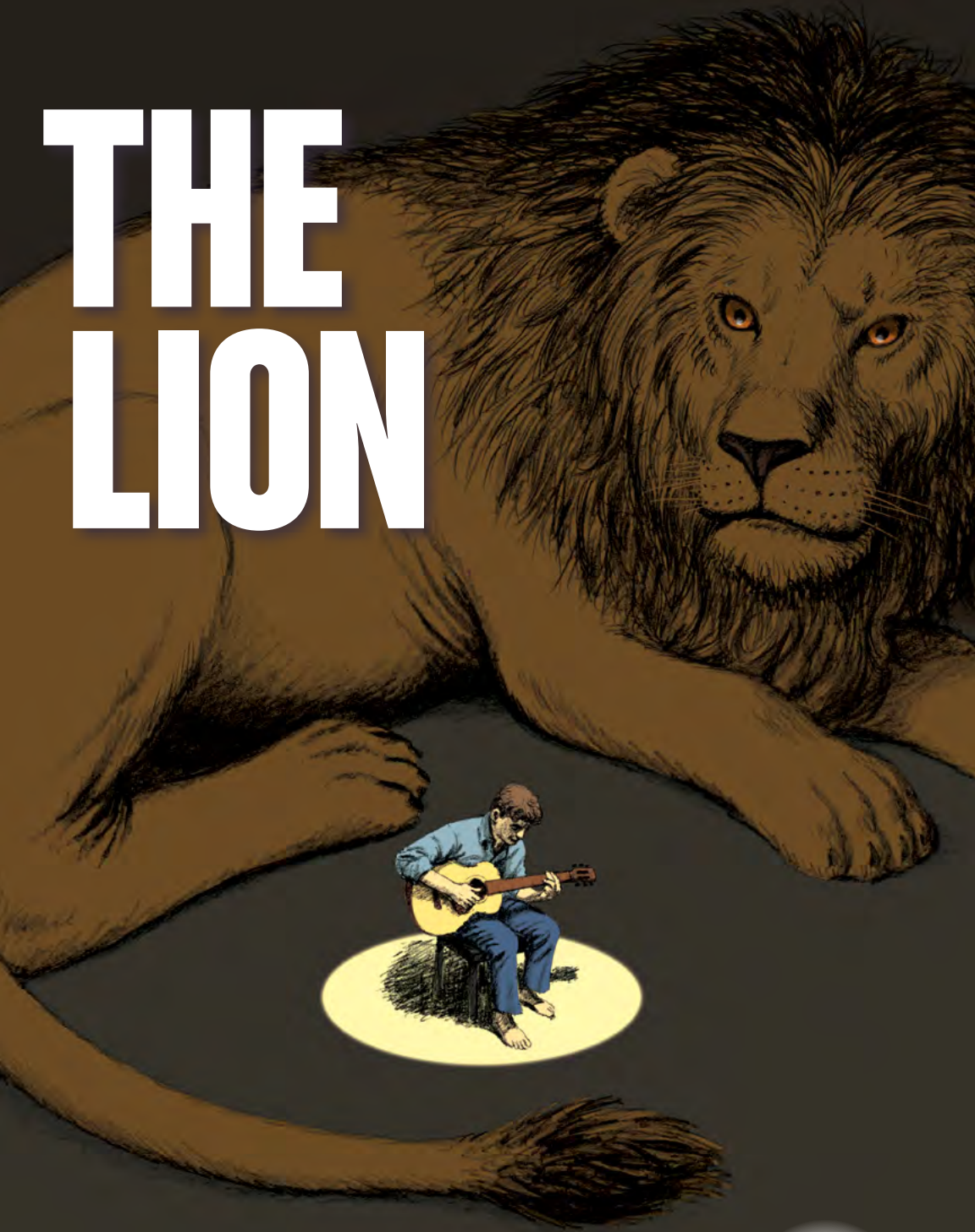


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MUSIC DIRECTION BY PAUL SPORTELLI

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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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FROM THE NOVEL BY HERMAN MELVILLE

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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.

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THE LION

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The Lion

Program Book

Published February 26, 2016.

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Program Book Staff

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of Marketing and Publications

David Sunshine, Graphic Designer



I am so excited that our audiences have the opportunity to experience *The Lion*. This production is just that: an experience. Sometimes you come across a little show with a big heart. This is a beautiful example. The award-winning and multi-talented Benjamin Scheuer brings us his personal story about the complexities of family relationships, and his intense love of music. Art makes beauty out of the challenges of life. I cannot think of a better theater for this story than the Arlene and Robert Kogod Cradle.

When designing the space, I kept holding my hands in the shape of a cup as I spoke about the importance of the artists and audiences being held within its warm embrace. Wood seemed to be a natural element for the walls. From the very first conversations with architect Bing Thom and theater consultant Josh Dachs, the Kogod Cradle was designed with painstaking attention to acoustical detail, the artists and the audience. The way the entire space surrounds the actor forges an intimate experience between audience and actors in an acoustically brilliant atmosphere due to the curvaceous, wooden basket weave walls. This atmosphere is transformative for music. Nothing sounds quite as thrilling as an acoustic guitar in this space.

Once I was introduced to Benjamin's story, I knew that our audiences would want to experience *The Lion* in this all-encompassing theater. This is the first production that uses music in a profound way in the Kogod Cradle.

From early productions of new plays to educational programs to readings and workshops, this theater has proved to be versatile and exciting. *The Originalist*, *Our War*, *Healing Wars*, *Love in Afghanistan*, *Mary T. & Lizzy K*, *The Grand Parade*, *Red Hot Patriot*, *Elephant Room*, *At Home at the Zoo*, and every tongue confess all have been diverse pieces of theater that have thrived in the Kogod Cradle.

Welcome to *The Lion*!

Best,

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

Molly Smith, Artistic Director



You may be wondering why we present the work of other companies when we have the capacity to build every production under our own Mead Center roof.

Our artistic strategy is to not only produce our own work but present the work of others. We are focused on American voices and American stories, and we know that there are so many diverse and powerful voices that originate past the boundaries of the District of Columbia.

As an early pioneer of the resident theater movement, we were one of several theaters in the country committed to creating theater in our communities. Now the movement is 511 theaters strong. Our “national theater” of America is the network of these resident theaters. Given our unique location in the nation’s capital, Arena is in a position to share American stories with our sister companies. There is wisdom in being a host for wonderful work from other stages throughout North America. You may remember *The Arabian Nights* and *Metamorphoses*, two great presentations that came to us from Lookingglass Theatre Company in Chicago. Edward Albee’s *Who’s Afraid of Virginia Woolf?* was brought to our audiences from another wonderful Chicago-based company, Steppenwolf Theatre Company. We have had several happy collaborations with the Oregon Shakespeare Festival, most recently with our presentation of the world premiere of *Sweat* earlier this season.

When planning the Mead Center, we wanted to add a third space for not only new work but second and third productions as well. Thus, the Kogod Cradle was born. *The Grand Parade* was a presentation in the Kogod brought to us by Double Edge Theatre in Massachusetts. Their productions are staged on a farm in a way that captures their unique creative spirit. Those artists were able to install themselves in the Kogod and give us a taste of a completely different way to produce theater events.

Many superb artists have a really strong connection with theaters in their home communities, and those talented artists have a home here too. That’s what is special about the Kogod Cradle. It cradles new works and provides an intimate setting for artists to connect with audiences. *Red Hot Patriot* with Kathleen Turner moved on past Arena, with multiple productions at other theaters. Kathleen came back for *Mother Courage and Her Children*, and will soon join us again in this space in next season’s *The Year of Magical Thinking*. She is now part of our Arena family and may have other projects for this venue. *The Lion* is another special production, the work of one individual artist with a powerful story that has deeply affected audiences all over the country, including Wisconsin, New York, Connecticut, and now Washington, D.C. We are so happy to bring Benjamin here to present his story to you in the Kogod, designed with his and many others’ talents in mind.

This is a story whose “roar” is mighty, and one Arena is proud to present in the embrace of our Kogod Cradle.

Thanks for reading!

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

Edgar Dobie, Executive Producer

SPECIAL THANK YOU TO ARENA STAGE USHERS

THANK YOU to the generous members of our usher corps who not only contribute their time, energy and effort throughout the season, but also continually support our mission by giving to our Annual Fund. Gifts to the Annual Fund allow us to maintain the highest-quality work on stage and provide vital arts education programs for young people throughout the region. The support of our usher corps is invaluable to the continued success of Arena Stage!

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BY LINDA LOMBARDI, ARTISTIC ASSOCIATE AND LITERARY MANAGER



IT'S NOT THE ROAR THAT MAKES THE LION, IT'S THE PRIDE.

This is an exciting moment. You are about to become part of something. Benjamin Scheuer's *The Lion* is one of those wonderfully rare experiences in theater that galvanizes audiences. It stays with you long after you see it. I know because I saw it over a year ago and it still moves me.

An affecting coming-of-age tale, *The Lion* tells the story of a young boy who emulates his father but who, as most teenagers do, rebels in order to find his own voice. In Benjamin's case, music is the legacy passed from father to son, but an argument soon divides them and the silence grows deeper and deeper until they can't make peace.

Pride. As an emotion it can be our downfall. It can trap us in stubborn, entrenched positions. Many grudges persist solely due to pride; sometimes long after the reason for the fight can be recalled. But it can also be a source of strength and confidence.

Lions are the only cats that live in social groups, or families, called prides. And, like in any family, the young lion must eventually strike out on his own. *The Lion* takes us on a hero's journey away from his home and family — to succeed

and fail, to love and lose, to face life and death — and to return home, tested but strengthened, older but wiser, altered but familiar. It is a story of acceptance, forgiveness and reconciliation.

What makes Benjamin's story so unique is the naked honesty with which he tells it. And his natural talent for connecting with an audience, as if he is singing every song and telling every story directly to you and only you. On an intimate, human level, Benjamin welcomes you into his life — into his pride — and immediately makes you feel at home.

We go to the theater to come together. It is about community and storytelling and the reciprocal relationship between audience and performer. The shared experience unites us.

Welcome to the pride.

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WRITTEN AND PERFORMED BY
BENJAMIN SCHEUER

SCENIC DESIGNER
NEIL PATEL

LIGHTING DESIGNER
BEN STANTON

SOUND DESIGNER
LEON ROTHENBERG

COSTUME CONSULTANT
JENNIFER CAPRIO

PRODUCTION SUPERVISOR
DOM RUGGIERO

TECHNICAL SUPERVISION
MIND THE GAP

GENERAL MANAGEMENT
MAXIMUM ENTERTAINMENT

DIRECTED BY
SEAN DANIELS

Originally produced in the United States by the Manhattan Theatre Club,
Lynne Meadow, Artistic Director; Barry Grove, Executive Producer, on June 10, 2014.

CAST LIST

Benjamin Scheuer.....HIMSELF

FOR THIS PRODUCTION

Show Carpenter.....NISHA LACY REAVES
Wardrobe Supervisor.....EMILY GRACE BLACKSTONE
Light Board Operator / Guitar Technician SCOTT FOLSOM
Sound Engineer LORRAINE RHODEN
Guitar Repair Services.....GREG KURCZEWSKI / METRO GUITAR SERVICE

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The Lion wishes to thank the following individuals:
Mandy Greenfield, Leah Hamos, Bob Alwine, Rick Miramontez, Molly Barnett, and Michael Jorgensen

The Lion was developed in part at a retreat at the Weston Playhouse Theatre Company, Weston, Vermont; at Goodspeed
Musicals, East Haddam, CT; and with support from the Johnny Mercer Foundation.

www.TheLionMusical.com

The Lion is approximately 70 minutes and is played without an 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.

CAST



BENJAMIN SCHEUER (*Writer / Performer*) is the recipient of the 2015 Drama Desk Award for Outstanding Solo Performance and a 2015 Theatre World Award. The animated music videos for Benjamin's songs "The Lion" and "Cookie-tin Banjo" have won prizes at the Annecy Film Festival, British Animation Awards, Encounters Film Festival, Crystal Palace Festival and Buenos Aires' ExpoToons Film Festival. Benjamin's album "Songs from THE LION" will be released in 2016, along with animated videos for the songs "Weather the Storm" and "Cure." With photographer Riya Lerner, Benjamin is co-creator of the art book "Between Two Spaces," from which 50 percent of proceeds go to the Leukemia/Lymphoma Society (www.between twospaces.com). Benjamin has toured with Mary Chapin Carpenter and performed at venues including Royal Albert Hall in London and Lincoln Center in New York. He has been a writer-in-residence at Goodspeed, Weston Playhouse and the Johnny Mercer Songwriting Workshop and been commissioned by Williamstown Theatre Festival. Benjamin lives in New York City. *The Lion* is on tour through February 2017. www.benjaminscheuer.com Twitter/Instagram: @benjaminscheuer.

CREATIVE TEAM

SEAN DANIELS (*Director*) has directed at Manhattan Theatre Club, Lynn Redgrave Theater, the Kennedy Center, St. James Theatre (West End), Actors Theatre of Louisville, Portland Center Stage, Geva Theatre Center, PlayMakers Repertory Company, Cleveland Play House, Alliance Theatre, California Shakespeare Theater, Milwaukee Repertory Theater, Long Wharf Theatre, Dad's Garage Theatre Company, Swine Palace, Neo-Futurists, Aurora Theatre, Crowded Fire Theater and the Edinburgh Festival Fringe. His direction and shows have won "Best New Musical" in London; the Drama Desk Award in New York City; and "Best Play" and "Best Director" in the Bay Area, Rochester and Atlanta. His shows have also been nominated for a Lucille Lortel and

Outer Critics Circle Award. Sean was named "one of the top 15 up-and-coming artists in the U.S. whose work will be transforming America's stages for decades to come" and "one of seven people reshaping and revitalizing the American musical" by *American Theatre*. He is the artistic director of Merrimack Repertory Theatre. He previously served as artist-at-large for Geva Theatre Center and spent four years at the Tony Award-winning Actors Theatre of Louisville as the theater's associate artistic director, where he directed 17 productions including five Humana Festivals. Sean is the former associate artistic director/resident director of California Shakespeare Theater and before that spent a decade as artistic director and co-founder of Dad's Garage Theatre Company in Atlanta. Twitter: @seandaniels.

NEIL PATEL (*Scenic Designer*)'s designs are well known on and Off-Broadway and at regional theaters and opera houses in the U.S. and abroad. Recent New York credits include *Mr. Burns, a post-electric play*; *Stage Kiss*; *Indian Ink*; and *Father Comes Home From The Wars (Parts 1, 2 and 3)*. Other work includes production design for the HBO series *In Treatment* and the feature films *Some Velvet Morning* (Tribeca Films) and *Loitering with Intent* (Parts and Labor).

BEN STANTON (*Lighting Designer*)'s Broadway credits include *Fun Home* (Circle in the Square, Tony Award nomination), *An Enemy of the People* (Friedman Theatre) and *Seminar* (Golden Theatre). Recent Off-Broadway credits include *Fun Home* (The Public, Lucille Lortel Award nomination); *The Nether* (MCC Theater, Lucille Lortel Award nomination); *Our Lady of Kibeho* (Drama Desk Award nomination); *Kung Fu*; *Angels in America* (Signature Theatre); *Murder Ballad* (MTC/ Union Square Theatre, Lucille Lortel Award nomination); *Belleville* (New York Theatre Workshop, Lucille Lortel Award nomination); *Into the Woods* (Delacorte Theater); and *The Whipping Man* (MTC, Lucille Lortel Award, Drama Desk nomination). Selected regional credits include Ahmanson Theatre, Mark Taper Forum, Kirk Douglas Theatre, La Jolla Playhouse, The Old Globe, South Coast Repertory, Goodman Theatre, Shakespeare Theatre Company, Hartford Stage, Long Wharf Theatre, Dallas Theater Center,



Huntington Theatre Company, Williamstown Theatre Festival, Philadelphia Theatre Company, Paper Mill Playhouse, McCarter Theatre Center, Intiman Theatre and Actors Theatre of Louisville. Concert and tour designs for Regina Spektor, Sufjan Stevens, Beirut and St. Vincent. Touring lighting designer for The National Theatre (summer/fall 2014) and 2015 Obie Award winner for Sustained Excellence in Lighting Design. www.benstanton.com

LEON ROTHENBERG (Sound Designer)'s recent Broadway credits include *Violet*, *The Realistic Joneses* and *The Nance* (Tony Award). Select New York/Off-Broadway credits include Culture Project, Primary Stages, Second Stage Theatre, Tectonic Theater Project, Women's Project Theater, Manhattan Theatre Club, The Public, LCT3 and New York City Center. Select regional credits for Arena Stage, Seattle Repertory Theatre, La Jolla Playhouse, The Old Globe, New York Stage and Film, Two River Theater, North Shore Music Theatre, Long Wharf Theatre, McCarter Theatre Center, Intiman Theatre and Theatre By The Sea. International credits include Cirque du Soleil's *Kooza* and *Wintuk*, National Theatre of Cyprus and the Dijon Festival. www.klaxson.net

JENNIFER CAPRIO (Costume Consultant)'s credits include *The 25th Annual Putnam County Spelling Bee* (Broadway), *The Lion* (West End, St. James Theatre) and *Joseph and the Amazing Technicolor Dreamcoat* (current national tour). Select New York credits include *Tail! Spin!* (Culture Project), *The Lion* (Manhattan Theatre Club), *Little Miss Sunshine* (Second Stage Theatre), *In Transit* (Primary Stages, Lucille Lortel Award nomination), *Fugitive Songs* (Dreamlight Theatre Company) and *Striking 12* (Daryl Roth). Opera credits include Florida Grand Opera, Minnesota Opera, Opera Colorado and Mill City Summer Opera. Costume designs at over 60 U.S. regional theaters.

DOM RUGGIERO (Production Supervisor)'s Broadway credits include *The Gathering* starring Hal Linden; *Borscht Belt Buffet* on Broadway starring Bruce Adler and Mal Z. Lawrence; and *Ain't That a Kick in the Head* — *The Music of Sammy Cahn* directed by Chet Walker. First national tours include *The Cole*

Porter Songbook starring Melba Moore, *The Irving Berlin Songbook* starring Carole Lawrence and *Greetings...Shalom Aleichem Lives* starring Judy Kaye, Bruce Adler and Theodore Bikel. Dom has worked on various productions in many capacities from stage management to general management and producing. His projects have taken him across the U.S., Europe, South America and Australia with *Ain't Misbehavin'*, *Phantom of the Opera*, *Anything Goes* and *Song and Dance*, among many others.

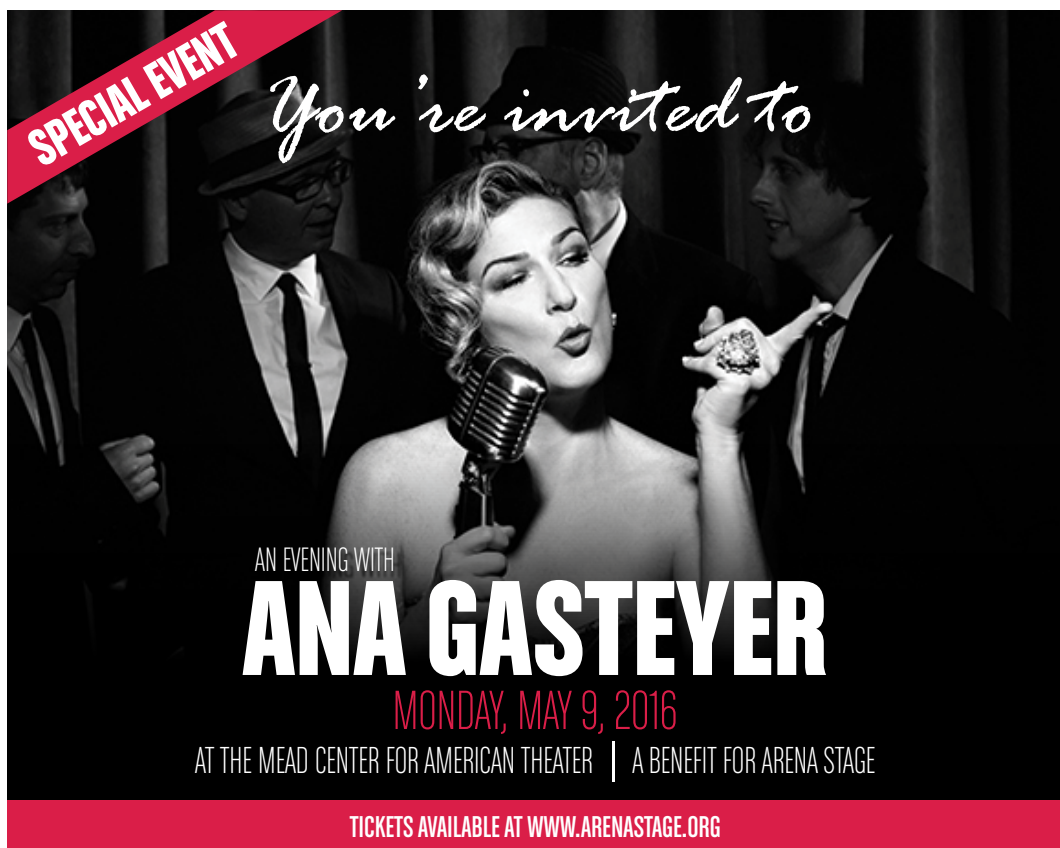
MIND THE GAP PRODUCTIONS (Technical Supervisor) is a Brooklyn-based production company specializing in custom fabrication, production management and production logistics. Notable projects include *On the Town* (Broadway), *Hand to God* (MCC Theater), *And I and Silence*, *A Particle of Dread* (Signature Theatre), *Sex with Strangers*, *The Substance of Fire* (Second Stage Theatre), *Romeo and Juliet*, *Caucasian Chalk Circle* (Classic Stage Company), *The Tribute Artist*, *Poor Behavior* and *While I Yet Live* (Primary Stages).

MAXIMUM ENTERTAINMENT (General Management) is a producing, developing and management company. Maximum Entertainment was founded in 2006 by Avram Freedberg, MaryBeth Dale and Eva Price. General Manager / Managing Director Carl Flanigan joined Maximum in 2016. General management credits on Broadway, Off-Broadway and on tour include *The Hip Hop Nutcracker*; *Kyle Cease: Evolving Out Loud*; *50 Shades! The Musical Parody*; *Ivy + Bean, the Musical*; *Blank! The Musical*; *Colin Quinn: Long Story Short*; *Forever Dusty*; *Voca People*; *The Judy Show*; *Circumcise Me*; *The Great American Trailer Park Musical*; *The Magic School Bus Live!*; *Ella*; *'S Wonderful*; *Strega Nona*; and *Irving Berlin's I Love a Piano*.

EVA PRICE (Producer) was recently named one of *Crain's New York Business*' "40 Under Forty" Rising Business Stars as well as one of *Blouin Artinfo's* "25 Under 35" Emerging Broadway Players. She is executive producer/EVP for Maximum Entertainment, a producing and general management company located in New York City. Recent Broadway and Off-Broadway productions include *On Your Feet! The Story of Gloria & Emilio Estefan*; *Kyle Cease: Evolving Out Loud*; *The Temptations* and *The Four Tops*

On Broadway; Found; Hershey Felder as Irving Berlin; John Grisham's A Time to Kill; Frankie Valli and the Four Seasons; Lewis Black: Running on Empty; Annie; Peter and the Starcatcher (five Tony Awards); Kathy Griffin Wants a Tony; Colin Quinn: Long Story Short directed by Jerry Seinfeld (Drama Desk Award nomination); *The Merchant of Venice* starring Al Pacino (Tony, Drama Desk and Outer Critic's Circle Award nominations); *The Addams Family* (Broadway, tour and Australia); *Carrie Fisher's Wishful Drinking*; and *Dr. Seuss' How the Grinch Stole Christmas! The Musical*. International and touring credits include *Ivy + Bean, the Musical* (national tour); *The Magic School Bus Live!; The Climate Challenge* (national tour); *Ella*, a bio musical about the life and music of Ella Fitzgerald (national tour); *'S Wonderful* (national tour); *Strega Nona* (national tour); *Irving Berlin's I Love A Piano* (national tour and Japan); *The Great American Trailer Park Musical* (national tour); *Private Jokes*; and *Public Places* (London).

MANHATTAN THEATRE CLUB (*Originating Theater*) Under the dynamic leadership of Artistic Director Lynne Meadow and Executive Producer Barry Grove, MTC has become one of the country's most prominent theatre companies. Productions at its Broadway and Off-Broadway venues have earned numerous awards including 19 Tony® Awards and 6 Pulitzer Prizes to date. MTC's World, Broadway and New York premieres have included the world premiere of *The Lion*, *Constellations*, *Casa Valentina*, *Outside Mullingar*, *The Assembled Parties*, *Heisenberg*, *Choir Boy*, *Murder Ballad*, *Venus in Fur*, *Good People*, *The Whipping Man*, *Ruined*, *Blackbird*, *The Explorer's Club*, *The Columnist*, *Rabbit Hole*, *Doubt*, *The Tale of the Allergist's Wife*, *Proof*, *Love! Valour! Compassion!* and *Ain't Misbehavin'*.
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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.



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