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PART OF THE AUGUST WILSON FESTIVAL

AUGUST WILSON’S
JITNEY
BY AUGUST WILSON
DIRECTED BY RUBEN SANTIAGO-HUDSON
KREGER THEATER | SEPTEMBER 13 - OCTOBER 20, 2019
August Wilson’s “Jitney,” the 2017 Tony Award-winning production directed by Ruben Santiago-Hudson, opens Arena Stage’s season with the dramatic story of a Pittsburgh jitney station, a symbol of stability, struggling against an oppressive lack of opportunity and unnerving neighborhood gentrification that threatens the way they live and work. The drivers resist powerful forces while coming to grips with their pasts to fulfill their own hopes and dreams for the future.

WORLD-PREMIERE LOVE STORY

KEN LUDWIG’S
DEAR JACK, DEAR LOUISE
BY KEN LUDWIG
DIRECTED BY JACKIE MAXWELL
KREGER THEATER | NOVEMBER 21 - DECEMBER 29, 2019
When two strangers meet by letter during World War II, a love story begins. But as the war continues, it threatens to end their relationship before it even starts. Tony Award-winning playwright Ken Ludwig (Baskerville: A Sherlock Holmes Mystery, Lend Me a Tenor) tells the joyous, heartwarming story of his parents’ courtship during World War II and the results are anything but expected.

TONY AWARD-WINNING MUSICAL

DISNEY’S
NEWSIES
MUSIC BY ALAN MENKEN | LYRICS BY JACK FELDMAN | BOOK BY HARVEY FIERSTEIN
A MUSICAL BASED ON THE DISNEY FILM WRITTEN BY BOB TZUDIKER AND NONI WHITE
ORIGINALLY PRODUCED ON BROADWAY BY DISNEY THEATRICAL PRODUCTIONS
DIRECTED BY MOLLY SMITH | CHOREOGRAPHED BY PARKER ESSE
MUSIC DIRECTION BY LAURA BERGQUIST
FICHANDLER STAGE | NOVEMBER 1 - DECEMBER 22, 2019
In the summer of 1899, the newsboys of New York City took on two of the most powerful men in the country—Joseph Pulitzer and William Randolph Hearst—and won. Inspired by true events, the Broadway smash hit is a testament to the power of standing up and speaking out. Newsies is “a winning, high-energy musical” (Entertainment Weekly) just in time for the holidays and perfect for the whole family.

COURAGEOUS VOICES

A THOUSAND SPLENDID SUNS
ADAPTED BY URSULA RANI SARMA
BASED ON THE NOVEL BY KHALED HOSSEINI
DIRECTED BY CAREY PERLOFF
KREGER THEATER | JANUARY 17 – MARCH 1, 2020
Adapted from the New York Times bestselling novel by Khaled Hosseini (Kite Runner), the lives of two Afghan women are inextricably bound together. In the war-ravaged Kabul, Miriam and Laila become unlikely allies in the face of the insurmountable odds of a brutal and oppressive way of life. Called “emotionally stirring” (Los Angeles Times), this gripping and heart-rending fight for survival will keep you on the edge of your seat from start to finish.

THE OREGON SHAKESPEARE FESTIVAL
PRODUCTION OF
MOTHER ROAD
BY OCTAVIO SOLIS | DIRECTED BY BILL RAUCH
FICHANDLER STAGE | FEBRUARY 7 - MARCH 8, 2020
As William Joad sets out on an epic journey to pass down his family farm, he is humiliated to find that the only surviving descendant of his family is a Mexican-American named Martin Jodes, an ex-migrant worker. Inspired by John Steinbeck’s classic, The Grapes of Wrath, the two men forge an unlikely bond and come to terms with their brutal past. This powerful new play examines the crossroads of family, immigration and the American dream.

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WORLD-PREMIERE POWER PLAY

CELI A N D F ID E L

BY EDUARDO MACHADO | DIRECTED BY MOLLY SMITH
ARLENE AND ROBERT KOGOD CRADLE | FEBRUARY 28 – APRIL 12, 2020

Can one woman change the mind of a man and the fate of a nation? Fidel Castro's most trusted confidant and political partner, Celia Sánchez, is never far from his side as he grapples with how to move his country forward. Imbued with magical realism, Arena Stage's seventh Power Play imagines a conversation between Cuba's most influential female revolutionary and its most notorious political leader in a contest between morality and power.

PART OF THE AUGUST WILSON FESTIVAL

AUGUST WILSON’S
SEVEN GUITARS

BY AUGUST WILSON
DIRECTED BY TAZEWELL THOMPSON
RICHANDLER STAGE | APRIL 3 – MAY 3, 2020

Seven lives are interconnected in 1940s Pittsburgh when old friend and blues singer Floyd Barton vows to turn his life around after a surprise windfall leaves him hopeful for a second chance. Infused with deep and soaring blues rhythms, this “rich and exceptionally vivid” (Variety) play pits the desire for a better future against the harsh realities ultimately leading to heartbreaking and inescapable circumstances.

A TRAILBLAZING SPIRIT

TONI STONE

BY LYDIA R. DIAMOND | DIRECTED BY PAM MACKINNON
IN ASSOCIATION WITH AMERICAN CONSERVATORY THEATER
KREEGER THEATER | APRIL 23 – MAY 31, 2020

Considered a pioneer, Toni Stone is the first woman to play baseball in the Negro Leagues, also making her the first woman to play professionally in a men's league in the 1950s. Based on Martha Ackmann's book Curveball, The Remarkable Story of Toni Stone, this uplifting story follows Stone as she blazes a path in the male-dominated sports world against all odds, shattering expectations and creating her own set of rules.

SPECIAL ADD-ON PRODUCTIONS

AN INDOMITABLE ICON

ANN

BY HOLLAND TAYLOR
DIRECTED BY KRISTEN VAN GINHOVEN
IN ASSOCIATION WITH DALLAS THEATER CENTER
KREEGER THEATER | JULY 11 – AUGUST 11, 2019

Punchline-packed speeches reveal the feisty and unadulterated life of legendary Texas Governor Ann Richards. Ann is a comical and inspiring production based on the colorful and complex woman whose sense of humor was bigger than the state which she represented. “Frank, funny and warm” (New York Times), Ann is a captivating tribute to Richards' life as an activist, politician and feminist champion.

WORLD-PREMIERE DRAMA

RIGHT TO BE FORGOTTEN

BY SHARYN ROTHSTEIN | DIRECTED BY SEEMA SUEKO
ARLENE AND ROBERT KOGOD CRADLE | OCTOBER 11 – NOVEMBER 10, 2019

The Internet never forgets. A young man's mistake at 17 haunts him online a decade later. Desperate for a normal life, he goes to extraordinary lengths to erase his indiscretion. But freedom of information is big business, and the tech companies aren't going down without a fight. Secrets, lies and political backstabbing abound in this riveting new drama about one man's fierce battle to reclaim his right to privacy.
Harry Griffin is an artist from South Florida who works in photography, video, and installation. After receiving his Master of Fine Arts from the Yale School of Art in 2017, Harry was selected to be Clark Construction’s Photographer-in-Residence. Harry has spent the last 1.5 years traveling the country capturing images from Clark jobsites and offices. Vibrant Matter, Social Constructs represents the culmination of these efforts.
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Women have never been strangers to politics. It has been almost a hundred years since women were granted the vote in 1920, but now there are more women in Congress than ever before. Along the way, there have been several notable female politicians and one of the greats was Texas Governor Ann Richards.

This is the best time in my life to be making theater—people are politically alive in ways I have never before seen. With the #MeToo Movement and the last election, women are raising their voices and making sure they are heard and felt through their activism. Politicians like Ann Richards paved the way for today's burst of women in Congress. She never held back her opinions, she was fierce and formidable; her strength as a politician was in being courageous by taking on big ideas and fighting for the rights of the people.

Only unusual people can truly speak their minds in public—Ann Richards was one of these real people. It's fascinating to look back and realize that many of the early women in Congress first got there by association with their husbands—either filling a term or continuing their husband’s work in the same place. Of course they already had their own unique ideas and opinions, but they weren’t taken seriously unless it was in association with their husbands or fathers. Today, women are elected because of who they are, not because of who their husbands or fathers were.

Arena Stage was founded by a formidable woman, Zelda Fichandler, 70 years ago. She founded the theater in partnership with her husband Tom Fichandler and theater colleague Edward Mangum. Is there a pattern here? It was Zelda’s artistic vision that made Arena a groundbreaking leader in the American theater community. I'm proud to have been here myself, now 22 years, and prouder still that more women are becoming artistic directors across the country than ever before. From Maria Manuela Goyanes at Woolly Mammoth Theatre Company to Hana S. Sharif at Repertory Theatre of St. Louis to Nataki Garrett at Oregon Shakespeare Festival to Pam MacKinnon at American Conservatory Theater to Stephanie Ybarra at Baltimore Center Stage, women are moving into leadership positions at the greatest rate I've ever seen. It’s really about a multiplicity of voices—if we don’t have representatives from more women in positions of power where they can openly share ideas, challenge the status quo and push for change, we will never be able to be the country that we strive to be.

Arena has a history of producing plays about great Texas women. Many of you will recall Kathleen Turner in Red Hot Patriot, bringing us the sharp wit of journalist Molly Ivins. A fun connection between today's production, Ann, and recalling Red Hot Patriot is their candid and forthright way of speaking. No kid gloves here! Is it because they were both from Texas? Is it because they were both women? Hard to say. Nonetheless, I’m thankful for them and thankful for their legacy of truth-telling. May we continue to be influenced by these brilliant women!

Molly Smith
Artistic Director

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.
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Ann Richards was known for her feisty wit and ambitious political activism. How does an outspoken liberal democrat become the second female governor of the state of Texas? She was a fighter, and yet there have to be partnerships and a willingness to both battle and compromise with different thinkers.

We are pleased tonight to partner with Dallas Theater Center (DTC) on this production. Far from being different thinkers, Arena and DTC are aligned in our commitment to the artform. For DTC, the story of Ann is bringing to life a former governor of their state and possibly, in this divided political time, reminding their audiences of a time where differences of opinions were not about building walls. For Arena’s Washington, D.C. audiences, this may be a story of a political activist willing to speak her mind in order to change the establishment.

Arena looks forward to several positive partnerships this season in addition to Ann. August Wilson’s Jitney is a partnership with creative artists and the Broadway producers of the successful 2017 production, reviving the show to share with our audiences as part of the August Wilson Festival. We also return to a partnership with Oregon Shakespeare Festival, bringing their production of Mother Road by Octavio Solis, one of Arena’s commissioned Power Play writers. Arena audiences will remember Equivocation, Sweat and Roe as recent examples of partnerships with OSF.

A Thousand Splendid Suns also comes to Arena through a connection with American Conservatory Theater (ACT). The project was developed there and is enjoying a partial re-mounting of their production, giving this touching story continued life in regional theater. We continue the partnership with ACT with a co-production of Toni Stone, a world premiere in New York this summer from the amazing Lydia R. Diamond.

This is a moment in time to consider what connects us as individuals even through polarizing political events. Other shows this season will explore these kinds of connections, such as Ken Ludwig’s Dear Jack, Dear Louise—the story of a courtship through letters during World War II—and Celia and Fidel—a look at the notorious leader of Cuba and how a close personal relationship could have impacted political events. These portray different kinds of partnerships than I’ve discussed above, but they are still relevant to the idea of how people work together and connect, sometimes across long distances or political divides.

Back in our own neighborhood, in addition to the mainstage shows, Arena hosts Civil Dialogues, where a panel of people discuss complex topical issues with questions and comments from audience members. The Civil Dialogues are an attempt to get people talking from different viewpoints, so that everyone learns and grows. Arena “partners” directly with our community.

We hope that you will take a look at these shows this season, continue to bridge across aisles and share your own outspoken wit in order to build a bright future for our communities.

Warmly,

Edgar Dobie
Executive Producer
President of the Corporation
Ann Richards
1933–2006

Ann Richards started in politics as a campaign manager and advisor after raising four children. In 1976, she became the first woman to be elected Travis County Commissioner. Then, in 1982, she was elected Texas State Treasurer. She started to gain more attention nationally, culminating in her keynote address at the 1988 Democratic National Convention, followed by her successful 1990 campaign for the governor of Texas (the ninth woman elected governor anywhere in the U.S.). George W. Bush defeated her in her 1994 bid for reelection, but she went on to campaign for and advise Democratic candidates around the country. Ann died in 2006 of esophageal cancer.

Female Representatives

- The 19th Amendment, guaranteeing women the right to vote, was passed by Congress on June 4, 1919, and officially adopted, after ratification by the states, on August 26, 1920. Prior to this, only 15 states granted women full voting rights.
- Jeannette Rankin (R-MT) was the first woman elected to Congress, serving 1917-1919 and 1941-1942; a pacifist, she was the only lawmaker to vote against U.S. entry into both World Wars.
- Rebecca Latimer Felton (D-GA) was the first female U.S. senator, appointed when the previous senator died. She was an unabashed white supremacist, the last member of Congress to have ever owned slaves and the only woman to date to have served as a senator from Georgia.
- In 1965, Patsy Takemoto Mink (D-HI) was the first woman of color elected to the House of Representatives; the Senate would not follow suit until the 1992 election of Carol Moseley Braun (D-IL).
- Many women who were elected to office early in the 20th century ran and were elected as proxies for their husbands. For instance, it was not until Ella Grasso’s (D-CT) 1975 election in Connecticut that a woman was elected governor in the U.S. in her own right.
- Neither Virginia nor Maryland has ever had a female governor. Virginia has never elected a female to the U.S. Senate but has elected seven women as representatives; Maryland has elected eight women as representatives, with Barbara Ann Mikulski (D-MD) going on to serve as the state’s only female senator.
Congressional Numbers
Breakdown by chamber and party of women in each session of Congress

Governor Map
For each state, the first year they had a female governor, and what the circumstances were
70TH ANNIVERSARY SEASON
COMMUNITY DAY
SATURDAY AUGUST 24

Photo by Ryan Maxwell.

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TIME AND PLACE

Time: The present.
Place: An imaginary college in Texas.

CAST

Ann Richards ............................................................................................................ JAYNE ATKINSON
Ann Richards Understudy .................................................................................... SHERRI L. EDELEN
Voice of Nancy Kohler .......................................................................................... JULIE WHITE
Voice of College President ................................................................................... TREAT WILLIAMS

The Actors and Stage Managers employed in this production
are members of Actor's Equity Association.

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Technical Director ............................................................................................................. NATALIE BELL
Properties Director .......................................................................................................... JENN SHEETZ
Costume Director ............................................................................................................. JOSEPH P. SALASOVICH
Master Electrician ............................................................................................................ CHRISTOPHER V. LEWTON
Sound and Video Supervisor .......................................................................................... BRIAN BURCHETT
Associate Sound Designer ............................................................................................. ANDREA ‘SLIM’ ALLMOND
Dialect Coach .................................................................................................................. CHARLOTTE FLECK
Casting Director .............................................................................................................. VICTOR VAZQUEZ
Production Intern ............................................................................................................. MINJAE KIM
Show Carpenter ............................................................................................................... MICK COUGHLAN
Props Technician ............................................................................................................ KYLE HANDZIAK
Assistant Lighting Designer ............................................................................................. VENUS GULBRANSON
Light Board Operator ...................................................................................................... SCOTT FOLSOM
Sound Engineer ............................................................................................................... DREW MOBERLEY
Wardrobe Supervisor ...................................................................................................... ALICE HAWFIELD
Additional voice recordings provided by ........................................................................ KEN HUNCOVSKY

ACKNOWLEDGEMENTS

Special thanks to Kevin Bailey and James Mellon. Their passion and incredibly hard work for Ann from the very beginning has been instrumental in making this co-production possible. This production is dedicated to Nora. Special thanks also to Ken Huncovksy, original sound designer, Holland Taylor’s Ann, and to Sarahbeth Grossman, for everything, including making the call to Arena Stage from Dallas Theater Center to initiate this co-production. Image of former Governor Ann Richards supplied by Pam Francis, Hulton Archive via Getty Images.
WHO'S WHO

CAST

JAYNE ATKINSON (Ann Richards) has enjoyed a long and varied career as an actress, director and producer. A graduate of Northwestern University and Yale Drama School, she has appeared in regional theater, off-Broadway and Broadway. Broadway: All My Sons, The Rainmaker (Tony nomination), Our Town with Paul Newman, Enchanted April (Tony nomination, Drama Desk nomination, Outer Critics Circle Award) and Blithe Spirit. Off-Broadway: The Skriker (Drama Desk nomination), How I Learned to Drive and Vagina Monologues. TV credits: 24 (Karen Hayes), Criminal Minds (Erin Strauss), Netflix’s House of Cards (Catherine Durant) and Madame Secretary (VP Teresa Hurst). This fall, Jayne can be seen on NBC’s newest legal drama Bluff City Law. Jayne is honored to be a part of Arena’s 70th Anniversary Season. Among the many similarities that Jayne has found between her and Ann, one of her favorites is they both just loved to find the most joy in life. She’s married to actor Michel Gill; they have one amazing son, Jeremy Gill.

SHERRI L. EDELEN (Ann Richards Understudy) last appeared at Arena in Dave. Other Arena credits include Vanya, Sonia, Masha and Spike; My Fair Lady; and Cabaret. She received the Helen Hayes Award for Les Miserables and Side Show at Signature Theatre and a Barrymore Award for The Light in the Piazza at the Philadelphia Theatre Company. She performed in the NY Workshops of Freaky Friday and the Broadway-bound Dave. Other credits include Copenhagen at Theatre J, Romeo and Juliet at Folger Theatre, Outside Mullingar at Fusion Theatre Company and Gypsy at Signature Theatre. National tours include Me and My Girl and Nunsense. She performed at the Kennedy Center, Shakespeare Theatre, Olney Theatre, Ford’s Theatre and Round House Theatre for over 20 years. Next up: The Humans at Olney Theatre Center spring 2020.

JULIE WHITE (Voice of Nancy Kohler) won the Tony Award for her portrayal of Diane in The Little Dog Laughed as well as Obie and L.A. Ovation Awards. Other Broadway appearances include A Doll’s House, Part 2; the revival of A.R. Gurney’s play Sylvia; Airline Highway (Tony, Drama Desk and Drama League Award noms); Vanya, Sonia, Masha and Spike; and The Heidi Chronicles. Off-Broadway credits include The Understudy, From Up Here (Drama Desk and Drama League noms), Fiction, Twelfth Night and Bad Dates for Playwrights Horizons. Film credits include Lincoln for Steven Spielberg; Transformers 1, 2, & 3; Michael Clayton; The Astronaut Farmer; and the animated film Monsters vs. Aliens. TV credits include Nurse Jackie, Alpha House, Go On (Gracie Award), The Good Wife, Man Seeking Woman, You’re the Worst, Cavemen, Six Feet Under, Grace Under Fire and Law & Order: SVU. JULIE WHITE

TREAT WILLIAMS (Voice of College President) began his career as Danny Zuko in Grease on Broadway. He was given the coveted role of Danny Ciello in Prince of the City, launching a film career which has lasted over 40 years. He has been nominated for four Golden Globe awards, the Emmy, two Screen Actors Guild Awards and has won two Theater World Awards for his work in Broadway musicals. Film credits include Once Upon a Time in America, What Happens in Vegas, 127 Hours and The Congressman. He starred as Dr. Andy Brown on the critically acclaimed Everwood. He has also appeared on The Late Shift, A Streetcar Named Desire (Golden Globe nomination), Law & Order: SVU, White Collar, Chicago Fire, Blue Bloods, and on The Simpsons as himself. He now stars as Mick O’Brien on Chesapeake Shores for the Hallmark Channel. He costars with Jennifer Lopez in Second Act. Broadway: Once in a Lifetime, Pirates of Penzance, Love Letters and Stephen Sondheim’s Follies. He lives in a farmhouse in Vermont with his wife Pam, son Gill and daughter Ellie.
WHO'S WHO

CREATIVE

HOLLAND TAYLOR (Playwright) wrote and starred on Broadway in *Ann*, her one-woman show about the late Texas Governor Ann Richards (Tony Award nomination for Best Actress, Drama Desk and Drama League nominations and the Outer Circle Critics Award for Best Solo Performance). The filmed version of *Ann* is available on Broadway HD. New York credits include Bess in *Breakfast with Les and Bess; Butley*, opposite Alan Bate; *The Cocktail Hour* and the historic flop, *Moose Murders*. Recent credits include *The Front Page* (Broadway) and *Ripcord* (Manhattan Theatre Club). Los Angeles credits include *Kindertransport* and *The Unexpected Man*. She has given narrations for the Los Angeles Philharmonic and has narrated the *Harry Potter Suite* (Chicago Symphony Orchestra). Her film credits include *Romancing the Stone*, *Jewel of the Nile*, *To Die For*, *Next Stop Wonderland*, *One Fine Day*, *Happy Accidents*, *Spy Kids* (2 & 3), *Keeping the Faith*, *Legally Blonde* and *Baby Mama*. Television credits include seven Emmy nominations and winning Best Supporting Actress in a Drama for the sexy, brilliant Judge Roberta Kittleson on *The Practice*. TV starring roles include *The Powers That Be; Bosom Buddies*, with Tom Hanks; and *Two and a Half Men*. Current projects include *Mr. Mercedes* and *Gloria* with Julianne Moore.

KRISTEN VAN GINHOVEN (Director) is the producing artistic director of WAM Theatre, located in the beautiful Berkshires of Western Massachusetts. WAM’s vision is to create opportunity for women and girls through a mission of theater as philanthropy. WAM has donated over $65,700 to organizations taking action in girls’ education, women’s leadership, teen pregnancy prevention, sexual trafficking awareness, midwife training and more. Kristen is a member of the Lincoln Center Director’s Lab and the prestigious Michael Langham Workshop for Classical Direction at the Stratford Festival of Canada. WAM credits include *Ann* (co-production with Dorset Theatre Festival), *In Darfur* (New England premiere) and *Emilie* (New England premiere). Kristen’s selected directing credits include *Disgraced*, *I and You* (Chester Theatre), *The Whale* (Adirondack Theatre Festival), *10 Minute Play Festival* (Barrington Stage Company) and *Petitcoats of Steel* (Capital Repertory Theatre). She has an MA from Emerson College, where she received the Presidential Fellowship. Kristen is honored to be making her Arena Stage debut. www.wamtheatre.com

JULIANA VON HAUBRICH (Set Designer) is making her Arena Stage debut. In NYC, Juliana designed opera and theater productions for The Juilliard School, as well as a National Tour for The Acting Company. She also designed for theater (Echo Theatre Co.) and television (Star Trek NG/Voyager and *Babylon 5*) on the West Coast, earning a Best of LA nomination for her design of *Ghosts in the Cottonwoods*, by Adam Rapp. Currently, Juliana is an associate artist and scenic designer for WAM Theatre, located in the Berkshires, designing for them as well as Shakespeare & Company, Berkshire Theatre Group, Chester Theatre Company and Dorset Theatre Festival. Juliana received her MFA in Scenic Design from The California Institute of the Arts (Calarts) and is the founding scenic designer for Mosaic Youth Theatre of Detroit. JvonHdesigns.com

JESS GOLDSTEIN (Costume Designer)’s Arena Stage credits include *The Little Foxes*, *Shakespeare in Hollywood*, *A Wonderful Life*, *Baskerville* and *Tintypes*. Broadway and New York credits include: *On the Town*; *Jersey Boys*; *Newsies*; *Proof*; *How I Learned to Drive*; *Take Me Out*; *Love! Valour! Compassion!*; and *Buried Child*. He received a 2005 Tony Award for *The Rivals* and Tony nominations for *Henry IV* and *The Merchant of Venice*. Jess also designs opera, most notably *Il Trittico* (Metropolitan Opera), and his film designs include Tony Goldwyn’s *A Walk on the Moon*. He is a graduate of the Yale School of Drama and has taught costume design there since 1990. He was the 2012...
ANDI LYONS (Lighting Designer) is delighted to be working on this timely production of *Ann* as her introduction to Arena Stage and its politically astute audiences. Other favorite credits include WAM Theatre’s *Emilie: La Marquise Du Châtelet Defends Her Life Tonight*; La MaMa E.T.C.’s *Sole Sisters*; Theater for the New City’s *Distant Music*; Tri-Cities Opera’s *Tosca*; Stageworks/Hudson’s *Imagining Madoff* and *I Am My Own Wife*; Des Moines Metro Opera’s *Street Scene*; and Capital Repertory Theatre’s *Looking Over the President’s Shoulder*. She is the resident lighting designer and professor of Theatrical Design and Technology at the University at Albany, SUNY. Andi is a graduate of the Yale School of Drama and a proud fellow of USITT.

M.L. DOGG (Sound Designer) has designed for such companies as the Alley Theatre, Studio Theatre, Primary Stages, WAM Theatre, Dorset Theatre Festival, Second Stage Theatre, Actors Theatre of Louisville, MTC Theatre, Folger Shakespeare Theatre, Women’s Project, Signature Theatre, New York Stage & Film, Seattle Repertory Theatre, Huntington Theatre, Playwrights Realm, Playwrights Horizons, American Repertory Theatre, Colt Coeur, MCC Theatre, Geffen Playhouse, Long Wharf Theatre, Roundabout Theatre Company, Royal National Theatre, Royal National Theatre, Debates Society, Ars Nova, South Coast Repertory, Pearl Theatre, Williamstown Theatre Festival, Almeida Theatre, Public Theatre, Milwaukee Repertory Theater, Nicholas Ward Productions, 13P and Shakespeare & Company. Broadway credits include: *Straight White Men*; *Oh, Hello on Broadway*; *The Pee-wee Herman Show*, Lortel Award for *Here Lies Love*, fringeNYC Award for *Go-Go Kitty, GO!*; Drama Desk, IRNE and IT nominee.

PAUL HUNTLEY (Wig Designer)
**MOLLY SMITH (Artistic Director)** has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include *Anything Goes*, *Sovereignty*, *Carousel*, *The Originalist*, *Fiddler on the Roof*, *Mother Courage and Her Children*, *Oklahoma!*, *A Moon for the Misbegotten*, *My Fair Lady*, *The Great White Hope*, *The Music Man*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *South Pacific*, *All My Sons* and *How I Learned to Drive*. Her directorial work has also been seen Off-Broadway at 59E59 in New York, 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 *How I Learned to Drive*; *Passion Play*, a cycle; *Next to Normal*; and *Dear Evan Hansen*. 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. 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 D.C. Hall of Fame.

**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 sell-out audience for the full season of plays we had to 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 at Arena in 2009 makes me feel like I am well-equipped for the best job in the world.

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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“We feel the long-term viability of theater really has to come from two sources — annual fundraising efforts and long-term donations [in the form of a planned gift] from the people who love the theater and are willing to commit to it in perpetuity.”

— Beth Newburger Schwartz and the late Richard Schwartz
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Operations Manager ............................... Alicia Sells
Operations Coordinator .......................... Jenna Murphy
Company Manager ............................... Amber D. Gray
Assistant Company Manager ................... Maddie Newell
Maintenance Technicians ......................... Vincent Gregg,
Henry Williams, Keanu Windear
Porter ....................................................... Lawrence Wise
Stage Door Attendants ......................... Ra’Chelle Carey,
Kay Rogers

PRODUCTION
Director of Production .............................. Joel M. Krause
Production Manager ............................... Karen O. Mayhew
Assistant Production Manager ................ Trevor A. Riley
Production Intern .................................. Minjae Kim

SCENIC
Technical Director ................................. Natalie Bell
Associate Technical Director .................. Zachary Fullenkamp
Assistant Technical Director .................. Travis Smith
Senior Carpenter ..................................... Norman Lee
Charge Scenic Artist .................................. Li Qiang
Carpenters .............................................. Mick Coughlan,
Craig Hower, Sean Malarkey,
Hannah Martin, Logan McDowell,
Frank Miller, Amanda Srok

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

LIGHTS
Master Electrician ............................... Christopher V. Lewton
Assistant Master Electrician ................. Paul Villalovoz
Electricians ........................................... Scott Folsom, Brian Flory,
Kelsey L. Swanson

SOUND
Sound and Video Supervisor ................. Brian Burchett
Master Sound and Video Technician ........... Timothy M. Thompson
Sound Technicians ............................... Alex Cloud,
Adam W. Johnson, Drew Mobberley

COSTUMES
Costume Director ................................. Joseph P. Salasovich
Assistant to the Costume Director .......... Cierra Coan
Drapers ................................................ Carol Ramsdell, Steven Simon
First Hands ................................. Michele Macadaeg, Mallory Muffley
Craftsperson .......................................... Deborah Nash
Wardrobe Supervisors ........................ Alina Gerall, Alice Hawfield
Costume and Wardrobe Assistant ....... Adelle Gresock

STAGE MANAGEMENT
Stage Managers ................................. Rachael Danielle Albert,
Marne Anderson, Anna Baranski,
Kurt Hall, Martha Knight,
Emily Ann Mellon, Christi B. Spann,
Susan R. White

*Allen Lee Hughes Fellow
“Joyfully intoxicating”

— New York Times

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AUGUST WILSON’S

JITNEY

BY AUGUST WILSON

DIRECTED BY RUBEN SANTIAGO-HUDSON

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