



# EXCLUSION

BY KENNETH LIN

DIRECTED BY TRIP CULLMAN

2022/23 SEASON

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MUSIC BY **MICHAEL FRIEDMAN**

LYRICS BY **MICHAEL FRIEDMAN AND DANIEL GOLDSTEIN**

DIRECTED BY **TRIP CULLMAN**

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Photo of Moses Villarama in *Cambodian Rock Band* by Joan Marcus.

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# EXCLUSION

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# SOCIALLY SPEAKING

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#ArenaExclusion #ArenaStage #ArenaStageDC  
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Arena Stage is built on the land of the Piscataway people of the Algonquin-speaking tribes, as well as the lands of the Native American people of the greater Anacostia, Potomac, and Tidewater regions.



The arts have always been on the front line of fight against fear. Learning and understanding dramatic stories of politics and power makes us more informed as a democracy, and can shed light on how we can come together as a nation. Theater illuminates the past, validates the present, and leads us screaming into the future.

When I first arrived at Arena, I focused our mission on American artists—writers, performers, designers. American work is as diverse as this country is wide, and I aimed to reflect this diversity. Many theater companies had a chip on their shoulder about American writers and looked over to England and Europe for their writers. I wanted to change that without excluding international artists, but I felt *their* work could be focused on providing a different viewpoint to American work or American ideas (as evidenced in our recent production of *Angels in America, Part One: Millennium Approaches* directed by János Szász).

As we dug into the American canon, I internalized the connection that Arena's home in Washington, D.C., meant it was a home for American politics. In Washington, D.C., unlike any other American city, we are in the belly of the beast. Politics *is* Washington, and Washington *is* politics. These are our blood lines. We are the city that loves to talk politics from the first moment of waking up, to when our heads hit the pillow.

The Power Plays cycle is a voice for both of these visions—to raise the voices and stories of unheard Americans from all points in history, and to spur political debate as we search for truth and critique power. It commissions one story per decade since the founding of our country in the 1770s up until the present day.

Enter *Exclusion*, our 10th Power Play commission, an incisive, scathing, yet hysterically funny exposé of the entertainment business that does just this. A contemporary view of the horrors of the Chinese Exclusion Act of 1882 and the craziness of Hollywood, it's about *who* gets to tell the stories we hear and what happens when the original storyteller gets pushed to the side.

*Exclusion* is a very American story told by the brilliant Ken Lin, and brought to life by this wonderful company led by the electrifying director Trip Cullman. Because we *should* be continuously examining what it means to be American, and the values that are important to our country and our families.

At Arena Stage, we produce and present all that is passionate, exuberant, profound, deep, and dangerous in the American spirit. How I love that American spirit. This spirit is felt deeply in today's play, and I hope in all of you every time you visit Arena Stage.

I am about to take my own personal journey with my own deep and dangerous spirit. Thank you for these 25 years. I know we will see each other whenever we hear great stories like this one.

**Molly Smith**  
Artistic Director

This production is dedicated to the memory of **Alan Paller and Hank Schlosberg**, whose generosity and kindness has been instrumental in Arena's success.

Arena Stage  
Washington, DC

**CLARK**  
CONSTRUCTION

**Proudly Shaping  
the Local Landscape**

# FROM THE EXECUTIVE PRODUCER



How fitting to have a *Power Play* premiere as Molly Smith's final production before she passes the baton as Arena Stage's resident artistic director. The past 13 years I've spent as executive producer at Arena have been full of adventure, challenges, highs, lows, and, most of all, feisty artistic ambition.

I joined Arena while the organization was in the midst of construction of the Mead Center, with offices in Crystal City, shops in Arlington and Washington, D.C., Community Engagement and rehearsal space at 14th & T, and performance spaces in Crystal City and at U Street's Lincoln Theatre. That time is a world away now. Molly shared her grand vision for the building, and we dreamt about what

we could achieve. Then the Mead Center opened with a glorious homecoming and our iconic production of *Oklahoma!*

Molly fought for *Oklahoma!* One of her great skills as an artist is seeing possibilities and finding the gold hidden inside, particularly with classic American musicals. So many were skeptical of that show choice and she proved that it was THE right choice to open the Mead Center, bringing Arena Stage into the next century while remaining true to Arena's core values and mission.

I coined the notion that Molly is responsible for ambition and I am responsible for capacity. We work together to keep these in balance—though, of course, I have ambitions and Molly respects capacity. One should never stop an artist—or oneself—from dreaming the big dreams. We do, however, have to take time to consider how to achieve the dreams, and when necessary, how to identify the public good of any venture that uses the resources and capacity our community has made available to us. Molly is open to the process, embraces that challenge, and has been a smart partner.

As we enjoy this production of Kenneth Lin's *Exclusion*, I also applaud Molly's and Arena's commitment to commissioning new work to strengthen the American canon. Both Molly throughout her career, and Arena throughout its history, have a multitude of examples of premiering new plays that have gone on to success. Some of that is well known and includes Broadway, and some may be less seen but equally important as plays that are first cultivated here then move to other resident theaters around the country.

Over the years we've had some endeavors that that were not always ready for prime time. Sometimes the artists don't align as we hoped, sometimes audiences aren't in the mood for what we put on stage, sometimes the plays need more gestation time. However, our batting average has held up well beyond the performance of our neighbors down the street at Nationals Park.

The achievements of Molly's ambition are too many to list. So, suffice to say I am proud of what we accomplished together over these years and admire all that Molly curated with Arena over this quarter century.

I am personally excited for Molly to make her next adventure. Here's to you, Molly, and to your future ambitions, whether on stage, in your cabin, or on your continuing explorations and dreams made true!

A handwritten signature in black ink that reads "Edgar". The signature is fluid and cursive.

**Edgar Dobie**  
Executive Producer  
President of the Corporation

# IF THIS WAS A MOVIE: DRAMATIZING THE HISTORY OF CHINESE EXCLUSION

By Zoë Elizabeth Lillis

Why do we return to history so often? Is it as simple as what our teachers tell us: “Those who do not know the past are doomed to repeat it”? Why do we continue to make plays, films, and novels with the tagline “based on a true story”? The stories that prevail most often are ones told with pride: stories of underdogs and victorious battles are told time and again until they are understood to be fact.

Yet at each level of this storytelling, pieces get taken out. As pointed out by Michel-Rolph Trouillot in his book *Silencing the Past: Power and the Production of History*, a narrative that is truly “complete,”—that said, one that includes a recollection of all events—“would sound as a meaningless cacophony even to the narrator.” It is, in fact, the distillation of history that allows us to find the story that renders it digestible and attractive to the listener.

But who decides what gets taken out, or what becomes the “true” version of events? Whose stories are we being told? Whose stories have we grown up believing? Who has been left out, and who are we still waiting to hear?

**“I push the deformed into my dreams, which are in Chinese, the language of impossible stories.” — Maxine Hong Kingston, *The Woman Warrior***

The Page Act of 1875 was the first of many Chinese Exclusion acts passed by the United States government, marking the end of open borders. The Page Act specifically barred Chinese women from entering the United States. Seven years after that, the Chinese Restriction Act, which is now known as the Chinese Exclusion Act, was signed into law, prohibiting the entry of all Chinese people into the United States. The Chinese Exclusion Act was the first and only major United States law that prevented all members of a specific national group from immigrating to the country. First written to last only ten years, the Chinese Exclusion Act was ultimately extended “indefinitely,” and would not be repealed until 1943. Even then, a yearly quota restriction of 105 Chinese immigrants remained in place until 1968.

**The omission and persecution of Chinese people was written into American law for 93 years.**

The exclusion of Chinese people from the American experience stretched far beyond the gates of immigration. As a population, Chinese immigrants and Chinese Americans have been left out of the narrative of United States history since their arrival in this country.



The United States' first transcontinental railroad is now mostly remembered for its role in uniting both sides of the country and for strengthening America's key role in international relations and trade by opening up the market for goods across the country. The railroad is seen as a key point of pride in traditional American history, and is largely heralded as a feat of "American" labor. What is left out of this story? The transcontinental railroad was, for the most part, built by underpaid Chinese laborers, who had immigrated to the United States during the California Gold Rush. These Chinese workers were even kept out of the photos celebrating the laying of the final railroad spike, even while records indicate it was placed by Chinese men.

When not erasing Chinese stories from the historical narrative, some of the most powerful forms of American storytelling, from journalism to film and television, have depicted Chinese people only through offensive stereotyping and expectations. The "Yellow Peril" rhetoric of the late 1800s treated Chinese people as a threat to the Western world, while the early years of Hollywood built on this mindset to represent Chinese people only through traits of exoticism or otherness. For Chinese women in particular, racialized and sexualized stereotypes prevailed, such as the "Dragon Lady" villainess.

While perhaps the offensive depictions seen on screen might not be as blatant as they once were, the lack of Chinese and Asian people in positions of power still leads to upsetting consequences, such as Asian stereotypes still being treated as the punchline of a joke, the "exotic" nature of a Chinese woman being played for sexuality, or even just the lack of Asian material that is produced and the similar lack of Asian talent that gets hired.

**"I made a promise to myself when writing this show to give Asian actors a chance to do all of the things they never get to do." — Kenneth Lin**

Kenneth Lin's *Exclusion* explores these issues through a brave world of comedy, debate, and artistry. Set in present-day Hollywood, the land of storytelling, *Exclusion* puts a magnifying glass on the personalities and power structures that create the larger than life worlds we see on small and big screens. Each of Lin's characters fight for control over which narrative gets told, whether it be on the screen for the world to hear, or in how each of their own stories play out in reality.

Through the act of dramatizing history, audiences and communities are invited into the conversation beyond the role of a silent listener. They are asked to invest in the characters of a story beyond the lines of a textbook, and see them as active participants in the lives they might lead today.

Perhaps when we sit in our history classes, and dates and times are spoken at us—or when we hear certain names so often (and others barely at all), we develop our own understanding of the past without ever really listening to what these narratives are saying. What happens when the ones who are not invested in the complications of reality are the powerful storytellers? In the world of *Exclusion*, the characters of Lin's *Power Play* remind us: there is a difference between the story that wants to be told and the truth that needs to be heard.

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Arena Stage  
Molly Smith, Artistic Director | Edgar Dobie, Executive Producer

PRESENTS

# EXCLUSION

BY KENNETH LIN

DIRECTED BY TRIP CULLMAN

SET DESIGNER

**ARNULFO MALDONADO**

COSTUME DESIGNER

**SARAH CUBBAGE**

LIGHTING DESIGNER

**ADAM HONORÉ**

SOUND DESIGNER

**SUN HEE KIL**

ORIGINAL MUSIC

**HSIN-LEI CHEN**

WIG DESIGNER

**ANNE NESMITH**

FIGHT DIRECTOR

**SORDELET INC.**

DRAMATURG

**JOCELYN CLARKE**

DRAMATURG

**ZOË ELIZABETH LILLIS**

CASTING DIRECTOR

**JOSEPH PINZON**

NEW YORK CASTING

**KELLY GILLESPIE, CSA**

STAGE MANAGER

**CHRISTI B. SPANN\***

ASSISTANT STAGE MANAGER

**EMILY ANN MELLON\***

*Exclusion* is sponsored by  and Beth Newburger Schwartz with additional support provided by Linda A. Baumann, Jeffrey M. Busch, The Drs. Elliot and Lily Gardner Feldman Endowment for New Plays at Arena Stage, and David Bruce Smith and the Grateful American Foundation.

*Exclusion* is the recipient of an Edgerton Foundation New Play Award.



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# SETTING / CAST / FOR THIS PRODUCTION

## SETTING

Los Angeles, California.

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## CAST *(in order of appearance)*

Katie .....	KAROLINE*
Harry .....	JOSH STAMBERG*
Malcolm/Fight Captain .....	TONY NAM*
Viola .....	MICHELLE VERGARA MOORE*
u/s Katie/Viola .....	KAREN LI
u/s Harry .....	JONATHAN FEUER*
u/s Malcolm .....	RYAN DALUSUNG*
Extra .....	JAMES MAYUGA
Extra .....	SAM FROMKIN
Extra .....	TAYLOR WITT
Extra .....	STEVE LEBENS

*\*Members of Actors' Equity Association*

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## FOR THIS PRODUCTION

Assistant Director .....	TUYÉT THỊ PHẠM
Associate Set Designer .....	JOE BURT
Dialect Coach .....	FIONA PUI SHAN HUI
Australian Dialect Coach .....	SIHO ELLSMORE
Production Assistant .....	KELSEY NICOLE JENKINS
Script Production Assistant .....	SARAH JULIA GREENBERG
Stage Carpenters .....	HANNAH MARTIN, JESS RICH
Props .....	KYLE HANDZIAK, ALEKX SHINES
Light Board Operator .....	KELSEY SWANSON
Lighting Assistant .....	HAYLEY GARCIA PARNELL
Audio Engineer .....	ALEX CLOUD
Wardrobe Supervisors .....	ADELLE GRESOCK, ALICE HAWFIELD
Wardrobe .....	ERIKA KRAUSE
Wigs, Hair, and Makeup Supervisor .....	JAIME BAGLEY

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## SPECIAL THANKS

A special thanks to Angie Moy for her guidance and support with this production.

The videotaping or other video or audio recording of this production is strictly prohibited.

Please turn off all electronic devices, unless using specifically for GalaPro closed captioning service.

## CAST



**KAROLINE** (*Katie*) is an actor, writer, and filmmaker. They are best known for Tom Stoppard's *The Hard Problem* (Lincoln Center Theater) and the world premiere of *[Veil Widow*

*Conspiracy]*, for which *The New York Times* called them "terrific." They will next be seen as Eleanor Chun in the new Hulu show *Death and Other Details* (with Mandy Patinkin), and in *A24's A Different Man* (with Sebastian Stan). [onlykaroline.com](http://onlykaroline.com)  
IG: @onlykaroline



**JOSH STAMBERG** (*Harry*) is originally from Washington, D.C., and proud to be working at Arena Stage, where he first fell in love with theater. This marks his second collaborations with

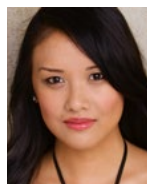
both Trip Cullman (*A Steady Rain* with Keith Huff at New York Stage and Film) and Kenneth Lin (*Intelligence-Slave* at L.A. Theatre Works). Most recently, he played Arthur Miller in the world premiere of *Fall* by Bernard Weinraub at the Huntington Theatre in Boston. Other theater credits include the world premiere of *Meteor Shower* by Steve Martin at The Old Globe and Long Wharf Theatre; the title role in *The Power of Duff* by longtime collaborator (and fellow D.C. native) Stephen Belber at the Geffen; developing and starring in the world premiere of *Tape* by Belber in NY, LA, and London's West End; the U.S. premiere of *The Female of the Species* by Joanna Murray-Smith opposite Annette Bening; and *Distracted* by Lisa Loomer at Roundabout Theatre opposite Cynthia Nixon. His extensive screen work includes *Fleishman Is in Trouble* opposite Claire Danes, *The Time Traveler's Wife*, *WandaVision*, *The Loudest Voice* opposite Russell Crowe, *The Affair*, *Nashville*, *Parenthood*, and *Drop Dead Diva*, among many others. He works frequently with Ojai Playwrights Conference and L.A. Theatre Works, and has recorded

numerous titles in the *James Bond: 007* radio series for the BBC. Josh lives in Los Angeles with his daughters Vivian and Lena.



**TONY NAM** (*Malcolm/Fight Captain*) is pleased to be returning to Arena Stage after previously appearing in *Akeelah and the Bee* and *Change Agent* (u/s Jack/Cord). He is a member of

the Resident Acting Company at Everyman Theatre in Baltimore where he has appeared in *Jump*, *Baskerville*, *Sense and Sensibility*, *The Skin of Our Teeth*, *Cry it Out*, *Murder on the Orient Express*, *Everything is Wonderful*, and *Aubergine*. He has appeared in numerous productions with other D.C. area theaters including The Kennedy Center, Ford's Theatre, Folger Theatre, Mosaic Theater Company, Olney Theatre Center, Round House Theatre, Shakespeare Theatre Company, and Woolly Mammoth Theatre Company. Tony holds a BA from St. Mary's College of MD and MFA from the University of Washington.



**MICHELLE VERGARA MOORE** (*Viola*) is beyond chuffed to be making her Arena Stage debut. Originally from Melbourne, Michelle completed her training at Australia's

premiere theater school, the National Institute of Dramatic Art (NIDA), Sydney. Now calling NYC home, Michelle workshopped plays there with Atlantic Theater Company and New Dramatists. Australian stage credits include Veronica in *The Motherf\*\*\*er with the Hat* and Hermione in *The Winter's Tale*. She made her U.S. feature film debut in *Side Effects*, directed by Steven Soderbergh, and was a series regular on *La Brea* (NBC), *The Unusual Suspects* (Hulu), and *The Time of Our Lives* (ABC Australia). Other TV credits include co-starring opposite Bob Balaban on *Condor* (MGM+) and guest starring in *High Maintenance* (HBO). For Toby.  
[www.linktr.ee/michellevergaramoore](http://www.linktr.ee/michellevergaramoore)  
IG: @michellevergaramoore



**KAREN LI** (u/s *Katie/Viola*) is a Baltimore-based actor with a Theatre and Dance double degree from UC San Diego. She most recently appeared onstage in the DMV area in *Babel*

(Contemporary American Theater Festival) and *Black Super Hero Magic Mama* (Strand Theater). Other favorite theater credits include *The Great Leap* (Perseverance Theatre), *Sunset Park* (Theaterlab), *Yoshimi Battles the Pink Robots* (La Jolla Playhouse), and *Dr. Horrible's Sing-Along Blog* (Chinese Pirate Productions for San Diego Comic-Con). Karen's TV credits include *Dancing with the Stars* (Season 10).



**JONATHAN FEUER** (u/s *Harry*) is making his Arena Stage debut! Local credits include *Richard III* and *As You Like It* (Shakespeare Theatre Company), *John* (Signature Theatre), *Charm*

(Mosaic Theater Company), *Antigone Project* (Rep Stage), *The Call* (Theater J), *Maz & Bricks* (Solas Nua), Kennedy Center TYA, Imagination Stage, Spooky Action Theater, Prologue Theatre, The Hub Theatre, Annapolis Shakespeare Company, Forum Theatre, The Keegan Theatre, Adventure Theatre MTC, Quotidian Theatre Company, and Studio 2ndStage. Jonathan is a graduate of The Academy for Classical Acting at GW. Upcoming: *Monumental Travesties* (Mosaic Theater Company).



**RYAN DALUSUNG** (u/s *Malcolm*) is delighted to be making their Arena Stage debut. Most recently, Ryan appeared in Baltimore as a part of Everyman Theatre's production of *The Lion in*

*Winter*, playing King Philip of France. Other regional and D.C. theater credits include *Dot* (Everyman Theatre), *Aladdin & The Wonderful Lamp*, *Jumanji*, *The Wonderful Wizard of Oz* (Adventure Theatre), *Collaborators* (Spooky Action Theater), and

*Murder in the Cathedral* (Compass Rose Theater). Ryan also performs as a voice artist and audiobook narrator, including regularly narrating books with the Library of Congress to record unabridged books for the blind. [www.RyanDalusung.com](http://www.RyanDalusung.com)  
IG: @dalusungtheactor

## CREATIVE TEAM

**KENNETH LIN** (Playwright) is an award-winning playwright and screenwriter whose plays *Exclusion*, *Kleptocracy*, *Life on Paper*, *Warrior Class*, *Intelligence-Slave*, *Fallow*, *Po Boy Tango*, and *said Said* have garnered widespread acclaim. His awards and honors include the Princess Grace Award, Keneda Graduate Playwriting Competition, L. Arnold Weissberger Award, and TCG Edgerton New Play Prize. He has written and produced several film and television projects and was nominated for an Emmy for his work on *House of Cards*. Education: Yale School of Drama, US Fulbright Fellowship. Upcoming: *Farewell My Concubine* with composer Jason Robert Brown. Kenneth currently resides in Los Angeles with his wife and sons. [kklin.com](http://kklin.com)

**TRIP CULLMAN** (Director) Broadway: *The Rose Tattoo*, *Choir Boy*, *Lobby Hero*, *Six Degrees of Separation*, *Significant Other*. Select Off-Broadway: *Moscow Moscow Moscow Moscow*, *Yen*, *Punk Rock* (Obie Award), *A Funny Thing Happened on the Way to the Gynecology Oncology Unit at Memorial Sloan Kettering Cancer Center of New York City* (MCC); *Days of Rage*, *The Layover*, *The Substance of Fire*, *Lonely I'm Not*, *Bachelorette*, *Some Men*, *Swimming in the Shallows* (Second Stage); *Unknown Soldier*, *The Pain of My Belligerence*, *Assistance*, *A Small Fire* (Drama Desk nomination), *The Drunken City* (Playwrights Horizons); *Choir Boy* (MTC); *Murder Ballad* (MTC and Union Square Theatre); *The Mother, I'm Gonna Pray For You So Hard* (Atlantic); *Roulette* (EST); *The Hallway Trilogy: Nursing*

(Rattlestick); *The Last Sunday in June* (Rattlestick and Century Center); *Dog Sees God* (Century Center); *U.S. Drag* (stageFARM); and several productions with The Play Company. London: *The Colby Sisters of Pittsburgh, PA* (Tricycle). Select regional: Geffen, Alliance, Old Globe, La Jolla, South Coast Rep, Bay Street, Williamstown Theatre Festival.

**ARNULFO MALDONADO** (*Set Designer*) last designed *American Prophet* at Arena Stage. Other D.C. credits include: *A Strange Loop*, *Shipwreck* (Woolly Mammoth); *Everybody* (Shakespeare); *Pipeline* (Studio). Broadway: *Topdog/Underdog*, *A Strange Loop*, *Trouble in Mind*. Off-Broadway: *Shhhh* (Atlantic); *one in two* (The New Group); *Nollywood Dreams*, *School Girls...* (MCC); *Sugar in Our Wounds* [Lucille Lortel Award] (MTC); *A Strange Loop* [Special Citation Obie], *Selling Kabul*, *Dance Nation* (Playwrights Horizons); *To My Girls* (Second Stage); *A Case for the Existence of God* [Lucille Lortel nominee], *Fires in the Mirror* (Signature). Regional: Alley Theatre, Berkeley Rep, CTG, Guthrie, Huntington, Steppenwolf. International Tour: *The Magnetic Fields: 50 Song Memoir*. Arnulfo was a Tony nominee for Best Scenic Design of a Musical for *A Strange Loop*, 2020 Obie Sustained Excellence in Set Design, Princess Grace Fabergé Theater Award, Henry Hewes Design Award nominee. [arnulfomaldonado.com](http://arnulfomaldonado.com)  
IG: @arnulfo.maldonado.design

**SARAH CUBBAGE** (*Costume Designer*)'s favorite designs include: *Crazy for You*, directed by Susan Stroman, David Geffen Hall; *Triumph of Love* and *Hippolyte et Aricie*, directed by Stephen Wadsworth, The Juilliard School; *Beauty and the Beast*, Disney Creative Entertainment. Off-Broadway: Soho Rep, Theater for the New City, Aquila Theatre Company, Urban Stages, Ohio Theatre, Atlantic Theater Company. Regional: Round House Theatre: *The Tempest*, co-directed by Aaron Posner and Teller, *Spring Awakening*, *The Heal*, co-produced with The Getty Villa; Signature Theatre:

*A Chorus Line*; Center Stage: *That Face*; American Repertory Theater: *The Lily's Revenge*; Syracuse Stage: *Disgraced*, *In the Next Room*; Folger Theatre: *King John*; Studio Theatre: *Kings*, *The Wolves*, *The Hard Problem*; Olney Theatre: *The Crucible*, *Labour of Love*; Mosaic Theater Company: *Unseen*; Theater J: *Compulsion*, *Actually*. Dance: *Dark Lark* (BAM, Kate Weare Company); *The Radio Show* (Bessie Award, Kyle Abraham/Abraham.In.Motion). Member USA 829. [www.sarahcubbage.com](http://www.sarahcubbage.com)

**ADAM HONORÉ** (*Lighting Designer*) is a Harlem-based designer for plays, musicals, and live events. His résumé includes Broadway productions, regional shows, and international premieres. Adam is a Drama Desk, Henry Hewes, Elliot Norton, and Helen Hayes Award nominee; AUDELCO Award recipient; and listed on *Live Design Magazine*'s "30 Under 30."

**SUN HEE KIL** (*Sound Designer*) is from South Korea. Design credits include Off-Broadway: *As You Like It* (Shakespeare in the Park), *Suffs* (Henry Hewes nomination), *The Visitor* (Public Theater); *A Man of No Importance* (CSC); Regional: *The Sound of Music* (Paper Mill Playhouse). Associate design credits include 2018 PyeongChang Winter Olympics Opening and Closing Ceremonies; Broadway: *Choir Boy* (Tony Award), *Bernhardt/Hamlet*, *The Rose Tattoo*; Off-Broadway: *Emmet Otter* (New Victory); *Greater Clements* (Lincoln Center); International Tour: *Dreamgirls*. Associate Professor of Sound Design at SUNY New Paltz.

**HSIN-LEI CHEN** (*Original Music*) is a composer based in Taiwan. She holds bachelor's degrees in composition from Taipei National University of the Arts and a doctoral degree from the College-Conservatory of Music at the University of Cincinnati. Her works have won numerous awards and have been performed at prestigious venues around the world. Chen has collaborated with various orchestras, ensembles, and choirs, and



has recently been invited to create works for the Luxembourg Music Festival with MYX'D Quartet in Bulgaria. She also serves as Secretary-General of the ISCM-Taiwan, Artistic Director of Spring Sprouts Chamber, Resident Composer of Whispering Choir, and Adjunct Assistant Professor at National Tsing Hua University and National Taichung University of Education.

**ANNE NESMITH** (*Wig Designer*)'s Arena Stage design credits include *Seven Guitars*, *Jubilee*, *Indecent*, *The Heiress*, *Nina Simone: Four Women*, *A Raisin in the Sun*, *The Little Foxes*, *All the Way*, *Fiddler on the Roof*, and *Mother Courage and Her Children*. Upcoming work includes *La Bohème* (Seiji Ozawa Music Festival), *Semele* (Wolf Trap Opera), *Don Giovanni* (Hyogo Performing Arts Center, Japan), and *Sweeney Todd* (Signature Theatre). Her designs have been seen at the Kennedy Center, Opera Philadelphia, Washington Ballet, Ford's Theatre, and Opera Boston. Anne was the resident Wig/Makeup Designer for the Baltimore Opera and has created wigs for the National Museum of African American History and Culture, Smithsonian National Portrait Gallery programs, Investigation Discovery's *Ice Cold Killers*, Maryland Public Television, and the U.S. Army's tour *Spirit of America*.

**SORDELET INC.** (*Fight Director*) Rick and his sons, Christian Kelly-Sordelet and Collin Kelly-Sordelet, created Sordelet Inc., a Native-owned action movement company with 30 years of experience. They have done 80 Broadway productions, including *The Lion King*, *Beauty and the Beast*, *Wolf Hall*, *Waiting for Godot*, *Tina*, and *Jesus Christ Superstar*; National Tours with 52 first-class productions worldwide, including *Beauty and the Beast* UK Tour, West End production, and soon Broadway; opera, with many productions at The Met, La Scala, The Royal Opera House, as well as serving as resident fight/intimacy directors for Santa Fe Opera since 2015; films, including, *The Game Plan* starring Dwayne Johnson, *Dan in Real Life*

starring Steve Carell, *Ben is Back* starring Julia Roberts, *Respect* starring Jennifer Hudson, *One True Loves* starring Simu Liu, and *Blue Light*; and loads of television productions. They teach at William Esper Studio, HB Studio, CUNY Harlem, Montclair State, Kean University, and 22 years at Yale School of Drama. Rick is a board member for Red Bull Theater.

**JOCELYN CLARKE** (*Dramaturg*) is senior dramaturg at Arena Stage in Washington, D.C. He was Theatre Advisor to the Arts Council of Ireland for ten years. As a dramaturg, Clarke has worked with writers such as Katori Hall, Taylor Mac, Lydia Diamond, Abhishek Majumdar, Eduardo Machado, Charles Randolph-Wright, Lisa Kron, Craig Lucas, Carl Hancock Rux, Mary Kathryn Nagle, Tanya Saracho, and Karen Zacarias. He was a script editor on several Irish films, including *Young Offenders*, and was executive story editor on all three seasons of the BBC/RTE TV series *Young Offenders*. He is a writer on the second season of *P-Valley*, Katori Hall's acclaimed TV series for Starz. His new adaptation of Elizabeth Swados' musical *The Beautiful Lady*, will be directed by Anne Bogart at La MaMa Theatre in New York in 2023.

**ZOË ELIZABETH LILLIS** (*Dramaturg*) is a director, producer, playwright, and dramaturg. While typically based in New York, Zoë is thrilled to have joined Arena Stage's 2022/23 Season as an Allen Lee Hughes Fellow. She had the honor of assistant directing Arena's world premiere of *My Body No Choice*. Zoë has worked on Broadway with Manhattan Theatre Club and Second Stage, Off-Broadway with The Public Theater, the cell, and Theatre Row, and regionally with Arena Stage, The Huntington Theatre Company, and Hawaii Performing Arts Festival. She earned her BA in Directing and Dramatizing History at NYU Gallatin, where she focused on the relationship between narrative and the process of production. As the descendant of Exclusion Era Chinese immigrants, Zoë is incredibly proud to be a part of this production. [zoelillis.com](http://zoelillis.com)

**JOSEPH PINZON** (*Casting Director*) is the founder and creative producer of the contemporary circus company Short Round Productions and its award-winning show *Filament*. With over 25 years of performing experience, he has worked internationally with renowned companies such as Cirque Éloize, Compagnia Finzi Pasca, Cirque du Soleil, and The 7 Fingers. He holds an MS in Arts Leadership from USC, a BA in Psychology from UCLA, and graduated from the National Circus School in Montreal with a specialization in aerial techniques. He was the casting and resident director for Chamäleon Productions (Berlin) and Constellation Immersive (CAA's experiential affiliate). He is also a member of the Creative & Independent Producer Alliance and a founding board member of the American Circus Alliance. You can see him causing chaos on season 6 of *Nailed It!* on Netflix, where (spoiler alert) he is a part of the series' first three-way tie.

**KELLY GILLESPIE, CSA** (*New York Casting*) is the Casting Director at Manhattan Theatre Club, where she has been on staff for the past fifteen years. Favorite recent MTC projects include *Prayer for the French Republic*, *The Best We Could*, *Skeleton Crew*, *Ink*, *Choir Boy*, and *The Explorers Club*. She has also cast plays for the WP Theater, The Old Globe, Two River Theater, Actors Theatre of Louisville, McCarter Theatre, Philadelphia Theatre Company, Repertory Theatre of St. Louis, Marin Theatre Company, Miami New Drama, City Theatre, Merrimack Rep, The Foundry Theatre, EST, 13P, T.A.C.T., and Keen Company, as well as a few radio projects for WNYC. She is a graduate of the University of Michigan.

**CHRISTI B. SPANN** (*Stage Manager*) has been working as a stage manager in DC since 2011. Favorite Arena Stage productions include *A Raisin in the Sun* and *Junk*. She previously spent 12 seasons on the stage management staff at the Denver Center Theatre Company and has also

worked with The Great River Shakespeare Festival in Winona, MN and Virginia Repertory Theatre in Richmond, VA.

**EMILY ANN MELLON** (*Assistant Stage Manager*) is returning to Arena Stage for their seventh season and twenty-second production. Selected DMV credits include: *The Till Trilogy* (Mosaic Theater Co); *There's Always the Hudson* (Woolly Mammoth Theatre Co); *Souvenir* (Rep Stage); *A Doll's House, Part 2* (Round House Theatre); *Girlfriend* (Signature Theatre); *Wig Out!* (Studio Theatre); and *The School for Lies* (Shakespeare Theatre Co). Additional regional credits include: *The Niceties* (Geva Theatre Center) and *The Upstairs Concierge* (Goodman Theatre). Television credits include: *Inside Edition* and *Good Day New York*.

## ARENA STAGE LEADERSHIP

**MOLLY SMITH** (*Artistic Director*) has served as artistic director since 1998. Her 40 directing credits at Arena Stage include large-scale musicals, like *Catch Me If You Can*, *Anything Goes*, Disney's *Newsies*, *Carousel*, *Fiddler on the Roof*, *Oklahoma!*, *My Fair Lady*, *The Music Man*, *Cabaret*, *South Pacific*; new plays, like *Celia and Fidel*, *Sovereignty*, *The Originalist*, *Camp David*, *Legacy of Light*, *The Women of Brewster Place*, *How I Learned to Drive*; and classics like *Mother Courage and Her Children*, *A Moon for the Misbegotten*, *The Great White Hope*, and *All My Sons*. Her directorial work has also been seen Off-Broadway at 59E59 in New York, Portland Center Stage, Canada's Shaw Festival, The Court Theatre, The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto's Tarragon Theatre, Montreal's Centaur Theatre and Perseverance Theater in Juneau, Alaska, which she founded and ran from 1979-1998. Molly has been a leader in new play development for over 40 years. She is a great believer in first, second, and third productions

of new work and has championed projects, including *Dear Evan Hansen*; *Next to Normal*; *Passion Play, a cycle*; and *How I Learned to Drive*. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists through its artistic programming. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions, and been an important part of nurturing nine projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing *The Velocity of Autumn*, following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University. In 2018, she was honored as Person of the Year by the National Theatre Conference and inducted into the Washington DC Hall of Fame. In 2020, she was awarded the Director of Distinction in Cairo, Egypt, from the Academy of Arts. During the COVID-19 pandemic in 2020, she developed the concept for two online films, *May 22, 2020* and *The 51st State*, overseeing the production direction as well as directing pieces within the films. She also spearheaded a variety of other new online content, including a weekly talk show *Molly's Salon*, during the live performance hiatus.

**EDGAR DOBIE** (*Executive Producer*) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years after Arena had its first performance in 1950), I am one of five brothers raised by my Dad Edgar, a mechanic and small businessman, and Mom Connie, a telephone operator and union organizer. I am the only Dobie to make a career in theater. Luckily for me, drama was an arts elective I was offered at the tender age of 12 so I hung up my hockey skates and joined the drama class, led by

teacher Paddy Malcolm and her fledgling Powerhouse Community Theater after school. By the time I graduated from high school, we volunteers had built ourselves a 200-seat, fully equipped theater on its own piece of land in the center of town and found a sold-out audience for the full season of plays we had on offer. That experience taught me so many lessons about the power of theater to foster collaboration and share meaningful stories, as well as the public values that attach themselves to building a safe place where everyone is welcome. All those lessons served me well as a managing leader and producer both sides of the border and both sides of the commercial and non-profit theater divide. Arriving here in Southwest with my good wife Tracy and our daughter Greta Lee in 2009 makes me feel like I am well-equipped to do a good job for you all. I am honored to have been recognized for my service to, and leadership of, the Washington, D.C.-area theatre community as a recipient of Theatre Washington's inaugural Victor Shargai Leadership Award in 2022.

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association.



The actors and stage managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The scenic, costume, lighting and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.



The Director and Choreographer are members of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.



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William Adams	Bruce Birchman	Diane Carroad	Arne Dunhem	Larry Goodman
Elizabeth Adams	Beverly Birchman	Veronica Cartier	Jane Dunne	Cynthia Goodman
Laurie Alban Havens	Renee Bitoun	Peter Chaikin	Mary Duru	Margaret Goodman
Nancy Albright	Rhonda Bitterli	Felicia Chambers	Adela Eannarino	Pat Gordon
Charlotte Albright	Julie Bitzer	Oretha Chandler	Mary Eggers	Lisa Gordon
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Ken Allen	Megan Blanco	Clareice Chaney	Angela Facciolo	Gary Gortenburg
Marianne Allen	James Blauch	Chia-Chia Chang	Catherine Fadel	Les Graber
Randy Amburgey	Carolyn Bloom	George Chartier	Stanley Fagen	Kristal Graber
Carol Amburgey	Jaroslava Bloomberg	Evelyn Cherow	Val Fagen	Carol Ann Greenberg
Daisy Anand	Meryl Bloomrosen	Fran Chevarley	Roberta Famighetti	Larry Greer
Susan Andalora	Judy Blumenthal	Wendy Christian	Sandra Farrington	Lady Janet Griffin
James Anderson	Virgil Bodeen	Steve Clermont	Virginia Farris	Yvonne Griner
Deanna Anderson	Dianne Bodeen	Harold Closter	Geraldine Feaster	Ruth Grossman
Lewis Anderson	Judith Bowman	Betsi Closter	Janet Fedak	Judy Guerrero
Denis Andrzejewski	Vic Bowman	Lori Cohen	Robin Fennessy	Mary Jane Gutkowski
Carol Arras	Jeff Bowser	Patrick Cook	Linda Fertal	Loren Haag
Alice Arrington	Kathleen Ann Boyce	Corinne Cook	Martin Fertal	Phyllis Haag
Carol Atkins	Mary Brady	Steven Coon	Carol Fisch	Wilbur Hadden
Roslyn Auerbach	Valerie Briggs	Jane Coonce	Susan Fischer	Rita Hadden
Thomas Ault	Gertrude	Pauline Cooper	Kathleen Fitzgerald	Joan Haffey
Aldene Ault	Brittingham-Bowman	Candace Cotton	Eric Flamm	Bernadette Hager
Katharine Austin Barnes	Sandy Brody	Christopher Courtney	Gary Fontaine	Ethan Halpern
Felicita Ayala	Steve Brody	Terri Coy	David Frazier	Michelle Hamilton
Victoria Aysola	Jeremy Bronheim	Linda Craven	Diane Frazier	David Hamrick
Eddie Baker	Sharon Beth Bronheim	Stephen Cristofar	Richard Freedman	Lynne Hamrick
Kevin Baker	Carolyn Broussard	Cynthia Darling	Kim Freedman	Nancy Glenn Hansen
Barry Barriere	Marsha Brown	Cornelius Davies	Linda Friar	William Harkins
David Batlan	Louise Budelis	Katherine Davies	Sue Ellen Friedman	Timothy Harris
Janet Batlan	Carole Buncher	Donna Davis	David Frye	Steve Hazen
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Theresa Beasley	Richard Burk	Bernice Dawson	June Gallagher	Rachel Hecht
Nick Becker	Carole Burk	Patricia De Guzman	Harriet Ganson	Barbara Heffernan
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The heroes behind the scenes at Arena Stage are often unseen. Allow us to turn the spotlight toward two of our incredible craftsmen retiring at the end of the 2022/23 Season.

For 37 years, our lighting supervisor **Chris Lewton** has contributed creativity and a commitment to excellence.

And for 46 years, **Lance Pennington**, our associate properties director, has made Arena's stage settings beautiful.

Each have significantly contributed to Arena's national reputation as the theater where every designer wants to create their work. Thank you both for all the magic you have created at Arena Stage. We wish you many more magical moments in retirement.



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The Arena Stage Young Patrons Board seeks to strengthen and support the future of American theater at Arena Stage. The Young Patrons Board supports the artistic mission of Arena Stage by being active ambassadors to the community and arranging opportunities for people under 40 years old to engage with the theater.

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Arena can help you accomplish your personal, family and philanthropic goals while benefiting the theater. Supporters who make planned gifts to Arena are invited to join the Full Circle Society and enjoy special benefits.

For more information about planned giving, please contact Maya Weil at 202-600-4158.

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For more information, contact **Maya Weil, CAP®**,  
Arena's Gift Planning Specialist at 202-600-4158  
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The cast of *The Pajama Game*. Photo by Margot Schulman.



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Artistic Director .....Molly Smith  
Executive Producer .....Edgar Dobie  
Founding Director .....Zelda Fichandler  
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Founding Executive  
Director ..... Thomas C. Fichandler  
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Associate Artistic Director ..... Teresa Sapien  
Dramaturg ..... Jocelyn Clarke  
Literary Manager ..... Otis C. Ramsey-Zoe  
Artistic Associate, Casting ..... Joseph Pinzon  
Artistic Development  
Coordinator ..... Melissa Singson  
Artistic Development Fellow ..... Zoe Lillis\*  
Current Commissioned Writers ..... The Bengsons,  
Lee Cataluna, Kia Corthron,  
Nathan Alan Davis, Emily Feldman,  
Idris Goodwin, David Henry Hwang,  
Caleen Sinnette Jennings, Kenneth Lin,  
Octavio Solis, Vera Starbard, Lauren Yee,  
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Patron Services Associates.....Jacob Gross,  
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Production Manager.....Trevor A. Riley  
Assistant Production  
Manager.....Rachel Crawford

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Stage Manager.....Christi B. Spann

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Scene Shop Supervisor.....Travis Smith  
Charge Scenic Artist.....Li Qiang  
Carpenters.....Erick Boscana,  
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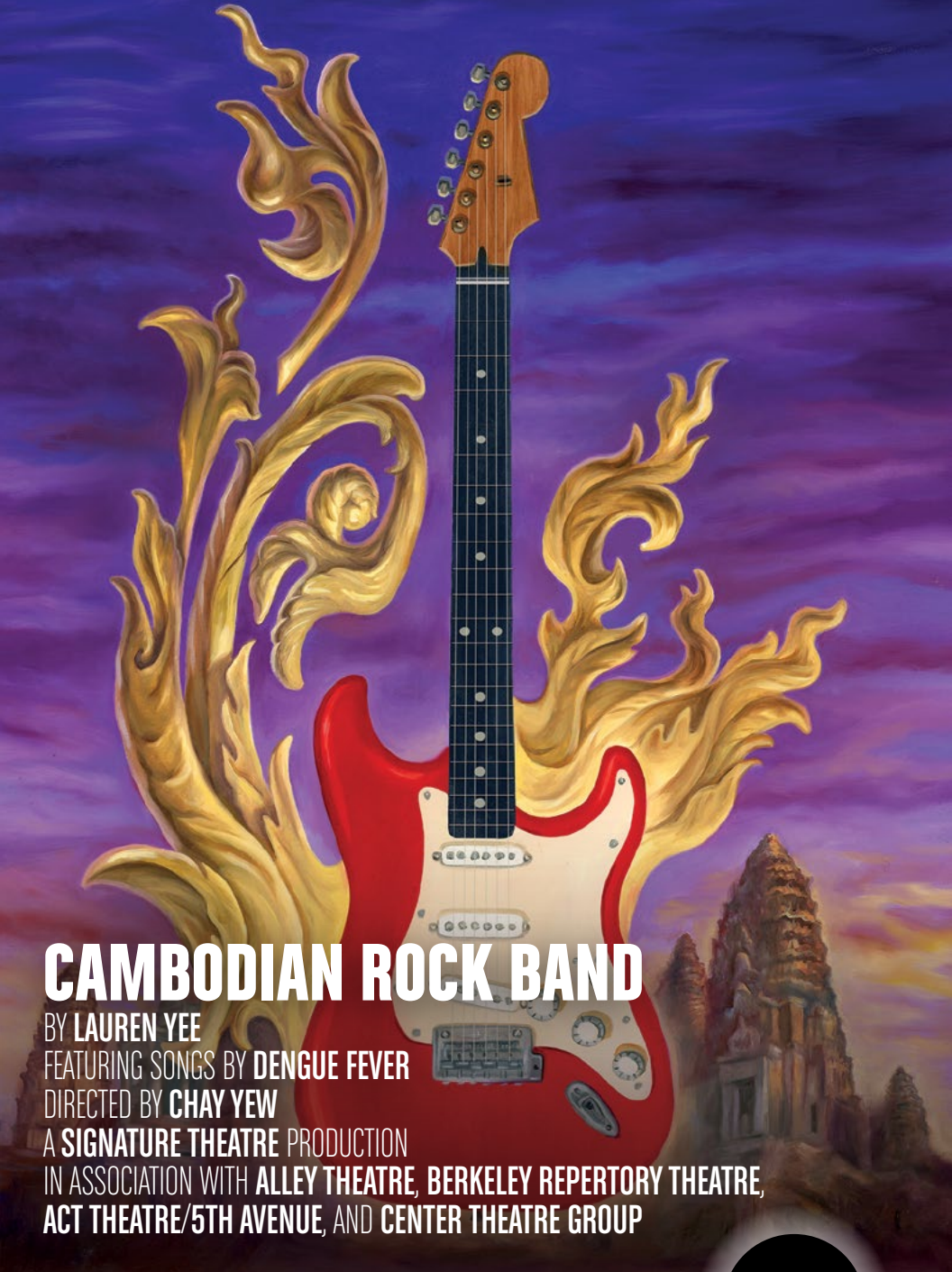
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Draper.....Erika Krause, Carol Ramsdell  
First Hands.....Michele Macadaeag,  
Elizabeth "Liz" Spilsbury  
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BY LAUREN YEE

FEATURING SONGS BY DENGUE FEVER

DIRECTED BY CHAY YEW

A SIGNATURE THEATRE PRODUCTION

IN ASSOCIATION WITH ALLEY THEATRE, BERKELEY REPERTORY THEATRE,  
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