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ABOUT US

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

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

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

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George M. Sherman

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

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

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

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

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



Kwame Kwei-Armah
ARTISTIC DIRECTOR



Michael Ross
MANAGING DIRECTOR



KWAME KWEI-ARMAH



MICHAEL ROSS



THE CAST

Aimé Donna Kelly*

White Snake

Eileen Rivera*

Green Snake

Joe Ngo*

Xu Xian

Peter Van Wagner*

Fa Hai

Caitlin Cisco*

Samy el-Noury

Jason Kao Hwang

Lucy Lavelly*

Pooya Mohseni*

Brett Messiora*

Jeff Song

Linden Taylor*

Damian Thompson*

Yukio Tsuji

Joshua Ziemann

Ensemble

Larry Smiglewski*

Stage Manager

Alison Kochman*

Assistant Stage Manager

**Member of Actors'
Equity Association*

THE ARTISTIC
TEAM

Mary Zimmerman

Playwright & Adapter

Natsu Onoda Power

Director

Jeff Song

Music Director

Live music for this
production of
The White Snake composed
by Jeff Song, Jason Kao
Hwang, Joshua Ziemann,
Yukio Tsuji

Hana S. Kim

Scenic &

Projection Designer

Nicole Wee

Costume Designer

Rui Rita

Lighting Designer

Alex Hawthorn

Sound Designer

Andrea "Dre" Moore

Puppet Designer

Tommy Kurzman

Hair, Wig, & Makeup Designer

Rick Sordelet

with Sordelet INK

Fight Choreographer

Stella Choi

Movement Coach

Deanie Vallone

Production Dramaturg

Stephanie Klapper

Casting Director



THE
WHITE
SNAKE

BY
MARY ZIMMERMAN

DIRECTED BY
NATSU ONODA POWER

**BASED ON THE CLASSIC
CHINESE FABLE**

FEB 24 – MAR 26

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

*The White Snake is produced by special
arrangement with Bruce Ostler, BRET ADAMS, LTD.,
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World Premiere Commissioned and Produced
by the Oregon Shakespeare Festival
Artistic Director Bill Rauch
Executive Director Paul Nicholson

时间和地点

TIME AND PLACE

A long time ago, and yesterday.



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

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

KUNLUN FOREST: The forest served as the dwelling place for gods, goddesses, and fantastical creature spirits. Notoriously difficult to find, it has been associated with various means of obtaining longevity and immortality.

MARY ZIMMERMAN PLAYWRIGHT & ADAPTER



“The texts I’m interested in, for all their epic adventure and surface sparkle, speak to the fundamental facts of what it is like to be a person: to experience unwanted and unlooked for change, to love and to die; to try to behave well and to fail at that. To forgive...”

Mary Zimmerman is the Manilow Resident Director of Goodman Theatre, a member of Lookingglass Theatre Company, and holds an endowed chair as a professor of performance studies at Northwestern University. She is the recipient of a 1998 MacArthur Fellowship, the 2002 Tony Award for Best Director of a Play and numerous Jeff Awards (including Best Production and Best Direction). In addition to *The White Snake*, her credits include *Metamorphoses* on Broadway, *Treasure Island*, *The Notebooks of Leonardo da Vinci*, *Journey to the West*, *The Odyssey*,

Mirror of the Invisible World, *Silk*, *Arabian Nights*, *Argonautika*, *The Secret in the Wings*, *Candide*, *Eleven Rooms of Proust*, and *The Jungle Book*. She also created *Galileo Galilei*, a new opera with composer Philip Glass. Additional directing credits include *Pericles*, *Henry VIII*, and *Measure for Measure* at New York Theater Festival’s Shakespeare in the Park. She made her Metropolitan Opera directorial debut in 2007 with *Lucia di Lammermoor*, which she also directed at La Scala in Milan. Subsequent Met productions include *Armida*, *La Sonnambula*, and *Rusalka*, which debuted in February 2017.

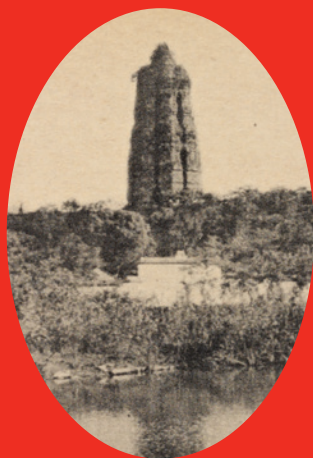
DIRECTOR NATSU ONODA POWER ON MARY ZIMMERMAN AND *THE WHITE SNAKE*

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

The power of this story is that it transcends everything that divides us—culturally, historically, politically. It is important to me, however, that we do not simply call

the story “universal,” because that sounds like a move to ignore all cultural specificity and differences. It is the opposite: the characters clearly see their differences, and still make the commitment to love the other person, whatever it entails.

The above is an excerpt from an interview with the director. To read the full interview, visit centerstage.org.



Thunder Peak Pagoda, 975.

SONG DYNASTY

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

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

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

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

A STORY THAT SNAKES THROUGH TIME

By Deanie Vallone, Production Dramaturg

The story of White Snake has shed its skin countless times, taking on numerous new shapes over the centuries, both in form and content. In its birthplace, China, *The White Snake* enjoys a popularity as a cultural touchstone equal to stories like Cinderella or Beauty and the Beast here in the West. Like those tales, versions of *The White Snake* have morphed over the centuries—winding from oral tradition to written word to the stage, expanding from China to neighboring countries, even reversing the story's moral geometry. Heavily influenced by the different regions in which they were conceived, by changing social values, and by individual storytellers themselves, variations in the text reflect the diversity and development of China over more than a thousand years. In exploring the world of White Snake and her companions, we must keep in mind that the legend—like White Snake herself—is not constricted by a single form. 2

MING DYNASTY

1500s: A new version of the legend is written: *Story of the Three Pagodas on West Lake*. In it, a man named Xi Xuanzan meets a young girl and an old woman and accompanies them home, where they are greeted by a beautiful woman in white. The three women, actually demons in disguise, intimidate Xi Xuanzan into marrying the woman in white. Eventually, a Taoist priest saves him by imprisoning the demons under stone pagodas along West Lake.

QING DYNASTY

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

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

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

PEOPLE’S REPUBLIC OF CHINA

1924: The original Thunder Peak Pagoda collapses.

2002: Thunder Peak Pagoda is rebuilt.

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

1624: Feng Menglong writes *Madame White Forever Confined under Thunder Peak Pagoda*, the first long-form novelization of the legend. The novella expands on the characters of Little Green and Fa Hai, White Snake takes on more sympathetic qualities, and the story as a whole includes specific times and places.



Thunder Peak Pagoda, 2012.

THE WORLD OF THE WHITE SNAKE

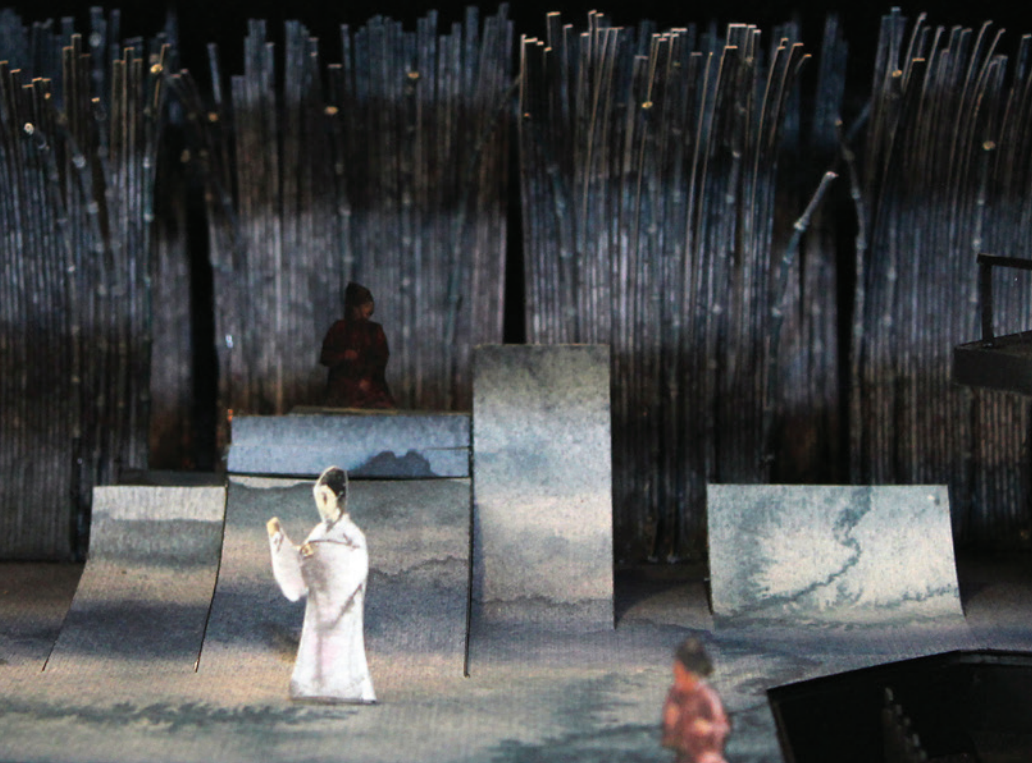
"I like to stage the impossible," Mary Zimmerman said about her adaptation of *The White Snake*. While perhaps not technically impossible, to put on stage a world of shape-shifting snakes, animal spirits, and various deities certainly took the craftsmanship and creativity of many collaborators. The artistic team involved in building this world—one drawing equally from mythology and history, fantasy and reality—shared some thoughts on how they have approached this latest retelling of an ancient tale, and ways they have found to make the impossible possible. 2



"I LIKE TO
STAGE THE
IMPOSSIBLE."

HANA S. KIM SET & PROJECTION DESIGNER

One of the places that was special to me is the place where White Snake and Xu Xian meet, West Lake. It's where they fall in love. But rather than being too specific or on-the-nose, I wanted to be slightly more abstract to contain all of the layers of the story, which allows us to breathe with more possibility.



I wanted to do something with the floor, the idea of lines. The floor connects to a ramp and goes up; I hope this helps suggest that the sky and floor are connected. It's kind of like infinity; this continuous curve should have that kind of feeling. I also plan to use a lot of Chinese traditional drawings. There will be parasols that will take projections, and other prop items that will also take videos. Hopefully projections won't look like projections in this production. It should have a little bit of a magical quality to it.

“ONE OF THE PLACES THAT WAS SPECIAL TO ME IS THE PLACE WHERE WHITE SNAKE AND XU XIAN MEET, WEST LAKE.”



“THE WORLD
WE CREATE
SHOULD
REFLECT THE
NEXT MOMENT
IN THE
CONTINUUM
OF THE HISTORY
OF *THE WHITE
SNAKE.*”



NICOLE
WEE
COSTUME DESIGNER

Transformation and reinvention are constant metaphors of *The White Snake*. The text itself points beautifully to how many versions of this story there have been throughout time. When working on the costumes, I was very conscious of the fact that we were creating our own incarnation of a Chinese fable as told through an American lens.

It was important to me that the clothes not portray Chinese culture as a moment frozen in history, because much as *White Snake* transforms through her encounters with others, culture continues to shift and evolve as it opens to the world. The world we create should reflect the next moment in the continuum of the history of *The White Snake*, not offer a diorama of the past. As such, when designing the costumes, I took my cues partly from contemporary Chinese fashion, particularly that which seeks to reinvent more classical forms. I hope that in doing so, the story of *White Snake* transforms again and continues to speak to us on the other side of the world, thousands of years after its first telling.





“THEY FULLY
RECOGNIZE THEIR
DIFFERENCES AS
HUMANS AND
SNAKE SPIRITS,
AND STILL CHOOSE
TO ACCEPT
EACH OTHER.”



NATSU ONODA POWER DIRECTOR

I don't want to call this story universal, because that's a move that ignores all of our differences and reduces human experience into one thing. What I think is most beautiful about the story is that they fully recognize their differences as humans and snake spirits, and still choose to accept each other. My big question with the script was, why does White Snake fall in love with Xu Xian? He is not a superhero—he's kind of a nerdy guy, and he's sweet. The answer that I arrived at was in his last speech: he fully recognizes who White Snake is, but he's also able to see beneath that and still choose to be with her. And I think that what happened in their first meeting was that White Snake recognized Xu Xian's ability to do that. Recognizing another person fully is not just an action, it's an ability.

JEFF SONG

MUSIC DIRECTOR

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

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



THE CAST

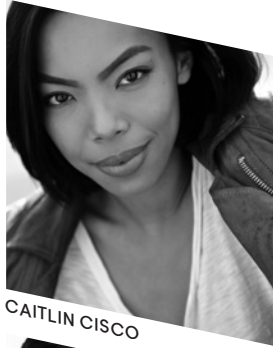
Caitlin Cisco*

Ensemble

Baltimore Center Stage: debut. **Off-Broadway—***The Hundred We Are.*

Regional—Capital Rep: *4000 Miles* (Amanda); UV Theater: *The Seagull* (Masha).

Education—BFA, University of Michigan. caitlincisco.com



CAITLIN CISCO

Samy el-Noury

Ensemble

Baltimore Center Stage: debut.

Regional—Inis Nua Theater, Mosaic Theater, Imagination Stage, Smithsonian Discovery Theater. **Education—**University of Maryland, College Park.

Professional—Smithsonian's Tools of Discovery: Teaching Artist; Baltimore Annex Theater: General Manager.



SAMY EL-NOURY

Jason Kao Hwang

Actor-Musician/Composer (violin/viola)

Baltimore Center Stage: debut. Jason has created works ranging from jazz, "new," and world music. **Recent—**released the CD VOICE and his octet Burning Bridge, premiered his composition *blood* at Edgefest (MI). **Awards—**In 2012, National Public Radio selected Burning Bridge as one of the year's Top CDs and the Downbeat Critics' Poll voted him "Rising Star for Violin." In 2011 and 2012 the critics' poll of El Intruso voted him #1 for Violin/Viola. In 2010, the NYC Jazz Record selected *Commitment, The Complete Recordings, 1981-1983*, from a collective quartet that was his first band, as one of the "Reissued Recordings of the



JASON KAO HWANG

Year." **Violinist—**worked with Will Connell, Jr., Butch Morris, Pauline Oliveros, Wadada Leo Smith, William Parker, Anthony Braxton, and Yoshiko Chuma.

Aimé Donna Kelly* **White Snake**

Baltimore Center Stage: debut. **Off Broadway—**

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

Lucy Lavelly*

Ensemble

Baltimore Center Stage: debut. **Regional—**Pioneer

Theatre: *One Man Two Guvnors*; Shakespeare & Co.: *The Taming*; Asolo Rep: *Other Desert Cities, The Grapes of Wrath*; Urbanite Theatre: *Chicken Shop*; 59 East 59: *Widow of Toms Hill*.



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Education—MFA, Florida State University/Asolo Conservatory; BA, University of Notre Dame. Proud AEA/SAG/AFTRA member. lucylavely.com

Brett Messiora*
Ensemble

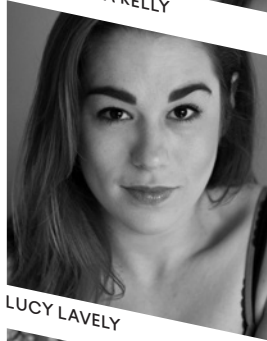
Baltimore Center Stage: *Les Liaisons Dangereuses*. **Regional**—Adventure Theatre: *The Emperor's Nightingale* (Prince Bao). **Film/TV**—*Criminals at Work*. **Education**—Loyola University Maryland. **Professional**—Movement Director, 7 Ronin Productions.

Pooya Mohseni*
Ensemble

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



AIMÉ DONNA KELLY



LUCY LAVELY



BRETT MESSIORA



POOYA MOHSENI

Joe Ngo*
Xu Xian

Baltimore Center Stage: debut. **Regional**—Seattle Shakespeare Co.: *Henry IV: Part 1*; Odyssey Theatre Ensemble: *Blood Wedding*; South Coast Rep: *Cambodian Rock Band Play* (ongoing workshops, Lauren Yee); Oregon Shakespeare Festival: *Hamlet* (abridged, as an Actor/Teaching Artist with the OSF School Visit program). **Solo performer/Writer**—Leviathan Labs' Living Room Series: *Words, Words*. **Education**—MFA, University of Washington Acting Program. Joe-Ngo.com

Eileen Rivera*
Green Snake

Baltimore Center Stage: *It's a Wonderful Life: A Live Radio Play*. **Off Broadway**—Cherry Lane Mentor Project: *King Lear*; Rattlestick: *A Fable*; NYTW: *Beast*; Culture Project: *Sides: The Fear is Real*; Public/NYSF: *Dogeaters*. **Other New York**—Leviathan Lab: *Twelfth Night*; Queens Theater: *Rosa Loses Her Face*; Diverse City: *The Encounter*; Jaradoda: *Shafrika, The White Girl, The Small of Her Back, Serenade*. **Regional**—Virginia Stage Co.: *The Comfort Team*; Perseverance: *The Long Season*. **TV**—*Law & Order: Criminal Intent*. Eileen has co-produced and acted in a handful of short films: *Mildred, Daughter of Venus; The Barrelman Caper; INS & Outs* (Grand Prize Winner, 2013 AAFL 72-Hour Shootout). The short film *Two Weeks*, which she also wrote, has screened around the country and on television. eileenrivera.com.



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Jeff Song**Actor-Musician/Composer
(Music Director)****Baltimore Center Stage:** debut.**Regional** (acting)—Boston Playwrights' Theatre: *Memorial* (Hideo Sasaki); Wheelock Theater: *Pinocchio*; Company One: *Astro Boy and the God of Comics*; Emerson: *Gunplay*; American Repertory Theater: *Wild Swans*. **Original Music for Theater**—*Astro Boy and the God of Comics*; *Pinocchio*. **Tour**—

Bassist for Ute Lemper: Montreux Jazz Festival, Istanbul Jazz Festival, L'Opéra de Vichy, Palermo Festival Di Verdura.

Music Festivals—San Francisco Asian American Jazz Festival, Knitting Factory's What is Jazz? Festival, Chicago Asian American Jazz Festival, CSPS New Music Festival, Boston Asian American Jazz Festival, New York Jazz Festival, CreAsian Festival of the Arts.**Recordings**—Over a dozen recordings on various labels; original music featured on radio, TV, the Children's Museum of Manhattan.**Grants/Awards**—New England Foundation for the Arts; Edwin S. & Ruth M. White Humanities Scholar (BU). **Education**—New England Conservatory of Music; Boston University.**Linden Taylor*****Ensemble****Baltimore Center Stage:**debut. **Regional**—TheatreWorks: *Tokyo Fish Story*; Round House Theatre: *Eurydice*; Synetic Theatre: *A Christmas Carol*; Imagination Stage: *Lyle the Crocodile*, *Hip-Hop Anansi*, *Lost and Foundling*; Adventure Theatre: *If You Give a Cat a Cupcake*, *Stuart Little*, *The Emperor's Nightingale*. **Film/TV**—*Going In Style* (dir Zach

JOE NGO



EILEEN RIVERA



JEFF SONG



LINDEN TAYLOR

Bruff), *Shades of Blue*, *Master of None*, *Odd Mom Out*, *The Detour*, *Happyish*. **Education**—MFA, University of Florida; BFA, Virginia Commonwealth University. AEA, SAG-AFTRA.**Damian Thompson***
Ensemble**Baltimore Center Stage:** *Marley*. **Off-Broadway**—*The Anthem*, *Around the World in 80 Days*, *Fly, By the Dawn's Early Light*, *Mad Woman of Chailot*. **Regional**—Northern Stage: *Macbeth*; Arkansas Rep: *The Whipping Man*; Ford's Theatre: *Fly*; Portland Playhouse: *The Brother/Sister Plays*; Colorado Shakespeare: *Merchant Of Venice*, *Twelfth Night*, *As You Like It*; CATF: *The Wedding Gift*, *Pen/Man/Ship*; Acorn Theatre: *Ma Rainey's Black Bottom*, among others. **Film**—*English Vinglish*. **TV**—*The Player*, *Story of A Gun*, among others. **Education**—MFA, University of Delaware; BFA, University of Evansville.**Yukio Tsuji****Actor-Musician/Composer
(shakuhachi, percussion)****Baltimore Center Stage:** debut. Yukio has collaborated on more than 200 productions. The house composer/musician at La MaMa for over 25 years, Yukio performed on Ellen Stewart's *Medea*, *Electra*, *Trojan Women*, *Seven*, and countless other productions since 1980.**Broadway**—*Salome* (dir Estelle Parsons, feat Al Pacino); *Macbeth*; *Night Over Taos*; *Last Days of Judas Iscariot* (dir Estelle Parsons); *M. Butterfly* (co-arranger and performer); *Transposed Head* (dir Julie Taymor). **Film**—*Year of the Dragon* (composer, performer).

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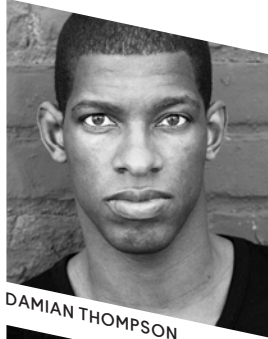
Other—Kei Takei's Moving Earth Dance Company; *Window of The City* for the Shanghai Expo; 9 Acts: *Tantalus* (performer, dir Sir Peter Hall with The Royal Shakespeare Company); New York City Ballet: *Watermill* (directed by Jerome Robbins). Member of SaraGalas Band based in New York.

Peter Van Wagner*
Fa Hai

Baltimore Center Stage: *After the Revolution, Ah, Wilderness.* **New York**—Roundabout: *A Thousand Clowns*; Lortel: *So Help Me God!*; The Public: *The Chimes*; 2nd Stage: *The Notebook*; Signature: *Letters From Cuba.* **Regional**—Two River Theatre: *Ma Rainey's Black Bottom*; Yale Rep: *The Cherry Orchard*; Goodman: *Huckleberry Finn*; Huntington: *Two Men Of Florence*; Alliance: *Mrs. Warren's Profession*; Rep. of St Louis: *Twelve Angry Men*; Long Wharf: *Hearts.* **International**—La Scala-Milan: *West Side Story*; Germany: *Phantom* (tour). **Films**—*Annie, Tower Heist, Arthur, Hollywood Ending, Purple Violets.* **TV**—Peter has guest starred on episodes of all the *Law & Orders, The Good Wife, Unforgettable, Rescue Me, Third Watch,* and *All My Children.* **Awards**—SAG Award for Outstanding Ensemble for HBO's *Boardwalk Empire.*

Joshua Ziemann
Actor-Musician/Composer
(marimba, percussion)

Baltimore Center Stage: debut. **Regional**—As musical theater pit musician: Wellesley Theater Project, Nobles and Greenough School, Liars and Believers, Boston



DAMIAN THOMPSON



YUKIO TSUJI



PETER VAN WAGNER



JOSHUA ZIEMANN

University, F.U.D.G.E. Theater Company, and many others. As music director, conductor, and accompanist: Winthrop Playmakers, Vokes Players, Back Bay Repertory Theater, Riverside Theater, Curry College, Boston College High School, PAC Metrowest, and Rhode Island School of Design. **Other**—Improv comedy pianist at Improv Asylum and Laugh Boston. Founding member and percussionist for contemporary music group, Zyzzyx, and drummer for psychedelic-funk-rock band, Instant Shawarma. Professor at Bunker Hill Community College. An ASCAP member and Massachusetts Museum of Contemporary Art grant recipient. **Recent performances**—Equilibrium Concert Series, Rhode Island Pride, Make Music Boston, Outside the Box Festival. **Education**—Illinois Wesleyan University, Boston Conservatory at Berklee, and Longy School of Music. joshuaziemann.com



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Natsu Onoda Power

Director

Baltimore Center Stage: debut.

Playwright credits include—

Georgetown University:

Wind Me Up, Maria!, A Go-Go

Musical; Forum Theatre:

The T Party (writer/director);

Company One Theater Boston:

The T Party, Astro Boy and the

God of Comics (writer/director);

Elliot Norton Award, 2015);

Synetic Theatre: *A Trip to the*

Moon (writer/director/

illustrator); Studio Theatre:

Astro Boy and the God of

Comics. **Director** credits

include—Mosaic Theatre,

Theater J, Studio Theatre,

Adventure Theatre. **Set Design**

credits include—Company

One Theater, Imagination

Stage, Forum Theatre, Synetic

Theatre, The Hub Theatre.

Professional—Associate

Professor in Georgetown's

Theater and Performance

Studies program, where she has

staged adaptations of non-

dramatic texts, such as *War with*

the Newts (Karel Capek), *On the*

Origin of Species (Charles

Darwin), *The Omnivore's*

Dilemma (Michael Pollan),

and *Madness and Civilization*

(Michel Foucault). **Education**—

PhD in Performance Studies

from Northwestern University.

Other—Author of *God of*

Comics: Osamu Tezuka and

the Creation of Post World

War II Manga, University

Press of Mississippi.

Jeff Song

Actor-Musician/Musician/
Music Director/Composer

(See page 19)

Hana S. Kim

Scenic and Projection
Designer

Baltimore Center Stage: debut.

Regional—Magic Theater:

Dogeaters, Every Five Minutes,

The Other Place (all dir Loretta

Greco); Wallis Annenberg

Center for the Performing Arts:

City of Conversation (dir

Michael Wilson). **Opera**—LA

Opera: *Wonderful Town* (dir

David Lee), New York City

Opera and Long Beach Opera:

Fallujah (dir Andreas Mitisek);

CSULB Opera: *Magic Flute* (dir

LeRoy Villanueva). **Video Art**

Installation—Pearls of the

Planet at Annenberg Space of

Photography, Emille at

Baryshnikov Arts Center in NY.

Education/Awards—UCLA

School of Theater Film and

Television, Princess Grace

Award in Theater Design,

Theater Bay Area Critics Circle

Award, StageScene LA Award,

Stage Raw Award, Ovation

Awards multiple nominations.

Nicole Wee

Costume Designer

Baltimore Center Stage:

debut. **Off-Broadway**—*Closer*

Than Ever (dir Richard Maltby);

Storyville (Henry Hewes and

Audelco noms—Outstanding

Costume Design, York Theatre

Co.); Fellowship for Performing

Arts: *Martin Luther on Trial*;

Emerging Artists Theatre:

The Sensational Josephine

Baker. **National Tour**—Fellowship

for the Performing Arts: *The*

Great Divorce. **Regional**—

Leshner Center for the Arts:

Back Home Again; Muhlenberg

SMT: *Crazy for You, Spamalat*;

Peterborough Players:

I Do! I Do!; Boheme Opera NJ:

Tosca; Florida Studio Theatre:

Ruined (regional premiere,

Best Costume Design:

Best of the Suncoast 2010).

Education—MFA, New

York University.

Rui Rita

Lighting Designer

Baltimore Center Stage: *Two*

Gentlemen of Verona, The Wiz,

Trouble in Mind, Tis Pity She's a

Whore, King Lear. **Broadway**—

Trip to Bountiful, Velocity of

Autumn, Present Laughter,

Dividing the Estate, Old

Acquaintance, Enchanted

April, The Price, A Thousand

Clowns. **Off-Broadway**—

Second Stage: *Happiest Song*

Plays Last; Roundabout: *Just Jim*

Dale, Talley's Folly, Milk Train

Doesn't Stop Here Anymore;

Signature Theatre: *The Piano*

Lesson, Horton Footé's *The*

Orphans' Home Cycle; TFANA:

Engaged (Obie Award), *All's*

Well That Ends Well; MTC:

Nightingale, Moonlight and

Magnolias; Lincoln Center:

Big Bill, The Carpetbagger's

Children, Far East. **Regional**—

Alley, ACT, Arena Stage,

Center Theatre Group, Ford's,

Guthrie, Hartford Stage,

Huntington, McCarter, Old

Globe, Oregon Shakespeare

Festival, Shakespeare Theatre

Company, Two River Theater,

Williamstown Theatre Festival.

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Alex Hawthorn**Sound Designer**

Baltimore Center Stage: debut.

Off-Broadway/NYC—Acorn

Theater: *Straight*; Playwrights

Horizons: *Fly By Night*; The

Civilians and the Public

Theater: *The Great Immensity*;

Theater Reconstruction

Ensemble: *Rhinebecca, NY, You*

on the Moors Now; NAATCO: *A*

Dream Play; Theater Mitu:

Juárez: *A Documentary*

Mythology, Death of a Salesman,

Medea, DR.C (Or How I Learned

to Act in Eight Steps), HAIR;

NYMF: *WikiMusical, MapMakers*

Opera, Tonya and Nancy: The

Rock Opera; The LIDA Project:

iEl Simiol (or a contemporary

retelling of Eugene O'Neill's The

Hairy Ape); Target Margin

Theater: *Old Comedy from*

Aristophanes' Frogs; Artful

Conspirators: *Leaving IKEA*.

Regional—Ordway: *A Chorus*

Line, Pirates of Penzance; KC

Rep: *Evita, Side By Side By*

Sondheim; Engeman Theater:

Odd Couple. **National Tour**—

Golda's Balcony. **Broadway, as**

Associate—*Aladdin, A*

Christmas Story, Chaplin, HAIR,

In Transit, Memphis, Newsies,

Once. Numerous concerts and

live events, both nationally and

internationally.

Andrea "Dre" Moore**Puppet Designer and Constructor**

Baltimore Center Stage: debut.

Off Broadway/Tour—The

New Victory: *Three Little Birds,*

Caps for Sale. **International**

Tour—Singapore Repertory

Theater's The Little Company/

Kuala Lumpur, Malaysia:

Just a Dream-The Green Play.

Regional Tour—Adventure

Theater: *Big Nate, Three Little*

Birds, Five Little Monkeys.

Regional—Olney Theatre

Center: *The Little Mermaid*;

Adventure Theatre: *James and*

the Giant Peach, The Emperor's

Nightingale, Jumanji, Knuffle

Bunny. **Awards**—League of

Washington Theatres

Offstage Award, 2009.

Education—BFA- Virginia

Commonwealth University,

Crafts (Metalsmithing,

Woodworking, Textiles).

Other—Company member:

Flying V Theatre; Member of

the Society of Properties

Artisan Managers.

Tommy Kurzman**Hair, Wig, & Makeup Design**

Baltimore Center Stage: debut.

Recent makeup design—

In Transit, The King & I National

Tour (LCT Production), NBC

Live Uprfronts, *Long Day's*

Journey into Night (w/ Jessica

Lange), *Bright Star, Fiddler on*

the Roof, Thérèse Raquin (w/

Keira Knightley) on Broadway.

Associate Hair Design (w/ Tom

Watson)—*The King & I* (Tour &

Bway), *Falsettos, Bright Star,*

Fiddler on the Roof, Dames at

Sea, The Sound of Music (2016

Tour). **Opera**—the Met Opera,

Opera Theatre of St. Louis,

Santa Fe Opera Theatre. Built

and designed **wigs for**

Broadway/tours—*Wicked, Act*

One, Million Dollar Quartet, You

Can't Take It with You, Waiting for

Godot/No Man's

Land, Annie, Rock of Ages. Built

and designed **wigs for Film/**

TV—NBC: *Chicago Med,*

Showtime: *Masters of*

Sex. **Upcoming designs**

include—ART: *The Night of the*

Iguana (Makeup/Assoc. Hair

Design); WNO: *Champion*

(Assoc. Hair Design); MTC: *The*

Little Foxes (Makeup/Assoc.

Hair Design; w/ Cynthia Nixon

and Laura Linney).

Rick Sordelet**Fight Choreographer**

Rick and his son, Christian

Kelly-Sordelet, are the creators

of Sordelet INK. **Baltimore**

Center Stage: *Les Liaisons*

Dangereuses. **Broadway**—

70 shows including *The Lion*

King, Beauty and the Beast,

Eclipsed. **National Tours**—

Beauty and the Beast, Les

Miserables. **International**—

53 productions including

Tarzan, Aida, The Lion King,

Beauty and the Beast, Ben Hur

Live (Rome and European tour).

Opera—The Met Opera:

Cyran (w/ Plácido Domingo),

Don Carlo (dir Nicholas Hytner);

The Royal Opera House;

La Scala (Milan). **Film**—

The Game Plan, Dan in Real Life,

Brave New Jersey, LIV, Hamlet.

TV—CBS: *Guiding Light* (Chief

Stunt Coordinator for 12 years);

Kevin Can Wait. **Instructor**—

Yale School of Drama.

Awards—Edith Oliver Award

for Sustained Excellence from

the Lucille Lortel Foundation;

Jeff Award for Outstanding

Fight Director for *Romeo and*

Juliet at the Chicago

Shakespeare Theater.

Author—*Buried Treasure,*

Choices. sordeletink.com

Stella Choi**Movement Coach**

Baltimore Center Stage: debut.

Professional—Fairfax Chinese

Dance Troupe: Asst. Director,

Choreographer, and Instructor.

Regional—National Cherry

Blossom Festival, National APA

Festival, International

Children's Festival, National

Theatre, Kennedy Center,

Smithsonian Institution, Wolf

Trap, National Cathedral,

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International—Taiwan, Grenada, Trinidad & Tobago, and London. **Choreography**—Washington Metropolitan Miss Chinese American Beauty Pageant, Pacific Miss Asian American Pageant, Miss Vietnam DC, Macy's Thanksgiving Parade, National Independence Day Parade, National Cherry Blossom Parade, 2012 London New Year's Parade & Festival that marked the Diamond Jubilee of Queen Elizabeth II and London's Olympic Year; movement choreographer: *The Emperor's Nightingale* (world premiere, dir Natsu Onoda Power). **Education/training**—National Dance Association of Taiwan; plus ballet, Chinese dance, modern dance, dance kinesiology, and a medical degree. **Other**—Founding member, performer, and choreographer of Dance Asia Alliance. **Awards**—Chinese Culture Institute Community Impact Award (2017); Migrant Heritage Commission's Most Outstanding Migrant Award (2013); among others.

Deanie Vallone Production Dramaturg

Baltimore Center Stage: 2016/17 Judy and Scott Phares Dramaturgy Fellow; *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*; *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.

Stephanie Klapper Casting Director

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

Larry Smiglewski* Stage Manager

Baltimore Center Stage: debut. **Off Broadway/NYC**—*Cagney*, *Sex Tips...*, *Ragtime* on Ellis Island (w/ Brian Stokes Mitchell), All Female *Jesus Christ Superstar* concert (w/Shoshana Bean),

Gypsy (w/ Sally Mayes).

Tour/International—*White Christmas* (National Tour), *The Sound of Music* (Chinese Tour). **Regional**—The MUNY: *Mamma Mia!*, *The Wizard of Oz*; Dallas Summer Musicals: *The King and I* (w/ Rachel York). **Professional**—4 years as an Assistant Professor of Theatre; Stage Management, Directing, and Musical Theatre (Sam Houston State University, West Chester University). **Education**—MFA, University of Houston (Directing), MS, Mercy College (Education), BA, Marymount Manhattan College (Theatre).

Alison Kochman* Assistant Stage Manager

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

*Members of Actors' Equity Association

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

Managing Director

MICHAEL ROSS

Michael Ross returns to Baltimore Center Stage after working for seven seasons as managing director of Westport Country Playhouse. From 2002 to 2008 he was managing director of Center Stage. Previously, Ross was managing director of Long Wharf Theatre (1997–2002) where he was on the producing team for the commercial transfer of the Pulitzer Prize winner *Wif*. 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. Directing credits include *The Whipping Man*, *Gem of the Ocean* (six CCC nominations), *Gee’s Bend* (CCC Award Best Ensemble, two nominations), *Next Stop Africa*, *Cassie*, *The Drum*, and *Identity*. Hana has directed numerous developmental workshops, including Elyzabeth Gregory Wilder’s *The Chat and Chew Supper Club*. Her plays include *All the Women I Used to Be*, *The Rise and Fall of Day*, and *The Sprott Cycle Trilogy*. Hana is the recipient of the 2009–10 Aetna New Voices Fellowship and Theatre Communications Group (TCG) New Generations Fellowship.

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

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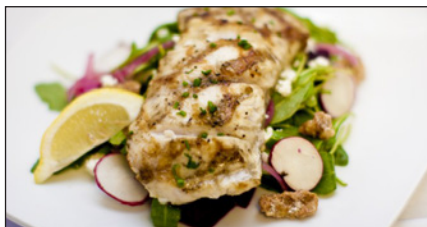


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The renovation includes a brand new education space on the fourth floor—The Eddie C. and C. Sylvia Brown Education Center—perfect for classes, workshops, and other programs. This dedicated space will allow us to offer educational programs every day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

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

YOUNG PLAYWRIGHTS FESTIVAL

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



sessions to take students through the playwriting process.

CAMP CENTER STAGE

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

STUDENT MATINEES

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

EXPANDING OUR ENGAGEMENT

The Eddie C. and C. Sylvia Brown Education Department will allow us to expand our engagement as we continue to educate and inspire tomorrow's audiences, enriching individual lives and ensuring a strong future for the arts in our communities.

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CENTER
STAGE**

NOW OPEN: FLAVOR AT BALTIMORE CENTER STAGE
visit us on the second floor 2 hours before curtain

ENGAGEMENT



Ileana Martinez-Castillo and her granddaughter, Isabella “Izzy” Hills, have attended Together at the Table* over the last few years. Together at the Table invites Baltimore families to enjoy a meal and a discussion with actors before a matinee show, all for less than the price of a movie ticket. Izzy has also attended three summers of Camp Center Stage—a two-week day camp that uses the performing arts to inspire self-confidence and self-awareness. We asked them a few questions about their experience:

How long have you and Izzy been seeing shows at Baltimore Center Stage?

I’ve been seeing shows here since 2005. Izzy started coming when she was six.

What is special about Together at the Table?

The thing that is so great is getting to meet the actors and talk to them before the play. You get to ask questions about their background—they come from all over the US. And some of them didn’t start acting until they were older. So Izzy has gotten to hear the whole range of professional experiences—from where they started to

where they are now. She has learned that it’s never too late to follow your dreams.

What has Izzy’s experience at Camp Center Stage been like?

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

Do you have a favorite play you’ve seen here?

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

What are your favorite things about seeing theater at Baltimore Center Stage with your granddaughter?

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

*Formerly “Kickin’ It with the ‘Rents”

MAINSTAGE: PEARLSTONE THEATER

UP NEXT

"ROSTON IS
TOTALLY
CONVINCING AS
HATHAWAY."

CHICAGO TRIBUNE

TWISTED MELODIES

A MUSICAL HOMAGE
TO A SOULFUL LEGEND

WRITTEN AND
PERFORMED
BY KELVIN ROSTON
DIRECTED
BY DERRICK SANDERS
BASED ON THE LIFE
OF DONNY HATHAWAY

MAR 17-APR 16

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

MAINSTAGE: HEAD THEATER

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

A WORLD PREMIERE

OFF CENTER: THIRD SPACE

BY
POLLY STENHAM

THAT

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SERIOUSLY DYSFUNCTIONAL FAMILY
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WINNER
OF THE 2007
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FACE

APRIL 13 - 23
ALL TICKETS \$25

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

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\$15

BEST SUITED FOR
FAMILIES WITH CHILDREN
AGES 5-10

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WILL BE HELD AT 10:30 AM

RUNTIME
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410.332.0033

IN THE WORKS

New Play Development

In addition to bringing you Mainstage productions like *The White Snake*, we are committed to nurturing the development of new plays.

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

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

Larissa FastHorse's
The Thanksgiving Play
for the Fall 2016 Play Lab

Gifted, a commissioned piece
by Paul Anthony Morris

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

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



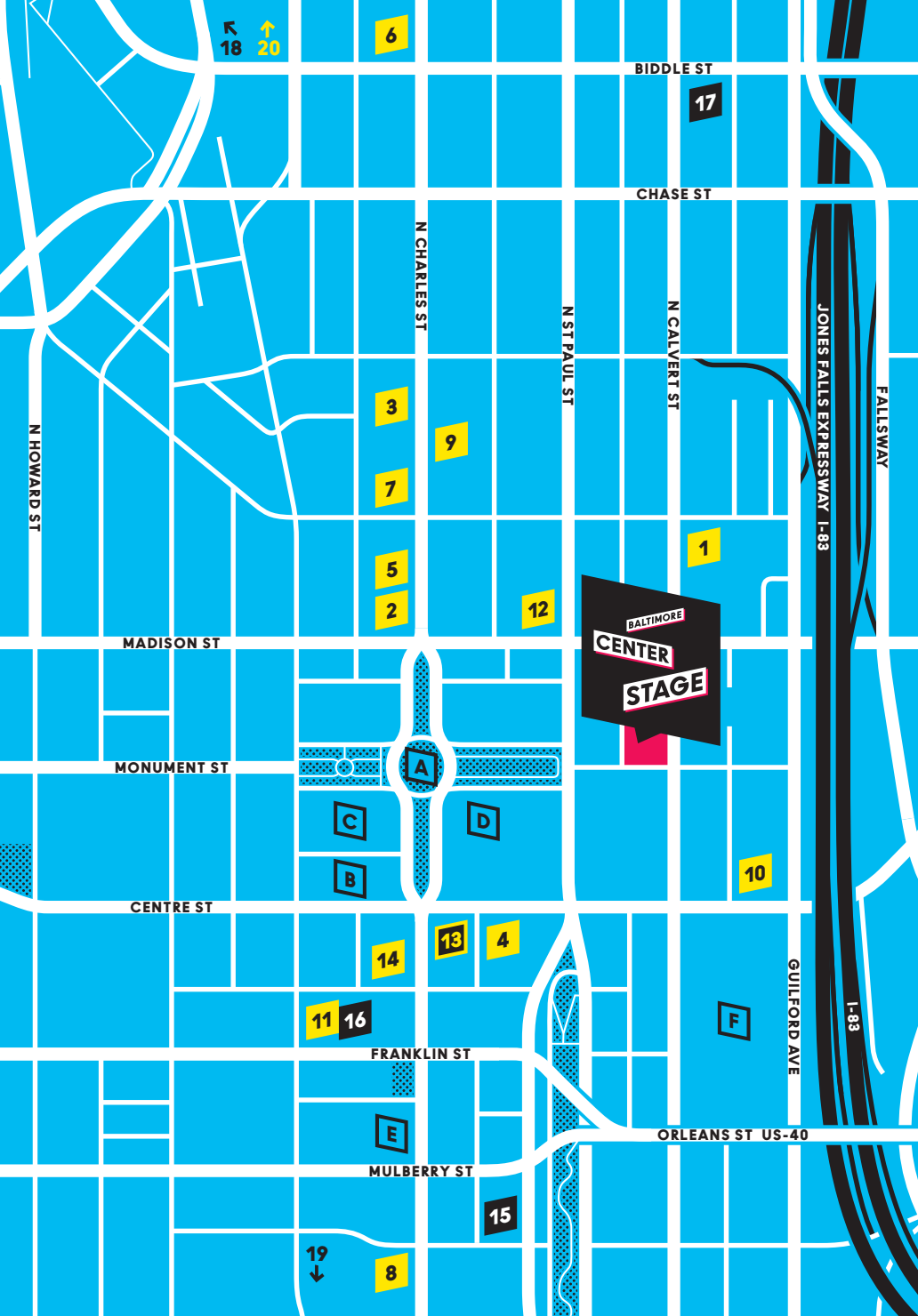
IMAGE BY AMANDA SCHWARZ

Wright Now Play Later

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

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

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



KEY

1 NEIGHBORHOOD RESTAURANT

2 GOLD DINING PARTNER

15 HOTEL PARTNER

A LANDMARK

NEIGHBORHOOD PARTNERS

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

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

1 2 NEIGHBORHOOD DINING PARTNERS

GOLD PARTNERS HIGHLIGHTED

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410.609.3162
- 3. THE ELEPHANT**
924 N. Charles St.
443.447.7878
- 4. FLAVOR**
15 E. Centre St.
443.563.2279
- 5. THE HELMAND**
806 N. Charles St.
410.752.0311
- 6. LA CAKERIE**
1216 N. Charles St.
443.449.6699

- 7. MARIE LOUISE BISTRO**
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410.385.9946
- 8. MICK O'SHEA'S**
328 N. Charles St.
410.539.7504
- 9. MT. VERNON STABLE & SALOON**
909 N. Charles St.
410.685.7427
- 10. PLATES**
210 E. Centre St.
443.453.9139
- 11. POETS MODERN COCKTAILS & EATS AT THE HOTEL INDIGO**
24 W. Franklin St.
443.961.3400
- 12. THE ROOM**
800 St. Paul St.
443.438.7889
- 13. SASCHA'S**
527 N. Charles St.
410.539.6103
- 14. WARE HOUSE 518**
518 N. Charles St.
443.869.3381

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8 E. Pleasant St.
410.576.1200
- 16. HOTEL INDIGO**
24 W. Franklin St.
410.625.6200
- 17. THE IVY HOTEL**
205 E. Biddle St.
800.964.1283



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. ENOCH PRATT FREE LIBRARY**
400 Cathedral St.
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- 18. THE CLASSIC CATERING PEOPLE**
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10 Art Museum Dr.
410.889.3399

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Managing Director
Michael Ross

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Special Assistant to
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Administration Fellow
Antonio Eubanks

Facilities Manager
Jim Bargman

Building Engineer
Harry Piasecki

Security Supervisor
James Williams

Custodial Services Supervisor
Wylie Shaw

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Hana S. Sharif

Associate Director/
Director of Dramaturgy
Gavin Witt

Artistic Producer/Director
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Stephanie Rolland

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Jennifer Roller

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Producing Intern
Jack Dee

The Judy & Scott Phares
Dramaturgy Fellow
Deanie Vallone

The Lynn & Philip Rauch Company
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Brian Novotny

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Education Intern
Rachel Varley

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Zipporah Brown, Vaunita
Goodman, Deirdre McAllister,
Jerry Miles, Jr., CJay Philip,
Courtney Proctor, Virginia
Remsberg, D. Wambui Richardson,
Andrew Stromyer, Susan Stroupe,
Josh Thomas, Ann Turiano, Jacob
Zabawa, and The Jokesters: Steve
Bauer and Marianne Wittelsberger**

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Digital Marketing Strategist
Amanda Schwarz

The Sharon & Jay Smith Marketing &
Communications Intern
Rosalyn Smaldone

The Wendy Jachman
Graphics Intern
Kaitlynn Larkins

Direct Marketing
**SMART (Strategic Marketing
for the Arts)**

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**Richard Anderson (production),
Dean Alexander (advertising)**

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Mandy Benedix

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Subscriptions Manager
Jerrilyn Keene

Assistant Audience Relations and
Group Sales Managers
Laura Baker, Shannon Ziegler

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**Ishai Barnoy, Kelli Blackwell,
Olivia Brann, Brian Gilbert,
Blueberry Emily Keller**

Audience Services and
Events Manager and
Accessibility Coordinator
Alec Lawson

House Managers
**Lindsey Barr, Lindsay Jacks,
Hannah Kelly, Faith Savill**

Audience Relations Intern
Vivian Barnes

Audio Description
**Ralph Welsh, Maryland
Arts Access**

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Associate Production Manager
Kate Holland

Production & Stage
Management Fellow
Matt Sykes

Stage Management Intern
Lucia Ruppert

AUDIO

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

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

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

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Assistant Props Manager
Nathan Scheifele
Props Artisan
Rachael Erichsen
Props Intern
Madeleine Winward

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Assistant Technical Director
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Scene Shop Supervisor
Frank Lasik
Carpenters
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Collin Sage, Eric Scharfenberg,
Libby Stone
The Elizabeth & Ken Lundeen
Carpentry Intern
Whitney Stott

SCENIC ART

Charge Scenic Artist
Eric Starke

STAGE OPERATIONS

Stage Carpenter
Eric L. Burton
Wardrobe Supervisor
Linda Cavell

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

Assistant Lighting Designer
Aaron Tacy
Assistant to the Wig Designer
Sara Donovan
Audio Assistants
Madeline Brumback,
Cory Raynor
Audio Specialists
Eric Lott, Nicholas Pope
Board Operator
Alison Burris
Casting Assistants
Alexa Magnotho, Ari Rudess

Drapers
Ginny McKeever, April McKinnis,
Christopher Schramm

Electricians
Jake Epp, Lillie Kahkonen,
Erin Teachman

First Hand
Lauren Pederson
Front of House Engineer
Daniel Hogan

Projections Operator
Jose Rosero

Props Overhire
Jacob Zabawa

Rigger
Sam Martin

Scenery Intern
Sam Gallagher

Stage Carpenter
Alison Perrone

Spot Operator
Dalton White
Stitcher
Sue Holmes
Stitcher/Wardrobe
Sarah Lamar
Wardrobe
Sarah Satterwhite

SPECIAL THANKS
RICHARD ANDERSON
PRODUCTIONS



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



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



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



Musicians engaged by Baltimore Center Stage perform under the terms of an agreement between Center Stage and Local 40543, American Federation of Musicians.

Baltimore Center Stage is a constituent of Theatre Communications Group (TCG), the national organization for the nonprofit professional theater, and is a member of the League of Resident Theatres (LORT), the national collective bargaining organization of professional regional theaters.

FOR OUR AUDIENCES

DINING

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

DRINKS

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

PHONES & RECORDING

Please silence all phones and electronic devices before the show and after intermission. Photography, audio recording, and video recording are strictly forbidden.

BATHROOMS

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

BOX OFFICE

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

ON-STAGE SMOKING

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

CHILDREN

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

ACCESSIBILITY

MOBILITY

Wheelchair-accessible seating is available for every performance.



VISUAL ASSISTANCE

The Audio Description/Touch Tour performances of *The White Snake* take place on Sun, March 19 at 2 pm and 7:30 pm. Touch tours present a pre-show opportunity to feel props and set pieces on stage. Large print and braille programs are available upon request.



AUDIO ASSISTANCE

An Open Captioned performance of *The White Snake* takes place on Sun, Mar 19 at 7:30 pm. Assistive listening devices are available to be borrowed at no cost.



PARKING

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

LATE SEATING

Latecomers will be seated at the house manager's discretion.

FEEDBACK

We hope you have an enjoyable, stress-free experience! Your feedback and suggestions are always welcome: info@centerstage.org.



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MAR 26-APR 2
2017

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donate, please contact Sydney Wilner
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