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Program Book
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With *Sweat*, Lynn Nottage brings us the reality of America's working class dealing with a shocking change to their livelihood and a community responding to a new radical way of living. In the midst of a national conversation about unions and their function in our country, her play explodes with vitality and power. It's an important conversation to have as we consider new leaders for our country and particularly for our audience here in D.C., America's most political city.

Arena produced Lynn's award-winning *Ruined* in 2011, and Lynn has been a participant in Arena's resident playwright program, specifically on this co-commission with the Oregon Shakespeare Festival on the development of *Sweat*. Lynn worked closely with long-time collaborator and director Kate Whoriskey, interviewing residents of the Reading, Pennsylvania area to understand their stories in a deep way.

It's a pleasure to work again with our colleagues at the Oregon Shakespeare Festival, led by Artistic Director Bill Rauch. I have known Bill for over 30 years — while he was traveling to communities with Cornerstone Theater Company, I was creating theater with different communities in Alaska through Perseverance Theater. Somehow, we've always been on a similar wavelength and I have a deep respect for his passion as an artist.

Some long-time Arena fans may remember his production of *A Community Carol* at Arena back in the 1993/94 season. OSF has a long history and reputation of great work and premieres, including *Equivocation* by Bill Cain (a presentation in Arena's 2011/12 season) and *All the Way* by Robert Schenkkan (coming up this spring, in an Arena production directed by Kyle Donnelly).

Our city of Washington is built on political ground in every way. Politics are not just the main source of jobs but they drive our city, our conversations, our lives. This is a brilliant new play which will inform debates all over the city and remind audiences of those who have been forgotten.

Best,

A handwritten signature in black ink, appearing to read 'Molly'.

Molly Smith, Artistic Director



As the son of a union organizer I learned first-hand from my mother about the important role organized labor plays in the functioning of our economy and society, and have always appreciated the respectful way our resident theater movement deals with the unions and associations we engage on behalf of the artists we employ. This regard is not limited to my approach to theater, but rather has been ingrained in Arena Stage from its inception. Thomas Fichandler, our founding executive director, was engaged in discussions of unionizing from an early age, evidenced by *Employment and Wages in the United States*, which he co-authored.

Tom brought that same reverence for organizing to the theater, ensuring that our artists are cared for and supported. He also saw the importance that theaters themselves band together. As a founding member of the League of Resident Theaters (LORT), Tom not only facilitated connecting resident theaters across the United States but also implemented collective bargaining in order to ensure economic fairness and prosperity.

Today, LORT is the largest professional theater association of its kind in the United States, with 71 member theaters spanning the country. By bargaining collectively with the Actors' Equity Association, The Stage Directors and Choreographers Society, the American Federation of Musicians and United Scenic Artists, LORT ensures a uniformity and quality of standards within its practicing theaters. This not only benefits union members, but the theaters themselves as it enables productions to more easily transition from nonprofit to commercial theaters without penalizing those involved.

Embracing a system of unions benefits both employees and employers; the production you are about to enjoy would not have been possible without several of the unions mentioned above, nor could it have transferred from the Oregon Shakespeare Festival to Arena in its original form. We are indebted to the men and women who are represented within these unions, as they hold us accountable to our commitment to fairness and prosperity. This production confronts us with the history of unions within our country, as well as physically reminding us of their importance to this art form. I welcome each of you to reflect on the instrumental nature of the union within both your everyday life and our society at large.

Thanks for listening.

Best,

Edgar Dobie, Executive Producer

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WHEN THE JOBS LEAVE TOWN

(Excerpt from Oregon Shakespeare Festival's 2015 Playbill. Used with permission)



"I know it's not a new story, but I feel like it is very much the narrative of today."

— Lynn Nottage

Lynn Nottage's latest play takes a searing look at the de-industrial revolution in a struggling town.

Sweat, a co-commission between Oregon Shakespeare Festival's *American Revolutions: The United States History Cycle* and Arena Stage, got its start with a late-night email from Lynn Nottage's close friend, a single mother of two.

"She said she was completely broke; she was having a very difficult time making ends meet and had reached a level of desperation," Nottage recounts. Her friend wasn't asking for a handout, but said she wanted her close friends to understand her circumstances. "I just need some guidance. I need a shoulder to lean on just because I'm going through a very, very hard time."

The email broke Nottage's heart. "I'd known this woman extremely well, and I had no idea the depths of her despair. She lives two doors down from me, and it made me realize that probably most of us are living two to three doors away from someone who is either in poverty or on the verge of poverty, and that's the nature of the culture we're living in right now."

The Occupy Wall Street movement was just beginning. "We had no sense of what this was. All we knew was that there were these people in Zuccotti Park

sitting there and saying, '99 percent of us are suffering while the 1 percent are continuing to get richer and richer.' So my friend said, 'Let's go over there.'"

The two walked in circles and chanted. Later, her friend said, "I actually feel a little better. Nothing has happened, but I feel better to know that at least there is a voice to what I'm feeling, and I'm not by myself."



Scan the QR code to read the full interview on Arena Stage's blog, Stage Banter.

CONTINUE THE CONVERSATION

Join us for a post-show conversation with Arena Stage artists and staff immediately following these performances:

POST-SHOW DISCUSSIONS

January 27, 2016 at 12pm

January 28, 2016 at 8pm

February 2, 2016 at 7:30pm

February 3, 2016 at 12pm

February 9, 2016 at 12pm

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Molly Smith, Artistic Director | **Edgar Dobie**, Executive Producer

PRESENTS

OREGON SHAKESPEARE FESTIVAL'S WORLD PREMIERE OF

SWEAT

BY
LYNN NOTTAGE

DIRECTED BY
KATE WHORISKEY

SCENIC DESIGNER
JOHN LEE BEATTY

COSTUME DESIGNER
JENNIFER MOELLER

LIGHTING DESIGNER
PETER KACZOROWSKI

ORIGINAL MUSIC AND SOUND DESIGN
**ROB MILBURN AND
MICHAEL BODEEN**

PROJECTION DESIGNER
JEFF SUGG

ASSOCIATE DIRECTOR
REBECCA WEAR

FIGHT DIRECTOR
U. JONATHAN TOPPO

STAGE MANAGER
KURT HALL

ASSISTANT STAGE MANAGER
JANA LLYNN

OREGON SHAKESPEARE FESTIVAL
CASTING DIRECTOR
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ADDITIONAL CASTING
TARA RUBIN, CSA

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TIME AND PLACE

2000/2008: Reading, PA

CAST LIST (in order of appearance)

Evan.....	TYRONE WILSON
Jason	STEPHEN MICHAEL SPENCER
Chris.....	TRAMELL TILLMAN
Cynthia.....	KIMBERLY SCOTT
Stan	JACK WILLIS
Tracey	JOHANNA DAY
Jessie.....	TARA MALLEN
Oscar	REZA SALAZAR
Brucie	KEVIN KENERLY

FOR THIS PRODUCTION

Assistant Director	MOLLY HOULAHAN
Associate Projection Designer.....	DANIEL VATSKY
Show Carpenters.....	NISHA LACY REAVES, MATT GRISDELA
Props	JUSTIN TITLEY
Wardrobe Supervisor.....	EMILY GRACE BLACKSTONE
Dresser	KELLY MARSHALL HOWLAND
Wardrobe / Hair / Makeup Assistant.....	ADELLE GRESOCK
Light Board Operator.....	JOHN ROSE-CARON
Assistant to the Lighting Designer	KELLY RUDOLPH
Sound Engineer	ADAM W. JOHNSON
Production Assistant.....	LAURA SPERLING

Sweat is approximately two and a half hours, 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.



CAST (in alphabetical order)



JOHANNA DAY (Tracey) won a Helen Hayes Award for her starring role in Arena Stage's *The Rainmaker*. Additional Arena credits include *Quality of Life* and *Good People*. She was a Drama Desk Award nominee for Second Stage Theatre's *Peter and Jerry*, Tony Award nominee for *Proof* at the Walter Kerr Theatre and won an Obie Award for *Appropriate* at Signature Theatre. On Broadway, Johanna played Mrs. Kirby in the 2014 revival of *You Can't Take It With You*, opposite James Earl Jones and Elizabeth Ashley; and Barbara Fordham in *August: Osage County*. She appeared in the world premieres of Westport Country Playhouse's *Oblivion* and Yale Repertory Theatre's *The Realistic Joneses*. Prior to joining *Sweat*, she created the role of Zippy in *Choice*. Johanna currently has recurring roles on CBS' *Madam Secretary* and Showtime's *The Knick*.



KEVIN KENERLY (Brucie) has spent 19 seasons at Oregon Shakespeare Festival where his credits include *The Great Society*; *All the Way*; *Two Trains Running*; *The Liquid Plain*; *Troilus and Cressida*; *Julius Caesar*; *The African Company Presents Richard III*, *Henry IV, Part 1*; *Throne of Blood*; *Macbeth*; *A Midsummer Night's Dream*; *Fences*; *Gem of the Ocean*; *Tartuffe*; *The Importance of Being Earnest*; *Ma Rainey's Black Bottom*; *Gibraltar*; *Topdog/Underdog*; *King Lear*; *Romeo and Juliet*; *Playboy of the West Indies*; *As You Like It*; *Life Is a Dream*; *Stop Kiss*; *Seven Guitars*; *Death and the King's Horseman*; *Les Blancs*; *Pride and Prejudice*; *The Night of the Iguana*; *The Taming of the Shrew*; and *Henry IV, Part 2*. Additional credits with Studio Theatre, Hilberry Theatre and Attic Theatre (Detroit). Kevin received his B.A. from Olivet College.



TARA MALLEN (Jessie) is artistic director at Rivendell Theatre Ensemble, a professional Chicago-based company. Recent stage credits include the world premieres of Rivendell's *Look, we are breathing* and *Rasheeda Speaking*; Steppenwolf for Young Adults' *How Long Will*

I Cry; The Walls; and *Self Defense, or death of some salesmen*. She received two Joseph Jefferson Awards for her work in *WRENS* (Best Supporting Actress and Best Ensemble) and was nominated for Best Actress for *My Simple City*. Tara co-conceived and directed the critically-acclaimed premiere of *Women at War*, an exploration of women in today's military that played to sold-out houses at Rivendell in the fall of 2014 and is now touring. Screen credits include Steven Soderbergh's film *Contagion*, *Boss*, *Chicago Fire*, *Chicago P.D.*, the Netflix series *Sense8* and the CBS/Sony Pictures pilot *Doubt*.



REZA SALAZAR (Oscar) makes his Arena Stage debut. Off-Broadway he was seen in *My Mañana Comes* (Playwrights Realm), directed by Chay Yew and nominated for both Lucille Lortel and Drama

Desk Awards for Best Play. Additional theater credits include Khan in the workshop of *The Petrol Station* by Sulayman Al-Bassam; *In The Cypher* (Nuyorican Poets Cafe); *Mariela en el Desierto* and *Por Gusto* (Repertorio Español); and *Marco* (The Invisible Dog Art Center). As a playwright, he debuted his first play *Incognito* at Thespis Theater Festival. His TV credits include *Unbreakable Kimmy Schmidt*, *Daredevil* (Netflix), *The Blacklist*, *Believe*, *Law & Order*, *Law & Order: Criminal Intent*, *Louie* and *Nuestro Barrio*. Film credits include *The Imperialists Are Still Alive!*, *See Girl Run* and *The Inquisition of Camilo Sanz*.



KIMBERLY SCOTT (Cynthia) last appeared at Arena Stage as Molly in *Joe Turner's Come and Gone*. In the role on Broadway, she was nominated for Tony and Drama Desk Awards. Her most recent theater credits include *Head of Passes* (Berkeley Repertory Theatre) and *Familiar* (Yale Repertory Theatre). She spent six seasons at Oregon Shakespeare Festival (OSF) playing roles in *Henry IV, Part 2*; *Ruined*; *As You Like It*; *The Further Adventures of Hedda Gabler*; and *The Pirates of Penzance*. As part of OSF's *American Revolutions: The United States History Cycle*, she created the roles of Dembi in *The Liquid Plain*, Amira in *Party People*, Viola Pettus in *American Night* and Cynthia in *Sweat*. Kimberly's film credits include *Love and Other Drugs*, *World Trade Center*, *The Abyss* and many TV credits. Twitter: @kimaleen



STEPHEN MICHAEL SPENCER (Jason) makes his Arena Stage and D.C. debut. Regional credits include *Sweat* (Oregon Shakespeare Festival); *The Heart of Robin Hood* (Mirvish Productions);

Yentl, *A Carol for Cleveland* and *Every Good Boy Deserves Favor* (Cleveland Play House); *Go West*, *Clybourne Park*, *The Comedy of Errors* and *As You Like It* (Chautauqua Theater Company); *Tartuffe* (Triad Stage); *The Tempest* (North Carolina Shakespeare Festival); *Go, Dog. Go!* (North Carolina Theatre for Young People); and *In Arabia We'd All Be Kings*, *The Misanthrope* and *Twelfth Night* (Case Western Reserve University/Cleveland Play House). Stephen holds a B.F.A. in acting from The University of North Carolina at Greensboro and an M.F.A. in acting from Case Western Reserve University/Cleveland Play House.

Instagram: @stephenMspencer
www.stephenmichaelspencer.com



TRAMELL TILLMAN (Chris) is a native of the D.C.-metro area and this show marks his debut at Arena Stage. Tramell received his M.F.A. from the University of Tennessee, Knoxville in 2014. Notable

credits include Red Bull Theater's *'Tis Pity She's a Whore* (Off-Broadway); New Stage Theatre's *The Last Days of Judas Iscariot*, *Twelfth Night* and *A Soldier's Play*; Chautauqua Theater Company's *The Tempest* and *A Raisin in the Sun*; and Clarence Brown Theatre's *The Whipping Man*, *Spamalot* and *A Christmas Carol*. Tramell is grateful for the opportunity to tell such a riveting, relevant story in American history. Enjoy the journey.
www.tramelltillman.com



JACK WILLIS (Stan) returns to Arena Stage after appearing in *Mother Courage and Her Children*, *Book of Days*, *Of Mice and Men* and *Agamemnon and His Daughters*. Broadway 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-*

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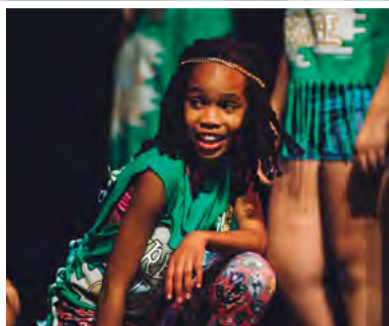


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Townners, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed* and *Dallas*. Jack was awarded a Lunt-Fontanne Fellowship through the Ten Chimneys Foundation.



TYRONE WILSON (*Evan*) appeared on Broadway in *Lettice and Lovage*. For the last 22 years, he has been a company member at Oregon Shakespeare Festival and has performed in nearly 50 productions. His favorite credits include the Friar in *Much Ado About Nothing*, Abernathy in *All the Way and The Great Society*, Vincentio in *The Taming of the Shrew*, Elbow in *Measure for Measure*, Christian in *Ruined*, Joe Stoddard in *Our Town*, Sebastian in *The Tempest*, Carl in *Bus Stop*, Morocco in *The Merchant of Venice*, Menelaus in *Troilus and Cressida*, Godfrey in *Crumbs from the Table of Joy*, Abioseh in *Les Blancs*, Tybalt in *Romeo and Juliet* and Caliban in *The Tempest*. Tyrone holds an M.F.A. (Yale School of Drama) and B.A. (Middlebury College). Twitter: @ashlandbardman Instagram: @tyronewilsonashland Facebook: Tyrone K Wilson

CREATIVE TEAM

LYNN NOTTAGE (*Playwright*) is a Pulitzer Prize-winning playwright and screenwriter. Her plays have been produced widely in the U.S. and throughout the world. They include *By the Way Meet Vera Stark*; *Ruined*; *Intimate Apparel*; *Fabulation*, or *The Re-Education of Undine*; and *Crumbs from the Table of Joy*. Lynn is the recipient of numerous honors including a MacArthur "Genius Grant" Fellowship, Steinberg "Mimi" Distinguished Playwright Award, Dramatists Guild Hull-Warriner Award, inaugural Horton Foote Prize, Helen Hayes Award, Lee Reynolds Award and a PEN/Laura Pels Award. She is the co-founder of the production company Market Road Films. Special thanks to Oregon Shakespeare Festival and *American Revolutions: The United States History Cycle*, The Lark, McCarter Theatre, Travis Ballenger, Alison Carey, Bill Rauch, Jill Dubiner, Mica Cole, Santo Mirabella, the folks of Reading, Tony Gerber and my family.

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KATE WHORISKEY (Director)'s New York credits include *Dear Elizabeth* (Women's Project Theatre), Public Studio shows *Ping Pong and Manahatta* (The Public), *Tales From Red Vienna and Ruined* (Manhattan Theatre Club, Drama Desk, Lucille Lortel Award nominations), *The Miracle Worker* (Broadway's Circle in the Square), *How I Learned to Drive* (Second Stage Theatre), *The Piano Teacher* (Vineyard Theatre), *Oroonoko* (Theatre for a New Audience), the world premieres of *Fabulation* and *Inked Baby* (Playwrights Horizons) and *Massacre* (Labyrinth Theater Company). International credits include *Magdalena* at Theatre du Chatelet in Paris and Teatro Municipal de Sao Paulo. Regional credits include Goodman Theatre, Geffen Playhouse, American Repertory Theater, Shakespeare Theatre Company, Huntington Theatre Company, Oregon Shakespeare Festival, South Coast Repertory, Center Stage, Sundance Theatre Lab and New York Stage and Film, among others.

JOHN LEE BEATTY (Set Designer) previously designed for Arena Stage's *The Tot Family* (1976) and *A Streetcar Named Desire* (1978). His Broadway credits include *Disgraced*, *The Heidi Chronicles*, *Chicago*, *The Nance*, *Outside Mullingar*, *Venus in Fur*, *Other Desert Cities*, *Good People*, *Rabbit Hole*, *After Midnight*, *The Color Purple*, *Doubt*, *Proof*, *The Sisters Rosensweig*, *Talley's Folly*, *Fifth of July*, *A Delicate Balance*, *The Heiress*, *The Last Night of Ballyhoo*, *Ain't Misbehavin'* and *Abe Lincoln in Illinois*. Off-Broadway credits include *Dada*, *Woof Papa Hot*, *Shows for Days*, *The City of Conversation*, and *Much Ado About Nothing* and *King Lear* in Central Park. Designer of more than 100 Broadway shows, he is the recipient of multiple Tony, Obie, Outer Critics Circle and Drama Desk Awards, and is a member of the Theater Hall of Fame.

JENNIFER MOELLER (Costume Designer) recently designed costumes for *Sweat* at Oregon Shakespeare Festival. Additional credits include *La Bohème* (Washington National Opera); *The Bachelorette* and *Venus in Fur* (Studio Theatre); *A Midsummer Night's Dream* (Helen Hayes Award nomination), *The Merchant of Venice*, *Romeo and Juliet*, *Antony and Cleopatra*, *Julius Caesar*, *Tamburlaine* (Helen Hayes Award nomination) and *Richard III* (Shakespeare Theatre Company); *Love's Labour's Lost* (The Public's Shakespeare in the

Park); *The Last Goodbye* (The Old Globe); *Candide* (Glimmerglass); *The Dance and the Railroad* (Signature Theatre); *The How and the Why* (McCarter Theatre Center); *The Winter's Tale* and *Dance of the Holy Ghost* (Yale Repertory Theatre); *Mud Blue Sky* (Center Stage); and *Six Degrees of Separation* (Williamstown Theatre Festival).

PETER KACZOROWSKI (Lighting Designer) makes his Arena Stage debut. Broadway credits include *The Country House*; *Beautiful: The Carole King Musical*; *No Man's Land* and *Waiting for Godot*; *Venus in Fur*; *Anything Goes*; *Grey Gardens*; *A View From The Bridge*; *The Producers*; *Kiss Me, Kate*; *She Loves Me*; and *Steel Pier*. He has additional credits with Lincoln Center Theater, Manhattan Theatre Club, Roundabout Theatre Company, The Public, The New Group, Playwrights Horizons, Second Stage Theatre, Classic Stage Company, Signature Theatre, Vineyard Theatre and 20 Encores! concerts at New York City Center. Opera credits include The Met, San Francisco, Houston Grand, LAMCO, Santa Fe, Seattle, Saint Louis, The Royal Opera, Scottish Opera, Opera North, Maggio Florence, L'Arena di Verona, La Fenice, Bonn and Lisbon. He is the recipient of Tony, Drama Desk, Outer Critics Circle, Drama-Logue, Ovation and Henry Hewes Design Awards.

ROB MILBURN AND MICHAEL BODEEN (Original Music and Sound Design)'s Broadway credits include music composition and sound for *No Man's Land*, *Waiting for Godot*, *Breakfast at Tiffany's*, *The Miracle Worker*, *One Flew Over the Cuckoo's Nest* and *The Speed of Darkness*; music for *My Thing of Love*; and sound for Larry David's *Fish in the Dark*, *This Is Our Youth*, *Of Mice and Men*, *Who's Afraid of Virginia Woolf?*, *Superior Donuts*, *Reasons to be Pretty*, *A Year with Frog and Toad*, *King Hedley II*, *Buried Child*, *The Song of Jacob Zulu* and *The Grapes of Wrath*. They have also created music and sound Off-Broadway, at many of America's resident theaters (often with Steppenwolf Theatre) and at several international venues. www.milbomusic.com

JEFF SUGG (Projection Designer) is a Brooklyn-based designer and multi-award winner. Arena Stage credits include *Camp David*, *Five Guys Named Moe*, *The Mountaintop* and *33 Variations*. Broadway credits include *Macbeth* (Lincoln Center Theater), *A Time to Kill*, *Bring It*

On: The Musical, Magic/Bird and 33 Variations. Off-Broadway credits include *Fortress of Solitude, An Octoroon, This Clement World, Tribes, Slug Bearers of Kayrol Island and The Accidental Trilogy*. Regionally, he worked on *Marie Antoinette* (Steppenwolf Theatre Company) and *Five Guys Named Moe* (Cleveland Play House). His music credits include *Anthracyte Fields* (Julia Wolfe's Pulitzer Prize-winning composition) and Prince's appearance on *SNL*. Jeff has received a Lucille Lortel, Obie, Bessie and two Henry Hewes Design Awards.

U. JONATHAN TOPPO (*Fight Director*)'s previous credits as fight director include *Pericles* at Folger Theatre, *Guys and Dolls* at the Wallis Annenberg Center for the Performing Arts, *The Great Society* at Seattle Repertory Theatre and *The Pirates of Penzance* at Portland Opera. He is the resident fight director at Oregon Shakespeare Festival.

REBECCA WEAR (*Associate Director*)'s previous credits include *If the Saints* (Metro Baptist), *Obedient Steel* (HERE) and *I Run with You* (Women Center Stage). She has previously assisted Jerry Ruiz, Stew and Kate Whoriskey. Rebecca has worked with *Under the Radar*, is an associate artist with The Orchard Project, and is currently pursuing a Ph.D. at University of California, Santa Barbara.

MOLLY HOULAHAN (*Assistant Director*) is currently the Bret C. Harte directing fellow and assistant to the artistic director at Berkeley Repertory Theatre. As the directing fellow, Molly has assisted Sean Graney on *The Hypocrites' The Pirates of Penzance* and will assist Daniel Sullivan on *Macbeth* starring Frances McDormand, Mary Zimmerman on *Treasure Island* and Les Waters on Sarah Ruhl's *For Peter Pan on her 70th Birthday*. She previously worked with The Public and Steppenwolf Theatre Company. Her directing work has been featured in FringeNYC, TinyRhino Short Play Festival and New York Theatre Workshop's Jonathan Larson Lab. Molly is a graduate of Yale University where she won the Louis Sudler Prize for Excellence in the Performing and Creative Arts. She is thrilled to return to Sweat after working on it at Oregon Shakespeare Festival.

KURT HALL (*Stage Manager*)'s favorite Arena Stage credits include *Destiny of Desire, 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.

JANA LLYNN (*Assistant Stage Manager*) is delighted to return to Arena Stage and her hometown area. Recent credits include Round House Theatre's *The Night Alive*, starring Edward Gero. Broadway credits include *The Drowsy Chaperone, Bridge & Tunnel, Company* and *The Moliere Comedies*. Off-Broadway credits include *SILENCE! The Musical, SHOUT! The Mod Musical, Blind Lemon Blues, Matt & Ben* (starring Mindy Kaling), *The Shawl* (director Sidney Lumet, starring Dianne Wiest), *Beau Jest* (three years Off-Broadway, director for Boston production) and Carnegie Hall. Regional credits include *The Taming of the Shrew* (Alabama Shakespeare Festival, Southern Writers' Project), *Henry V, Avenue Q* (Arkansas Repertory Theatre), *Buses, Cookin' at the Cookery, Sheila's Day, The Last 5 Years* (Crossroads Theatre Company), *Having Our Say* (La Jolla Playhouse) and *Ma Rainey's Black Bottom* (Studio Theatre). PSM for Pfizer-Brazil's Viagra launch.

JOY DICKSON (*Casting Director, Oregon Shakespeare Festival*) has worked with Seattle Repertory Theatre, Berkeley Repertory Theatre, Mark Taper Forum (including Taper Too, Taper New Works, Juneteenth, P.L.A.Y.), Ojai Playwrights Conference, Geffen Playhouse, Huntington Theatre Company, La Jolla Playhouse, Goodman Theatre, Missouri Repertory Theatre, Portland Center Stage, Cleveland Play House, Ahmanson Theatre, Dallas Theater Center, Pasadena Playhouse, Intiman Theatre and A.S.K. Theatre Projects. Film/TV credits include *Terri* (Sundance Film

Festival), *Easier with Practice* (Cinevegas, Edinburgh Film Festivals), *Stephanie Daley* (Sundance, Deauville Film Festival), *The Business of Strangers* (Sundance, Deauville), *Interview with the Assassin* (Tribeca Film Festival), *The Tao of Steve* (Sundance), *Lush* (Sundance), *The Independent* (HBO/U.S. Comedy Arts Festival), *Perdita Durango* (Toronto Film Festival), *Quarterlife* (Bedford Falls Productions/NBC), *The Men's Room* (NBC), *Off Centre* (The WB) and *The Mullets* (UPN). She is an adjunct professor at California Institute of the Arts.

TARA RUBIN CASTING (New York Casting Director)'s Arena Stage credits include *Dear Evan Hansen*, *Vanya and Sonia and Masha and Spike*, *Other Desert Cities*, *Ruined* and *A Time to Kill*. Selected Broadway/national tour credits include *Dr. Zhivago*; *School of Roc*; *Gigi*; *It Shoulda Been You*; *Aladdin*; *Bullets over Broadway*; *Mothers and Sons*; *Les Misérables*; *Big Fish*; *The Heiress*; *Ghost*; *One Man, Two Guvnors* (U.S. Casting); *How to Succeed..*; *Promises, Promises*; *A Little Night Music*; *Billy Elliot*; *Shrek*; *Guys and Dolls*; *The Farnsworth Invention*; *Young Frankenstein*; *The Little Mermaid*; *Mary Poppins*; *My Fair Lady*; *Pirate Queen*; *Spamalot*; *Jersey Boys*; *...Spelling Bee*; *The Producers*; *Mamma Mia!*; *The Phantom of the Opera* and *Contact*. Off-Broadway credits include *Here Lies Love*, *Old Jews Telling Jokes*

and *Love, Loss and What I Wore*. Regional credits include work with Sundance Theatre Lab, Yale Repertory, Kennedy Center, Paper Mill Playhouse, La Jolla Playhouse and The Old Globe.

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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*, Boubli 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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