

The John F. Kennedy Center for the Performing Arts

DAVID M. RUBENSTEIN, *Chairman*
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EISENHOWER THEATER
January 12–15, 2017

The Kennedy Center
presents
A world premiere commission for a jazz ensemble and actors

BUD, NOT BUDDY

Script by Kirsten Greenidge
Music by Terence Blanchard
From the book by Christopher Paul Curtis
Winner of the 2000 Newbery Medal for Excellence in Children's Literature
and the Coretta Scott King Award

Directed by Clarke Peters

with
Frankie Faison, Roscoe Orman, KenYatta Rogers, Ray Shell,
John Clarence Stewart, Justin Weaks, Michael Willis, and Charlayne Woodard

<i>Scenic Designer</i> Misha Kachman	<i>Lighting Designer</i> Dan Covey	<i>Costume Designer</i> Jen Gillette	<i>Sound Designer</i> Patrick Calhoun
<i>Music Director/Conductor</i> Victor Simonson	<i>Dramaturg</i> Ken Cerniglia	<i>Assistant Director</i> Martin Damien Wilkins	
<i>Production Stage Manager</i> Taryn Friend	<i>Assistant Stage Manager</i> Eric Arnold	<i>Casting Director</i> Gregg Henry	
<i>Producing Director</i> Kim Peter Kovac	<i>Executive Producer</i> Mario R. Rossero	<i>Artistic Director for Jazz</i> Jason Moran	

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Patrons are requested to turn off cell phones and other electronic devices during performances.

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

NOTE ON THE PROGRAM

Welcome—we are so delighted that you are with us for *Bud, Not Buddy*, a unique performance created by blending three art forms - literature, music, and theater. It's a quintessentially American story—a young African-American orphan who, during the Great Depression, sets out to find his father, and through his wits and charm, ends up with a whole new family (which happens to be musicians playing America's classical music, jazz).

We started with the beautiful prose in the award-winning Young Adult novel by Christopher Paul Curtis, which playwright Kirsten Greenidge turned into a highly theatrical piece, guided by the amazing music written by the gifted trumpet player, Terence Blanchard. It's a piece for the music of the band, the music of the actor's voices, and the music of the story. We hope you are as pleased as we are at the collaboration among these gifted artists in painting this story from the past which resonates deeply for today.

All of us at the Kennedy Center thank you so much for coming. If you have comments about the show or want to share feedback, please contact Kennedy Center Theater for Young Audiences at kctya@kennedy-center.org. We'd love to hear from you!

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#KCBudNotBuddy

SYNOPSIS

It's 1936 in Flint, Michigan, and ten-year-old Bud is sure about two things: he wants to find his father, and he is not called "Buddy." Unfortunately, while his mother made his name crystal clear, the whereabouts of his dad are a little unsure. The only clue she left behind is a flyer advertising Herman E. Calloway and his band, the Dusky Devastators of the Depression. With this and his trusty suitcase in tow, Bud sets off on an epic journey of discovery, set to the soulful sounds of jazz.

This performance is part of JFKC: A Centennial Celebration of John F. Kennedy

In the year leading up to the centennial of John F. Kennedy's birth on May 29, 2017, the Kennedy Center, the living memorial to President John F. Kennedy, is re-imagining the very mission of the institution created in his name. Inspired by some of the key ideals he championed—Courage, Freedom, Justice, Service, and Gratitude—the Center is featuring special programming through the year that explores, challenges, and reflects the contemporary spirit of America. Guided by JFK's legacy of idealism, hope, and empowerment, the Kennedy Center will serve as a creative catalyst and meeting place, inviting members of the public to engage directly with artists and ideas, and actively participate in the civic and cultural life of their country.

CAST

(order of appearance)

Bud	Justin Weak
Herman E. Calloway	Frankie Faison
The Thug, Keeper of the Line, Pretend Brother	John Clarence Stewart
Caseworker, Mrs. Amos, Momma, Librarian, Pretend Mother, Miss Thomas.....	Charlayne Woodard
Jerry Clark, Bugs, Todd Amos, Pretend Brother, Steady Eddie	KenYatta Rogers
Jimmy, Mr. Amos, Pretend Poppa	Roscoe Orman
Doo-Doo Bug, Pretend Brother	Ray Shell
Dirty Deed, Lefty, Announcer.....	Michael Willis
Understudies	Caroline Clay, Vaughn Ryan Midder



The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Please check houseboards for any program changes.

MEET THE CAST

FRANKIE FAISON (*Herman E. Calloway*) earned a Tony and Drama Desk nomination for Best Supporting Actor for his portrayal of the brain-damaged Gabriel to James Earl Jones' Troy Maxon in August Wilson's award winning play *Fences*. His other Broadway appearances include *Getting Away with Murder*, the Brooks Atkinson Theatre's production of *Of Mice and Men*, and the Circle in the Square revival of *The Iceman Cometh* and *The Shadow Box*. Faison also took on the challenge of playing the role of Memphis in August Wilson's *Two Trains Running* and the monumental role of Willy Loman in Arthur Miller's *Death of a Salesman*. Following his success as Commissioner Ervin Burrell on the acclaimed HBO series *The Wire*, Faison continues to weave a series of studio and independent film performances in *Cirque du Freak*, *Nick and Nora's Infinite Playlist*, *Meet the Browns*, and the indie films *Order of Redemption*, *For Sale By Owner*, *Adam*, and *Splinterheads*. Audiences delighted in his portrayal of Chief Gordon in the madcap Wayans Brothers comedy *White Chicks*. Other prominent feature appearances include all three "Hannibal Lecter" films: *The Silence of the Lambs*, *Red Dragon*, and

Hannibal, as well as appearing in the prequel film *Manhunter*, making him the only actor to have appeared in all of the series' films. He can most recently be seen in the Cinemax series *Banshee* as Sugar Bates and the hit Netflix series *Luke Cage* as Pops.

ROSCOE ORMAN (*Jimmy, etc.*) is widely known for his 42 seasons as "Gordon" on *Sesame Street*. TV audiences have also seen him on *Sanford and Son*, *Kojak*, *All My Children*, *A Man Called Hawk*, *Law & Order*, *Law & Order SVU*, *Cosby*, *Sex and the City*, *The Wire*, *Alpha House*, and, most recently, HBO's *The Night Of*. A Bronx, New York native, Orman began his acting studies at Manhattan's Circle In The Square Theatre School, making his professional debut with the Next Stage Theatre revue *If We Grow Up*. He has since achieved a long and distinguished list of theater, film, and television credits. His more recent stage roles have included Doaker Charles in *The Piano Lesson*, Jim Becker in *Jitney*, Troy Maxon in *Fences*, Hoke Colburn in *Driving Miss Daisy*, and Lincoln Perry in *Fetch Clay, Make Man*, and is a five-time nominee and a two-time recipient of the Audelco Theatre Award. As a

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director, Orman has staged productions of plays such as Ed Bullins' *Goin' a Buffalo*, *Clara's Ole Man*, *How Do You Do*, and *House Party*. In 1973, Orman made his feature film debut in the title role of Universal Pictures' *Willie Dynamite*. His other films include *Follow That Bird*, *FX*, *Striking Distance*, *New Jersey Drive*, *The Adventures of Elmo in Grouchland*, *30 Days*, and *Jeremy Fink and The Meaning of Life*. He has toured extensively with his *Gordon of Sesame Street* concert series and with Matt Robinson's highly acclaimed one-man play *The Confessions of Stepin Fetchit*. His memoir, *Sesame Street Dad: Evolution of an Actor* was published in 2006, and his children's book *Ricky & Mobo* was published in 2007. www.rhorman.com.

KENYATTA ROGERS (*Jerry Clark, etc.*) returns to The Kennedy Center after performing in *If All the Sky Were Paper*. Regional credits include *King Hedley II*, *Ma Rainey's Black Bottom* (Arena Stage); *Father Comes Home from the Wars*, *Two Trains Running*, *Glengarry Glen Ross*, *Eurydice*, *A Lesson Before Dying* (Round House Theatre); *Holly Down in Heaven* (Forum Theatre); *Topdog/Underdog*, *A Raisin in the Sun* (Everyman Theatre); *Fever/Dream* (Woolly Mammoth); *Jitney* (Ford's Theatre); *Colossal* (Olney Theatre Center); *Comedy of Errors* (Folger Theatre); *The Piano Lesson* (Trustus Theatre); *Coriolanus* (Shakespeare and Company); *As You Like It*, *Spunk*, *Joe Turner's Come and Gone*, (African Continuum Theatre). Rogers has received four Helen Hayes nominations and one win for his stage work in the nation's capital. TV credits including the PBS series *Standard Deviants' Television*. He received his MFA in acting from the University of Pittsburgh and is currently a faculty member in Montgomery College's Department of Performing Arts.

RAY SHELL (*Doo-Doo Bug, Pretend Brother*) is an international actor, writer, singer, producer, and director. As an actor Shell has worked for directors and composers such as Clarke Peters, Trevor Nunn, Nicholas Hynter, Michael Buffong, Geraldine Connor, Rufus Norris, Paulette Randall,

Laura Kepley, Tom Eyen, Shea Thorrock, Ron Link, Marc Shaiman, Henry Krieger, Sting, Stephen Schwartz, Claude Michel Schonberg, Arthur Darvill, and Andrew Lloyd Webber in the original London productions of *Blues in the Night*, *Five Guys Named Moe*, *Starlight Express*, *Little Willie Jr.'s Resurrection*, *The Dirtiest Musical*, *Dementos*, *Children of Eden*, *Miss Saigon*, *The Lion King*, *The Bodyguard*, *Blues For Mr. Charlie*, *Been So Long*, *Carnival Messiah*, *Radio Golf*, *All My Sons*, *The Crucible*, and many others. Shell was thrilled to stand by for James Earl Jones in the recent West End production of *Driving Miss Daisy*; Before Shell left for London in 1978, he appeared in *The Me Nobody Knows*, National Tour; *Hair*; Mercury Tribe, U.S. National Tour. As a vocalist he has sung with Magazine; Whitney Houston; The Police; Nona Hendryx; Freddie McGregor; Loose Ends; Alabama, Peter Green, and others. Shell's film and television credits include *The Apple*, *Young Soul Rebels*, *Velvet Goldmine*; and *Breakfast With David Frost*. He is the author of *Iced* published by Flamingo/Harper-Collins U.K.; Random House U.S.A. *Spike Lee: The Eternal Maverick* published by Street Angels Books; and *Feedin' Miranda*: a novel currently in film development with Sugar Films, London. Shell is the writer/director of *Grayhound* currently filming in Wilson, North Carolina. Shell has directed *The Black Fashion Designers Show*, Royal Albert Hall, London; *Street Angels*, *Mannafest Poetry Slam*; Royal Festival Hall, London; and *White Folks*, Cochrane Theatre, London. He was the artistic director of Giant Olive Theatre Company at the Lion & Unicorn Theatre, London from 2008–11, and is currently Artistic Director of TAIP (Total Artist in Production) Lab in Wilson, North Carolina. As a performance director and voice coach Shell has been a vocal coach for BBC Television Series' *The Voice U.K.*; voice coach for *X Factor U.K.* finalist Jahmene Douglas finalist in 2012; and singers Marsha Ambrosius, Sia, Jamiroquai, Caron Wheeler, and Grace Jones, and others. He studied acting, literature, and mass communications at Emerson College in Boston and graduated with a BFA in 1974. @rayshell

MEET THE CAST

JOHN CLARENCE STEWART (*The Thug, etc.*) is excited to be here with this group. He has also worked at Manhattan Theatre Club (*Choir Boy*), The Classical Theater of Harlem (*Fit for a Queen*) and Libra Theatre (*KIND SOULS*) in New York. Regional Theatre: The Alliance Theatre (*The Whipping Man, Choir Boy, A Christmas Carol, Songs to Grow On*), Actors Theatre of Louisville (*brownsville song b-side for tray*), and The Aurora Theatre (*Lombardi*). TV: *The Mysteries of Laura* (NBC), *Gotham* (FOX), *Blue Bloods* (CBS), and most recently *Luke Cage* (Netflix), and *The Good Fight* (CBS).

JUSTIN WEAKS (*Bud*) returns to the Kennedy Center after appearing in *Darius & Twig* in 2015. D.C. and regional credits include: *The Christians* (Theater J); *Lobby Hero* (1st Stage); *Word Becomes Flesh* (Boomerang Award Recipient), *Dontrell, Who Kissed the Sea* (Theater Alliance); *Romeo & Juliet, Animal Farm* (Olney Theater Center, National Players); *Joan, The Girl of Arc, A Christmas Carol, The Last Wish* (Cincinnati Playhouse in the Park); *Les Faux Pas: Or the Counterplots, The Venetian Twins* (Shakespeare & Company); *Pinocchio* (Barter Theatre). New York credits include: *Love's Labours Lost* (Hamlet Isn't Dead); and *Come, My Beloved* (The Working Theater). Weaks can be seen in *Charm* with the Mosaic Theater Company of D.C. through January 29, 2017. He also works as a teaching artist in New York City. He holds a bachelors degree in theater from Greensboro College in North Carolina. jweaks.com

MICHAEL WILLIS (*Dirty Deed, etc.*) A 30 year member of the nationally renowned Woolly Mammoth Theatre Company, a six-time Helen Hayes Award nominee and recipient of the Outstanding Lead Actor Award, Willis has created roles in dozens of world premieres, including *Fever Dream* by Sheila Callaghan, Craig Wright's *Melissa Arctic* and *Grace* (Folger Theatre), Melissa James Gilbert's *Current Nobody*, and Heather MacDonald's *Stay* for TFA. Most recently, he was in the cast of *Marjorie Prime* at The Olney Theatre Center and in *The Christians*

at Theater J. Television appearances include recurring roles on *The Wire* and *Homicide*, and a number of appearances on the *Law & Order* franchises among others. His score of feature films include *Men in Black, Pushing Tin*, and *Tin Men*. Willis has been blessed by a family that has generously supported his odd hours and spur-of-the-moment ventures these many, many years. . . Thank you for your patience Lori, Mike, Amy and Rebecca!

CHARLAYNE WOODARD (*Miss Thomas, etc.*) is a two-time Obie Award winner and a Tony Award-nominee. Broadway credits include the original company of *Ain't Misbehavin'* (Tony and Drama Desk nominations). Off-Broadway credits include the revival of *the Substance of Fire*, by Jon Robin Baitz; *The Witch of Edmonton* (Obie Award); Suzan-Lori Parks' *In The Blood* (Obie Award); *Fabulation...* by Lynn Nottage; *Stunning* by David Adjmi; *Sorrows and Rejoicings*, by Athol Fugard (Audelco award); and *the Caucasian Chalk Circle* directed by George C. Wolfe. Regional credits include *Zealot* by Theresa Rebeck at South Coast Rep; *A Midsummer Night's Dream* at La Jolla Playhouse; "Katherine" in *The Taming of the Shrew* at Shakespeare Theatre Company; and *Purgatorio* by Ariel Dorfman, at Seattle Repertory Theatre. Woodard has written and performed four acclaimed solo plays: *Pretty Fire* (LA Drama Critics and NAACP awards); *Neat* (Irving and Blanche Laurie Theatre Vision Award, Outer Critics Circle nomination); *In Real Life* (Audelco, Backstage West Garland and NAACP awards, Drama Desk and Outer Critics Circle nominations); and *The Night Watcher* (LA Drama Critics and NAACP awards). Her multi-character play, *Flight*, is an adaptation of African and African-American folktales. Her 10-minute play, *Phenom*, premiered at La Jolla Playhouse's Without Walls Festival. Film credits include Charles Murray's *Things Never Said*; M. Night Shyamalan's *Unbreakable*; John Sayle's *Sunshine State*; Nicholas Hytner's *The Crucible*; and John Schlesinger's *Eye For An Eye*. Television credits include the starring role in the Showtime movie, *Run For The Dream: The Gail Devers' Story*; Oprah

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Winfrey's *The Wedding*; recurring roles on *Law and Order*, *Special Victims Unit*, *ER*, and *Terminator: The Sarah Connors Chronicles*. Most recently, Woodard has appeared on *Chasing Life*, *The Leftovers* and *The Blacklist*; and as a series regular on the as yet untitled CBS Mars Project pilot. She trained at Goodman School of Drama and is a lifetime member of The Actor's Studio. She is a member of Dramatist Guild Council; the Board of Directors at The La Jolla Playhouse; and is a fellow of the Sundance Film and Theatre Labs, Ojai Playwrights Conference and the Marble House Project.

CAROLINE CLAY (*Miss Thomas u/s*) is a proud native Washingtonian, and serves as visiting faculty at her alma mater, the Duke Ellington School of the Arts. Clay is also an audiobook narrator of more than 100 titles: Find her work at www.recordedbooks.com. She is a private voice and dialect coach and is currently pursuing teaching designation in the Linklater Technique. In 2017 she will perform in *The Little Foxes* on Broadway with Laura Linney and Cynthia Nixon. Kennedy Center: *Sepia Sculptress: The Life and Times of Edmonia Lewis* by Caroline Clay, Millennium Stage, adjudicating judge for the Irene Ryan American College Theater Festival Finals, 2016. D.C. Credits: Forum Theatre, Shakespeare Theatre, Folger Theatre, Theatre J, Ford's Theatre, Studio Theatre. Broadway/Off Broadway: *Doubt* (Broadway and the National Tour) Winner of Helen Hayes: Best Supporting Actress 2007, *Drowning Crow*, *The Royal Family*. Signature Theatre, New York Theatre Workshop, Atlantic Theatre. Film/TV: *Law & Order (SVU, Criminal Intent)*, *House of Cards*, *The Knick*,

Morning Glory, *The Heights*. Regional: La Jolla, Yale Rep, McCarter, Goodman, Milwaukee Rep, Alabama Shakespeare, New Jersey Shakespeare, Long Wharf Theatre. Clay wishes to thank Gregg Henry and the Kennedy Center Education division for their continued support and generosity of spirit.

VAUGHN RYAN MIDDER (*Bud, The Thug, Jerry Clark u/s*) is very honored to be a part of the *Bud, Not Buddy* cast, having participated in its developmental workshop in September. Other credits include Woolly Mammoth Theatre: *Black Side of the Moon (u/s)*; Mosaic Theater: *Milk Like Sugar, When January Feels Like Summer*; Constellation Theatre Company: *Urinetown* (Bobby Strong), *Avenue Q* (Helen Hayes award for Outstanding Supporting Actor); Signature Theatre: *U.G.L.Y.* (Musical Theatre Lab Workshop); Studio Theatre: *Choir Boy (u/s)*; Smithsonian Discovery Theater: *Lions of Industry* (Booker T. Washington); Adventure Theatre MTC: *Three Little Birds* (National Tour); DC Capital Fringe Festival: *How to Quit Your Day Job* (Best Musical). Midder is a member of AEA and a proud Terp with a BA in theater from the University of Maryland, College Park. Midder is currently serving as Serge Seiden's assistant director on Mosaic Theater's production of *Hooded: Or Being Black for Dummies*.

ACTOR'S EQUITY ASSOCIATION, founded in 1913, represents more than 45,000 actors and stage managers in the U.S. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theater as an essential component of our society. www.actorsequity.org.

MEET THE ARTISTIC TEAM

CHRISTOPHER PAUL CURTIS (*Author*) is the author of nine books for young people including *Bud, Not Buddy*, *The Mighty Miss Malone*, *Elijah of Buxton*, and *The Watsons Go To Birmingham-1963*. He is originally from Flint, Michigan where he worked for 13 years at the historic Flint Fisher Body Number One plant. His job was to hang doors on the big Buicks. This has left him permanently adverse to entering large cars. Curtis currently lives in Windsor, Ontario with his wife Habon and their three children Ayaan, Ebyaan and Libaan. His next two books will be based in his hometown of Flint, a city that has largely informed his writing career.

KIRSTEN GREENIDGE (*Playwright*) is the author of *Milk Like Sugar*, *The Luck of the Irish*, and *Baltimore*. Her work has appeared as part of the BIRTH! Festival at the Royal Exchange, Bad Habit Productions, Mosaic Theatre, The Huntington Theatre Company, LCT3, La Jolla Playhouse, Playwrights Horizons and CompanyOne Theatre. Greenidge has been fortunate enough to develop her plays at Kenyon Playwright's Conference, Huntington Playwriting Fellows Theatre Lab, Denver Center, The O'Neill, Sundance Theatre Lab, Sundance at Ucross, A.S.K., Bay Area Playwrights Festival, Cardinal Stages, and Pacific Playwright's Festival. She is currently working on commissions from Cleveland Playhouse, The Huntington, Oregon Shakespeare Festival/American Revolutions, Playwrights Horizons, The Goodman, and La Jolla Playhouse. Greenidge's work has received a Lucille Lortell nomination, two Independent Reviewers of New England Awards, a San Diego Critics Award, two TCG/Edgerton Awards, a PEN/America Award, as well as an Obie from the Village Voice. She is the 2016 recipient of Cleveland Playhouse's Roe Green Award for her play *Little Row Boat* and is a current Mellon Fellow/Resident Playwright at CompanyOne in Boston. An alumna of New Dramatists, Greenidge attended Wesleyan University and the Playwright's Workshop at the University of Iowa. She oversees the playwriting course of study at Boston University's School of Theatre.

TERENCE BLANCHARD (*Composer*) is not only a five-time Grammy Award winner, but he's also established himself as one of the most influential jazz musicians and film score masters of his generation, a member of a jazz legacy that has shaped the contours of modern jazz today. As a film composer, Blanchard has more than 50 scores to his credit, most recently with the Kevin Costner film *Black or White*. He received a Golden Globe nomination for Spike Lee's *25th Hour*. Other film music written by Blanchard include Oprah Winfrey's *Their Eyes Were Watching God*, Tim Story's *Barbershop* and George Lucas' *Red Tails*. Add to those achievements Blanchard's recent success composing for Broadway (including the score for the world premiere of playwright Stephen Adly Guirgis's *The Motherf**ker With a Hat* starring Chris Rock and Bobby Canavale, and the Emily Mann-directed Broadway revival of Tennessee Williams's Pulitzer Prize-winning play *A Streetcar Named Desire*; his first opera commissioned by Opera Theatre of St. Louis, *Champion*, (a poignant tale of welterweight boxing champion Emile Griffith with librettist Michael Cristofer); a speaking role as the musical voice of Louis the Alligator in the Disney-animated feature *The Princess and the Frog*; becoming the artistic director of the Detroit Symphony Orchestra's jazz series; and, after serving as the artistic director of the prestigious Thelonious Monk Institute of Jazz for a decade since 2000, being named in 2015 artist in residence at the Berklee College of Music in Boston where Blanchard works with students in the areas of artistic development, arranging, and composition. He also participates in master classes around the world as well as local community outreach activities in his beloved hometown of New Orleans.

CLARKE PETERS (*Director*) has a long-established and wide-ranging career in theater, television and film. His many stage credits include: Shakespeare in the Park's *King Lear* and David Mamet's *Race*, *Chicago* and *The Iceman Cometh* in New York as well as in London. As a Royal National player: *Guys & Dolls*, *Ma Rainey's Black Bottom* and *Morning become Electra*.

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The original “Porgy” in *The Gershwins’ Porgy and Bess*, *Driving Miss Daisy*, *Kiss of the Spiderwoman*, *Little Shop of Horrors*, *Blues in the Night* and, of course, the hit jazz musical *Five Guys Named Moe*, also written by Clarke. Other theatre includes *Othello* at the Sheffield Crucible, the home of his directing debut of *Blues for Mr. Charlie*, followed by *King the Musical* in the West End. You’ll appreciate that the decades of stage, radio, television and film work are too numerous to list here. Yet...Peter’s films include Spike Lee’s *Red Hook Summer*, *Notting Hill*, *Mona Lisa*, *Bad Education*, *Marley and Me*, *Freedomland*, *The Benefactor*, *Endgame*, *Mandela—The Prison Years* and *Nativity!* Peters is also known for his very varied and popular television career which includes, amongst numerous successful performances, regular appearances in *The Wire*, *Treme*, *Jericho*, *The Divide*, *Chance and The Corner*. He has also guest-starred in *Jonathan Creek*, *Holby City*, *Underground*, *Show Me a Hero*, *Midsomer Murders*, *Death in Paradise*, *True Detective*, *Memphis Beat*, *London Spy*, *Damages*, *Life on Mars*, *Law and Order—Trial by Jury*, *Person of Interest*, *Life on Earth* and *The Deuce*. At present he is developing a documentary on the history of tap for the BBC and is tracing doo-wop music.

VICTOR SIMONSON (*Music Director/Conductor*) was nominated for music directing *Three Mo’ Divas* (Helen Hayes Award nomination) in 2006. Other Washington, D.C. appearances include associate conductor for *110 in the Shade*, *Freedom’s Song* and *Violet* at Ford’s Theater; *Wicked*, *Addams Family*, *The Lion King*, *Evita* and many other shows at the Kennedy Center; Tours: *Memphis* (National), *The Color Purple* (National); *Three Mo’ Tenors*; Regional: *A Civil War Christmas*, *The Wiz* at Centerstage Theater in Baltimore; Denver Civic Theater, *Brooklyn*, *The Musical*; *Batboy the Musical*, Montgomery College. Film/ TV: *Good Morning America*, *ABC Nightline*, *Rosie O’Donnell*, *PBS*, *WORD Network*, *NAACP Image Awards*. Concerts/Recitals: *Il Divo*, *Denyce Graves*, *Angela Brown*. Other: *The McLurkin Project* (Orchestrator); *Total Praise*

(Grammy nominated album, composer); *Victory* (Debut album, 2008). Simonson thanks God for this opportunity and gives God praise for everything, most especially his wife Ciara of almost nine years, his four year old daughter Victoria and one year old son Immanuel! www.VictorSimonson.com

MISHA KACHMAN (*Scenic Designer*) has worked at Arena Stage, Asolo Rep, Baltimore Center Stage, Cincinnati Playhouse in the Park, Kennedy Center, Milwaukee Shakespeare, Opera Lafayette, Opera Royal Versailles, Portland Center Stage, Round House Theatre, Shanghai Dramatic Arts Center, Signature Theatre, Skylight Music Theatre, Studio Theatre, Syracuse Stage, Theater J, Wilma Theater, and Woolly Mammoth Theatre Company, among many other companies in the United States and abroad. He is a company member at Woolly Mammoth Theatre and an Associate Artist at Olney Theatre Center. Kachman is a Helen Hayes Award winner and a graduate of the St. Petersburg Theatre Arts Academy, and he serves as the Associate Professor of Scene and Costume Design and Head of MFA in Design at University of Maryland.

DAN COVEY (*Lighting Designer*) designed for TYA’s lovely *Orphie* and *the Book of Heroes*. Locally, Covey has designed for Ford’s, Forum, Folger, Syntetic, Rep Stage, Signature, Round House, Theater J, Woolly Mammoth, Imagination Stage, Theater Alliance, Olney and Studio Theaters. Off-Broadway, he has worked at the New York Theatre Workshop, Roundabout Theatre, and the Folksbiene Theatre. Regionally, Covey has worked at Saint Peterburg’s American Stage, Chicago’s Goodman Theatre, Delaware Theatre Company, Hartford Stage, Perseverance Theatre (Juneau), McCarter Theatre (Princeton), Arden Theatre (Philadelphia), Syracuse Stage, Florida State Opera (Tallahassee), and Portland Center Stage. Awards: one Helen Hayes award, with 13 nominations; one Drammy award. dancovey.com.

JEN GILLETTE (*Costume Designer*) resides in Washington, D.C., working as a Kenan

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Fellow for the Kennedy Center. Costume design credits include *Cymbeline*, *A Midsummer Night's Dream*, and *Incarinate* at the New Orleans Shakespeare Festival; *The Drowsy Chaperone* and *Angels in America* at UNCSA; *Crimes of the Heart* at Triad Stage. Earlier credits as an installation include *Night Garden* at The Columbus Museum of Art; *Town + Country Kitchen Document* for Domestic Integrities at the Museum of Modern Art in New York City. Gillette holds an MFA in costume design from University of North Carolina School of the Arts. www.jengillette.com

PATRICK CALHOUN (*Sound Designer*) Off Broadway: *Drunk Shakespeare*; Regional: Kennedy Center: *Jason Invisible* (Assist), *The MTA of Homer P. Figg* (Assist); Woolly Mammoth: *An Octaroon*; Shakespeare Theatre: *Henry IV-Parts 1 & 2* (Assist); Roundhouse Theatre: *Glengarry Glen Ross* (Assist), *Young Robin Hood* (Assist); Theater J: *Copenhagen*, *The Christians*, *Sons of the Prophet*, *God's Honest Truth*, *After The Revolution*; Folger Theatre: *Mary Stuart*, *Richard III* (Assist), *Twelfth Night* (Assist); Everyman Theatre: *Wait Until Dark*; The Hub Theatre: *In A Word*, *The Typographer's Dream*, *Failure: A Love Story*, *A Man, His Wife, And His Hat*, *How I Paid For College* (Assist); Imagination Stage: *Jungle Book*, *Blue*, *Inside Out*; Barrington Stage Company: *Butler*, *Romance in Hard Times*, *The Golem of Havana*, *Southern Comfort*; Philadelphia Theatre Company: *Stars of David* (Assist); Resident Ensemble Players: *To Kill A Mockingbird* (Assoc.); International Tour: Wits End Puppet Theatre: *Saudade*; National Tour: Step Afrika: *Migration*; Education: University of North Carolina School of the Arts; Undergraduate-Greensboro College; William R. Kenan, Jr. Sound Design Fellowship at the Kennedy Center 2012-2013. Member of United Scenic Artists Local 829. www.patrickcalhoun.info

KEN CERNIGLIA (*Dramaturg*) is dramaturg and literary manager for Disney Theatrical Group, where he has developed more than 50 shows for professional, amateur and

school productions, including *Aladdin*, *Freaky Friday*, *The Hunchback of Notre Dame*, *Peter and the Starcatcher*, *Newsies*, *The Little Mermaid*, *High School Musical* and *Tarzan*. He has adapted Broadway scripts for young performers, including *Beauty and the Beast Jr.*, *The Little Mermaid Jr.*, *The Lion King Jr.* and *The Lion King KIDS*. Previous dramaturgy credits for KCTYA include *The Cricket in Times Square*, *The Gift of Nothing* and *OLIVÉRio: A Brazilian Twist*. Other recent freelance projects include *Monticello Wakes* (Fisher Ensemble), *Bridges* (Berkeley Playhouse), and *Hadestown* (New York Theatre Workshop). Cerniglia holds a Ph.D. in theater history and criticism from the University of Washington and is co-founder of the American Theatre Archive Project, artistic director of Two Turns Theatre Company, and president of Literary Managers and Dramaturgs of the Americas. He has published several articles and book chapters and is editor of *Peter and the Starcatcher: The Annotated Broadway Play* (2012) and *Newsies: Stories of the Unlikely Broadway Hit* (2013).

MARTIN DAMIEN WILKINS (*Assistant Director*) is a proud member of the inaugural class of National Directors Fellows. His directing credits include Terry Teachout's *Satchmo at the Waldorf* at B Street Theatre, Lydia R. Diamond's *Stick Fly* at Actor's Theatre of Charlotte and Jocelyn Bioh's *African American* at Howard University. He has developed new work at institutions such as the Kennedy Center, Actor's Express, the Alliance Theatre, Ars Nova's inaugural A.N.T. Fest, the Classical Theatre of Harlem, the Eugene O'Neill Theater Center's National Playwrights Conference, the Hip Hop Theater Festival, the Lark Play Development Center, the New York Musical Theatre Festival and Primary Stages. They include Katori Hall's Olivier Award-winning play, *The Mountaintop*, and Idris Goodwin's *How We Got On*. Wilkins served as the assistant to director Charles Randolph-Wright for workshops of the Broadway musical, *Motown: The Musical*. He also served as the National New Play Network's Producer-In-Residence

MEET THE ARTISTIC TEAM

at Actor's Theatre of Charlotte for two seasons. He has been the recipient of Arena Stage's Allen Lee Hughes Directing Fellowship and a Stage Directors and Choreographers Foundation (SDCF) Observership at the Alliance Theatre. His upcoming directing projects include Robert O'Hara's *Bootycandy* at Actor's Theatre of Charlotte, and Suzan-Lori Park's *Father Comes Home from the Wars (Parts 1, 2 & 3)* at Actor's Express.

TARYN FRIEND (*Stage Manager*) Kennedy Center: *Unleashed!*, *Barrio Grrr!*, *Snow White*, *Rose Red and Fred*, *OLIVÉRIO: A Brazilian Twist*. Ford's Theatre: *110 in the Shade*, *Freedom's Song*, *Spelling Bee*, *Hello, Dolly!*, *1776*, *Liberty Smith*, *Little Shop of Horrors*, *One Destiny*, *A Christmas Carol*, *Meet John Doe*, *State of the Union*, *Shenandoah*, *Leading Ladies*. Arena: *Oklahoma!*; Signature: *Jelly's Last Jam*,

Sunday in the Park with George, *Miss Saigon*, *Spin*, *Hairspray*, *The Visit*, *Kiss of the Spider Woman*, *Merrily We Roll Along*, *The Witches of Eastwick*.

ERIC ARNOLD (*Assistant Stage Manager*) is thrilled to be working with Kennedy Center Theater for Young Audiences. Previous stage management credits include *Cherokee* at Woolly Mammoth Theatre Company, *The Rocky Horror Show*, *Contractions*, *Edgar & Annabel*, and *Bloody Bloody Andrew Jackson* at Studio Theatre, as well as *Boeing Boeing* and *Stop Kiss* for the No Rules Theatre Company. Arnold also spent a year as a Resident ASM at Woolly Mammoth and three seasons as Resident ASM at the Folger Theatre. A 2009 graduate of Virginia Commonwealth University with a BFA in stage management, he also works for CBS Radio D.C., in the Promotions Department, as well as a board operator for 106.7 The Fan.

THE KENNEDY CENTER OPERA HOUSE ORCHESTRA

Jay Crowder, *Music Director, Musical Theater and Television*
Victor Simonson, *Conductor*

Flute

Gina Sebastian

Oboe

Emily Snyder

Clarinet

Matthew Belzer

Bass Clarinet

Benjamin Bokor

Jazz Saxophone

Andrew Axelrad

Horn

John Peiffer

Trumpet

Fred Irby III, *principal*

Trombone

Joe Jackson

Tuba

Seth Cook

Drum Set

Harold L. Summey

Keyboard

David Kane

Bass

Paul Henry

Guitar

Jim Roberts

KCOHO ADMINISTRATION

Amanda Joos, *Orchestra Operations Manager*

Susan Kelly, *Orchestra Librarian*

ABOUT EDUCATION AT THE KENNEDY CENTER

The Kennedy Center retains its commitment as the nation's cultural center to educating and enlightening children and adults in Washington and around the country. The Center's national education programs include: *Ensuring the Arts for Any Given Child*, which works with 20 municipalities and their school districts around the country to develop a long-range strategic plan for arts education; ARTSEdge, a website that offers standards-based materials for use in and out of the classroom, Partners in Education, which forges relationships between an arts organization and its neighboring school systems to build effective arts education programs for teachers and teaching artists; Kennedy Center Alliance for Arts Education Network works with 30 state organizations on arts education policy issues; Explore the Arts, which provide insight into the cultural and historical context of the works presented on stage and sparks dialogue between audiences and the artists who have created the performances through participatory workshops, demonstrations, panels, master classes, and open rehearsals; the Kennedy Center Stephen Sondheim Inspirational Teacher Awards, which acknowledge teachers of grades K-12 whose efforts have made a significant impact on their students; and Kennedy Center Theater for Young Audiences on Tour, which brings original Kennedy Center productions for students and families into communities and performing arts centers around the country.

In and around D.C., the Kennedy Center's programs include *Changing Education Through the Arts*, a program that works with seven schools in the area to affect long-term change in school culture through professional learning in arts integration; Professional Development Opportunities for Teachers, which trains Washington-area educators to teach the arts or other subject areas through the arts; and Washington, D.C. Partnership Schools, where the Center provides resources and teaching artist residencies to 22 elementary, junior, and senior high schools in Washington, D.C. The Center also mounts more than 100 events and performances of theater, music, dance, and opera throughout the season for more than 100,000 local school-aged children.

In addition, the Center offers multiple skill development programs for young artists and professionals both locally and nationally, including the National Symphony Orchestra's Youth Fellowship Program, Summer Music Institute, and High School Competition; Washington National Opera's Domingo-Cafritz Young Artist Program, Opera Institute, and Kids Create Opera Partnership; the biennial *New Visions/ New Voices* forum for development of new plays for young people; Exploring Ballet with Suzanne Farrell; Betty Carter's Jazz Ahead; VSA's Playwright Discovery Program, Young Soloists, and Visual Arts Programs; arts administration internships; and the Kennedy Center American College Theater Festival which impacts hundreds of thousands of college-aged theater students across the country and marks its 49th anniversary in 2017.

Upcoming Performances for Young Audiences

Catch the Vibe
NSO Music for Young Audiences
January 28–29 2017
Family Theater

The Man with the Violin
NSO Family Concert
February 12, 2017
Concert Hall

Follow That Fiddle!
NSO Music for Young Audiences
February 18, 2017
Theater Lab

From the Mouths of Monsters
Theater for Young Audiences
March 10–12, 2017
Family Theater

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 Artistic Director, Kennedy Center Theater for Young
 AudiencesKim Peter Kovac
 Artistic Associate, KCTYAGregg Henry
 Manager, KCTYA.....David Kilpatrick
 Program Coordinator,
 KCTYA.....Rebecca M. Podsednik
 Program Assistant, KCTYAMeg Lowey
 Intern, KCTYA.....Jessica Perez
 Production Manager.....Jeff Hill

Special thanks to Darrell M. Ayers, former Kennedy Center Vice President of Education and Jazz, who championed this idea and stage adaptation from the very beginning.



The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



United Scenic Artists represents the designers and scenic painters for the American Theatre.

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 Thomas M. HewittHead Carpenter
 John P. Green.....Assistant Carpenter-Flies
 Gifford M. TaylorHead Electrician
 Michael Cassidy, Jr.Assistant Electrician
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 Matthew L. RoetherHead Properties
 Matthew M. Wooden.....Assistant Property Manager
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The technicians at the Kennedy Center are represented by Local #22, Local #772, and Local #798 I.A.T.S.E. AFL-CIO-CLC, the professional union of theatrical technicians.



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Steinway Piano Gallery is the exclusive area representative of Steinway & Sons and Boston pianos, the official pianos of the Kennedy Center.