PART OF THE AUGUST WILSON FESTIVAL
AUGUST WILSON’S JITNEY
BY AUGUST WILSON | DIRECTED BY RUBEN SANTIAGO-HUDSON | KREEGER 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 | KREEGER 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, heart-warming story of his parents’ courtship during World War II and the results are anything but expected.

COURAGEOUS VOICES
A THOUSAND SPLENDID SUNS
ADAPTED BY URSULA RANI SARMA | BASED ON THE NOVEL BY KHALED HOSSEINI | DIRECTED BY CAREY PERLOFF | KREEGER 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.

TONY AWARD-WINNING MUSICAL
DISNEY’S NEWSIES
A MUSICAL BASED ON THE DISNEY FILM WRITTEN BY BOB TZUDIKER AND NONI WHITE | MUSIC BY ALAN MENKEN | LYRICS BY JACK FELDMAN | BOOK BY HARVEY FIERSTEIN | 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.

THE OREGON SHAKESPEARE FESTIVAL PRODUCTION OF
MOTHER ROAD
BY OCTAVIO SOLIS | DIRECTED BY BILL RAUCH
IN ASSOCIATION WITH OREGON SHAKESPEARE FESTIVAL | 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

CELIA AND FIDEL
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
Richandler Stage | April 3 – May 3, 2020
Seven lives are interconnected in 1940s Pittsburg 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.
Three tales by Zora Neale Hurston
told in the key of the blues
spunk
April 30 – June 23
JUBILEE

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Tazewell Thompson has a booming voice. It's so crisp and clear and is always a joy to hear Tazewell speak.

He has a special talent for exploring seldom-heard voices from our American history through plays he has written, such as *Constant Star* and *Mary T & Lizzy K*. Although we think of him as a man of the theater, he also has a broad range of credits in opera and television. Now he brings us *Jubilee*, giving center stage to the creation of the Fisk Jubilee Singers and their efforts to support Fisk University while sharing their African-American musical heritage.

Tazewell first came to Arena in 1987. Zelda Fichandler recognized that Arena was not reflecting the community through her artistic staff. Tazewell was an important part of the artistic staff as advisor to Zelda, who was a mentor to him and a deep friend. He has directed over 20 plays at Arena and is a valued artistic friend to each of us.

Tazewell has directed all over the country and abroad and he has a great eye and a gifted ear. He brings out wonderful performances from each cast and has an uncanny sense of who will be the right members for each company.

While Tazwell's role on the artistic team may have been one of the first steps toward Arena's diversity, Arena has built and expanded this part of our mission. One of our core values is to champion diversity throughout the organization and within the community, and we do this through the work on stage and programs like the Allen Lee Hughes Fellows Program, which brings young people (of all backgrounds but with a particular recruiting focus on people of color) to Arena for a year-long opportunity to learn and work beside many great artists and savvy administrators.

We rigorously select works in our season of women and people of color, and over the past decade more than half of the writers and directors have been women and people of color. Our audience is over a third people of color and it's always exciting to see the diversity in our robust audiences. Arena is constantly moving forward towards greater inclusion. As we face our 70th season, it's exciting to feel our theater constantly tilling the soil and growing our garden.

Tazewell has led the way in so many regards throughout his distinguished career and it is always wonderful to have him at Arena breathing life into a new story for the stage.

*Molly Smith*
Artistic Director

---

**ARTISTICALLY SPEAKING**

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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The story of the Fisk Jubilee Singers is an uplifting and inspirational testament to the power of finding one's unique voice in the world and sharing that voice. I say unique in the sense that it belongs to you, the person—but also a unique quality that others may share, as with the Fisk Singers and a shared history of Negro Spirituals. Each individual singer has a unique take on their shared history, so it is the bringing together of these collections of voices, whether in song or other art form, that is uniting while at the same time allowing the individual to soar.

Voices of Now, a keystone of Arena Stage's community engagement programs, has a similar impact. Reaching out to young people of various backgrounds and challenges, Voice of Now artists work with them to devise and build a theater piece based on their personal experiences, individually and as a group. The ensembles find a group voice but also enhance the individual voices among them.

There are 10 Voices of Now ensembles from around the greater Washington area, including Southwest neighbors to Arena through Jefferson Middle School all the way out to Fairfax County Public Schools. Many of these organizations have been working with Arena for years, however the students and ensembles change annually. Each year their work culminates in May with a multi-day festival where they perform their pieces for family, friends and the general public in the Kogod Cradle. This year, the festival takes place from May 15 through May 19. Please take a look at our website to see specific performances—it will be well worth your while to see the passionate, exuberant, deep and dangerous American spirits represented there.

Arena's Voices of Now artists have also gone abroad six times. Most recently, Director of Community Engagement Anita Maynard-Losh, Director of Education Ashley Forman, Teaching Artist Psalmayene 24 and School Programs Manager Rebecca Campana traveled to Croatia and Bosnia and Herzegovina to work with three ensembles. From still war-torn neighborhoods to the countryside, they worked with young people to tackle issues with which adults still struggle.

It is truly inspiring to hear the stories these young people create—confronting issues of grief, fear, anger—many times delivering a combined story that focuses on a way forward. May the Fisk Jubilee Singers and Voices of Now inspire all of us to support the many different voices we encounter every day.

Warmly,

Edgar Dobie
Executive Producer
President of the Corporation
What was the spark for *Jubilee*? How did you encounter the story of the Fisk Singers, and what made you look at that story and say “this should be a play?”

Over 20 years ago, I saw a documentary on public television, during Black History Month, about the Fisk Jubilee Singers. I was immediately intrigued by the story of these extraordinarily courageous and gifted human beings, who in 1871, six years after the Civil War and the signing of the Emancipation Proclamation, set off from Nashville, Tennessee to save a failing university that meant everything to them.

Now, I grew up as a Roman Catholic, completely immersed in the catechism and teachings of the Church. Starting when I was six years old, I lived for seven years in a convent home. I was an altar boy and a boy soprano in the choir. I could read music and I could read and write in Latin. I sang hymns and Gregorian chants. I knew nothing of Negro Spirituals.

Of course, I knew the more familiar songs: *Swing Low Sweet Chariot, Nobody Knows the Trouble I’ve Seen, Deep River, Wade in the Water, Balm in Gilead, Didn’t My Lord Deliver Daniel, Steal Away, Go Down Moses…* But I did not know the history, the root or the connection of these beautiful songs to my people or my culture—their connection to me. After viewing the documentary, I was obsessed and wanted to know more. I read what was available and I began to collect Negro Spirituals. I had hundreds: books, sheet music, CDs, vinyl… I was thinking of creating a book of my own on Negro Spirituals from all I had collected. However, when a commission to write a play was offered, I knew I wanted to tell the story of the Jubilee Singers.

Why was this a story you wanted to bring to Arena?

Arena Stage is my artistic home. I first came to Arena Stage in 1987. I’ve worked all over the world in opera and theater. Arena is home: *Jubilee* will be my 22nd production at Arena Stage. *Jubilee* will be the third play that I wrote and my second to have its world premiere here. Arena Stage has been a world-class flagship theater as long as I have known it; under Molly Smith, it has become the preeminent theater dedicated to American stories, in particular. Further, Arena Stage is a multicultural artistic oasis in a city of demographic diversity, history, law, politics and celebration of the arts.
The story of the Fisk Singers is very much the story of the Negro Spiritual. Why do these songs matter, and why do they endure?

The earliest songs sung in America are those songs sung by slaves—as early as the beginning of the 17th century—known as field songs, folk hymns, cabin songs, secret songs, plantation melodies, hand-me-down songs, shouts, spirituals or jubilees. The songs matter because the men and women who sang and composed them expressed through these songs their faith, pain, anguish, hope, loss, love and joy, as they struggled to survive from day to day—even as they helped shape and build this country and planted the roots of blues, jazz, R&B and hip-hop. Negro Spirituals are still sung all over the world, in dozens of languages, in churches, concert halls and opera houses.

The story of the Fisk Singers is also the story of Fisk University. Historically Black Colleges & Universities (HBCUs) like Fisk have changed much in recent years, with many of them facing falling levels of African American enrollment as well as chronic administrative and financial struggles. Is there still value in preserving and supporting these institutions?

Yes, absolutely! Most especially, now. And forever! Times change everything, but we look back (nostalgically, perhaps) on why these institutions were necessary to begin with. In our present political climate, split by lightning divisiveness, we need these educational ports in the storm to continue to tell the story of who black Americans are as a people; to provide encouragement, succor and complete enlightenment and not just half of the story. They need to remain as a choice and a living, functioning beacon of hope and history.

When the audience leaves the theater after the show, with what do you want them to leave?

An expansion of the mind, a connection to the heart and a curiosity into the kingdom of Negro Spirituals.
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BERNSTEIN MANAGEMENT CORPORATION
JUBILEE

WRITTEN AND DIRECTED BY
TAZEWELL THOMPSON

VOCAL ARRANGEMENTS AND MUSIC DIRECTION BY
DIANNE ADAMS McDOWELL

SET DESIGNER
DONALD EASTMAN

COSTUME DESIGNER
MERRILY MURRAY-WALSH

LIGHTING DESIGNER
ROBERT WIERZEL

SOUND DESIGNER
FABIAN OBISPO

PROJECTION DESIGNER
SHAWN DUAN

WIG DESIGNER
ANNE NESMITH

ASSISTANT MUSIC DIRECTOR
N. THOMAS PEDERSEN

FIGHT DIRECTOR
RON PIRETTI

DRAMATURG
JOCELYN CLARKE

CASTING DIRECTOR
VICTOR VAZQUEZ

NEW YORK CASTING
GEOFF JOSSELSON, C.S.A.

STAGE MANAGER
KURT HALL

ASSISTANT STAGE MANAGER
MARNE ANDERSON

Jubilee is generously sponsored by

Andrew R. Ammerman; R. Lucia Riddle; Dr. Donald Wallace Jones,
Dr. Betty Jean Tolbert Jones and Tracey Tolbert Jones.

Jubilee was originally commissioned by South Coast Repertory.
TIME AND PLACE
Nineteenth century and the present.

CAST (in alphabetical order)
Mabel Lewis........................................................................................................... SHALEAH ADKISSON*
Ella Sheppard......................................................................................................... LISA ARRINDELL*
Jennie Jackson ..................................................................................................... JOY JONES*
Georgia Gordon ................................................................................................... ZONYA LOVE*
Frederick Loudin ................................................................................................. SEAN-MAURICE LYNCH*
Thomas Rutling ................................................................................................. V. SAVOY MCIWAIN*
Maggie Porter ..................................................................................................... AUNDI MARIE MOORE*
America Robinson .............................................................................................. SIMONE PAULWELL*
Isaac Dickerson .................................................................................................. TRAVIS PRATT*
Minnie Tate ......................................................................................................... KATHERINE ALEXIS THOMAS*
Greene Evans/Fight Captain ............................................................................... BUEKA UWEMEDIMO*
Benjamin Holmes ............................................................................................. GREG WATKINS
Edmund Watkins ............................................................................................... JAYSEN WRIGHT*

*Member of Actors’ Equity Association
FOR THIS PRODUCTION

Technical Director

Properties Director

Costume Director

Master Electrician

Sound & Video Supervisor

Assistant Lighting Designer

Assistant Projections Designer/Watchout Programmer

Production Assistant

Directing Fellow

Senior Literary Fellow/Script Supervisor

Show Carpenter

Props

Light Board Operator

Followspot Operators

Assistant to the Lighting Designer

Sound Engineer

Second Sound Technician (A2)

Sound Support Technician

Projections Programmer (Swing)

Wardrobe Supervisor

Wardrobe

Wigs, Hair and Makeup Supervisor

Costume Design Assistants

Additional Drapers

Additional Millinery

Additional Stitchers

Tailoring

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**WHO'S WHO**

**CAST (in alphabetical order)**

**SHALEAH ADKISSON** (Mabel Lewis) has been seen on Broadway and on tour in *Hair: The American Tribal Love-Rock Musical* and Off-Broadway in *Rent*. Regional: *Clybourne Park*, Avenue Q, *The Hot Mikado*, *Beehive: The '60's Musical, Ain't Misbehavin*', *Grease, Nunsense and Children of Eden*. When not working in the theater she works as an administrator and teaching artist with Bridge Arts Ensemble, an organization of freelance musicians catering to school districts in upstate New York. Additionally, she performs in NYC and on tour with Soul Picnic Productions (*Back to the Garden* and August 1969: *A Tribute to the Women of Woodstock*). Instagram: @shal252k; www.shaleahadkisson.com

**LISA ARRINDELL** (Ella Sheppard) will be making her Arena Stage debut in *Jubilee*. She appeared on Broadway in *Cot on a Hot Tin Roof* and Off-Broadway in *HooDoo Love* and *Heliotrope Bouquet at Playwrights Horizons; Mixed Babies at Manhattan Class Company; and Richard III* at The Delacorte. Film credits include *The Immortal Life of Henrietta Lacks*, Tyler Perry’s *Madea’s Family Reunion, Christmas Wedding Baby, A Christmas Blessing, The Sin Seer, The Wronged Man, A Lesson Before Dying, Disappearing Acts, Having Our Say: The Delaney Sisters’ First One Hundred Years and Clockers*. Guest appearances include *Madam Secretary, Elementary, Saints and Sinners, Law & Order: SVU, The Quad and Notorious*. Lisa graduated from LaGuardia High School of Performing Arts and she received her B.F.A. in Theater from The Juilliard School. IG: @lisaarrindell

**JOY JONES** (Jennie Jackson) was previously seen in Arena Stage’s *A Raisin in the Sun* and *Mary T & Lizzy K*. Off-Broadway, she appeared in workshops at the Lincoln Center Festival, *The Public and Playwrights Horizons*. In London, Joy performed in *Tantalus* (Royal Shakespeare Company). Selected D.C.-area credits include *The Hard Problem, Cloud 9, Belleville, Invisible Man* (Studio Theatre) and *The Call* (Theater J). Her selected regional credits include *Disgraced* (Virginia Stage); *Invisible Man* (Huntington Theatre); *Ruined* and *Tantalus* (Denver Center); *The Champion* (TheatreSquared); and *Pericles* (PlayMakers Repertory). Her recent on-camera appearances are *Little America* (Apple TV) and *DC Noir* (Pictureshow Productions). Joy has an Acting MFA from UNC-Chapel Hill and a Helen Hayes Award for Outstanding Ensemble for *Invisible Man* at the Studio Theatre. Web: thejoyjones.com

**ZONYA LOVE** (Georgia Gordon) is honored to be making her Arena Stage Debut in *Jubilee*. She was seen in the original production of *The Color Purple* on Broadway as Celie, Off-Broadway’s *Avenue Q* as Gary Coleman, *The Flea Theater’s Emma and Maxx*, and various regional productions. Zonya was most recently seen in the Geffen Playhouse’s record-breaking *Lights Out*. Some of her favorite roles include Effie in TUTS’ *Dreamgirls*, Deloris Van Cartier in Broadway Sacramento’s *Sister Act*, Bessie Smith in Milwaukee Repertory’s *The Devil’s Music* and Mayme in Nevada Conservatory’s *Intimate Apparel*. She has appeared on *Smash*, *The Late Show with David Letterman*, *Blacklist* and *Blue Bloods*. Twitter: @lovezonya, Instagram: @lovezonya Website: www.zonyalove.com. Proud member of Broadway Inspirational Voices. Psalms 139:14

**SEAN-MAURICE LYNCH** (Frederick Loudin) is delighted to be making his Arena Stage debut in *Jubilee*. D.C.-area credits include *Twelve Angry Men, Ragtime* and *Parade* at Ford’s; *Ruined* at Everyman Theatre; *Lost in the Stars* at Washington Opera; *Passing Strange* and *Pop!* at Studio Theatre; *Show Boat, Sweeney Todd, Hairspray* and *Dreamgirls* at Signature Theatre; and *A Year with Frog and Toad* at Adventure Theatre. Sean-Maurice is currently on staff at Arena Stage as the Training Programs Manager.
V. SAVOY McILWAIN (Thomas Rutling) is a baritone, a native of Washington, D.C. and is thrilled to make his debut at Arena Stage. Favorite credits include Sweeney Todd (Repstage), Show Boat (Signature Theatre); Jelly’s Last Jam (Signature Theatre); Caroline or Change (Roundhouse Theatre); Strega Nona (Adventure Theatre); Christmas Gift (NEWorks Productions); Camera Obscura (Urban Arias); Fortune’s Bones (C. Smith Performing Arts Center, World Premiere); Porgy and Bess (Grand Theatre de Genève); Transformations (Maryland Opera Studio); Amahl and the Night Visitors (Ashlawn Opera); La Bohème (West Edge Opera) and many others. Savoy is a graduate of the famed Duke Ellington School of the Arts, holds a BM from the University of Northern Iowa and MM from the University of Maryland at College Park.

AUNDI MARIE MOORE (Maggie Porter) American Soprano, hailed by The Washington Post for possessing a voice of “Clarion Beauty” has captured the hearts of many audiences and critics alike with her rich, warm, expressive tones. Career highlights include Donna Elvira in Don Giovanni with L’Opéra de Monte Carlo; Nedda in Pagliacci with Sarasota Opera; Soprano 2 in Facing Goya with the Spoleto Festival USA; Serena in Porgy and Bess with Atlanta Opera; Young African American Soprano in the world premiere of Ricky Ian Gordon’s Rappahannock County with Virginia Opera; and Odessa Clay in the world premiere of Approaching Ali with Washington National Opera. Upcoming 19/20 season, Strawberry Woman in Porgy and Bess with the Metropolitan Opera in New York City. #Livingmydreams @Aundimariemoore

SIMONE PAULWELL (America Robinson) has garnered international attention for her innate ability to capture audiences with her strikingly powerful and agile voice. A Washington, D.C. native, Ms. Paulwell has performed for audiences of all ages and cultures and has graced such prestigious stages as The John F. Kennedy Center for the Performing Arts, D.C., Carnegie Hall, the Reichold Center for the Arts in the U.S. Virgin Islands, The Washington National Opera Company and The San Francisco Opera Company. In 2015 Ms. Paulwell made her European debut as Serena in Porgy and Bess at the Rai Centre in Amsterdam and at Theatre Odysseu in Blagnac, France. Education: Morgan State University, in Baltimore, MD, and Wilberforce University, in Wilberforce, OH, where she obtained a Bachelor of Arts in Music degree.

TRAVIS PRATT (Isaac Dickerson) is a multitalented tenor, who has a passion for music and a gift of connecting with audiences across genres. A graduate of The University of Michigan with a MM in Vocal Performance, the Georgia native received his first taste of stardom on the NBC hit reality show America’s Got Talent. This set the stage for several partnerships with MAC Cosmetics, the American Cancer Society, FOX and NBC television networks. Travis’ prodigious combination of talents and authenticity has earned him the moniker of a “Renaissance Man” with features in Rolling Stone and Huffington Post. His multidisciplinary experiences have taken him from the cabarets of New York to televised performances in Europe and Africa. Travis is currently performing on stages across the country and recording his debut solo project.

KATHERINE ALEXIS THOMAS (Minnie Tate) is making her Arena Stage debut in Jubilee and is excited to be here! Some of her regional theater credits include Ragtime (Marriott Theatre & Griffin Theatre, recipient of a Joseph Jefferson Award). She was also recently seen in The All Night Strut! (Milwaukee Repertory Theatre) and Dreamgirls (Porchlight Musical Theatre). Many thanks to her family, friends, mentors and Stewart Talent Chicago! GO BLUE!

BUKEA UWEMEDIMO (Greene Evans/Fight Captain) is excited to be back at Arena Stage. Regional credits include: Ford’s: Twelve Angry Men; Arena: A Raisin in the Sun; D.C.-area: 1st Stage:
The Good Counselor (Helen Hayes nom). Other: West End: Lion King, Magic of Motown; Everyman: Intimate Apparel, Ruined. TV and Film: Madam Secretary, FBI. Website: www.BuekaUwemedimo.com Instagram: @Bueka.IG

GREG WATKINS (Benjamin Holmes) is delighted to make his Arena Stage debut. Credits include Constellation Theatre Company: Aida; Olney Theatre: Finian’s Rainbow; Workhouse Theatre: Rock of Ages; Arts Centric: Sister Act; Toby’s Dinner Theater: Dreamgirls; WSC Avant Bard: King Lear and The Gospel at Colonus (Helen Hayes Award nomination, Best Ensemble); Creative Cauldron: Thunder Knocking on the Door. Greg is a two-time Quincy Jones Award recipient. Opera credits include Washington National Opera: Marc Blitzstein’s Regina; Opera North: Steven M. Allen’s The Lyrics of Sunshine and Shadows, garnering media attention in the PBS Documentary, Beyond the Mask. Greg has musically directed numerous productions including the nationally acclaimed staged-reading of Christina Ham’s Four Little Girls under the direction of Tony Award-winner Phylicia Rashad. EDUCATION: Howard University (B.M. Music Education). Instagram: @gregwatkinsmusic Website: www.gregwatkinsmusic.com

JAYSEN WRIGHT (Edmund Watkins) is thrilled to return to Arena Stage after previously appearing in Smart People. Theater credits include Davy Copperfield, Anatole, The Miraculous Journey of Edward Tulane and Looking for Roberto Clemente at Imagination Stage; The Importance of Being Earnest at Everyman Theatre; Actually and Sons of the Prophet at Theater J; Macbeth at Folger Theatre; The Wiz and A Christmas Carol at Ford’s Theatre; Wig Out, Choir Boy and The Rocky Horror Show at Studio Theatre; Now Comes the Night and Take Me Out at 1st Stage; Pinkalicious and 12 Days of Christmas at Adventure Theatre; The Carolina Layaway Grail with The Welders; and Measure for Measure, Coriolanus and Wallenstein at Shakespeare Theatre. Jaysen holds an MFA in Acting from Indiana University. Instagram @thejayceface www.jaysenwright.com

CREATIVE

TAZEWELL THOMPSON (Playwright and Director) is an international theater and opera director, award-winning playwright, teacher and actor. He has directing credits (more than 125, many world and American premieres) in major opera houses and theaters across Europe, Africa, Asia, Canada and the USA. Jubilee represents his 22nd production for Arena Stage, where he served as associate artistic director under Zelda Fichandler. His award-winning play, Constant Star, has had 16 productions in major theaters across the country; Mary T & Lizzy K, commissioned by Molly Smith and produced at Arena Stage, is the recipient of The Edgerton Foundation New American Play Award; author of Jam & Spice; an adaptation of A Christmas Carol; and a contributing writer to Our War. He has play commissions from Lincoln Center Theatre and People’s Light & Theatre Company. His production of Porgy and Bess was broadcasted live from Lincoln Center and received EMMY Award nominations for Best Director and Best Production. He holds the record of directing three productions: Appomattox/Philip Glass, Lost in the Stars/Kurt Weill and Cato in Utica/Vivaldi, all in the same season in three different theaters at The Kennedy Center. Future: his opera, Blue, with composer Jeanine Tesori, commissioned by Francesca Zambello, has its world premiere in July at Glimmerglass Festival, followed by productions at Lyric Opera of Chicago and Washington National Opera; world premiere of Freedom Ride/Dan Shore for Chicago Opera Theatre.

DIANNE ADAMS McDOWELL (Vocal Arrangements and Music Direction) had the pleasure of working at Arena Stage on Tazewell Thompson’s Constant Star, for which she received a Helen Hayes Award nomination. Dianne served as Vocal Arranger for Broadway’s A Gentleman’s Guide to Love and Murder, which was the recipient of numerous Drama Desk Awards, four 2014 Tony Awards including Best Musical and a 2015 Grammy Award nomination. Composer/lyricist credits include the New Victory Theater production of The Wind in the Willows with husband/collaborator James McDowell, as well as their musical Bookends. Other credits include Radio City Music Hall’s Magnificent Christmas Spectacular, Broadway’s Tony Award-nominated Starmites and Disney productions. She is the recipient of...
of the Barrymore Award and the Beverly Hills/Hollywood NAACP Award. Dianne is thrilled to be collaborating, once again, with her dear friend Tazewell.

**DONALD EASTMAN** (Set Designer) is thrilled to return to Arena Stage with *Jubilee* by his constant collaborator, Tazewell Thompson. He designed the premieres of Thompson's *Constant Star* and *Mary T & Lizzy K*, as well as *M Butterfly, Ma Rainey’s Black Bottom, Black No More, Yellowman* and *The Heidi Chronicles* at Arena Stage and Molly Smith's productions of *The Book Club Play* and *My Fair Lady*. Recent productions include *Intimate Apparel* and *Dinner With Friends* for Baltimore’s Everyman Theatre; *Roared When the Lion* at Syracuse Stage; and *Shakespeare in the Park* for regional theaters across the country, including the Shakespeare Theatre Company. Furthermore, Robert has worked at most regional theaters across the country, including the Shakespeare Theatre Company. Currently, Robert is a creative partner at Spark Design Collaborative and is on the faculty of NYU Tisch School of the Arts.

**MERRILY MURRAY-WALSH** (Costume Designer) *Jubilee* is her fifth show at Arena, others include *Constant Star, Ma Rainey, Heidi Chronicles* and *Mary T & Lizzy K* Film / TV credits include: *Kingfish: A Story of Huey P. Long* (Ace nomination); *In Search of Dr. Seuss* (Emmy nomination); *The Murder of Mary Phagan* (Emmy, best mini-series); *The Glass Menagerie, MGM*; *When the Lion Roared, War Story: Vietnam and Miss Lonelyhearts*. Opera designs include: *Appomattox* at WNO, Kennedy Center; *The Pearl Fishers, Carmen* (Virginia Opera); and *Dialogues of the Carmelites, Patience and Margaret Garner* at Glimmerglass Opera/New York City Opera. Theater credits include: *The Speed of Darkness and Brothers on Broadway and The Iceman Cometh* at The Abbey Theatre, Dublin, the Goodman Theatre and at BAM. Regional theatres: Old Globe Theatre, South Coast Repertory, Berkeley Repertory, Oregon Shakespeare Festival, Denver Center, Children’s Theatre of Minneapolis, Actor’s Theatre of Louisville, Hartford Stage, Goodman Theatre and Williamstown Festival. 2014 Helen Hayes award: *Mary T & Lizzy K*. Training: Mills College, Carnegie-Mellon University. www.merrilymurray-walsh.com

**ROBERT WIERZEL** (Lighting Designer) has designed the lighting for Arena's productions of *Sovereignty*, *The Pajama Game*, *A Raisin in the Sun*, *Mary T & Lizzy K*, *The Heidi Chronicles*, On

**FABIAN OBISPO** (Sound Designer) returns to Arena Stage where his credits are *A Raisin in the Sun, Mary T & Lizzy K, Caucasian Chalk Circle, M Butterfly, Agamemnon and His Daughters* (Helen Hayes nomination), *Heidi's Chronicle, Constant Star, Yerma, Yellowman, On the Verge and Black No More*. Recent off-Broadway credits include *Public Theater's Sea Wall/A Life*, *Oedipus El Rey, Teenage Dick*, *The Flea's Emma and Max* and *MaYi's The Chinese Lady*. D.C.-area credits include Shakespeare Theatre Company's *Comedy of Errors, Henry V, Two Gentlemen of Verona*, Folger Theatre's *Romeo and Juliet* and Everyman Theatre’s *Intimate Apparel*. He has composed and sound designed extensively for regional theaters including the Goodman Theatre, Guthrie Theater, OSF and ACT just to name a few. He is a recipient of the Berkshires Theatre Critics Award and the Barrymore.

ANNE NESMITH (Wig Designer) is pleased to return to Arena Stage following this season's Indecent and The Heiress. Her designs have been seen locally at Kennedy Center, Ford's Theatre, Signature Theatre, Wolftrap Opera, Shakespeare Theatre and Washington Ballet. Regional work includes designs with Opera Philadelphia, Opera Boston, Annapolis Opera and Kansas City Rep and internationally at Saito Kinen Festival and Hyogo Performing Arts Center in Japan. Anne was the resident wig/makeup designer for the Baltimore Opera and has constructed wigs for Scooby Doo Live and 42nd Street (Asian tour). You can see her work in Smithsonian National Portrait Gallery programs, Ice Cold Killers for Investigation Discovery, the Military Channel's Great Planes, MD Public Television and the U.S. Army's tour Spirit of America.

N. THOMAS PEDERSEN (Assistant Music Director) recently retired as Head of the Music Theatre Division of The Catholic University of America (Artistic Director of Theatre Ten Ten NYC, The Washington Savoyards, assoc. Summer Dinner Theatre). Off-Broadway credits include Beggars Opera, Pirates of Penzance and Cowardy Custard. Regional credits include Long Beach Civic Light Opera: Man of La Mancha and Night Club Confidential; Library Theatre: Gypsy, A Little Night Music, Most Happy Fella’ and She Loves Me; Michigan Opera Theatre: A Little Night Music, Mikado, Die Fledermaus and Marriage of Figaro. Baritone soloist with conductors, Bernstein, Abravanel, Dotari and Shaw with the Detroit Symphony, June Opera Festival and Santa Fe Chamber Music Festival. Musical Supervisor/Conductor for Barbara Eden, Shari Lewis, Gary Sandy, David Canary, John McCook, Rebecca Luker, Jana Robinson, Mel Tillis and Pam Tillis.

RON PIRETTI (Fight Director) directed the fights for The Last Ship, West Side Story, In the Heights, The Miracle Worker, Bengal Tiger at the Bagdad Zoo (add'l Fight Direction) and The Performers On Broadway. Off-Broadway, his work has been seen at Cherry Lane Theatre among many others. Ron has worked at Goodspeed Opera, Dallas Theatre Center and Hartford Theatreworks. Ron appeared as Officer Krupke in the Broadway production of West Side Story and regionally as one of the Clowns in 39 Steps. Ron has acted in film and TV. He has taught at the Actors Studio Drama School, Wagner College and Marymount Manhattan College. He currently teaches acting at The Barrow Group (NYC). He attended Trinity University (San Antonio) and received his MFA from the Goodman School of Drama.

JOCELYN CLARKE (Dramaturg) is currently Theatre Adviser to the Arts Council of Ireland and Dramaturg at American Voices New Play Institute at Arena Stage in Washington, D.C. He has taught dramaturgy at the John F. Kennedy Center for the Performing Arts, Columbia University and Trinity College Dublin. He was the Commissioning and Literary Manager of the Abbey Theatre for four years, and lead theater critic with The Sunday Tribune for nine years. He is an associate artist with The Civilians and Theatre Mitu in New York. He has written six plays for Anne Bogart and the SITI Company—Bob, Alice's Adventures Underground, Room, Score, Antigone, Trojan Women (After Euripides) and Chess Game No. 5.

GEOFF JOSSELSON, C.S.A. (New York Casting) is pleased to continue his association with Arena Stage. Broadway and Off-Broadway productions include The Velocity of Autumn starring Estelle Parsons; Southern Comfort; Yank!; Enter Laughing; Pretty Filthy; John and Jen, Himself and Nora; and Altar Boyz. He has also cast productions for Actors Theatre of Louisville, Arizona Theatre Company, Bay Street Theatre, Brooklyn Academy of Music, The Civilians, Cleveland Play House, Bucks County Playhouse, Cape Playhouse, Denver Center, Marriott Theatre, North Shore Music Theatre, Old Globe, Oregon Shakespeare Festival, The Public Theatre and the York Theatre Company. For more information: www.geoffjosselson.com.

KURT HALL (Stage Manager)’s Arena Stage credits include Indecent, The Great Society, The Pajama Game, Smart People, Watch on the Rhine, Carousel, Born for This, All the Way, Sweat, The Blood Quilt, Our War, Smokey Joe's Café, Mother Courage and Her Children starring Kathleen Turner, Maurice Hines is Tappin' Thru Life, Good People, Red Hot Patriot starring Kathleen Turner, The Normal Heart, Red, Ruined, every tongue confess starring Phylícia Rashad, Duke Ellington's Sophisticated Ladies, Looped starring Valerie Harper, Next to Normal starring Alice Ripley, Awake and Sing! and The Goat, or Who is Sylvia. Additional regional credits at the Kennedy Center, Roundabout Theatre Company, McCarter Theatre, Shakespeare Theatre Company, Kansas City Repertory Theatre, Baltimore Center Stage and Signature Theatre. Thanks to his family for all their support.
MARNE ANDERSON (Assistant Stage Manager) is thrilled for her 10th season at Arena Stage after starting as an Allen Lee Hughes Fellow in 2009. Some highlights include The Heiress, Indecent, Dove, Two Trains Running, The Great Society, Nina Simone: Four Women, A Raisin in the Sun, Moby Dick, All the Way, Erma Bombeck: At Wit's End, King Hedley II, Five Guys Named Moe, Mother Courage and Her Children, 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.

ARENA STAGE LEADERSHIP

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, Camp David, 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 workshoped more than 100 productions, produced 39 world premiers, 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.

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— Beth Newburger Schwartz and the late Richard Schwartz
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Associate Properties Director.......... Lance Pennington
Master Prop Carpenter..................... Michael Ritoli
Props Artisan.............................. Nielli DuVal
Property Assistants......................... Marion Hampton Dubé,
Kyle Handziak

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

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

COSTUMES
Costume Director............................ Joseph P. Salasovich
Assistant to the Costume Director....... Cierra Coan
Drapers................................... Carol Ramsdell, Steven Simon
First Hands.......................... Michele Macadaeg, Mallory Muffley
Master Stitcher............................. Noel Borden
Craftsperson................................ Deborah Nash
Wardrobe Supervisors............. Alina Geral, Alice Hawfield
Wigs, Hair and Makeup Supervisor... LaShawn Melton
Costume and Wardrobe Assistant... Adelle Gresock
Costume Fellow.......................... Caton Hamrick*

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

*Allen Lee Hughes Fellow
“Frank, funny and warm”

— New York Times

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ANN

BY HOLLAND TAYLOR | DIRECTED BY KRISTEN VAN GINHOVEN

IN ASSOCIATION WITH DALLAS THEATER CENTER

KREEGER THEATER | JULY 11 – AUGUST 11, 2019

Photo of Jayne Atkinson by David Dashiell. Courtesy of WAM Theatre.

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