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WRITTEN AND PERFORMED BY KELVIN ROSTON, JR.

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

Named the State Theater of Maryland in 1978, Baltimore Center Stage has steadily grown as a leader in the national regional theater scene. Under the leadership of Artistic Director Kwame Kwei-Armah OBE and Managing Director Michael Ross, Baltimore Center Stage is committed to creating and presenting a diverse array of world premieres and exhilarating interpretations of established works.

Baltimore Center Stage believes in access for all—creating a welcoming environment for everyone who enters its doors and, at the same time, striving to meet audiences where they are. In addition to Mainstage, Off Center, and Family Series productions in the historic Mount Vernon neighborhood, Baltimore Center Stage ignites conversations among a global audience through digital initiatives, which explore how technology and the arts intersect. The theater also nurtures the next generation of artists and theatergoers through the Young Playwrights Festival, Student Matinee Series, and many other educational programs for students, families, and professionals.

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Twisted Melodies is a new play that has been a decade in the making. The incredible Kelvin Roston, Jr. created this gem (learn more about his process on page 8) and it has been a real joy collaborating with him in bringing Donny Hathaway’s story to life.

This play first got on my radar during its run at Chicago’s Congo Square Theatre, where Kelvin is an Artistic Associate. When we brought Kelvin to Baltimore and he ran through the show for us in the bare rehearsal space, he lit up the room. I knew at once I wanted to share it with my Baltimore Center Stage family.

In this piece, Kelvin channels Donny Hathaway in a most honest and epic portrayal of a man whose story—let alone mind—eludes us all. People familiar with Donny Hathaway and his impact on American music understand the importance of getting this right. And for people less familiar with his music and his cultural significance, you might recognize a few of his hits...

Onward!

Kwame Kwei-Armah
ARTISTIC DIRECTOR
TWISTED MELODIES
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There will be no intermission.

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MAR 17–APR 16

WRITTEN AND PERFORMED BY KELVIN ROSTON, JR.
DIRECTED BY DERRICK SANDERS

THE CAST
Kelvin Roston, Jr.*
Donny Hathaway
Katrina Herrmann*
Stage Manager
Anthony O. Bullock*
Assistant Stage Manager

THE ARTISTIC TEAM
Derrick Sanders
Director
Kelvin Roston, Jr.
Music Director
Courtney O’Neill
Scenic Designer
Dede Ayite
Costume Designer
Alan C. Edwards
Lighting Designer
Mike Tutaj
Projection Designer
Christopher M. LaPorte
Sound Designer
Hana S. Sharif
Production Dramaturg
Wendell Etherly
Gavin Witt
Deanie Vallone
Dramaturgs
Tiffany Fulson
Assistant Director

*Member of Actors’ Equity Association
TIME & PLACE

A room in the Essex Hotel
New York City, January 1979
Kelvin Roston, Jr. is so honored to be making his Baltimore Center Stage debut! Kelvin is an actor/singer/musician from St. Louis, MO based in Chicago, IL. He is also the playwright of *Twisted Melodies*, which began its journey 10 years ago in St. Louis as a play called *Psychology of a Genius*, an imagination of the last day of Donny Hathaway.

After moving to Chicago and becoming an Artistic Associate of Congo Square Theatre Company, he adapted the piece into *Twisted Melodies*, taking a closer look at mental illness through the eyes of Donny Hathaway. The show has enjoyed two runs in Chicago directed by Congo Square’s Sam Roberson, and one in St. Louis directed by The Black Rep’s Ron Himes. Kelvin is proud to premiere this new version, here at Baltimore Center Stage, directed by Congo Square’s Derrick Sanders. As an actor, Kelvin has performed at theaters nationally and internationally, as well as appearing on television and in film.
when i think of music
“When I think of music I think in totality, complete,” DONNY HATHAWAY SAID IN A 1973 INTERVIEW. “You know, from the lowest blues to the highest symphony. So what I’d like to do is to exemplify each style of as many periods as I can possibly do.” And he certainly did. Few musicians covered such a range of musical history and genre as Hathaway in his short, but powerful, career.

Born in Chicago in 1945. Hathaway came of age in a country dealing with the repercussions of World War II, amid the innovation and artistic excellence of Chicago’s Black Renaissance. At the age of three, he was sent to live with his grandmother in St. Louis, where his second home became the Trinity Baptist Church.

At church and at home, Hathaway showed an interest in, and talent for, music. “I hear the most beautiful music in my head,” he told his grandmother. A talented gospel singer herself, his grandmother immediately recognized Hathaway’s talents, and bought him a piano.

His time spent in the church and touring as a young gospel singer incorporated the preaching and singing tradition of the church into his musical styling. In 1964, his upbringing and his talents brought him a scholarship to Howard University, where he studied music theory and education. There he trained in the European classical tradition; met a number of young artists who would be lifelong friends and collaborators (including Roberta Flack); and fell in love with Eulalah Donyll, whom he would marry after graduation.

Though Black vernacular music was excluded from the Howard curriculum, Hathaway and his friends held private gospel jam sessions after class. Through these clandestine sets, he soon added blues, jazz, and R&B, to his musical vocabulary.

After graduating in 1967, he went to work as an in-house writer, arranger, and musical director for his friend’s record label, Curtom Records. Meanwhile, he began working on his own music. In the 1960s, with the Civil Rights Movement in full swing, ongoing repression and violence led to nationwide protests and riots. Hathaway’s music responded to this discrimination and uncertainty with hope and love.

The same generosity of spirit fueled his collaborative impulse, and Hathaway was always the first to acknowledge the talented artists who helped bring his
art to life. His first album, *Everything is Everything*, was released in 1970. As with much of his work, it was a group effort. He has also been noted for some of his extraordinary covers of other artists’ songs, though biographer Emily J. Lordi writes, “Styles can be imitated, but the history that sounded through Hathaway’s heavy, erotic, and soulful connection with his fans and his band was something else.” His chart-topping duets and collaborations included playing the organ for Aretha Franklin’s “Bridge Over Troubled Water” and “Rock Steady.” His most famous and successful collaboration, though, was with Roberta Flack. Described by music critic Rashod Ollison as “two music nerds with gorgeous voices and dazzling piano skills,” their prodigious musical talents and long-standing friendship led to the 1971 duet album, *Roberta Flack & Donny Hathaway*, which went gold.

Even though he was quick to collaborate and give credit where it was due, Hathaway always remained at the center of his music. His ability to evoke church in a secular setting spoke to the simultaneously sacred and political aspects of soul and blues music. Writer Ed Pavli contends that Hathaway “sung you a Black man’s life. […] He’d stare straight at your life and see it like you can’t and sing it like you don’t.”

Hathaway remained generous with his audiences throughout his career, a trait especially evident during the 1971 recording of *Donny Hathaway Live at The Troubadour*. Using traditional call-and-response, he made the audience part of the performance, creating an environment of support and cultural-emotional expression. “You all sound awful good to me,” Hathaway told them. In return, the liveliness of the crowd provided Hathaway a safe space to explore, re-invent, celebrate, and share his music.

The highs that came with his successful collaborations, inspiring both live and recorded music, soon fell under the shadow of mental illness. From 1973 to 1974, Hathaway was repeatedly hospitalized, diagnosed with paranoid schizophrenia. Though some have since speculated that he suffered from a different illness—perhaps bipolar disorder or depression—or simply succumbed to
“Love comes in all different shapes, forms, and fashions...”
—Donny Hathaway at Carnegie Hall

the stress of his new fame, many people who knew him at the time recalled Hathaway’s episodes of hallucinations and delusions.

Despite the diagnosis and subsequent treatments, he continued to perform on and off over the next few years. However, at least one reporter, Tim O’Brien, noted the new sound of Hathaway’s music, describing it as “kinky, herky-jerky...almost atonal pop...avoid[ing] clear melodic lines.” While these twisted melodies could have been a result of mental and emotional strain, they could easily have signified a self-reinvention. As his friend Sidney Barnes said, “The bigger the talent, the bigger the demons.”

In 1979, Hathaway died after a 15-story fall from his Essex hotel room window. Though ruled a suicide, much speculation surrounds the event, and many of his friends claim it could easily have been an accident, that Hathaway would never have taken his own life. Regardless, it was a stunning career cut short. Hathaway’s legacy lives on through the music of his first daughter, Lalah; the next generation of artists who have found inspiration in his music, such as Stevie Wonder and Luther Vandross; and the loving generosity that was his signature.

During a 1973 performance at Carnegie Hall, Hathaway called out to the audience, “Love comes in all different shapes, forms, and fashions. Love comes in all different ways. You just can’t put your finger on love—you don’t know what it is because...true love is a total thang.” Love may be difficult to capture or describe, but Hathaway’s music goes a long way towards expressing the ardor he felt towards his art, artists, and audiences.
A Q&A with the Writer/Performer Kelvin Roston, Jr.
at Congo Square Theatre (2015/16)

Kelvin Roston, Jr.

“PSYCHOLOGY OF A GENIUS.”

Baltimore Center Stage: You’ve been living with Donny Hathaway and this piece for quite a while now—or it’s been living with you; how did that start?

Kelvin Roston, Jr.: About 11 years ago now, I was working at The Black Rep in St. Louis. I’m originally from there, and I’d really gotten started working in theater with them. At that point, I had gone through all their internship opportunities, and was working as the tour manager for their mobile educational shows. We would take scaled-down productions around the city to schools, youth centers, shelters, wherever. But we always needed material, and as part of the opportunity the theater challenged us each to conceive and devise our own one-person show. Something that could fit into that format, and tour, and be meaningful—have some impact. We called the project “I Stand Alone.” And right away, I had this thought of doing something I called “Psychology of a Genius.” I wanted something real, and I’ve always been into music, so I decided to dig into Stevie Wonder, Ray Charles, and Donny Hathaway.

Baltimore Center Stage: So, what happened to the other two? It turned into “Donny Stands Alone…”

Kelvin: Well, the director of the program, who was a real mentor of mine, said
obviously that's too much material to cover in a half-hour piece! So I had to cut and focus, and I ended up choosing Donny to focus on. My mother lives with mental illness, so that's very personal for me, and it's a powerful part of Donny's story of course. I didn't necessarily start out to cover that—it naturally emerged in passing but wasn't the main focus—but obviously it was part of what drew me to the story.

**BCS:** How did that 30-minute short turn into the full Mainstage production we have today?

**KELVIN:** Fast-forward to 2008. I'd moved to Chicago now, and put it on the shelf. You know, you can have your rap, but move to a new place, a new city, and kind of need to reinvent or reintroduce yourself. So I just kept working, making connections to establish myself. Then I became an Artistic Associate at Congo Square [with Derrick Sanders, director of this production]. They encouraged me to dig out the piece and keep exploring it, both as a writer and a performer. I went on to perform it in public, trying it out and changing it and expanding it along the way.

**BCS:** What was changing, what did that evolution look like?

**KELVIN:** From the start, I had imagined Donny's last day, last hours, on earth; but I hadn't really focused on mental issues. I followed his career and family and his music and all that, but his mental health wasn't that big a part. And, you know, there's such a taboo around mental illness in America—in Black America, even more so. I guess I was worried or afraid about going into that. But we dove in, and the show and that time with Donny—in his mind and his spirit—really became a safe space for the audience, and me. A place for exploring all the problems and fears and images, and how it actually became part of him and his music, even of his genius.

Then Kwame decided to bring me here and produce the show in Baltimore, and we've kept on exploring and deepening the show, working on the script over the last year. Now it is really a journey inside Donny's mind and heart as well as a look at his musical greatness.

It's been such a blessing. I think we all want a purpose, you know; and in this, I think I have found mine.
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Kelvin Roston, Jr.*
Playwright, Music Director, Donny Hathaway

**Baltimore Center Stage**: debut. Kelvin is an actor/singer/musician based in Chicago, IL. Playwriting credits include—Twisted Melodies. National credits include—Black Rep, Metro, Union Ave Opera, Writers Theatre, Goodman, Steppenwolf, Court Theatre, Black Ensemble, Marriott-Lincolnshire (Chicago, IL), Paramount (Aurora, IL), Fulton, MSMT. **International**—Orb (Tokyo, Japan), Festival Hall (Osaka, Japan). TV—KFC, Chicago PD, Chicago Med. Film—Princess Cyd, Get a Job, Beautiful Hands. Professional—Artistic Associate of Congo Square Theatre Company. Kelvin is represented by Paonessa Talent in Chicago and is a proud member of AEA.

Derrick Sanders
Director

**Baltimore Center Stage**: My America Too, Clybourne Park, Beneatha’s Place, Joe Turner’s Come and Gone. Off Broadway—Signature: King Hedley II. **Regional**—Kennedy Center: August Wilson’s 20th Century Cycle: Seven Guitars, King Hedley II; Cincinnati Playhouse: Gee’s Bend (Acclaim Awards: Best Director, Outstanding Production);

Virginia Stage Co: Fences, Radio Golf; Barebones: Jesus Hopped the A Train; Lincoln Center Theater: Sanctified; Chicago Children’s Theatre: Bud, Not Buddy, Jackie and Me (world premiere); American Theatre Co: Topdog/Underdog; True Colors: Jitney, Stick Fly; Minneapolis Children’s Theater: Five Fingers of Funk (world premiere); Congo Square: Elmina’s Kitchen (Midwest premiere); Joe Turner’s Come and Gone (Black Theatre Alliance Awards, Best Production and Direction);

Seven Guitars (Jeff Awards, Best Production and Direction), Deep Azure (world premiere), The House That Jack Built, Ali (Black Theatre Alliance Award); Kuntu Rep: A Cryin’ Shame; ETA Creative Arts Theatre Co.: Why Black Men Play Basketball. **Other Professional**—Congo Square Founding Artistic Director; Assistant Director: Broadway/Goodman/Mark Taper/Huntington: Gem Ocean, and Broadway/Goodman: Radio Golf.

Courtney O’Neill
Scenic Designer

**Baltimore Center Stage**: debut. **Regional**—Arena Stage: Moby Dick; Virginia Stage: The Mountaintop; Round House: Fetch Clay Make Man; Alliance Theatre: Moby Dick; Milwaukee Rep: The Amish Project, Song Man Dance Man; Steppenwolf: The Burials, The Compass, Life and Limb, Of Mice and Men; Chicago Shakespeare: Romeo and Juliet; Lookingglass: Moby Dick, The Little Prince; Marin Theatre: Fetch Clay Make Man; Writers Theatre: Julius Caesar; South Coast: Moby Dick; The Hypocrites: Wil, Oedipus, The Bald Soprano, Mud (Jeff Award); Chicago Children’s Theatre: Mr. Chickie’s Funny Money, Bud, not Buddy; Court Theatre: Waiting for Godot; Gift Theatre: Grapes of Wrath, Good for Otto, Bethany, Dirty, Cloud 9; Kansas City Rep: When I Come to Die. **Associate Designer**—Fish in the Dark (Broadway), This is Our Youth (Broadway).

**Education/Awards**—MFA: Northwestern University; BFA: DePaul University, 2017 Michael Maggio Emerging Designer Award; 2013 USITT Scene Design Award. Professional—Adjunct Faculty: DePaul University, Northwestern University. courtneyoneill.com

Dede Ayite
Costume Designer

**Baltimore Center Stage**: Detroit ’67. **Recent**—Atlantic Theatre Company: Tell Hector I Miss Him, Marie & Rosetta; Roundabout: Ugly Lies the Bone; Lincoln Center Theatre: The Royale; Other design credits
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include—Berkeley Rep and La Jolla Playhouse: The Last Tiger in Haiti; OSF: The Wiz; Studio Theatre: Between Riverside and Crazy; Arena Stage: Blood Quill, Five Guys Named Moe; The Public: Toast, The Urban Retreat, Manahatta; Steppenwolf: Marie Antoinette (Jeff Award); Dallas Theatre Center: Bella: An American Tall Tale, Stagger Lee; Lincoln Center LCT3: brownsville song (b-side for tray); Cal Shakes: A Raisin in the Sun; Two Rivers, NJPAC: The Music Man in Concert; Improv Everywhere/BBC America: COPPER Project; Yale Rep: The Piano Lesson; Summer Stage: American Schemes. Education—MFA: Yale School of Drama.

Alan C. Edwards
Lighting Designer

Mike Tutaj
Projection Designer
Baltimore Center Stage: debut. Based in Chicago, Mr. Tutaj has been designing projections for theater and live performance for over 15 years. Off-Broadway—MCC Theatre: Ride the Cyclone; EnGarde Arts: Wilderness; York Theater Tomorrow Morning. Regional—Goodman, Steppenwolf, Court Theatre, Lookingglass, Writers Theatre, Chicago Symphony Orchestra, Second City, Paramount Theatre, Drury Lane Theatre, Marriott Theatre, TimeLine Theatre, Northlight Theatre, Indiana Rep, Alliance Theatre, Philadelphia Theatre Company, South Coast Rep, Syracuse Stage, Virginia Stage, Children’s Theatre Company, City Theatre Company, Theatre Squared. Professional—Artistic Associate with TimeLine Theatre Company; served as adjunct faculty at Columbia College Chicago. mketutaj.com

Christopher M. LaPorte
Sound Designer
Baltimore Center Stage: debut. Recent design and composition collaborations—Lookingglass: Life Sucks, Mr. and Mrs. Pennyworth; Kansas City Rep: Constellations, Roof of the World. Regional collaborations—Kansas City Rep, Dallas Theatre Center, The Old Globe, Arena Stage, Arshl Theatre Center, Denver Center for the Performing Arts, NY United Solo Festival; Steppenwolf, Victory Gardens, Sideshow Theatre Company (17 productions), Timeline, Porchlight, InFusion, Raven, University Of Illinois Chicago, Interrobang, Emerald City.

Hana S. Sharif
Production Dramaturg
(See page 21)

Wendell Etherly
Dramaturg
Baltimore Center Stage: debut. Film—Etherly recently wrapped his first feature film Market Value and is in development with his next feature No Haven. Awards—He is the recipient of the 2008 Illinois Arts Fellowship Award for Outstanding Script Work; a recipient of the 2010 Illinois Arts Fellowship Award for Best Film Work, and 2013 3Arts Award Nominee for Outstanding Chicago Artist.
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**THE ARTISTIC TEAM**

**Gavin Witt**
Dramaturg
(See page 21)

**Deanie Vallone**
Dramaturg
Baltimore Center Stage
2016/17 Judy and Scott Phares Dramaturgy Fellow; The White Snake; The Thanksgiving Play (2016 Fall Play Lab); Wright Now Play Later. **Regional**—Asolo Rep: Ah, Wilderness; Guess Who’s Coming to Dinner (dir Frank Galati). Assistant Dramaturg: West Side Story; All the Way; Disgraced; Josephine. **Professional**—15-16 Dramaturgy and Casting Apprentice (Asolo Rep); 14-15 Education Resident (Milwaukee Rep). **Education**—MA: St. John’s College, University of Cambridge, UK.

**Tiffany Fulson**
Assistant Director

**Katrina Herrmann**
Stage Manager

**Anthony O. Bullock**
Assistant Stage Manager
Baltimore Center Stage: debut. **Off Broadway**—Classic Stage Company. **Tour/International**—The White Snake by Mary Zimmerman in association with the Goodman as part of the Wuzhen Theatre Festival in Wuzhen China. **Regional**—Arena Stage, Studio Theatre (Two seasons as Resident Production Stage Manager), McCarter, Williamstown, Passage Theatre, Shakespeare & Company, Bristol Riverside Theatre. **Dance**—Princeton University. **Education**—BFA: Oklahoma City University (Stage Management). **Professional**—Eastern Regional Representative for the Stage Managers Association.

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* 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 is directing 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.
KWAME KWEI-ARMAH
MICHAEL ROSS
HANA S. SHARIF
GAVIN WITT

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: 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 If/Identity. 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 last season’s As You Like It. Baltimore Center Stage directing credits include Twelfth Night and a recent short film from a Kenneth Lin script commissioned by Baltimore Center Stage and the Goethe Institut-Washington as part of the international 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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The William G. Baker Fund’s Support Turns Developmental Work into High-Quality Art

Baltimore Center Stage has been incredibly fortunate to have the support of the William G. Baker, Jr. Memorial Fund for over a decade. We are thrilled to turn the spotlight on the achievements of the foundation’s philanthropic efforts in the Baltimore community.

The William G. Baker, Jr. Memorial Fund was established in 1964 by Mary S. Baker in memory of her husband, and to this day continues its founders’ civic-minded philanthropic tradition benefiting the residents of the greater Baltimore area. With a central focus on the role that arts and culture play in the development and growth of healthy individuals and thriving communities, the William G. Baker, Jr. Memorial Fund commits its resources to promote and sustain a vibrant arts and culture sector. The foundation’s grant-making supports organizational effectiveness, promotes local artists and their work, and provides cultural experiences that welcome people of all backgrounds, enhance residents’ lives, and strengthen the region’s sense of cohesion and identity.

General operating support from the Fund allows Baltimore Center Stage and other local arts and culture organizations to produce high-quality artistic work. In addition, Baltimore Center Stage has received special support for last spring’s expanded Play Lab, Shadowboxer—a unique opportunity to partner with renowned opera director Leon Major, as well as the lyricist and the composer, in a series of rehearsals and staged readings. Shadowboxer—an original, contemporary opera telling the story of legendary boxing champion Joe Louis—required additional financial support for development and performance, including a cast of dozens and partnerships with Peabody Conservatory and Morgan State University.

For Baltimore Center Stage to continue developing new theatrical works like this, it is imperative that funders like the William G. Baker, Jr. Memorial Fund help sustain and extend the process. From administrators to artisans to actors, everyone at Baltimore Center Stage is deeply grateful to the William G. Baker, Jr. Memorial Fund for its unwavering support.
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A blind man in a wheelchair and the caretaker who’s stuck with him, a couple who’s stuck in trashbins, and a three-legged dog who’s just stuck—all wondering how and why they got stuck there together. This is the premise behind Samuel Beckett’s absurd comedy, *Endgame*, the inaugural production of Baltimore Center Stage’s Mobile Unit.

Mobile Unit, an exciting new initiative, will break down the walls of conventional theater spaces by taking high-quality performances directly to communities including the homeless, the elderly, the incarcerated, and the underserved. Following a successful pilot project in 2016, the project will officially launch this spring with *Endgame*, a play that explores the inexplicable, unpredictable journey of life, and our desire to not go it alone.

Mobile Unit’s professional actors will bring both classic and contemporary works to life. The unlimited imagination of audiences will be at the center of the action in the intimacy of community cafeterias, recreation rooms, gyms, or lobbies. It’s theater up close and personal for everyone regardless of education or class, age or circumstance—furthering Baltimore Center Stage’s mission to provide Access for All.

Baltimore Center Stage is proud to partner with a number of organizations to bring *Endgame* to audiences. These organizations include:

- Healthcare for the Homeless
- Maryland State Library for the Blind and Physically Handicapped
- Esperanza Center
- Baltimore Outreach Services

**ENDGAME**

By Samuel Beckett  
Directed by Daniel Bryant

**MOBILE DATES:**  
Apr 25–May 5

At Baltimore Center Stage:  
Fri, Apr 28 at 8 pm  
Sat, Apr 29 at 2 & 8 pm

Visit our website to meet Daniel Bryant, new Director of Community Programs, and learn more about *Endgame* and the Mobile Unit.

Left: Terrance Fleming in the Mobile Unit production of *Cyrano de Bergerac*
JAZZ

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

MAY 19 – JUN 25

Toni Morrison’s exhilarating novel explores complex familial relationships while evoking rhythmic nuances of life during the Harlem Renaissance.

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

THE BALTIMORE SUN
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.

FAMILY SERIES

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

Inaugurating the new Family Series is Maria Broom: television actress, theater educator, and beloved storyteller.

IF I HAD A SUPER POWER
Sat, Mar 18

SONGS AND STORIES FOR LITTLE OLD CHILDREN
Sat, Apr 22

WHEN THE CHILDREN DANCE
Sat, May 20
exclusive sensory-friendly performance

RETURN OF THE STORY MOTHER
Sat, Jun 20

ALL TICKETS
$15

BEST SUITED FOR FAMILIES WITH CHILDREN AGES 5–10

ALL 4 PERFORMANCES WILL BE HELD AT 10:30 AM

RUNTIME
45–60 MINS (NO INTERMISSION)

TICKETS
CENTERSTAGE.ORG
410.332.0033

BY POLLY STENHAM
THAT FACE

A DARKLY FUNNY PLAY ABOUT A SERIOUSLY DYSFUNCTIONAL FAMILY HURTLING TOWARD COLLAPSE

APRIL 13 – 23
ALL TICKETS $25

BY POLLY STENHAM

WINNER OF THE 2007 EVENING STANDARD MOST PROMISING PLAYWRIGHT AWARD

A DARKLY FUNNY PLAY ABOUT A SERIOUSLY DYSFUNCTIONAL FAMILY HURTLING TOWARD COLLAPSE

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APRIL 13 – 23
ALL TICKETS $25
Welcome to the newly—and completely—renovated Baltimore Center Stage!

We hope you take the time to look around and see all of the exciting new additions to our theater as well as the professionally restored aspects of this beloved and historic building.

You will notice the names of supporters on the following page, in our lobby and throughout the building. We are immensely grateful to all those who have contributed to make this transformational renovation possible.

There is still an opportunity to JOIN THE CAMPAIGN NAME A SEAT IN THE HEAD THEATER.

For a gift of $5,000, we would be delighted to inscribe your name, or the name of a friend or loved one, on a seat in the orchestra—or, for a gift of $2,500, a seat in the balcony.

For more information, please contact our Campaign Manager at 410.986.4027 or by email at pwissman@centerstage.org.

We sincerely thank all of our campaign donors for their tremendously generous support. Without their trust and vision, all of the work we have done and continue to do would not be possible. The following includes gifts of $10,000 or more.

**$2,000,000+**
Edward and Ellen Bernard
Lynn and Tony Deering
Marilyn Meyerhoff
State of Maryland

**$1,000,000–$1,999,999**
Eddie C. and C. Sylvia Brown
Charlie Noell
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George and Betsy Sherman
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- Anonymous
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- Bradie Barr and Tollar Miller
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- Penelope Cordish
- Peter de Vos
- James DeGraffenreidt and Mychelle Farmer
- Jed Dietz and Julie McMillan
- Linda Eberhart, in memory of William F. Eberhart
- Sandra and Ross Flax
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- Anonymous
- Robbye D. Apperson
- William G. Baker, Jr.
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- Bradie Barr and Tollar Miller
- Richard Berndt
- Katharine Blakeslee
- G. Brian Comes and Raymond Mitchener
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- Peter de Vos
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 Baltimore Center Stage patrons. Visit our website for more details on these exclusive offers.

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   831 N. Calvert St.
   410.659.4084

2. **DOOBY’S**
   802 N. Charles St.
   410.609.3162

3. **THE ELEPHANT**
   924 N. Charles St.
   443.447.7878

4. **FLAVOR**
   15 E. Centre St.
   443.563.2279

5. **THE HELM AND**
   806 N. Charles St.
   410.752.0311

6. **LA CAKERIE**
   1216 N. Charles St.
   443.449.6699

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   904 N. Charles St.
   410.385.9946

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   410.539.7504

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   909 N. Charles St.
   410.685.7427

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    443.453.9139

11. **POETS MODERN COCKTAILS & EATS AT THE HOTEL INDIGO**
    24 W. Franklin St.
    443.961.3400

12. **THE ROOM**
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15. **HOTEL INDIGO**
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    205 E. Biddle St.
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**NEIGHBORHOOD PARTNERS**

**LANDMARKS**

A. **WASHINGTON MONUMENT**
   699 Washington Pl.

B. **THE WALTERS ART MUSEUM**
   600 N. Charles St.

C. **THE ENGINEERS CLUB**
   11 W. Mt. Vernon Pl.

D. **PEABODY INSTITUTE**
   1 E. Mt. Vernon Pl.

E. **EVEN PRATT FREE LIBRARY**
   400 Cathedral St.

F. **THE BALTIMORE SUN**
   501 N. Calvert St.

**FARTHER AFIELD**

17. **THE CLASSIC CATERING PEOPLE**
    99 Painters Mill Rd.
    Owings Mills
    410.356.1666

18. **LORD BALTIMORE HOTEL**
    20 W. Baltimore St.
    410.539.8400

19. **GERTRUDE’S**
    10 Art Museum Dr.
    410.889.3399
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Managing Director
Michael Ross

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Kacy Armstrong

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The Wendy Jachman Graphics Intern
Kaitlynn Larkins
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SMART (Strategic Marketing for the Arts)
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Richard Anderson production
Dean Alexander advertising

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Assistant Audience Relations and Group Sales Managers
Laura Baker, Shannon Ziegler
Patron Services Associates
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Audience Services and Events Manager
Alec Lawson
House Managers
Lindsey Barr, Nick Horan, Lindsay Jacks, Hannah Kelly, Faith Savill
Audience Relations Intern
Vivian Barnes
Audio Description
Ralph Welsh, Maryland Arts Access

INFORMATION TECHNOLOGIES
Technologies Manager
John Paquette
Systems Administrator
Mark Slaughter
BALTIMORE CENTER STAGE

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

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

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

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

MULTIMEDIA
Multimedia Coordinator Danny Carr
Multimedia Fellow Gabriel Macedo

PROPERTIES
Props Master Meghan O’Brien
Assistant Props Manager Nathan Scheifele
Props Artisan Rachael Erichsen
Props Journeyman Madeleine Winward

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

STAGE OPERATIONS
Stage Carpenter Eric L. Burton
Wardrobe Supervisor Linda Cavell
The following individuals and organizations contributed to this production of Twisted Melodies
Assistant Lighting Designer Jessica Anderson
Carpenter Sam Martin
Carpentry Intern Sam Gallagher
Electricians Stephen Ames Alison Burris Jake Epp Lillie Kahkonen Will Voorhies
Front of House Audio Engineer Cory Raynor
Studio Musicians Michael Flaherty, Drums Alec Green, Guitar Russell Kirk, Alto Saxophone Robin Massie-Pighee, Viola Tierra Nicole Strickland, Vocals Rachel Anne Warren, Vocals
Production Assistant Ariela Subar Props Jacob Zabawa

THEATER DESIGN
Architect
Cho Benn Holback Associates
Theater Consultant Charcoalblue
Multimedia Lobby Design Jared Mezzocchi
Graphic Design Pentagram

Baltimore Center Stage operates under an agreement between LORT and Actors’ Equity Association, the union of professional actors and stage managers in the United States.

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

The following individuals and organizations contributed to this production of Twisted Melodies:
Assistant Lighting Designer Jessica Anderson
Carpenter Sam Martin
Carpentry Intern Sam Gallagher
Electricians Stephen Ames Alison Burris Jake Epp Lillie Kahkonen Will Voorhies
Front of House Audio Engineer Cory Raynor
Studio Musicians Michael Flaherty, Drums Alec Green, Guitar Russell Kirk, Alto Saxophone Robin Massie-Pighee, Viola Tierra Nicole Strickland, Vocals Rachel Anne Warren, Vocals
Production Assistant Ariela Subar Props Jacob Zabawa

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.

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SERVICES

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 Twisted Melodies take place on Sun, April 9 at 2 pm and 7:30 pm. Touch tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.

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

PARKING
If you are parking in the Baltimore Sun Garage (diagonally across from the theater at Monument & Calvert) you can pay via credit card at the pay station in the garage lobby or at the in-lane pay station as you exit. If you have a pre-paid voucher, proceed directly to your vehicle and enter your voucher after inserting the parking ticket received upon entering the garage. We do not validate parking tickets.

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

FEEDBACK
We hope you have an enjoyable, stress-free experience! Your feedback and suggestions are always welcome: info@centerstage.org.
DON’T MISS THESE EVENTS THIS SPRING

JUST ANNOUNCED!

THE ANNUAL GALA FOR BALTIMORE CENTER STAGE IN OUR NEWLY RENOVATED THEATER

SATURDAY, JUNE 3
6 PM TO MIDNIGHT

TICKETS $500 | TABLES $6,000 AND $10,000

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