

JORDAN E. COOPER'S

OH HAPPY DAY!

A NEW PLAY WITH MUSIC

A SAUCY
REIMAGINING OF
NOAH'S ARK



**BALTIMORE
CENTER
STAGE**

**WORLD PREMIERE
SEPT 19 - OCT 13**

WITH ORIGINAL SONGS BY DONALD LAWRENCE
DIRECTED BY STEVIE WALKER-WEBB
IN ASSOCIATION WITH THE PUBLIC THEATER

LAND ACKNOWLEDGEMENT

Honor Native Land

Responding to a call from our Indigenous colleagues, collaborators, and neighbors, Baltimore Center Stage is working toward building meaningful and accountable relationships with the land we occupy. As a first step on this path, you'll see a land acknowledgement in each of our programs. Acknowledgement is itself a small gesture, and we look forward to continuing our efforts toward decolonization in a meaningful way. If you're interested in more information feel free to visit the US Department of Arts and Culture's "Honor Native Land" guide.

Baltimore Center Stage acknowledges that the land beneath us, this place, this community, owes its vitality to generations who have come before. Some were brought forcibly to this land, some came here in search of ownership or simply a better life, and some have lived and stewarded this land for countless generations. In a spirit of making erased histories visible, we acknowledge that we are standing on the ancestral and occupied lands of the Piscataway peoples. The Susquehannock, Lenape, and Lumbee peoples have also cared for this land. These peoples are not relics of the past. They continue to steward this land today with care, vitality, and tradition. Their relations are numerous throughout Turtle Island, and they continue to grow. We pay respects to their elders: past, present, and future. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today. And please join us in uncovering such truths at any and all public events.

Additionally, in the spirit of reconciliation, you can honor the Indigenous peoples of this land by donating to Native American Lifelines, donating to or visiting the Baltimore American Indian Center & Heritage Museum, and supporting local Indigenous artists. These are only a few suggestions of the many ways we can move towards reconciliation.



BALTIMORE AMERICAN
INDIAN CENTER

THE INDIGENOUS ART GALLERY

Free to the public,
open during regular
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DEAR BCS COMMUNITY,

Welcome to the world premiere of Jordan E. Cooper's *Oh Happy Day!*

This exceptional production marks the beginning of Stevie's inaugural season as Artistic Director and a new era for Baltimore Center Stage. We are embarking on a transformative year, with boundary-pushing world premieres, fresh takes on favorite classics, the launch of new education and community programs, and the celebration of 40 years of one of the oldest youth playwrighting programs in the nation. Our goal is to use the art of theater to inspire joy and connection across our beloved Greater Baltimore community, and we hope you feel some of that here tonight.

Oh Happy Day! is a remarkable collaboration between Stevie and Jordan, marking their second partnership following the acclaimed *Ain't No Mo'* at BCS and on Broadway. They are joined by gospel icon Donald Lawrence, whose original music infuses the show with a powerful energy that lifts up all who hear it. Together with an inspired team of designers and a brilliant, deeply committed cast, these artists have created a play that invites us to revisit well-known stories with new eyes, to look deeply at the needs of our community, and to make sure that every human being feels the full love they deserve.

We are particularly proud that this first production of our new chapter is a world premiere built right here in Baltimore. In today's landscape of continuing challenge for the performing arts, opportunities for new writing are rarer and rarer. We are committed to being a home for playwrights at all stages of their careers - from celebrated leaders to emerging writers moving from Baltimore to the national scene. Baltimore Center Stage produces new plays that shine a light here at home and go on to be ambassadors for our city to the nation. If you enjoy tonight's performance, please spread the word and consider making a donation to power the future of our work! And if you're not already a Member, we hope you'll become one and join us for the other exciting shows we have coming up this season (*Pride and Prejudice*, directed by BCS favorite Ken-Matt Martin, starts October 17th).

A renaissance is happening in our city and in this theater, and we couldn't be more excited to be on this journey together with you.

Stevie Walker-Webb

ARTISTIC DIRECTOR, BALTIMORE CENTER STAGE

Adam Frank

MANAGING DIRECTOR, BALTIMORE CENTER STAGE

JORDAN E. COOPER'S

OH HAPPY DAY!

A NEW PLAY WITH MUSIC

SEPT 19 - OCT 13, 2024 | WORLD PREMIERE

WITH ORIGINAL SONGS BY DONALD LAWRENCE

DIRECTED BY STEVIE WALKER-WEBB

IN ASSOCIATION WITH THE PUBLIC THEATER



CAST

JORDAN E. COOPER*
KEYSHAWN

JAMES T. ALFRED*
LEWIS

TAMIKA LAWRENCE*
NIECY

JUSTIN STURGIS*
KEVIN

LATRICE PACE*
GLORY DIVINE

TIYA ASKIA
MIGHTY DIVINE

COURTNEY MONET
HOLY DIVINE

ANTHONY GRACE
KEYSHAWN
UNDERSTUDY

THE CREATIVE TEAM

JORDAN E. COOPER*
PLAYWRIGHT

DONALD LAWRENCE
COMPOSER

STEVIE WALKER-WEBB
DIRECTOR

ANTWAN (GREEYO.)
HAWKINS JR.
ASSISTANT DIRECTOR

CHARLIQUE C. ROLLE
CHOREOGRAPHER

LUCIANA STECCONI
SCENIC DESIGNER

JACK GOLDEN
ASSOCIATE SCENIC
DESIGNER

CELESTE JENNINGS
COSTUME DESIGNER

CHANNING TUCKER
ASSOCIATE COSTUME
DESIGNER

ADAM HONORÉ
LIGHTING DESIGNER

SHANNON CLARKE
ASSISTANT LIGHTING
DESIGNER

TAYLOR J. WILLIAMS
SOUND DESIGNER

JAKOB W. PLUMMER*
STAGE MANAGER

MONÉT THIBOU*
ASSISTANT STAGE
MANAGER

AVON HAUGHTON
JACK PHILLIPS MOORE
DRAMATURGS

SHARON ZHENG
TYRELL STANLEY
MAKAYLA BECKLES
PRODUCTION ASSISTANTS

MUSICIANS

DANIEL RUDIN
MUSICAL DIRECTOR/
ORCHESTRATIONS AND
ADDITIONAL MUSIC/
KEYBOARD PROGRAMMER

BOBBY HALL III
ASSOCIATE
MUSICAL DIRECTOR
ALTERNATE KEYBOARD

FRANCIS A. CARROLL
DRUMS

BRYANT "DEUCE" THOMAS II
BASSIST

— This production runs 1 hour 30 minutes with a 10 minute intermission —



The further we get from the origination of canonical texts, the more likely I am to question to whom exactly they belong.

Parable, elegy, and ancient law will often escape one's lips with such ease and conviction that you'd think every mimic was an originator. The constant recontextualization of these old themes is the very energy that keeps them alive. Every once in a while, a writer comes along, digs deep into the well of an old story's relevance, and pulls up a bucket full of its wonders, fit

for the wonderers of their time. This time, Jordan E. Cooper has done so with the story of Noah. Here, Laurel, Mississippi, is the end of the world and Keyshawn is as close to a biblical character as we can get, a pained young man rife with imperfection and primed for God's work.

The story of Noah takes place in the biblical book of Genesis, chapters 6-9. The story begins with God's assessment of what has become his most complex and self-complicating creation: **the human**. Since man's original sin, wickedness has spread as the population has grown— so much so that God starts to regret the creation entirely. Filled with remorse, God decides to flood the earth, wiping it clean of all life except for one favored man named Noah, his family, and a few chosen animals. God instructs Noah to build a large ship known as an ark to brave the storm. Noah does as God asks, God sends the promised flood, and all beings secured by the ark survive. After much time, Noah, his family, and each living creature are commanded by God to leave the ark, walk the earth, and repopulate it with the promise that despite the inherent, troublesome imperfection in the spirit of humans, God would never destroy the Earth by flood again.

Though faithful and freshly started, God doesn't suddenly expect that inherent evils in humans would be washed away in the flood. And as God makes no mistakes, the imperfections in humans stretch through bloodlines, endured wars, surpassed borders, crossed oceans and land in the front yards of family homes much like the Johnsons in today's tale. As vulnerable of a material as it is, religion is the very thing that fortifies the Johnsons and many families like them. In the throes of a world of wickedness, stemming all the way from Genesis, a tradition of strict faith serves as a shield. Ironically, on the other side of that shield sits the world's forgotten, the world's vulnerable – Keyshawn.

In his reflection of this biblical text, Cooper is reminding us that God's acknowledgement of, and dare I say, belief in the imperfections of man make Keyshawn an ideal candidate for delivering his family to salvation.

Cooper takes a magnifying glass to a too often forgotten state, into a small town, into the wound of a torn family, finds a perfectly imperfect man, and deems him worthy of executing the will of God. Wearing his imperfections on his sleeves and feigning no righteousness, Keyshawn is the very reflection of what God knows for certain about humanity although his family and even we (you and me), may not see it yet. If we are willing, perhaps we can look right into the mirror that Keyshawn is holding to us as he traverses the impossible. Today, in Cooper's Laurel, **perhaps love is the real salvation.** Perhaps our ability to see God in ourselves and in those around us is ark enough to help us weather the storm. And perhaps you ought to be gracious, because after all— we're all monsters.

AVON HAUGHTON
DRAMATURG



A NOTE FROM _____

JORDAN e. COOPER

I am incredibly thrilled to be sharing the World Premiere of *OH HAPPY DAY!* here at Baltimore Center Stage. To be the first show programmed in Stevie Walker-Webb's inaugural season is a high honor. This play is one that has lived inside of me for many years, though I don't think I fully understood what it was saying until I finished it. This story and these characters have stretched me as an artist and as a human being. It's forced me to shape a new definition of Happy for myself. One that understands Happiness as a revolutionary act of choice. A lamp in the dark waiting for the simple flip of a switch. It doesn't get rid of the darkness, but it damn sure helps to see and confront the obstacles within it. Getting to create *Oh Happy Day!* with the Gospel Icon that is Donald Lawrence is the gift of a lifetime. The church boy in me still can't believe that I get to share this collaboration with the world. The story of this family is actively teaching me just how big God is, just how big grace is, and just how small humanity has shaped them to be.

JORDAN E. COOPER

PLAYWRIGHT, *OH HAPPY DAY!*



FROM LEFT: DONALD LAWRENCE, JORDAN E. COOPER, STEVIE WALKER-WEBB

AND

STEVIE WALKER-WEBB

Jordan E. Cooper is my favorite playwright, living or dead. His accolades and “historical firsts” have already earned him a place among this country’s theatrical greats. But that’s not what makes him an admirable writer. What I find myself obsessing over and challenged by in Jordan’s work is his simple and unwavering commitment to love.

Every single character he creates, whether on Broadway or BET (Black Entertainment Television), is fighting to be loved. Even when his characters are screaming, crying, clawing, lying, cheating, or preaching... if you listen with your good ears, you’ll hear them all desperately struggling toward truth. At their core, they are simply expressing a desire to be heard, accepted, understood—struggling for their right to be loved.

And love, true love, will always be a radical act. The expression of love—whether it be love of self, or love of God and country—is the bravest contradiction of our lives. It takes courage to make this kind of theatre: a simple play about love between a sister and a brother, a father and a son, a God and a human. In a world increasingly absent of grace and faith, a simple play about love is radical. I’m proud to be a part of an institution brave enough to tell new stories and bold enough to believe in the power of love in a time of cynicism.

I love this city and can’t think of a better way to begin my journey as Artistic Director than by sharing this world premiere by my favorite playwright in the most magical place on earth. I hope you will receive *Oh Happy Day!* as a personal love letter from me to you.

STEVIE WALKER-WEBB

DIRECTOR, *OH HAPPY DAY!*

BIOGRAPHIES



JORDAN E. COOPER* KEYSHAWN/ PLAYWRIGHT

Jordan E. Cooper is an Tony Award-nominated actor, playwright, producer, and director. He is the youngest Black American playwright in

the history of Broadway with his critically acclaimed play *Ain't No Mo'*, which received six Tony Award nominations including "Best Featured Actor in a Play" for Jordan's role as the hilarious flight attendant "Peaches." In television, Cooper is already making a splash by giving BET their first Emmy nomination with his 3x Emmy-nominated sitcom "The Ms. Pat Show," which he also created, executive produces and directs. Jordan was also featured in FX's groundbreaking series "Pose" as MC Tyrone. He has his own production company, Cookout Entertainment, and was most recently profiled in Forbes 30 under 30 on the cover of the Hollywood & Entertainment class of 2024! He will be co-starring alongside Lindsay Lohan and Jamie Lee Curtis in the upcoming sequel to Disney's "Freaky Friday."



JAMES T. ALFRED* LEWIS

Award-winning actor James T. Alfred is pleased to return to Baltimore Center Stage. He was last seen at BCS as Ham in the *EndGame* mobile unit production. Other

stage credits: New York - *Black Odyssey*, *Pipeline* (understudy); Other Stage Credits: *Fat Ham*, *What I Learned in Paris*, *Jitney*, *Radio Golf*, *Two Trains Running*, *Ma Rainey's Black Bottom*, *Fences*, *Detroit '67*, *Redshirts*, *To Kill A Mockingbird*, *A Raisin In The Sun*, *A Brown Tale*, *Brothers Of The Dust*, *April 4, 1968*, *Clybourne Park*, *Southside Of Heaven*. Film and Television credits: *Kold and Windy*, *Power Book II: Ghost*, *Law and Order: Organized Crime*, *The Blacklist*, *Blindspot*, *Empire*, *Chicago P.D.*, *Boss*, *F.B.I.*, *Prison Break*, *A Brother's Whisper*, *One Week*, *The Tam and Kevin Show*, James T. Alfred is a graduate of the Institute for Advanced Theatre Training at Harvard University and holds an M.F.A in acting from the Moscow Art Theatre School in Russia.



TAMIKA LAWRENCE* NIECY

Two Time Grammy-winning singer, actor, and writer. Broadway: *Heart Of Rock N' Roll*, *Caroline Or Change*, *Gettin' The Band Back Together*, *Come From Away*, *Dear Evan Hansen*

(Virtual Cast), *Beautiful, If/Then*, *Matilda*, *The Book of Mormon*. Off-Broadway: *Black No More* (Drama Desk Nomination: Best Actress In A Musical) *Hercules* (The Public Theater) *Rent*, *The Tempest* (The Public Theater). Television: "That Damn Michael Che", "Modern Love", "The Last OG" "The Wiz Live!", "Vinyl" (HBO), "Show Me a Hero" (HBO), "Blue Bloods", "Law & Order: SVU." Movies: *Mean Girls*, *Better Nate Than Never*, *The Greatest Showman*, *Dear Evan Hansen*, *White Girl*, *Breakable You*.

For Maurice

Instagram @iamtamikalawrence



JUSTIN STURGIS* KEVIN

Justin Sturgis is a graduate of NYU Tisch School of the Arts and is thrilled to be working with BCS. Justin previously made his feature film debut in *Insidious: The*

Red Door (Sony Pictures/Alliance). Apart from acting, Justin also recently graduated with his Masters in Marketing from Baruch College. Recent credits include Berkshire Theatre Group's production of *B.R.O.K.E.N Code* (Deshawn), *The Scottsboro Boys* (Roy Wright), *Spring Awakening* (Georg) and the National Tour of TWUSA's *Dot Dot Dot: A New Musical*. Thank you to my family, the wonderful cast and crew and my supportive team at Henderson Hogan. Instagram: @jsturge28



LATRICE PACE* GLORY DIVINE

Born into Atlanta's First Family of Gospel music, Latrice was destined to venture into the Arts & Entertainment industry. Her musicality has embodied over 20 years of theatrical

and vocal works with respective industry

producers and directors.

Latrice is a longtime member of the BMI trailblazing gospel group, The Anointed Pace Sisters, as well as Donald Lawrence & Company. Latrice has many creative achievements, highlighted by a series of firsts. Her first nationwide independent single in July of 2023 and received multiple Stellar Awards nominations.

However, with a career paved with bold achievements she's most fulfilled when leading worship at her local church.

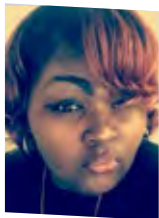


TIYA ASKIA
MIGHTY DIVINE
A native of the DMV, Tiya Askia is an all-encompassing musical force, having garnered an exceptional body of work as a celebrated vocalist, songwriter, producer, and

above all else - a Spirit-filled artist with a devotion to uplift her listeners through God.

Tiya is currently a member of Stellar Award Winning Gospel group, Kurt Carr & The Kurt Carr Singers, serving as a lead vocalist. She has also joined the stage with notable artists such as Grammy Award winner, Patti Austin, as well as her Godmother, the legendary Myrna Summers. In October of 2022, Tiya released her first single, "It Won't Be Long Now", (available on all digital outlets) from her upcoming album.

As Tiya shares her gift across nations, her greatest joy has been the privilege of passing on her faith and love of music to her daughter, Ava.



COURTNEY MONET
HOLY DIVINE
Hello, my name is Courtney Dyson and I am 27 years old, I was born in Washington, DC, but I grew up in Baltimore, MD. I am a former student of Morgan State University,

but I transferred to Colorado Technical University to get my bachelor's degree in Information Technology. I've been singing since I was 4 years old and it has become a passion of mine. Currently I am an educator

who helps and teaches children with Autism, mental health and behavioral disorders. I love sunflowers, listening to music, reading, bowling, and computers. My work ethic has allotted me the opportunity of singing on stage with some of the greatest in gospel music such as Donald Lawrence, Kirk Franklin, and Twinkie Clark, just to name a few. There's more for me ahead, and I won't stop or look back until I've conquered everything God has in store for me.



ANTHONY GRACE
KEYSHAWN
UNDERSTUDY

Anthony Grace (he/X) is excited to make his Baltimore Center Stage debut. Credits include: *for the honey, you gotta say when* (New York Theatre

Workshop); a.k. payne's *BURNBABYBURN: an american dream*, a.k. payne's *Where Pathways Meet, Is God Is* (Yale Cabaret); *In The Blood, Neighbors* (Convergence-Continuum); *Passing Strange* (Long Wharf Theatre); *Buried Child* (Stocker Arts Center); *The Bomb* (Ensemble Theatre); *Men Like Us* (JAG Productions). X's plays include: *Van Sonata* (Cleveland Public Theatre, Yale Cabaret); *blks n jws* or *Baldwin's Lecture on the campus of UMass on February 28th, 1984, an election year*; *Symbolic Gestures* or *Michael Jackson prepares for the 26th Annual Grammy Awards on February 28th, 1984, an election year*; *nightfall* and *nu money*. MFA - Yale School of Drama.



DONALD LAWRENCE
COMPOSER

Donald Lawrence (he/him) is an American gospel music songwriter, record producer and artist. He is best known for his Grammy Award-nominated songs "The

Blessing of Abraham" and "Encourage Yourself". He studied at the University of Cincinnati College-Conservatory of Music (CCM), where he earned a Bachelor of Fine Arts degree in music. He has received multiple Grammy and Stellar Award honors and served as vocal coach to the R&B group En Vogue, was the musical director for

Stephanie Mills, songwriter for The Clark Sisters, and collaborator with a host of artists including Peabo Bryson, Kirk Franklin, Karen Clark Sheard, Donnie McClurkin, and Mary J. Blige. Lawrence took on The Tri-City Singers after a friend vacated his position as musical director. The group debuted in 1993 with *A Songwriter's Point Of View* on a then-brand-new independent record label called GospoCentric Records.



**STEVIE WALKER-WEBB
DIRECTOR**

Stevie Walker-Webb (he/him) is a Tony Award-nominated, Obie Award-winning director, playwright, and cultural worker who believes in the transformational power

of art. He is the Artistic Director of Baltimore Center Stage and his work has been produced on and off-Broadway, including *Ain't No Mo'* (The Public Theatre/ Broadway), *Gun and Powder* (PaperMill Playhouse), *One In Two* (The New Group), *Black Odyssey* (Classic Stage), *Fairview* (Woolly Mammoth), and *Our Town* (Baltimore Center Stage).

He is founder of HUNDREDSofTHOUSANDS, an arts and advocacy organization that makes visual the suffering and inhumane treatment of incarcerated mentally ill people. He has received the Princess Grace Award for Theatre, The Lily Award from the Dramatists Guild of America, and is a 2050 Fellow at New York Theatre Workshop. He's a contributing writer for BET's Emmy Nominated hit comedy "The Ms. Pat Show" and a visiting artist and lecturer at Harvard University and is the Founding Artistic Director of the Jubilee Theatre in Waco, Texas. Stevie has created art and theatre in Madagascar, South Africa, Mexico, and across America. steviewalkerwebb.com

**ANTWAN L. HAWKINS JR.
ASSISTANT DIRECTOR**

Antwan L. Hawkins Jr, also known as "GREEYO." is a Baltimore-based multidisciplinary artist known for his artistic dexterity and unapologetic approach to expressing Africa's influence on civilization. His childhood theatrical background helped hone his skills in acting, singing, dancing, poetry, and lyricism. A graduate of North

Carolina Central University with a Bachelor's degree in Theatre Performance, he mastered skills such as light/sound design, carpentry, scenic design, play/screenwriting, and directing. Since then, he's expanded into multimedia and music production, event curation, and community organizing. He also operates a multimedia production and photography studio, LaRae Amoor Studios, in Baltimore's Station North Arts District. Profound in Brown.

**CHARLIQUE C. ROLLE
CHOREOGRAPHER**

Charlique C. Rolle is a community and cultural design specialist, visionary multi-disciplinary creator, producer, and storyteller who seamlessly navigates the intersections of faith, arts, justice, and community development, amplifying Black and marginalized voices.

**LUCIANA STECCONI
SCENIC DESIGNER**

Recent regional credits include: *Fat Ham* (a co-production between Huntington Theatre and Alliance Theatre), *The Virgin Queen Entertains Her Fool* (American Players Theatre); *What Will Happen to All that Beauty?* (Contemporary American Theater Festival); *At the Wedding and John Proctor is the Villain* (Studio Theatre); *The Art of Burning* (a co-production between Huntington Theatre and Hartford Stage); *Witch* (Huntington Theatre); *Faith Healer and Waiting for Godot* (Barrington Stage Company); *Murder on the Orient Express* (Milwaukee Rep); *Antonio's Song* (CATF, Milwaukee Rep and The Goodman), among others. She has also designed for Everyman Theatre, The Kennedy Center Theater for Young Audiences, Woolly Mammoth Theatre Company, Signature Theatre, Olney Theatre, Folger Theatre, and many others. She is an Associate Professor in Scenic Design at Emerson College. www.lucianastecconi.com

**CELESTE JENNINGS
COSTUME DESIGNER**

Celeste Jennings is a passionate costume designer and playwright who is overjoyed to collaborate with Baltimore Center Stage on *Oh Happy Day!* Most recently, she designed the summer season at The Arkansas Reparatory Theatre. Upcoming projects include: *Rough Crossing* with the Resident

Ensemble Players at the University of Delaware and *Appropriate* at The Old Globe. Jennings holds an MFA in costume design from NYU Tish School of the Arts and recently finished her tenure as a 2050 fellow at New York Theatre Workshop. She's a current member of the Emerging Writer's Group of the Public Theatre.

IG: celestejenn_

Website: celestejennndesigns.com

ADAM HONORÉ

LIGHTING DESIGNER

Adam Honoré is a Harlem based designer for the stage. His résumé includes Broadway productions, regional shows, and international premieres. Adam is a Drama Desk, Henry Hewes, Elliot Norton, and Helen Hayes Award Nominee; AUDELCO Award Recipient, and is listed on Live Design Magazine's "30 Under 30".

TAYLOR J. WILLIAMS

SOUND DESIGNER

T is thrilled to be reunited with team members from Jordan L. Cooper's Broadway debut, *Ain't No Mo'* for which he was nominated for a Tony Award for co-sound design along with Jonathan Deans. Other sound design credits include the Chinese language premiere *MOZART L'Opéra Rock* with Joshua Millican in China, and *Who's Afraid of Virginia Woolf* at Flint Rep in Michigan. As an electronic musician he's had the great honor of creating unique sounds and performance solutions for *Moulin Rouge*, *King Kong*, *Beetlejuice*, *Be More Chill*, *Prince of Egypt*, *Lempicka*, *Trading Places*, Anthony Roth Costanzo in *The Marriage of Figaro* at *Little Island*, among others. He has had the fortune of working with such illustrious artists as Lin-Manuel Miranda, Heather Headley, Baz Luhrmann and Catherine Martin, Lebo M., Pentatonix, Gloria Estefan, Sara Bareilles, Sam Smith, Coheed & Cambria, and The Who.

www.taylorjwilliams.com

JAKOB W. PLUMMER*

STAGE MANAGER

Originally from Galion, Ohio. Broadway: Oslo (Tony Award Best Play), Sunday in the Park with George, A View from the Bridge (Tony Award Best Revival of a Play), The Crucible, Pretty Woman. Other credits include The MET Gala, Tiffany & Co., The Kennedy Center,

Lincoln Center, Juilliard School of Music, A.R.T., The GRAMMY Awards, The U.S. Open, TEDTalks, The Actors' Fund, Encores!, The New Group, Paper Mill Playhouse, Classic Stage Company, Primary Stages, The Junior Theatre Festival, Heartbeat Opera, Weston Playhouse, Merrimack Repertory Theatre, Playhouse Square, Cain Park, and The World Science Festival. Baldwin-Wallace Alum

MONÉT THIBOU*

ASSISTANT STAGE MANAGER

She is THRILLED to make her BCS debut! Broadway Credits: *Uncle Vanya*, *Moulin Rouge*, *Jaja's African Hair Braiding*, *Peter Pan Goes Wrong*, *Death of a Salesman*, *Mr. Saturday Night*. Off-Broadway: *Black Odyssey*, *Morning Sun*, *All the Natalie Portman's*, *The Wrong Man*, *Happy Talk*, *Clueless the Musical*, *The True*. Developmental work: *Muriel's Wedding*, *Lempicka*, *Mandela*.

AVON HAUGHTON

DRAMATURG

Avon Haughton is an artist, writer, and dramaturg born and raised in Baltimore, educated in New York City, and dedicated to good storytelling. In his work, Avon explores the extraordinary and often overlooked nuances in people through love, fantasy, and futurism. He's happy to be right here right now.

DANIEL RUDIN

MUSICAL DIRECTOR/ ORCHESTRATIONS AND ADDITIONAL MUSIC/ KEYBOARD PROGRAMMER

Daniel Rudin is a composer, producer, musical director and pianist, creating music that connects people to a sense of wonder and to each other. He is the founder of the band Third Reprise, whose wildly creative covers of show tunes have reached millions online. He also serves as a conductor and pianist at *MJ: The Musical* and *The Great Gatsby* on Broadway, having made his Broadway debut with the critically acclaimed *Caroline, or Change*. Daniel also serves joyfully as a band leader and facilitator with Gaia Music Collective, helping to build community around the uplifting potential of music made in the spirit of play.

BOBBY HALL III
ASSOCIATE MUSICAL DIRECTOR
ALTERNATE KEYBOARD

Bobby Hall III is a multi-instrumentalist, songwriter, event producer, and bandleader born and raised in Brooklyn, NY. He has had the honor of collaborating with artists such as Cee-Lo Green, John Legend, and Earth Wind and Fire, to name a few. Bobby graduated from the prestigious Berklee College of Music with a Bachelor's degree in Contemporary Writing & Production at the tender age of 20 years old, where he learned to write and compose for orchestras and big bands, along with cultivating the skill of arranging a vast array of modern electronic music. Thereafter, Bobby Hall received tutelage from one of NYC's leading sync licensing agencies, Butter Music NYC, who has a roster of clientele of a myriad of reputable companies, including Dial Soap, HBO, Duracell, and many more. He has since also taken on several roles of leadership, including Musical Director at a handful of notable churches in both Boston and NYC, Musical Director for the opening of the Perelman Center in NYC in August of 2023, and lead curator and founder of his own collective, The Band TBA.

FRANCIS A. CARROLL
DRUMS

Baltimore Center Stage: *Lady Day at Emerson's Bar and Grill*. Francis "Frank" Carroll is native of Washington, DC, and a 27-year retired Veteran of The US Army Band, "Pershing's Own" in Washington, DC. Throughout his career, he performed thousands of missions at the White House, Pentagon, Department of State, and various venues across the US and abroad. Countries he's visited and performed in include Australia, Norway, Korea, and China. Prior to his Army career, Frank was a music major at the Philadelphia College of Performing Arts and the University of MD, College Park. During that time, he worked as a percussionist at Kings Dominion theme park, Commodore Cruise Lines Caribbean in Orchestra, Barksdale Dinner Theatre and Touring Company of *Joseph and the Amazing Technicolor Dreamcoat* and *Miss You Like Hell* at the Baltimore Center Stage and *Show Way* at the Kennedy Center Education Theater. He's also performed with entertainment icons such as Lloyd

Price, Fred Wesley, Clark Terry, Tom "Bones" Malone, Craig Morgan and Mark Wills. Frank currently resides in the Tampa, Florida, area and enjoys teaching percussion, golfing with his brother, and relaxing poolside and at the beach.

BRYANT "DEUCE" THOMAS II
BASSIST

Bryant "Deuce" Thomas II is a multi-instrumentalist, producer, and musical arranger from Prince George's County, Maryland. His musical journey began at age 2 with drumming in his local church, guided by mentors like Nathaniel and Emmanuel Fields and Christopher Lewis. This early passion led him to join the school concert and jazz bands at Benjamin D. Fouts Creative Performing Arts K-8 School, The Foundation for the Advancement of Music and Education (FAME) Jazz Band, and later at Suitland High School where Cullen Waller, further nurtured his talent.

Bryant's experience with The FAME Jazz Band, learning from the likes of Nat Adderley Jr. and Dr. Clarence Knight, solidified his dream of becoming a professional musician. Now studying Contemporary Writing and Production at Berklee College of Music, he works with emerging artists and aspires to inspire future musicians through mentoring. His dedication and passion drive his commitment to create a lasting impression in the music industry.

THE PUBLIC THEATER

THE PUBLIC continues the work of its visionary founder Joe Papp as a civic institution engaging, both on-stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theaters, The Public has long operated on the principles that theater is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, *Free Shakespeare in the Park* at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Lab, Public Works, Public

Shakespeare Initiative, and Joe's Pub. Since premiering HAIR in 1967, The Public continues to create the canon of American Theater and is currently represented on Broadway by the Tony Award-winning musicals Hamilton by Lin-Manuel Miranda, Suffs by Shaina Taub, and Hell's Kitchen by Alicia Keys and Kristoffer Diaz. Their programs and

productions can also be seen regionally across the country and around the world. The Public has received 64 Tony Awards, 194 Obie Awards, 62 Drama Desk Awards, 61 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 65 AUDELCO Awards, 6 Antony Awards, and 6 Pulitzer Prizes.

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The Director and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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khadija jahmila

BALTIMORE CENTER STAGE 2024/25 SEASON ARTIST

(b. 1993, Maryland) Khadija is an Afro-Caribbean mixed-media artist and creative entrepreneur whose work fuses hand-cut paper and digital collage to explore Afrofuturistic themes. Her vibrant creations celebrate the humanity, beauty, intersectionality, and otherworldliness of the African diaspora. Awarded the NextGen Award by VisArts Rockville, MD, in 2020, Khadija's art has been featured in retail spaces and exhibited across Washington, DC, and Maryland, including notable venues such as Eaton DC, Waller Gallery, 11:Eleven Gallery, and VisArts.

In addition to her artistic practice, Jahmila teaches mixed media art to kindergarten through fifth-grade students at Capitol Hill Arts Workshop and leads weekly art classes for adults with intellectual and developmental disabilities at Creative Suitland.

Additionally, she conducts her unique collage series, **Cut It Out: A Dangerously Absurd Paper Collage Making Session**, where she encourages participants to engage with innovative techniques and explore the playful aspects of visual storytelling. These roles underscore Khadija Jahmila's commitment to making art accessible and engaging for a diverse range of ages and abilities.

To explore more of Khadija Jahmila's work and stay updated on her latest projects, visit her website at [KhadijaJahmila.com](https://www.khadijajahmila.com) and follow her on Instagram [@khadija.jahmila](https://www.instagram.com/khadija.jahmila).

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Recommendations from the BCS staff

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101 W Monument St, Baltimore, MD

ASH-BAR

2 E Read St #6, Baltimore, MD

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Founded in 1963 and designated the State Theater of Maryland in 1978, Baltimore Center Stage provides the highest quality theater and programming for all members of our communities, including youth and families, under the leadership of Artistic Director Stevie Walker-Webb and Managing Director Adam Frank. Baltimore Center Stage ignites conversations and imaginations by producing an eclectic season of professional productions across two mainstages and an intimate 99-seat theater, through engaging community programs, and with inspiring education programs. Everything we do at Center Stage is led by our core values—chief among them being Access For All. Our mission is heavily rooted in providing active and open accessibility for everyone, regardless of any and all barriers, to our Mainstage performances, education initiatives, and community programming.

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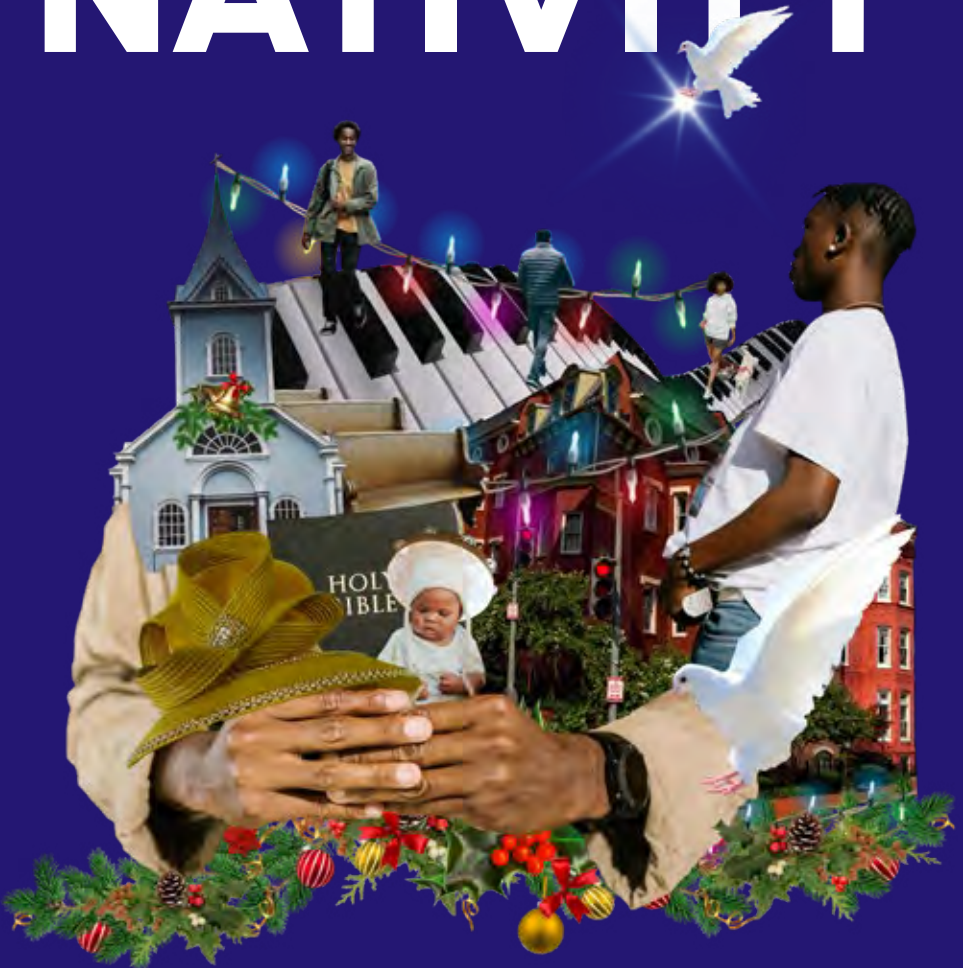
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