



LOOKINGGLASS ALICE

ADAPTED BY DAVID CATLIN FROM
THE WORKS OF LEWIS CARROLL

BALTIMORE
CENTER
STAGE

2017-2018 SEASON



CATALYST

A person who causes action | An agent of change | A stimulus, spark, or incitement

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This program is published by:

BALTIMORE CENTER STAGE

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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 Mainstage and Off Center 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 educators.

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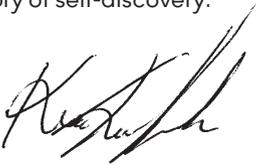
George M. Sherman

Dear Friends,

With this production of *Lookingglass Alice* I'm so pleased to welcome back a friend, Director Jeremy Cohen. In addition to having long and deep connections with most of our artistic leadership, you might remember Jeremy as the director of Colman Domingo's hilarious and touching *Wild with Happy* (2013/14) or the American premiere of my own *Let There Be Love* (2009/10). Now, he brings us a new take on a classic story with the fantastical world of Alice.

Jeremy's vision comes to life on our stage with the support of a most impressive team, including world-renowned choreographer Rennie Harris, considered the pioneer of Street Dance. *The New York Times* called Rennie "the most profound choreographer of his idiom."

In collaboration with additional artists and a multi-talented cast, Jeremy and Rennie use movement, music, dance, and theater to tell a truly universal story of self-discovery.



Kwame Kwei-Armah
ARTISTIC DIRECTOR



KWAME KWEI-ARMAH

LOOKINGGLASS ALICE

ADAPTED BY DAVID CATLIN
FROM THE WORKS OF
LEWIS CARROLL

THE CAST

in alphabetical order

Jessica Bennett

Ensemble

Patrice Covington*

**Red Queen / Dormouse /
Caterpillar / Tweedle Dee**

David Darrow*

**Cheshire Cat / Mad Hatter /
Caterpillar / Humpty Dumpty**

Markita Prescott*

Alice

Christopher Ramirez*

**Dodgson / White Queen /
Caterpillar / Tweedle Dum**

Sensei Silab

Ensemble

Garrett Turner*

**White Rabbit / White Knight /
Wicket / March Hare**

Alicia Quirk*

Stage Manager

Monica Cook*

Assistant Stage Manager

Please turn off electronic devices.

*Member of Actors' Equity Association

Lookingglass Alice is produced by special arrangement with Bruce Ostler, Bret Adams, Ltd.
448 West 44th Street, New York, NY 10036. bretadamsltd.net

Lookingglass Alice premiered at Lookingglass Theatre in Chicago on February 13, 2005, and
was developed in affiliation with The Actors Gymnasium Circus and Performing Arts School.

THE ARTISTIC TEAM

Jeremy B. Cohen

Director

Rennie Harris

Choreographer

Tim Mackabee

Scenic Designer

David Burdick

Costume Designer

Rui Rita

Lighting Designer

Lindsay Jones

*Original Music,
Musical Arrangements,
Sound Designer*

Caitie Hevner

Projection Designer

Jose C. Simbulan

Music Director

Mari Travis

*Assistant Director and
Dance Captain*

Rebecca Adelsheim

Production Dramaturg

Pat McCorkle

Katja Zarolinski

McCorkle Casting, Ltd.

Casting



WHERE: Through the looking-glass and down the rabbit hole.

WHEN: Thirteen o'clock. And a bit after.



*MUSICAL NUMBERS
INCLUDE THE FOLLOWING:*

AFRAID OF EVERYTHING

Milo Greene
(Milo Greene Publishing)

BREATHING UNDERWATER

Chris Crowhurst,
Emeli Sandé
(Sony/ATV Music Publishing)

CONFIDENT

Demetria Lovato, Ilya Salmanzadeh,
Karl Martin Sandberg,
Savan Harish Kotecha
(Universal Music Publishing Group)

GOLDEN

Ruth Berhe
(Sony/ATV Music Publishing)

I CRUSH EVERYTHING

Jonathan Coulton

JEREMY COHEN

Director (left)

When not freelancing around the country, Jeremy Cohen spends most of his time shepherding and supporting playwrights as the Producing Artistic Director of the Playwrights Center—a new play development hub and national artistic treasure based in Minneapolis.

He spoke to the cast, designers, and staff during the first rehearsal of *Lookingglass Alice* to share some thoughts on this production:

"We were struck by the question of what it means for this story—and for any of us—to be here, in Baltimore, in the fall of 2017. And, in particular, what does it mean for younger women of color to look around the world and ask: how do I develop community? How do I see roles for myself? And then there's the central idea of this play, which is a young woman asserting, I want to be a queen. Or rather asking, Who is the queen that I want to be? How do I find my space? Who am I in the face of all of that, and in the world in general? These became really compelling to us as the central questions of our production.

As Patrice [Covington], who plays our Red Queen, put it to me: 'Theater is an opportunity for empathy. If there is one thing our country is challenged with right now, I think it's with this idea of empathy. How can we better make connections; improve our ability to find (or hear) our voices; or just, frankly, sit and listen and learn.' There is something about Alice's journey that resonates with these questions, something I think is so valuable here and now."



RENNIE HARRIS

Choreographer (right)

Legendary choreographer Rennie Harris spoke to BCS about his process.

"I guess what I'm known for is bringing street dance to theater, but really merging theater and street dance together, marrying the two. I mean, a lot of the time when hip-hop is in theater it's just hip-hop in the theater, versus how do you merge the two, and the aesthetic of the theater. And then also bring narrative and abstraction to hip-hop movement or street dance. I'm not a set person, I don't have a lot of props when I'm with my company, so I like to figure out how to create the same illusion with bodies."

ALICE: OF OUR MOMENT

BY REBECCA ADELSHEIM

The Judy & Scott Phares Dramaturgy Fellow



In 2015, *Alice's Adventures in Wonderland* celebrated 150 years of publication. From academic Oxford to the revolutionary 2018 Pirelli calendar, *Alice's* fantastical journeys down the rabbit hole and through the looking-glass have captivated readers, filmmakers, artists,

and fashion designers, keeping the *Alice* stories an indefatigable part of our cultural imagination. Alice and the continuum of her reincarnations and reimaginings act as transformative framework, reflecting back our current cultural moment and anxieties.

Alice in Wonderland was born on a boating expedition when Charles Dodgson (Lewis Carroll) invented a story about Alice and her adventures in a fantastical world underground. After Alice Liddell, the story's namesake, insisted that Dodgson write the tales down, he moved the setting from underground to Wonderland and spent the next decade crafting *Alice's Adventures in Wonderland* (published 1865) and *Through the Looking-Glass and What Alice Found There* (published 1871), both embellished by famed illustrator John Tenniel.

At the time of publication, *Alice* both revolutionized children's literature and reflected a restricted Victorian society at the precipice of change. With the Industrial Revolution gaining steam, London society was preoccupied with modernizations like a new subway system where, according to historians, "imagination could 'run wild,' and indulge a 'passion for dreaming.'"





Technological changes brushed up against a society desperately clinging to old, stringent ways of life, codified in Victorian behavior. From this cultural tension emerges *Alice*—a child at the precipice of adolescence embracing Wonderland, a world full of imagination and free of Victorian constraints.

Using Carroll's stories as a framework, the now-popular 1951 Walt Disney adaptation transforms the Tenniel line drawing of Alice into a modern animation. This full-color romp reflected 1950's post-war anxieties. In this adaptation, Alice is a weaker, easily thwarted version of the intelligent, inquisitive Victorian child. She narrowly escapes death by the Queen of Hearts to discover that she was just dreaming through the adventure. The strong moralizing message to accept the status quo reflects a post-war society that sent women away from their wartime jobs and tried to force them back into homemaking. Though there are

departures in setting, structure, and morals, Disney returns to an Alice living at the border of change in a society trying to maintain old practices despite a world charging forward.

Alice has continued to reverberate in nearly every medium from stained glass windows to graphic novels. Despite tone changes—the 2010 Tim Burton film adaptation of *Alice in Wonderland* is notoriously dark—setting adaptations, and other variances, *Alice* continues to act as a mirror for social anxieties.

How then does *Alice* transform again in turbulent 2017? We see a hint of this in the early release photos of the 2018 Pirelli Calendar. Alice for the first time is a Black woman surrounded by an entirely Black fantasy world. As photographer Tim Walker told the *New York Times*: "This is not about trends, this is about the zeitgeist today [...] I think we are living in a fantastically exciting time, particularly when a story like that of Alice, that has held such resonance with so many people and been told in a certain way for so long, can now be told compellingly in another."

The *Alice* you are about to see is part of the continued reverberations of a celebrated icon. Still caught in the tension between change and familiarity, she is now a young woman defiantly part of our current political and cultural moment. 👑

Another cultural icon updated. Our prop shop made these shoes to help tell the story of Alice in another way.



"WHEN IT'S RECESS WE ALL GO TO WONDERLAND"



During the second week of rehearsal, dramaturg Rebecca Adelsheim sat down with actresses Markita Prescott (below left), who plays Alice, and Patrice Covington (below right), who plays the Red Queen (and other roles), to unpack some of their thoughts on *Lookingglass Alice*. This conversation has been edited for length and clarity.





Do you remember what your first encounter was with the story of *Alice in Wonderland*?

Patrice: That movie with the real people came out a few years after I was born, so I remember watching that. I never got into the cartoon version, I don't really remember connecting to it like I did with the rest of Saturday morning cartoons or Disney movies. But now that I'm in this story I'm wondering what the difference was in my psyche as a young lady that didn't connect to it.

Markita: My first encounter with the story had to be as a kid seeing a compilation of different Disney films, it may have been like a special. I remember seeing those character images. But just like Patrice I didn't grow up on this film the same way that I grew up on *The Little Mermaid*, *Aladdin*, and *Cinderella*. And those are films that I can recite all the lines.

I would say with this show, I'm starting to get to know these beloved characters with the imagery we have today.

What about the story is resonating with you today? How are you locating yourselves inside of your characters?

Markita: I would definitely say that it is Alice and this coming-of-age story. There is so much of me in Alice. I came up as an only child. In school being kind of awkward—I was a young actress, and at the time I was in a school where I wasn't with other artists. And it was hard to find real friends. I feel like Alice's journey is in that very same way, just trying to make friends, trying to find her footing, while at the same time trying to be a kid and be her kind of normal. There is a strong familiarity that I have with this Alice from beginning to end.

Patrice: Think about all of the Disney queens: they never really taught lessons, they are always evil. If you think about *Snow White*, *Cinderella*, *Sleeping Beauty*, *The Little Mermaid*; literally all of them are villains, women taking down other women. With our version it's clear that the women are trying to help Alice become a queen. So that definitely is sticking with me.

"WHEN I THINK ABOUT RED QUEEN, SHE'S A TEACHER, SHE'S AN INSPIRE-ER, SHE'S BEEN THROUGH SOME STUFF, THAT'S HOW SHE KNOWS."

When I think about Red Queen, she's a teacher, she's an inspire-er, she's been through some stuff, that's how she knows. I've been through a lot in my childhood and in my adult life that I now share with people to let them know that they can still be a queen. Look at the things that I've been blessed to do, look how I walk down the street and carry myself regardless of the things I've had to go through in life. Since earlier this year, I've developed a class where I travel the country teaching young children; and I have a special class for young women, little girls. I've started a scholarship foundation for young women. I'm always trying to show them, relate to them, that there is forward movement. It can motivate and inspire people. I definitely see that as something the Red Queen can relate to.

In our production, we are focusing on the thread of Alice becoming a queen. Can you talk about what attracts you to that narrative?

Markita: We're talking about this young Black girl who is coming into her own as a young woman. The meaning of who we are today, just coming into our own as Black women today has turned into a strong part of our modern day culture and it is about really embracing who we are. In all of our glory.

Patrice: As far as this "queen" phenomenon right now: me and my girlfriends, we greet each other with "queen". That's just how we speak to each other now to remind each other that we *are* that. On this journey, Alice encounters so many things that could throw her off of her throne. And we're here to remind her, "girlfriend pull up, you're better than, you have to walk with your head all the way high. Don't forget who you are, don't forget what you came here to do." Hopefully, that message of empowerment can really come through.

What do you hope audiences find in this modern retelling of these classic Victorian stories?

Patrice: My hope is that it becomes less about the fact that we are Black and it becomes an American story that happens to be told by some Black people. Something that people can relate to. Something that doesn't matter what race, culture, creed, background, whatever—everyone can relate to it. Everyone can be changed and inspired by it. Touched by it.

Markita: I mean, I love that this is a story for us all. No matter the color of your skin, all little girls have imaginations—when it's recess we all go to Wonderland. It just so happens that it's a Black girl with a Black queen, oh



my goodness. And that's awesome, because I can only imagine, as a kid, coming to see this show, what it would mean to see this Black Alice. I would be so hyped, immediately, because representation is so important.

Patrice: I love that people of all shapes, sizes, backgrounds are part of this show. I just love that people are finally, about time, opening up.

What's one thing you're excited for in the rest of your time at Baltimore Center Stage?

Markita: I can't wait for us to do our first run through of the show. This is the most challenging role I've ever had to play, in every sense of the word.

And as an actor, you want an audience, so I'm excited to see what the audience has to bring. They're going to be part of the show—literally—so there's that excitement.

Patrice: I'm looking forward to seeing how we all develop together. Doing a show eight times a week; you develop quickly, because you literally are creating every single night. You get a chance to try something new every single night. And we've only just now started our second week and we've only just scratched the surface of developing. So I'm very excited about figuring it out. What else is Red Queen? When I really know what the words mean and I am able to look in Alice's eyes and really mean what I'm talking about, I look forward to that.

To learn more about Patrice's classes, visit TheGalaxyMethod.com. 



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THE CAST

Jessica Bennett

Ensemble

Baltimore Center Stage: debut. **Off Broadway**—The Actor's Temple: *Honestly Abe* (Jessie); The Pit: *Mother Eve's Secret Garden of Sensual Sisterhood* (Echinacea). **Tour**—Theatreworks USA: *We the People* (Dawn). **Regional**—Keegan Theatre: *Chicago* (May 2018); Artscentric: *Chicago* (Velma); Stillpoint: *The Last Five Years* (Cathy); Iron Crow: *Fucking A* (Hester), *The Wild Party* (Kate; B.U.L.S.H.I.T. award, Supporting Actress); New Hazlett: *Ragtime* (Sarah's Friend); Millbrook Playhouse: *Hairspray* (Dynamite). **Entertainment**—Royal Caribbean Cruises, Ltd: Lead Vocalist. **Education**—BFA: Ithaca College (Musical Theatre).

Patrice Covington*

Red Queen / Dormouse / Caterpillar / Tweedle Dee

Baltimore Center Stage: debut. **Broadway**—*The Color Purple* (Squeak, Grammy and Tony Award winner for Best Revival). **Tours**—*Motown The Musical*, *The Book of Mormon*, *Ain't Misbehavin'* (Armelia); International Tour of *Dreamgirls* (Effie). **Regional**—New York City Center Encores: *Big River* (Alice), Fulton Theater: *Little Shop of Horrors* (Audrey II / The Plant). **Awards**—Emmy Award winner, Grammy nom. **Other**—National voiceover and recording artist for numerous radio and television commercials and jingles. Patrice is a coach and speaker. TheGalaxyMethod.com @sangtrice



JESSICA BENNETT



PATRICE COVINGTON



DAVID DARROW

David Darrow*

Cheshire Cat / Mad Hatter / Caterpillar / Humpty Dumpty

Baltimore Center Stage: debut. **Regional**—The Guthrie, Actors Theater of Louisville, Geva, Theatre Latte Da, Ten Thousand Things, Illusion, 7th House Theater. **Other**—Wrote book/music/lyrics for *The Passage* (7th House at The Guthrie, 2017 NAMT Festival), music/lyrics for *Jonah and the Whale* (Stoneham Theatre, 7th House at The Guthrie), and *The Great Work* (7th House at The Guthrie). **Education**—Acting Apprentice: Actors Theater of Louisville; BA: Albright College.

Markita Prescott*

Alice

Baltimore Center Stage: debut. **Off Broadway**—Sonnet Repertory Theater: *The Caucasian Chalk Circle* (Grusha); Queens Theatre: *Hit-Lit* (Marisa Cimoli); Classical Theatre of Harlem: *The First Noel* (workshop, Noel); The Poet's Den: *Flambéaux* (Audelco award nom., Best Actress). **Regional**—Alliance Theatre: *Too Heavy for Your Pocket* (Suzi Bass award nom., Outstanding Ensemble, Outstanding World Premiere). **Film/TV**—*Barry* (Netflix), *The Knick* (dir. Steven Soderbergh; Cinemax), *Person of Interest* (CBS). **Education**—MFA: Rutgers University.

Christopher Ramirez*
Dodgson / White Queen / Caterpillar / Tweedle Dum

Baltimore Center Stage: debut. **Off Broadway**—*Icon*. **Regional**—credits include *Disney's Freaky Friday* at La Jolla Playhouse, Cleveland Playhouse, and the Alley Theatre; Barrington Stage: *Man of La Mancha*; Pioneer Theatre: *The Count of Monte Cristo*; Speakeasy Stage: *In the Heights*; Clarence Brown Theatre: *Violet*. **Film/TV**—*Instinct* (CBS). **Education**—BFA: The Boston Conservatory and William Esper Studio. Special thanks to Harden-Curtis Associates and my family. @c_rambrothaman

Sensei Silab Ensemble

Baltimore Center Stage: debut. Sensei Silab emigrated from the Philippines to the United States in 2008. She is currently a senior in high school at The Baltimore School for the Arts, majoring in theater. Grateful to be a part of this amazing ensemble, Sensei has been in numerous school performances. In 2016, she participated in the MICA film project, *Mischievous Pupil* (starring as "Olivia"). In her free time, Sensei loves to play the guitar, go on nature walks, and meditate. She also enjoys singing. Other than English, Sensei is fluent in Bisaya and Tagalog. One of Sensei's many goals is to be able to speak Spanish fluently.



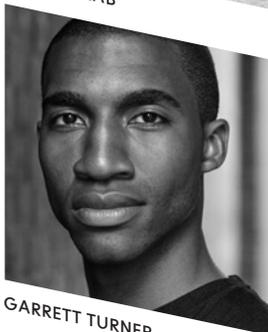
MARKITA PRESCOTT



CHRISTOPHER RAMIREZ



SENSEI SILAB



GARRETT TURNER

Garrett Turner*
White Rabbit / White Knight / Wicket / March Hare

Baltimore Center Stage: debut. **Regional**—True Colors Theatre: *Holler If Ya Hear Me* (Vertus, dir. Kenny Leon); Asolo Repertory Theatre: *The Elaborate Entrance of Chad Deity* (Chad Deity); Mason Street Warehouse: *Memphis* (Delray); Aurora Theatre/Theatrical Outfit: *In the Heights* (Benny); Atlanta Lyric Theatre: *Dreamgirls* (Jimmy Early); Playhouse on Park: *Passing Strange* (Mr. Franklin/Mr. Venus); Alliance Theatre: *Acappella the Musical* (Simon), York Theatre Company: *The Dove* (Will). **Education**—BA: Emory University (Music and Creative Writing); MA: Royal Central School of Speech and Drama in London on a Marshall Scholarship (Music Theatre). garrett-turner.com, @garrettmturner

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

THE ARTISTIC TEAM

Jeremy B. Cohen Director

Cohen is in his 8th season as Producing Artistic Director of the Playwrights' Center, having served as Associate Artistic Director at Hartford Stage, where he directed several premieres. Previously at Baltimore Center Stage, he directed *Wild With Happy* and *Let There Be Love* (by Kwame Kwei-Armah). Directing credits include productions at A.C.T., Actors Theatre of Louisville, Alley Theatre, Alliance, Cleveland Play House, Dorset Theatre, George Street Playhouse, Goodman, Kansas City Rep, McCarter, Mixed Blood, New Victory, Olney Theatre, Open Fist, Repertory Theatre of St Louis, Royal George, Steppenwolf, Theater J, Theater Latté Da and Victory Gardens. As Founding Artistic Director of Naked Eye Theatre Company (Chicago), Cohen developed/directed more than 15 plays, including several premieres. He has received numerous directing awards, including for his play *12 Volt Heart*. His Off-Broadway production (*The Duke on 42nd Street*) of a new musical by singer/songwriter Jonatha Brooke called *My Mother Has Four Noses* is currently touring the US, and he is currently under commission at A.C.T. to co-write (with Dipika Guha) and direct their play *Malicious Animal Magnetism*.

Rennie Harris Choreographer

Baltimore Center Stage: debut.

Accolades—Considered the pioneer of "Street Dance Theater" Harris was voted one of the most influential people in the last 100 years of Philadelphia history and has been compared to Alvin Ailey and Bob Fosse. **Awards**—3 Bessie Awards, 3 Alvin Ailey Black Choreographers Awards, the Herb Alpert Award in Choreography, nominated for a Lawrence Olivier Award (UK), Governors Artist of the Year Award, USA Artist Award for Choreography.

Education—He's the first street dancer to receive two honorary doctorates: Bates College (Arts and Humanities) and Columbia College (Fine Arts). **International**—2014 tour of the Middle East, including Egypt, Jordan, and Palestine. He served as 1 of 4 US Ambassadors as part of President Obama's cultural exchange program Dance Motion USA, led by former Secretary of State Hillary Clinton. "Harris the most profound choreographer of his idiom" (*New York Times*).

Tim Mackabee Scenic Designer

Baltimore Center Stage: *Shakespeare in Love*, *Jazz*, *Amadeus*. **Broadway**—*The Elephant Man* (starring Bradley Cooper), *Mike Tyson*:

Undisputed Truth (dir. Spike Lee). **West End**—*The Elephant Man*. **Off-Broadway**—MTC: *Vietgone*, *Important Hats of the Twentieth Century*; Atlantic: *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design), *Our New Girl*, *The Penitent*; Lincoln Center Theatre: *Heathers The Musical*, *Luce*; Vineyard: *Gigantic*; Public Theatre: *Much Ado About Nothing*. **Regional**—ACT San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Denver Center, Portland Center Stage, Cleveland Play House, Dallas Theatre Center, Geva Theatre, Yale Repertory Theatre, Syracuse Stage, South Coast Repertory, Victory Gardens Theatre, Bay Street Theatre, Asolo Repertory Theatre, Philadelphia Theatre Company, Arden Theatre Company, Studio Theatre, The Muny, Williamstown Theatre Festival (9 seasons.) **Dance**—Doug Varone & Dancers, Cedar Lake Dance. **TV**—*Amy Schumer: Live at the Apollo*, *Gotham*, *Smash*, *The Today Show*. **Education**—North Carolina School of the Arts, Yale School of Drama. timothymackabeeedesign.com

David Burdick Costume Designer

Baltimore Center Stage: *Jazz*; *Next to Normal*; *Amadeus*; *Twelfth Night*; *dance of the holy ghosts*; *Animal Crackers*; ...*Edgar Allan Poe*; *The Mountaintop*; *An Enemy*

of the People; *The Whipping Man*; *A Skull in Connemara*; *The Rivals*; *Snow Falling on Cedars*; *Working it Out*; *Cyrano*; *Caroline, or Change*; *Hearts*; *Things of Dry Hours*; *Crumbs from the Table of Joy*; *Elmina's Kitchen*; *Picnic*; *a.m. Sunday*; *The Rainmaker*; *Blithe Spirit*; and many others.

Regional—Everyman Theatre: *Intimate Apparel*, *Dot*, *Los Otros*, *Great Expectations*, *An Inspector Calls*, *Death of a Salesman*, *A Streetcar Named Desire*, *Ruined*, *Ghosts*, *Blithe Spirit*, *August: Osage County*, *You Can't Take It with You*, *Private Lives*, *All My Sons*, *The Mystery of Irma Vep*; *Walnut Street/Totem Pole*: *The Last Night of Ballyhoo*, *Moon Over Buffalo*. **Opera**—Cincinnati: *Don Giovanni*; Boston Lyric: *I Puritani*; Tulsa: *Tosca*, *The Barber of Seville*, *Carmen*, *Fidelio*. **Dance**—BAM: *FLY: Five First Ladies of Dance*; Dayton Contemporary: *Lyric Fire* (world premiere, dir/ choreographer Dianne McIntyre). **Other**—Baltimore Symphony Orchestra: *Holiday Spectacular*.

Rui Rita Lighting Designer

Baltimore Center Stage: *The White Snake*, *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: *Piano Lesson*, Horton Foote'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 Theatre, Guthrie, Hartford Stage, Huntington Theatre, McCarter, Old Globe, Oregon Shakespeare Festival, Shakespeare Theatre Company, Two River Theater, Williamstown Theatre Festival.

Lindsay Jones Original Music, Musical Arrangements, Sound Designer

Baltimore Center Stage: *Bus Stop*, *Let There Be Love*, *Intimate Apparel*. **Broadway**—*Bronx Bombers*, *A Time To Kill*. **Off Broadway**—Public Theatre: *Privacy*, *Dry Powder*; Playwrights Horizons: *Bella*, *Bootycandy*; Primary Stages: *Rx*; New York Theatre Workshop: *Top Secret*; many others. **International**—Royal Shakespeare Company (England), Stratford Shakespeare Festival (Canada), and productions in Zimbabwe, South Africa, Scotland, and Austria. **Regional**—McCarter; South

Coast Repertory; Arena Stage; Goodman; Old Globe; Steppenwolf; Actors Theatre of Louisville; Guthrie; Hartford Stage; Chicago Shakespeare; Lookingglass Theatre Company; Yale Repertory; many others. **Film/TV** scoring work—*The Brass Teapot* for Magnolia Pictures; *A Note of Triumph: The Golden Age of Norman Corwin* (2006 Academy Award Winner, Best Documentary Short Subject) for HBO Films. **Awards**—Seven Joseph Jefferson Awards and 24 nominations; two Ovation Awards and three nominations; LA and SD Drama Critics Circle Award; two ASCAP Plus Awards; multiple nominations for Drama Desk, Barrymore, Henry Hewes Design, AUDELCO Awards among many others; and was the first sound designer to win the Michael Maggio Emerging Designer Award.

Caite Hevner Projection Designer

Baltimore Center Stage: debut. **Broadway**—*In Transit*. **Off Broadway/New York**—The Duke on 42nd Street: *My Mother Has 4 Noses*, (dir. Jeremy B. Cohen); Atlantic Theater Company: *Derren Brown: Secret*; Primary Stages: *DISCORD*; The Gym at Judson: *DIASPORA*; Roundabout Underground: *Ugly Lies the Bone*; Lynn Redgrave Theater: *Tail! Spin!*; New York Theatre Workshop Next Door: *The*

Elephant in Every Room I Enter; St. Luke's Theater: *Baghdaddy*; Soho Playhouse: *Triassic Park*; 59E59: *Orwell in America*; HERE Arts Center: *Science Fair*; Avery Fisher Hall: *Parade*. **Regional**—Alley Theatre, Alliance Theatre, Arena Stage, Barrington Stage Company, Cleveland Play House, Dallas Theater Center, Everyman Theatre, Guthrie Theater, Long Wharf Theatre, Marin Theatre Company, McCarter Theatre, Northern Stage, Pasadena Playhouse, People's Light, PlayMakers Repertory Company, Round House Theater, Seattle 5th Avenue, Syracuse Stage, Theater J, Williamstown Theatre Festival. caitedesign.com

Jose C. Simbulan
Music Director

Baltimore Center Stage: debut. **Broadway**—*Lestat*, *A Chorus Line*, *Mary Poppins*. **Regional**—Arena Stage: *The Music Man*, *South Pacific*, *Sunday in the Park with George*; Connecticut Repertory Theatre: *Peter & The Starcatcher*; Fiddlehead Theatre Company: *Priscilla*, *Queen of the Desert*; Merry-Go-Round Theatre: *West Side Story*; Shakespeare Theatre Company: *Man of La Mancha*; Virginia Repertory Theatre: *Gypsy*; Signature Theatre: *Passion*, *Into the Woods*; Charleston Stage Company: *The Producers*. **Other**—Accompanist: Southeastern Theatre Conference (SETC),

Unified Professional Auditions (UPTA). **Education**—BM: Virginia Commonwealth University (Piano Performance). @JoseSPiano

Mari Travis
Assistant Director and
Dance Captain

Baltimore Center Stage: debut. **Broadway**—*Fela!* *Nigeria* (production assistant). **Choreography**—credits include MSU: *Black Nativity The Wiz*; Spotlighter's Theatre: *Ain't Misbehavin*; Arena Players: *Smokey Joe's Café*; guest choreography residencies: Georgetown University, MSU, Duke Ellington School for the Arts, Friends School. **Directing**—credits include Arena Players: *Spell #7*, *Colorblind*; *The Katrina Monologues*. **Education**—BA: Morgan State University (Theater). **Professional/Other**—founder and creative director of Good Stuff On Stage, a performing arts production company with the vision to generate technically creative ideas in order to actualize a wide-range of ambitious theatrical productions. Mari is also a performer, performing arts educator, theater director, and choreographer who started in the arts at her family's dance school, Flair Dance & Modeling Studio.

Rebecca Adelsheim
Production Dramaturg

Baltimore Center Stage—Play Lab 2017: *Handle It, To the Flame*. **Off Broadway**—Atlantic & Deaf West: pig.gov (Workshop). **Regional**—Goodman Theater New Stages: *King of Hell's Palace*, *And Maira Spins*, *King of the Yees*, *On the Exhale*; Victory Gardens Theater: *Cocked*, Ignition Festival: *Wolf Play*, *Kill Move Paradise*; Writers: *The Mystery of Love & Sex*; Steep: *Bobbie Clearly*; Greenhouse: *The Way She Spoke*; Sideshow: *Mai Dang Lao*, *Wally World*. **Professional**—Professional Leadership Assistant at Steppenwolf Theatre Company; Producer: Victory Gardens, 2nd Story, Directors Gathering; Script Reader: Victory Gardens, Writers, O'Neill National Playwrights Conference, Bay Area Playwrights, Philadelphia Young Playwrights; Proud member of LMDA. **Education**—BA: University of Pennsylvania; Kings College London.

Pat McCorkle
Katja Zarolinski
McCorkle Casting, Ltd
Casting

Baltimore Center Stage: *The Christians*, *Jazz*, *Les Liaisons Dangereuses*, *Detroit '67*, *As You Like It*, *Pride and Prejudice*, *Marley*, *One Night in Miami...*, *Amadeus*, *Wild with Happy*, *Twelfth Night*, *A Civil War Christmas*. **Broadway**—*Amazing*

Grace, On the Town, End of the Rainbow, The Lieutenant of Inishmore, The Glass Menagerie, Cat on a Hot Tin Roof, One Flew Over the Cuckoo's Nest, Amadeus, She Loves Me, Blood Brothers, A Few Good Men, etc.

Off-Broadway—Upcoming; *Party Face, Clever Little Lies, Dr. Ruth, Stalking the Bogeyman, Freud's Last Session, Tribes, Our Town, Almost Maine and Driving Miss Daisy*. Over 50 **regional theaters**—Guthrie (17 seasons), George Street Theatre (18 seasons), Connecticut Rep, Pittsburgh Public, Barrington Stage, etc. Over 60 **films**—*Senior Moment, Year by the Sea, Child of Grace, Ghost Town, Secret Window, Tony and Tina's Wedding, The Thomas Crown Affair, The 13th Warrior, Madeline, Die Hard III, School Ties, etc.* **Television**—includes, *Twisted, Sesame Street, Californication* (Emmy nomination), *Max Bickford, Hack, Strangers with Candy, Barbershop, Chappelle's Show, etc.* mccorklecasting.com

Alicia Quirk*
Stage Manager

Baltimore Center Stage: debut.
Regional—credits include *Father Comes Home From the Wars, Parts 1, 2, & 3, The Legend Of Georgia McBride, Stupid F*ing Bird, Murder Ballad, The Rocky Horror Show, Seminar, See What I Wanna See, Fair Use, Grey Gardens, Some Men, The Last Five Years, I Am My Own*

Wife (PSM, Actor's Express, Atlanta). *Sondheim's Road Show* (SMPA, Public Theater NY); *Mary Poppins* (SMA, 1st National Tour); *The Color Purple, Saint Lucy's Eyes, Pacific Overtures, My Fair Lady, Crowns* (Alliance, Atlanta) *Mahalia, Lost Highway* (Theatrical Outfit, Atlanta). Recent new works include Script and/or Score Supervision for World Premiere Workshop Productions at the Alliance Theatre for *Tuck Everlasting, Born For This: The Bebe Winans Story, Twist: An American Musical, Start Down, and The Prom.*

Monica Cook*
Assistant Stage Manager

Baltimore Center Stage: debut.
Regional—Synchronicity Theater: *Sense and Sensibility* (Stage Manager); Actor's Express: *Appropriate, The Crucible, The Legend of Georgia McBride, Father Comes Home From the Wars: Parts 1, 2, & 3, Little Shop of Horrors.* **Opera**—Opera Saratoga: *Il Postino.*
Education—BA: Birmingham-Southern College (Music).



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.



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LEADERSHIP

Artistic Director

KWAME KWEI-ARMAH

Kwame Kwei-Armah OBE is a playwright, director, actor, and broadcaster. At Baltimore Center Stage he has directed *Jazz*, *Marley*, *One Night in Miami...*, *Amadeus*, *dance of the holy ghosts*, *The Mountaintop*, *An Enemy of the People*, *The Whipping Man*, and *Things of Dry Hours*. He was named Best Director in City Paper's Best of Baltimore (2014), and he was a finalist for the Stage Directors and Choreographers Foundation's Zelda Fichandler Award for Best Theater Director. His works as playwright include *One Love: The Bob Marley Musical*, *Elmina's Kitchen*, *Let There Be Love*, *A Bitter Herb*, *Statement of Regret*, *Seize the Day*, and *Beneatha's Place*, which debuted at Baltimore Center Stage in 2013 as part of The Raisin Cycle. Other directorial credits include *One Love: The Bob Marley Musical* at Birmingham Repertory Theatre; *One Night in Miami...* at London's Donmar Warehouse; *Twelfth Night*, *The Comedy of Errors*, *Much Ado About Nothing*, and the world premiere of *Detroit '67* at The Public Theater in New York; Naomi Wallace's *The Liquid Plain* 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. He has served on the boards of Theatre Communications Group, 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 returned to Baltimore Center Stage last season after working for seven seasons as managing director of Westport Country Playhouse. From 2002 to 2008 he was managing director of Center Stage. Previously, Ross was managing director of Long Wharf Theatre (1997–2002) where he was on the producing team for the commercial transfer of the Pulitzer Prize winner *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. Her directing credits include: Baltimore Center Stage: *The Christians*, *Les Liaisons Dangereuses*; *Pride & Prejudice* (DCArts: Best Director/Best New Play); Regional: *The Whipping Man*, *Gem of the Ocean* (six CCC nominations), *Gee’s Bend* (CCC Award Best Ensemble, two nominations), *Next Stop Africa*, *Cassie*, *The Drum*, and *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 Voyage 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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IMAGINE enjoying some Shakespeare where you study, or a bit of Beckett where you work. Or how about *Cyrano* swashbuckling nearly in your lap? For some lucky folks around Baltimore, there's nothing imaginary about it. Thanks to generous funding, and a renewed commitment by Baltimore Center Stage to the core value of Access-for-All, this is precisely what our new Mobile Unit, now entering its third season, provides area audiences.

Each round of Mobile shares a common outline: start with a landmark theatrical classic; cut or compress to ensure it runs in less than 80 minutes, with time for discussion before and after; find a flexible and diverse company of actors who can tackle the material and bring it to vivid life; and design a few distinctive—and highly portable—scenic elements, and maybe a bit of live music. Then, pile the whole thing in a van and take it on the road: performing at nursing homes, senior centers, halfway houses, middle schools, prisons, and other underserved venues. Finally, come "home" for a sit-down at 700 North Calvert as part of the Third Space series.

From its very first incarnation as a pilot project in 2015, response to this new venture has been overwhelming. It began with a lively, compact adaptation of *Cyrano de Bergerac*, which cut the three-plus-hours of the original epic to a tidy 75 minutes—and the cast of dozens to a deft trio. This went out to play for audiences from seven to 87, and was universally lauded. Last season saw the program's official debut,

featuring Samuel Beckett's iconic quartet of absurdist misfits in *Endgame*, accompanied by a jazz bassist. This ambitious effort sparked in nearly a dozen engagements on the road, ranging from Health Care for the Homeless and Earl's Place Transitional Housing to Sandtown Winchester Senior Center, before returning for a final sold-out showing at BCS.

This spring, the Mobile Unit will present Shakespeare's *Twelfth Night*, staged by the program's director Daniel Bryant in a new adaptation by Associate Director Gavin Witt. This lively, sprawling tale of mistaken identity, love gone awry, and the irrepressible forces of life and laughter will get the full Mobile treatment: trimmed to run uninterrupted in one act and imagined for a dauntless cast of five playing more than a dozen roles, the production will also feature live music generated by the company, an imaginatively flexible setting, and even puppets. As usual, all of this will pack into a van and head on the road.

But, if you are not one of the folks seeing the Mobile production on tour, Access-for-All still applies to you; you can get your tickets now to catch the Third Space sit-down of *Twelfth Night* in a captivating version you're unlikely ever to see again. Call the Box Office or visit us online to purchase or find out more.

Support comes from Maryland Humanities, Art Works, National Endowment for the Arts, Transamerica, Hearst Foundations, Northrop Grumman, and T. Rowe Price.

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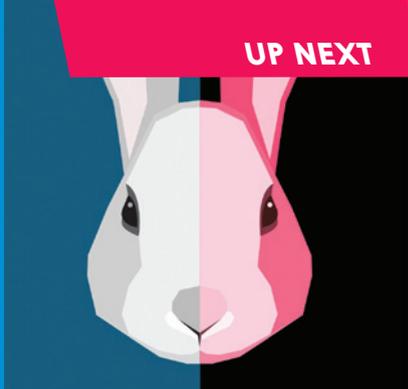
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Wardrobe Supervisor
Linda Cavell

*The following individuals and
organizations contributed to
this production of
LOOKINGGLASS ALICE*

Draper
**Ginny McKeever,
Christopher Schramm**

Crafts
Risa Ono

Stitcher
Bonnie Yim Bromell, Kat Zotti

Scenic Overhire
**Aziza Afzal, Trevor Winter,
Jacob Zabawa**

Props Overhire
**Andrew Opiela,
Jacob Zabawa**

Electricians
**Jessica Anderson,
Alison Burris, Paul Callahan,
Parker Damm, Chris Elwell,
Bevin Miyake, Cody Petenbrink,
Will Voorhies**

Production Assistant
Erica Feidelseit

Projection Design Assistant
Ian McClain

Sound
Cory Raynor

Wardrobe
Sarah Lamar, Lauren Pederson

Special Thanks to
Caves Valley Golf Club
for the use of their golf cart.

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. The 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.

DRINKS

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

PHONES & RECORDING

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

BATHROOMS

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

BOX OFFICE

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

ON-STAGE SMOKING

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

CHILDREN

Children under six are not allowed in the theater.

ACCESSIBILITY

MOBILITY

Wheelchair-accessible seating is available for every performance.



BLIND/LOW VISION

The Audio Description/Touch Tour performances of *Lookingglass Alice* take place on Sun, Dec 17 at 2 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.



DEAF/HEARING LOSS

A Closed Captioned performance of *Lookingglass Alice* takes place on Sun, Dec 17 at 7:30 pm. Assistive listening and Closed Captioning devices are available to be borrowed at no cost. An ASL Interpreted performance will take place Fri, Dec 29 at 8 pm.



PARKING

If you are parking in the Baltimore Sun Garage (diagonally across from the theater at Monument & Calvert) you can pay via credit card at the pay station in the garage lobby or at the in-lane pay station as you exit. We do not validate parking tickets.

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 or access@centerstage.org



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