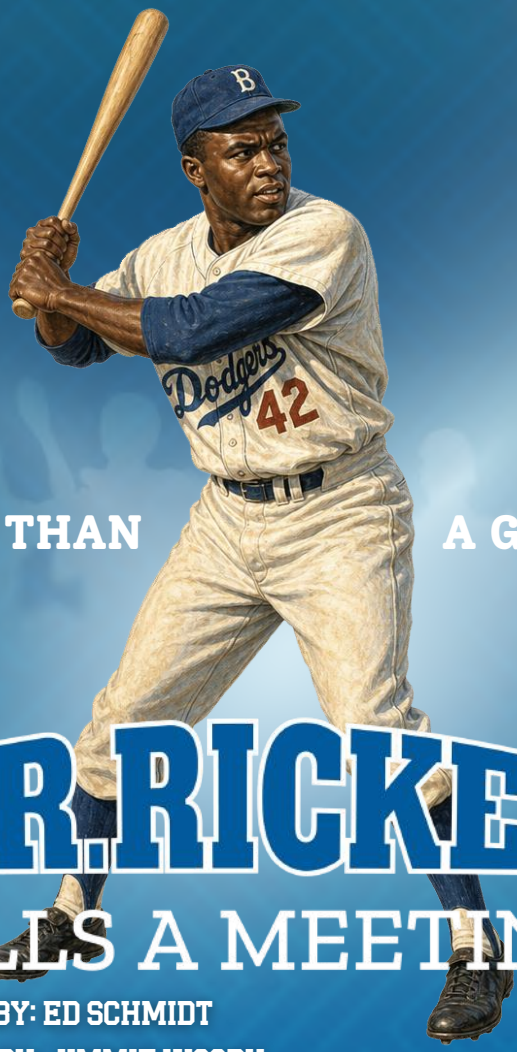
# KARAMU




MORE THAN A GAME

# MR. RICKEY CALLS A MEETING

WRITTEN BY: ED SCHMIDT

DIRECTED BY: JIMMIE WOODY

**SEPTEMBER 24 – OCTOBER 18, 2026**
**CLEVELAND FOUNDATION JELLIFFE THEATRE**

**ASSISTIVE LISTENING SYSTEM**

THE ASSISTED LISTENING DEVICES WERE MADE POSSIBLE THROUGH A GRANT FROM BOTH THE PEGGY AND JOHN GARSON FAMILY FOUNDATION, A SUPPORTING FOUNDATION OF THE JEWISH FEDERATION OF CLEVELAND, AND ANN AND SCOTT GARSON.

**AVAILABLE UPON REQUEST**

Baseball Heritage Museum
Their Stories, And The Way It Happened.
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CLEVELAND, OHIO

Freedom 250

NATIONAL ENDOWMENT for the ARTS
arts.gov

Robert H. Reakirt Foundation Equities through the PNC Charitable Trusts Grant Review Committee

Spotify®

## SPOTIFY PLAYLIST
## CREATED BY *MR. RICKEY CALLS A MEETING* DIREC

***Mr. Rickey Calls a Meeting*** director, Ji
audiences members to enjoy after viev
to launch the music playlist or simply c
Duke Ellington, Billie Holiday, Charlie P
more! This is a playlist you will listen to

***SCAN OR CLICK THE QR CODE TO***

1. **Take the "A" Train** - Duke Ellington
2. **Midnight Sun** - Lionel Hampton
3. **All of Me** - Billie Holiday
4. **I'd Rather Have a Memory Than a Dream** - Sarah Vaughan
5. **Ornithology** - Charlie Parker, Miles Davis
6. **The Frim Fram Sauce** - Louis Armstrong, Ella Fitzgerald
7. **Dream** - Frank Sinatra
8. **In the Mood** - Glenn Miller
9. **I Wonder, I Wonder, I Wonder** - Eddy Howard
10. **Milesones** - Charlie Parker, Miles Davis
11. **I Like the Sunrise** - Liberian Suite
12. **Move On Up a Little Higher, Pt. 2** - Mahalia Jackson
13. **Stardust - Live at the Civic Auditorium / 1947** - Lionel Hampton & His Just Jazz All Stars
14. **Jack-Armstron**
15. **Salt Pork, Wes** His Tympany F
16. **Robbin's Nest**
17. **Ac-Cent-Tchu-** Crosby, The An His Orchestra
18. **Koko** - Charlie
19. **Dance #2** - Lib
20. **Aries - 1** - Mary
21. **Taurus** - Mary
22. **Gemini** - Mary
23. **Cancer - 1** - Ma
24. **Leo** - Mary Lou
25. **Virgo - 1** - Mary
26. **Libra** - Mary Lo

## CTOR JIMMIE WOODY

mmie Woody, has created a special playlist on Spotify for wing the live production.  You can click or scan the QR code click on the QR code.  The Spotify playlist includes hits from Parker + Miles Davis, Glen Miller, Mahalia Jackson and many o over and over.

### *LISTEN TO THE SPOTIFY PLAYLIST*

**ng Blues** - Louis Armstrong
**st Virginia** - Louis Jordan &
ive
- Count Basie
**Ate The Positive** - Bing
drews Sisters, Vic Schoen &

Parker
erian Suite
Lou Williams
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ou Williams

27. **Scorpio - 1** - Mary Lou Williams
28. **Sagittarius** - Mary Lou Williams
29. **Capricorn** - Mary Lou Williams
30. **Aquarius -1** - Mary Lou Williams
31. **Pisces** - Mary Lou Williams
32. **Aries - 2** - Mary Lou Williams
33. **Cancer - 2** - Mary Lou Williams
34. **Virgo - 2** - Mary Lou Williams
35. **Scorpio - 2** - Mary Lou Williams
36. **Aquarius - 2** - Mary Lou Williams
37. **I Like the Sunrise** - Ella Fitzgerald, Duke Ellington
38. **Skylark** - Hoagy Carmichael

# KARAMU HOUSE HISTORY

**On June 15, 1915**, two Oberlin College graduates, Russell and Rowena Jelliffe founded the Playhouse Settlement at the corner of East 38th Street and Central Avenue. With a vision that was revolutionary at the time, the couple set out to create a gathering place where people of different racial, ethnic, religious and socioeconomic backgrounds could meet and bond. The early years of the twentieth century witnessed a large influx of African-Americans from the South. Resisting pressure to exclude their new neighbors, the Jelliffes insisted that all races were welcome at the Playhouse Settlement and they soon discovered that the arts provided the perfect common ground. The institution quickly became a magnet for many of the best African-American artists of the day. Dancers, printmakers, actors and writers all found a place where they could hone their crafts. The first theatrical productions at the Playhouse Settlement were staged in 1917.

In 1920 the Jelliffes sponsored the Dumas Dramatic Club, later renamed the Gilpin Players in 1922 after the noted Black actor Charles Gilpin. A theatre was acquired adjacent to the settlement house in 1927. In the 1930s the Gilpin Players began to collaborate with Karamu alum, Langston Hughes. In 1940 a modern dance troupe trained by Marjorie Witt Johnson, won the praise of Life magazine for its appearance at the New York World's Fair.

Following a fire which destroyed the theatre in 1939, the entire Playhouse Settlement was renamed Karamu House in 1941. Karamu's Early Childhood Development Center was built in 1945 at East 89th Street and Quincy Avenue. In 1949 through the aid of Leonard Hanna, Jr. and the Rockefeller Foundation, Karamu boasted two theatres: the 200-seat Jelliffe Theatre and the 100-seat Arena Theatre at the same location.

# ABOUT KARAMU HOUSE

## A JOYFUL GATHERING PLACE

**Over its 110+ year history**, Karamu has educated and cultivated generations of aspiring youth in all professions. It has developed a national reputation for nurturing African-American actors, artists and dancers. Among the notable performers who refined their crafts at Karamu and later found success in their fields were visual artists Charles Sallee and Elmer Brown, literary giant Langston Hughes, stage and film actors Robert Guillaume, Bill Cobbs, Ron O'Neal, Vanessa Bell Calloway, Richard Brooks, Debra Byrd, James Pickens Jr., Imani Hakim, Durand Bernarr, and Onya Nurve to name a few. The great Ruby Dee has also been associated with Karamu House.

Today, Karamu is being reborn as a beating heart for the entire community, regardless of race, ethnicity, sexual orientation, gender identification, or age, and retains its Historic identity as "a place of joyful gathering." Core programs include a five-performance, socially-relevant and professional quality, theatre season; arts education in drama, music and dance for all ages; and community programming, such as a lecture series, and spoken word and music performances, that invite participation, engagement, reflection, and a re-commitment to cultural values. Karamu House also enjoys national prominence, being recognized as the oldest Black producing theatre in the nation and is on the U.S. National Register of historic Places.

# OUR VALUES

## Vision

To be a premier professional theatre producing socially relevant entertainment, while delivering innovative, culturally responsive arts education programs and experiences for life-long learners.

## Mission

To produce professional theatre, provide arts education and present community programs for all people while honoring the Black experience.

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### Vision
Valuing diversity within and outside Karamu House.

### Collaboration
Partnering to achieve winning outcomes.

### Integrity
Demonstrating high moral principles.

### Excellence
Achieving the highest quality in all we do.

### Joy
Celebrating our work with community, partners, & each other.

### Impact
Making positive contributions in lives and community.

## YOU MAKE THIS POSSIBLE

With your donation, you can help fund **Karamu's Arts Academy**, a **theatre production**, **community programming** and much more!

**CLICK HERE TO MAKE YOUR GIFT**

110 Year ANNIVERSARY CELEBRATION

# ASEELAH SHAREEF

## INTERIM PRESIDENT + CHIEF EXECUTIVE OFFICER

Greetings, Karamu family!

There is something powerful about gathering here—within an institution that has spent 111 years creating, cultivating, and celebrating art, artists, and stories while honoring the Black experience therein. Every time the lights rise on our stage, we are reminded that Karamu is a living legacy, one that continues to evolve because generations of artists, audiences, supporters, and community members believe in its importance.

Over the past several months, we have been doing the important work of strengthening the institution from the inside out—examining how we operate, stewarding our resources with greater discipline, investing in the systems and partnerships that support our mission, and making thoughtful decisions designed to position Karamu for long-term sustainability.

That work is not separate from what you see on our stages. It makes it possible.

Our path forward is grounded in ambition and responsibility: producing exceptional theatre, expanding meaningful arts education and community engagement, strengthening earned and contributed revenue, and ensuring that the infrastructure behind our programs is as strong as the artistry we present. We are encouraged by the progress we are making, energized by the possibilities ahead, and deeply appreciative of the community walking alongside us.

As Karamu moves into its next chapter, we do so with tremendous respect for the legacy we have inherited and a clear responsibility to ensure that this institution remains vibrant, relevant, and sustainable for generations to come.

Your presence here is part of that future. Every ticket purchased, gift made, partnership formed, artist supported, and story shared strengthens Karamu's ability to continue doing this work.

Thank you for believing in this institution and for being part of what we are building together.

Enjoy the performance—and welcome to the next chapter of Karamu House!

**Aseelah Shareef**
Interim President + Chief Executive Officer
Karamu House

# HOST YOUR NEXT EVENT AT KARAMU HOUSE

SCAN FOR
MORE
INFORMATION

KARAMU

A JOYFUL GATHERING PLACE

# 110 Year ANNIVERSARY CELEBRATION

## Become a Karamu Champion Today!

For 110 years, Karamu House has been a cultural beacon uplifting voices, supporting local artists, and providing arts education for youth. In today's social and political climate, this work is more vital than ever.

Your recurring gift:
**$100 per month**

scan here to donate

karamuhouse.org

216.795.7070 ext. 226

2355 East 89th Street
Cleveland, OH 44106

# GUEST SURVEY

## DOWNLOAD NOW, COMPLETE AFTER THE PERFORMANCE

Thank you for joining us at Karamu House to see *Mr. Rickey Calls A Meeting*.

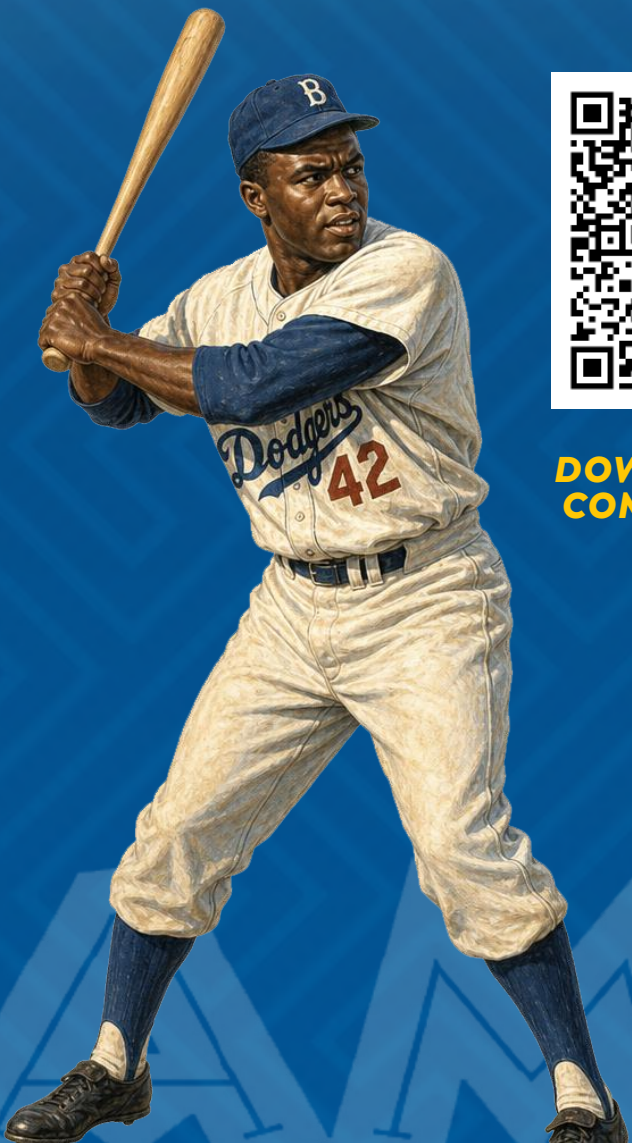
We hope you enjoy this production as much as we enjoy producing and performing it for you. After the performance, please take a moment to complete a brief survey on your experience attending *Mr. Rickey Calls A Meeting*.

Audience feedback is an important component of our applications for grant funding, and it guides us on how to improve our productions as well as the overall guest experience. Our leadership and creative teams review 100% of the completed surveys and comments.

# MR. RICKEY
## CALLS A MEETING

Written by: Ed Schmidt

***CLICK OR SCAN THE QR CODE TO DOWNLOAD THE SURVEY***




***DOWNLOAD NOW COMPLETE LATER***

# EDUCATION GUIDE

Welcome to the ***Mr. Rickey Calls a Meeting*** companion education guide. This was specially designed for audiences of all generations.

## MEET THOSE IN THE ROOM

**BRANCH RICKEY**

Brooklyn Dodgers President + General Manager

**JACKIE ROBINSON**

Pioneer MLB Player

**JOE LOUIS**

Heavyweight Boxing Champion

**PAUL ROBESON**

Actor, Singer, and Political Activist

**BILL "BOJANGLES" ROBINSON**

Famous Tap Dancer and Actor

KARAMU Arts Education

# MR. RICKEY CALLS A MEETING

Written by: Ed Schmidt

This guide can be read in order or explored chapter by chapter. It serves as your companion guide to the live, onstage performance of the play, ***Mr. Rickey Calls a Meeting***. By exploring this material, you will gain the essential historical + emotional context behind one of the most monumental choices in American sports history: Branch Rickey's decision to sign Jackie Robinson to the Brooklyn Dodgers in 1947.

The integration of Major League Baseball (MLB) was far more than a sports milestone; it was a foundational catalyst for the broader American Civil Rights Movement. Breaking baseball's "color line" challenged institutional racism, altered public perceptions, + signaled a wave of social change that would reshape the United States. However, progress is rarely simple. This guide will introduce you to the real-world history in 1947, the deeply human struggles of the individuals involved, + the complex community debates surrounding racial integration + social justice.

**SCAN THE QR CODE OR CLICK HERE TO DISCOVER THE FULL STORY**

KARAMU HOUSE PRESENTS

# MR. RICKEY CALLS A MEETING

**Written by:** ED SCHMIDT
**Directed by:** JIMMMIE WOODY

**SEPTEMBER 24 - OCTOBER 18, 2026**

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## CAST

**Ananias J. Dixon***
Joe Louis

**Bryant Lyles**
Bill "Bojangles" Robinson

**Avery LaMar Pope**
Clancy Hope

**Drew Pope**
Jackie Robinson

**Corin B. Self**
Paul Robeson

**Brad Southard**
Branch Rickey

*Member of Actor's Equity Association

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## THE CREATIVE TEAM

**Jimmie Woody**
Director

**Tiffany Alexander**
Assistant Director & Dramaturg

**Richard H. Morris, Jr.**
Scenic Designer

**Inda Blatch-Geib**
Costume Designer

**Logan Chapman**
Lighting Designer

**Richard Ingraham**
Sound Designer

**Dred Geib**
Props Manager

**Brielle McGrew**
Wig Artisan

**Jillian England**
Stage Manager

**Ricki Thomas**
Asst. Stage Manager

**Tony F Sias**
Artistic Director

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THE PLAY IS 90 MINUTES WITH AN INTERMISSION

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***MR. RICKEY CALLS A MEETING***
is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com.

***Mr. Rickey Calls A Meeting*** received its original production at Ironbound Theatre, Inc. in Newark, New Jersey in March, 1990. It was subsequently produced by The Chicago Theatre Company in February, 1991. West Coast premiere at the Old Globe Theatre, San Diego, California, Jack O'Brien, Artistic Director. Thomas Hall, Managing Director.

# JIMMIE WOODY
## DIRECTOR'S NOTE

I am humbled and deeply grateful to Tony F. Sias and Karamu House for entrusting me with the opportunity to direct ***Mr. Rickey Calls a Meeting*** by Ed Schmidt as the opening production of this season.

At first, I was daunted by the responsibility of directing a play centered around such profound figures in African American history: Jackie Robinson, Joe Louis, Bill "Bojangles" Robinson, Paul Robeson, and Branch Rickey. Each carried an extraordinary legacy, and together they represent a pivotal moment in American history. While Branch Rickey becomes the catalyst for Jackie Robinson's introduction into Major League Baseball, this story reaches far beyond baseball. It explores courage, sacrifice, identity, responsibility, and the cost of breaking barriers.

I am honored to work with a remarkable cast who have embraced the challenge of bringing these men to life, not simply through imitation, but by exploring their physicality, philosophies, relationships, and the spirits of the legacies they carried.

My hope is to immerse our audience in the culture, atmosphere, and tensions of 1947. I want you to feel as though you have entered that room and are witnessing five extraordinary men wrestling with questions that remain relevant today.

This production is also deeply personal. This is my first directing experience at Karamu House, an institution where I spent several years as an actor, performing in works including Toni Morrison's The Bluest Eye, George C. Wolfe's The Colored Museum, and Dream on Monkey Mountain. Karamu was also the first institution I came to when I returned to Cleveland after graduating from Columbia University during a difficult time in my family's life.

Artists such as Langston Hughes, Ruby Dee, James Pickens Jr., and Imani Hakeem have left their legacies within these walls. I am grateful to now contribute my own small piece to that continuing legacy.

Thank you to my extraordinary cast, crew, designers, and to each of you for supporting this production.

My hope is that together we honor the ancestors, celebrate the past, challenge the present, and help carry Karamu House toward a rich and bright future.

**Jimmie Woody**
Director

Dedicated to James and Shirley Woody, and Abba Elethea, a.k.a. James W. Thompson

# CAST BIOS

## ANANIAS J. DIXON*
### JOE LOUIS

Ananias is happy to return to the Karamu stage, where he has previously appeared in Detroit '67 (Lank), The Blacks: A Clown Show (Archibald), and Julius X (Brutus), under the direction of Justin Emeka and Terrance Spivey. A proud member of AEA and SAG-AFTRA, Ananias has built a career across theater, film, and television. His stage credits include leading roles in Sweat at Pittsburgh Public Theatre, Sunset Baby and An Octoroon at Dobama Theatre, and the title role in Fat Ham at Cleveland Playhouse. He has worked with acclaimed directors, Nathan Motta and Nathan Lilly. Ananias has appeared in HBO's Boardwalk Empire, CBS's NYC 22 and Blue Bloods, NBC's Law & Order: SVU, and Warner Brothers' Person of Interest. His film work includes Denzel Washington's Antwone Fisher and Sam Pollard's Slavery by Another Name, and he created and starred in the web series Figure it out and Upstairs. Ananias is the co-founder and Executive Director of D.O.C Studios, where he works to create opportunities for storytelling that uplift and empower his community. A graduate of Cleveland School of the Arts and Cleveland State University's Theater program, he continues to merge his artistic passion with his commitment to building spaces for creative growth and mentorship.

## BRYANT LYLES
### BILL "BOJANGLES" ROBINSON

Bryant has been newly bitten by the theatre bug and is now in his 3rd production. Making his Karamu Debut with ***Mr. Rickey Calls A Meeting*** He previously appeared as Holloway in Two Trains Running and Turnbo in Jitney both August Wilson plays, both at The Beck Center, and both directed by Jimmy Woody. Making this the 3rd time he's worked with Mr. Woody, Bryant takes on the infamous Bojangles. This is a performance you don't want to miss.

*Member of Actor's Equity Association; Appearing through an agreement between Karamu House and Actors Equity Association, The Union of Professional Actors and Stage Managers in the United States.

## AVERY LAMAR POPE
### CLANCY HOPE

Avery is a multi-hyphenate storyteller and arts educator from Cleveland, OH. Avery tells stories through theater, literature, and music. Acting credits include: Cleveland Play House, Playhouse Square, Great Lakes Theater, Karamu House, Dobama Theatre, Cleveland Public Theatre, Cain Park, Idaho Shakespeare Festival, and Westcoast Black Theatre Troupe. Playwriting credits: Horizon Theatre Company, Dobama Theatre, Ensemble Theatre. Directing credits: Bloomsburg Theatre Ensemble, Cleveland Public Theatre, Ensemble Theatre. Selected poetry commissions: NAREB's 75th Annual Convention, Ohio Crisis TextLine Campaign, MetroHealth's Physician Suicide Awareness Week and Patient Experience Week, WKYC's 2024 Breaking Barriers. Recognitions: 2026 Cleveland Arts Prize Verge Fellow, 2024 Karamu House Room in the House Performing Arts Fellow, 2022 Nord Family Foundation Playwright Fellowship Finalist, 2021 New South Young Playwrights' Festival. Avery holds a BFA in Performance (Cum Laude) from Ohio University. God is good. Jesus is Lord.

@averylamarpope on IG and TikTok

## DREW POPE
### JACKIE ROBINSON

Drew is a 2019 graduate of the B.F.A. Acting and Directing program from Baldwin Wallace University. He is a 2x winner (2023, 2024) of the "Best Performer" award for "Broadwayworld's Cleveland Region". He taught Drama at Dike School of the Arts, and now teaches 5th Grade ELA at Breakthrough Midtown. He has performed at Karamu House, Ensemble Theatre, Dobama Theater, GLT, and CPT. He believes he's blessed to return to tell another story at Karamu House. He dedicates this show to his family and friends that consistently show support!

## CORIN B. SELF
### PAUL ROBESON

Corin is an artist and a native of Cleveland, OH. After studying Theatre Arts at Morgan State University in Baltimore, MD, he has been in such productions as Statements After an Arrest Under the Immorality Act (Run of the Mill Theatre)(Convergence-Continuum), A Member of the Wedding (Beck Center for the Arts), Objectively / Reasonable: The Community's Response to the Shooting of Tamir Rice (Playwrights Local), Sister Act: The Musical (Karamu House), Requiem (Cleveland Public Theatre), Airness (Dobama Theatre), Macbeth (Cleveland Shakespeare Festival), The Hot Wing King (Dobama Theatre), Choir Boy (Karamu House).

## BRAD SOUTHARD
### BRANCH RICKEY

Brad is excited to be making his Cleveland debut at the historic Karamu House. Hailing from American Fork, UT, he has performed in shows such as The Sound of Music with Hale Theater Orem and Sweeney Todd: the Demon Barber of Fleet Street with SVYT Theater in South Valley. He's terrifically excited to dive into the role of Branch Rickey and hopes you get to experience these complex historical figures in a way that makes you feel the awe of what they were able to accomplish and what they lived through to get there. He thanks Jimmy Woody, this amazing ensemble of actors, and the creative team at Karamu House for this opportunity. He also thanks his beloved wife for her endless support and love through the run of this show.

# KARAMU HOUSE DELIVERS

**20,943**

Adult + children patrons served

**$7,748,000**

Reported Cuyahoga County Annual Economic Impact (American for the Arts National Study)

**95%**

**"EXCELLENT RATING"**

from patrons and visits to events and performances

**638**

Working artists supported annually

# CREATIVE TEAM BIOS

## ED SCHMIDT
PLAYWRIGHT

ED SCHMIDT's plays have been produced at many theaters, including Lookingglass Theater Company, Old Globe, Pasadena Playhouse, George Street Playhouse, Philadelphia Live Arts Festival, and the Bonn (Germany) Biennale. He is best known for the four plays he wrote and performed for small audiences in non-traditional spaces: The Last Supper, in his kitchen and dining room; My Last Play, in his book-lined living room; Our Last Game, in a locker room; and Edward, in apartments, homes, and bookstores.

edschmidttheater.com
@edschmidttheater

## JIMMIE WOODY
### DIRECTOR

Jimmie's recent directing credits include August Wilson's Two Trains Running at Beck Center for the Arts. He is looking forward to directing Ed Schmidt's Mr. Rickey Calls a Meeting at Karamu House. Other directing credits include Brownsville Song/B-Side for Tray at Dobama Theatre; The Art of Longing by Lisa Langford at Cleveland Public Theatre; To Kill a Mockingbird by Harper Lee, Clybourne Park by Bruce Norris, and A Raisin in the Sun by Lorraine Hansberry at Weathervane Playhouse; The Lower Depths by Maxim Gorky and The America Play by Suzan-Lori Parks at the University of Akron; and The Split Show, How Blood Go, and The Bomb by Lisa Langford through Tri-C, Convergence Continuum, and Cleveland Public Theatre.

Additional directing credits include The Glass Menagerie by Tennessee Williams; For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf by Ntozake Shange; Jitney, Two Trains Running, Gem of the Ocean, and Joe Turner's Come and Gone by August Wilson at Cuyahoga Community College; 365 Days/365 Plays by Suzan-Lori Parks at Cleveland Public Theatre; The Colored Museum by George C. Wolfe; When the Chickens Came Home to Roost by Laurence Holder at Karamu House; and Seedfolks by Paul Fleischman, presented through Tri-C JazzFest Cleveland, Cleveland Public Library, and the Cleveland Botanical Garden.

His work in new play development includes Underground Griots by Natalie Parker and Keith Josef Adkins at Cleveland Public Theatre, the National Black Theatre Festival, and HERE Arts Center in New York; Wilberforce and Hollis Mugley's Only Wish by Keith Josef Adkins at Cleveland Public Theatre, the National Black Theatre Festival, and the New York Hip Hop Festival; The Bacchae by Wole Soyinka at Cleveland Public Theatre and Columbia University; Song by Daniel Gray Kontar; and InCogNegro by Lisa Langford at Cleveland Public Theatre. He has also directed MLK Day, an original work by Jimmie Woody.

Jimmie received his M.F.A. in Acting from Columbia University. He served as a fellow with Cleveland Public Theatre as the recipient of the Joan Yellen Horvitz Directing Fellowship for the 2025–2026 season and was a 2012 Creative Workforce Fellow in Theater.

## TIFFANY ALEXANDER
### ASSISTANT DIRECTOR + DRAMATURG

Tiffany is an educator, dramaturg, and screenwriter based in Cleveland whose work focuses on the intersection of American history and civil rights. She teaches creative writing to students of all ages through programs with Lake Erie Ink, Literary Cleveland, and the Greater Cleveland Film Commission, and the Cleveland International Film Festival. This is her first production at Karamu House.

## RICHARD H. MORRIS, JR.
### SCENIC DESIGNER

Richard is a Cleveland, Ohio based Scenic and Lighting Designer. Recent designs include, The Tempest, Cleveland Playhouse, The Wedding Band, Stratford Festival, Wine in the Wilderness, Two River Theatre, and Two Train Running, Pittsburgh Public Theatre. Mr. Morris has designed Scenery for over 180 Productions, and was the recipient of the National Black Theatre Festivals award for “Outstanding Achievements in Scenic Design”. In 2013 Mr. Morris was Keynote Speaker at Alabama State University on African Americans In Scenic Design, He also owns a company “Second Soul” that specializes in 3d Character Design and Animation. He is currently Technical Director/Resident Scenic Designer for Weathervane Playhouse in Akron Ohio. Mr. Morris holds a B.A. in Scenic and Lighting Design from Kent State University.

## INDA BLATCH-GEIB
### COSTUME DESIGNER

Inda has been a costume and production designer for over 1,000 projects spanning 37 years, across 4 continents. Commercial design for Krylon, Bryant & Stratton, Footlocker, The West Virginia Lottery's national campaigns, Ohio Lottery, Microsoft, Under Armor, McDonald's, TroyBuilt, Meijer, and the Original Mattress Factory, Cleveland Cavaliers' 1970-80's themed videos, national spots and design for half-time shows including mascot shield design and pyrotechnic sword. Concert and festival design include Machine Gun Kelly's US/European tours, ESTFEST and Wolstein Arena productions. Specialty microphone stand designs for MGK and Bear. Set styling for Harper's Bazaar UK Scarlett Johansson cover and spread, catalogue set styling for Foundations and Kilgore Trout. Her designs have been showcased in exhibits at the Smithsonian, with film projects including Ohio Art Direction of The Signal starring Laurence Fishburne and The Con. Theatrical Design includes the special off-Broadway Production of Kris Kringle: The Musical, Cleveland Play House's production of Native Gardens, and multiple productions for the Colombian National Opera. Music Video Design for MGK's Alpha Omega and Let You Go releases. Inda has been the Resident Designer for Karamu, Cleveland Public Theatre, Magical Theatre, and Cleveland Institute of Music. Inda Blatch-Geib Designs offers Costume & Production Design including Prop, Set, and Costume rental and custom fabrication.

## LOGAN CHAPMAN
### LIGHTING DESIGNER

Logan is a theatre artist based in Northeast Ohio, and works in Theatre, Dance, and Music. He graduated from Cleveland State University December of 2024. He primarily does Lighting Design and Electrician work for companies in and around Cleveland. He recently came back from a 6-month contract working as an Aqua Stage Staff aboard Royal Caribbean's Harmony of the Seas cruise ship. He's worked with the Cleveland Ballet (Associate Lighting Designer), Playhouse Square, Cain Park ('23 Events Lighting Supervisor), Cleveland Public Theatre, Beck Center for the Arts, Near West Theatre, Rubber City Theatre, and Heinz Poll Summer Dance Festival. Outside of the theatre, he enjoys doing things outside like Kayaking, Traveling, Sailing, and Rock Climbing.

## RICHARD INGRAHAM
### SOUND DESIGNER

Richard is a freelance Sound Designer and AV Systems Designer for About The Stage. Previous designs at Karamu include: Choir Boy, Black Nativity, Weathering and The Mountaintop. Richard has worked at numerous theatres, schools and attractions in the Cleveland area and throughout the US including: Ashland University, Beck Center for the Arts, Baldwin–Wallace University, Cain Park, Carnegie-Mellon University, Chagrin Arts, Chagrin Falls Performing Arts Academy, The Cleveland Play House, The Cleveland Public Theatre, Cleveland State University, Dobama Theatre, The University of Evansville, Great Lakes Theater, Hope Summer Repertory Theatre, Idaho Shakespeare Festival, Oberlin College, Playhouse Square Center, and Royal Caribbean Cruise Lines. He also worked as a consultant to award winning software companies that create products for live event production including Stage Research and Richmond Sound Design.

## DRED GEIB
### PROPS MANAGER

Dred is a production designer for IBG Designs and specializes in properties, costumes, and sets. He lives and works in the Northeast Ohio area and focuses mainly on theater, film and art installation.

## BRIELLE MCGREW
### WIG ARTISAN

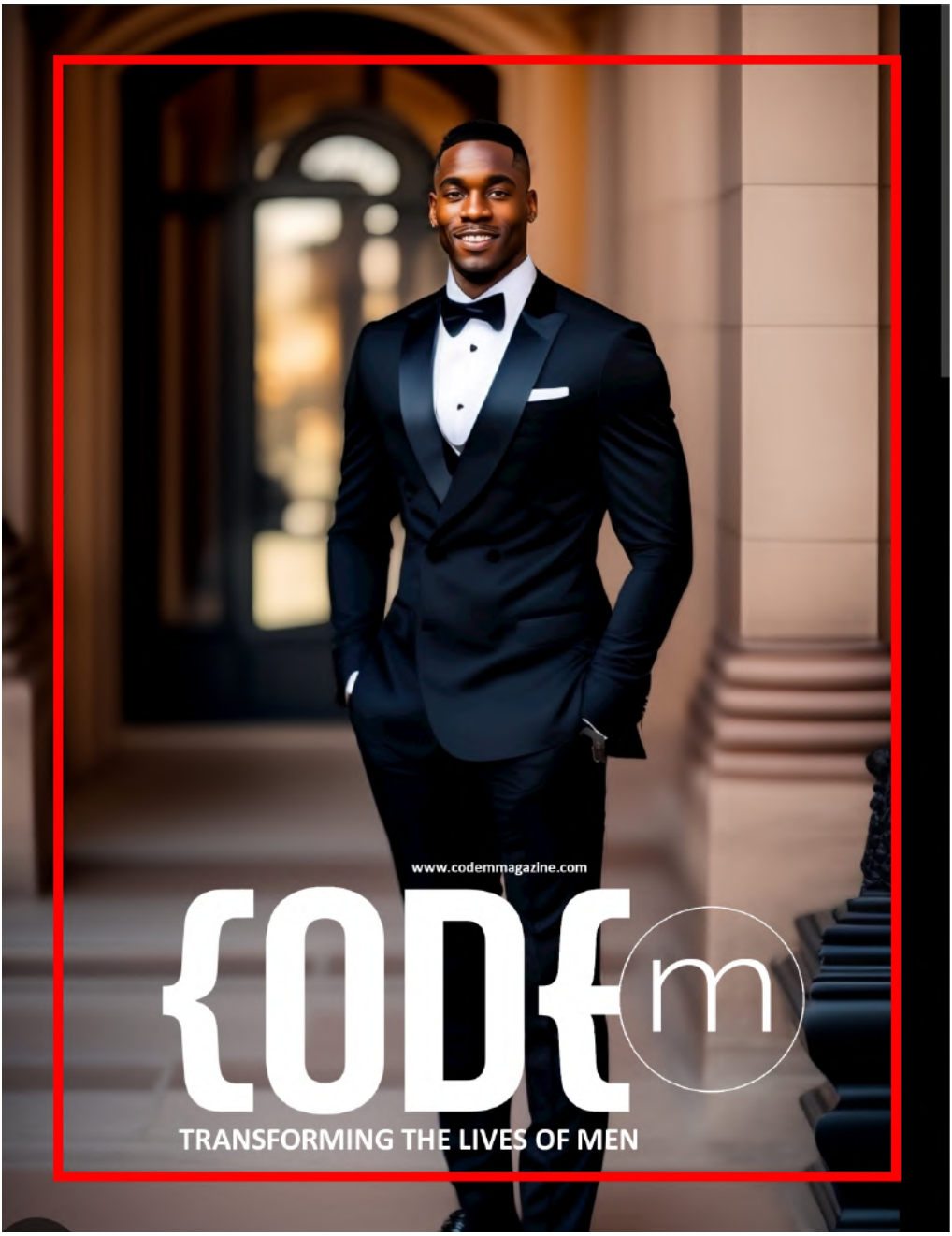
Brielle is a Cleveland Native who has worked in wardrobe since 2012. She is a proud alumnus of the CMSD All City Art's program and is now the wardrobe supervisor for the program. She is currently the resident Costume Shop Manager/Wig Artisan for Karamu. Brielle has worked with the Walt Disney World company as an entertainment costumer for the Star Wars franchise. She has also done wardrobe for the Cleveland Institute of Opera, Beck Center, Cleveland Public Theatre, Apollo's Fire, Cleveland Playhouse, Playhouse Square, Dobama theatre and many more. She has wig designed for many Karamu productions some credits include: A Motown Christmas, Karamu House's Greenwood: An American Dream Destroyed, The Mountaintop, The Bubbly Black Girl Sheds Her Chameleon Skin, Black Nativity 2021-2024 and many more. She was also the hair tech for Cleveland Playhouse's American Mariachi and FatHam. In addition, Brielle has costume designed for the short film Ancestors, Cleveland Public Theatre's premiere of Can I Touch It, It Happened in Atlanta, Queens Girl, Turning Point, Web of Anasi, Fame JR & Once on this Island, JR.

## JILLIAN ENGLAND
### STAGE MANAGER

Jillian studied at Bowling Green State University where she received a Bachelor in Arts Communication with a Specialization in Design & Technical Theatre. Jillian is excited to be able to be a part of Karamu's 2026-2027 season. Jillian's past Karamu credits include Queens Girl: Black in the Green Mountains(SM), Sistas (SM), Fame Jr (SM), Weathering(SM), Purlie Victorious (ASM), The Boy Who Kissed The Sky (SM), Web of Anansi(ASM), The Breakfast at The Bookstore (ASM), Clyde's (ASM), Black Nativity 2023(Projection Operator) and Red Summer (Projection Operator) and also works as an Electrician & Scenic Painter. Jillian utilizes her ability to be a "Jill of all trades" by freelancing in a variety of theatrical arts & technical positions in the Cleveland area at organizations such as Cleveland Play House, Seat of The Pants, Talespinner Children's Theatre, The Beck Center, Cleveland Public Theatre, Cain Park, CMSD All-City Arts Program, and French Creek Theatre.

## RICKI THOMAS
### ASSISTANT STAGE MANAGER

RIcki is thrilled to be a part of the production team for her first show here at Karamu House. She is an alumnus of Cleveland State University with a Bachelor's in Theatre Arts. Some of Ricki's recent credits include Stage Manager for Two Trains Running (Beck Center for the Arts), Assistant Stage Manager for The End of Black Excellence (Cleveland Public Theatre) and working as a Teaching Artist at the Rainey Institute. When she's not doing theatre, she can be found at local artist and vendor markets selling her artwork through her business, Ricki Thomas Art. She would like to thank Jimmie, her mom, her partner, her two best friends, and her theatre parents for always believing in her and supporting her. Enjoy the show!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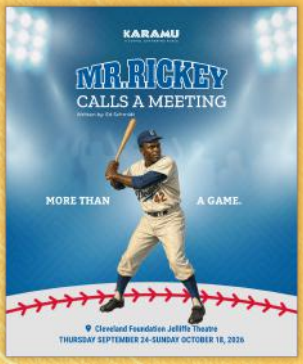


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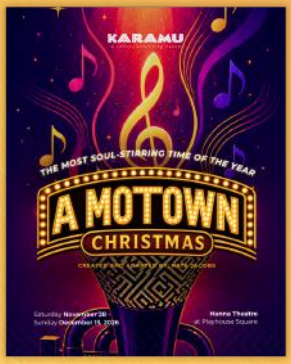


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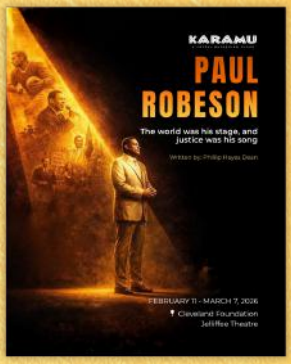


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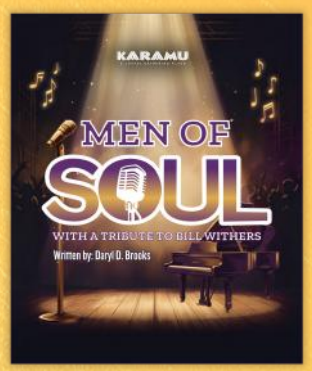


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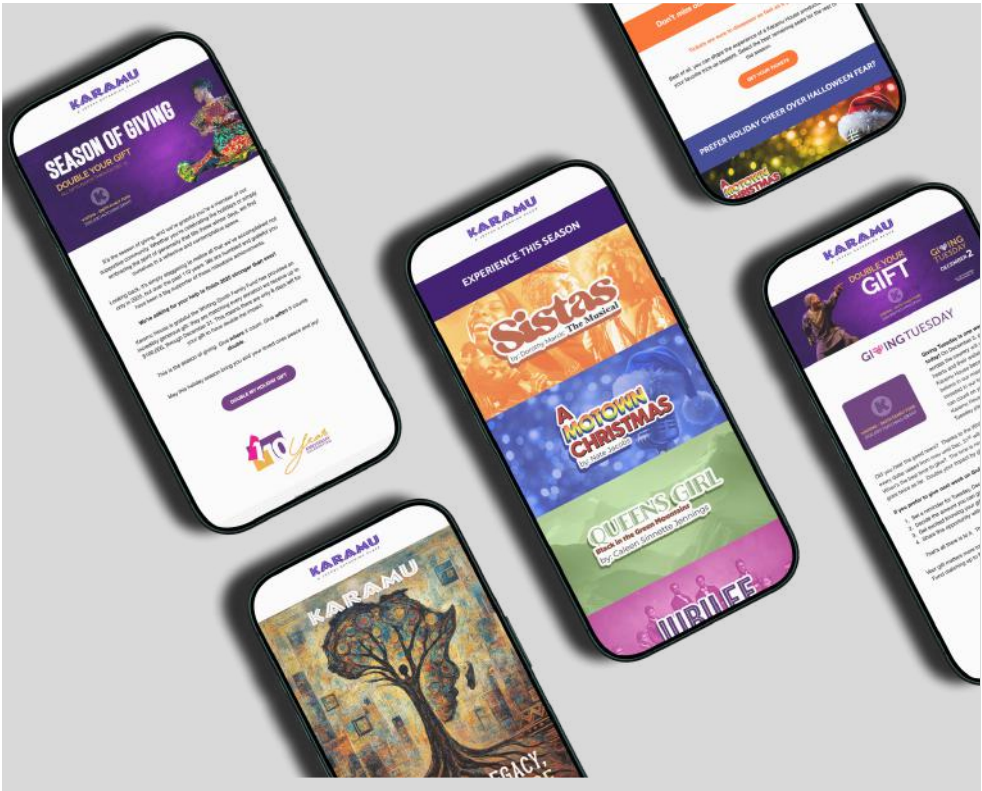


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## ADMINISTRATION OFFICES HOURS OF OPERATION
Monday through Friday 9:30 a.m. to 5:30 p.m.

## GROUP SALES + RENTALS
Karamu welcomes your organization or group to attend one of our performances, or perhaps use one of our spaces for your next event. To explore options for your next meeting, fundraiser, or party, please call 216.795.7077

## CURTAIN TIMES
Performances are on Thursdays 11AM and 7:30PM, Fridays 7:30PM, Saturdays 4PM, Sundays 3PM.

## LATECOMERS
To avoid interruption of the performance, latecomers will be seated at a suitable break during the performance. Latecomers may be placed in alternate seating or in standing room areas until intermission.

## CAMERA & VIDEO RECORDING
Law prohibits the use of visual and audio recording devices during performances. Violators may be subject to removal from the space and/or liable for any damages.

## CELL PHONES+ ELECTRONICS
Please silence all electronic devices before the performance begins.

## SMOKING IS NOT PERMITTED INSIDE OF KARAMU HOUSE.

## CHILDREN
Children under five (5) years of age are not permitted in the theatres.

## COAT CHECK
The coat room is only available in the main lobby of the Jelliffe Theatre.

## CONCESSIONS
Refreshments are available 45 minutes before curtain and during intermission. Individuals under the age of twenty-one will not be served alcoholic beverages.

## CURTAIN CALL
For your safety, we ask that you please remain in your seats until the performance has entirely ended and the houselights have been turned on.

## RESTROOMS
Restrooms are located in the main lobby.

## LOST & FOUND
Lost or misplaced items can be retrieved at or submitted to the Box Office.

## EMERGENCY EXITS
Please observe a11 emergency exits located in the front and rear of the theatre.

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