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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

RODGERS AND HAMMERSTEIN'S CAROUSEL

MUSIC BY RICHARD RODGERS

BOOK AND 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.

LOOKINGGLASS THEATRE COMPANY'S

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.

MINI-SUBSCRIPTIONS ON SALE NOW!

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* 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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Disgraced
Program Book
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A few years ago I received *Disgraced* from friends in Chicago telling me that this was an ideal play for Arena. When I first read the play, I was moved, emotionally thrown and confused. Only the best plays engage us intellectually and emotionally. *Disgraced* is one of the best.

Ayad Akhtar shared his personal story when he visited with our staff, and I appreciated his openness in discussing issues he encountered with theaters around the world producing *Disgraced*. These countries, including our own, are struggling with the cultural, racial and religious conflict at the heart of the play. *Disgraced* tackles issues around cultural identity head-on. It's an intelligent play that challenges the audience. No one will feel comfortable in this play, and ideally that is what spurs us to deeper understanding.

Disgraced is as fearless as the playwright who wrote it. Ayad's presence is electric. He's a dream of a person — smart, kind, quick, humble and driven. His passion is what makes this play so dynamic and compelling.

I am thankful that we have a team that is up for the challenge. Bringing Timothy Douglas back to direct after last season's explosive *King Hedley II* ensures that this will be a thought-provoking production. With Arena alum Nehal Joshi leading this fantastic cast, I trust that you will leave the Kreeger Theater talking and arguing until late in the night.

Since returning to Washington to lead Arena Stage almost two decades ago, I have searched fiercely for D.C.'s voice in theater. I thought that voice would be encompassed in one writer who could speak to the intricacies and passions of our city. I was wrong.

I can confidently say that D.C.'s voice is political and it isn't only one writer — it's many writers driving the story of America forward. The writers are as varied as Ayad Akhtar, John Strand, Robert Schenkkan, Karen Zacarías, Lawrence Wright, Lynn Nottage, Katori Hall and David Lindsay-Abaire.

Arena Stage's vision is to galvanize the transformative power of the theater to understand who we are as Americans. I can think of no better production to be produced in the middle of this rancorous primary season than *Disgraced*.

All best,

Molly Smith, Artistic Director

P.S. On a bittersweet note, every night at Arena Stage for the past 36 years you have seen the handiwork of Chuck Fox, head of Arena's properties department, who is retiring after this show opens. Chuck is integral to ensuring that the physical items you see onstage, including the furniture in *Disgraced* and LBJ's desk in *All the Way* (among so many other items), are created to the highest artistic standards — and can withstand rigorous actor use over an eight-show week. He is one of the loveliest men you'll ever want to know and we will miss his visible hand on stage.

FROM THE EXECUTIVE PRODUCER



You may be wondering what the Allen Lee Hughes Fellowship Program is all about. This season marked the 25th anniversary of the program, and we could not be more proud than we are of our alumni and our program.

Arena Stage has a long history of cultivating the next generation of theater professionals. Led by founding Artistic Director Zelda Fichandler, Arena Stage created an internship program in 1962. However, Arena became increasingly aware of the lack of sufficient multicultural representation on and off the stage. In 1990, with a generous three-year grant from the National Endowment for the Arts, Zelda was a driving force in the creation of the Allen Lee Hughes Fellowship Program, named after Tony Award-nominated lighting designer Allen Lee Hughes, who began his career at Arena Stage.

The Fellowship's goal was to provide training opportunities in a professional, not-for-profit theater for emerging artists of color. At the time, there was not a program of its kind in the field, or a training program that provided in-depth, one-on-one mentorships. Arena has continued to support the Allen Lee Hughes Program and in 2009, it evolved to include individuals of all backgrounds. Over the past 25 years nearly 300 fellows and 400 interns have supported Arena, and 79% still work in theater.

Our fellows are in rehearsal halls, administrative offices, classrooms throughout the city and in theaters working alongside professionals. As the next generation of artists emerge, we are humbled to say that many of their journeys began here. Our alumni have started theaters, designed on Broadway, written plays that you have seen on our stages and impacted the field more than we could have imagined.

To commemorate this significant milestone and the successes of this program, we invited our alumni to a two-day celebration. Our alumni reminisced, networked and raised a glass to the past 25 years and to the possibilities of what is to come. Right here in the Kreeger Theater, over 100 former fellows and interns joined our staff, members of our Board of Trustees and guests to listen to our keynote speakers: Megan Beyer, Executive Director of the President's Committee on the Arts and Humanities; director and dramaturg A. Lorraine Robinson, who was a directing intern in the 1995/96 season and fellowship coordinator from 1996-2002; Susan Hilferty, Tony Award-winning costume designer and chair of the Department of Design for Stage and Film at New York University's Tisch School of the Arts; and our very own Allen Lee Hughes.

It is the responsibility of theaters to grow our art form by teaching the next generations. Without young professional training programs like the Allen Lee Hughes Fellowship Program, we are not contributing to the future of our art form. Without opportunities for diverse voices to share their viewpoints, we do not produce robust, relevant theater. Without the support of our fellows, we cannot function as well as we do. They are part of the heartbeat of Arena Stage.

Thanks for listening!

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

Edgar Dobie, Executive Producer

P.S. Don't miss the Voices of Now Festival in the Kogod Cradle May 18-21!

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BY LINDA LOMBARDI, ARTISTIC ASSOCIATE AND LITERARY MANAGER

The most-produced play of the 2015/16 theater season, Ayad Akhtar's Pulitzer Prize winner *Disgraced* is inspiring a national dialogue about everything from cultural appropriation to identity politics to what it means to be an American. I met with Ayad recently to discuss his body of work, the themes in *Disgraced* and his love of theater. Below is an excerpt of our conversation.

WHAT WAS THE IMPETUS BEHIND *DISGRACED*?

I started to recognize that I had been running from all kinds of stuff in many ways. My identity ethnically and religiously was part of that. When I started to understand that, I had enough presence of mind to not do anything about it, but just observe. And as I observed, I metaphorically looked over my shoulder at what I had been running from, and it led to an explosion of creativity. I wrote the first draft of *American Dervish*, the first draft of *Disgraced*, a second draft of *American Dervish*, *The Invisible Hand*, *The Who & the What*, started working on a novel that I'm still working on and two more ideas that I still haven't gotten to. All together these stories are a picture; but no one of them is *the* picture. One work is a contradiction of the next and is a response to the next, or takes the themes of the previous and develops them in a different way.



A good idea for a story is the confluence of two, three or maybe even four ideas coming together in one idea. One of the streams that was feeding the inspiration for *Disgraced* was a dinner party at my house in 2006 where the conversation turned to Islam. There was this subtle way in which the conversation shifted people's relationship with each other in some permanent way. I clocked that that night and thought it was fascinating and would be an interesting dramatic circumstance.

DISGRACED IS A TUG OF WAR WITH IDENTITY AND COMING UP AGAINST THE AMERICAN DREAM. ARE IDENTITY AND IDENTITY POLITICS SOMETHING YOU'RE ACTIVELY EXPLORING IN YOUR WORK?

I could never have guessed five years ago, when I finished a first draft of this play, that the degradation of social discourse, of rhetoric, between these characters in this play could actually mirror what's happening out in the world. When I was writing the play, the public discourse was nothing like what is onstage. But what is onstage is actually very similar now to what's happening out in the world every day. So, in some ways, the play was prescient about some deeper movement, either in American life or global life. I can't account for that. I was writing something that felt very real to me, drawn from observation, drawn from reflection, drawn from a certain kind of compassion and empathy and consideration and interest in others. It's my interest in fate – the fate of a person or the fate of a choice. *Disgraced* tries to meet audience members where they live and breathe. If they're open to it, it lets them experience their own tribal identifications and revulsions. And if they're not, then it allows them to express those things unconsciously to others.

CONTINUE THE CONVERSATION

Join us for a post-show conversation with the artists on:


May 4, May 11 and May 17 at 12:00 p.m.,
May 5 at 8:00 p.m. and May 24 at 7:30 p.m.

Join us for a discussion about the themes and ideas in the play with Arena Stage staff at all other performances except the dates above, April 28 at 8:00 p.m. and May 29 at 2:00 p.m.

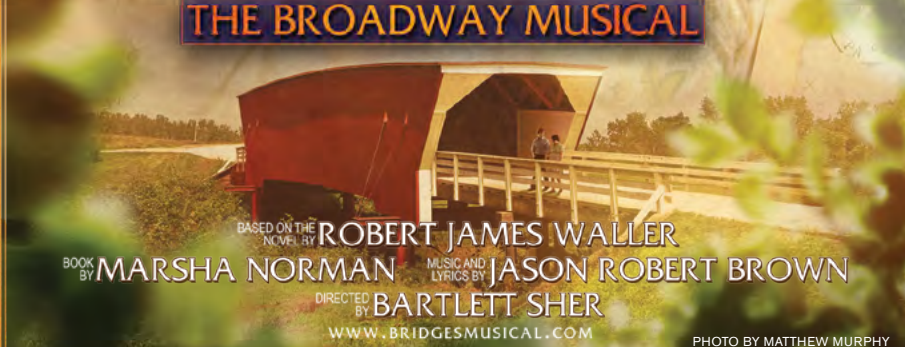
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Arena Stage
Molly Smith, Artistic Director | Edgar Dobie, Executive Producer

PRESENT

DISGRACED

BY
AYAD AKHTAR

DIRECTED BY
TIMOTHY DOUGLAS

SET DESIGNER
TONY CISEK

COSTUME DESIGNER
TONI-LESLIE JAMES

LIGHTING DESIGNER
MICHAEL GILLIAM

ORIGINAL COMPOSITION AND SOUND DESIGNER
FITZ PATTON

FIGHT DIRECTOR
CLIFF WILLIAMS III

CASTING DIRECTOR
AMELIA POWELL

NEW YORK CASTING
GEOFF JOSSELSO

STAGE MANAGER
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Britt Whittle and Jamil A.C. Mangan in
North of the Boulevard by Bruce Graham.
CATF 2014. Photo by Seth Freeman

TIME AND PLACE

A spacious apartment on New York’s Upper East Side, 2011 – 2012.

The first two scenes take place in late summer of 2011.

The third scene takes place three months later during fall.

The fourth scene takes place six months later during spring.

CAST LIST (in order of appearance)

Emily	IVY VAHANIAN
Amir	NEHAL JOSHI
Abe	SAMIP RAVAL
Isaac / Fight Captain	JOE ISENBERG
Jory	FELICIA CURRY

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
Production Dramaturg	LINDA LOMBARDI
Directing Fellow	JECAMIAH YBAÑEZ
Stage Management Fellow	ELLE BOLIN
Show Carpenter	NISHA LACY REAVES
Props	JUSTIN TITLEY
Wardrobe Supervisor	EMILY GRACE BLACKSTONE
Hair and Wigs	LASHAWN MELTON
Light Board Operator	PAUL VILLALOVOZ
Sound Engineer	LORRAINE RHODEN
Assistant to the Lighting Designer	KELLY RUDOLPH
Assistants to the Costume Designer	CIERRA COAN, DEVARIO SIMMONS
Board Interns	ALLAN J. BERMAN, MICHELE G. BERMAN, PATTI HERMAN, DAVID E. SHIFFRIN

Disgraced is performed without an intermission.

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CAST (in alphabetical order)



FELICIA CURRY (*Jory*) makes her Arena Stage debut. Area credits include *OLIVÉRIO*, *Chasing George Washington* and *Beehive* (Kennedy Center); *A Christmas Carol*, *The 25th Annual Putnam County Spelling Bee* and *Civil War* (Ford's Theatre); *This* (Round House Theatre); *Home* (Rep Stage); *Laugh* and *Bloody Bloody Andrew Jackson* (Studio Theatre); *Les Misérables* (Signature Theatre); *Imagination Stage*; *Adventure Theatre MTC*; *MetroStage*; *Olney Theatre Center*; and *Toby's Dinner Theatre*. Regional credits include *Vanya and Sonia* and *Masha and Spike* and *The Mountaintop* (Gulfshore Playhouse), *Sister Act* (Riverside Center) and *The Color Purple* (Virginia Repertory Theatre). New York credits include *We Three Lizas* (Joe's Pub) and *The Brontës* (NYMF). Felicia has received four Helen Hayes Award nominations, most recently for playing *Nancy in Oliver!* (Adventure Theatre). She is a graduate of the University of Maryland, College Park.



JOE ISENBERG (*Isaac / Fight Captain*) returns to Arena Stage following his performance in *A Time to Kill*. Additional D.C. credits include *The Force of Destiny* and *Show Boat* (Washington National Opera); *Marie Antoinette* and *We Are Proud to Present...* (Woolly Mammoth); *Young Robin Hood* (Round House Theatre); *Suicide, Incorporated* (No Rules Theatre Company); *The Lieutenant of Inishmore* and *Crave* (Signature Theatre); and *Macbeth* (Folger Theatre). TV credits include Netflix's *House of Cards* and PBS's *Enemy of the Reich: The Noor Inayat Khan Story*. Joe's choreography has been seen at numerous D.C. theaters, as well as at Florida State, Actors Theatre of Louisville and the Metropolitan Opera. He is the recipient of the 2013 Helen Hayes Award for Outstanding Choreography and has received several award nominations.



NEHAL JOSHI (*Amir*)'s Arena Stage credits include *Mother Courage and Her Children*, *The Music Man*, *Oklahoma!* and *Señor Discretion Himself*. D.C. credits include *Man of La Mancha* (Shakespeare Theatre Company), *Recent Tragic Events* (Woolly Mammoth), *Mister Roberts* (Kennedy Center) and *Venus* (Olney Theatre Center). Broadway

credits include *Les Misérables* (original revival cast) and *The Threepenny Opera* (Roundabout Theatre Company). Off-Broadway credits include *Falling for Eve*, *Working* and *Who's Your Baghdaddy?* Regional credits include *Les Misérables* and *Arsenic and Old Lace* (Dallas Theater Center), *Peter and the Starcatcher* (Actors Theatre of Louisville), *Working* (The Old Globe/Asolo Repertory Theatre) and Disney's *The Jungle Book* (Goodman Theatre/Huntington Theatre Company). Film/TV credits include *The Wire*, *Blackout* and *Submissions Only*. Video game credits include "World of Warcraft: Cataclysm." Nehal received a 2013 Drama Desk Award. Twitter: @nehalpjoshi.



SAMIP RAVAL (*Abe*), hails from Charlotte, North Carolina and makes his Arena Stage debut. Regional credits include Shakespeare Theatre Company, Oregon Shakespeare Festival, PlayMakers Repertory Company and Georgia Shakespeare Festival. Workshop/residency credits include the Kennedy Center, Lincoln Center and the National Playwrights Conference at Eugene O'Neill Theater Center. His short film *The Faucet*, which he wrote and directed, screened at the Oxford Film Festival and Toronto Short Film Festival. He has devised theater with artists in Kenya and India and works as a teaching artist with ASTEP in South Florida and New York. He is the recipient of the William R. Kenan Fellowship and attended the University of North Carolina School of the Arts.



IVY VAHANIAN (*Emily*) is grateful to make her Arena Stage debut working with Timothy on this particular play. In D.C., Ivy worked with PJ Paparelli on *Love's Labour's Lost* (WSC Avant Bard). Broadway and Off-Broadway highlights include *Coram Boy* (Imperial Theater), *...And Jesus Moonwalks the Mississippi* (Sundance Theater Lab at the Public Theater), *Toys in the Attic* (Pearl Theater Company) and *The Sweepers* (Urban Stages). Regional highlights include *All My Sons* (Actors Theatre of Louisville), *A Line in the Sand* (Virginia Stage Company), *Biloxi Blues* (Geva Theatre), *What Rhymes with America* and *Time Stands Still* (The Producing Unit), *Picasso at the Lapin Agile* (City Theater) and *Antebellum* (Hartford Stage). Screen credits include *Law & Order: Criminal Intent*, *Unusually Thicke*, *Age of Aas* and *Behind Closed Doors*. Ivy is a graduate of Carnegie Mellon University.





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CREATIVE TEAM

AYAD AKHTAR (Playwright) was born in New York City and raised in Milwaukee, Wisconsin. He is a novelist and author of *American Dervish*, published in over 20 languages worldwide and named a 2012 Best Book of the Year by *Kirkus Reviews*, Toronto's *Globe and Mail*, *Shelf Awareness* and *O, The Oprah Magazine*. His play *Disgraced* won the 2013 Pulitzer Prize for Drama, ran on Broadway at the Lyceum Theatre and is currently the most produced play in the country. In addition to *Disgraced*, his plays *The Who & the What* and *The Invisible Hand* received Off-Broadway runs and are currently being produced at theaters across the country. Ayad was listed as the most produced playwright for the 2015/16 season by *American Theatre*. As a screenwriter, he was nominated for an Independent Spirit Award for Best Screenplay for *The War Within*. He has been the recipient of fellowships from MacDowell, Djerassi, the Sundance Institute, Ucross and Yaddo, where he currently serves as a board director. He is also a board trustee at PEN/America.

TIMOTHY DOUGLAS (Director) directed *King Hedley II* at Arena Stage. D.C. credits include *Father Comes Home from the Wars* (Parts 1, 2 & 3), *Two Trains Running*, *The Trip to Bountiful*, *Permanent Collection* and *A Lesson Before Dying* (Round House Theatre); *Dontrell, Who Kissed the Sea* (2016 Helen Hayes Award nomination) and *Insurrection: Holding History* (Theater Alliance); *The Last Orbit of Billy Mars* (Woolly Mammoth); and *Much Ado About Nothing* (Folger Theatre). Additional credits include Rajiv Joseph's *The Lake Effect* (Silk Road Rising), *Bronte: A Portrait of Charlotte* (Off-Broadway) and the world premiere of August Wilson's *Radio Golf* (Yale Repertory Theatre). He has directed for Cincinnati Playhouse in the Park (associate artist), American Conservatory Theater, The Guthrie, Berkeley Repertory Theatre, Center Theatre Group, South Coast Repertory, Steppenwolf Theatre Company, PlayMakers Repertory Company, Berkshire Theatre Festival and Milwaukee Repertory Theater. www.timothydouglas.org

TONY CISEK (Set Designer) has collaborated with Timothy Douglas on over 30 productions including *King Hedley II* (Arena Stage); *Father Comes Home From the Wars*, *Two Trains Running* and *A Lesson Before Dying* (Round House Theatre); *Clybourne Park* and *Safe*

House (Cincinnati Playhouse); *Insurrection: Holding History* and *Dontrell, Who Kissed the Sea* (Theater Alliance); *The Trip to Bountiful* (Cleveland Play House); *Much Ado About Nothing* (Folger Theatre); and *The Night is a Child* (Milwaukee Repertory Theater). For Arena Stage, Tony also designed *The Miracle Worker*, *Oak and Ivy* and *Dimly Perceived Threats to the System*. His work has been seen Off-Broadway and regionally at Roundabout Theatre Company, Goodman Theatre, The Guthrie, Ford's Theatre, Alliance Theatre, South Coast Repertory, Indiana Repertory Theatre, Portland Center Stage, Syracuse Stage, NYTW and the Kennedy Center. www.tonymcisek.com

TONI-LESLIE JAMES (Costume Designer)'s Broadway credits include *Come from Away* (2017); *Amazing Grace*; *Lucky Guy*; *The Scottsboro Boys*; *Finian's Rainbow*; *Chita Rivera: The Dancer's Life*; *Ma Rainey's Black Bottom*; *King Hedley II*; *One Mo' Time*; *The Wild Party*; *Marie Christine*; *Footloose*; *The Tempest*; *Twilight: Los Angeles, 1992*; *Angels in America: Millennium Approaches* and *Perestroika*; *Chronicle of a Death Foretold*; and *Jelly's Last Jam*. She has received a Tony Award nomination, three Drama Desk Award nominations, six Lucille Lortel Award nominations, a Henry Hewes Design Award and four additional nominations, Connecticut Critics Circle Award, Irene Sharaff Young Master Award and the 2009 Obie Award for Sustained Excellence in Costume Design. Toni-Leslie is head of design at Virginia Commonwealth University. For Cosima and Jett with love.

MICHAEL GILLIAM (Lighting Designer)'s Broadway credits include *Bonnie and Clyde*, *Brooklyn*, *Big River* and *Stand-Up Tragedy*. West End credits include *Gershwin Alone* and Off-Broadway credits include *The Best Is Yet to Come*, *Striking 12*, *Blue*, *End of the World Party*, *Zooman and the Sign* and *Menopause the Musical*. National tour credits include *Looped*, *Peter Pan*, *Brooklyn*, *Guys and Dolls* and *Big River*. Regional theater credits include Alley Theatre, The Old Globe, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Goodman Theatre, The Guthrie, Pasadena Playhouse, Geffen Playhouse, the Kennedy Center, Ford's Theatre, Philadelphia Theatre Company, Prince Music Theatre, Denver Center and Arizona Theatre Company. Awards include Ovation Awards, Drama-Logue Awards, Garland Awards, San Diego Theatre Critics Circle Awards and the 1999 Career Achievement Award from the LA Drama Critics Circle.



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FITZ PATTON (*Original Composition and Sound Designer*) has designed and scored over 250 productions in 20 cities across the U.S. Recent designs include *The Father* and *Our Mother's Brief Affair* (Manhattan Theatre Club); *Blackbird* (Broadway); *The Humans* (Roundabout Theatre Company and Broadway); and *Airline Highway* (Steppenwolf and Manhattan Theatre Club). He won Lucille Lortel and Drama Desk Awards for *When the Rain Stops Falling* (Lincoln Center), and was nominated for *The Other Place* directed by Joe Mantello, which moved to Broadway. His article for *Live Design Magazine*, "Stochastic Natural Sound Fields," details his process for the creation of dense, natural soundscapes. His symphony, *The Holy Land*, is a 45-minute work for baritone, tenor, mezzo-soprano and orchestra. He is the founder of *Chance Magazine*, a new theater design magazine, and a graduate of Vassar, Bard and Yale University.

CLIFF WILLIAMS III (*Fight Director*) is happy to return for his ninth production at Arena Stage. Cliff is a native Virginian and has been choreographing and directing for the last 12 years, primarily in the D.C. area. Favorite credits include *The Shoplifters*, *Long Day's Journey into Night* and *Gem of the Ocean* (Arena Stage); *As You Like It* (Center Stage); *Chimerica* (Studio Theatre); *Dead Man's Cell Phone* (Woolly Mammoth); *Dracula*, *The Scene* and *Six Years* (Actors Theatre of Louisville); *Angels in America* (Forum Theatre); and *The Argument* and *Yentl* (Theater J). www.CliffWilliamsIII.net

GEOFF JOSSELSOn (*New York Casting*)'s previous Arena Stage credits include *All the Way*, *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

AMBER DICKERSON (*Stage Manager*) has spent over a decade working at Arena Stage and is delighted to return after spending the last several years in New York working on *Motown*, the Musical with Charles Randolph-Wright. Recent credits include *The City of Conversation* with Doug Hughes; *The Secret Garden* with Marcia Milgrom Dodge; *Pride and Prejudice* and *The Whipping Man* with Hana Sharif; *Vanya and Sonia and Masha and Spike* with Aaron Posner; *Pullman Porter Blues* with Lisa Peterson; *The Normal Heart* with George C. Wolfe; *Trouble in Mind* with Irene Lewis; *Dreamgirls* with Robert Longbottom (national tour); and *Looped* with Valerie Harper and Rob Ruggiero in Florida and D.C. Additional credits include Syracuse Stage, Ogunquit Playhouse, Berkshire Theatre Festival and Heritage Repertory Theatre. Thanks to God and her family for their continuous love and support!

KRISTEN MARY HARRIS (*Assistant Stage Manager*) is thrilled to be part of this production at Arena Stage. Favorite Arena Stage credits include *The Normal Heart*, *Red*, *Mother Courage and Her Children*, *The Blood Quilt*, *Fiddler on the Roof* and *Oklahoma!* (Helen Hayes Award). Additional D.C. credits include *Road Show*, *The Threepenny Opera*, *Miss Saigon* and the world premieres of *Kid Victory* and *Crossing* (Signature Theatre) and *A Christmas Carol* (Ford's Theatre). Kristen holds a B.F.A. in theater production from University of Arizona and is a proud Actors' Equity Association member.

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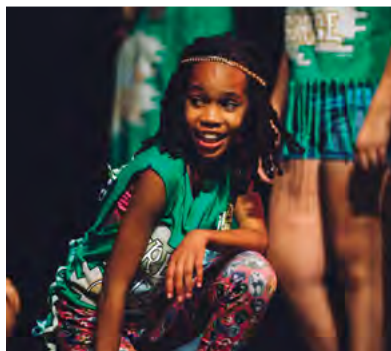


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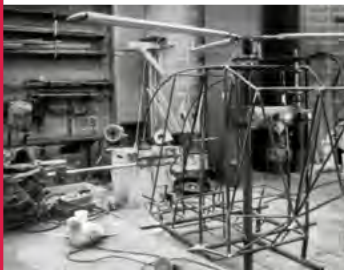
*Major Barbara, 1981/82 Season.
Photo by Joan Marcus.*

It is hard to imagine Arena without Chuck. Chuck started with Arena Stage in 1980 as a Props Carpenter and became our Property Master in 1984. That means Chuck has worked on over 300 productions and is one of the few staff members who served under all three of Arena's Artistic Directors! His handiwork is all over this building and all over the city. Chuck's contributions are an integral part of Arena's artistic history.

Chuck, thank you. We will miss you. Your artistry is beyond compare. Congratulations on a superb career.

Please join us in wishing him a fruitful and enjoyable retirement.

Best wishes,
Molly, Edgar and your entire Arena family



From Tartuffe (in process), 1984/85 Season. Photos 1 and 2 courtesy of Arena Stage; Photo 3 by Joan Marcus.

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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 36 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.



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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