

new jersey performing arts center

njpac



bravo!

Alvin Ailey American Dance Theater celebrates six decades with special anniversary programs, May 10–12.

Samantha Figgins and Jeroboam Bozeman Photo by Andrew Eccles

apr/may/jun 2019

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Shine Studio Portrait 2018



John Schreiber
President & CEO

Similar to jazz, stand-up comedy is a uniquely American art form.

Funny people telling stories have always been a part of the fabric of our country's culture. During the glory days of vaudeville in the last century, geniuses like W.C. Fields, Jack Benny, Fred Allen, Fanny Brice and Bert Williams honed their craft on nationwide theater circuits. That, in success, landed them in the "big time" at the Palace Theatre in New York City or the Adams Theatre in Newark.

At NJPAC, we celebrate this feel-good genre all season long, with comics representing a variety of experiences and points of view.

As we like to say, the more, the merrier. Look for an impressively diverse lineup this season: urban humor, observational comedy, and sometimes theatrical storytelling by solo artists (such as John Leguizamo and Steve Martin with Martin Short, all in the recent past.)

Beginning on April 12, Paula Poundstone, usually heard from behind the mic at NPR's *Wait, Wait ... Don't Tell Me!*, makes a welcome return to NJPAC, followed on April 20 by Gary Owen of BET's *The Gary Owen Show* and his special guest, Bruce Bruce. At the end of the month, subscribers to the New Jersey Speakers Series have a chance to schmooze with Jay Leno during the Q&A portion of his appearance on April 25.

Coming up on May 12 is another happy return with Majah Hype, the "King of Caribbean Comedy," while another comedic royal—Kevin James, the "King of Queens"—is back on June 8. Gabriel "Fluffy" Iglesias, who never fails to pack the house, has two shows on June 15. Earthquake's side-splitting *Father's Day Comedy Shows* can be seen at the Arts Center on June 16 or in an NJPAC co-production at Brooklyn's Kings Theatre the night before.

We're always planning ahead, so we hope you'll be back for more laughs in the Fall, when Jersey guys Mike Marino and his special guest, State Assemblyman Jon Bramnick, riff about the great Garden State on October 12.

Keep on smiling.

Best regards,

A handwritten signature in black ink, appearing to read "John Schreiber".

John Schreiber



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Celebrating 60 years of *Ailey Ascending*

We pick 6 great moments from the
Company's archives



Photo by Paul Kalnik

Alvin Ailey
American Dance Theater
in *Revelations*

Last season, Alvin Ailey American Dance Theater—NJPAC's principal resident dance affiliate—celebrated its 20th year at the Arts Center. This year, the Ailey Company brings an even greater sense of occasion to its traditional Mother's Day engagement in Newark: a 60th birthday roll-out.

Titled *Ailey Ascending*, this tribute to the company's founding choreographer and namesake is crowned by a 21-city North American tour, culminating May 10-12 at NJPAC. An ensemble of bold and lyrical dancers, under the artistic

leadership of Robert Battle, performs a special repertory of new works, returning classics and rarely seen gems.

All three performances at NJPAC include the iconic *Revelations*, Alvin Ailey's reverent and hopeful suite honoring the African-American experience. Programs on Friday and Saturday feature the New Jersey premiere of Rennie Harris' *Lazarus*, the company's first two-act ballet. Sunday's *Timeless Ailey*, another New Jersey debut, is a pièce d'occasion that showcases memorable sequences from

(continued on next page)

ailey ascending

a baker's dozen of Ailey's outstanding dances throughout the decades. (See accompanying sidebar.)

"The Arts Center congratulates Alvin Ailey American Dance Theater, our principal resident affiliate, on its illustrious and glorious 60 years," says NJPAC President and CEO John Schreiber. "Even though NJPAC has only been in existence for a third of that history, we look forward to continuing and deepening collaborations in arts

education and programming with Artistic Director Robert Battle and the company's Artistic Director Emerita, Judith Jamison, our Board Director Emerita. Welcome back to your home in Newark."

Sixty years span countless milestones, from world tours and command performances for presidents, to historic broadcasts and coveted awards ceremonies. Here are just six remarkable moments taken from across those six decades:

1960: A mere two years after founding his company at the 92nd Street Y in New York, Alvin Ailey (1931-1989) creates his signature work, *Revelations*. Describing it at the time, he wrote: "This suite explores motivations and emotions of African-American religious music which, like its heir, the Blues, takes many forms —'true spirituals' with their sustained melodies, ring shouts, song-sermons, gospel songs, and holy blues—songs of trouble, love and deliverance." The choreographer went on to produce 79 ballets, but *Revelations* stands alone as a powerful dance-drama that reminds us of the victories and strife shouldered by freedom seekers everywhere.

1970: The Company embarks on a second State Department-sponsored tour of North Africa and Europe, and also tours the USSR – where the Company was kept onstage for 20 minutes of curtain calls after a sold-out opening night in Moscow. For Alvin Ailey American Dance Theater's 50th anniversary in 2008, the U.S. Congress passes a resolution naming Alvin Ailey American Dance Theater a vital

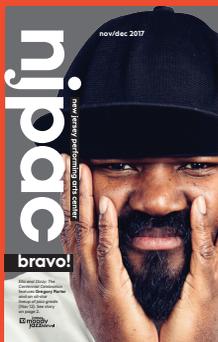
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Photo by Paul Kolnik

Alvin Ailey, Ella Thompson Moore
and Myrna White

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bravo!

is NJPAC's glossy guide to each performance, read, enjoyed and kept as a souvenir by hundreds of thousands of theatergoers each season. Programs are packed with eye-catching special features, including background info about current performances and lively articles.

More than 500,000 customers viewed BRAVO! at about 550 performances, events and programs during the 2017-18 season. Thirty-two percent of that population reports an average household income of over \$125,000.

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alvin ailey

(from previous page)

American “Cultural Ambassador to the World.”

1989: Ailey’s friend, collaborator and muse—the brilliant dancer Judith Jamison—is named Artistic Director at his request. During her tenure, the company’s dance training programs, performances and media exposure take a big leap forward. Jamison receives the Kennedy Center Honors, the 2001 National Medal of Arts, an Emmy Award for choreography and is the subject of a salute by First Lady Michelle Obama. Only last year, Jamison was back on the Prudential Hall stage, accepting the Living Legend Award at BET’s *Black Girls Rock! Awards*.

2005: The Joan Weill Center for Dance, New York City’s largest building dedicated to dance and the Ailey company’s new home, opens on West 55th Street. It becomes a cultural space where fitness-minded senior citizens, physical therapists, costumers, fledgling students and seasoned professionals all share a love of



dance. Interestingly, the building stands on the former site of WNET-TV studios, where the company made its television debut in the early Sixties.

2011: In a watershed year, Robert Battle, succeeding Jamison as Artistic Director, rolls up his sleeves to focus on initiatives that support emerging choreographers. Meanwhile, in Newark, NJPAC joins a 10-city, national league of AileyCamps, which began in 1989 in Kansas City. AileyCamps provide nearly a thousand underserved youngsters with activities that build positive self-image, creativity, teamwork and other life skills.

2015: A return to South Africa after a nearly 20-year absence is especially sweet for the globe-trotting Alvin Ailey American Dance Theater, which presents performances, workshops and classes throughout Johannesburg and Cape Town. The company’s original 1997 residency in South Africa was an indicator of the arts community’s end to the decades-long cultural boycott of the apartheid regime. ●

Tickets to Alvin Ailey American Dance Theater range from \$25-\$89 through njpac.org, 1-888.GO.NJPAC (466.5722) or the box office at One Center Street.

Linda Celeste Sims, a Company dancer since 1996, is currently assistant to the rehearsal director. Photo by Andrew Eccles

the 2019 ailey engagement

Alvin Ailey American Dance Theater took its first NJPAC curtain calls on Prudential Hall stage as part of the Arts Center's gala opening in October 1997. Audiences will experience that same frisson of excitement at the *Ailey Ascending 60th Anniversary* celebration, which concludes on Mother's Day with a curated selection of excerpts from Alvin Ailey's masterworks. All performances include *Revelations* in its entirety.

Friday, May 10 and

Saturday, May 11, 8pm:

Lazarus and *Revelations*

Lazarus

Acclaimed hip hop choreographer Rennie (Lorenzo) Harris returns to Ailey with the company's first two-act ballet. Inspired by the life and legacy of Alvin Ailey, Harris connects past and present in a powerful work that addresses the racial inequities America faced when Ailey founded the company in 1958 and today.

Revelations

More than just a popular dance work, *Revelations* has become a cultural treasure, beloved by generations of fans. An American classic praised as a must-see for all, Ailey's masterpiece is a tribute to his heritage and genius. Using African-American spirituals, the work fervently explores the places of deepest grief and holiest joy in the soul.

Sunday, May 12, 3pm:

Timeless Ailey and *Revelations*

Timeless Ailey

In commemoration of the 60th anniversary, a *Timeless Ailey* program brings gems by the company's founder back to the stage:

Blues Suite (1958): "Good Morning Blues" section

Streams (1970): "Scherzo" section

Mary Lou's Mass (1971):

"Our Father" section

Cry (1971): "Right On, Be Free" final section

The Lark Ascending (1972):

select excerpts

Love Songs (1972):

"A Song for You" section

Hidden Rites (1973): "Of Love" section

Night Creature (1974):

second movement

Pas de Duke (1976): female solo

Memoria (1979): excerpt

Phases (1980): "Flight Time" section

For "Bird" – With Love (1984):

"A Night in Tunisia" section

Opus McShann (1986): "Gee Baby"

and "Doo Wah Doo" sections

Theater-goers are invited to enjoy free *Preludes* presentations in the lobby an hour before curtain: a youth gospel choir on May 10 and DanceWorks Studios of Montclair on May 11. Mother's Day festivities wouldn't be complete without a visit to the *Artisan Marketplace*, featuring displays of beauty products, clothing, décor items and more, in and around the lobby. The booths open at 7pm on May 10 and 11 and at 1pm on May 12.



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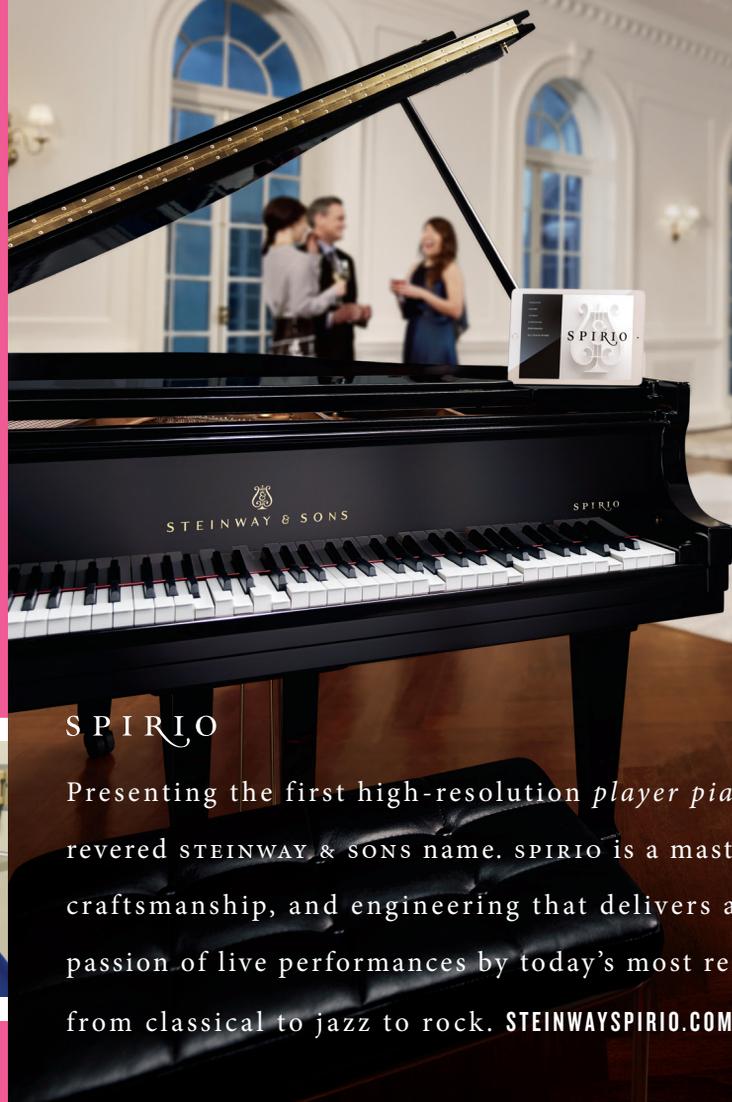


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Busting rhymes trippingly on the tongue

A new *Magic Tree House* musical adventure doth cross Shakespeare with hip hop



The Magic Tree House: Showtime with Shakespeare, which makes its New Jersey debut at NJPAC on May 31, is out to convince young audiences that the Bard of Avon is mad fly for a 455-year-old guy.

“(Shakespeare) was probably our first hip hop artist because he wrote such beautiful poetry and had such a knack for language that lends itself quite well to hip hop,” says the musical’s director, NJPAC teaching artist Janeece Freeman Clark. “We just added the beat!”



The show’s arrival reunites the Arts Center for the second time with *New York Times* best-selling author Mary Pope Osborne, whose *Magic Tree House* adventure series for young readers has sold millions of copies globally and is published in 33 languages. Eight volumes have been re-envisioned as live theater, inviting families to journey from the land of the dinosaurs to Camelot.



A Good Night for Ghosts (No. 42) was the inspiration for the jazz-flavored *A Night in New Orleans*, whose world premiere was staged at NJPAC in 2012 under Clark’s direction and featured book and lyrics by Murray Horwitz and original songs by lyricist-musician Will Osborne (husband and longtime collaborator of the author) and the great composer Allen Toussaint.

From top, Becca Shulbank-Smith and Lawrence Dandridge; Luis Herrera and Katie Lugo; and Aaron Bowes in the title role of *Showtime with Shakespeare*

Stage Fright on a Summer Night (No. 25) was a natural for adapting into a second theatrical work, this time

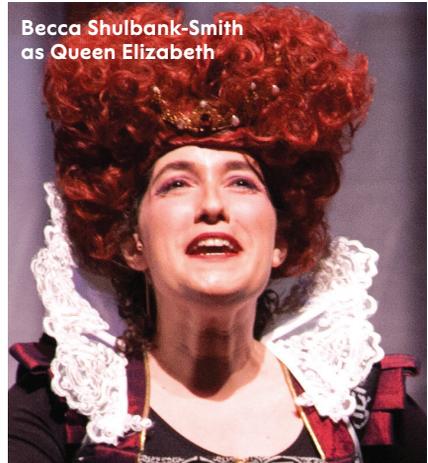
in collaboration with George Street Playhouse, and is currently on a nationwide tour culminating at NJPAC. The creatives responsible for translating iambic pentameter into urban wordplay include composer Randy Courts and the team of Will Osborne and Jenny Laird on book and lyrics.

“We’re honored to partner with Mary and Will, as well as George Street Playhouse, on this important tour. Through *Showtime with Shakespeare*, the Arts Center is expanding not just its programming, but its programming for young people on a national scale, beyond the four walls of the theater,” says David Rodriguez, NJPAC’s Executive Vice President and Executive Producer.

The many tour stops before Newark are far-ranging: Albuquerque to Abilene and Buffalo to New Bedford. Rodriguez adds that plans are well under way for a larger circuit during the 2019-20 season.

In the *Magic Tree House* series, sibling heroes Jack and Annie are whisked away through time via their backyard hideaway, guided by books, curiosity and spunkiness. In the musical *A Night in New Orleans*, they help young Louis Armstrong discover his trumpet-playing talents. In *Showtime with Shakespeare*, the duo has an important role in supporting Shakespeare’s unveiling of *A Midsummer Night’s Dream* at London’s Globe Theatre. It’s in merrie olde England that they also encounter the cruelty of bear baiting and the uncertain fate of their friend, Dan the Dancing Bear.

An admitted newbie to hip hop, Will Osborne says that as a musician he’s come away with a new-found appreciation for the art form. “I’ve always been fascinated by language



and how words can come together to create rhythm, paint pictures and stir imagination.

“It was the idea of our longtime composer and collaborator, Randy Courts, to do the show in a hip hop style,” he continues. “There’s actually a lot of crossover between Shakespeare and hip hop: unconventional rhyme schemes, lines spoken in verse ... Randy is a great musical stylist and we worked together to marry Elizabethan England with contemporary hip hop and rap.”

In February, the seven cast members—who juggle dozens of roles—gathered in NJPAC’s Horizon Black Box Theater to rehearse, prior to departing for a March 11 performance in Las Vegas. They listened and recorded on cell phones as musical director Christopher Littlefield offered instruction on how their vocal nimbleness could best keep pace with the show’s pre-recorded track.

As rehearsals progressed, other elements came into play: the creation of a giant tree house, the centerpiece of the set, which can be converted into the Globe; props and signage for the tradesmen lining the streets of

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busting rhymes...

(from previous page)



London Town; and costuming that fuses the early Renaissance with the Age of Aquarius.

Clark, who lives in South Orange and recently directed a revival of Galt MacDermot's *Two Gentlemen of Verona*—a musical treatment from the early Seventies—mentions that the groundbreaking diversity of its original Broadway cast is an artistic decision also embraced by *Showtime with Shakespeare*.

"I love the fact that (audiences) will see this diverse group of fabulous singers and actors onstage," she says. "The unique gifts that they each bring have a collective power. They're beautiful storytellers and beautiful people in all shapes, all sizes, all colors."

As Shakespeare wrote, "Time travels in diverse paces with diverse persons." Through Jack and Annie's chance encounters with famed figures of the past, young theater-goers watch their history lessons leap to life.

"They're going to take away values like the importance of standing up for what you believe in and standing up for your friends," Clark notes of children who see the show. "They will hear about the importance of acknowledging your fears and facing them head-on."

"It's our job to bring the *Magic Tree House* worldview to the stage," concludes Will Osborne. "The books all celebrate curiosity, kindness and inclusion, and this show is no exception. It ends with a song, 'Thy Life Is a Miracle,' which may be something many kids who see the show have never heard about themselves. We want kids—and their parents—to leave the theater with a feeling of joy and infinite possibility."

Ultimately, children will be encouraged to pick up a book to take them to more adventures through the imagination. ●

***The Magic Tree House: Showtime with Shakespeare* is May 31 at 7PM in Victoria Theater. Tickets are \$25 through njpac.org, 1.888.GO.NJPAC (466.5722) or the box office, One Center Street, Newark.**

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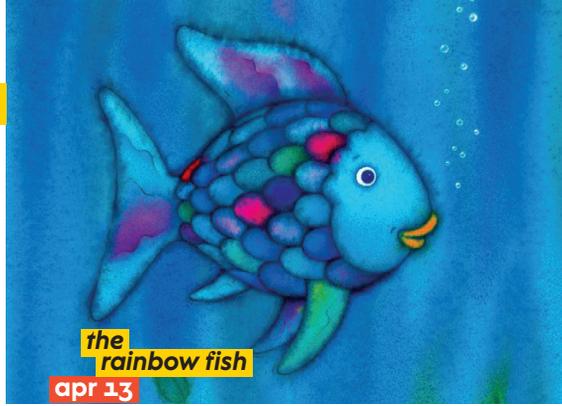
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calendar of events

apr – aug
2019



**paula
poundstone**
apr 12



**the
rainbow fish**
apr 13



**eric
roberson**
apr 19



yellow jackets
may 4

april 2019

Fri	Apr 5	6:30PM	NJPAC Stage Exchange: <i>Silveta</i>
Sat	Apr 6	8PM	Willie Colón: <i>La Rumba del Siglo</i>
Sat	Apr 6	7PM	Carolyn Dorfman Dance: <i>Jersey Moves! Festival of Dance</i>
Sun	Apr 7	3PM	Carolyn Dorfman Dance: <i>Jersey Moves! Festival of Dance</i>
Fri	Apr 12	7PM	Paula Poundstone
Fri	Apr 12	8PM	Chick Corea Trilogy with Christian McBride and Brian Blade
Sat	Apr 13	11AM	<i>The Rainbow Fish</i>
Sat	Apr 13	8PM	KASHMIR: The Ultimate Led Zeppelin Tour
Tue	Apr 16	7:30PM	Chicago: Live in Concert
Fri	Apr 19	8PM	Eric Roberson
Sat	Apr 20	8PM	Gary Owen with special guest Bruce Bruce
Sat	Apr 20	8PM	<i>One Night of Queen</i> : Performed by Gary Mullen & The Works
Thu	Apr 25	7PM	Young Tradition Vermont
Thu	Apr 25	8PM	<i>New Jersey Speakers Series</i> : Jay Leno
Fri	Apr 26	7:30PM	Shen Yun
Sat	Apr 27	2 & 7:30PM	Shen Yun
Sun	Apr 28	1PM	Shen Yun



joshua bell
jeremy denk
stephen isserlis
may 5



majah
hype
may 12



gladys
knight
with special guest
will downing
aug 29

may 2019

Wed	May 1	2 & 7:30PM	Shen Yun
Thu	May 2	2PM	Shen Yun
Fri	May 3	7:30PM	Shen Yun
Sat	May 4	2 & 7:30PM	Shen Yun
Fri	May 3	8PM	Michelle Wolf
Fri	May 3	6:30PM	NJPAC Stage Exchange: <i>Mother of the Bride</i> ?
Sat	May 4	7:30PM	Yellowjackets
Sun	May 5	3PM	Joshua Bell/Jeremy Denk/Steven Isserlis
Fri	May 10	8PM	Alvin Ailey American Dance Theater
Sat	May 11	8PM	Alvin Ailey American Dance Theater
Sun	May 12	3PM	Alvin Ailey American Dance Theater
Sun	May 12	7:45PM	Majah Hype
Tue	May 14	8PM	Stray Kids UNVEIL TOUR "I am..." in USA
Wed	May 15	8PM	Stray Kids UNVEIL TOUR "I am..." in USA
Sat	May 18	8PM	Eaglemania: World's Greatest Tribute to The Eagles
Fri	May 31	7PM	<i>The Magic Tree House: Showtime with Shakespeare</i>

june 2019

Sat	Jun 1	2 & 7:30PM	<i>Harry Potter and the Order of the Phoenix</i> [™] In Concert with the NJSO *
Sat	Jun 8	8PM	Kevin James
Fri	Jun 14	7PM	<i>Jersey New Moves: Emerging Choreographers</i>
Fri	Jun 14	8PM	Hector Acosta "El Torito" & Milly Quezada
Sat	Jun 15	6 & 9:30PM	Gabriel Iglesias: <i>Beyond the Fluffy Tour</i>
Fri	Jun 21	7:30PM	Iyanla Vanzant: <i>Acts of Faith Remix Tour</i>
Sat	Jun 22	2PM	Rev. Dr. Stefanie Minattee & Jubilation: <i>The Road to 20</i>

july/august 2019

Sat	Jul 13	8PM	<i>Bring It! Live</i>
Thu	Aug 29	8PM	Gladys Knight with special guest Will Downing

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Artists, dates, times, locations and programs subject to change at any time.

After 25 years, a new ‘flowering’

Rutgers exec Marcia Wilson Brown uses her activist past to guide the Women’s Association into the future



Marcia Wilson Brown, at right, greets Joyce Harley during A Gathering of Givers: New Jersey Women Making an Impact at NJPAC.

With her sedate dress and welcoming handshake, Marcia Wilson Brown, standing in her suite of wood-paneled offices in the Rutgers Center for Law and Justice, is the very picture of a big university administrator—professional, calm and competent. And she is all those things. After working at Rutgers University-Newark (RU-N) for 15 years in a variety of posts, Brown is now the Vice Chancellor for External and Governmental Relations for the school, which is renowned for its emphasis on outreach and community engagement.

But don't let Brown's sober exterior fool you. She's really a firebrand—an activist in executive clothing.

"I came to Newark as a radical—Angela Davis hairstyle, out in the street, fist in the air, 'We must have democracy, we must end racism,'" she recalls.

"I just happened to end up—as I say to Nancy all the time—going undercover into the very institutions I railed against."

"Nancy," of course, is Nancy Cantor, the university's Chancellor, with whom Brown works closely, creating programs that help more Newark youngsters and more students from first-generation families attend and thrive in college, among other priorities.

Brown not only engineers ways to smooth the path to university

coursework for the city's residents, she also serves as the university's liaison with community and civic groups. And for the past year and more, she's made that outreach extremely personal—by serving as the President of the Women's Association (WA) of NJPAC. She's guided the Arts Center's largest fundraising organization, and its 2,500 members, into the group's critical 25th anniversary season of 2019.

It's work that's a long way from the activist family legal practice Brown thought she'd have, when she first came to Newark from her native Detroit to attend Rutgers Law School—but she discovered that she likes doing work that leads to new possibilities. She credits RU-N's long time provost, Norman Samuels, for moving her from "the street of activism" to working in the university's administration, to make education—both graduate and undergraduate—accessible to more Newarkers.

"There's a pit that many activists get in — we become very good at grievances, but we're not very good at harnessing power. I wanted to be an opportunity-builder.

"Norman became my mentor, and he pulled me aside and said: 'Come back to the Law School and do the work that got you here,'" she recalls.

So she did, and she's been hunting out new ways to create opportunities for the city's young people ever since. Brown also briefly left RU-N to take up a post at the Lucent Foundation, directing the company's philanthropic funds toward organizations that provided educational opportunities for city children. And she co-founded (with Junius Williams and Richard

Cammareri) the University Heights Neighborhood Development Corporation, which built some of the first affordable housing in Newark's Central Ward. But she kept returning to Rutgers-Newark, in one capacity after another.

(Somewhere in between all those jobs, she also found time to start an a cappella group, Return to the Source, again with Junius Williams—now the City of Newark's official historian—and to establish the Newark Repertory Theater Company. Although she rarely performs in a formal setting these days, she's still known to break into song at meetings, letting loose a powerful, room-filling alto to underscore a point.)

Today the WA, which raised the first funds that allowed the Arts Center to be built in the 1990s, is in a period of transition, Brown says. While it will always fundraise for NJPAC's community programs, its mission can grow in size, she posits. Where the WA traditionally focused its efforts on mounting NJPAC's annual *Spotlight Gala and Spring Luncheon and Auction*, Brown sees further opportunities for her fellow current WA members.

"Look, NJPAC is pushing its way into a new future, and being very imaginative and very intentional about the breadth of its vision and connectivity—it's constantly trying to reach new audiences and create new partners," says Brown, who credits the Arts Center's CEO, John Schreiber, with expanding and strengthening NJPAC's mission.

(continued on next page)

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“NJPAC is pushing its way into a new future, and being very imaginative and very intentional about the breadth of its vision and connectivity”

(from previous page)

“I think it forces the WA to have to rethink, then, our role in that mission, because we’re walking side by side,” says Brown. Under her leadership, the WA has held its first retreat, and during this anniversary year, plans are in place for both internal meetings and a day-long charrette to workshop the WA’s next incarnation.

She notes that WA members in the organization’s early years were often the wives of NJPAC’s financial supporters and Board members—“and they were women who did remarkable work. They raised the money that put this institution on the map,” she says, saluting the “spirit of adventure and commitment” of the group’s founders. She adds that these earliest members also designed the WA’s signature fundraising programs and founded NJPAC’s volunteer corps, which has become a pathway for Newark residents to experience the Arts Center.

These days, however, Brown points out that the WA’s typical member is just as likely to be a high-powered executive like Aisha Glover, CEO of the Newark Alliance, or Dini Ajmani, Assistant Treasurer of the State of New Jersey.

And these new members, “They’re saying ‘I want to be engaged,’” Brown says.

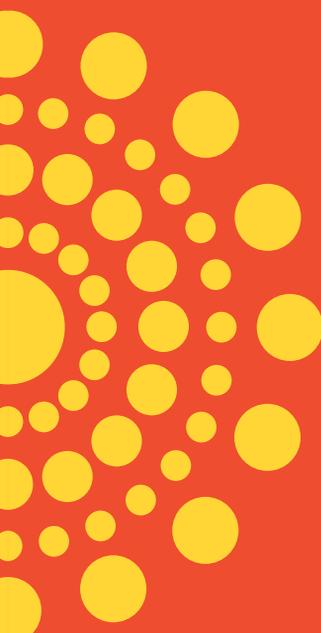
Brown explains the WA’s new direction could involve new kinds of programming; already, a WA event on International Women’s Day, called *A Gathering of Givers*, which paired a panel discussion on how women are changing philanthropy with an opportunity for Newark-area women to connect and network, was a sold-out success.

But those are changes she won’t make alone; she says she’s working her hardest to support the evolution of the WA’s mission by channeling the energy of its members—what she calls a “we-us” process” of collaborative progress.

That by itself, she says, is challenge and inspiration aplenty, as she often finds herself in “a room filled with women who are all so bright we could turn the lights right off. We don’t need the lights! It can be high energy but I call it a *flowering* of the spirit.”

Which is a good thing, Brown says. Giving everyone room to bloom means harnessing the energy of all the women who support the Arts Center.

“To me, I like that. The messiness of change, the messiness of innovation, the messiness of growth is a space that can be wonderful— and make people feel like they’re *wanted* in this space.” ●



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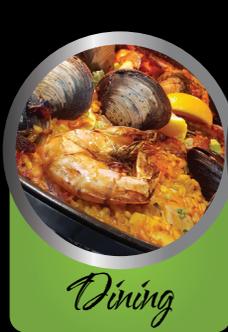
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for your information

As part of our **Enhanced Safety Program**, the following items are prohibited upon entry into Prudential Hall, the Victoria Theater, and all public spaces of NJPAC: backpacks, large pocketbooks, shopping bags, suitcases, briefcases, weapons, animals (except service animals).

Late Seating Policy: Latecomers and persons leaving the theater midshow will be seated/re-seated at the discretion of the management.

Camera and Recording Equipment is Prohibited: The use of recording equipment and the taking of photographs of any performance or the possession of any device for such use without the written permission of the management is strictly prohibited.

Parking Facilities: Easy parking is available in the 1,100-car garage under Military Park, directly across from NJPAC. Safe and secure surface parking is also available.

Smoking and/or vaping is prohibited throughout all indoor spaces of NJPAC.

Lost and Found: Any found items should be returned to NJPAC Security or Guest Services staff. If you believe you have lost an item, call (973) 297-5868. Found clothing items will be held for 30 days after which they will be donated to a local shelter.

Mobile Device Courtesy Reminder: Please respect performers and fellow audience members by ensuring that all cellular phones and mobile devices are turned off during performances.

Newark Light Rail: NJTRANSIT's Newark Light Rail offers frequent service in Downtown Newark that includes a station stop at NJPAC, offering a convenient alternative to driving to a performance or event. This service is an extension of the Newark City Subway and connects all rail lines served by Newark Penn and Broad Street Stations. Other popular destinations served by the extension are the Newark Museum and Broad Street area businesses. For more information, visit njtransit.com/nlr.



Disabilities: All Tiers of Prudential Hall and the Victoria Theater are wheelchair accessible. Open captioning is provided at select performances. Sennheiser Infraport infra red audio receivers are available free-of-charge from an NJPAC Guest Service staff member.

NJPAC welcomes children of all ages to its family events, but adult performances are not recommended for children 5 years old and younger.

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Thursday, April 4, 2019, 5:30–9:00 pm
“WHO DONE IT” MYSTERY DINNER
 Come out for a whodunnit interactive performance presented by The Murder Mystery Company. Tickets are \$60 and include cocktails, dinner and performance. | Centennial Hall

Wednesdays, April 10 and June 19, 2019, 6:00–8:00 pm
DRAG QUEEN BINGO | Join Hostess Harmonica Sunbeam for an exciting evening of prizes, cocktails, and refreshments. This is an ADULT only event | LGBTQ Room

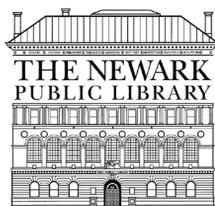
Saturday, April 13, 2019, 2:30–4:30 pm
NATIONAL POETRY AND JAZZ APPRECIATION MONTH EVENT
 Hosted by Ubuntu Theory and featuring young poets from the community and Science Park High School Jazz Orchestra under the direction of Mario McMiller. | James Brown African American Room

Saturday, April 27, 2019, 1:00–3:00 pm
STORYTIME WITH THE KITCHEN COUSINS | Join Anthony Carrino and John Colaneri as they read from their new book, *What Can You Do with a Toolbox?* | James Brown African American Room

May 1–August 31, 2019
EXHIBIT | 50TH ANNIVERSARY OF IRONBOUND COMMUNITY CORPORATION | Opening Wednesday, May 1, 2019 | First Floor Gallery, Main Library

May 1–August 31, 2019
EXHIBIT | 50 YEARS OF ACTIVISM | THE JUNIUS WILLIAMS PAPERS
 This exhibit plots the career of local lawyer, activist, and newly appointed “official historian of Newark,” Junius Williams. | Second Floor Gallery, Main Library

Wednesday, July 10, 2019, 6:00–9:00 pm
CONVERSATION WITH GARRARD CONLEY | In celebration of Newark Pride Week, NPL is hosting an evening with Garrard Conley, author of *Boy Erased*. | James Brown African American Room



Check the Library's website for new events throughout the year.
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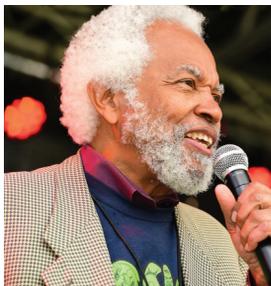


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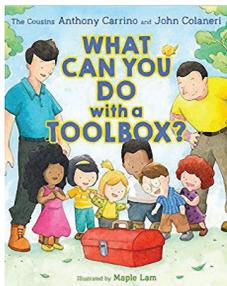


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Wendy Red Star, *Winter—Four Seasons*, 2006. Archival pigment print on photo paper, 23 x 26 in. (58.4 x 66 cm).
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A full-length photograph of a smiling Black man with a shaved head. He is wearing a white dress shirt with thin vertical stripes, a dark brown patterned tie, and grey pleated trousers with a brown belt. He has his hands in his pockets.

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