WeatherVane Productions is an entertainment investment and production company. WVP has invested in and produced over 25 projects in the last five years. WVP is on the leading edge of the shift in the entertainment world with a large number of its films being directed, stared, and produced by women in the industry. WVP saw critical acclaim with their film A Quiet Passion with Cynthia Nixon and a huge push in the #MeToo movement with their film The Tale with Laura Dern.

**Jason Van Eman**

Jason Van Eman began his career as an actor and quickly moved to the business side of the entertainment industry. He has produced and invested in just over 30 entertainment projects. He brought Penn & Teller to Broadway and recently sold one of his films, The Tale, to HBO Films, premiering on May 26. Jason is producing three films in 2018, along with his current film in production Dr. Bird’s Advice for Sad Poets.

**Ben McConley**

Ben McConley is a producer and financier in the film, media, and music industry with a wide variety of relationships. McConley brings a diverse energetic depth to every project he is involved in. As an active humanitarian, McConley contributes a substantial amount of income from each project to initiatives his family hold dear to their hearts.

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MICHAEL ROSS

Michael Ross returned to Baltimore Center Stage last season 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 and Maryland Citizens for the Arts.
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 also served as co-founder and Artistic Director of Nasir Productions, which brings theater to underserved communities. Her directing credits include: Baltimore Center Stage: The Christians, Les Liaisons Dangereuses; Pride & Prejudice (DCArts: Best Director/Best New Play); Regional: The Whipping Man, Gem of the Ocean (six CCC nominations), Gee’s Bend (CCC Award Best Ensemble, two nominations), Next Stop Africa, Cassie, The Drum, and IIdentify. Hana has directed numerous developmental workshops, including Elyzabeth Gregory Wilder’s The Chat and Chew Supper Club, Janine Nabers’ A Swell in the Ground, and Marcus Gardley’s The House That Will Not Stand. Her plays include All the Women I Used to Be, The Rise and Fall of Day, and The Sprott Cycle Trilogy. Hana is the recipient of the 2009–10 Aetna New Voices Fellowship and Theatre Communications Group (TCG) New Generations Fellowship. She serves on the board of directors for the Greater Baltimore Cultural Alliance and the Sprott Foundation.

Associate Director, Director of Dramaturgy
GAVIN 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 Macbett; and Baltimore Center Stage productions of The Voysey Inheritance and 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 P3M5 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; 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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- Andrew Belfield, MTS ’17
Ph.D. Student in Historical Theology at Boston College

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By Lauren Yee
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A Wonder in My Soul

A STORY OF FRIENDSHIP, FAMILY, AND THE HEART OF A NEIGHBORHOOD

BY MARCUS GARDLEY

NOV 29–DEC 23

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BY CHRISTINA ANDERSON

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Alisa Brock, Brent Englar, Kevin Kostic, Susan McCully, Lola Pierson, R. Eric Thomas, Mani Yangilmau

EDUCATION
Director of Education
Michael Wiggins
Education Program Coordinator
Adena Varner
The Kathleen Hyle Education Intern
Cara Hinh
Teaching Artists
Zipporah Brown, Hannah Fogler, Miranda Rose Hall, Katie Mack, Garrett Marshall, Andrew Stromyer, Susan Stroupe, Jacob Zabawa

FINANCE
Director of Finance
Michelle Williams
Business Manager
Kathy Nolan
Business Assistant
Alison McNamara

INFORMATION TECHNOLOGIES
Technologies Manager
John Paquette
Tessitura Database Coordinator
Madeline Dummerth

MARKETING & COMMUNICATIONS
Director of Marketing & Communications
Katie McCulloh
Associate Director of Marketing
Hilary Judis
Art Director
Bill Geenen
Publications Manager
Maggie Beetz
Public Relations Manager
Robyn Murphy
Group Sales & Community Engagement Manager
Shannon Ziegler
Digital Marketing Associate
Will Pesta
The Wendy Jachman Graphics Intern
Albany Carlson

AUDIENCE RELATIONS
Box Office Manager
Kelly Broderick
Subscriptions Manager
Jerrilyn Keene
Patron Services Shift Supervisors
Rachel Spory Harper, Eddie Van Osterom
Patron Services Associates
Mariene Bell, Cara Hinh, Molly Hopkins, Jonathan Jacobs, David Kanter, Sarah Lewandowski, Kira-Lynae Pindell, Jazmine Riley, Esther Rodriguez

AUDIENCE SERVICES AND RENTALS
Audience Services and Events Manager
Alec Lawson
Assistant Audience Services Manager
Faith Savill
Accessibility Apprentice
Bethany Slater
House Managers
Laura Baker, Lindsey Barr, Rachel Spory Harper, Nick Horan, Lindsay Jacks, Hannah Kelly, Shubhangi Kuchibhotla, Eddie Van Osterom
Bar Manager
Ann Weaver
Shift Managers
Shelly Burke, Hannah Kelly, Val Long, Robby Priego, Shannon Ziegler
Docent Coordinator
Pat Yevics

50 BALTIMORE CENTER STAGE
ASL Interpretation  
First Chair  
Lead Audio Describer  
Mary Lou Fisher

OPERATIONS  
Facilities Supervisor  
Patrick Frate  
Building Engineer  
Harry Piasecki

PRODUCTION MANAGEMENT  
Director of Production  
Rick Noble  
Associate Production Manager  
Lawrence Bennett  
Ellen & Ed Bernard  
Production Management Intern  
Todd Harper  
Sharon & Jay Smith  
Stage Management Intern  
Kaitlyn Martin

AUDIO  
Supervisor  
Amy Wedel  
Audio Engineer  
Daniel Hogan  
The Jane & Larry Droppa  
Audio Intern  
Aerik Harbert

COSTUMES  
Costumer  
David Burdick  
Associate Costumer  
Ben Kress  
Draper  
Susan MacCorkle  
Craftsperson  
William E. Crowther  
First Hand  
Ellouise Davis  
The Terry Morgenthaler & Patrick Kerins Costumes Fellow  
Matthew Smith

ELECTRICS  
Lighting Director  
Tamar Geist  
Master Electrician  
Kelly Brooks  
Staff Electrician  
Aaron Haag

PROPERTIES  
Props Manager  
Jeffery Bazemore  
Master Craftsman  
Nathan Scheifele  
Props Artisan  
Rachael Erichsen  
Elizabeth & Kenneth Lundeen  
Properties Intern  
Sarah Anne Broyles

SCENERY  
Technical Director  
Rob McLeod  
Assistant Technical Director  
Anna Kann  
Scene Shop Supervisor  
Frank Lasik  
Carpenters  
Jessica Bittorf, Brian Jamal Marshall, Sam Martin, Eric Scharfenberg  
Senior Carpentry Intern  
Whitney Scott  
High School Intern  
Treyvon Willis

MULTIMEDIA  
Multimedia Coordinator  
Danny Carr  
Multimedia Intern  
Kat Pagsolingan

SCENIC ART  
Charge Scenic Artist  
Erich Starke

STAGE OPERATIONS  
Stage Carpenter  
Eric L. Burton

Wardrobe Supervisor  
Linda Cavell  
The following individuals and organizations contributed to this production of SOUL THE STAX MUSICAL  
Assistant Conductor and Rehearsal Pianist  
Salem Kamalu  
Assistant Lighting Pianist  
Jessica Creager  
Assistant Projection Designer  
John Erickson  
Audio  
Darlene Richardson, Eric Bostic  
A1  
Matthew Bell  
A2  
Matthew Good  
Electricians  
Jessica Anderson, Lacey Barkhurst, Aladdin Collar, Parker Damm, Cody Petenbrink, Will Voorhies  
Light Board Programmer  
Ben Fichthorn  
Music Copied and Prepared by  
Joe Jackson  
Scenic  
Ben Jones, Roberto Castaence, Trevor Winter, Chester Stacy, Andrew Loughery, Derek Adams  
Stitchers  
Bonnie Bromell, Risa Ono, Stephanie Parks  
Props  
Jacob Zabawa  
Projections Operator  
Devin McKay  
Run Crew  
Zipporah Brown, Trevor Winter  
Wardrobe  
Bonnie Bromell, Sarah Lamar, Kat Zotti  
Wigs and Wardrobe  
Bliss Wilson
FOR OUR AUDIENCES

DINING
We offer seated dinner on the second floor Marilyn Meyerhoff Mezzanine starting two hours before each performance. A selection of food and snacks from Atwater’s is available at our bars, which open an hour and a half before each performance.

DRINKS
Drinks from our bars are welcome in the theater; lids are required. Please no food in the theater. No outside food or drinks.

PHONES & RECORDING
Please silence all phones and electronic devices before the show and after intermission. Audio and video recording are strictly forbidden. No flash photography during the show.

BATHROOMS
Restrooms are located on first, second, and fourth floors.

BOX OFFICE
The Marilyn Meyerhoff Box Office on the first floor can service all patron needs regarding purchasing tickets, will call, listening devices, braille and large print programs, and address any of your questions.

ON-STAGE SMOKING
We use tobacco-free herbal imitations for any on-stage smoking and do everything possible to minimize the impact and amount of smoke that drifts into the audience. Let our Box Office or Audience Services personnel know if you’re smoke sensitive.

CHILDREN
Children under six are not allowed in the theater.

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

ACCESSIBILITY
MOBILITY
Wheelchair-accessible seating is available for every performance. There is a wheelchair available on the premises.

BLIND/LOW VISION
The Audio Description/Touch Tour performances of SOUL The Stax Musical take place on Sun, May 27 at 2 and 7:30 pm. We can also provide Audio Description services for any performance if given at least seven days notice. Touch Tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.

DEAF/HEARING LOSS
Closed Captioning is available at no cost for any performance starting Opening Night. Assistive listening devices are always available to be borrowed at no cost. An ASL Interpreted performance will take place Fri, June 8 at 8 pm. When buying online use promo code 18SIGN.

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. We do not validate parking tickets.

FEEDBACK
We hope you have an enjoyable, stress-free experience! Your feedback and suggestions are always welcome: info@centerstage.org or access@centerstage.org
With the Grand Expansion of Roland Park Place, retirement living in Baltimore City opens a fascinating new chapter at the intersection of who you are and what you love.

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SESSION THREE: JULY 23–AUGUST 3 SERVES GRADES 9–12
SESSION FOUR: AUGUST 6–17 SERVES GRADES 1–8

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