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2018/19 SEASON



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# COMING IN THE

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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.

TONY AWARD-WINNING MUSICAL

### DISNEY'S NEWSIES

A MUSICAL BASED ON THE DISNEY FILM WRITTEN BY **BOB TZUDIKER** AND **NONI WHITE**  
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ORIGINALLY PRODUCED ON BROADWAY BY **DISNEY THEATRICAL PRODUCTIONS**  
DIRECTED BY **MOLLY SMITH** | CHOREOGRAPHED BY **PARKER ESSE**  
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.

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 - FEBRUARY 23, 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**  
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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# 2019/20 SEASON

## 8 PLAY FOR THE PRICE OF 6!

### 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.



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# JUNK

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*Junk* Program Book  
Published April 5, 2019

Cover Illustration by Eric Drooker

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As Americans we often consider our country the home of democracy but when it's boiled down to its core, America is also the home of capitalism. It's always been a country about money and business and transactions. Think back to founding fathers and the debate between the agrarian culture and the industrial culture. How we are known in the world is as an economic powerhouse—the representative government often plays a secondary role. *Junk* is a play that unlocks the American system in a way that no other play I can name does. Consumer culture versus a community of citizens.

While the play is set in the past, this is definitely a story about our current times and the struggle for control of the global economy. How do we as a people overcome the marketing and drive to buy and own? What do our shopping habits and investing habits say about us as Americans? It's the right time to have a play like this challenge perceptions of our country, and ourselves. Whether we forge a different path forward or preserve the ideals that we hold dear—that America is a place for all people and that every person is afforded opportunity—requires deep retrospection.

Ayad Akhtar is superb at asking the big questions in his plays about what is deep and dangerous in the American spirit. His plays are perfect for Arena Stage. Ayad is a restless and provocative thinker. He is inspired by the curious and fascinating dichotomies in our country.

With this emphasis on American culture, it might seem unusual to bring in a Canadian director. Jackie Maxwell is brilliant, and American culture seen from a different perspective always yields surprising new ideas. In many ways, this is a Shavian play and Jackie was a powerhouse as artistic director of the Shaw Festival in Canada for 15 years. You may remember Jackie's great work on *Watch on the Rhine* and *Good People* and she will be back next season with Ken Ludwig's *Dear Jack, Dear Louise*.

This moment in America is a big one as we examine all parts of the 'American experiment.' I look forward to debating and learning and forging the path forward with you after experiencing this play.

**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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# FROM THE EXECUTIVE PRODUCER



I am going to do something foolish and attempt to paraphrase and in doing so hopefully will not badly mangle two very important ideas coined by two very wise and articulate creators.

Start first with the brilliant author of *Junk*, Ayad Akhtar. Pretty sure I heard him say on our first day of rehearsal his impetus to write this play was based on his observation that decades ago we stopped being citizens first and now are willingly treated like customers in our own land. As consumers, our measures of success are how the stock market is doing. Metrics attached

to the top of our minds are about what is good for the economy and not other bellwethers of well-being. In truth, until Arena had retired the lion's share of the debt incurred to build the Mead Center, I reached first for the business, not arts, section of the newspaper to see where that 10-year treasury note rate had landed, at the same time clocking how the market did "overnight" to the benefit of our endowment. For me, Ayad's play and Jackie Maxwell's interpretation of *Junk* brilliantly conspire to tell a story about the origins of our current predicament.

That impulse to create a great story and tell it well is such a generous human instinct that leads me in hopefulness to the second attempt to restate an idea I need to paraphrase because I cannot locate the original words. Turn now to our founder: Zelda Fichandler.

At the heart of the action in Ayad's play is the manufacture of profit not based on anything "real" but rather on transactions on which fees and wealth can be generated. When asked to comment on the not-for-profit status of a resident theater enterprise, Zelda mused we may be deficit-producing institutions seeking investment from our citizens, government and corporations to balance our books, but in doing so we do like to think that we "recoup" a tiny piece of the universe with each play we produce. Or at least that remains our purpose.

With this boldfaced, epic production we aim to honor your, our audiences', investment of time and treasure in the hope we have delivered a "return" by building on your empathy and understanding of the world we now occupy. Hope so!

Warmly, Edgar

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

**Edgar Dobie**

Executive Producer

President of the Corporation

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The story of *Junk*—like the actual events of the financial industry in the 1980s, on which the play is based—is a story of disruption. And, as we still struggle with in 2019, disruption brings both costs and benefits. With such a binary, it is always tempting to focus on one side at the exclusion of the other, but doing so only paints part of the picture. The truth and the far more interesting story lie, as they often do, somewhere in the murky space between.

This was a time of reinvention and risk-taking. Sometimes the risks proved too much, resulting in companies collapsing under the weight of unsustainable debt, or the \$150 billion bailout of the Savings & Loan industry. But sometimes those risks paid off in a big way, resulting in the strongest bull market seen on Wall Street since the 1920s. Over the course of the 1980s, GDP increased by almost a quarter, and the value of the stock market more than tripled.

With all of that money being generated, it's important to look at who was making that money. Those of us who see modern Wall Street as a "good ol' boys network" (which it is) should keep in mind how much worse it used to be. No woman actually had a seat on the New York Stock Exchange until Muriel Siebert in 1967—175 years after it was founded. As recently as the 1990s, Jewish businessmen were not allowed into the corporate dining rooms of major banks, where deals were sealed. Minority-owned businesses struggled to get loans and access to capital. Junk bonds, which explicitly catered to businesses that the established financial system deemed unworthy of its time, and the new generation of financiers, many of whom were themselves members of these under-represented groups, made room at the table for people who had never before been included. Ivan Boesky, Michael Milken, Dennis Levine and their colleagues during this time broke rules (and even laws) to make as much money as they could; but among the rules they threw out were the longstanding rules about who was allowed to make that money.

And that's where the story of *Junk* lies: not a conflict between good and evil, or right and wrong, but between the old and the new. It is a story of change, even upheaval. And that change is neither good, nor bad, although it contains both; change is simply a fact.

## A BRIEF GUIDE TO *JUNK*

### JUNK BONDS

A high-risk, high-reward investment, in which investors loan their money to a company for a certain period of time at a high interest rate; so-called "junk" (or, more technically, "high-yield bonds") because the companies are rated as more likely to default on the loans.

### LEVERAGED BUYOUTS

The purchase of a company primarily through debt; much like buying a house, purchasers provide a minority percentage of the price in cash and leverage the value of the target company as collateral to obtain a loan for the rest. That debt is then attached to the purchased company.

### INSIDER TRADING

Illegal insider trading is when somebody with non-public information about a company violates their position of trust and causes shares to be traded on that information for their personal benefit.





**“Frank, funny and warm.”**

—New York Times



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**

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

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**2019/20 SEASON**

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

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PRESENTS

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# JUNK

BY  
**AYAD AKHTAR**

DIRECTED BY  
**JACKIE MAXWELL**

SET DESIGNER  
**MISHA KACHMAN**

COSTUME DESIGNER  
**JUDITH BOWDEN**

LIGHTING DESIGNER  
**JASON LYONS**

SOUND DESIGNER  
**DARRON L WEST**

FIGHT DIRECTOR  
**LEWIS SHAW**

DIALECT AND VOCAL COACH  
**LISA NATHANS**

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ASSISTANT STAGE MANAGER  
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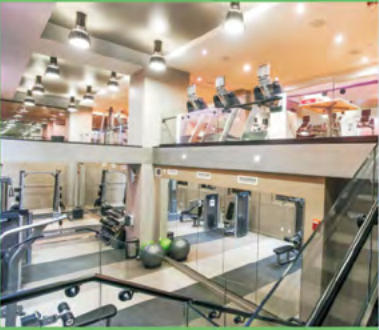


Original Broadway Production by Lincoln Center Theater, New York City, 2017

The world premiere of *JUNK: THE GOLDEN AGE OF DEBT*, Produced in 2016 by La Jolla Playhouse, La Jolla, California (Christopher Ashley, Artistic Director; Michael S. Rosenberg, Managing Director)

Developed with the support of New York Stage and Film & Vassar's Powerhouse Season, Summer 2015

*JUNK* is presented by special arrangement with Dramatists Play Service, Inc., New York.



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SETTING

New York City in the mid-1980s.

CAST (in alphabetical order)

Union Rep/Corrigan Wiley/Fight Captain.....	ELLIOTT BALES*
Giuseppe Adesso .....	NICHOLAS BAROUDI*
Maximilien Cizik.....	LISE BRUNEAU*
Kevin Walsh.....	JABEN EARLY*
Charlene Stewart/Lawyer .....	AMANDA FORSTROM
Amy Merkin .....	SHANARA GABRIELLE*
Thomas Everson, Jr. ....	EDWARD GERO*
Mark O'Hare/Curt .....	MICHAEL GLENN*
Devon Atkins/Waiter/Ghost Writer .....	DYLAN JACKSON
Jacqueline Blount .....	KASHAYNA JOHNSON*
Robert Merkin .....	THOMAS KEEGAN*
Leo Tresler.....	DAVID ANDREW MACDONALD*
Israel Peterman .....	JONATHAN DAVID MARTIN*
Murray Lefkowitz/Maitre d'/Counsel .....	MICHAEL RUSSOTTO*
Judy Chen .....	NANCY SUN*
Raúl Rivera .....	PERRY YOUNG*
Boris Pronsky .....	ELAN ZAFIR*

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Technical Director .....	NATALIE BELL
Properties Director .....	JENN SHEETZ
Costume Director .....	JOSEPH P. SALASOVICH
Master Electrician .....	CHRISTOPHER V. LEWTON
Sound & Video Supervisor.....	BRIAN BURCHETT
Dramaturg.....	NAYSAN MOJGANI
Production Assistant.....	DAYNE SUNDMAN
Directing Assistant.....	CRISTINA M. IBARRA
Deck Carpenters.....	MICK COUGHLAN, SEAN MALARKY
Light Board Operator.....	BRIAN FLORY
Assistant to the Lighting Designer .....	VENUS GULBRANSON
Props.....	KYLE HANDZIAK, REGINA VITALE
Sound Technician .....	ADAM W. JOHNSON
Wardrobe Supervisor .....	ALINA GERALL
Wardrobe .....	CARISSA GILSON, EMILY MCCORT
Hair Styling, Coloring and Wigs .....	LASHAWN MELTON
Hair and Makeup .....	DAPHNE EPPS
Additional Stitchers .....	RAYNA C. RICHARDSON, ELIZABETH SPILSBURY
Board Interns.....	LINDA BAUMANN, DAVID BECKER, RICK FROEHLICH





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## CAST (in alphabetical order)



**ELLIOTT BALES** (*Union Rep/Corrigan Wiley/Fight Captain*) returns to Arena Stage, having appeared previously in *Kleptocracy* and *The Great Society*. Elliott

works as a theater and film actor based out of Arlington, VA. Theater credits include *Kings* (Studio Theater), *A Midsummer Night's Dream* (Folger Theatre), *Occupied Territories* and *The Wonderful World of Dissocia* (Theater Alliance), *Harvey* (1st Stage), *Not Enuf Lifetimes* (The Welders), *Romeo and Juliet* (Unexpected Stage) and *White Christmas* (Little Theater on the Square). Elliott's film credits include *Wireless*, *The Sultan and the Saint* and *The Coming Storm*, and TV credits include *Legends and Lies: Patriots* and *House of Horrors: Kidnapped*. He is a graduate of Abilene Christian University and the National War College. Elliott retired from the U.S. Army after 26 years of service.



**NICHOLAS BAROUDI** (*Giuseppe Addesso*) is making his Arena Stage debut. His most recent stage work was Off-Broadway at Playwrights Horizons. Notable regional

roles include Chris Keller in *All My Sons*; Daniel Kaffee in *A Few Good Men*; Ken Harrison in *Whose Life Is It, Anyway?*; George Gibbs in *Our Town*; and John Honeyman in *A Walk In The Woods*. Television credits include marked appearances in CBS's *Person of Interest*, ABC's *Time After Time* and Showtime's *Billions*. In 2018 he wrote, produced and appeared in the film *Sins of the Son*. Nicholas can next be seen in the film *Love Thy Keepers*, followed by Showtime's limited series *The Loudest Voice in the Room* and the FX limited series *Fosse/Verdon*.



**LISE BRUNEAU** (*Maximilien Cizik*) is pleased to return to Arena Stage after appearing in *The Heiress*, *Watch on the Rhine*, *Mother Courage* and Karen Zacarias' *Legacy of Light*. Recent credits include

Broadway's *The Cherry Orchard* (Roundabout) and *Sweat* for A.C.T. San Francisco. D.C. appearances include *Hamlet* and *Othello* (Shakespeare Theatre Company), *Broken Glass* and *Brighton Beach Memoirs* (Theater J, Helen Hayes nomination) and *This* (Round House). For Denver Center, she was Hesione in *Heartbreak House* (Henry Award). As a director, she's helmed productions for MetroStage, Clarence Brown Theatre, the Riot Grrrls and Taffety Punk. Regionally, she has appeared at Cleveland Playhouse, The Globe, Seattle Repertory, The Wilma, Berkeley Repertory and many Shakespeare festivals. Lise trained at RADA and is proud to be a Taffety Punk.



**JABEN EARLY** (*Kevin Walsh*) is a native Washingtonian, previously seen in *The Great Society*, *All the Way* and *Ruined* at Arena Stage. D.C. credits include *Father*

*Comes Home from the Wars* (Round House Theatre), *Unexplored Interior* (Mosaic Theater Company), *The Convert* (Woolly Mammoth), *Julius Caesar* (Folger Theatre), *F\*\*\*ing A* (Studio Theatre), *Native Sun* (American Century Theater), *Titus Andronicus* (Molotov Theatre), *Me and The Devil Blues* (Flying V) and *The Cloak Room* (Capital Fringe Festival). Regional credits include *Guess Who's Coming to Dinner?* (Guthrie Theatre), *We Are Proud to Present...* (Philly Interactive Theatre), *Ruined* (Marin Theatre Company) and *The Death of Bessie Smith* (Liberty Free Theatre). JaBen trained at Morehouse College, Sarah Lawrence University and the BADA program at Magdalen College, University of Oxford. He would like to thank his parents and extended family for their endless support.



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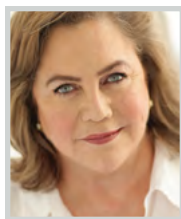
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## AMANDA FORSTROM

(Charlene Stewart/Lawyer) is making her Arena Stage debut. Off-Broadway credits include *Julius Caesar* and *Color Between the Lines* (The Irondale Ensemble). D.C.-area

credits include *Timon of Athens*, *Sense and Sensibility*, *Julius Caesar* and *Twelfth Night* (Folger Theatre); *Tartuffe* (The Shakespeare Theatre Company); *Miss Bennet: Christmas at Pemberley* (Round House Theatre); and work with Constellation Theatre, Keegan Theatre, 1st Stage, Taffety Punk Theatre Company, Arts On The Horizon and Rorschach Theatre. Regional credits include *The Lion in Winter* (Cape May Stage) and *Hamlet* and *Cymbeline* (The Virginia Shakespeare Festival). Film/TV credits include *News Around America* (host), *Newswatch* and *Union*. [www.amandaforstrom.net](http://www.amandaforstrom.net)  
Instagram: @amanda\_forstrom



## SHANARA GABRIELLE

(Amy Merkin) is very happy to be joining Arena Stage for the first time. Her theater highlights include *Romeo and Juliet* at Shakespeare Theatre Company; *She*

*Loves Me* at The Guthrie Theater; *A Christmas Carol* at Actor's Theatre of Louisville; *Clybourne Park*, *Comedy of Errors* and *Macbeth* at Repertory Theatre of St. Louis; and *Blithe Spirit* at Great Lakes Theater. Film and television credits include *Chicago Fire*, *The Enemy Within*, *House of Cards*, *Conan*, *Conviction*, *Guiding Light*, indie films and many commercials. Shanara received her BFA from Webster Conservatory, and is a proud recipient of the Princess Grace Foundation Award and a union member of AEA and SAG-AFTRA. Shanara loves to connect, so find her at [www.shanaragabrielle.com](http://www.shanaragabrielle.com).  
Instagram: @shanaragabrielle



## EDWARD GERO

(Thomas Everson, Jr.)'s Arena Stage credits include Antonin Scalia in *The Originalist*, Benjamin Hubbard in *The Little Foxes* and Mark Rothko in *Red*. He is a four-time

Helen Hayes Award winner and 16-time nominee. New York credits include *The Originalist* (59E59). Regional credits include *The Originalist* (Asolo Repertory, Pasadena Playhouse and Court Theatre, Joseph Jefferson Award nomination), *Red* and Gloucester in *King Lear* (Goodman), *Nixon's Nixon* and *Night Alive* (Round House), *Sweeney Todd* (Signature Theatre), Scrooge in *A Christmas Carol* (Ford's Theatre) and *American Buffalo*, *Shining City* and *Skylight* (Studio Theatre). In 35 seasons with Shakespeare Theatre Company, his over 70 roles include Helen Hayes turns in *Henry IV*, *Richard II* and *Macbeth*. Film/TV credits include *House of Cards*, *TURN: Washington's Spies*, *Die Hard 2*, *Striking Distance* and narrations for Discovery Channel and PBS. He is a Ten Chimneys 2015 Lunt-Fontanne Fellow and Associate Professor of theater at George Mason University.



## MICHAEL GLENN

(Mark O'Hare/Curt) is delighted to return to Arena Stage, having previously appeared in *Sovereignty*, *Baskerville* and *Good People*. Washington-based for two decades,

Michael has performed on nearly every area stage. Some favorite past credits include *Gem of the Ocean* and *Small Mouth Sounds* at Round House Theatre, *Nell Gwynn* and *Sense & Sensibility* (Helen Hayes Award for Outstanding Ensemble) at the Folger Theatre, *Hothouse* and *Cat's Cradle* with Longacre Lea, *School for Lies* with the Shakespeare Theatre Company, *Clybourne Park* at Woolly Mammoth, *Brighton Beach Memoirs* at Theater J, *Robin Hood* at Imagination Stage, *Lieutenant of Inishmore* at Signature Theatre and *Marjorie Prime* at Olney Theatre Center. Michael's voice also appears on hundreds of western, science fiction, fantasy and pulp audio books with Graphic Audio.



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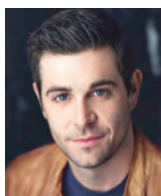




**DYLAN JACKSON** (*Devon Atkins/Waiter/Ghost Writer*) is amped to be making his Arena Stage debut. D.C. credits include *Dead Man Walking* (WNO/The Kennedy Center) and *Suicide, Incorporated* (No Rules Theatre Company). Regionally, he has appeared in *Our Town* (Arden Theatre Company) and *This Is Our Youth* (Simpatico Theatre). Dylan earned his BFA from the University of North Carolina School of the Arts. Many thanks to my family, Victor, Ryan and Deloitte for the flexibility. Instagram: @dilljx



**KASHAYNA JOHNSON** (*Jacqueline Blount*), Helen Hayes nominee, is thrilled to be making her official Arena Stage debut in this production of *Junk*. She was recently seen in the world premiere of Josh Wilder's *She A Gem* at the John F. Kennedy Center. Other credits include *For Colored Girls* (Theater Alliance), *Milk Like Sugar* (Mosaic Theater), *Romeo and Juliet* (Prince George's Shakespeare Theater Festival), *Stick Fly* (Port City Playhouse), *How We Got On* (Forum Theatre) and *Dark House* (Capital Fringe Festival). Short film credits include *Liberty's Hollow* and *5 Afternoons*. Training: Theatre Lab Honors Conservatory (D.C.); BADA (British American Dramatic Academy) Mid-Summers Program, Oxford University (England). Instagram: @Shayla\_vie



**THOMAS KEEGAN** (*Robert Merkin*) is delighted to return to Arena, where he last appeared in *Watch on the Rhine*. Thomas most recently performed in Shakespeare Theatre Company's *Free for All* production of *Romeo & Juliet* and Olney Theatre Center's production of Ayad Akhtar's *The Invisible Hand*. His additional area credits include Woolly Mammoth Theatre Company's world premieres of *Zombie: The American* and *Women Laughing Alone with Salad*; *The Glass Menagerie*, *Death of a Salesman* and *Jefferson's Garden* at Ford's

Theatre; *The Body of an American* at Theatre J; *Fool for Love* and *Angels in America* at Round House Theatre; and *Othello* and *The Taming of the Shrew* at The Folger Shakespeare Theatre. Thomas' film and TV credits include *VEEP* (HBO), *Madam Secretary* and *Elementary* (CBS); *TURN: Washington's Spies* (AMC) and *Harriet* (Focus Features), due out this year. Twitter & Instagram: @TheThomasKeegan



**DAVID ANDREW MACDONALD** (*Leo Tresler*) last appeared at Arena Stage in 1985 in John Guare's *Women and Water*. Since then, he appeared on Broadway in *Two Shakespearean Actors*, *Coram Boy*, *Mamma Mia!*, *Rocky* and *Skylight*, and Off-Broadway in *A Night and Her Stars* and *The Green Heart*. Additional credits include Tom Stoppard's *The Hard Problem* at Studio Theatre in 2017, and the National Tour of Stephen Daldry's *An Inspector Calls*, for which he received a Jeff Award nomination in Chicago. David has worked on classical and contemporary plays across the U.S. and Canada. His film credits include *Movement and Location* and *Tommy Battles the Silver Sea Dragon*, for which he was awarded Best Actor at the Toronto International SH&F Film Festival. Television credits include much NY-based primetime television, and a number of the now-dead soap operas, including 10 years as Edmund Winslow on *Guiding Light*. David is a graduate of the Juilliard School.



**JONATHAN DAVID MARTIN** (*Israel Peterman*) Arena Stage credits include *The Heiress*. Other credits include *War Horse* at Lincoln Center Theater (original Broadway cast); Off-Broadway productions at the National Black Theatre, 59E59 Theaters and Bushwick Starr; regionally at Theater Alliance, Two River Theater, Portland Center Stage, Shakespeare Santa Monica, Seattle Children's Theatre, Empty Space Theatre, NMA Physical Theatre Ensemble and Washington Ensemble Theatre, where he was a founding co-artistic



director. He is also the co-artistic director of NYC-based Smoke & Mirrors Collaborative whose original works include *Olityelwe* (59E59 Theaters, UK and South Africa tours), *Point of Departure*, *Head in the Sand*, *The Alien Nation*, #HashtagProject and *Tangible Hope Project*, a documentary series highlighting community change-makers across America. TV credits include *Unforgettable* and *Believe*. Annenberg Fellow for the Arts. MFA: NYU Graduate Acting.



**MICHAEL RUSSOTTO** (Murray Lefkowitz/Maitre d'/Counsel) is delighted to return to Arena Stage, where he last appeared in *The Shoplifters* and *Guess Who's Coming to Dinner*. Other Arena credits include *Legacy of Light* and *On the Jump*. Most recently Michael played holdout Juror #3 in the Ford's Theatre production of *Twelve Angry Men*, and Alex in *Heisenberg* at Signature Theatre. He is a company member at Woolly Mammoth Theatre, where he has been in many, many productions including *A Bright New Boise* (Helen Hayes nom.), *She Stoops to Comedy* (Helen Hayes nom.) and *The Elaborate Entrance of Chad Deity*. Other favorite roles include Charley in *The Whale* at Rep Stage (Helen Hayes nom.) and Lieutenant Caro in *Between Riverside and Crazy* at Cleveland Play House. Michael also narrates books for the Library of Congress.



**NANCY SUN** (Judy Chen) is grateful to be making her Arena Stage debut. She first appeared on the D.C. stage in *The Hard Problem* at Studio Theatre. Off-Broadway, Nancy has performed in *Red Flamboyant* (Firebone Theatre), *Completeness* (Normal Ave) and *An Infinite Ache* (Access Theater). She has performed regionally in *Marginal Loss* (Humana Festival, Actors Theatre of Louisville). Nancy's film credits include *Going in Style*, *What Children Do* and *Bruce!!!* Her TV credits include *Homeland*, *Younger*, *Shades of Blue* and *The Slap*. Nancy is a graduate of University of Pennsylvania and

the Maggie Flanigan Studio. She is currently developing her first feature-length screenplay. Instagram: @thenancysun. [www.thenancysun.com](http://www.thenancysun.com)



**PERRY YOUNG** (Raúl Rivera) is so excited to be making his Arena Stage debut! Previous work includes *Usnavi* in *In The Heights* (National Tour); *Slim* in *Once Upon A Rhyme* (TheatreWorks); Bernardo in *West Side Story*; and *Lethal Weapon* (TV Series). Perry won the Broadway World Award for Best Lead Actor in a Musical for *In The Heights* and was also recently part of the ABC Discovers Diversity Showcase in New York City. He has also worked extensively with Rafael Casal (*Blindspotting*) and Daveed Diggs (*Hamilton*) on the #Bars Hip-Hop Workshop produced by the Public Theatre. A California native, Perry now splits his time between Los Angeles and New York City. Thanks to my family, for everything. Instagram: @perryyoungthang



**ELAN ZAFIR** (Boris Pronsky) is happy to be putting *Junk* on Arena Stage. Regional credits include Folger's *King John* and *Way of the World*; Ford's *Twelve Angry Men* and *Ragtime* (Helen Hayes Award, Ensemble); Shakespeare Theatre Company's *Romeo & Juliet* (also Free For All), *Othello* and *Salomé* (Helen Hayes Award, Ensemble); Mosaic's *Paper Dolls* and *Vagrant Trilogy*; Signature's *Tender Napalm*; The Welders' *Happiness and Other Reasons to Die*; Adventure Theatre's *JUMANJI*; Rep Stage's *Venus in Fur*; and Capital Fringe's *The Unaccompanied Minor* and *Ben & Lucille*. International credits include *The Unaccompanied Minor* at Edinburgh Fringe. TV and film credits include *The Making of the Mob*, *King of Crimes* and *House of Cards*.



## CONGRATULATIONS TO JONATHAN DAVID MARTIN

on receiving the 2018/19  
Rose Robison Cowen Acting Fellowship

Rose Robison Cowen (1905–1994) was Arena Stage Founding Director Zelda Fichandler's first drama teacher at the Children's Studios of Speech and Dramatic Arts. Together, they shared the belief that the development of young actors is at the center of the continuing evolution of theater as an art. The Rose Robison Cowen Acting Fellowship is awarded to a recent student from New York University's Tisch School of the Arts Graduate Acting Program.

## CREATIVE

**AYAD AKHTAR** (Playwright) is the author of *Junk* (Lincoln Center, Broadway; 2018 Kennedy Prize for American Drama), *Disgraced* (Lincoln Center, Broadway; Pulitzer Prize for Drama, Tony nomination), *The Who & The What* (Lincoln Center) and *The Invisible Hand* (Obie Award, Outer Critics Circle John Gassner Award, Olivier and Evening Standard nominations). As a novelist, he is the author of *American Dervish* (Little, Brown & Co.), published in over 20 languages. In addition, he is the recipient of an Award in Literature from the American Academy of Arts and Letters and the 2017 Steinberg Playwriting Award, as well as fellowships from the American Academy in Rome, MacDowell, the Sundance Institute and Yaddo, where he serves as a board director. He is a board trustee at PEN/America and New York Theatre Workshop.

**JACKIE MAXWELL** (Director) previously directed Arena Stage's *Watch On The Rhine* and *Good People*. Most recently, Jackie directed the World Premiere of *Paradise Lost* for the Stratford Festival, *Innocence Lost* for Soulpepper Theatre Co, Toronto and the Canadian Premiere of *The Humans* for Canadian Stage, Toronto. In 2016 she finished a 14 year tenure as Artistic Director of The Shaw Festival. Favourite productions directed there include *Uncle Vanya*, *Sweeney Todd*, *The Divine* (World Premiere), *Come Back Little Sheba*, *Major Barbara*, *Ragtime* and *St Joan*. Jackie has worked extensively throughout Canada and the U.S. and was also Artistic Director of Toronto's Factory Theatre for eight years. She has received many awards including two Dora Mavor Moore Awards for Directing, the Order of Ontario and two Honorary Degrees. Upcoming projects include *August Osage County* for Soulpepper Theatre Co and the World Premiere of Ken Ludwig's *Dear Jack, Dear Louise* for Arena Stage next season.

**MISHA KACHMAN** (Set Designer)'s previous designs at Arena include *Kleptocracy*, *Two Trains Running*, *Smart People* and *The Originalist*. He has also worked at Asolo Rep, Baltimore Center Stage, Cincinnati Playhouse in the Park, Cleveland Playhouse, Court Theatre, Filarmónica de Jalisco, The Kennedy Center, Olney Theatre, Opera Royal Versailles, Pasadena Playhouse, Portland Center Stage, Round House Theatre, Seattle Rep, Signature Theatre, Syracuse Stage, Wilma Theater and Woolly Mammoth Theatre Company, among many other theaters in the United States and abroad. Misha is a recipient of The Helen Hayes Award and a company member at Woolly. He is a graduate of the St. Petersburg Theatre Arts Academy and serves as associate professor and head of MFA in Design at University of Maryland. For more information visit [www.mishakachman.com](http://www.mishakachman.com).

**JUDITH BOWDEN** (*Costume Designer*) has been designing for the theater for the past 25 years. She has designed costumes for Arena Stage productions of *Watch on the Rhine*, *My Fair Lady* and *The Music Man*. Recent set and costume design credits include: *London Road* and *The Other Place* (Canadian Stage); *Chimerica* (Manitoba Theatre Centre and Canadian Stage); *The Humans* (The Citadel and Canadian Stage); *Grand Hotel*, *St Joan*, *Sweeney Todd* and *Peter and the Starcatcher* (Shaw Festival, where she has designed for the past 17 seasons) and *Paradise Lost* and *The Changeling* (The Stratford Festival). Recent costume design credits include: *Sense and Sensibility*, *Christmas Carol* (Manitoba Theatre Centre); and *Cabaret* (Shaw Festival). Her work has been seen at The National Arts Centre, Theatre Calgary and Pacific Opera Victoria. Her costume design work was part of the exhibit at the Bakhrushin Central Stage Theatre Museum: "Costume at the Turn of the Century 1990-2015."

**JASON LYONS** (*Lighting Designer*) Arena Stage: *Born For This*. Other D.C. credits include *Jesus Christ Superstar*, *Crazy For You*, *La Cage aux Folles*, *West Side Story*, *GirlStar* and *Cabaret* at Signature Theatre. Jason has designed the Broadway productions of *Hand to God*, *On the Town*, *Bronx Bombers*, *Let It Be*, *Bring It On: The Musical*, *Rock of Ages*, *The Threepenny Opera*, *Barefoot in the Park* and *Good Vibrations*. Other recent credits include *Clueless The Musical* (The New Group); *Kings* (The Public Theater); *Sugar In Our Wounds*, *Linda*, *Important Hats of the 20th Century* and *The Commons of Pensacola* (Manhattan Theatre Club); *Romy & Michele's High School Reunion* (5th Ave); and *Familiar*, *Robin Hood*, *Red Velvet*, *Macbeth* and *Love Labors Lost* (The Old Globe).  
www.jasonlyonsdesign.com

**DARRON L WEST** (*Sound Designer*) Arena Stage credits include *Healing Wars*, *The Velocity of Autumn*, *Intimations For Saxophone*, *Anna In The Tropics* and *Crowns*. He is a Tony and OBIE Award-winning sound designer whose work for dance and theater has been heard in over 600 productions all

over the United States and internationally in 14 countries. His additional accolades include the Drama Desk, Lortel, Audelco and Princess Grace Foundation Statue Awards.

**LEWIS SHAW** (*Fight Director*)'s Arena Stage credits include *Kleptocracy*, *Snow Child*, *Sovereignty* and *A Raisin in the Sun*. Everyman Theatre credits include *Sweat*, *Noises Off*, *The Beaux Strategem*, *Fences*, *Ruined* and *Great Expectations*. Center Stage credits include *A Skull in Connamara*, *Bus Stop*, *Snow Falling on Cedars* and *Looking Glass Alice*. Regional credits include Washington Opera's *Don Giovanni*. Shaw is a certified teacher with The Society of American Fight Directors and is the owner of Lewis Shaw Fine Dueling Supplies. His stage weapons have been seen in numerous Broadway plays, operas, films and television shows including *Head Over Heels*, Marvel's *Daredevil*, Marvel's *Iron Fist*, *Aida* and *The Scarlet Pimpernel*.

**LISA NATHANS** (*Dialect and Vocal Coach*) is thrilled to be coaching for Arena Stage! Other D.C. area credits include Arena Stage's *JQA* and *Anything Goes*, *Vanity Fair* (a co-production with ACT in San Francisco) and various productions with the Kennedy Center Theater for Young Audiences, Signature Theatre, Theater Alliance, Keegan Theatre and MetroStage. Regional credits include Guthrie Theater, The Road Theatre Company, 5th Avenue Theatre and Theatricum Botanicum. TV credits include National Geographic's *Elemental: Hydrogen vs. Hindenburg*. Private coaching/workshop development available; VASTA member. Teaching (USA and UK) engagements include University of Maryland TDPS (assistant professor: Voice, Speech, and Acting), CalArts, Stella Adler Academy, RADA, Royal Welsh, Royal Central, University of Washington (PATP MFA) and University of Minnesota (Guthrie BFA). Training: Royal Central School of Speech and Drama, MFA (Voice Studies); Boston University, BFA (Acting); Linklater Voice Designation; and Colaizzi Speech Practitioner. Break legs all!

# WHO'S WHO

**GEOFF JOSSELSO, 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](http://www.geoffjosselson.com).

**CHRISTI B. SPANN** (*Stage Manager*) returns to Arena Stage for her sixth season. Christi spent twelve seasons on the stage management staff at the Denver Center Theatre Company and has also worked with The Great River Shakespeare Festival in Winona, MN; and the Virginia Repertory Theatre in Richmond, VA.

**RACHAEL DANIELLE ALBERT** (*Assistant Stage Manager*) is thrilled return to Arena Stage. Credits Include: *Native Gardens*, *A Raisin in the Sun*, *Watch on the Rhine*, *Erma Bombeck: At Wit's End* and *The City of Conversation*. Regional credits include: *She A Gem* and *Bright Star* (Kennedy Center); *Botticelli in the Fire* (Woolly Mammoth); *The Wolves* (Studio Theater); *Seize the King*, *Up Here*, *Ether Dome* and *Peer Gynt* (La Jolla Playhouse); *Rich Girl* (The Old Globe); *Sylvia* and *Souvenir* (New London Barn Playhouse); and *The Last Days of Judas Iscariot* (Stage 773). New York credits include: *The Roads to Home* (Primary Stages); *Maize & Blue* on Broadway; and *The Last Word* (NYMF). Founding member: Ubuntu Theater Project (Oakland, CA). MFA: University of California, San Diego. BFA: University of Michigan. Proud AEA member.



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## 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 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.



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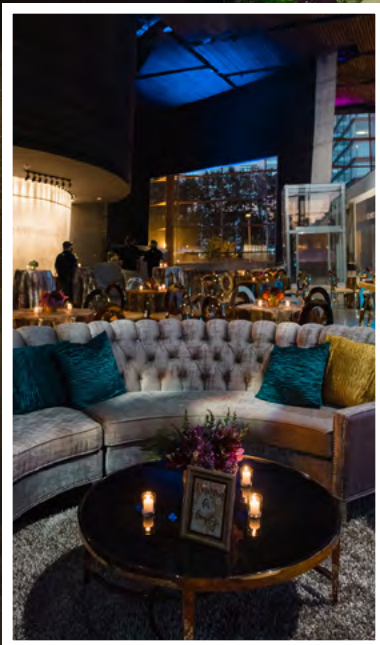
*"We feel the long-term viability of theater really has to come from two sources — annual fundraising efforts and long-term donations [in the form of a planned gift] from the people who love the theater and are willing to commit to it in perpetuity."*

— Beth Newburger Schwartz and the late Richard Schwartz





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THURSDAY, MAY 10, 2018

*Event Chairs – Lavern J. Chatman and Maggie Fitzpatrick*

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

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 Casting Director/Line Producer..... Victor Vazquez  
 Literary Manager..... Naysan Mojangani  
 Dramaturg..... Jocelyn Clarke  
 Artistic Development  
 Administrative Assistant..... Asha Moses  
 Senior Literary Fellow..... Anna'le Hornak\*  
 Directing Fellow..... Dalia Ashurina\*  
 Casting Fellow ..... Malek Mayo\*  
 Current Commissioned Writers..... Kia Corthron,  
 Nathan Alan Davis, Idris Goodwin,  
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 Kenneth Lin, Craig Lucas, Eduardo Machado,  
 Octavio Solis, Aaron Posner,  
 Theresa Rebeck, John Strand  
 Playwrights' Arena 2019.....Audrey Cefaly,  
 Annalisa Dias, Paige Goodwin,  
 Psalmayene 24, Alan Sharpe

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Database Manager.....Rachel Schlaff  
Help Desk Associate.....Edward Wieland

## MARKETING AND COMMUNICATIONS

Senior Director of Marketing  
and Communications.....Renée M. Littleton  
Digital Communications Manager.....Brieahn J. DeMeo  
Publicist.....Lauren McMillen  
Media Relations Associate.....Skye Lindberg  
Media Relations Fellow.....Samantha Schneider\*  
Senior Graphic Designer.....Shawn Helm  
Website and New Media Manager.....Ben Nolan  
Publications Coordinator.....Kate Thompson  
Marketing Fellow.....Caroline Dowden\*  
Artwork Creation.....Nicky Lindeman  
Illustrators.....Jon Berkley, Mads Berg,  
Charles Chaisson, Raul Colon,  
Richard Davies, Erik Drooker, Jon Foster,  
Bruce Hutchinson, Tim O'Brien

## OPERATIONS AND FACILITIES

Senior Director of Operations.....Marissa LaRose  
Operations Manager.....Alicia Sells  
Operations Coordinator.....Jenna Murphy  
Company Manager.....Amber Gray  
Assistant Company Manager.....Maddie Newell  
Company Management Fellow.....Cameron Appel\*  
Engineering Supervisor.....Keith Brown  
Maintenance Technicians.....Vincent Gregg,  
Henry Williams, Keaun 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

## 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,  
Kyle Handziak

## LIGHTS

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

## SOUND

Sound and Video Supervisor.....Brian Burchett  
Master Sound and  
Video Technicians.....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 Gerall, 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,  
Marne Anderson, Kurt Hall,  
Martha Knight, Emily Ann Mellon,  
Christi B. Spann, Hethyr (Red) Verhoef,  
Susan R. White

*\*Allen Lee Hughes Fellow*



“[Thompson] is a known showman  
with a gift for theatricality.”

— Washington Post



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