

The logo for Dance Cleveland, featuring the word "DANCE" in a bold, sans-serif font above the word "CLEVELAND" in a smaller, all-caps sans-serif font. The text is white and set against a teal square background. To the left of the text is a stylized graphic of two overlapping circles, one light blue and one teal.

DANCE
CLEVELAND

Presents

DIANNE McINTYRE GROUP IN THE SAME TONGUE



November 15, 2025 | 7:30 pm
Mimi Ohio Theatre, Playhouse Square



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WELCOME ♦ to Dance Cleveland



Theresa Remick

Sarah Sumbrum

Ms. McIntyre is not only an amazing choreographer, but a visual and audio designer who weaves together spirited, modern movement with live jazz music that brings out the soul of her performers. It is no surprise the piece was named “One of the best dance performances of 2024” by *The New York Times*.

Ms. McIntyre has a storied history with DANCECleveland as one of the first recipients of our scholarships back in our original incarnation as the Cleveland Modern Dance Association. She often credits DANCECleveland’s founders as remarkable women who encouraged her artistic development and helped expose her to modern dance. When she went on to study at The Ohio State University, she was one of the few dancers in the program who had already studied and trained under renowned modern dance artists. It is no surprise that she continued to have an incredible career with her own dance company, Sounds in Motion, in New York City, choreographing for dance companies all over the country, and working on Broadway, for the film industry, and more before returning to her roots in Cleveland where she now resides.

Tonight’s performance promises to be a special treat, as we will see Ms. McIntyre’s inventive choreography performed by a talented cast of dancers from across the country joined by several dancers from right here in Northeast Ohio.

Please help us in celebrating this amazing choreographer and in welcoming the Dianne McIntyre Group to the stage!

Theresa Remick,
Executive Director
DANCECleveland

Sarah Sumbrum,
Artistic Director
DANCECleveland

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presents

DIANNE McINTYRE GROUP IN THE SAME TONGUE

Choreography/Direction

Dianne McIntyre

Music Composition: Diedre Murray

Poetry: Ntozake Shange*

Dianne McIntyre Group: The Company Artists

Music Director: Gerald Brazel

Costume Design: Devario Simmons

Lighting Design: Alan C. Edwards

Set Design: Riw Rakkulchon

Production/Stage Manager: Natalie Hratko

Lighting Supervisor: Neil Qiu

Tour Manager: Adam Hyndman

Producer: Octopus Theatricals

Through motion and sound, the ensemble of dancers and musicians manifests both clashes and harmonies in communication. *In the Same Tongue* choreographer Dianne McIntyre sets the work with composer Diedre Murray and highlights the poetry of poet/playwright Ntozake Shange. This tapestry of woven elements, staged through a lens of legacy and culture, is about dance and music speaking to one another and how the language of human beings creates worlds of beauty, alienation, harmony, tension and/or peace.

Thank you to the lead funders for this
performance of Dianne McIntyre Group



Special thanks to



TONIGHT'S program

IN THE SAME TONGUE

(Premiere 2023 / Walker Arts Center)

Choreographer/Director/Narrator: Dianne McIntyre

Composer: Diedre Murray

Poetry: Ntozake Shange

The Company Artists

Demetia Hopkins, Kyle H. Martin, Brianna Rhodes,
Nehemiah Spencer (Guest Artist), Kamryn Vault,

Gerald Brazel – Trumpet; Cleave Guyton Jr. – Woodwinds;
Ron Mahdi – Bass; Reggie Nicholson – Drums/Percussion

Guest Dancers

Mason Alexander, Sabrina Lindhout, Jameelah Rahman and DeAndra Stone

The Program

*I live in music**

Brianna Rhodes

Like a Train

The Company

The Wedding

The Company

Child

Brianna Rhodes

The Club and the East

The Company

Sacred Sounds/God's Sunrise

The Company

*box & pole**

Demetia Hopkins and Cleave Guyton Jr. (Flute)

1960s Revolution/Manifesto

Kyle H. Martin, Brianna Rhodes, Nehemiah Spencer



Silent Duet
Kyle H. Martin and Kamryn Vault

From the Roots
The Company

Well, maybe
The Musicians

What? What about?
The Company Dance Artists and Guest Dancers

Opening
The Company

Scream
Kyle H. Martin, Brianna Rhodes, Nehemiah Spencer, Kamryn Vault

new world coro*
The Company Dance Artists

In the Same Tongue
The Company and Guest Dancers

Choreographer's note:

“As we communicate by tone or gesture, by force or peace, are we speaking in the same key?”

***In the Same Tongue* is approximately 80 minutes long without intermission.**

* *i live in music, box & pole*, and *new world coro* are used by permission of the Ntozake Shange Revocable Trust, Paul T. Williams, Managing Trustee & Donald S. Sutton, Literary Trustee

In The Same Tongue is Commissioned by Walker Art Center, Northrop at the University of Minnesota, Duke University, Apollo Theater, Princeton University's Lewis Center for the Arts' Caroline Hearst Choreographer-In-Residence Program, ArtsEmerson and Thomas M. Neff.

Additional development support provided by The Ford Foundation, Baryshnikov Arts Center, Maggie Allesee National Center for Choreography, Dance Place /Alan M. Kriegsman Creative Residency, Doris Duke Foundation.

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WHO'S WHO • the company



Dianne McIntyre
(*Choreographer/Director/
Narrator*) a native of Cleveland,
Ohio, attributes her early dance
inspirations to Elaine Gibbs
Redmond, Virginia Dryansky,

Joan Hartshorne and the Cleveland Modern Dance Association. She celebrates 53 years as a dance maker and founder of her first company Sounds in Motion, which toured throughout the country and in major venues — Joyce Theater and Brooklyn Academy of Music. The Harlem based studio was a hub of creative activity. Her work has been commissioned by, among others, Dancing Wheels, Dayton Contemporary Dance Company, GroundWorks DanceTheater, Philadanco!, Cleo Parker Robinson Dance, Ohio Contemporary Ballet, Dance Theatre of Harlem, Dallas Black Dance Theatre, Alvin Ailey American Dance Theater, American Dance Festival, 651 Arts, Dance St. Louis, Cleveland Play House, Jacob's Pillow and Theater of the First Amendment. As a guest artist she has taught workshops at countless schools, community centers and dance festivals. At Jacob's Pillow Dance Festival, she is the co-director with Risa Steinberg of the Hicks Choreography Fellowship Program.

McIntyre's signature concert dance works include *Life's Force*; *Take-Off from a Forced Landing*, based on her mother's stories as an aviator; *Their Eyes Were Watching God*, based on the Zora Neale Hurston novel and her recreation of dance pioneer Helen Tamiris' 1937 epic, *How Long, Brethren?* McIntyre has conceptualized and directed her own "dance-driven dramas." Notable works are *Open the Door, Virginia!* from 1950s civil rights events, and *I Could Stop on a Dime and Get Ten Cents Change*, her father's life stories. Dianne McIntyre's choreography has appeared in theatre and opera: Broadway, US regional and Europe, and recently in *Intimate Apparel* for Lincoln Center Theater and PBS. Her choreographic screen credits include: *Beloved*, based on Toni Morrison's novel and *Miss Evers' Boys*, garnering her an Emmy nomination.

Other awards include a 2022 *Dance Magazine* Award, a 2023 Martha Hill Lifetime Achievement Award, 2020 United States Artists Doris Duke Fellowship, the 2019 Dance/USA Honor Award and 2016 Doris Duke Artist Award recipient.

Other honors include a 2006 Cleveland Arts Prize Lifetime Achievement Award, a John S. Guggenheim Fellowship, three Bessie Awards/New York Dance and Performance, two AUDELCO's (NY Black Theatre), one Helen Hayes Award (DC Theatre), National Black Theatre Teer Pioneer Award, a Woodie Award for Lifetime Achievement (The Black Rep), Def Dance Jam Community Butterfly Award, The International Acclaim Legendary Artist Award from IABD and a Master of African American Choreography Medal from the Kennedy Center. She is a recipient of Honorary Doctor of Fine Arts degrees from SUNY Purchase and Cleveland State University, as well as a Distinguished Alumni Award from The Ohio State University's College of Arts and Sciences. McIntyre gives honor to the brilliant dance artists she has worked with over time and to the music innovators Olu Dara, Lester Bowie, Max Roach, Sharon Freeman, Butch Morris, Amina Claudine Myers, Cecil Taylor, Don Pullen, Kysia Bostic, Onaje Allan Gumbs, Abbey Lincoln, Hannibal Lokumbe, Ahmed Abdullah and many others. She acknowledges the influence of directors and playwrights with whom she has worked, including Bartlett Sher, Marion McClinton, Regina Taylor, Des McAnuff, Jonathan Demme, Douglas Turner Ward, August Wilson, Oyamo, Ntozake Shange, Avery Brooks, Rita Dove, Joe Sargent, Woodie King, Jr., Irene Lewis, Oz Scott and Ricardo Khan. Her mentors include Elaine Gibbs Redmond, Gus Solomons jr, Louise Roberts, Richard Davis and Ohio State University Department of Dance chairs, Vera Blaine, and Helen Alkire.

Diedre Murray (*Composer*) is a Pulitzer Prize finalist, two-time Obie Award winner, innovative composer, cellist and producer. In the 1970s and 1980s, she pioneered the use of the cello as a jazz and New World music instrument touring extensively worldwide. Since the mid-'90s, Ms. Murray has turned her attention to composing for theater and dance. She is a Pulitzer Prize Finalist for the chamber opera *Running Man*, and a two-time Obie winner for creating the original story and music for *Running Man* and arrangements for *Eli's Comin'*. She's collaborated extensively with Music Theatre Group and Diane Paulus over the years. Works include the aforementioned *Running Man*, *Fangs*,



Best of Both Worlds and *You Don't Miss the Water*. She arranged the music for the Tony Award-winning *Gershwin's Porgy and Bess*. Additionally, Ms. Murray has composed for pieces written and/or produced by Lynn Nottage, Carl Hancock Rux, Regina Taylor, Cornelius Eady, Deborah Brevoort, Blondell Cummings, Kenneth Roberson, Dianne McIntyre, Risa Jaroslaw, Chesney Snow and Marcus Gardley, among others.

Ntozake Shange (*Poet, playwright and novelist*), (1948-2018), is best known for her groundbreaking Obie-winning choreopoem *for colored girls who have considered suicide/when the rainbow is enuf*. A prolific writer, her other works for theater include *Spell #7*, *A Photograph: Lovers in Motion* and *Boogie Woogie Landscapes*. Poetry: *Nappy Edges*, *A Daughter's Geography*, *Ridin' the Moon in Texas* and *The Love Space Demands*. Fiction: *Sassafras Cyprus & Indigo*, *Betsey Brown*, *Liliane and Some Sing, Some Cry* (with Ifa Bayeza). Recent books of poetry and essays are *lost in language and sound*, *Wild Beauty* and *Dance We Do* (posthumously published). She has had many volumes of her works published, including books for children. Shange's *for colored girls...* ran twice on Broadway — first in 1976 and as a revival in 2022 — and the work has been produced around the world to great acclaim. Among her honors are fellowships from the Guggenheim Foundation and the Lila Wallace-Reader's Digest Fund and a Pushcart Prize. A dancer herself, Ntozake Shange loved having dance and music as another “voice” with her poetry. In *Dance We Do: A Poet Explores Black Dance*, she interviews choreographers and tells colorful stories of her own dance life.



Gerald Brazel (*Music Director/Trumpet*), trumpeter, composer, recording artist and teacher, has become known to a growing audience for his versatility and smoothly crafted sounds. The winner of a coveted Grammy Award, which he received just 10 years after his graduation in 1984 from the Berklee College of Music in Boston, Mr. Brazel performs and records in every possible medium, ranging from jazz and funk to rap, Latin and classical music. He has performed with such artists and groups as the Brooklyn Philharmonic, Duke Ellington Orchestra under the direction of Mercer Ellington, Dizzy Gillespie, Sade, Mongo

Santamaria, Aretha Franklin, Roberta Flack, the Mannhattans, D'Angelo, Nat Adderley, John Hicks and Pucho and the Latin Soul Brothers, with whom he has appeared in Malaysia at the Phillips International Jazz Festival and in Seattle at Jazz Alley. He has played in North Africa and Switzerland, and toured France with Jamaaladeen Tacuma's Groove Alla Turca. As a member of the popular group, Lester Bowie's Brass Fantasy, he completed many successful European tours. Collaborating with Dianne McIntyre's Dance Company, Brass Fantasy performed the *Invincible Flower* project in Williamstown, MA and Hartford, CT. Mr. Brazel has performed, recorded and toured the United States, Europe, Brazil and Japan with the jazzy rap group Dignable Planets. Their first recording together won the 1994 Grammy Award for Best Live Performance by a Group or Duo. A native of St. Helena Island, South Carolina, Mr. Brazel toured throughout Europe with the Lionel Hampton Orchestra. With The Lionel Hampton Orchestra, he performed for Queen Elizabeth II at Royal Albert Hall in London several times and at all the major jazz festivals in the United States. Mr. Brazel has performed several times at New York's Carnegie Hall, and in the films, *Malcolm X* and *Pinero*. In New York, he has appeared at the Cotton Club with the Cotton Club All Stars, the Apollo Theater, the Jazz Standard and BAM.



Cleave Guyton Jr. (*Woodwinds*) is a professional musician who plays the saxophone, flute and clarinet. He has been fortunate to have worked with Aretha Franklin, Abdullah Ibrahim, Joe Henderson,

Stanley Turrentine, Nat Adderley, Abbey Lincoln, The Duke Ellington Orchestra, Jon Hendricks, The Ray Charles Orchestra, Lionel Hampton, The Count Basie Orchestra, The Cab Calloway Orchestra, Little Jimmy Scott, Maceo Parker, Spike Lee, Joe Williams, *Late Night with Conan O'Brien*, Dizzy Gillespie, Tito Puente, Ronny Jordan, The Mingus Big Band, Cleo Laine, Chaka Khan, The Boys Choir of Harlem and many more.



Demetia Hopkins (*Dancer*) is a performing artist and dance educator based in central Virginia. She is a lecturer in dance at the University of Virginia and co-artistic director

of the Orange School of Performing Arts, where she received her early dance training under the direction of Ricardo Porter. Ms. Hopkins holds a Master of Fine Arts from Hollins University in 2023, and a Bachelor of Fine Arts from Fordham University, where she graduated with honors in 2009 while a member of Ailey II. In 2010, she joined the Alvin Ailey American Dance Theater. During her six-year tenure in the company, she was honored to perform ballets by many prestigious choreographers from around the world. In 2019, Demetia made her Broadway debut in Rodgers and Hammerstein's *Oklahoma!* as associate choreographer, dance captain and principal understudy for Dream Laurey. She was a member of *Sleep No More* at the McKittrick Hotel, and currently assists performing arts pioneer Dianne McIntyre artistically and administratively. Highlighted as one of *Dance Magazine's* Top 25 To Watch, and honored as a recipient of a Leonore Annenberg Fellowship in the Arts, Demetia is proud to give back to the community that supported her formative years.



Ron Mahdi (Bass) is a bassist, recording artist, clinician and professor at Berklee College of Music. He has performed with such artists as Chet Baker, Bill Pierce, Donald Brown, Kevin Eubanks, Jeff Watts, Roy Hargrove, James Williams, Milt Jackson, Lennie White, Art Farmer, George Coleman, Little Jimmy Scott, Kenwood Dennard, Ronnie Gill, Ralph Peterson Jr. and Stanley Jordan. He has toured Europe, Asia, Central America and the USA with Roy Haynes, Donald Byrd, Nnenna Freelon and Teodross Avery. He has recorded extensively, including on recordings by Jay Branford, Consuelo Candelaria, Ron Gill, Louise Grasmere, Ferdinando Argenti, Daryl Lowery, Yoron Israel and Walter Beasley. His own recording will be released shortly.



Kyle H. Martin (Dancer) originally from Montclair, NJ, began his dance training at Sharron Miller's Academy for the Performing Arts. He continued his training at The Ailey School, where he graduated with honors from the certificate program. Kyle then went on to dance with the Alvin Ailey American Dance Theater's second

company Ailey II from 2017 to 2020. From there, Kyle went on to perform works by William Forsythe, Twyla Tharp, Alvin Ailey, Ohad Naharin, Darrell Grand Moultrie, Rena Butler, Jae Man Joo, Andrea Miller, Pascal Rioult, Matthew Rushing, Robert Battle and many more. He has also been featured in *Dance Magazine*, *Out Magazine* and a Tommy Hilfiger Campaign.



Reggie Nicholson (Drums/ Percussion) has an instantly recognizable style and sound that has elevated him to become one of the most distinctive, inventive and inspirational drummer/percussionist of his generation. A formidable technician, but one who uses his considerable skills constructively and with infinite taste, Nicholson has performed and recorded with a wide variety of jazz and New Music luminaries, including Henry Threadgill, Muhal Richard Abrams, Amina Claudine Myers, Leroy Jenkins, Dewy Redman, Anthony Braxton, Sam Newsome, Myra Melford, Wilber Morris, Elektra Kurtis, Billy Bang, Butch Morris, James Spaulding, Yuko Fujiyama, Oliver Lake, Fay Victor and Roy Campbell. Additionally, Nicholson has toured throughout America, Europe and Japan. As an active member of the Association for the Advancement of Creative Musicians (AACM), Nicholson has absorbed the musical influences of his fellow AACM members honing his own philosophy and concepts. As a composer, he was nominated twice for the Cal Arts Composition Award in 1993 and 1994, and his compositions were performed during concerts at Interpretations (NYC), Roulette (NYC), Constellations (Chicago), The Stone (NYC), Firehouse 12 (New Haven, CT), Knitting Factory (NYC), Jazz Shares (Springfield, MA) and the Vision Festival (NYC).



Brianna Rhodes (Dancer) is an Ohio native and graduate of The Ohio State University Department of Dance. She formally danced as a fellow with Dayton Contemporary Dance Company. Currently, she is working as a freelance dancer, choreographer and dance teacher throughout Columbus, Ohio. Alongside dance, she is a poet, a spokeswoman for Aunt Flow (a free feminine product company), a model and a small-film

actress. As a teacher, Brianna is driven by the Black dance experience. She teaches children a fusion of Black dance styles along with their history as a catalyst for growth and expansion of the entire body, mind and soul. Her dance talents span across concert, street and commercial dance. Brianna's professional career has taken her nationally and internationally to places including New York City, Bermuda and Brazil. Brianna creates from the point of view of a young, Black, Queer artist who serves as a vessel for all. She uses her art to provide healing, storytelling and comfort, especially in spaces where it is needed the most. Brianna is inspired by the African Proverb "Ubuntu" which serves as a reminder to help those who come after while remaining true to the ones before.



Nehemiah Spencer (*Guest Artist*) Nehemiah "Neemo" Spencer is a dancer, choreographer, and educator whose artistry bridges storytelling, spirituality, and community transformation.

A proud Cleveland native, Neemo attended the Cleveland School of the Arts and earned his B.F.A. in Dance from the prestigious Juilliard School, performing works by world-renowned choreographers. He has appeared as a principal dancer and toured internationally with Complexions Contemporary Ballet, and also performed with Abraham. In Motion (Kyle Abraham), Deeply Rooted Dance Theater, Creative Outlet, and the Dianne McIntyre Group. His stage credits include the opera *Aida* at Karamu House and a featured soloist role in *The Wiz* at New York SummerStage, choreographed by Tony Award-winner George Faison. Neemo has also performed works by Reggie Kelly, Edna Duffy, and Robin VanLear, and is a frequent featured dancer in Karamu House's beloved production of *Black Nativity*. As a choreographer, Neemo's work has been featured at Weathervane Playhouse (*Memphis, Dreamgirls, 42nd Street*) and with Showwagon, a youth touring performance company. He recently collaborated with *America's Got Talent* finalists The Silhouettes on the documentary film *The Shadow Between Us*, directed by Emmy Award-winner Lance Murphey and produced by Obadiah Baker — that project won two Emmy Awards in 2024. Founding The Nehemiah Project in 2012, Neemo has served the communi-

ty through accessible, high-quality dance training for at-risk youth. His work has been recognized by Dance Teacher and *Dance Magazine*, as well as by former Ohio Governor John R. Kasich. Today, Neemo serves as Director of Arts at Northwest School of the Arts, teaching Dance and Social Emotional Learning (SEL) to students in grades K-8. Dedicated to inspiring the next generation, Nehemiah "Neemo" Spencer continues to embody a vision where dance serves as light, legacy, and liberation.



Kamryn Vault (*Dancer*)

Kamryn Vault is a multifaceted dancer currently living in NYC, by way of Memphis, TN. She is a graduate of Marymount Manhattan College where she earned a BFA in Dance with a concentration in Choreography. In Memphis, Kamryn began her dance training at three years old, training in styles such as jazz, contemporary, hip hop, tap, ballet, modern, West African, and flamenco. She is currently touring as a dancer with comedian, Josh Johnson, on his *Flowers* tour as an opening performer. She is also a part of many other companies such as Project Tag NYC under the direction of Hussein Smko, SHINSA under Bo Park, and LA based dance company, The Motus Company, under Diana Matos. Kamryn has worked with Alvin Ailey American Dance Theater and Bill T. Jones/Arnie Zane Company. She has also had the pleasure to work with other choreographers such as Ronald K. Brown and Fredrick Earl Mosley. She's performed on stages like AFRO PUNK and SummerStage Festival NYC with pop artist Rodney Chrome. With her interest in direction and storytelling, she has enjoyed the opportunities to present original pieces such as *Orchard* at Arts on Site, and acted as choreographer and set designer for the immersive shows, *LIMBO & GRAVITY*, presented by SHINSA Company. In 2022, Kamryn had the opportunity for her choreography to "Black Folk," by the New Orleans Band, Tank and the Bangas, to be featured on *The Late Show with Steven Colbert*. With her versatile dance background and curiosity for the art of creation, Kamryn aspires to share the intersections that are within dance styles and cultures. She is passionate about the power of storytelling and how healing it is for us all. Kamryn hopes to continue grounding herself in what makes her

story special, while enlightening others to tap into what makes their story special.



Mason Alexander (*Guest Dance Artist*) grew up dancing at several Cleveland-area studios with a focus in ballet. He has spent the majority of his professional dance career thus far in the modern and contemporary dance world, largely at Inlet Dance Theatre, while also guesting with emerging choreographers. Throughout his time at Inlet, Mason toured nationally with the company and collaborated on the creation of several new works including two self-choreographed works, and he also held teaching artist positions through Inlet classes for youth and through residencies at several Cleveland schools. Now in the freelancing side of the dance world, Mason is currently a contracted guest artist with North Pointe Ballet and Dominic Moore-Dunson's national tour of *The Remember Balloons*, and he is embarking on creating work of his own.



Sabrina Lindhout (*Guest Dance Artist*) is originally from Mansfield, Ohio, where she began her dance journey with ballet at the age of four. During her high school years, she attended summer studies with Joffrey Midwest, Orlando Ballet, Cincinnati Ballet, and after graduation, she was awarded a scholarship to study with BalletMet in Columbus, Ohio. She moved to Cleveland in 2015 to dance with Ohio Contemporary Ballet (OCB). With OCB, Sabrina was given the opportunity to perform in multiple pieces by notable choreographers such as Antonio Brown, Heinz Poll, Dianne McIntyre, and Tommie-Waheed Evans. Sabrina then joined Inlet Dance Theatre for six seasons, touring shows and educational programs nationally and internationally. Sabrina currently freelances in the Cleveland area and is a Lecturer of Dance at Baldwin Wallace University.



Jameelah Rahman (*Guest Dance Artist*) is a dynamic dancer and choreographer from Cleveland, Ohio, whose artistry is rooted in storytelling, rhythm, and cultural expression. A

proud graduate of the Cleveland School of the Arts, she began honing her craft at an early age and has since become a powerful presence in the Cleveland dance community. Jameelah has performed in numerous Karamu House Theatre productions, including *Black Nativity*, *Aida*, and more, captivating audiences with her emotional depth and stage presence. She currently serves as a principal dancer with Mojuba Dance Collective (MDC), an ensemble known for its vibrant performances and commitment to preserving African diasporic traditions through movement. With MDC, Jameelah has performed on stages across the nation, continuing to share her passion for dance as both a performer and choreographer dedicated to celebrating heritage, connection, and creative expression.



DeAndra Stone (*Guest Dance Artist*) studied dance while earning her B.A., B.S., and Master of Science. She has taught at the collegiate level, primary through secondary education, and community settings such as Olivet Institutional Baptist Church, CCBDD, and Coventry Children's Center. DeAndra has served as Assistant to the Director of Dance and Interim Director of Dance/College Lecturer at Cleveland State University; choreographer for the Delta Sigma Theta GCAC Teen Lift Program and Rhomania Kwanzaa Program; dance adjudicator for Star Search and Music through the Streets; and member of Ajayi Dance and Marquez Dance Project. She earned the Dance Educators of America, Inc. Scholarship, and is a recognized Ohio Teaching Dance Artist (Ohio Arts Council). Additional performance credits include: Dianne McIntyre, Doug Gillespie, Dr. Habib Iddrisu, Dance/Theatre Collective, Blackbird Dance Theatre, Robin VanLear; with continued learning opportunities including Gibney Dance, GroundWorks DanceTheater, and Mark Morris' Dance for PD.

Alan C. Edwards (*Lighting Designer*) has work that includes the world premieres of *Harry Clarke* (The Vineyard, Lortel Award), *Kill Move Paradise* (National Black Theatre, Drama Desk nomination) and *The Hot Wing King* (Signature NYC). Other New York work includes *Twilight: Los Angeles 1992* and *Fires in the Mirror* (Signature

NYC); *Twelfth Night*, *Seize The King* and *Macbeth* (Classical Theatre of Harlem); *Bluebird Memories* featuring rap-artist Common (Audible Theatre); and *Baldwin and Buckley at Cambridge* by Greig Sargeant and *Elevator Repair Service* (The Public). Regional work includes the world premiere of *Sally & Tom* by Suzan-Lori Parks (The Guthrie); *Paradise Blue* and *Lights Out: Nat King Cole* (Geffen Playhouse); and the new South-African musical *Calling Us Home* in Cape Town, South Africa. His work in dance includes *Where We Dwell* and *Chasing Magic* by Ayodele Casel, *Rhythm Is Life* by Dormeshia Sumbry-Edwards and *Lifted* choreographed by Christopher Rudd for American Ballet Theatre. On Broadway, Edwards was the associate to lighting designer Jennifer Tipton on *The Testament of Mary*. He is a graduate of the Yale School of Drama, where he is also an assistant professor of lighting. @alancedwardsdesign, alancedwards.com

Devario D. Simmons (*Costume Designer*) is an American costume designer. His credits include Broadway: *Thoughts of a Colored Man*; Off-Broadway: *Bees and Honey*, *Tumacho*, *Between the Bars*, *Emergency!* and *P.S.* Additionally,

Simmons has had the pleasure of being a guest artist at Santa Fe Opera, Lyric Opera of Chicago, Metropolitan Opera and Opera St. Louis. His regional credits include The Geffen Playhouse, Clarence Brown Theatre, Center Theatre Group, Asolo Rep, TheatreSquared, Geva Theatre, The Williamstown Festival, Bucks County Playhouse, The Long Wharf Theatre, Jean's Playhouse, Syracuse Stage and Baltimore Center Stage. Other credits include *Rustin* (Netflix), three seasons of AMC's television show *Turn*, the second National Touring production of *In the Heights* and two seasons of the PBS television series *Mercy Street*. Member of United Scenic Artist 829.

Riw Rakkulchon (*Scenic Designer*) (pronounced Ree-you), is a set and costume designer, animator and chef from Bangkok, Thailand. He/They has worked at Yale Repertory Theatre, Syracuse Stage, The Old Globe, Drury Lane Theatre, Asolo Rep, The Acting Company, 59E59, Edinburgh Fringe, Primary Stages, Hartford Stage and The Public Theater, among others. Broadway associate set design credits include *Pass Over*, *&Juliet*, *Parade*. He/They also works with designers Wilson Chin, Riccardo Hernandez, Jason Ardizzzone-West,

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Donyale Werle, Santo Loquasto, Dane Laffrey, Clint Ramos and Walt Spangler. Board member of WithAll, a non-profit organization on a fight to end eating disorders. IG: @riwrdesign, B.F.A. Ithaca College, M.F.A Yale School of Drama (Donald & Zorca Oenslager Fellowship Award in Design recipient). Connecticut Critics Circle Award for Best Set Design 2023. Member of United Scenic Artist 829.

Natalie Hratko (*Producer/Stage Manager*) credits: International touring + The Ailey School, Ars Nova, Ballet Idaho, Ballet Met, Baltimore Center Stage, The Cape Playhouse, Cherry Lane Theatre, Collage Dance Collective, Complexions Contemporary Ballet, Dance Theatre of Harlem, Manhattan Theatre Club, New York Theatre Workshop, NYSAF Powerhouse Theater, Pittsburgh Civic Light Opera, Pittsburgh Public Theatre, The Public Theater, Octopus Theatricals, Sammy Miller and The Congregation, Tulsa Ballet.

Neil Qiu (*Lighting Supervisor*) Jiahao (Neil) Qiu is a Chinese-born theater collaborator and lighting designer. His recent design credits in the United States include *The Wilderness* (Time Theatre Collective), *Redemption Story* (The Associates Theater Ensemble), *Two Takes: The Peony Pavilion — Bloom* (LMCC), *Seven Cousins For a Horse* (Thrown Stone Theatre) and *Who's Afraid of Virginia Woolf?* (Yale Repertory Theatre, Connecticut Critics Circle Award). For more information, please visit nealqiu.com | [@neilqiu_design](https://www.instagram.com/neilqiu_design)

Adam Hyndman (*Tour Manager*) is a Tony Award-winning producer, as well as a performer, director and activist, who has worked extensively in the arts. Notable credits include *Only Murders in the Building*; NBC's *The Sing-Off*; *Children of Eden* in concert at The Kennedy Center; *Aladdin*, *Once On This Island*, *The Inheritance*, *Here Lies Love* and *Gypsy* on Broadway; and *Hadestown* on Broadway, National Tour and West End. He incubates new projects and manages some of the industry's most renowned productions as resident producer at Octopus Theatricals. Adam serves in the not-for-profit realm as the interim executive director of Pipeline Theatre Company, and is the current president of the board of directors for Producer Hub. He was named as one of *Variety* magazine's 10 Broadway Stars to Watch for the 2023-24 season for his work in arts leadership. adamhyndman.com

Octopus Theatricals (*Producer*) was founded by creative producer Mara Isaacs, and collaborates with artists and organizations to foster an expansive range of compelling theatrical works for local and global audiences. We eschew boundaries — aesthetic, geopolitical, institutional — and thrive on a nimble and rigorous practice. Current projects include *Hadestown* by Anaïs Mitchell (Broadway, eight Tony Awards including Best Musical; Grammy Award, Best Musical Theater Album); *All The Devils Are Here* created by Patrick Page (Off-Broadway); *Goddess* created by Saheem Ali, Jocelyn Bioh and Michael Thurber; *Bhangra Nation* by Rehana Lew Mirza, Mike Lew and Sam Willmott; *Dreaming Zenzile* by Somi Kakoma; (...*Iphigenia*), a new opera by Wayne Shorter and Esperanza Spalding; *And So We Walked* by DeLanna Studi; Bill Irwin's *On Beckett*, Theatre for One (in person and virtual) and many more. Octopus Theatricals is also home to the Producer Hub, an online resource supporting independent producers in the experimental and performing arts sectors. Octopustheatricals.com

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ABOUT • DANCECleveland

DANCECleveland aspires to be a national model for how a presenting organization serves its community, leveraging the world's best modern and contemporary dance to inspire and educate audiences, local dancers, and community members.

One of only a handful of presenters in the nation dedicated solely to the presentation of dance, DANCECleveland brings renowned modern and contemporary dance companies from around the world to perform on the stages of Northeast Ohio through their annual dance series. DANCECleveland is A COMMISSIONER of new dance works, bringing up-and-coming choreographers from across the nation to be inspired by our community as they create new dance pieces; AN EDUCATOR through Read to Learn... Dance to Move, an early childhood program that brings professional dancers into preschool and kindergarten classrooms to inspire creativity through literacy and movement; A RESOURCE to the dance community by offering free dance classes with visiting world class dancers and directors for local dancers of all ages and abilities; A NATIONAL LEADER recognized by organizations such as Dance/USA for their innovative audience engagement programs, pre- and post-show activities; and A VISIONARY by collaborating with the region's leading arts, cultural and educational organizations to create co-presenting relationships.

The 2025-2026 DANCECleveland Performance Series continues with performances by Martha Graham Dance Company on Jan. 31, 2026, and YY Dance Company on April 25, 2026. Subscriptions, Flex Passes and Tickets are on sale now! Learn more at DANCECleveland.org. Be sure to like DANCECleveland on Facebook and follow them on Instagram @dancecleveland.

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The Advancing Dance Legacy Endowment Fund

DANCECleveland is dancing confidently into the future, emboldened by our endowment, The Advancing Dance Legacy Fund. This Organizational Fund of the Cleveland Foundation, established in 2018, provides donors the satisfaction of knowing that their investment in the future of modern and contemporary dance in Northeast Ohio will be carefully managed to grow over time, serving tens of thousands of dancers, dance makers and dance enthusiasts for generations to come. To learn more, call Theresa Remick, Executive Director, at 216-991-9000. Thank you to our generous Legacy Fund donors:

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Thank you for your generosity!

PLAYHOUSE SQUARE • History

A Change in History?

One of many fascinating items to be found in the book *Playhouse Square: An Entertaining History* deals with the infamous John Wilkes Booth. Booth performed locally at the old Academy of Music, which was one of the first drama schools in the country and was located at 1371 W. 6th Street.

It was at that Cleveland Academy where he would play his last role prior to performing at Washington D.C.'s Ford Theatre where he would assassinate President Lincoln. (Might history have been changed if the Academy had held over Booth's play for an extended run?)

There Goes the Neighborhood!

The 1870s ushered in the golden age for Euclid Avenue — known as Millionaire's Row — as the street became a stretch of grand mansions, with grounds often extending as far as Lake Erie, and stately elm trees arching over the avenue.

But by Cleveland's Centennial in 1896, Euclid Avenue residents were likely muttering, Well, there goes the neighborhood! as the dirt street was paved with sandstone, and businessmen began to buy up and tear down the mansions and towering elms to make way for commercial ventures.

Streetcar lines on the once totally residential stretch hastened the creation of a commercial district, forcing wealthy families to move even farther east on Euclid Avenue. In another 30 years, the district would see the birth of the five main theaters that would eventually become Playhouse Square.

Basketball on the KeyBank State stage?

The stage of the KeyBank State Theatre is so large that a typical high school gymnasium (complete with basketball court and bleachers) could easily fit on stage. As another point of comparison, three of the Mimi Ohio Theatre stages could fit onto the State's stage.

The Mural Above the Fireplace

Above the fireplace at the rear of the KeyBank State Theatre auditorium, an original mural hangs

despite its near-tragic loss. Removed from the wall in the early 1970s prior to the scheduled demolition of the venue, the mural eventually turned up in the basement of a piano store and was repurchased by Playhouse Square for \$200.

The recovered mural was badly torn, having originally been painted on burlap then glued to the wall. The challenge of restoring the artwork fell to the Theater District's Bonfoey Company. Artisans sanded the glue from the burlap and attached the cleaned mural to canvas via beeswax.

The next step was to clean and restore the work where needed. A stretcher for the canvas had to be custom-made. To eliminate tears and wrinkles, the stretcher was designed to expand and contract with the theater's climactic changes and held together with springs (no nails or screws). It took Bonfoey employees 18 months to restore the painting at a cost of \$8,500.

Although the creator of this mural is unknown, it is suspected to be Italian artist Sampitrotti, who had painted three murals for the original Mimi Ohio Theatre lobby. (Those murals were later destroyed in the Ohio's 1964 lobby fire.)

World's Longest Lobby Explained

In 1920 as the Loew's chain anticipated building in the area that would come to be known as Playhouse Square, it was discovered there wasn't sufficient room to build two theaters side by side in the available space.

Since it was important that the proposed theater marquees be located on Euclid Avenue, an architectural plan was devised. Even though the KeyBank State Theatre would be completed and open 21 months before the Connor Palace, it was decided to build the KeyBank State behind the Connor Palace. This led to the construction of the KeyBank State's 320-foot-long lobby, reported to be the longest theater lobby in the world. The Mimi Ohio Theatre would then be built on the other side of the KeyBank State, giving all three theaters the desired Euclid Avenue marquee frontage.

What Would It Cost to Build Them Today?

Even though the Connor Palace is not the largest of the Playhouse Square venues, it was the most costly to build (\$3.5 million) by the time it premiered



on Nov. 6, 1922. The largest theater, the KeyBank State, (opened Feb. 5, 1921) was built at a cost of \$2 million; the Mimi Ohio (Feb. 14, 1921) also cost \$2 million, and the Allen's costs totaled \$1.9 million when it opened April 1, 1921. (Exact building costs for the Hanna Theatre — which opened March 28, 1921 — have yet to be uncovered.) In 1977, it was estimated that it would cost \$75 million to recreate the Connor Palace.

A Phoenix from the Ashes

In 1964, the Mimi Ohio Theatre lobby and auditorium were destroyed by fire. When the fledgling Playhouse Square organization restored the spaces in 1982, funding and time constraints made it possible only for the auditorium to be fully restored. Thanks to a gift from the George Gund Foundation, the lobby was re-created in its original splendor in 2016. You can watch a documentary about the project, “Restoring the Legacy,” on Playhouse Square’s YouTube channel.

Re-Creating History

We call the completed Mimi Ohio Theatre George Gund Foundation Lobby project a “re-creation” rather than a restoration. Why? There was nothing left to restore after a 1964 fire destroyed the space. To reproduce the lobby’s original 1921 splendor, architects, restoration specialists and Playhouse Square staff conducted exhaustive research of the original drawings by architect Thomas Lamb, photo archives and a few remaining bits of ornamental plaster detail to gain a thorough understanding of the space and inform the plans for re-creating the lobby.

Broadway to Buildings

Where do the arts and real estate go hand-in-hand? At Playhouse Square, of course! As the theaters began to be restored in the early 1980s, it was thought that developers would step in to build and open businesses around them. When that didn’t happen, Playhouse Square began to steward development of the surrounding neighborhood. In 1999, Playhouse Square became the first performing arts center with a real estate services division, which manages the more than 1.7 million square feet of property owned by the organization and another 1.5 million square feet outside the theater district. Other performing arts centers have since looked to our expertise as a model.



YPs Take the Lead

Best known as the masterminds behind the annual Jump Back Ball benefit, Playhouse Square’s young professionals group – Partners – was formed in 1991. Since then, hundreds of young professionals engage with Playhouse Square each year to build leadership skills, raise funds and volunteer in support of our not-for-profit mission, enjoy shows together, network and have fun!

Keeping Up the KeyBank State Theatre

First restored more than 30 years ago, the KeyBank State Theatre was repainted from the street to the proscenium in 2015. The new, cohesive color palette showcases the beauty and craftsmanship of the nearly 100-year-old theater. It took 25 painters 12,500 hours and 595 gallons of paint in 15 different colors to complete the project, which also included 6000 sheets of new metal leafing in the auditorium dome and the application of a historically accurate wall-covering design. While the theater was dark, its lighting fixtures and restrooms received major upgrades.

What’s in a Logo?

The Playhouse Square logo we use today – a tilted burgundy square with a capital P in its center – was introduced in 2008 to capture the enduring

spirit of entertainment and excitement. Each of the logo's graphic elements has meaning: the exclamation point with a star in the "P" symbolizes excitement and innovation; the swirl in the "P" represents creativity and forward motion; the tilted square symbolizes Playhouse Square as a destination; and the burgundy color gives nod to the color scheme of our historic theaters.

Going Green

While red is the color most often associated with theaters, Playhouse Square is making efforts to go "green." You will find receptacles for recycling paper, plastic and cans throughout the complex. Lighting fixtures are being switched to LED for increased energy efficiency. And the Playhouse Square administrative office is making strides towards going paperless.

Patterns in Plaster

As you walk through the theaters, you may notice various patterns within the plaster decoration. Common are dentil, lamb tongue, rope and rosettes. Other patterns you may see have been associated with certain meanings since they were first used hundreds or even thousands of years ago, such as the acanthus leaf (immortality), egg and dart (life and death), and the palm leaf, first used in ancient Egypt as a reference to the Nile River. In the KeyBank State Theatre, if you look closely and carefully, you can find ox skulls, which were believed to offer protection from natural elements. And throughout the theaters, you will find griffins, mythical creatures thought of as guardians.

The "Blue Urn"

On the mezzanine level of the Connor Palace lobby, you'll find a cobalt blue urn sitting on a marble base. The urn, weighing 325 pounds, was made in Sevres, France before WWI. It is said that its twin resides in the Louvre Museum.

The Show That Saved Playhouse Square

After seeing a performance of *Jacques Brel Is Alive and Well and Living in Paris* at Cleveland State University, Ray Shepardson — the man who was the driving force behind the saving of Playhouse Square's theaters — decided to stage the show in the KeyBank State Theatre lobby for three weeks. Clevelanders flocked to the performances and the show's run extended to more than two years,

proving that audiences would return to Playhouse Square and to downtown.

In Residence

Playhouse Square is proud to be the home of eight resident companies: The City Club of Cleveland, Cleveland Ballet, Cleveland International Film Festival, Cleveland Play House, Cleveland State University Department of Theatre and Dance, DANCECleveland, Great Lakes Theater and Tri-C JazzFest.

You Can Find Us on YouTube

There's lots to see on the Playhouse Square YouTube channel: show content; interviews; videos about our education programs and what it's like to be a RedCoat; documentaries about our history, the re-creation of the Mimi Ohio Gund Foundation Lobby, and our 2021 reopening...and more!

A League of Our Own

Playhouse Square is a member of The Broadway League, the national trade association for the Broadway industry. Formed in 1930, members include theater owners and operators, producers, presenters, general managers and suppliers throughout North America.

Marquees on Display

The Playhouse Square District is shining brighter than ever before with our magnificent marquees and outdoor digital signage. The marquees' designs were inspired by each historic theater with the ceiling of each marquee capturing elements from the grand ceiling of its respective theater. The marquees are equipped with localized sound to welcome audiences with thematic soundtracks, as well as sustainable, energy-efficient LED lighting that can complement shows, holidays and other themes. Guests can catch the Marquee Moment presented by GE Lighting, a Savant company, every night before entering and leaving their performances at the theaters.

Officially Historic

In 1978, Playhouse Square was added to the National Register of Historic Places, the official list of U.S. historic sites worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service's National



Register of Historic Places is part of a program to coordinate and support public and private efforts to identify, evaluate and protect America's historic and archeological resources.

What Were They Watching?

When Playhouse Square's historic theaters first opened, popular forms of entertainment included vaudeville and silent films. A vaudeville show would feature a variety of acts including burlesque, comedy, and song and dance. Silent films were accompanied by live music, usually played on an organ, that would accentuate and punctuate the action on screen.

The Playhouse Square Chandelier

The Playhouse Square Chandelier at the intersection of E. 14th and Euclid Ave. is the largest outdoor chandelier in North America with 4200 crystals. The Chandelier is generously presented by GE Lighting, a Savant company.

Roman Rotunda

The design for the Allen Theatre's rotunda was inspired by the Villa Madama near Rome. Commissioned by Cardinal de' Medici, the Villa was created by Raphael and Giovanni da Udine. The direct influence of the Villa Madama can be found in the rotunda's paintings and color palette, as well as the original floor plan for the theater and lobby.

Seating Styles to Suit

The Hanna Theatre features seven different styles of seating, though none is ever more than 13 rows from the action. You can choose from traditional theater seating in the orchestra or balcony, club chairs, banquettes, bar stools, lounge seating and historic or balcony boxes.

A Curtain with History

It has long been common practice for touring shows and performers to leave their mark backstage: some sign walls, some sign posters to be hung by theater staff and crew, and some attach t-shirts or posters, create drawings or sign onto the theater curtain itself. From its opening in 1921 through the 1980s, hundreds of such t-shirts, drawings and signatures accumulated on the Hanna Theatre curtain, now housed in the Special

Collections Department of the Cleveland State University library.

The Power of Three

The Power of Three: The Allen Theatre Project brought Cleveland Play House, Cleveland State University and Playhouse Square together as partners to reconfigure the Allen Theatre, build the Outcalt Theatre and The Helen, and create a new pedestrian walkway from the Playhouse Square parking garage to the theaters. This partnership would bring Cleveland Play House and Cleveland State University's Department of Theatre and Dance to Playhouse Square as resident companies.

Building Cleveland

The original builder of the Allen and Hanna Theatres — John Gill & Sons Co. — also built Judson Manor (known then as Wade Park Manor), the Federal Reserve Bank and the Terminal Tower.

Young STARS Shine At Playhouse Square

You might see volunteer RedCoats from time to time who look like they're not old enough to vote — and they aren't. These youths are part of the successful STARS (Students Take A Role at the Square) program, where older students volunteer to usher at Broadway Series shows, concerts and other special events at the theaters. While the STARS program can be interesting and fun for all students, it becomes a particularly invaluable opportunity to gain experience and behind-the-scenes knowledge for those students who are planning future careers in the performing arts.

The KeyBank State Theatre Murals

The four murals on the walls of the KeyBank State Theatre lobby were painted by American Modernist James Daugherty (1890-1974), whose work hangs in the Museum of Modern Art, the Whitney Museum and the Smithsonian. One of the murals, *The Spirit of Cinema*, was featured on the cover of *Life* magazine on February 20, 1970. It was that national attention that became the convincing argument to save the venue from the wrecking ball. Destruction of the State would also have meant the loss of the original historic Daugherty murals, since they are painted directly on the walls. Today they are the only Daugherty works which remain at the original site where they were painted.

GUEST SERVICES • Playhouse Square



Guest Assistance

For questions or service that may provide a quality, entertaining experience, please see the House Manager on duty. A RedCoat usher can direct you to their office location.

Smoking Policy

Smoking, including electronic smoking or “vaping,” is not permitted indoors at Playhouse Square.

We Love Hearing From Our Guests

Your feedback is important. For matters that are not immediate or for additional questions you may have, please access our online comment form at playhousesquare.org/contact-us. We read and share all comments with the staff and meet often to discuss how we can improve upon your experience at Playhouse Square.

Beware of Ticket Scalpers

Buy your tickets **ONLY** from the Playhouse Square Ticket Office, at playhousesquare.org, by

phone at 216-241-6000 or your licensed group/travel leader. (We cannot guarantee validity or admittance for tickets purchased elsewhere, nor can we issue replacement tickets if they are lost or stolen). Help us keep ticket prices affordable and fair for everyone.

Photography and Recording

Taking photos and recording audio and/or video of the performance are strictly prohibited.

Mobile Devices

The experience of a live performance can be ruined by the interruption of ringtones, vibrating phones or conversation. The magic of a darkened theater can be disrupted by the light of someone text messaging as well. Please be considerate to others and remember to turn off your cell phone for the duration of the show.

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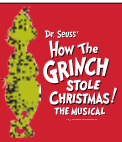


Thank You

Playhouse Square gratefully acknowledges the people of Cuyahoga County for their historical support to theater restoration, upkeep and programming, as well as through their ongoing contributions through Cuyahoga Arts and Culture.

NOV./DEC. • at Playhouse Square

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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					NOVEMBER	
						Hell's Kitchen Dial M for Murder Christine Jorgensen Sugar Skull 40 Year Old Burton!
Dial M for Murder The Christine Jorgensen Show Sugar Skull: A Dia de Muertos Musical Adventure! Frankie Valli		Dial M for Murder Joanne Shaw Taylor	Dial M for Murder The Christine Jorgensen Show PlayStation The Concert Much Ado About Nothing	Dial M for Murder The Christine Jorgensen Show Gabby's Dollhouse Live! Much Ado/Nothing The Winter's Tale	Dial M for Murder The Christine Jorgensen Show HYPROV CLE Dance Fest Much Ado/Nothing The Winter's Tale	Dial M for Murder The Christine Jorgensen Show CLE Dance Fest Much Ado About Nothing The Winter's Tale
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Six The Christine Jorgensen Show Elmo and Friends A John Denver Christmas A Celtic Christmas					The Abnormal Heart	The Abnormal Heart
			Jeezy Presents TM101: LIVE		A Christmas Carol A Motown Christmas	A Christmas Carol A Motown Christmas Twilight in Concert
A Christmas Carol A Motown Christmas A Christmas Story Jingle Bell Jamboree with the POPS	DECEMBER		A Motown Christmas A Christmas Story Monty Python's Spamalat	A Christmas Carol A Motown Christmas A Christmas Story Monty Python's Spamalat Rain	A Christmas Carol A Motown Christmas A Christmas Story Monty Python's Spamalat The Jinx & DeLa Holiday Show	A Christmas Carol A Motown Christmas A Christmas Story Monty Python's Spamalat A Magical Cirque Christmas
A Christmas Carol A Motown Christmas A Christmas Story Dave Koz & Friends Christmas Tour 2025			A Motown Christmas A Christmas Story Dr. Seuss' How The Grinch Stole Christmas!	A Christmas Carol A Motown Christmas A Christmas Story Dr. Seuss' How The Grinch Stole Christmas!	A Christmas Carol A Motown Christmas A Christmas Story How The Grinch Stole Christmas! The Nutcracker	A Christmas Carol A Motown Christmas A Christmas Story How The Grinch Stole Christmas! The Nutcracker
A Christmas Carol A Motown Christmas A Christmas Story How The Grinch Stole Christmas! The Nutcracker			A Christmas Story	A Christmas Carol A Christmas Story The Nutcracker Straight No Chaser Holiday Road	A Christmas Carol A Christmas Story The Nutcracker The American Misfits Comedy Tour	A Christmas Carol A Christmas Story The Nutcracker Jim Brickman: The Gift of Christmas
A Christmas Carol A Christmas Story The Nutcracker Jim Brickman						
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