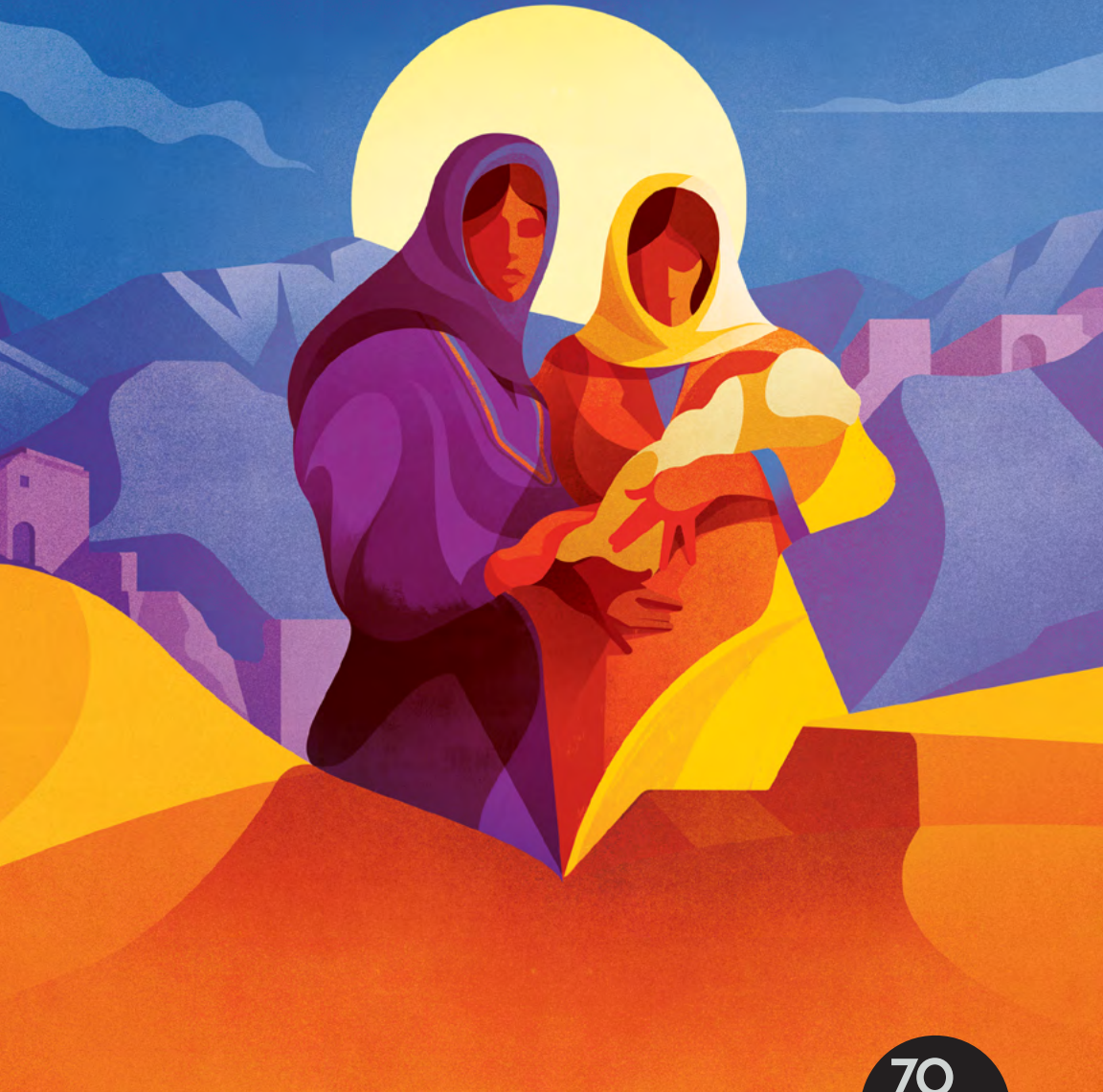


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# A THOUSAND SPLENDID SUNS

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I'm a voracious reader — books, magazines, essays, and of course, the news. For over 18 years, the United States has been engaged in Afghanistan, and it's almost impossible to ignore the headlines coming from overseas. Coverage of ethnic violence, crimes against women and children, famine, poverty and the Taliban's repressive extremism flood our newsfeeds. We can thank journalists for providing us with invigorating accounts of the sweeping military and political events in the Middle East and Central Asia, but art gives us a different kind of glimpse of the humanity that's been swept up in the war. It infuses the headlines that are particularly

profound in this moment with empathy, lyricism and the universal truths that connect us.

No artist has done more to bring Afghanistan into the American consciousness than Khaled Hosseini. His novels, which include the internationally bestselling *The Kite Runner*, *And the Mountains Echoed* and *A Thousand Splendid Suns*, ask us to see Afghans not as faceless statistics, but as human beings who love, struggle and yearn. It's easy to see why *A Thousand Splendid Suns* spent over 70 weeks on the *New York Times* Best Sellers List. In the novel, Hosseini chronicles the lives of Afghan women in a society riddled with violence and obstructive laws that are intended to protect them but render them powerless. The novel's heroines become exemplars of all that is indomitable in the Afghan spirit and their unlikely bond carries us through a war-torn community with resiliency and hope.

Every city has its own language, its own nuances and its own history, and our language is politics. D.C. audiences are hungry for these stories, and there is no other place in the country where these plays could have such an impact. Plays like Lisa Loomer's *Roe* or Mary Kathryn Nagle's *Sovereignty* fill the void between profound moments in history and the people at the center of those events. To have Ursula Rani Sarma's adaptation of *A Thousand Splendid Suns* at Arena is moving for us.

This production premiered at American Conservatory Theater in San Francisco, where it was the crowning achievement of Carey Perloff's remarkable 25-year run as the company's artistic director. Her impact on the cultural life of the city has been immense, as has her influence on the theatrical landscape of the West Coast and the nation. Carey is an artist of intelligence and humanity and it is evident from her profound interpretation of Hosseini's novel. Her staging transports us to another world and takes my breath away. I am honored to have my colleague's work represented on our stage and to have this story reveal itself to you in this exquisite production.

A handwritten signature in dark ink, reading "Molly".

**Molly Smith**  
Artistic Director



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# FROM THE EXECUTIVE PRODUCER



In 2017, San Francisco's American Conservatory Theater premiered Ursula Rani Sarma's adaptation of Khaled Hosseini's bestselling novel *A Thousand Splendid Suns*. A.C.T.'s production, directed by its former Artistic Director Carey Perloff, received an Edgerton Foundation New Play Award and was subsequently remounted at Seattle Rep and San Diego's Old Globe, as well as Theatre Calgary and the Manitoba Theatre Centre in Canada. Carey, along with her design team and composer David Coulter, have created a production that is both intimate and expansive and we are thrilled to partner with A.C.T. to bring their work to our audiences here in D.C.

It's always an exciting time when we have a chance to bring a production to our patrons that has had a life elsewhere. As an early pioneer of the resident theater movement, Arena Stage was one of only a few theaters in the country committed to creating theater in our communities. Now the movement is 500+ theaters strong. Our "national theater" of America is the network of these resident theaters. Given our location in the nation's capital, Arena is in a unique position to share American stories with our sister companies.

Why do theaters like Arena partner with other companies to co-produce new work? Collaboration has many benefits just as it does challenges. It is wonderful to share artists between cities, including directors, designers, actors and musicians. Our Washington, D.C., audiences get to experience talent from all over the country, just as our sister theaters get to enjoy the great talent we employ in Washington, D.C. We take great pride in not only producing world premieres, but also in presenting the second and third iterations of new work from across the country. This allows artists to refine their work, hear new things in the text and witness a fresh perspective from our patrons.

However, with a shared physical production also comes the challenge of making a show work well in several different spaces. Actors must adapt their performances to different houses along the way and remember that different audiences will react differently to the same lines or actions. For instance, some of the performers in this production have travelled with the show before; others are new additions to the company. Also, A.C.T.'s flagship theater — the Geary — seats over a thousand patrons; the Kreeger is a more intimate house at about half the size. In the Fichandler, director Bill Rauch has been tasked with adapting the Oregon Shakespeare Festival's production of *Mother Road* from a proscenium-style staging to one that works in the round.

Armed with passion for a project and a joint vision, these partnerships with our sister resident theaters promote new and exciting works that energize us all as new voices are added to our season. Arena opens its arms to many different companies, and the sharing of ideas and discovering of new artists is always exhilarating. With our doors open we can continue to create an atmosphere of learning and sharing with our peers.

A handwritten signature in dark ink, appearing to read "Edgar".

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

# A BRIEF GUIDE TO AFGHANISTAN AND THE WORLD OF *A THOUSAND SPLENDID SUNS*

by Naysan Mojangani, Literary Manager

In *A Thousand Splendid Suns*, Ursula Rani Sarma adapts Khaled Hosseini's bestselling novel for the stage. The story is a work of fiction, but is set against an all-too-real backdrop of war, oppression and violence. The experiences of these characters and the actual population of Afghanistan have been deeply impacted by the United States' Cold War with the Soviet Union and our ongoing conflicts with the Taliban, al-Qaeda and ISIS, as well as other regional and internal disputes; with the recent publication of *The Washington Post's* Afghanistan Papers, detailing the failures of the U.S.'s military involvement in the region, we are only now coming to terms with the true extent of our responsibility for the suffering and lives lost. On these pages, you will find some useful background information that should help with understanding the story and the role America has played in creating the difficulties faced by the characters.



## 70 YEARS OF AFGHAN HISTORY

- 1921

The Emirate of Afghanistan wins independence from Britain in British-Afghan War
- 1926

Emir Amanulla Khan converts Afghanistan to a constitutional monarchy, including several socioeconomic reforms
- 1929

Khan abdicates and flees the country due to violent unrest
- 1933

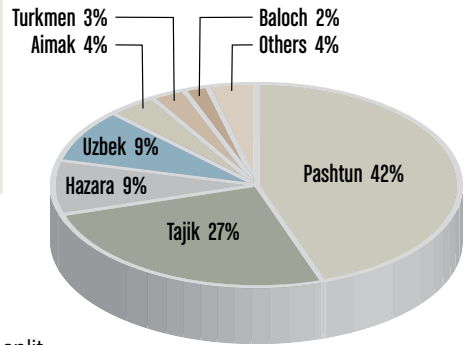
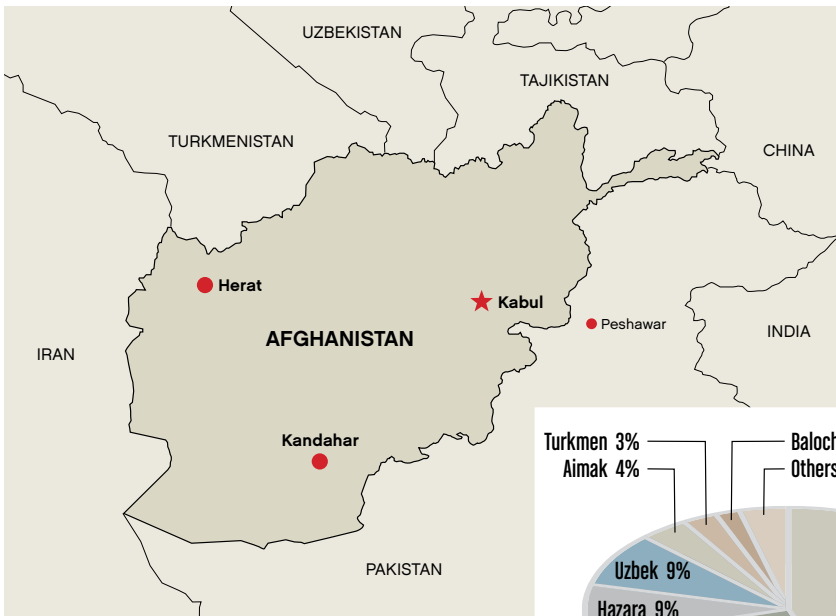
After a series of assassinations and abdications, Zahir Shah takes the throne, ruling for the next 40 years
- 1934

The U.S. formally recognizes the state of Afghanistan
- 1947

The Partition of British India results in the two independent nations of India and Pakistan, which borders Afghanistan
- 1953

General Mohammed Daoud Khan becomes Prime Minister of Afghanistan, and begins cultivating relations with the Soviet Union, as well as introducing several progressive social reforms





The Afghan Constitution recognizes 14 distinct ethnic groups within the population. While much of the population historically identified as Afghan first, there has been more friction along those ethnic divisions in recent decades. The civil war throughout the 90s was split primarily along ethnic lines, and those tensions continue in the form of both official and unofficial quota systems in everything from military and university admissions to government jobs and political representation. As a result, the gathering and discussion of these numbers is a delicate subject, and the numbers are mere estimates.

**1973** In a Soviet-backed military coup, Prime Minister Khan takes power as president

**1978** President Khan is himself the victim of a coup by the Afghan Communist Party, although their rule is shaken by infighting and a growing guerilla revolt (which received support from the U.S.)

**1979** The USSR invades Afghanistan, nominally in support of the communist regime

**1988** Osama bin Laden forms al-Qaeda in Pakistan, growing from and feeding on the Afghan conflict

**1989** The USSR withdraws from Afghanistan; the communist regime continues fighting with the guerilla mujahideen forces

**1991** USSR dissolves — putting an end to any aid and support for the Afghan regime

**1992** Mujahideen forces capture the capital city of Kabul, but immediately begin to fracture

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# A THOUSAND SPLENDID SUNS

BY **URSULA RANI SARMA**

BASED ON THE BOOK BY **KHALED HOSSEINI**

DIRECTED BY **CAREY PERLOFF**

CHOREOGRAPHED BY **STEPHEN BUESCHER**

ORIGINAL MUSIC WRITTEN AND PERFORMED BY **DAVID COULTER**

SET DESIGNER  
**KEN MACDONALD**

COSTUME DESIGNER  
**LINDA CHO**

LIGHTING DESIGNER  
**ROBERT WIERZEL**

SOUND DESIGNER  
**JAKE RODRIGUEZ**

ASSOCIATE DIRECTOR  
**HAYSAM KADRI**

VOCAL COACH  
**ANITA MAYNARD-LOSH**

CASTING  
**VICTOR VAZQUEZ, C.S.A.**

STAGE MANAGERS  
**DANI BAE\*** AND  
**CHRISTI B. SPANN\***

ASSISTANT STAGE MANAGER  
**MARNE ANDERSON\***

*A Thousand Splendid Suns* is generously sponsored by  
**Beth Newburger Schwartz** and **Michele and Allan Berman**.

Originally commissioned by American Conservatory Theater, San Francisco, California  
Carey Perloff, Artistic Director | Peter Pastreich, Executive Director  
World Premiere production of *A Thousand Splendid Suns* co-presented by  
American Conservatory Theater and Theatre Calgary in 2017





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The cast of *The Pajama Game*. Photo by Margot Schulman.



For more information, please contact Maya Weil  
at 202-600-4158 or [mweil@arenastage.org](mailto:mweil@arenastage.org)

SETTING

Afghanistan, beginning in 1992.

CAST (in alphabetical order)

Mariam .....	HEND AYOUB*
Ensemble .....	SARAH COREY*
Fariba/Nana .....	LANNA JOFFREY*
Rasheed/Fight Captain .....	HAYSAM KADRI*
Babi/Zaman/Interrogator .....	JOSEPH KAMAL*
Wakil .....	JASON KAPOOR*
Laila .....	MIRIAN KATRIB*
Zalmai .....	RAVI MAMPARA
Zalmai .....	JUSTIN XAVIER POYDRAS
Ensemble .....	YOUSOF SULTANI*
Aziza .....	NIKITA TEWANI*
Tariq/Driver .....	ANTOINE YARED*

*\*Member of Actors' Equity Association.*

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Associate Costume Designer .....	RICHARD LURIE
Associate Lighting Designer .....	ANDREW GRIFFIN
Associate Sound Designer .....	BETH LAKE
Assistant Lighting Designers.....	CATHERINE GIRARDI, NIC VINCENT
Technical Director .....	NATALIE BELL
Properties Director .....	JENN SHEETZ
Costume Director .....	JOSEPH P. SALASOVICH
Master Electrician .....	CHRISTOPHER V. LEWTON
Sound and Video Supervisor.....	BRIAN BURCHETT
Original Fight Consultant .....	JONATHAN RIDER
Fight Consultant .....	LEWIS SHAW
Original Production Dramaturg .....	MICHAEL PALLER
Original Cultural Consultant .....	HUMAIRA GHILZAI
Cultural Consultant.....	YOUSOF SULTANI
Youth Company Supervisor.....	MALEK MAYO
Stage Management Fellows .....	STEPHEN BUBNIAK, DELAYNIE RIZER
Directing Fellow .....	GREGORY KENG STRASSER
Deck Carpenters.....	HANNAH MARTIN, RACHAEL ALBERT
Props.....	KYLE HANDZIAK
Light Board Operator.....	SCOTT FOLSOM
Sound Technician .....	ALEX CLOUD
Wardrobe Supervisor .....	ALICE HAWFIELD
Wardrobe .....	KRISTINA MARTIN
First Hand .....	ELIZABETH SPILSBURY

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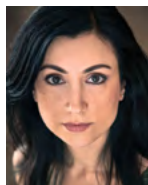
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## CAST



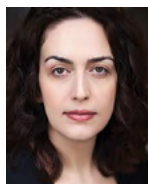
**HEND AYOUB** (*Mariam*) is excited to be making her Arena Stage debut. Her credits include: Broadway's *Bengal Tiger at the Baghdad Zoo* with Robin Williams, as well as its previous run at Los

Angeles' Mark Taper Forum; *Kiss* (Yale Repertory Theatre); *Veils* (world premiere, Portland Stage; Barrington Stage). Television credits include: *Homeland*, *Orange Is the New Black*, *The Looming Tower*, *Madam Secretary*, *Royal Pains*, *Feed the Beast*, Comedy Central's *The Watch List* and recurring roles on *Transparent* and *Damages*. For film, she co-starred in the Emmy Award-winning film *Death of a President* and the award-winning film *Private*.



**SARAH COREY** (*Ensemble*) is making her Arena Stage debut. Most recently she played The Grocer's Wife and Mrs. Beouf in *Rhinoceros* at Tantrum Theater. Favorite NYC credits include: *Love and Real Estate*

(59e59) and *A Letter to Harvey Milk* (Acorn Theatre). In D.C. she has been seen as Barbara DeMarco in *Shear Madness* at the Kennedy Center; Anne/Ana/Aminah in *Oil* at Olney Theatre Center; and in *Love Sick* at Theater J. Other favorite regionals include: Anisah in the world premiere of *In the Book of* at Alabama Shakespeare Festival; Rose Gellman in *Caroline, or Change* at SpeakEasy Stage; Kate in Lippa's *The Wild Party* at New Repertory Theatre (IRNE award); and Kate Jerome in both *Brighton Beach Memoirs* and *Broadway Bound* at Oldcastle Theatre Company. AB Princeton University. [www.sarah-corey.com](http://www.sarah-corey.com).



**LANNA JOFFREY** (*Fariba/Nana*) is thrilled to make her Arena Stage debut reprising her role in *A Thousand Splendid Suns* (The Old Globe, A.C.T. and Seattle Rep). Based in London, Lanna recently performed *The*

*Eyes of the Night* (Cervantes Theatre); *The Time of Our Lies* chronicling the life of

Howard Zinn (Park Theatre); and *They Promised Her the Moon* honoring the life of Jerrie Cobb (Old Globe). Lanna's verbatim play of women's war stories, *Valiant*, has travelled the U.K. and U.S. — going to Edinburgh Fringe, Theatre503, Women and War Festival, NY Fringe, InterAct Theatre and others. Lanna earned awards for performances at NYFringe (*Valiant*), IRNE in Boston (*Nine Parts of Desire*) and Denver Ovation (1001). Her spoken word and writing have been featured online and in print. [www.lannajoffrey.com](http://www.lannajoffrey.com)



**HAYSAM KADRI** (*Rasheed/Fight Captain*) has appeared in *A Thousand Splendid Suns* (Seattle Rep, The Old Globe, Theatre Calgary, A.C.T.); *Enron*, *To Kill a Mockingbird*, *Much Ado about Nothing*, *The Crucible*

and *A Christmas Carol* (Theatre Calgary); *The Hollow*, *Sherlock Holmes and the Case of the Jersey Lily*, *The Hound of the Baskervilles*, *Twelve Angry Men*, *Dr. Jekyll & Mr. Hyde* and *Black Coffee* (Vertigo Theatre); *Richard III*, *Macbeth*, *Othello*, *William Shakespeare's Land of the Dead* and *The Winter's Tale* (The Shakespeare Company); and *The Last Wife*, *Cockroach*, *The Motherfu\*\*er with the Hat* and *Shakespeare's Dog* (Alberta Theatre Projects). His film and TV credits include: *The Revenant* and *Hell on Wheels*. Kadri is artistic producer of The Shakespeare Company and program director of Theatre Calgary's Shakespeare by the Bow.



**JOSEPH KAMAL** (*Babi/Zaman/Interrogator*) will be making his third appearance with Arena, previously seen in *Anthems: Culture Clash* and *Love in Afghanistan*. Recently, he was in the Broadway

company of the Tony Award-winning musical *The Band's Visit*. He has appeared in world premieres by Tony Kushner, Ethan Coen, Rajiv Joseph, Charles Mee, Lee Breuer, Betty Shamieh, Herbert Siguenza and Richard Montoya of *Culture Clash*, and Charles Randolph-Wright, as well as in West Coast premieres and the national tour of plays by Theresa Rebeck and Lynn Nottage. A long





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time ago he was a company member of The Shakespeare Theatre in Washington, D.C. Recent television credits include: *Murphy Brown*, *Animal Kingdom*, *Madam Secretary* and *Seal Team*, among others. He has done a lot of voiceover work including the video game *Call of Duty*. @JosephKamal8



**JASON KAPOOR** (*Wakil*) is thrilled to be making his D.C. debut at Arena Stage. He has been seen in the Off-Broadway premiere of *Ideation* by Aaron Loeb and in all of the American productions of *A*

*Thousand Splendid Suns*, as well as the Canadian premiere at Theatre Calgary. He received his B.A. from San Jose State University and an M.A. from the London Academy of Music and Dramatic Art.



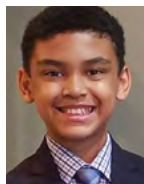
**MIRIAN KATRIB** (*Laila*) most recently appeared as Laila at The Grand Theatre's (London) production of *A Thousand Splendid Suns*. Other recent theater credits include: *The Prisoner of Tehran* (Theatre

*Passe Muraille*) and *Me and You* (Talisman Theatre). Mirian's TV credits include: *Condor*, *American Gods* and many other commercial credits. Mirian is also an internationally touring musician and singer/songwriter. Instagram @miriankatrib



**RAVI MAMPARA** (*Zalmi*) performed most recently in *A Christmas Carol* at Ford's Theater. He has performed at the Theater Lab's Annual Cabaret Benefit, the Shakespeare Theatre's annual

Gala and is an alumnus of Camp Arena Stage where he has been an enthusiastic camper for three summers. He is 10 years old and in fifth grade at Washington Latin. He loves to play soccer and piano, sing, dance and perform. He is an avid musical theater fan aspiring to perform in plays and musicals, to compose music and to choreograph dance. Ravi is thrilled to have the opportunity to join the cast of *A Thousand Splendid Suns*.



## JUSTIN XAVIER POYDRAS

(*Zalmi*) is excited for his first appearance at Arena Stage. He was introduced to musical and drama play production at Capital City PCS (CCPCS) Theatre in Washington, D.C.

Beginning in first grade, he has spent the last six years performing notable roles, including Simba (*The Lion King*); Dr. Seuss (*Seussical*); Pinocchio (*Law & Order: Fairy Tale Unit*); and his breakout role as Dromio of Syracuse in Shakespeare's *Comedy of Errors* (CCPCS Theatre). Previous roles include: Antigonus, Camillo and Polixenes, in Shakespeare's *The Winter's Tale* (The Theatre Lab, School of Dramatic Arts). He received the CCPCS "Light Leadership Award" for exemplary school spirit and actively displaying community values of kindness, courage, creativity, responsibility and perseverance. He maintains "Habits of Scholar" goals in all his academic classes at school.



## YOUSOF SULTANI

(*Ensemble*) is thrilled to be making his Arena Stage debut! He was most recently seen on stage in *And Then There Were None* at Drury Lane in Chicago. Other credits include:

*Photograph 51* (Court Theatre); *Heartland* (InterAct Theatre); *Miss Bennet: Christmas at Pemberley* and *Guards at The Taj* (Milwaukee Repertory Theater); *The Doppelgänger: An International Farce* and *The Fundamentals* (Steppenwolf Theater); *United Flight 232* (House Theatre); *Disappearing Number* and *Inana* (TimeLine Theatre); *Othello* (Chicago Shakespeare Theater); and *The Hundred Flowers Project* (Silk Road Rising). Film credits include: *Glass House*. Television credits include: *The Brave* (NBC); *Empire* (FOX); and *Chicago Fire* (NBC). Yousof received his B.F.A. in performance from Virginia Commonwealth University. He will be dedicating his performance to his father, Wahid Sultani.





## Upcoming

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Arena Stage at the Mead Center for American Theater hosts community conversations as a part of the Arena Civil Dialogues Series. The conversations seek to provide an opportunity for members of the Washington, D.C., community to engage in civil discourse about social and political issues and aim to demonstrate that people of diverse viewpoints can have fruitful dialogues with one another. Each Arena Civil Dialogue features prominent Dialogue Starters, and is curated and moderated by Amitai Etzioni, a university professor at The George Washington University and author.

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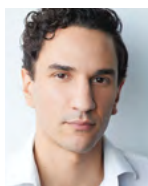
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**NIKITA TEWANI** (*Aziza*) is thrilled to be reprising the role of Aziza in her Arena Stage debut. She is part of the original cast that performed the world premiere at A.C.T. and toured the West Coast.

Off-Broadway, Nikita played Nasrin in *The Fall* at Soho Playhouse. Regionally, she played Mahwish in *The Who and The What* at Milwaukee Repertory Theater. She will be seen as a recurring role on an upcoming Netflix series in 2020. She has co-starred on TV shows including *The Affair* (Showtime) and *Divorce* (HBO) and completed a number of independent films. Most recently, she played the lead role in the upcoming feature film *I'll Meet You There*. Nikita received her B.F.A. in drama at NYU Tisch.

@NikitaTewani [imdb.com/NikitaTewani](http://imdb.com/NikitaTewani)



**ANTOINE YARED** (*Tariq/Driver*), born in Lebanon and raised in Montreal, has performed in theaters across the Canadian provinces of Ontario, Quebec and the Maritimes, as well as performing in *A Thousand*

*Splendid Suns* last year in San Diego, San Francisco and Seattle. He most recently appeared in *Indecent* at the Seattle Repertory Theatre, *A Christmas Carol* at Soulpepper in Toronto and *The Last Wife* at the Centaur Theatre in Montreal. He also appeared in Groundling Theatre's production of *LEAR* in Toronto. Other career highlights include Romeo in *Romeo and Juliet* at the Stratford Festival where he spent five seasons appearing in productions like *The Madwoman of Chaillot*, *John Gabriel Borkman*, *Macbeth*, *As You Like It*, *King John*, *The Alchemist*, *Mother Courage and Her Children*, *The Merchant of Venice* and *Pericles*.

## CREATIVE

**URSULA RANI SARMA** (*Playwright*) is an award-winning writer of Irish Indian descent. She has written plays for the Abbey Theatre, the Dublin National Theatre, A.C.T., Ambassador Theatre Group, the Traverse Theatre, Paines Plough, and the BBC, amongst many other companies. Recent productions include *Joanne* (Clean Break/Soho Theatre), *Débris* (Théâtre La Licorne), *The Ripple Effect* (Ambassador Theatre Group/London Cultural Olympiad), *Yerma* (West Yorkshire Playhouse), *Riot* (A.C.T. Young Conservatory/Theatre Royal Bath), *The Dark Things* (Traverse Theatre), and *Birdsong* (Abbey Theatre, Dublin). Sarma has been writer in residence for Paines Plough, the Eugene O'Neill Theater Center, and the Royal National Theatre, among other companies. She is currently developing plays for the Abbey Theatre, Dublin; the Traverse Theatre; and Djinn Theatre Company. For screen, her work includes *Raw*, *Red Rock*, *Anywhere But Here*, and *Judge Dee*. She is currently adapting the book *Henry's Demons* for BBC 1 and writing an original drama entitled *Guardian* for Channel 4.

**KHALED HOSSEINI** (*Author*) was born in Kabul, Afghanistan, in 1965. In 1976, his family relocated to Paris. They were ready to return to Kabul in 1980, but by then the Soviet invasion was underway, so the Hosseini family moved to San Jose, California. Hosseini went on to become a doctor, practicing medicine as an internist between 1996 and 2004. He is the author of three award-winning and internationally best-selling novels: *The Kite Runner* (2003), *A Thousand Splendid Suns* (2007), and *And the Mountains Echoed* (2013). In 2006, Hosseini was named a Goodwill Envoy to the United Nations Refugee Agency. After a trip to Afghanistan in this position, he was inspired to establish The Khaled Hosseini Foundation, a nonprofit that provides humanitarian assistance to the people of Afghanistan.





**CAREY PERLOFF** (*Director*) recently completed an acclaimed 25-year tenure as artistic director of the American Conservatory Theater in San Francisco, an artistic journey documented in her award-winning 2015 book *Beautiful Chaos: A Life in the Theater* (City Lights Press). Known for innovative productions of classical plays and for championing new voices and new forms of theater, Perloff is celebrated for her decades-long collaborations with Tom Stoppard and Harold Pinter, and for ambitious multi-disciplinary commissions such as *A Thousand Splendid Suns* (which has been seen throughout the West Coast and across Canada) and *Tosca Café*. Recent work includes *Ghosts* with Uma Thurman at Williamstown Theatre Festival, *Private Lives* at the Stratford Shakespeare Festival and Colm Toibin's *Pale Sister* at the Gate Theatre. As a playwright, Perloff's work includes *The Fit* (SF Playhouse), *Kinship* (Theatre de Paris starring Isabelle Adjani and Williamstown Theater Festival starring Cynthia Nixon), *Luminescence Dating* (EST and Magic Theatre), *Higher* (A.C.T. and LJP's DNA Festival) and her new play *Bastiano*, written on a 2018 Bogliasco Foundation Fellowship. Perloff is a Chevalier de l'Ordre des Arts et des Lettres of the French government, holds an honorary doctorate from University of San Francisco and an honorary M.F.A. from A.C.T. She is thrilled to bring work to Arena Stage where she saw her first theater as a child.

**STEPHEN BUESCHER** (*Choreographer*) has choreographed *Hamlet*, *Monstress*, *Orphan of Zhao*, *Stuck Elevator*, *Let There Be Love* and *Underneath the Lintel* (American Conservatory Theater); *The Imaginary Invalid* (Old Globe Theater); *Stockholm* (Tryptych Theater Company) (nominated for Best Choreography); *A Midsummer Night's Dream* and *Private Lives* (Long Wharf Theater); *A Christmas Carol* (Trinity Repertory Company); and *Love's Labour's Lost* (Shakespeare Santa Cruz). Stephen is currently working on Karen Zacarias' world premiere *Copper Children* at the Oregon Shakespeare Festival. Stephen is making his Sundance professor Film Festival debut working with Shariffa Ali on *Atomu*, a virtual reality experience. Stephen

is a movement at UCSD and a graduate of Calarts and the Dell' Arte International School of Physical Theater.

**DAVID COULTER** (*Original Music Written and Performed by*) Since the 1980s David Coulter has directed, recorded, produced, and played with numerous artists such as The Pogues, Kronos Quartet, Laurie Anderson, Yoko Ono and Gorillaz. Credits include: [Musical Director] *The Black Rider* (Robert Wilson/Tom Waits), *Monkey: Journey to the West* (Gorillaz), *Double Fantasy Live*, *Rain Dogs Revisited*, *Discreet + Oblique: The Music of Brian Eno*, *Twisted Christmas*, *In Dreams: David Lynch Revisited*, *Jim Jarmusch Revisited* and *Swordfishtrombones Revisited*. [Composer] *An Anatomy Act*, *A Thousand Splendid Suns* (A.C.T.), *Hamlet* (A.C.T.), *Ghosts* (Williamstown Theatre Festival), *Medea* (Legion of Honor), *The Eldership Project* (Improbable) davidcoulter.co.uk

**KEN MACDONALD** (*Set Designer*) is so happy to be working again with Molly and the amazing people at Arena Stage. Previous productions there include *The Shoplifters*, *Sovereignty*, *Anything Goes* and *Newsies*. Most recently, Ken designed the American tour of *A Thousand Splendid Suns* (ACT San Francisco; The Old Globe, San Diego; Seattle Repertory). His design for the international hit *The Overcoat* won him several awards. He has designed over 100 shows with his partner, Morris Panych (director and playwright), from *Vigil* (starring Olympia Dukakis/Mark Taper Forum and ACT) to *7 Stories across Canada*. Ken designed at the Shaw Festival (Niagara-on-the-Lake) for 16 seasons. He designed *Private Lives* at the Stratford Festival Ontario and this season will design there again for *Frankenstein Revived*. Then he will design *This London Life* with The Grand Theatre. Ken's awards include a Gemini (Best Production Design/film "The Overcoat"), four Dora Mavor Moore Awards (Toronto) and 17 Jessie Awards (Vancouver). [www.kenandmorris.com](http://www.kenandmorris.com)

**LINDA CHO** (*Costume Designer*) won the Tony Award and the Henry Hewes Design Award for the Broadway musical *A Gentleman's Guide to Love and Murder*. In 2017, she was

nominated for the Tony, Outer Critic's Circle and Drama Desk Awards for Best Costume Design of a Musical for the Broadway production of *Anastasia*. In 2018, she was proud to be part of Broadway's first all-female creative team for *Lifespan of a Fact*. She is the recipient of the Theatre Development Fund's Irene Sharaff Young Master Award. Linda attended the Paris American Academy to study fine arts and fashion, received a B.A. from McGill University in Montreal majoring in psychology and received her M.F.A. from the Yale School of Drama.

**ROBERT WIERZEL** (*Lighting Designer*) has worked with artists from diverse disciplines and backgrounds in opera, theatre, dance, and contemporary music on stages throughout the country and abroad. His NYC Broadway productions include *Lady Day at Emerson's Bar & Grill*, the musical *FELA!* (Tony Award nomination), David Copperfield's debut *Dreams and Nightmares*. Wierzel has designed productions with opera companies in New York, Paris, Tokyo, Norway, Toronto, Vancouver, Wexford; Atlanta, Boston, Seattle, San Diego, Houston, Dallas, Washington D.C., Virginia, Atlanta and Chicago, as well as numerous productions (30 seasons) with Glimmerglass Festival. Wierzel's dance work includes decades with the Bill T. Jones/Arnie Zane Company. He has designed at regional theaters across the country, including A.C.T.; Shakespeare Theatre (Washington D.C.), Chicago Shakespeare Theater, Guthrie Theater, Long Wharf Theatre, Goodman Theatre, The Old Globe, Asolo Repertory Theatre and the Mark Taper Forum, among many others. Wierzel is a creative partner at Spark Design Collaborative and is on the faculty of NYU Tisch School of the Arts.

**JAKE RODRIGUEZ** (*Sound Designer*) is a sound designer and composer based in the San Francisco Bay Area. His recent credits include *Top Girls* (American Conservatory Theater); *Wink* (Marin Theatre Company); *Oedipus el Rey* (Magic Theatre); *Between Two Knees* (Oregon Shakespeare Festival); *The Great Leap*, *Her Portmanteau*, *Sweat*, and *Vietgone* (A.C.T.); *Women Laughing Alone with Salad* and *The Events* (Shotgun Players);

*Everybody* (California Shakespeare Theater); *Angels in America* and *An Octoroon* (Berkeley Repertory Theatre); *we, the invisibles* (Actors Theatre of Louisville); *A Thousand Splendid Suns* (A.C.T., Theatre Calgary, Grand Theater, The Old Globe); *The Christians* (Playwrights Horizons, the Mark Taper Forum); *Girlfriend* (Kirk Douglas Theatre); and *Mr. Burns, a post-electric play* (A.C.T., the Guthrie Theater). Jake is the recipient of a 2004 Princess Grace Award.

**HAYSAM KADRI** (*Associate Director*)  
See bio on page 17.

**ANITA MAYNARD-LOSH** (*Vocal Coach*) is the Director of Community Engagement/Senior Artistic Advisor at Arena Stage. Now in her 16th season at Arena Stage, Anita has been involved in an artistic capacity on 40+ Arena Stage productions: she directed the world premiere of *Our War* as part of the National Civil War Project, and has been an associate director, text director and vocal/dialect coach on multiple other productions. Anita trained and taught at the American Conservatory Theater, was on the faculty at Webster University, headed the theater department at the University of Alaska Southeast and was the associate artistic director of Perseverance Theater in Juneau, Alaska. Vocal/dialect coaching: ACT, Arena Stage, Kennedy Center, Washington National Opera, Oregon Shakespeare Festival, Portland Center Stage and the Broadway revival of *Ragtime*.

**DANI BAE** (*Stage Manager*) is thrilled to be at Arena Stage for *A Thousand Splendid Suns*. She has worked on *A Thousand Splendid Suns* since its debut at American Conservatory Theater in 2017. Her most recent credits include *Testmatch*, *Her Portmanteau*, *Heisenberg*, *The Birthday Party*, and *A Thousand Splendid Suns* (American Conservatory Theater), *A Thousand Splendid Suns* (Seattle Repertory Theatre), *Urinetown: The Musical* (American Theatre of Actors), and the Bard Music Festival (Bard SummerScape). She has a BFA in stage management from Syracuse University.

**CHRISTI B. SPANN** (*Stage Manager*) returns to Arena Stage for her seventh season. Recent Arena Stage productions include *Junk* and *Kleptocracy*. Christi 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; Virginia Repertory Theatre in Richmond, VA; and the Shakespeare Theatre Company here in D.C.

**MARNE ANDERSON** (*Assistant Stage Manager*) is thrilled to continue her season at Arena Stage with *A Thousand Splendid Suns*. Arena Stage credits include Disney's *Newsies*, *Ann*, *Jubilee*, *The Heiress*, *Indecent*, *Dave*, August Wilson's *Two Trains Running*, *The Great Society*, *Nina Simone: Four Women*, *A Raisin in the Sun*, *Moby Dick*, *All the Way*, *King Hedley II*, *Five Guys Named Moe*, *The Mountaintop*, *Metamorphoses*, *Long Day's Journey into Night*, *Arabian Nights* and *Duke Ellington's Sophisticated Ladies*. She is a graduate of the University of North Carolina School of the Arts and a proud member of Actors' Equity Association.

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(A.C.T.) is a Tony Award-winning nonprofit theater and educational institution in San Francisco dedicated to cultivating the art of live theater through our dynamic productions, intensive actor training in our Conservatory, and ongoing engagement with our community. Under the leadership of Tony and Obie award-winning Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, we embrace our responsibility to refresh, renew, and reinvent the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and communities. Since opening our first San Francisco season in 1967, A.C.T. has presented more than 400 productions to a combined audience of more than seven million people. Today, our performance, education, and outreach programs reach almost 250,000 people in the Bay Area each year.

## ARENA STAGE LEADERSHIP

**MOLLY SMITH** (*Artistic Director*) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include large-scale musicals like Disney's *Newsies*, *Anything Goes*, *Carousel*, *Fiddler on the Roof*, *Oklahoma!*, *My Fair Lady*, *The Music Man*, *Cabaret*, *South Pacific*; new plays like *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 workshoped 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.

# WHO'S WHO

**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.

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.

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 Executive Producer ..... Edgar Dobie  
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 Founding Executive Director ..... Thomas C. Fichandler  
 (1915-1997)

## ARTISTIC DEVELOPMENT

Deputy Artistic Director ..... Seema Sueko  
 Literary Manager ..... Naysan Mojangani  
 Casting Director/Line Producer ..... Teresa Sapien  
 Dramaturg ..... Jocelyn Clarke  
 Artistic Development  
 Administrative Assistant ..... Asha Moses  
 Literary Fellow ..... Dante Flores\*  
 Directing Fellow ..... Gregory Keng Strasser\*  
 Casting Fellow ..... Mary Estrera\*  
 Current Commissioned Writers ..... Kia Corthron,  
 Nathan Alan Davis, Emily Feldman,  
 Idris Goodwin, David Henry Hwang, Rajiv Joseph,  
 Kenneth Lin, Craig Lucas, Eduardo Machado,  
 Octavio Solis, Theresa Rebeck, Lauren Yee,  
 Karen Zacarias, Zack Zadek

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 Leadership Office Manager ..... Alison Irvin  
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 Jacobson; Robbins, Russell, Englert,  
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 Payroll Manager ..... Larry Bright  
 Staff Accountant ..... Christopher Murk  
 Accounting Associate ..... Mark Runion  
 Auditors ..... Bormel, Grice & Huyett, P.A.  
 Counsel ..... Arent Fox, LLP

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 Director of Education ..... Ashley Forman  
 School Programs Manager ..... Rebecca Campana  
 Master Teaching Artist ..... Psalmayene 24  
 Training Programs Manager ..... Sean-Maurice Lynch  
 Community Programs Manager ..... Mauricio Pita  
 Community Engagement  
 Assistant ..... Alan Gonzalez Bisnes  
 Community Engagement Fellows ..... Tres McMichael\*,  
 Megan Philippi\*

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 Assistant ..... Hannah Guy-Mozaenter  
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 Assistant ..... Lauren Lopaty  
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 Human Resources and  
 Benefits Associate ..... Kathryn Perry

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 and Audience Services ..... Lindsey Wareing Pisani  
 Assistant Director of  
 Audience Services ..... Sabrina Clark  
 Assistant Director of Sales Services ..... Isaac Evans  
 Visitor Services Manager ..... Jody Barasch  
 House Managers ..... Bruce Perry, Andrew Rampy,  
 Renata Wilson  
 Assistant Manager of Group Sales ..... Ellison Roberts  
 Group Sales Associates ..... Bria Hall,  
 X. Alexander Durden  
 Managers of Sales Services ..... Brian Antin,  
 Marsha Kangas  
 Sales Associates ..... Sean Carpenter, Alvin Deskins III,  
 Jocelyn Harris, Kiana Livingston,  
 Colin O'Bryan, Jacob Savage,  
 Austin Sternlicht

# THEATER STAFF

## EVENTS AND RENTALS

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Events and Rentals.....Emma Latimer  
Events and Rentals  
Assistant Managers.....Brittany Lamback,  
Demi Mohamed  
Events and Rentals Assistant.....Cameron Appel  
Events Fellow.....Tommy Stack\*

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Systems Administrator.....Jarett Poole  
Database Manager.....Rachel Schlaff  
Help Desk Associate.....Edward Wieland

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Digital Communications Manager.....Brieahn J. DeMeo  
Publicist.....Lauren McMillen  
Communications Associate.....Samantha Schneider  
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Publications Fellow.....Brandon Pelar\*  
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Artwork Creation.....Nicky Lindeman  
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Operations Manager.....Alicia Sells  
Operations Coordinator.....Jenna Murphy  
Assistant Company Manager.....Maddie Newell  
Company Management Fellow.....Katharine Templeton\*  
Facilities and Engineering Manager.....Jerry Sampson  
Maintenance Technicians.....Vincent Gregg,  
Henry Williams, Keaun Windear  
Porter.....Lawrence Wise  
Stage Door Attendants.....Ra'Chelle Carey,  
Kay Rogers

## PRODUCTION

Director of Production.....Robert Hand  
Production Manager.....Karen O. Mayhew  
Assistant Production Manager.....Trevor A. Riley

## SCENIC

Technical Director.....Natalie Bell  
Associate Technical Director.....Zachary Fullenkamp  
Assistant Technical Director.....Travis Smith  
Interim Shop Supervisor.....Amanda Srok  
Charge Scenic Artist.....Li Qiang  
Carpenters.....Matt Grisdel, Craig Hower,  
Sean Malarkey, Hannah Martin,  
Logan McDowell, Frank Miller

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Properties Director.....Jennifer Sheetz  
Associate Properties Director.....Lance Pennington  
Assistant Properties Director.....Jonathan Borgia  
Master Prop Carpenter.....Michael Ritoli  
Props Artisan.....Niell DuVal  
Property Assistants.....Marion Hampton Dubé,  
Kyle Handziak

## LIGHTS

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Assistant Master Electrician.....Paul Villalovoz  
Electricians.....Scott Folsom, Brian Flory,  
Kelsey L. Swanson  
Lighting Fellow.....Minjoo Kim\*

## SOUND

Sound and Video Supervisor.....Brian Burchett  
Master Sound and  
Video Technician.....Timothy M. Thompson  
Sound Technicians.....Alex Cloud,  
Adam W. Johnson,  
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## COSTUMES

Costume Director.....Joseph P. Salasovich  
Associate Costume Director.....Cierra Coan  
Drapers.....Carol Ramsdell, Steven Simon  
First Hands.....Michele Macadaeg, Mallory Muffley  
Craftsperson.....Deborah Nash  
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## STAGE MANAGEMENT

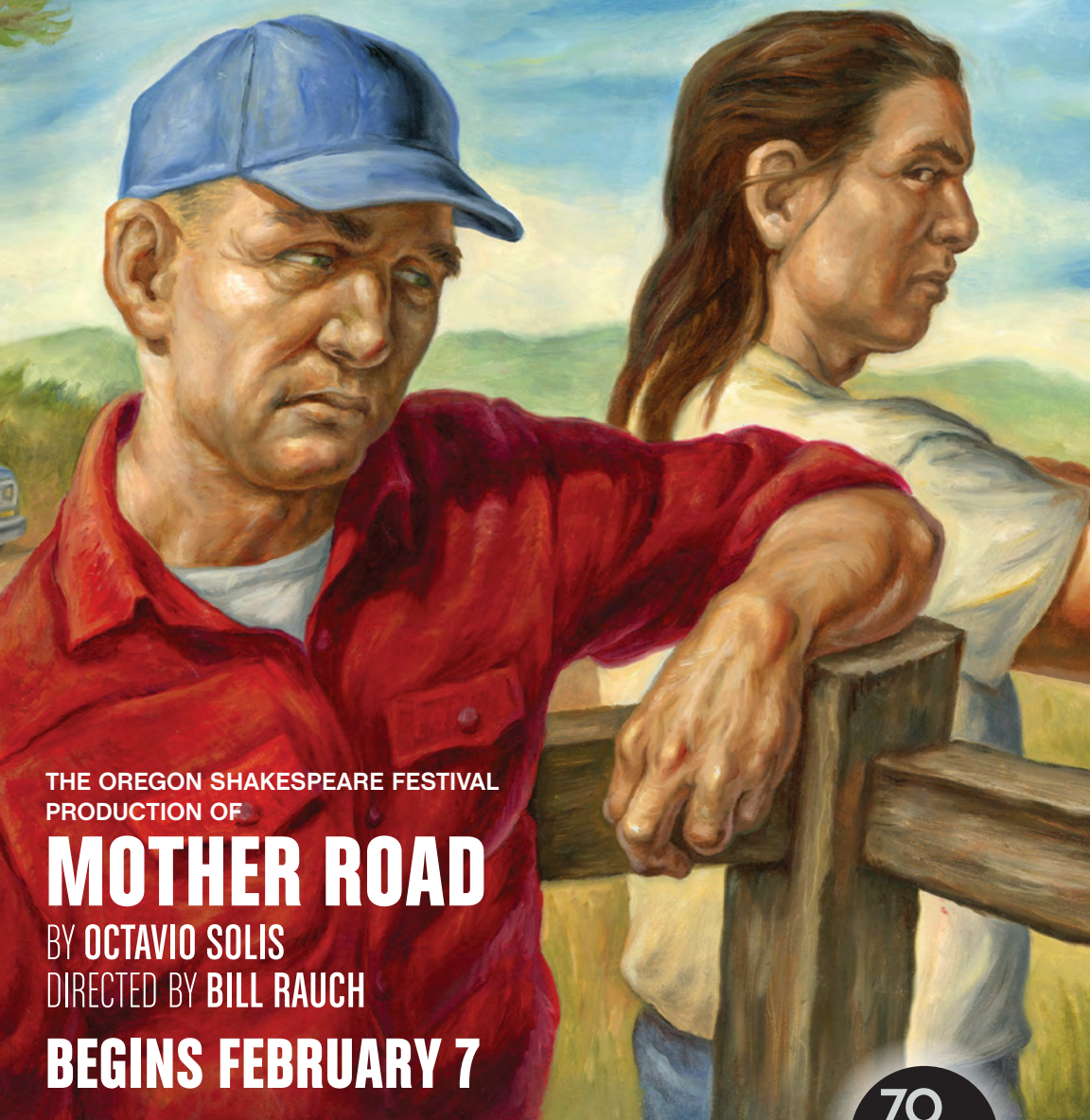
Stage Managers.....Rachael Danielle Albert,  
Marne Anderson, Kurt Hall,  
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