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# KLEPTOCRACY

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*Kleptocracy* Program Book  
Published January 18, 2019

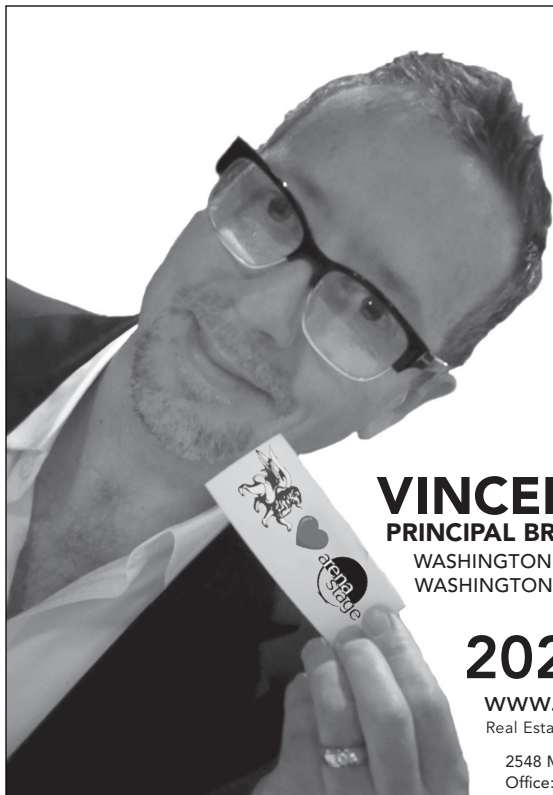
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When I first read Ken Lin's play well over a year ago, chills went up and down my spine. The first scene of the play reminded me so much of my trip to Russia almost 20 years ago and the desperation, energy and drive in the people.

How could Ken be so prescient to write this play when America has been newly engaged with a cyber Russia? We only understand our present when we dig into our past.

This play takes us into the 1990s when the Cold War was coming to an end and the Soviet Union was collapsing.

*Kleptocracy* focuses on U.S.-Russia relations when diplomacy rides on the coattails of crude oil, among the storm of hyper-capitalism, Oligarchs, chaos and corruption.

This play is about the rise of the Oligarchs. It focuses on businessman Mikhail Khodorkovsky and rising star Vladimir Putin. It is a fascinating prism through which to look at our own relationship with Russia in the United States now. *Kleptocracy* is the most dangerous play at Arena Stage this season. Dangerous because playwright Kenneth Lin has taken us right into the heart of greed, manipulation and the rise of the wealthy and Putin in Russia in the 1990s and 2000s, reminding us of where we are now.

When we are doing our job, theater-makers are looking for meaning in our work — and boy, is this ever a moment when our work speaks to an audience that is ready to gather in community, hear the truth and for a few hours be transported out of their everyday life into a fantasy or a truth-telling session where our hearts beat as one. After watching the nominating process for Supreme Court justices or seeing the fear on the faces of a caravan of asylum-seekers, one can see clearly how essential it is to be able to see through a façade, understand challenges from different sides and recognize the strength necessary to take a stand for an ideal.

*Kleptocracy* takes us into the heart of darkness we are living through. Thanks Ken Lin, Jackson Gay, Rob Ahrens (who had the idea of the play in the first place) and the whole company for shining a light on our understanding of Russia.

Many thanks,

A handwritten signature in cursive script that reads "Molly".

**Molly Smith**  
Artistic Director



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# FROM THE EXECUTIVE PRODUCER



In reflecting on *Kleptocracy*, I took a look at Arena's own governance structure and path to an organization that has a guiding principle to "create a work culture that reflects and borrows from the culture of the rehearsal hall which values experimentation and collaboration."

You probably know, Arena Stage was first formed in 1950, before there was a resident or not-for-profit theater movement. Arena Stage, Inc., sold shares and was structured like what we now call a public corporation. Yes, shareholders were paid dividends when applicable, which ultimately was not proving "profitable"

for them. Arena was able to convince many shareholders to sell back their shares and the corporation was one of the first to officially become not-for-profit in 1959. (Our incorporated name is Washington Drama Society, Inc.)

What does it mean to be not-for-profit? The purpose of a 501(C)3 of the Internal Revenue Tax Code means "charitable and educational." Organizations like Arena still have a Board but ours is a Board of Trustees, not Directors. Our Board holds our organization in trust for the community that we uphold our vision to galvanize the transformative power of theater to understand who we are as Americans.

The Board of Trustees has the primary duty of hiring and supervising the artistic director and executive producer and overseeing the organization's general financial health. Ancillary to those responsibilities are being ambassadors and fundraisers for the organization.

Supported by a committee structure that oversees details in vital areas like finance and fundraising, the Board provides a safeguard that the organization will remain sustainable.

One way to look at not-for-profit is that it means that all proceeds go back into the organization and no one person or group of people benefit from the financial profits. (I dare say we all benefit from the intangible profits of great theater!) As veteran theatergoers know, the price of a ticket is only a contribution toward the expense to bring the art to audiences and ticket sales do not cover the cost alone. In the for-profit commercial theater model, there is a group of producers and investors who have paid the costs to bring the show to audiences, and then they are repaid for their investment. If the show is a hit, there is potential for producers and investors to make back more than they invested, and that is their revenue alone. For Arena and peer theaters, we have a generous band of contributors who help support the organization through their gifts and other support. It all goes into the Arena Stage pot and not into anyone's pockets.

Beyond the Board and my and Molly's positions, Arena has a dedicated and intelligent senior staff who manage the operation of the organization. Flip to the last two pages of this program to see the names of the people who make Arena Stage what it is. It takes collaboration and a community to conceive, build, create and run a theater like ours.

With a faithful adherence to our well-conceived governance model there would never be an opportunity for Arena oligarchs to emerge. No Putins here!

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

**Edgar Dobie**

Executive Producer

President of the Corporation

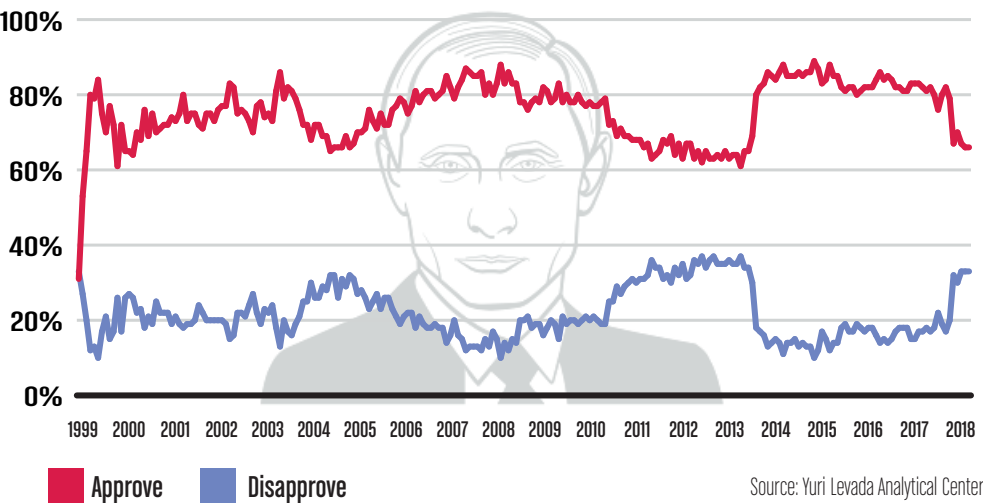


# KLEPTOCRACY BY THE NUMBERS

Kenneth Lin's play is a fictionalized account of historical events. For a deeper dive into the truth underlying the story he has crafted, here are four metrics illuminating the Russia of Vladimir Putin and Mikhail Khodorkovsky.

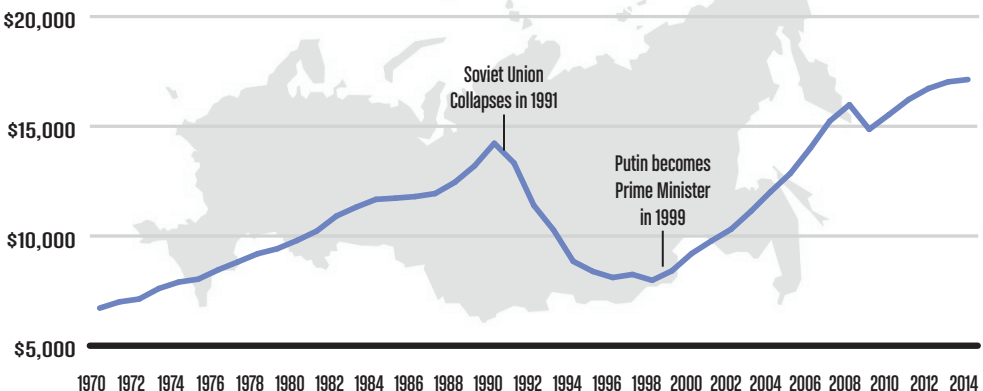
## PUTIN APPROVAL RATINGS

Do Russian citizens approve the activities of Prime Minister/President Vladimir Putin?



## GROSS DOMESTIC PRODUCT

Per Capita GDP of Soviet Union/Formal Soviet Republics

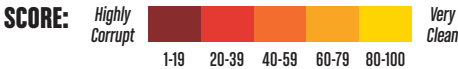


Source: CIA Factbook and UN Statistics Division

# CORRUPTION

Corruption Perceptions Index 2017

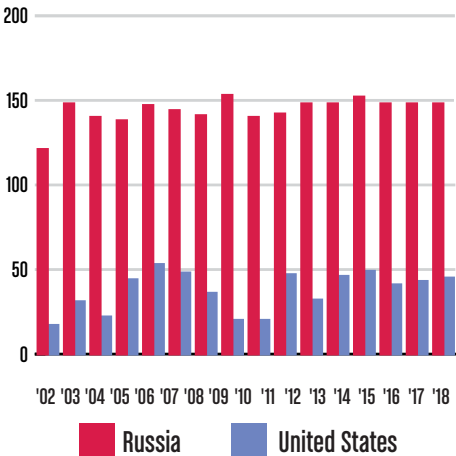
COUNTRY	SCORE	COUNTRY	SCORE
New Zealand	89	Philippines	34
Canada	82	Mexico	29
United States	75	Russia	29
Japan	73	Venezuela	18
Uruguay	70	North Korea	17
		Somalia	9



Source: Transparency International

# PRESS FREEDOM

The lower the score, the more free the press



Source: World Press Freedom Index

# PRIVATIZATION OF RUSSIA & THE RISE OF THE OLIGARCHS

When the Soviet Union collapsed in 1991, the new government of Russia was faced with the difficult questions of how to dismantle the old communist structures and what to do with the state-owned businesses and properties. It was at this moment that the oligarchs were empowered and the foundations of Putin's ultimate rise to power were laid.

# VOUCHERS

All citizens were given vouchers by which they could purchase shares in state-owned companies. The majority of the populace, however, needed cash more than they needed potential business ownership, so a relative few individuals were able to buy up significant numbers of the vouchers, representing the lion's share of the 15,000 firms transferred from state control.

# LOANS FOR SHARES

Instead of being sold through vouchers, the largest companies were instead used as collateral to secure loans to President Boris Yeltsin's government; when the state defaulted on those loans, the Oligarchs were able to secure control of those companies for rock-bottom prices in rigged auctions.

In addition to these government programs, the Oligarchs (including Khodorkovsky) used other even less scrupulous schemes to transfer significant portions of the state's wealth to their own pockets, establishing themselves as the center of power in the new Russia and sowing the seeds of their own defeat by Putin.

# SAVE THE DATE

2019 ARENA STAGE GALA HONORING NINA TOTENBERG  
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Arena Stage

Molly Smith, Artistic Director | Edgar Dobie, Executive Producer

By Special Arrangement with Robert Ahrens, Mickey Liddell, Michael Mills and Andrew Tobias

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PRESENTS

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# KLEPTOCRACY

A fictional play inspired by historic events

BY **KENNETH LIN**

DIRECTED BY **JACKSON GAY**

SET DESIGNER  
**MISHA KACHMAN**

COSTUME DESIGNER  
**JESSICA FORD**

LIGHTING DESIGNER  
**MASHA TSIMRING**

ORIGINAL MUSIC AND SOUND DESIGN  
**BROKEN CHORD**

PROJECTION DESIGNER  
**NICHOLAS HUSSONG**

HAIR, WIG AND MAKEUP DESIGNER  
**DAVE BOVA**

FIGHT DIRECTOR  
**LEWIS SHAW**

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ASSISTANT STAGE MANAGER  
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# SETTING / CAST / ACKNOWLEDGEMENTS

## SETTING

Russia, immediately following the collapse of the Soviet Union.

## CAST (in alphabetical order)

Valentin and others .....	JOHN AUSTIN
Petukhov and others.....	ELLIOTT BALES*
White House Official.....	CANDY BUCKLEY*
Leonid Nevzlin, Interpreter, Kuchma, and others/Fight Captain.....	JOSEPH CARLSON*
Inna Khodorkovsky .....	BRONTË ENGLAND-NELSON*
Vladimir Putin .....	CHRISTOPHER GEARY*
Platon Lebedev, Roman, and others.....	ALEX PIPER*
Boris Berezovsky, Yuri Schmidt, and others.....	TONY MANNA*
Mikhail Khodorkovsky.....	MAX WOERTENDYKE*

*\*Member of Actors' Equity Association*

## ACKNOWLEDGEMENTS

Special thanks to experts Dean Joel Hellman and Robert Nurick; Elena Boudovskaia and Yuliya Yatsyshina, who helped us with Russian pronunciation and translation.

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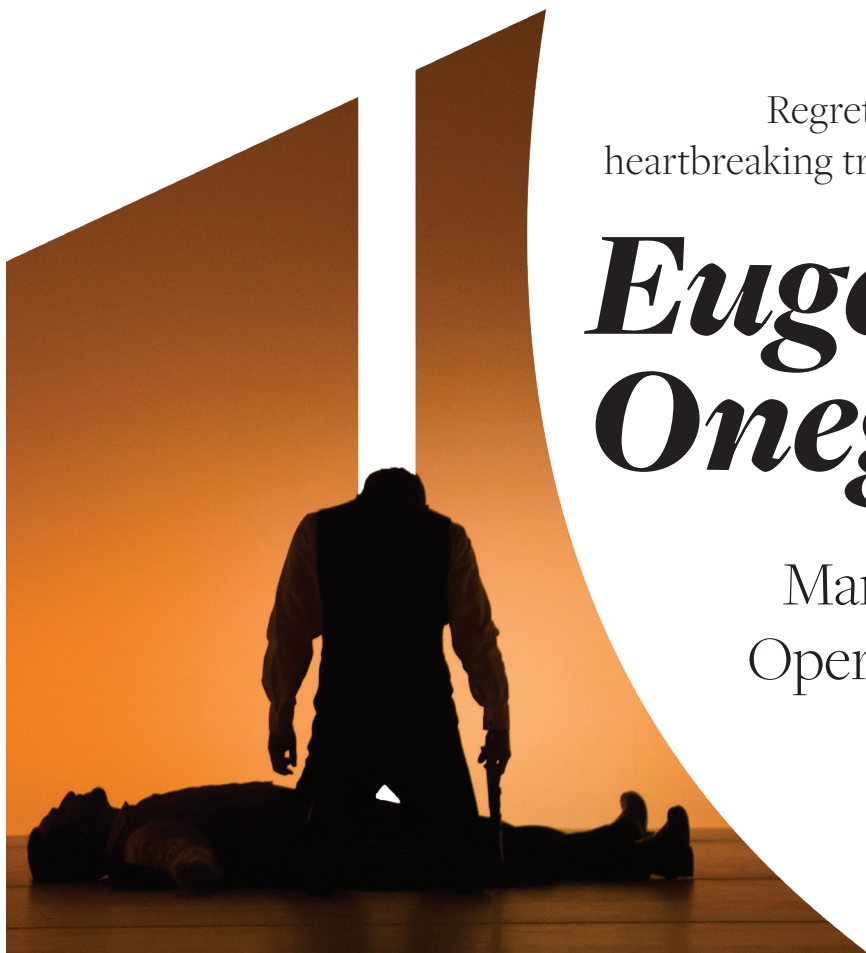
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**GENERAL DYNAMICS**

FOR THIS PRODUCTION

Music Consultant.....	THOMAS PEDERSEN
Associate Projection Designer .....	JOEY MORO
Associate Hair, Wig and Makeup Designer .....	CASSIE WILLIAMS
Hair, Wig and Makeup Assistant .....	NOAH SCOTT
Technical Director .....	NATALIE BELL
Properties Director .....	JENN SHEETZ
Costume Director .....	JOSEPH P. SALASOVICH
Master Electrician .....	CHRISTOPHER V. LEWTON
Sound Director .....	BRIAN BURCHETT
Production Assistant.....	EMILY ANN MELLON
Directing Fellow .....	DALIA ASHURINA
Russian Language Coach.....	SVETLANA MOSER
Senior Literary Fellow/Script Supervisor.....	ANNA'LE HORNAK
Production Dramaturg.....	NAYSAN MOJGANI
Puppet Consultant.....	KSUSHA LITVAK
Show Carpenter .....	MICK COUGHLAN
Props.....	KYLE HANDZIAK, ALEKX SHINES
Light Board Operator.....	BRIAN FLORY
Assistant to the Lighting Designer .....	VENUS GULBRANSON
Sound Engineer.....	ADAM W. JOHNSON
Projections Programmer .....	EVAN HOEY
Assistant to the Costume Designer .....	KITT CRESCENZO
Wardrobe Supervisor .....	ALICE HAWFIELD
Wardrobe .....	JESSICA BROWNING
Hair and Makeup .....	DAPHNE EPPS
Additional Stitchers .....	JENNIFER BAE, ANDREW LANDON CUTLER, RAYNA C. RICHARDSON, ELIZABETH SPILSBURY
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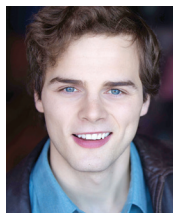


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## CAST (in alphabetical order)



**JOHN AUSTIN** (*Valentin and others*) is thrilled to make his Arena Stage debut. D.C. credits include Frank in *Melancholy Play* (Constellation Theatre) and Lysander in *A Midsummer Night's Dream* (Prince

George's Shakespeare). With National Players (Olney Theatre Center), John toured America as Montano in *Othello*, the Mad Hatter in *Alice in Wonderland* and Gatsby in *The Great Gatsby*. In Austin, Texas, John originated the role of Young Zeus in *Zeus in Therapy* (Tutto Theatre Company), for which he won the B. Iden Payne Award for Outstanding Young Performer. Training includes a BFA in Acting, Summa Cum Laude, from Boston University and a Certificate in Classical Acting from L.A.M.D.A. The Bette Davis Foundation awarded John the Bette Davis Prize for excellence in the acting profession. Upcoming productions include *Oslo* (Round House Theatre). Instagram: @johnaustintx <http://www.johnaustinaactor.com>



**ELLIOTT BALES** (*Petukhov and others*) returns to Arena Stage, having appeared previously in *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* and *The Coming Storm*, and TV credits include *Legends and Lies: Patriots, The Sultan and the Saint* 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.



**CANDY BUCKLEY** (*White House Official*) last appeared at Arena Stage as Sadie in *All the King's Men* for which she received a Helen Hayes nomination. Her Broadway credits include Sam Mendes-directed *Cabaret*,

*Thoroughly Modern Millie*, *After the Fall*, *Scandalous* and *Ring Round the Moon*. Off-Broadway Candy again worked with Mendes in *Wise Guys*; with Hal Prince in *Petrified Prince* (Drama Desk nom.); with Phyllida Lloyd in an all-female *Taming of the Shrew*; with daughter/writer Erin Buckley in *Older Lady*; and with playwright Max Baker in *Hal + Bee*. She recently premiered regionally in Rob Askins' *The Squirrels* and Mat Smart's *Kill Local*. On TV she can be seen in *The Americans*, *Treme*, *Blue Bloods*, *Gossip Girl*, and *Criminal Intent* and in the film *Bachelorette*. She holds the Princess Grace Statuette for Outstanding Achievement in Theater.



**JOSEPH CARLSON** (*Leonid Nevzlin, Interpreter, Kuchma, and others/Fight Captain*) returns to Arena Stage after appearing in *Sovereignty* as President Andrew Jackson. Off-Broadway credits include *uncle tom: de-constructed*

with The Conciliation Project, a social justice theater company where he has been an ensemble member, director, and facilitator for over 10 years, helping to develop plays for the purpose of opening dialogue about racism and intersectional oppression in America in order to repair its damaging legacy. Selected D.C. credits include *Nat Turner in Jerusalem* (Forum Theatre), *Iokanaan in Salome* (Scena Theatre), *The Night Alive* (Round House Theatre), *Macbeth in Voodoo Macbeth* (American Century Theater), *Antony in Antony and Cleopatra* (Brave Spirits Theatre) and *Colossal* (HH nominations, Outstanding Lead Actor and Ensemble) at Olney Theater. Select regional credits include Stanley Kowalski in *A Streetcar Named Desire* (Richmond Theater Critics Award nomination, Best Actor in a Play) at Firehouse Theater, Tom Joad in *The Grapes of Wrath* (VA Rep.), *Mutual Philanthropy* (New Jersey Rep.) and *Dancing at Lughnasa* (Tantrum Theatre). Joe has been seen on



television in *Turn*, *The American West*, and *Frontiersmen*, and on screen in Spielberg's *Lincoln*. Joe holds a BFA in Performance and an MFA in Acting Directing Pedagogy specializing in the application of Ritual Poetic Drama within the African Continuum from Virginia Commonwealth University, where he is the 2018 recipient of the 10 Under 10 Alumni Award.



## BRONTË ENGLAND-NELSON

(Inna Khodorkovsky)'s Broadway credits include *Three Tall Women* (The Golden). Other New York credits include *Acolyte* (59E59), and workshops of *Martyrs* (La MaMa), and

*Rocket Park* (The Public, Emerging Writers Group Spotlight Series). She's worked regionally at Shakespeare Santa Cruz, Hudson Shakespeare Co. and the Yale Repertory Theater. BA UC Santa Cruz; MFA Yale School of Drama.



## CHRISTOPHER GEARY

(Vladimir Putin) has been seen in *These Paper Bullets!* (Yale Rep, Geffen Playhouse, Atlantic Theater); *Cymbeline*, *Imogen Says Nothing* (Yale Rep); *Buyer and Cellar* (Triad Stage); *Design For Living*, *The*

*Cat and the Canary* (Berkshire Theater Group); and *Losing Tom Pecinka* (Ice Factory).

Christopher is a member of New Neighborhood, a theater, TV, and music company. BA: Fordham. MFA: Yale School of Drama. Many thanks to Bret Adams Ltd. and my family. Instagram: @christopheregeary



## TONY MANNA

(Boris Berezovsky, Yuri Schmidt, and others) is making his Arena Stage debut. His New York credits include *These Paper Bullets!* (Atlantic Theater), *Timon of Athens* (Public Theater) and *The Hasty Heart*

(Keen Company) among others. Regionally, he's appeared at Yale Repertory Theatre, the Geffen Playhouse, and, most recently, the Westport Country Playhouse in *Man of La Mancha*. Television credits include *The*

*Marvelous Mrs. Maisel* (Amazon), *Maniac* (Netflix), *Z: The Beginning of Everything* (Amazon), *Elementary* (CBS) and *The Exorcist* (FOX). He is a member of New Neighborhood and a graduate of the Yale School of Drama. [tonymanna.com](http://tonymanna.com)



**ALEX PIPER** (Platon Lebedev, Roman, and others) is thrilled to be making his Arena Stage debut. D.C. theater credits include *As You Like It* and *Sense & Sensibility* (Folger Theatre); *Henry IV Part I*, *Henry IV Part II* and *As*

*You Like It* (The Shakespeare Theatre Company); and acting fellow at The Shakespeare Theatre Company for the 2013–2014 season. Awards include The Kennedy Center American College Theatre Festival National Finalist. Education: MFA, The University of Southern Mississippi. He is also an affiliated teaching artist at The Shakespeare Theatre Company. Website: <http://alexpiper59.wix.com/piper>



**MAX WOERTENDYKE** (Mikhail Khodorkovsky)'s New York credits include the Broadway production of Ivo van Hove's *A View From the Bridge*, the world premiere of Richard Nelson's *Illyria* and *Romeo & Juliet* (the latter two at The

Public Theater). Regional credits include Nick in *The Invisible Hand* (Cleveland Play House), the regional premiere of *Oslo* (Pioneer), and *Frankenstein* (Denver Center for the Performing Arts). Max can be seen on screen in Netflix's *Longmire*, and in the upcoming film *Down the Barrel*. He is in the process of producing his first feature film. Max is a graduate of McGill University and The Juilliard School of Drama.

## CREATIVE

**KENNETH LIN** (*Playwright*) is an award-winning playwright whose plays *Warrior Class*; *Pancakes, Pancakes!*; *Po Boy Tango*; *said Saïd*; *Agency\**; *Genius in Love*, *Intelligence – Slave* and *The Lynching of a White Man in Rural, CA* have been performed throughout the world. He is a member of the theater/music/film collective New Neighborhood. Upcoming theatrical works include *Farewell My Concubine* with composer Jason Robert Brown (Cinematic Productions), *Life On Paper* (Jackalope Theatre Company), and *The Adventures of Huckleberry Finn* with music by Stew and the Negro Problem. Television credits include *The First* (Hulu), *House of Cards* (Netflix, Emmy nomination, Best Dramatic Series), *Warrior* (HBO/Cinemax), and *Sweetbitter* (Starz). Feature film credits include *Abacus* (dir. Justin Lin). Awards/honors include winner of the Kendeda Graduate Playwriting Competition, Princess Grace Award, L. Arnold Weissberger Award, Cole Porter Prize, Edgerton New Play Prize and Fulbright Scholarship. Education: Yale School of Drama.

**JACKSON GAY** (*Director*)'s recent productions include *Make Believe* by Bess Wohl (Hartford Stage); *Transfers* by Lucy Thurber (New York Stage & Film and MCC, Off-Broadway Alliance Best New Play Award 2018); Ayckbourn's *Woman In Mind* (Delaware Rep); Christina Anderson's *the ripple, the wave that carried me home* (Ground Floor Berkeley Rep); *Invictus Mingus* by Frank Harts (New Neighborhood/Dorset Theatre); *The Cake* by Bekah Brunstetter and *Lover Beloved* by Suzanne Vega and Duncan Sheik (Alley Theatre); Lisa Lampanelli's *Stuffed* (Westside Theatre); Mat Smart's *Kill Local* (La Jolla Playhouse); Chekhov's *Three Sisters* (Studio Theatre/New Neighborhood); Shakespeare's *Much Ado* adapted with Ken Lin (Cal Shakes); *These Paper Bullets!* by Rolin Jones with music by Billie Joe Armstrong (New Neighborhood, Atlantic, Geffen, Yale Rep — Critics Pick *Time Out NY*, Best Production and Adaptation LA Sage Awards, Best of 2015 *Time Out Los Angeles*, Connecticut Critics Circle Award Best Production and Best Director); Silverman's *The Moors* and *Elevada* by Sheila Callaghan (Yale Rep); Thurber's *The Insurgents* (Labyrinth

Theatre Company); *3C* by David Adjmi and Thurber's *Where We're Born* (Rattlestick); Thurber's *Scarcity* and Jones' *The Jammer* (Atlantic); Jones' *The Intelligent Design of Jenny Chow* (Atlantic and Yale Rep, Connecticut Critics Circle Award Outstanding Production of a Play); *A Little Journey* (Mint Theater, Drama Desk nomination Outstanding Revival of a Play). MFA: Yale School of Drama.

**ROBERT AHRENS** (*Producer*)'s select prior Broadway credits include lead producer of *Xanadu* (four Tony nominations), *Disaster!*, *Kathy Griffin Wants a Tony*, and co-producer of *Angels in America* (Tony Award). Upcoming: *Ain't Too Proud*, *Hadestown*, and *Oklahoma!* Rob would like to thank everyone who worked on *Kleptocracy* and brought it to life at Arena Stage. Since it took more than a village to mount this show, he cannot begin to name everyone, but would like to mention those with whom he worked most closely. First, his mentor and longtime producing partner, film producer Mickey Liddell; his newest producing partner, marketing maven Michael Mills; and his third producing partner, Andrew Tobias, author and DNC treasurer (1999-2016). He'd also like to thank his general management partner, Chris Aniello, and his better half, Jason Penchoff. Rob deeply appreciates Molly Smith's unwavering support of this new play, which holds true for the entire team at Arena Stage. It has been a pleasure and privilege for Rob to work with the super talented, hardworking, and kind creative leaders of this show, which sheds light on today's world, Jackson Gay and Kenneth Lin.

**MISHA KACHMAN** (*Set Designer*)'s previous designs at Arena include *Two Trains Running*, *Smart People* and *The Originalist*. He has also worked at Asolo Rep, Baltimore Center Stage, Cincinnati Playhouse in the Park, Court Theatre, Filarmónica de Jalisco, The Kennedy Center, Milwaukee Shakespeare, Olney Theatre, Opera Lafayette, Opera Royal Versailles, Pasadena Playhouse, Portland Center Stage, Round House Theatre, Seattle Rep, Signature Theatre, Studio 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 2013 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).

**JESSICA FORD** (*Costume Designer*) is pleased to return to Arena Stage, having previously designed *The Fantasticks*, directed by Amanda Dehnert. Off-Broadway credits include *Transfers* at MCC Theatre and *The Insurgents* at Labyrinth Theatre Company, both by Lucy Thurber and directed by Jackson Gay; *Stuffed* by Lisa Lampanelli at West Side Theatre and WP Theatre; and *These Paper Bullets!* and *The Jammer* with Atlantic Theatre Company, among others. Other D.C. credits include *Three Sisters/No Sisters* at Studio Theatre, directed by Jackson Gay and Aaron Posner in 2017, as well as *Orestes: A Tragic Romp* by Anne Washburn and *The Gaming Table* by Susanna Centlivre at The Folger Theatre Company. Jessica has been the recipient of a Drama Desk nomination and the winner of Connecticut Critics Circle and LA Critics Circle Awards. MFA: Yale School of Drama. [www.jessicafordcostumedesign.com](http://www.jessicafordcostumedesign.com).

**MASHA TSIMRING** (*Lighting Designer*) is a N.Y.C.-based lighting designer for performance. Her work was last seen in D.C. in *Noura* at the Shakespeare Theatre. Her recent NYC work includes *Noura* at Playwrights Horizons, *Intractable Woman* with Play Co., *Electric Lucifer* at The Kitchen and *Frontieres Sans Frontieres* at Bushwick Starr. Regionally, her work has been seen at CalShakes, Playmakers, Chautauqua Theatre Company, Triad Stage, Yale Rep, Marin Theatre Co., Charlottesville Opera and many others. She has lit dance pieces for LA Dance, Nichole Canuso Dance Co. and CONTRA-TIEMPO. Her work has taken her abroad to Russia, United Arab Emirates, Chile, Bolivia, Ecuador and the Netherlands. Masha received her MFA from Yale School of Drama. More info at [www.mashald.com](http://www.mashald.com).

**BROKEN CHORD** (*Original Music and Sound Design*)'s Arena Stage credits include *Frankie and Johnny in the Clair de Lune*. Broadway credits include *Eclipsed* and *The Parisian Woman*. New York credits include *Scarcity*, *The Lying Lesson* (Atlantic Theater); *The Insurgents* (Labyrinth Theater); *Bull in a China Shop*

(LCT3); *When We Were Young and Unafraid* (Manhattan Theatre Club); *Transfers* (MCC); *Informed Consent* (Primary Stages); *The Good Negro* (The Public Theater); *Stay, Massacre* (Rattlestick); *The Other Thing* (Second Stage Theatre); *Appropriate* (Signature Theatre); and *Lascivious Something* (Women's Project). Regional credits include *Lover, Beloved* (Alley Theater); *Party People* (Berkeley Rep); *American Buffalo*, *Pride and Prejudice* (Centerstage); *Fairfield*, *How I Learned to Drive* (Cleveland Play House); *The Tempest*, *Deferred Action* (Dallas Theater Center); *An Enemy of the People* (Guthrie Theatre); *A Midsummer Night's Dream*, *The Whipping Man* (Hartford Stage); *Top Girls* (Huntington Theatre); *Ruined*, *UniSon* (Oregon Shakespeare Festival); *Hamlet*, *Macbeth*, *Romeo and Juliet* (Shakespeare Theatre Company); and *These Paper Bullets!* (Yale Rep). Film credits include *Fall to Rise*. [www.brokenchord.us](http://www.brokenchord.us)

**NICHOLAS HUSSONG** (*Projection Designer*)'s Off-Broadway credits include *Until the Flood* (Rattlestick Playwrights Theatre, Goodman, Milwaukee Rep, St. Louis Rep, ACT Seattle); *White Guy on the Bus* (59E59, Delaware Theatre Company); *Skeleton Crew* (Atlantic Theater Company); *These Paper Bullets!* Drama Desk nomination (Atlantic Theater Company, Geffen Playhouse, Yale Rep); and *Chix 6* (LaMama). Some regional credits include *Grounded* (Alley Theatre), *Two Trains Running* (Arden Theater), *The Mountaintop* (Playmakers Rep), *Ella* (Delaware Theatre) and *Million Dollar Quartet* (Berkshires Theatre Group), as well as productions with FEAST Listen&Breathe, Korean Expo, Marc Jacobs, Urban Bush Women, St. Louis Rep, Esperanza Spaulding, Lantern Theatre Company, Abrons Art Center, Tiny Dynamite, Premieres NYC, Ars Nova, Cantata Profana, Nashville Symphony, Hartford Symphony, Summerworks Toronto and Joe's Pub. Nicholas was the artistic associate at Triad Stage in Greensboro, North Carolina where he continues to design new works based on Appalachian life written by Preston Lane. Television credits include the 70th & 71st Tony Awards (CBS). [NewNeighborhood.com](http://NewNeighborhood.com) Nickhussong.com

**DAVE BOVA** (*Hair, Wig and Makeup Designer*)'s Broadway designs include *Be More Chill*, *M. Butterfly*, *Sunset Boulevard*, *Bandstand*, *Indecent*, *The Real Thing* and *Violet*. Off-Broadway designs include *Be More Chill*, *Jerry Springer The Opera*, *Little Miss Sunshine*, *Here Lies Love*, *Buried Child*, *Pericles*, *Booty Candy*, *My Name Is Asher Lev*, *Good Person of Szechwan* and *Romeo and Juliet*. Regionally his work has been seen at Steppenwolf Theatre, Goodman Theatre, Signature Theatre, Playwright Horizons, Dallas Theatre Center, Shakespeare Theatre Company, Ford's Theater, The Public, Public Works, Seattle Rep, Two River Theatre, Delaware Rep and Cleveland Playhouse. [davebovadesign.com](http://davebovadesign.com)

**LEWIS SHAW** (*Fight Director*)'s Arena Stage credits include *Snow Child*, *Sovereignty*, *A Raisin in the Sun*. Everyman Theatre credits include *Sweat*, *Noises Off*, *The Beaux Strategem*, *Fences*, *Ruined*, *Great Expectations*. Center Stage credits include *A Skull in Connamarrá*, *Bus Stop*, *Snow Falling on Cedars*, *Looking Glass Alice*. Washington Opera, *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*.

**ZACH CAMPION** (*Voice and Dialect Coach*) is a freelance voice, speech and dialect coach and once worked in the Arena Stage sales office. D.C. credits include voice/dialect coach for *Indecent*, *Sovereignty*, *The Price and Smart People* (Arena Stage); *Hand to God* (Helen Hayes Award-winning); *Vietgone* and *The Remains* (Studio Theatre); the world premiere of *The Gulf*, and *Heisenberg* (Signature Theatre); *Labour of Love*, *The Invisible Hand* and *My Fair Lady* (Olney Theatre Center); *The Legend of Georgia McBride* and *Angels in America Part 1 and 2* (Round House); and *The Wiz* (Ford's Theatre). Upcoming projects include *Oil* (Olney Theatre Center). Zach is a certified teacher of Fitzmaurice Voicework® and is a member of the Studio Theatre Acting Conservatory faculty. Education: MFA Virginia Commonwealth University, BFA Texas State University. [www.voicecoachdc.com](http://www.voicecoachdc.com).

**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 SIT Company—*Bob*, *Alice's Adventures Underground*, *Room*, *Score*, *Antigone* and *Trojan Women (After Euripides)*—and *Chess Game No. 5*, his new collaboration with the company, premiered in New York in March.

**GEOFF JOSSELYN, CSA** (*Casting Director*) 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; Virginia Repertory Theatre in Richmond, VA and the Shakespeare Theatre Company here in D.C.

**MIMI CRAIG** (*Assistant Stage Manager*) is a veteran Stage/Event Manager and Field Coordinator. Mimi has enjoyed a varied career in theatre, television, film, concerts, and live events. She loves to travel, and has toured with projects that are as intimate as two people, and as epic as productions of 300+ cast and crew. Favorites include: Capitol Concerts, presented on the lawn of the U.S. Capitol for presidents



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and dignitaries; live performances in Las Vegas, such as Barbra Streisand, the Rolling Stones, and Cyndi Lauper; and corporate events for clients such as McDonald's, Yahoo!, and L'Oreal. But mostly, she loves to return to her theatrical roots and is thrilled to be a part of this premiere production.

## 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 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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 Executive Producer ..... Edgar Dobie  
 Founding Director ..... Zelda Fichandler  
 (1924-2016)  
 Founding Executive Director..... Thomas C. Fichandler  
 (1915-1997)

## ARTISTIC DEVELOPMENT

Deputy Artistic Director..... Seema Sueko  
 Casting Director/Line Producer..... Victor Vazquez  
 Literary Manager..... Naysan Mojgani  
 Senior Literary Fellow..... Anna'le Hornak\*  
 Directing Fellow..... Dalia Ashurina\*  
 Casting Fellow ..... Malek Mayo\*  
 Dramaturg ..... Jocelyn Clarke  
 Currently Commissioned Writers..... Kia Corthron,  
 Nathan Alan Davis, Idris Goodwin,  
 David Henry Hwang, Rajiv Joseph,  
 Kenneth Lin, Craig Lucas,  
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Henry Williams, Keanu Windear  
Porter.....Lawrence Wise  
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Kay Rogers

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Production Manager.....Karen O. Mayhew  
Assistant Production Manager.....Trevor A. Riley

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Associate Technical Director.....Zachary Fullenkamp  
Senior Carpenter.....Norman Lee  
Charge Scenic Artist.....Li Qiang  
Carpenters.....Mick Coughlan,  
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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  
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Wigs, Hair and Makeup Supervisor.....LaShawn Melton  
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