

BROADWAYROSE
THEATRE COMPANY

AIN'T MISBEHAVIN'

The Fats Waller Musical Show

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SEP. 21 - OCT. 15, 2023

AT THE BROADWAY ROSE NEW STAGE



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FOOD AND BEVERAGES are not permitted in the auditorium, with the following exceptions: Bottled water, lidded coffee, and other beverages purchased from concessions in reusable Broadway Rose cups.



PHOTOGRAPHY and recording of any kind are strictly prohibited during the performance.

IF YOU NEED TO LEAVE the auditorium during the performance, you may return to your seats at intermission.

Please **REFRAIN FROM TALKING, HUMMING, AND SINGING** during the performance.



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Please refrain from wearing or using **SCENTED PRODUCTS** as some patrons are sensitive or allergic to fragrances.

This is a **SMOKE-FREE PROPERTY**; smoking or vaping is not permitted anywhere on the premises.

DISRUPTIVE AUDIENCE MEMBERS may be asked to leave at the discretion of staff.

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LOST AND FOUND items are held until the end of the year. Unclaimed items are donated to charity. Call the box office at 503.620.5262 to identify your lost item.

CHILDREN under six years of age, including babes in arms, are not admitted to our mainstage shows.

Staff and volunteer ushers are trained and available to ensure your experience is top-notch. Let us know how we can help.

THANK YOU!



For so many reasons, *Ain't Misbehavin'* is a special show for us. This phenomenal show first made an immense impact on Sharon when she attended the Broadway tour back in 1978. She's always loved the show, and bringing it to the Broadway Rose stage has been a dream many years in the making.

Ain't Misbehavin' was also the first show Broadway Rose Theatre canceled in March of 2020 when the pandemic started to spread. At the time, we were just two weeks from opening – the show was blocked, costumes were sewn, the set was painted. The production was basically up and on its feet when we had to send actors and crew home, shutting things down at Broadway Rose for the foreseeable future.

Since then the world has changed. Working in theatre has always been an adventure, but since March of 2020, we've met and surmounted obstacles we'd never before imagined.

And now, we're so pleased to welcome back our original musical director for this show, William Knowles. After cutting the production short three years ago and sending William back home before everything shut down, it's so wonderful to have him back, and to finish the project we started together. We'd also like to introduce our director and choreographer, Eugene Ware-Hill. Eugene brings his unbridled passion and prodigious Broadway experience to bear in sharing the lively and unparalleled rhythms of jazz legend Fats Waller with our audience. We're also very excited to welcome Janessa A. Harris, a talented young lighting designer making her way in this creative field, and we'd like to welcome back Antonia Darlene, a Broadway Rose favorite from *Beehive* and *Nunsense* – who is also doing double duty as our wig designer for this production!

Ain't Misbehavin' has become so many things for us. It's a symbol of new beginnings, fresh starts, and reawakenings. It's a show we've long hoped to produce, and a dream we had to delay for a time. So now, we invite you to join us at last, as we very proudly present Fats Waller's *Ain't Misbehavin'*.

Sharon Maroney
Producing Artistic Director

Dan Murphy
Managing Director

Broadway Rose Theatre Company

Broadway Rose Theatre Company

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West Side Story. Photo by Liz Wade.

About Broadway Rose

Broadway Rose is Oregon's premier musical theatre company, serving the Portland-metro area since 1992. We produce professional musicals year round in two venues, as well as summer children's musicals, camps, special events, and more. A 501(c)(3) nonprofit organization, Broadway Rose is committed to keeping live theatre affordable and making our productions accessible to all ages and members of the community.

Broadway Rose is a member of the National Alliance for Musical Theatre, Portland Area Theatre Alliance, and Tualatin Valley Creates.

Mission

Broadway Rose Theatre Company creates unparalleled musical theatre experiences that invigorate audiences and enrich our communities.

Values

Our values include: pursuing and celebrating artistic excellence; working with passion and purpose; sustaining resources with nimble responses; growing relationships; building community; expressing gratitude; operating with integrity; and preserving trust and humor.

You are welcome here.

At Broadway Rose Theatre Company we believe that diversity brings a vital richness and depth to the stories we present on our stages and that theatre should not just entertain, but expose us to new experiences and expand our worldview.

We are committed to our work in improving our equity, diversity, and inclusion efforts, and fostering an environment where all people are welcome. In pursuit of this, we do not tolerate discrimination based on race, ethnicity, age, ability, economic standing, agender/gender identity or expression, sexual or romantic orientation, language, immigration status, or religion. As our communities grow even more diverse, we hope to use our art as an opportunity to appreciate both our similarities and our differences for the beauty they add to our communities and our world.

www.broadwayrose.org

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New Stage Box Office

12850 SW Grant Avenue
Tigard, OR 97223

Monday – Friday, noon – 6:00 p.m.



Content and sensory advisories

for this production are available online and posted in the lobby. More information is available at the box office.



Accessible seating

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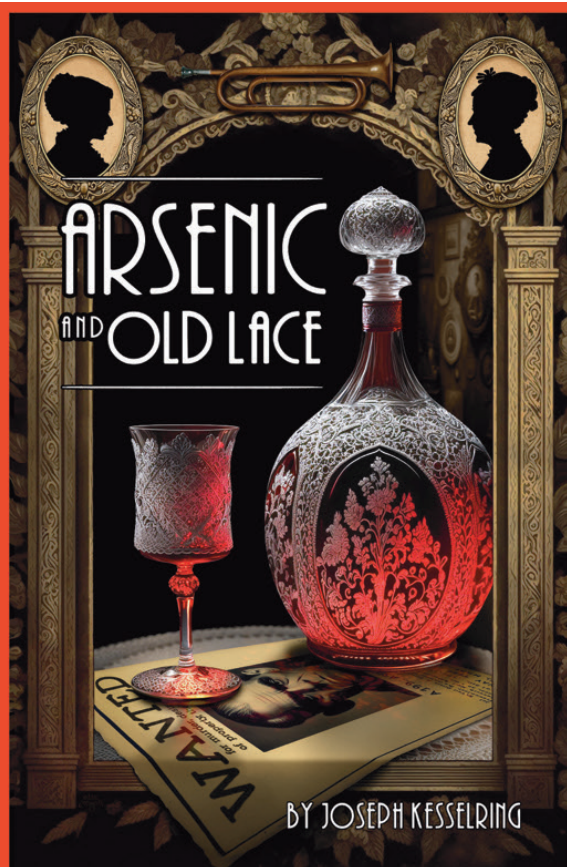


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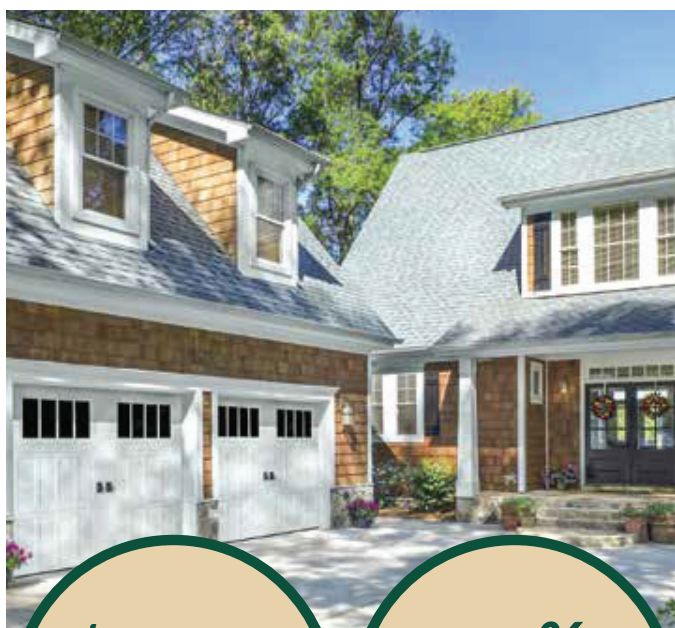
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BROADWAY ROSE THEATRE COMPANY

SHARON MARONEY
PRODUCING ARTISTIC DIRECTOR

DAN MURPHY
MANAGING DIRECTOR

AIN'T MISBEHAVIN' The FATS WALLER Musical Show

CONCEIVED BY
RICHARD MALTBY, JR. and MURRAY HORWITZ

CREATED and ORIGINALLY DIRECTED BY
RICHARD MALTBY, JR.

ORIGINAL CHOREOGRAPHY and MUSICAL STAGING BY
ARTHUR FARIA
MUSICAL ADAPTATIONS, ORCHESTRATIONS, and ARRANGEMENTS BY
LUTHER HENDERSON

VOCAL and MUSICAL CONCEPTS BY
JEFFREY GUTCHEON MUSICAL ARRANGEMENTS BY
JEFFREY GUTCHEON and WILLIAM ELLIOTT

Originally produced by The Manhattan Theatre Club. Originally produced on Broadway by Emanuel Azenberg,
Dasha Epstein, The Shubert Organization, Jane Gaynor, and Ron Dante.
Ain't Misbehavin' is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. www.mtishows.com

DIRECTED AND CHOREOGRAPHED BY
EUGENE WARE-HILL

MUSIC DIRECTION BY
WILLIAM KNOWLES

SCENIC DESIGNER
EUGENE WARE-HILL

COSTUME COORDINATOR
ALLIE SCHLUCHTER-COX

LIGHTING DESIGNER
JANESSA A. HARRIS

SOUND DESIGNER
BRIAN KARL MOEN

PROPERTIES DESIGNER
LIZ CARLSON

WIG DESIGNER
ANTONÍA DARLENE

PRODUCTION MANAGER
SETH RENNE

STAGE MANAGER
JESSICA JUNOR

TECHNICAL DIRECTOR
RAEF WHEATON

Presented at the Broadway Rose New Stage, Tigard, Oregon.
The use of any recording device, either audio or video, and the taking of photographs,
either with or without a flash, is strictly prohibited.
Turn off cell phones and silence all electronic devices during the performance.

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Musical Numbers

Artists

CAST

JAMES CREER
ANTONÍA DARLENE
CHARLES GRANT*
TROY A. JACKSON*
JAI SHANAE

And **WILLIAM KNOWLES**
 as "Fats" Waller

*Member of Actor's Equity Association,
 the national union for professional actors
 and stage managers.

MUSICIANS

Piano/Conductor
WILLIAM KNOWLES

Reeds
ALICIA CHARLTON
SEAN KELLEHER

Drums/Percussion
YUYA MATSUDA

Bass
AMY ROESLER

Trombone
BRYANT BYERS

Trumpets
LEVIS DRAGULIN
PABLO RIVAROLA

ACT I

"Ain't Misbehavin'"	Company
"Lookin' Good But Feelin' Bad"	Company
"Tain't Nobody's Biz-ness If I Do"	Company
"Honeysuckle Rose"	James & Troy
"Squeeze Me"	Antonía
"Handful Of Keys"	Company
"I've Got A Feeling I'm Falling"	Troy & Company
"How Ya Baby"	Charles & Company
"Jitterbug Waltz"	Antonía, James, Company
"Ladies Who Sing With The Band"	Charles & James
"Yacht Club Swing"	Jai
"When The Nylons Bloom Again"	Antonía, Jai, Troy
"Cash For Your Trash"	Troy
"Off-Time"	Company
"The Joint Is Jumpin'"	Company

ACT II

"Spreadin' Rhythm Around"	Company
"Lounging At The Waldorf"	Antonía, Jai, James, Troy
"The Viper's Drag/The Reefer Song"	Antonía, Charles, Jai, Troy
"Mean To Me"	Troy
"Your Feet's Too Big"	James
"That Ain't Right"	Antonía & Charles
"Keepin' Out Of Mischief Now"	Jai
"Find Out What They Like"	Antonía & Troy
"Fat And Greasy"	Charles & James
"Black And Blue"	Company
"I'm Gonna Sit Right Down And Write Myself A Letter"	Antonía & James
"Two Sleepy People"	Antonía & James
"I've Got My Fingers Crossed"	Antonía, Jai, James
"I Can't Give You Anything But Love"	Charles
"It's A Sin To Tell A Lie"	Troy & Company
"Honeysuckle Band"	Company

Music written or recorded by Thomas "Fats"
 Waller. For full credits, visit our website at
broadwayrose.org/aint-misbehavin-2023.

There will be one 15-minute intermission.



A NOTE FROM THE DIRECTOR

Eugene Ware-Hill

I'm grateful to Broadway Rose Theatre for allowing me to revisit *Ain't Misbehavin'*, a show that has given me so much personal and professional joy. As a veteran performer in various productions of the show since the late '80s, I have worked alongside the original creators, Director Richard Maltby, Jr. and Choreographer Arthur Faria, as well as original Broadway cast members, Tony Award® winner André De Shields and Armelia McQueen.

This "bookless" show evokes a bygone era of music called Tin Pan Alley, and conveys a tremendous amount of feeling and humor within the lyrics. It's chock-full of "Wallerisms"—spoken adlibs taken directly from the '30s and '40s black and white films in which Fats Waller performed.

Waller's music remains relevant and speaks directly to issues society still struggles with today.

The title song "Ain't Misbehavin'" opens the show. I call it "The Great Lie" because the characters spend the next two hours doing just the opposite. This production is inspired by the spirit of the original Broadway version, and I've assembled a talented cast of five performers representing the fingers on each hand playing stride piano. Musical Director William Knowles becomes the unofficial sixth cast member, sitting in for Fats himself. They will seduce you, charm you, and leave you bouncing in your seats. Enjoy!

Who's Who

JAMES CREEER is a Bay Area actor hailing from San Jose. An alumnus of Sam Houston State University, notable roles include the commanding General in Children Musical Theatre's *White Christmas* and Minister Preston in Mountain View Performing Arts Center's *Jive*. At Hillbarn Theatre, he appeared as Horse in *The Full Monty*. His diverse range was evident at Tabard Theatre, where he immersed himself in productions like *I Do! I Do!*, *Crowns*, *Looking Over the President's Shoulder*, *Tuesdays with Morrie*, *Driving Miss Daisy*, and *Stompin' at the Savoy*. He also performed in South Bay Musical Theatre hits including *Finian's Rainbow*, *Mack and Mabel*, *Ain't Misbehavin'*, and *Guys and Dolls*. He left an indelible mark in *Ragtime* by Broadway by the Bay. Beyond theatre, he's been a guest artist with the Schola Cantorum of Los Altos and the San Jose Jazz Festival and debuted Brian Holmes' operetta *Fashion God* in San Francisco.



ANTONIA DARLENE grew up in England and Germany, traveled extensively in Europe, and has cultivated a healthy love of the arts. Upon returning to the states, Antonia became very active with the theatre community in Seattle. She was the "Seasons of Love" soloist and Joanne cover in *Rent*, played the title character's mother in *Cinderella*, and performed as Ethel Tofflemier in *The Music Man* at The 5th Avenue Theatre. She also participated in the original Broadway production workshops as Hanna in *Come From Away*. After a short hiatus to have more babies (and now with six cherubs in all), Antonia is ecstatic to be back at Broadway Rose where you may have seen her previously as Sister Mary Hubert in *Nunsense* or with big hair in *Beehive*!



CHARLES GRANT is so excited to swing into the world of *Ain't Misbehavin'*! He was last seen at Broadway Rose as Pepper in *Mamma Mia!* back in 2018. As an actor, director, writer, and producer, he's also worked with Portland Center Stage, Fuse Theatre Ensemble, Portland Playhouse, Confrontation Theatre, Staged!, and Oregon Children's Theatre. Charles recently starred in the mini-series *Dearest Eva*, a Black 19th century romance. Other recent highlights include *Rent* at Portland Center Stage and *Bootycandy* at Fuse Theatre Ensemble. "BIG GRATITUDE to our Director Eugene and the whole cast, creative, and crew at Broadway Rose for gettin' this joint JUMPIN'! Say 'hi' on instagram @thecharlesgrant. Enjoy the show!"



TROY A. JACKSON is excited about her first performance in a production at Broadway Rose Theatre. Her repertoire in regional theatre showcases remarkable roles such as Queenie in *Showboat*, Motormouth Maybelle in *Hairspray*, Bloody Mary in *South Pacific*, Effie in *Dreamgirls*, and Ronnie in *Hair*; among other notable performances. She also contributed her talents to the iconic *Blues Brothers Show* at Universal Studios Florida, where she brilliantly portrayed Mabel. Troy holds her upcoming performance as a tribute to her mother, who has been a constant support system and a guiding light in her journey. For more insights into her artistic odyssey, you can follow her on Instagram @troyajacks.



JAI SHANAE is a multi-talented artist native to Tampa, Florida with an impressive background in both performance and philanthropy. Jai was most recently seen in *Ragtime* (American Stage), *The Color Purple* (Stageworks Theatre), *Mamma Mia!* (Maples Repertory Theatre), and *Guys and Dolls* (Westcoast Black Theatre). Other regional credits include: Tammi Terrell in *Marvin Gaye: Prince of Soul* (Westcoast Black Theatre) and a Hunnie in *Jelly's Last Jam* (National Black Theatre Festival). Jai also starred in the short film *Killer Date Night* where you'll also find her vocals on the closing credits soundtrack. Jai studied chorus, creative writing and musical theatre at Howard W. Blake High School. She wishes to have a platform to provide a safe, artistic space for battered women and children and put an end to human-trafficking. "I am black. I am woman. I am a survivor." @JaiShanae

EUGENE WARE-HILL

(Director, Choreographer, Scenic Designer)
Broadway: *The Lion King* (original cast), *Kinky Boots* (original cast). National Tours: *Ain't Misbehavin'* starring The Pointer Sisters, *Miss Saigon* (John), *Jesus Christ Superstar* (starring Carl Anderson). Regional: *Ragtime* (Coalhouse), *The Full Monty* (Horse), *Smokey Joe's Cafe*, and many more credits at San Jose CLO, Arizona Theatre Company, Center Theatre Group (Los Angeles), Musical Theatre West (Long Beach), FCLO Music Theatre (Fullerton), Starlight Musical Theatre (San Diego), and more. Lead vocalist with Grammy winning group The Fifth Dimension. "This evening is dedicated to my husband of 19 years, Timothy Ware-Hill, and to the loving memories of Anita and June Pointer."

WILLIAM KNOWLES (Music Director) As a composer, arranger, music director, and pianist, William has worked at regional theatres around the country. In March 2020, he arrived in Tigard and completed one week of rehearsals for *Ain't Misbehavin'*. Now, over three years later, he is glad to be able to return and finally perform at Broadway Rose. William's hometown is Washington, D.C. where he has received two Helen Hayes Awards and three nominations for Musical Direction. Originally from Milwaukee, Wisconsin, William attended Howard University and the University of Massachusetts. Offstage he has released eight jazz CDs with music partner Mark Saltman, most recently *Native Speaker*, a mix of originals and covers. Visit saltmanknowles.com and @saltmanknowles.

ALLIE SCHLUCHTER-COX

(Costume Coordinator) is the Costume Shop Manager here at Broadway Rose. Allie has been a theatre artist for as long as she can remember, and her love for costumes has been a part of her life for even longer. Above all else, her main passion is creating. She believes a good costume design is not just a sketch or picture, but a connection between script and character research, in addition to communication between the director and cast. As an up-and-coming designer, her work has previously been seen at Clackamas Community College, Gather Repertory Theatre, and George Fox University. She is grateful for the opportunity to create here at Broadway Rose, and she can't wait to see what's in store!

JANESSA A. HARRIS (Lighting Designer)

is a native of Houma, Louisiana. This is her Broadway Rose debut. She began her professional career as a lighting designer at McLeod Summer Playhouse in Carbondale, Illinois. After voyaging with Norwegian Cruise Line, she cultivated roots in Houston as a freelance lighting designer. She holds a bachelor's degree from Louisiana State University and a Master of Fine Arts from Southern Illinois



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University in theatre. Lighting design credits include Stages in Houston: *Always...Patsy Cline*, *cullud wattab*, *Houston for the Holidays*, *Song of Me*, and *Lady Day at Emerson's Bar and Grill*. The Ensemble Theatre: *Motown Christmas* and *Clyde's*. HITS Theatre: *Les Misérables* and *Carrie the Musical*. San Jacinto College South: *Eurydice*. Alleyway Theatre: *The Magnolia Ballet*. Norwegian Cruise Line: *Burn the Floor: Farewell Show*, and *Norwegian Getaway Christmas Show*. McLeod Summer Playhouse: *Pinkalicious the Musical*. Southern Illinois University: *Spring Awakening the Musical* and *Peter and the Starcatcher*. "Special thanks to Broadway Rose and her family and friends. Love y'all!"
#staylit | janessaaharris.com

BRIAN KARL MOEN (Sound Designer) has designed for Broadway Rose since 2016. Some of his favorite Broadway Rose credits include: *Snapshots: A Musical Scrapbook*, *Daddy Long Legs*, *Once*, *Murder for Two*, *Mamma Mia!*, and *Fly By Night*. He has worked as a sound designer and sound engineer for many companies regionally. Brian also enjoys supporting college theatre programs and has worked with Mount Hood Community College and George Fox University. Brian is proud to be part of Broadway Rose's full-time staff. He is always thankful for his kind and supportive wife.

LIZ CARLSON (Properties Designer) is excited to work on this year's production of *Ain't Misbehavin'*. Her previous properties design credits for Broadway Rose include *Audition From Hell*, *Once*, *Up and Away*, *Nunsense*, *Ordinary Days*, *Trails*, *Church Basement Ladies*, and *The Wizard of Oz*. She has previously worked on *Into the Woods*, *A Funny Thing Happened on the Way to the Forum*, *Company*, *Beehive*, *Murder for Two*, *Always...Patsy Cline*, and many other Broadway Rose productions in various capacities. Liz also works around the Portland area as a theatrical electrician and scenic artist. She would like to thank her parents for their lifetime support and Broadway Rose for the many opportunities they have given her to do what she loves most.

ANTONÍA DARLENE (Wig Designer) has worked as wig designer and mistress on countless shows, ranging from *Oliver!* and *The Music Man* to *Mrs. Doubtfire* on Broadway.

SETH RENNE (Production Manager) joined the Broadway Rose staff as production manager in 2022. Seth has directed productions of *Beauty and the Beast*, *The Sound of Music*, *Fiddler on the Roof*, *The Wizard of Oz*, *Into the Woods*, and more. He earned his Bachelor of Science in theater arts from Western Oregon University. Seth is also the cofounder and president of Center Stage Theatrics, an arts education association which hosts an annual weeklong sleepaway theatre summer camp for teens. www.centerstagetheatrics.org

JESSICA JUNOR (Stage Manager) is the production stage manager at Broadway Rose. This is her 13th year as stage manager for this company. Broadway Rose shows she has worked on include: *Cinderella*, *Snapshots*, *You're a Good Man, Charlie Brown*, *Don't Hug Me, Honky Tonk Laundry*, *A Christmas Carol, the Musical*, *Loch Lomond*, *Analog & Vinyl*, *The Last Five Years*, *Christmas My Way*, *Up and Away*, *Once*, *Footloose*, *Nunsense*, *Ordinary Days*, *Mamma Mia!*, *Murder for Two*, *The Addams Family*, *Beehive*, *A Very Merry PDX-mas*, *Fly By Night*, *West Side Story*, *A Taffeta Christmas*, *Thoroughly Modern Millie*, *The Music Man*, *The Bikinis*, *Cats*, *Always...Patsy Cline*, *The Drowsy Chaperone*, *Hairspray*, *Joseph and the Amazing Technicolor Dreamcoat*, *G.I. Holiday Jukebox*, *Honky Tonk Angels*, and *Forbidden Broadway*. Jessica spends any time away from the theatre with her family.

RAEF WHEATON (Technical Director) graduated from Southern Oregon University in 2021 with a Bachelor of Fine Arts in technical direction. After graduating, Raef worked as technical director for the Camelot Theatre in Talent, Oregon, where he drafted and built several shows including *ELF The Musical*, *Camelot*, and *Honeymoon in Vegas*. Before arriving at Broadway Rose, Raef worked for eight months in Santa Barbara where he served as technical

director on three shows at Ensemble Theatre Company (*Carmen Jones*, *A Christmas Carol*, *Selling Kabul*). Raef is excited to be part of the Broadway Rose team and make magic happen on the stage so many of you adore.

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THOMAS "FATS" WALLER

"Jazz isn't what you do; it's how you do it." ~ Fats Waller

Thomas Wright "Fats" Waller was an African American jazz pianist, organist, composer, and entertainer born on May 21, 1904, in Harlem, New York. Although Waller's skills as a jazz musician were phenomenal, his commercial success is attributed to his humor and slapstick comedy.

The son of a clergyman and a church organist, Waller was introduced to music at a young age. Fats studied classical piano and organ before apprenticing himself to legendary Harlem stride pianist James P. Johnson. Johnson taught Waller the stride style which would launch his jazz career and introduced Fats to the world of rent parties (a party with a piano player, designed to enable the player to help pay the rent by charging guests), and soon he developed a performing career.

Fats was an excellent pianist, usually considered one of the very best in the stride style, but his songwriting and lovable, roguish stage personality



Fats Waller, 1938

("One Never Knows, Do One?") overshadowed his playing.

Stride piano imitates the sound of a band, with the left hand substituting for bass and drum and the right hand playing the melody. The style was melodic while allowing ample room for improvisation, which is why Fats preferred stride piano as his musical medium.

"Concentrate on the melody," Fats suggested. "If it's good, you don't have to shoot it out of a cannon. Jimmie Johnson taught me that.

You got to hang onto the melody and never let it get boresome."

Before Fats' solo career, he played with many notable performers from Erskine Tate to Bessie Smith, but

his greatest success came with his own five or six piece combo, Fats Waller and His Rhythm. Among his songs are "Squeeze Me," "Ain't Misbehavin'," "Blue Turning Grey Over You," "Honeysuckle Rose," "I've Got A Feeling I'm Falling," and "The Jitterbug Waltz."

By the early 1940s, Waller was making a comfortable living as an entertainer, had collaborated on several musicals, and had written a Broadway musical for a predominately white cast: *Early to Bed*.

Waller was a prolific songwriter and found success both at home and abroad, with a large fan base in Europe. Though his life ended prematurely at the age of 39, his work influenced countless jazz artists, including Thelonious Monk and Count Basie.

Fats Waller has received many posthumous honors. His recordings of "Ain't Misbehavin'" and "Honeysuckle Rose" were inducted into the Grammy Hall of Fame, while Fats himself received a Grammy Lifetime Achievement Award in 1993, and is listed in the Songwriters Hall of Fame and the Big Band and Jazz Hall of Fame.

Sources:
nytimes.com
britannica.com
thoughtco.com
mtishows.com



MEET *William Knowles*

MUSIC DIRECTOR

As a composer, arranger, music director, and pianist, William Knowles has worked

at regional theaters around the country, receiving two Helen Hayes Awards and three nominations for Musical Direction. We sat down with William to chat about his role as music director and his work on *Ain't Misbehavin'*.

How would you describe a music director's role?

A music director wears different hats. One hat is that I'm a performer, a piano player. One hat is that I do some teaching and alter things according to the director's needs. Another hat is just being able to communicate well with everyone else about the musicians' needs.

How many times have you worked on *Ain't Misbehavin'*?

This will be my eighth time. I've done it seven times, not counting the

time we started the show at Broadway Rose, prior to COVID-19. That was March of 2020. I was there for a week and half. We kept thinking we were going to shrink the show and block off the seats, and of course it kept changing. We were just about ready to assemble the band when Dan said, "If I don't get you out, you're not going to get home." I've done some other shows more than once, but *Ain't Misbehavin'* is the show I've done the most, and I enjoy it.

Are there things you've discovered about *Ain't Misbehavin'* each time you do it?

Every place is different. We have to find our own unique way of telling the story. The people that originated the story did it their way, and you want to follow their example not by copying them, but by being yourself in this show and telling the story about this wonderful, exuberant Fats Waller person. So we have to find what that is together.



To read the extended interview, visit broadwayrose.org/aint-misbehavin-2023.

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See culturaltrust.org for more details.

SPREADIN' RHYTHM AROUND

An Art Exhibition

Broadway Rose proudly presents our 3rd annual art exhibition from September 21 - October 15, featuring the works of regional Black artists.

Ain't Misbehavin' pays tribute to the incomparable Thomas "Fats" Waller who rose to international fame during the Harlem Renaissance, the Golden Age of the Cotton Club, and that jumpin' new beat, swing music.

Described by his writing partner Andy Razaf as "the soul of melody" and a "bubbling bundle of joy," Fats Waller viewed life as a journey meant for pleasure and play. Through themes of joy, humor, creativity, musical expression, and, of course, jazz, this exhibition seeks to

celebrate Waller's *joie de vivre* as well as the explosion of creativity and innovation from the Black artists that defined the Harlem Renaissance.



Alice Price, Fats, Acrylic on canvas

Art, music, and culture as we know it today would not exist without the countless contributions and artistry of Black creatives through the ages. We invite you to enjoy the voices and perspectives of Black visual artists within our community.

Exhibition curated by Education & Community Engagement Manager Amaya Santamaría and Marketing Associate Dani Wright.

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