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### THE LITTLE FOXES

BY LILLIAN HELLMAN

DIRECTED BY KYLE DONNELLY

KREEGER THEATER | SEPTEMBER 23 - OCTOBER 30, 2016

Emmy winner Marg Helgenberger (*CSI: Crime Scene Investigation*) stars in Hellman's classic tale of greed, betrayal and sibling rivalry taken to unimaginable heights.

GOLD-STANDARD MUSICAL

### CAROUSEL

MUSIC BY RICHARD RODGERS

LYRICS BY OSCAR HAMMERSTEIN II

DIRECTED BY MOLLY SMITH

CHOREOGRAPHED BY PARKER ESSE

MUSIC DIRECTION BY PAUL SPORTELLI

FICHANDLER STAGE | OCTOBER 28 - DECEMBER 24, 2016

Dazzling lights, swinging songs and a bad boy to melt your heart (Nicholas Rodriguez) — *Carousel* is an epic musical with beloved songs like "You'll Never Walk Alone" and "June is Bustin' Out All Over."



Photo of Lookingglass Theatre Company's *Moby Dick* by Liz Lauren.

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### MOBY DICK

ADAPTED AND DIRECTED BY DAVID CATLIN

FROM THE NOVEL BY HERMAN MELVILLE

PRODUCED IN ASSOCIATION WITH THE ACTORS GYMNASIUM

A CO-PRODUCTION WITH THE ALLIANCE THEATRE AND

SOUTH COAST REPERTORY

KREEGER THEATER | NOVEMBER 18 - DECEMBER 24, 2016

Set sail with Captain Ahab and the crew of the good ship *Pequod* in this harrowing and intoxicating quest for the great white whale. "A triumph of grand theatrical imagination." (*Chicago Sun-Times*)

WORLD-PREMIERE DRAMA

### ROE

BY LISA LOOMER

DIRECTED BY BILL RAUCH

A CO-PRODUCTION WITH OREGON SHAKESPEARE FESTIVAL

AND BERKELEY REPERTORY THEATRE

KREEGER THEATER | JANUARY 12 - FEBRUARY 19, 2017

With shocking turns and surprising humor, *Roe* illuminates the lives of the women behind *Roe v. Wade*, the choices they made and the passion each side has for its cause.

PART OF THE LILLIAN HELLMAN FESTIVAL

### WATCH ON THE RHINE

BY LILLIAN HELLMAN

DIRECTED BY JACKIE MAXWELL

FICHANDLER STAGE | FEBRUARY 3 - MARCH 5, 2017

Golden Globe winner Marsha Mason (*The Goodbye Girl*) leads an ensemble cast in Hellman's suspenseful masterpiece about the pre-WWII threat of fascism in the suburbs of Washington, D.C.

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# SEASON

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**WORLD-PREMIERE POLITICAL THRILLER**

## INTELLIGENCE

BY **JACQUELINE E. LAWTON**

DIRECTED BY **DANIELLA TOPOL**

ARLENE AND ROBERT KOGOD CRADLE | **FEBRUARY 24 - APRIL 2, 2017**

Inspired by true events in the U.S. and Iraq, *Intelligence* explores the Valerie Plame affair, the cost of deception and the consequences of speaking truth to power.

**BELOVED AMERICAN CLASSIC**

## A RAISIN IN THE SUN

BY **LORRAINE HANSBERRY**

DIRECTED BY **TAZEWEILL THOMPSON**

FICHANDLER STAGE | **MARCH 31 - APRIL 30, 2017**

Called the "play that changed American theater forever" (*New York Times*), Hansberry's groundbreaking drama follows an African-American family yearning to escape the cramped confines of their Chicago tenement.

**INSIGHTFUL COMEDY-DRAMA**

## SMART PEOPLE

BY **LYDIA R. DIAMOND**

DIRECTED BY **SEEMA SUEKO**

KREEGER THEATER | **APRIL 14 - MAY 21, 2017**

With barbed wit, Lydia R. Diamond (*Stick Fly*) explores the unavoidable nature of cultural bias in this controversial and fiercely funny new play.

**SPECIAL ADD-ON PERFORMANCES**

**INSPIRATIONAL MUSICAL**

## BORN FOR THIS: THE BEBE WINANS STORY

BOOK BY **CHARLES RANDOLPH-WRIGHT** AND **BEBE WINANS**

FEATURING ORIGINAL MUSIC AND LYRICS BY **BEBE WINANS**

DIRECTED BY **CHARLES RANDOLPH-WRIGHT**

A CO-PRODUCTION WITH **THE ALLIANCE THEATRE**

KREEGER THEATER | **JULY 1 - AUGUST 28, 2016**

Combining classic Winans hits with brand new songs, this inspirational musical follows BeBe and CeCe Winans, youngest siblings of the Winans family dynasty, as they join Jim and Tammy Faye Bakker's *Praise the Lord* network television show.

**POIGNANT DRAMA**

## KATHLEEN TURNER IN THE YEAR OF MAGICAL THINKING

BY **JOAN DIDION** | BASED ON HER MEMOIR

DIRECTED BY **GAYE TAYLOR UPCHURCH**

ARLENE AND ROBERT KOGOD CRADLE

**OCTOBER 7 - NOVEMBER 20, 2016**

Faced with inescapable grief, Joan Didion (played by Academy Award nominee Kathleen Turner) learns that the miraculous can emerge to ease our pain and guide us back to the joy of life.

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# ALL THE WAY

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*All The Way*  
Program Book  
Published April 1, 2016.

Cover Illustration by Sam Spratt.  
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of Marketing and Publications  
David Sunshine, Graphic Designer



I have always loved LBJ.

President Johnson had brashness, strength and the ability to talk anyone into anything. There's a reason his biography is titled *The Master of the Senate*. I think he was one of the greatest presidents in my lifetime.. From his signature War on Poverty program to championing the Civil Rights Act, he was a bold visionary who got things done. At this moment of history, it's a joy to reflect on his ability to get results — through charm, intelligence and lots of arm twisting. What can I say, I'm from Alaska and I like big personalities.

I first saw *All the Way* three years ago at the Oregon Shakespeare Festival and I was riveted. This work chronicles a significant chapter of our history: the transitional period after President Kennedy's assassination and the fluctuating power dynamic between the people and the government. I'm particularly excited to have Jack Willis reprise his role as President Johnson. He is the perfect, towering figure to play LBJ, a role he created for both *All the Way* and *The Great Society* (Robert Schenkkan's sequel covering the later years of LBJ's presidency) in their premieres at OSF. Guided by the sophisticated hand of director Kyle Donnelly, Jack will bring this pivotal period in America to life, along with an exceptional cast and design team.

*All the Way* is a terrific story for the Washington audience. We live and breathe politics in D.C. We wake up in the morning to *The Washington Post* and *The New York Times*. We listen to NPR during the morning commute. We argue about the primaries over dinner every evening. In the midst of an intense presidential election, it seems as though the issues raised in this play are as relevant today as they were in the 1960s.

*All the Way* is this year's second production to come from OSF. Earlier this season we partnered on the co-commission of *Sweat*, a brilliant new work by Lynn Nottage which recently won the Susan Smith Blackburn Prize. Political work and a strong relationship to our community are passionate values at both of our theaters. I look forward to working with our friends at OSF again next season, when we will co-produce the world premiere of *Roe* by Lisa Loomer, a powerful play about one of the most influential Supreme Court cases of our time.

I can only imagine the discussions in the lobby during this production. Enjoy the show.

All best,

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

Molly Smith, Artistic Director



**You may be wondering** how celebrated plays like *All the Way* get developed? They don't always start with the Oval Office, but they almost always begin with a big idea.

Arena has a meaningful partnership with Oregon Shakespeare Festival (OSF). As sister resident theaters, we pride ourselves on our commitment to new work. *All the Way* makes its D.C. debut after premiering at OSF as part of their commissioning program, American Revolutions: The United States History Cycle. Big ideas and legacy plays need time; and both Arena and OSF have found the resources to create, develop and cultivate powerful stories for the stage.

At Arena, we also understand that significant initiatives require investment. That is why we host resident playwrights, the American Voices New Play Institute (AVNPI) and commission new works. AVNPI was launched in 2009 and endures. It has focused its energies around the Institute residencies and the creation of new development opportunities for writers locally and nationally through the Playwrights' Arena and Kogod Cradle Series, in addition to supporting our commissioned writers and all ongoing new play development efforts. Lydia R. Diamond, Amy Freed, Katori Hall, Samuel D. Hunter, Lisa Kron, Charles Randolph-Wright, John Strand and Karen Zacarias have all been resident playwrights. David Henry Hwang and Lynn Nottage hold project residencies with Arena, and some of our current commissioned playwrights include Mary Kathryn Nagle, Aaron Posner and Cheryl L. West.

You have seen some of these commissioned world premieres come alive on our stages over the years with *Camp David* by Lawrence Wright and *The Originalist* by John Strand; earlier this season with *Destiny of Desire* by Karen Zacarias; and next season brings *Intelligence* by Jacqueline E. Lawton.

Sometimes a play takes one year from an idea to opening night; sometimes it takes ten years. Arena's enduring instinct is to commission new, powerful plays and raise them in a supportive environment. We are encouraged to present their plays (whether from our own or others' development programs) by the welcome embrace of our Arena audience who understands the value of new work being a vital part of our season.

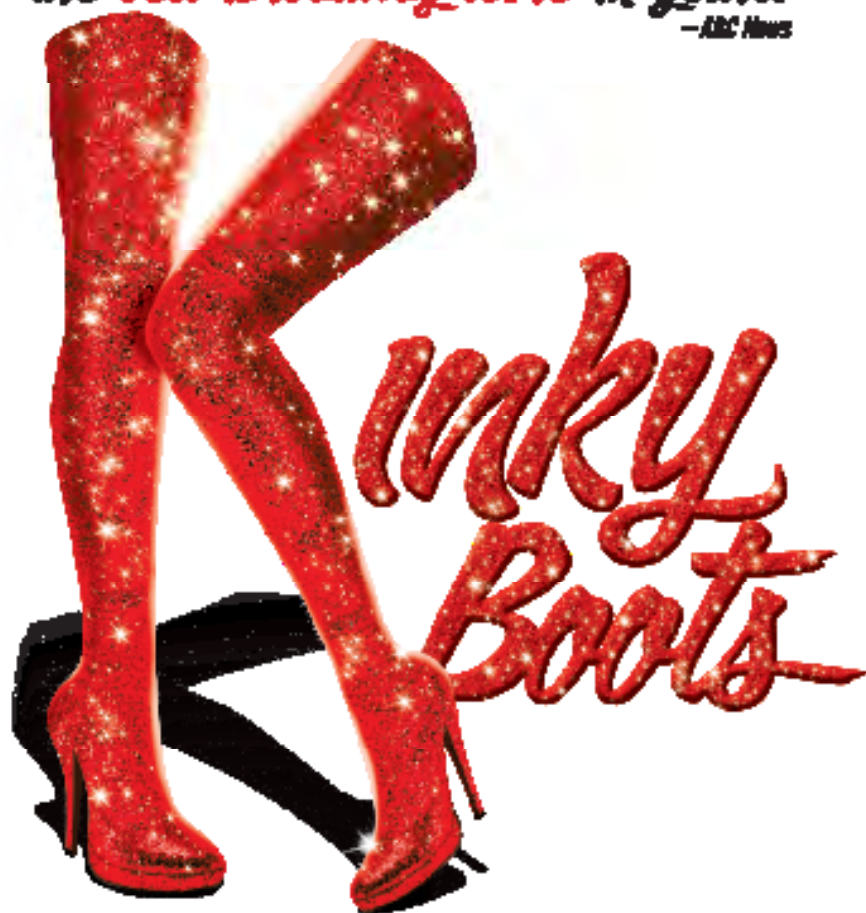
Look at all the great stories ahead of us!

Thanks for reading!

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

Edgar Dobie, Executive Producer

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the best Broadway score in years!"*  
—ABC News



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BY LINDA LOMBARDI, ARTISTIC ASSOCIATE AND LITERARY MANAGER

The Shakespearean size and scope of Robert Schenkkan's *All the Way* is equal to the men and women involved in the events surrounding the Civil Rights Act and the Presidential election of 1964. With the tragic events of November 22, 1963, Lyndon Baines Johnson was catapulted into the presidency and accomplished some of the 20th century's greatest legislation, beginning with the Civil Rights Act of 1964. Shortly before rehearsals began, I had the great pleasure of sitting down with Robert Schenkkan to discuss the inspiration and process of *All the Way*. Below is an excerpt of our conversation.



**What attracted you to Lyndon Baines Johnson and how did the idea for *All the Way* and *The Great Society* originate and develop?**

I grew up in Austin, Texas, the Hill Country, only 40 or 60 miles from LBJ's birthplace, and what would become his ranch, the western White House. There are family stories of a visit to the ranch. There's one story where our station wagon got bogged down in the mud and Senator Johnson came out in his own truck and helped put his shoulder to the fender. I don't remember any of this, but it's a great story. The '64 election, the Johnson/Goldwater election, which is covered in the play, is the first election I participated in. I was 11 years old and I wore my button and my stickers on my school books, and my mother and I went down to the headquarters on Congress Avenue and stuffed envelopes, and I got to stay up late and watch the returns. I have a very vivid memory of that, of the success. He's always been in my head. There's always been this idea that I would write about him at some point. When Oregon Shakespeare Festival commissioned me for their American Revolutions project, I quickly settled on "the accidental President," his first term. It lays out so beautifully; the coming in at this moment of crisis and tragedy after being in the wilderness politically.

**Was there a moment in time when you realized that something unique was happening?**

When we opened in Ashland and heard the response of the audience, we thought, "Well this works, this is very good." Jack Willis originated the part of LBJ. D.C. audiences are extremely fortunate to be able to see his performance. He's fantastic. It was a very, very powerful experience.

## CONTINUE THE CONVERSATION

Join us for a post-show conversation with playwright Robert Schenkkan following the 7:30 p.m. performance on May 3.

Join us for a post-show conversation with artists immediately following these performances:

April 13 at 12:00 p.m.  
April 14 at 8:00 p.m.  
April 19 at 12:00 p.m.  
April 26 at 7:30 p.m.  
April 27 at 12:00 p.m.

I do think – because of the debacle of Iraq, which made people think a lot about Vietnam, and the election of Barack Obama, the first African-American President — the play highlights the question of how much progress have we really made, in this country, especially in terms of race relations. It became a real attractor for politicians from both sides of the aisle. I think people felt like this is an accurate depiction of the challenges of trying to pass legislation. It's tough, messy work, what Bismarck called "the sausage making of politics." It's not pretty but it's too important to leave to other people. Everybody has to be involved.

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

PRESENT

# ALL THE WAY

BY  
ROBERT SCHENKMAN

DIRECTED BY  
KYLE DONNELLY

SET DESIGNER  
KATE EDMUNDS

COSTUME DESIGNER  
NAN CIBULA-JENKINS

LIGHTING DESIGNER  
NANCY SCHERTLER

ORIGINAL MUSIC AND SOUND DESIGNER  
DAVID VAN TIEGHEM

PROJECTION DESIGNER  
GREGORY W. TOWLE

WIG DESIGNER  
ANNE NESMITH

DIALECT COACH  
MARY COY

CASTING DIRECTOR  
AMELIA POWELL

NEW YORK CASTING  
GEOFF JOSSELSO

STAGE MANAGER  
KURT HALL

ASSISTANT STAGE MANAGER  
MARNE ANDERSON

*All The Way* was originally produced on Broadway by  
Jeffrey Richards, Louise Gund, Jerry Frankel,  
Stephanie P. McClelland, Double Gemini Productions, Rebecca Gold,  
Scott M. Delman, Barbara H. Freitag, Harvey Weinstein, Gene Korf,  
William Berlind, Caiola Productions, Gutterman Chernoff, Jam Theatricals,  
Gabrielle Palitz, Cheryl Wiesenfeld, Will Trice.

First performed at the Oregon Shakespeare Festival (Bill Rauch, Artistic Director).

Subsequently performed at American Repertory Theater at Harvard University  
(Diane Paulus, Artistic Director; Diane Borger, Producer).

*All The Way* was developed, in part, with assistance from The Orchard Project,  
a program of The Exchange ([www.exchangenyc.org](http://www.exchangenyc.org)).

*All The Way* was the recipient of the 2012 Edward M. Kennedy Prize for Drama Inspired by  
American History, which is awarded through Columbia University.

*All the Way* is generously sponsored by  Altria

Additional support is provided by  ,  PNC and the David Bruce Smith Foundation.

TIME

November, 1963 - November, 1964

CAST LIST (in order of appearance)

President Lyndon Baines Johnson .....	JACK WILLIS*
Lady Bird Johnson and others .....	SUSAN ROME*
Walter Jenkins and others .....	JOHN SCHERER*
Lurleen Wallace and others .....	ADRIENNE NELSON
Hubert Humphrey and others.....	RICHARD CLODFELTER
Richard Russell and others.....	LAWRENCE REDMOND*
J. Edgar Hoover and others .....	RICHMOND HOXIE*
Robert McNamara and others .....	DAVID BISHINS*
Martin Luther King, Jr.....	BOWMAN WRIGHT*
Ralph Abernathy and others .....	CRAIG WALLACE*
Stanley Levison and others .....	TOM WIGGIN*
Stokely Carmichael and others.....	JABEN EARLY*
Cartha “Deke” DeLoach and others.....	STEPHEN F. SCHMIDT*
Coretta Scott King and others .....	SHANNON DORSEY*
George Wallace and others .....	CAMERON FOLMAR*
Roy Wilkins and others .....	DAVID EMERSON TONEY*
Bob Moses and others.....	DESMOND BING

\* Member of Actors' Equity Association

All the Way is approximately two hours and 45 minutes, including one 15-minute intermission  
Photography and the video and/or audio recording of this performance by any means whatsoever is strictly prohibited.  
Please turn off all electronic devices.

FOR THIS PRODUCTION

Technical Director.....	SCOTT SCHRECK
Properties Director.....	CHUCK FOX
Costume Director.....	JOSEPH P. SALASOVICH
Master Electrician.....	CHRISTOPHER V. LEWTON
Sound Director.....	TIMOTHY M. THOMPSON
Assistant Director.....	FARRELL PARKER
Dramaturg.....	LINDA LOMBARDI
Production Assistant.....	EMILY MELLON
Show Carpenters.....	SEAN MALARKEY, MATTHEW GRISDELA
Props.....	MARION HAMPTON DUBÉ, WILL VOORHIES
Wardrobe Supervisor.....	ALICE HAWFIELD
Wardrobe.....	GERRI FORD, ADELLE GRESOCK
Wigs, Hair and Make-Up Supervisor.....	VINCENT HILL
Wigs, Hair and Make-Up Crew.....	ALINA GERALL
Wigs, Hair and Make-Up Swing.....	LESHAWN MELTON
Additional Tailoring.....	PAUL CHANG CUSTOM TAILOR
Additional Alterations.....	SETH GILBERT
Additional Wig Constuction.....	DORI BEAU-SEIGNEUR, MELISSA THIEDE
Light Board Operator.....	JOHN ROSE-CARON
Sound Engineer.....	ADAM W. JOHNSON
Assistant to the Lighting Designer.....	KELLY RUDOLPH
Board Interns.....	LINDA BAUMANN, DAVE BOYD, DEB BOYD, VICKI J. HICKS

Arena Stage would like to extend special thanks to Ruth Goerger, Associate Curator  
LBJ Presidential Library, Austin, Texas, and Amalgamated Vintage.





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## CAST (in alphabetical order)



**DESMOND BING** (*Bob Moses and others*) is thrilled to be making his Arena Stage debut. His D.C. credits include *A Midsummer Night's Dream* (Folger Theatre); *Unexplored Interior* (Mosaic Theater Company); *Occupied Territories* (Helen Hayes-nominated) and the staged reading of *Brokeology* (Theater Alliance); and *Ten Minute Play Festival* (Round House Theatre). Regional credits include *Occupied Territories* (Martha's Vineyard Playhouse, upcoming), *Stage Directions* (Penumbra Theatre Company), *All Shook Up* (Ogunquit Playhouse) and *Struggle For Freedom: The Martin Luther King Jr. Story* (Bright Star Touring Theatre). Film credits include *Lawn Gnome* and *Love Story*. Commercial credits include HEX accessory brand's "Spring Lookbook." Desmond would like to thank his family and friends for their continued love and support.



**DAVID BISHINS** (*Robert McNamara and others*) makes his Arena Stage debut. A D.C. native, his area credits include *Between Riverside and Crazy* (Studio Theatre), *The Tempest* and *The Winter's Tale* (Shakespeare Theatre Company) and *Appropriate* (Woolly Mammoth, Mark Taper Forum). Off-Broadway credits include *The Glass House* (Clurman Theatre), *Incident at Vichy* (TACT), *Sympathetic Magic* (Second Stage Theatre), *The Nest* (Tectonic Theater Project) and *Boys in the Band* (WPA Theatre, the Lucille Lortel). Regional credits include The Old Globe, Intiman Theatre, Long Wharf Theatre, Barrington Stage, Vermont Stage, Wilma, Pittsburgh Public Theater and Hartford Stage. Film credits include *A Cure For Wellness* (upcoming); *SALT*; *The Adjustment Bureau*; *Sorry, Haters*; and *The War Within*. TV credits include the Secretary of Homeland Security on Netflix's *House of Cards*, *Homeland*, *Blue Bloods*, *Fringe* and the entire *Law & Order* canon.



**RICHARD CLODFELTER** (*Hubert Humphrey and others*) makes his Arena Stage debut after living and working overseas for 30 years. With ADG Europe and TNT Music Theatre Britain he performed in over 90 international productions in 35 countries on

three continents, playing leading roles including Lear in *King Lear*, Claudius in *Hamlet*, Oberon in *A Midsummer Night's Dream*, Banquo in *Macbeth*, Henry Higgins in *Pygmalion* and Willy Loman in *Death of a Salesman*. Off-Broadway he played Mammon in *The Alchemist* and Carrisford in *A Little Princess* (Signature Theatre). For 25 years he has directed the longest running production of *A Christmas Carol* in continental Europe and recently directed the first ever production of *The Fantasticks* in Costa Rica (Teatro Espressivo).



**SHANNON DORSEY** (*Coretta Scott King and others*), a proud D.C. native, is ecstatic about her Arena Stage debut! D.C. credits include *Unexplored Interior* (Mosaic Theater Company); the Helen Hayes Award-winning *A Midsummer Night's Dream* and *Carmen* (Kennedy Center/Synetic Theater); *Two Trains Running* (Round House Theatre); *Marcus; or the Secret of Sweet, In the Red or Brown Water and Breath, Boom* (Studio Theatre); *Stick Fly* (Everyman Theatre); and *The Shipment* (Forum Theatre). Regional credits include *Safe House* and *The Trip to Bountiful* (Cincinnati Playhouse); *A Raisin in the Sun* (Perseverance Theatre); *The Great MacDaddy* (Negro Ensemble Company); *The Power of the Trinity* (NYC SummerStage); and *The Man Who Ate Michael Rockefeller* (NYC's West End Theatre). Shannon received her B.A. in Theater and African-American Studies at Temple University. She thanks her family and friends for their infinite, loving support.



**JABEN EARLY** (*Stokely Carmichael and others*) is a native Washingtonian, previously seen in *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 *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.





**DAVID EMERSON TONEY** (*Roy Wilkins and others*) is happy to return to Arena Stage, where he began his professional career 40 years ago performing in over 42 productions. Broadway credits include Julie Taymor's

*Juan Darien* and *A Free Man of Color*, directed by George C. Wolfe. Regional credits include Lucio in *Measure for Measure* (Folger Theatre); *The Persians* and *Othello* (Shakespeare Theatre Company); Jacques in *As You Like It* (Utah Shakespeare Festival); *Splash Hatch on the E Going Down* (Yale Repertory Theatre); and the Fool in *King Lear* and West in *Two Trains Running* (Kansas City Repertory Theatre). In 2005 he received the Helen Hayes Award for Outstanding Supporting Actor for *Two Trains Running* (African Continuum Theatre Company).



**CAMERON FOLMAR** (*George Wallace and others*) makes his Arena Stage debut. New York credits include *The 39 Steps* (Broadway and Off-Broadway) and *Volpone*, *The Merchant of Venice*, *The Jew of Malta*, *Five*

by *Tenn* and *Waiting for Godot* (Off-Broadway). Additional credits include *Measure for Measure*, *All's Well That Ends Well*, *An Ideal Husband*, *Hamlet*, *Timon of Athens*, *A Midsummer Night's Dream* and *King Lear* (Shakespeare Theatre Company, affiliated artist); *The Habit of Art* (Studio Theatre); *Five by Tenn* (Kennedy Center); *The Winter's Tale* and *Twelfth Night* (Shakespeare Santa Cruz); *Don Juan* (Seattle Repertory Theatre); *Scapin* (Denver Center); *The Tempest* and *The Figaro Plays* (McCarter Theatre Center); and *The Little Foxes* (Cleveland Play House). TV credits include *Law & Order* and *Conviction*. Cameron is the voice of Genn Greymane on "World of Warcraft."



**RICHMOND HOXIE** (*J. Edgar Hoover and others*) makes his Arena Stage debut. D.C. credits include *Vienna Lusthaus: Revisited* (Kennedy Center) and *Butley* (national tour). He made his Broadway debut in *I'm Not*

*Rappaport* (also first national tour). Off-Broadway credits include *To Gillian on Her 37th Birthday* (Circle in the Square), *Lenin's Embalmers* and *Louis Slotin Sonata* (Ensemble Studio Theatre). Additional credits include *Justice* and *The Dining Room* (Playwrights Horizons) and *Angel Street* (The Pearl).

Richmond has performed at many regional theaters, including Hartford Stage, La Jolla Playhouse, Huntington Theatre Company and Yale Repertory Theatre. Film and TV credits include *JFK*, *Still of the Night*, *Without a Trace* and the various iterations of *Law & Order*. A stint in LA led to roles in *China Beach*, *L.A. Law* and *Christine Cromwell*.



**ADRIENNE NELSON** (*Lurleen Wallace and others*) is thrilled to make her Arena Stage debut. She recently played Helen in Marja-Lewis Ryan's *One in the Chamber*, directed by Michael

Piazza, and Helena in *Occupied Territories*, directed by Mollye Maxner (Helen Hayes Award nomination for Best Ensemble). She has performed with Rorschach Theatre, Forum Theatre, Theater Alliance and Catalyst Theater, among others. Adrienne, her cast and director received a Helen Hayes Award nomination for Outstanding Choreography for *shkspr prjct* (Catalyst Theater). Favorite projects include playing Emma in *The God of Hell*, Carla Carla in *Swimming in the Shallows* and performing in *Swampoodle* (Dublin's Performance Corporation). Adrienne co-starred on *House of Cards* (Chapter 29) and coached Lars Mikkelsen (Petrov, Russian dialect) and Alexander Sokolov (Moryakov, accent adjustment) in Season Three (six episodes) and Season Four (three episodes). [www.adrienne-nelson.com](http://www.adrienne-nelson.com)



**LAWRENCE REDMOND** (*Richard Russell and others*) was last seen at Arena Stage as Oliver Hix in *The Music Man*. Additional Arena credits include *Ruined*; *A Christmas Carol: 1941*; *Damn Yankees*

(Helen Hayes Award nomination); *Passion Play, a cycle*; *South Pacific* (Helen Hayes Award nomination); *The Misanthrope*; *The Great White Hope*; *Guys and Dolls*; and *Cat on a Hot Tin Roof*. Earlier this season he was seen in *The Fix* (Signature Theatre) and *It's a Wonderful Life* (Washington Stage Guild). Other D.C.-area credits include *A Midsummer Night's Dream*, *Much Ado About Nothing* and *The Government Inspector* (Shakespeare Theatre Company); *Rock 'n' Roll* and *Jerry Springer: The Opera* (Studio Theatre); and *The Nutcracker*, *The Trip to Bountiful*, *Permanent Collection* and *A Prayer for Owen Meany* (Round House Theatre).





**SUSAN ROME** (*Lady Bird Johnson and others*) makes her Arena Stage debut. D.C.-area credits include *The Sisters Rosensweig*, *The Tale of the Allergist's Wife*, *The Intelligent Homosexual's Guide...*, *The Argument*, *After the*

*Revolution*, *The Moscows of Nantucket*, *The Ride Down Mt. Morgan*, *The Last Seder* and *Spring Forward, Fall Back* (Theater J); *After the Revolution*, *Vanya and Sonia...*, *An Enemy of the People* and *Mud Blue Sky* (Center Stage); *The Whale*, *Las Meninas* and *A Shayna Maidel* (Rep Stage); and *Richard III*, *Macbeth* and *All's Well That Ends Well* (Baltimore Shakespeare Festival). Regional credits include *The Substance of Fire* (Mark Taper Forum) and *The Legacy* (Seattle's Centerstage). TV credits include *House of Cards*, *NYPD Blue* and four seasons as DA Ilene Nathan on *The Wire*. Film credits include *A Dirty Shame* and *My One and Only*. SHRM forever!



**JOHN SCHERER** (*Walter Jenkins and others*) appeared at Arena Stage in *On the Town* (Helen Hayes Award nomination) and *Animal Crackers*. At the Kennedy Center, he played Bertie Wooster in Andrew Lloyd

Webber's *By Jeeves*, directed by Sir Alan Ayckbourn (Helen Hayes Award nomination). Broadway credits include *By Jeeves*, *Sunset Boulevard* and *LoveMusik*, directed by Harold Prince. He also worked with Mr. Prince on the premiere of *3HREE* (Ahmanson Theatre). He received the Connecticut Critics Circle Award for his performance in *George M!* (Goodspeed). Other regional credits include Goodman Theatre, Paper Mill Playhouse, Cleveland Play House, Repertory Theatre of St. Louis, Cincinnati Playhouse and many others. Film and TV credits include *Spinning Into Butter*, *Crossing Jordan*, *The Shield*, *Law & Order* (all three series) and *Titus*.



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**STEPHEN F. SCHMIDT** (*Cartha "Deke" DeLoach and others*) returns to Arena Stage after previously performing in *Death of a Salesman*, *Noises Off*, *Damn Yankees* and *Guys and Dolls*. He recently portrayed

Franz in *The Producers* at Olney Theatre Center, where previous credits include *Triumph of Love*, *Stuff Happens* and *Crave*. Stephen is an associate artist at Ford's Theatre, where he has appeared in *Violet*, *Hello Dolly!* (2014 Helen Hayes Award for Outstanding Ensemble) and *1776*. Other D.C. appearances include *Urinetown* (Signature Theatre, Helen Hayes Award for Outstanding Supporting Actor in a Musical) and Roald Dahl's *Willy Wonka* (Kennedy Center, Helen Hayes Award nomination for Outstanding Actor in a Musical). Stephen's screen work includes *J. Edgar*, *My One and Only*, *La Bamba*, *House of Cards* and *The Wire*. Proud member of Actors Arena.



**CRAIG WALLACE** (*Ralph Abernathy and others*) returns to Arena Stage after performing in *Hot 'n' Throbbing*, *All My Sons*, *K2* and *The Great White Hope*. His D.C. credits include performances at Ford's

Theatre, Shakespeare Theatre Company, Folger Theatre and others. Regionally, he has performed at Milwaukee Repertory Theater, Shakespeare Theatre of New Jersey and Actors Theatre of Louisville. Craig received his B.F.A. from Howard University and his M.F.A. from Pennsylvania State University.



**TOM WIGGIN** (*Stanley Levison and others*) is an Alexandria native recently seen in *The City of Conversation* at Arena Stage. Other D.C. credits include Gus in *The Intelligent Homosexual's Guide...* (Theater J) and *Ella*

*Fitzgerald*, *First Lady of Song* (MetroStage). Broadway credits include *Grease*, *Bobbi Boland*, *Breakfast with Less and Bess* and *Abe Lincoln in Illinois* (Lincoln Center). Off-Broadway credits include *Lincoln*, *Dolls*, *The Foreigner* and *Class Enemy*. Primetime TV credits include Mike in *Breaking Away*, *Izzy and Moe*, *The Bronx Is Burning*, *Iron Jawed Angels*, *Law & Order* and Kent Turner on CBS' *Person of Interest* (upcoming). Daytime TV credits include a 10-year run as Kirk Anderson on *As the World Turns*. Film credits include *Digger*, *Exposed*, *Brother to Brother* and Phillip Gordon in the Indie release *Secrets* (upcoming).

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credits include *Julius Caesar*, *The Crucible*, *Art* and *The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle* and *Valhalla*. He has appeared in more than 200 productions worldwide and been a company member at Oregon Shakespeare Festival, American Conservatory Theater, American Repertory Theater, Trinity Repertory Company and Dallas Theater Center. Film and TV credits include *Toy Story 3*, *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed* and *Dallas*.



**BOWMAN WRIGHT** (*Martin Luther King, Jr.*) was last seen at Arena Stage as King in *King Hedley II* and Dr. Martin Luther King, Jr. in *The Mountaintop*. Theater credits include *Our Lady of Kibeho* (Signature

Theatre Company); *TopDog/UnderDog* (Marin Theatre Company); *A Raisin in the Sun* (Geva Theatre Center); *A Midsummer Night's Dream* (La Jolla Playhouse); *The Dreamer Examines His Pillow* (Shakespeare & Company); *The Piano Lesson* (Virginia Stage); *Since Africa* and *A House with No Walls* (Interact Theatre); *Fences* (Actors Theatre of Louisville); and *Death and the King's Horsemen* (Lantern Theatre). Films credits include *Sight* (Lionsgate Productions) and *Vinson* (Sainvil Productions). TV credits include *Person of Interest*, *Blue Bloods* and *Elementary*. Bowman is a graduate of the University of California, San Diego.

## CREATIVE TEAM

**ROBERT SCHENKKAN** (*Playwright*)'s *All the Way*, part one of his "LBJ Plays," won the Tony, Drama Desk, Outer Critics Circle and Drama League Awards, Kennedy Prize, Steinberg/ATCA Award for Best Play and broke two Broadway box office records in 2015. Robert is currently adapting *All the Way* as a feature film for HBO, produced by Steven Spielberg and starring Bryan Cranston. Robert's previous Broadway experience was the Pulitzer Prize-winning epic *The Kentucky Cycle*, which also won the LA

Drama Critics Award and was nominated for the Tony, Drama Desk and Outer Critics Circle Awards. Other plays include *Lewis and Clark Reach the Euphrates*, *By the Rivers of Babylon*, *Handler*, *The Marriage of Miss Hollywood* and *King Neptune*, *Heaven on Earth*, *Tachinoki*, *Final Passages*, *The Devil and Daniel Webster*, *The Dream Thief*, *A Single Shard* and his newest play, *The Great Society*, the sequel to *All the Way*. His musical *The Twelve* had its world premiere in Denver in 2015 and is scheduled to begin a national tour. Film credits include *The Quiet American* and *Hacksaw Ridge*. Robert was nominated for two Emmy Awards and won a WGA Award for his work on HBO's Tom Hanks/Steven Spielberg miniseries *The Pacific*. Additional TV work includes *The Andromeda Strain*, *Crazy Horse* and *Spartacus*.

**KYLE DONNELLY** (*Director*)'s productions at Arena Stage include *Other Desert Cities*; *Ah, Wilderness!*; *Well*; *The Women*; *Born Yesterday*; *She Loves Me*; *Polk County* (Helen Hayes Award for Best Musical); *Dancing at Lughnasa* (Helen Hayes Award for Best Production); *Misalliance*; *Tom Walker*; *Shakespeare in Hollywood*; *Lovers and Executioners*; *Summer and Smoke*; *School for Wives*; and many others while associate artistic director. She has also directed at Seattle Repertory Theatre, Steppenwolf Theatre Company, Huntington Theatre Company, La Jolla Playhouse, Goodman Theatre, Williamstown Theatre Festival, Berkeley Repertory Theatre, McCarter Theatre Center, Eugene O'Neill Theater Center, Cape Cod Theatre Project, The Old Globe, American Conservatory Theater, Studio Theatre, Humana Festival and Alliance Theatre, as well as directing the American premiere of Brian Friel's *Give Me Your Answer, Do!* (Roundabout Theatre Company). Awards include the Alan Schneider Director Award from TCG. She is a proud faculty member of the M.F.A. actor training program at University of California, San Diego and holds the Arthur and Molli Wagner Endowed Chair in Acting. She is thrilled to be back at Arena directing in the Fichandler, her favorite space in which to direct.

**KATE EDMUNDS** (*Set Designer*)'s designs at Arena Stage include *Other Desert Cities*; *Ah, Wilderness!*; *She Loves Me*; *Born Yesterday*; *The Piano Lesson*; *South Pacific*; *Camelot*; *A Moon for the Misbegotten*; and *How I Learned to Drive*. Additional shows with Kyle Donnelly include *Pride and Prejudice*, *Opus*, *Groundswell*, *The Constant Wife* and *Aristocrats*. Kate has designed at many regional theaters including



American Conservatory Theater, Berkeley Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, Seattle Repertory Theatre, Manhattan Theatre Club, The Old Globe, Huntington Theatre Company, California Shakespeare Theater, Children's Theatre Company and Mark Taper Forum. She designed the "Technology Benefitting Humanity" exhibit hall at the San Jose Tech Museum. Her work has garnered many awards, including *San Francisco Magazine's* first annual Arts Achievement Award. Kate teaches design at University of California, Santa Cruz.

**NAN CIBULA-JENKINS** (*Costume Designer*) designed costumes for Arena Stage's *Other Desert Cities*; *Who's Afraid of Virginia Woolf?*; *Ah, Wilderness!*; *Well*; and *She Loves Me*, among others. Her Broadway credits include the original productions of *Glengarry Glen Ross* and *Speed the Plow*, as well as the award-winning revival of *Who's Afraid of Virginia Woolf?* Regional theater credits include Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Oregon Shakespeare Festival, Chicago Shakespeare Theater, Kansas City Repertory Theatre, McCarter Theatre Center, Hartford Stage, Alley Theatre, Alliance Theatre, The Public and Manhattan Theatre Club. Film credits include *House of Games*, *Things Change* and *Homicide*. Nan is a recipient of the Michael Merritt Award for Design and Collaboration. She heads the costume design program at The Theatre School at DePaul University.

**NANCY SCHERTLER** (*Lighting Designer*) has designed over 30 productions in the Fichandler Stage for directors including Zelda Fichandler, Liviu Ciulei, Molly Smith, Kyle Donnelly, Garland Wright and Douglas C. Wager. *All the Way* marks her 10th collaboration with Kyle Donnelly in this space. Broadway productions include Bill Irwin's *Fool Moon* and *Largely New York* (Tony Award nomination). Off-Broadway designs include *Hilda*, *Texts for Nothing* and *The Regard Evening*. She has designed for regional theaters across the country including American Conservatory Theater, La Jolla Playhouse, McCarter Theatre Center, Portland Center Stage and Seattle Repertory Theatre. World-premiere opera productions include *The Difficulty of Crossing a Field* (commissioned by American Conservatory Theatre) and *Shadowboxer*, *Clara* and *Later the Same Evening* (commissioned by the University of Maryland Opera Studio).

**DAVID VAN TIEGHEM** (*Original Composition and Sound Designer*)'s Arena Stage credits include *Camp David* and *The Shoplifters*. Broadway credits include *Doubt*, *The Gin Game*, *The Lyons*, *Romeo and Juliet*, *The Big Knife*, *Born Yesterday*, *Arcadia*, *The Normal Heart*, *An Enemy of the People*, *Mrs. Warren's Profession*, *A Behanding in Spokane*, *A Man for All Seasons*, *Inherit the Wind*, *Frozen*, *Judgment at Nuremberg*, *The Crucible*, *Three Days of Rain* and *The Best Man*. Off-Broadway credits include *Wit*, *Heisenberg*, *The Piano Lesson*, *Through a Glass Darkly*, *How I Learned to Drive*, *The Grey Zone* and *The Heart is a Lonely Hunter*. Film/TV credits include *Buried Prayers* and *Working Girls*. As drummer/percussionist he has played with Laurie Anderson, Talking Heads, Brian Eno and Steve Reich. David's CDs include "Thrown for a Loop," "Strange Cargo," "Safety in Numbers" and "These Things Happen." [www.vantieghem.com](http://www.vantieghem.com)

**GREGORY W. TOWLE** (*Projection Designer*) is thrilled to be designing his first show at Arena Stage. Previously he designed *Around the World in 80 Days* (Arizona Theatre Company) and assisted on multiple regional productions including *Snapshots* (Village Theatre), *Romeo and Juliet* (Arizona Theatre Company) and *The Tragical History of Doctor Faustus* (San Jose Repertory Theatre). He is currently a member of the Arena Stage production staff.

**ANNE NESMITH** (*Wig Designer*) is pleased to return to Arena Stage, where her design credits include *Oliver!*, *Destiny of Desire*, *Fiddler on the Roof*, *The Blood Quilt*, *Mother Courage and Her Children*, *Guess Who's Coming to Dinner*, *Other Desert Cities* and *The Music Man*. Her recent work includes *West Side Story* (Signature Theatre), *Così fan tutte* (Nishinomiya, Japan) and *The Glass Menagerie* (Ford's Theatre). Her designs have been seen at the Kennedy Center, Opera Philadelphia, Shakespeare Theatre Company, Wolf Trap, Washington Ballet and Saito Kinen Festival in Matsumoto, Japan. Anne was the resident wig/makeup designer for the Baltimore Opera and has created wigs for four Smithsonian National Portrait Gallery programs, Investigation Discovery's *Ice Cold Killers*, Maryland Public Television and the U.S. Army's tour *Spirit of America*.

**GEOFF JOSSELSO** (*New York Casting*)'s previous Arena Stage credits include *Oliver!*, *The Blood Quilt*, *King Hedley II*, *Fiddler on the Roof*, *The*

*Shoplifters*, *Camp David* and *The Velocity of Autumn*. New York productions include Broadway's *The Velocity of Autumn*, *Southern Comfort*, *Yank!*, *Enter Laughing*, *Altar Boyz*, *Septimus and Clarissa*, *John and Jen* and *Pretty Filthy*. He has cast productions for The York Theatre Company, Bay Street Theater, Barrington Stage Company, Cleveland Play House, Denver Center, Marriott Theatre, Oregon Shakespeare Festival, Kansas City Starlight Theatre and Sharon Playhouse. In addition to his independent casting office, Geoff teaches master classes around the country and is on faculty at CAP21. [www.geoffjosselson.com](http://www.geoffjosselson.com)

**KURT HALL** (*Stage Manager*)'s favorite Arena Stage credits include *Sweat*, *The Blood Quilt*, *Our War*, *The Shoplifters*, *Smokey Joe's Café*, *Mother Courage and Her Children* starring Kathleen Turner, *Maurice Hines is Tappin' Thru Life*, *Good People*, *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins* starring Kathleen Turner, *The Normal Heart*, *Red, Ruined*, every tongue confess starring Phylicia 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 Center, Shakespeare Theatre Company and Signature Theatre. Thanks to his family for all their support.

**MARNE ANDERSON** (*Assistant Stage Manager*)'s Arena Stage credits include *Erma Bombeck: At Wit's End*, *King Hedley II*, *Five Guys Named Moe*, *Mother Courage and Her Children*, *The Mountaintop*, *Metamorphoses*, *The Arabian Nights* and *Duke Ellington's Sophisticated Ladies*. Additional D.C. credits include *A Midsummer Night's Dream* and *Rosencrantz and Guildenstern Are Dead* (Folger Theatre) and *You for Me for You and Mr. Burns, A Post-Electric Play* (Woolly Mammoth). She is a graduate of the University of North Carolina School of the Arts and a proud member of Actors' Equity Association. She is thankful to her family for all their love and support.


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## ARENA STAGE LEADERSHIP

**MOLLY SMITH** (Artistic Director) has served as Artistic Director of Arena Stage since 1998. Her directing credits include *Oliver!*, *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*, *Orpheus Descending*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *An American Daughter*, *South Pacific*, *Agamemnon and His Daughters*, *Coyote Builds North America*, *All My Sons* and *How I Learned to Drive* at Arena Stage. Her directorial work has also been seen at the Shaw Festival in Canada, Berkeley Repertory Theatre, Trinity Repertory Company, Tarragon Theatre in Toronto, Centaur Theatre in Montreal 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 30 years. She is a great believer in first, second and third productions of new work and has championed projects like *How I Learned to Drive*, *Passion Play*, a cycle and *Next to Normal*. She has worked alongside playwrights Sarah Ruhl, Paula Vogel, Wendy Wasserstein, Lawrence Wright, Karen Zacarias, John Murrell, Eric Coble, Charles Randolph-Wright and many others. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and by 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 29 world premieres, staged numerous second and third productions and been an important part of nurturing seven 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.

**EDGAR DOBIE** (Executive Producer) After nearly four decades, Edgar continues to enjoy a career in public theater. He has served as executive director of Trinity Repertory Company in Providence, founding managing director of Toronto's Canadian Stage Company and managing director at National Arts Centre in Ottawa and Vancouver's New Play Centre. Based in New York City for six years, he was president of Andrew Lloyd Webber's Really Useful Company and the North American executive producer of *Riverdream*, as well as managing producer of the Tony Awards. His Broadway producing credits include *Sunset Boulevard* (Tony Award for Best Musical), *Joseph and the Amazing Technicolor Dreamcoat*, Paul Simon's *The Capeman*, *The Adventures of Tom Sawyer*, Boubliil and Schönberg's *The Pirate Queen* and Dolly Parton's *9 to 5*. He is a member of the Directors for theatreWashington and the Southwest Business Improvement District. Edgar, his good wife Tracy and their daughter Greta Lee are all proud residents of Southwest Washington, D.C.

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.



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