

A RAISIN IN THE SUN



2016/17 SEASON

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HOT-BUTTON COMEDY

NATIVE GARDENS

BY KAREN ZACARÍAS

DIRECTED BY BLAKE ROBISON

CO-PRODUCTION WITH GUTHRIE THEATER

SEPTEMBER 15 – OCTOBER 22, 2017

Good fences make good neighbors ... right? From the outrageous mind of playwright Karen Zacarías (*Destiny of Desire*) comes this hot new comedy about the clash of class and culture that pushes well-meaning D.C. neighbors over the edge in a backyard border dispute.

GOLDEN AGE MUSICAL

THE PAJAMA GAME

BOOK BY GEORGE ABBOTT AND RICHARD BISSELL

MUSIC AND LYRICS BY RICHARD ADLER AND JERRY ROSS

BASED ON THE NOVEL *7½ CENTS* BY RICHARD BISSELL

DIRECTED BY ALAN PAUL

CHOREOGRAPHED BY PARKER ESSE

MUSIC DIRECTION BY JAMES CUNNINGHAM

OCTOBER 27 – DECEMBER 24, 2017

When a workers' strike pits management against labor, it ignites an outrageous battle of the sexes. Packed with seductive dance numbers, including "Steam Heat" and "Hernando's Hideaway," playing *The Pajama Game* is the best way to ensure a good night's rest during the hectic holiday season!

PROVOCATIVE MUSICAL JOURNEY

NINA SIMONE: FOUR WOMEN

BY CHRISTINA HAM

DIRECTED BY TIMOTHY DOUGLAS

NOVEMBER 10 – DECEMBER 24, 2017

In 1963, a devastating explosion in Birmingham, Alabama rocked our entire nation, and forever changed iconic American songstress Nina Simone. Through storytelling and song, *Nina Simone: Four Women* reveals how the "High Priestess of Soul" helped define the sound of the Civil Rights Movement.

WORLD-PREMIERE POWER PLAY AND

PART OF THE WOMEN'S VOICES THEATER FESTIVAL

SOVEREIGNTY

BY MARY KATHRYN NAGLE

DIRECTED BY MOLLY SMITH

JANUARY 12 – FEBRUARY 18, 2018

In Mary Kathryn Nagle's daring new work, a Cherokee lawyer fights to restore her Nation's jurisdiction while confronting the ever present ghosts of her grandfathers. Arena's fourth Power Play world premiere travels the intersections of personal and political truths, and historic and present struggles.

EPIC POLITICAL THRILL RIDE

THE GREAT SOCIETY

BY ROBERT SCHENKKAN

DIRECTED BY KYLE DONNELLY

FEBRUARY 2 – MARCH 11, 2018

Jack Willis reprises his performance as President Lyndon Baines Johnson in this sequel to the Tony Award-winning play *All the Way*, bringing the second half of Robert Schenkkan's epic story — and Johnson's tumultuous presidency — to its harrowing conclusion.

INSPIRATIONAL TRUE STORY

HOLD THESE TRUTHS

BY JEANNE SAKATA

DIRECTED BY JESSICA KUBZANSKY

FEBRUARY 23 – APRIL 8, 2018

Reeling from the surprise attack on Pearl Harbor and driven by fear and prejudice, America placed its own citizens of Japanese ancestry in internment camps in 1941. *Hold These Truths* tells the inspirational true story of Gordon Hirabayashi, the American son of Japanese immigrants who defied this unjust court order.

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2017/18 SEASON

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AMERICAN MASTERPIECE

AUGUST WILSON'S

TWO TRAINS RUNNING

BY AUGUST WILSON

DIRECTED BY JULIETTE CARILLO

CO-PRODUCTION WITH SEATTLE REPERTORY THEATRE

MARCH 30 – APRIL 29, 2018

From Pulitzer Prize-winning playwright August Wilson comes the Civil Rights Era masterpiece about everyday lives in the shadow of great events, and of unsung citizens who are anything but ordinary. "Perfection ... a work by a writer at the peak of his powers." (*Variety*)

WORLD-PREMIERE MUSICAL

SNOW CHILD

BASED ON THE NOVEL BY EOWYN IVEY

BOOK BY JOHN STRAND

MUSIC BY BOB BANGHART AND GEORGIA STITT

LYRICS BY GEORGIA STITT

DIRECTED BY MOLLY SMITH

CO-PRODUCTION WITH PERSEVERANCE THEATRE

APRIL 13 – MAY 20, 2018

Eowyn Ivey's beloved debut novel, a finalist for the Pulitzer Prize, is reborn as a magical new musical with a bluegrass-infused score. A grieving couple, reeling from the loss of an unborn child, struggle to rebuild their lives in the brutal Alaskan wilderness.

SPECIAL ADD-ON PRODUCTIONS

ENCORE PRESENTATION

THE ORIGINALIST

BY JOHN STRAND

DIRECTED BY MOLLY SMITH

CO-PRODUCTION WITH ASOLO REPERTORY THEATRE

AND THE PASADENA PLAYHOUSE

JULY 7 – 30, 2017

Four-time Helen Hayes Award winner Edward Gero reprises his "tantalizing" (*Washington Post*) role as Supreme Court Justice Antonin Scalia in *The Originalist*. Don't miss your opportunity to experience the show afresh, as the late Justice Scalia's seat is filled on the Supreme Court.

REDISCOVERED AMERICAN CLASSIC

HAL LINDEN IN

THE PRICE

BY ARTHUR MILLER

DIRECTED BY SEEMA SUEKO

OCTOBER 6 – NOVEMBER 5, 2017

One of the most personal plays by American theater giant Arthur Miller, *The Price* is a fascinating study of the struggle to make peace with the past and create hope for the future. "As relevant today as the day it was written." (*The Hollywood Reporter*)



Photo of Jack Willis and the cast of *All the Way* by Stan Barouh.



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A RAISIN IN THE SUN

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A Raisin in the Sun
Program Book
Published March 31, 2017

Cover Illustration by
Charles Chaisson
Program Book Staff
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This has truly been a season of powerful women. From celebrating the life of Zelda Fichandler to the Lillian Hellman festival, such unforgettable female giants have crossed our stages in more than one way this year.

Lorraine Hansberry is another woman that falls into this category. Despite her untimely passing at the age of 34, she gifted the American theater canon with her masterpiece *A Raisin in the Sun*. She grew into a pioneer for the African-American voice in theater. Her tenacity, truth and talent led to her become the first African-American dramatist and youngest woman to receive the New York Drama Critics, Circle Award.

As many of you know, we recently announced our massive Power Plays commissioning cycle. We will commission 25 new plays — a new play per decade, from 1776 to the present day — about the people, ideas and incidents that revolve around power in America. *A Raisin in the Sun* could be considered the power play of its time. It explores a unique perspective of American history, demonstrates the work of a brilliant writer and quite naturally is the best in its class.

Arena Stage is a place where you'll not only see new work from established playwrights and those on the cusp of their exciting careers, but also American classics demonstrating how they are just as timeless and relevant as the day they were written. In my opinion, this is one of the most exciting times for creating and producing theater.

Though this play is the most decorated and noted of Lorraine Hansberry's work, this is Arena's first time producing this classic. *A Raisin in the Sun* at its roots is a story of the American dream — the story of what that dream looks like when the odds are against you and you're left with no choice but to dream audaciously. American politics are being looked at in new ways around the world, and the American dream we all covet is being called into question. To consider the Langston Hughes poem that inspired Lorraine, has the American dream been deferred or is our country's search for true equity and prosperity just beginning?

With that, I invite you to join myself and the Younger family on the path toward that dream. The talented Tazewell Thompson and his gifted collaborators will show the way. May we as Americans continue to be emboldened to chase our own American dream.

All Best,

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

Molly Smith, Artistic Director

FROM THE EXECUTIVE DIRECTOR



There is no question that *A Raisin in the Sun* is one of the greatest classics in American theater. It's one of those works that has managed to withstand the test of time because of its relatable themes and the eloquent way it highlights the highs and lows of African-American life during a time of uncertainty. I have an unbelievable amount of respect for the way Lorraine Hansberry could articulate the struggles of African Americans, and what it meant for the Younger family to chase their American dream. To give some insight on that perspective, let's think about what was happening in the world during the late 1950's and where Arena Stage was on its journey during that time.

Telling stories that reflect different facets of American life is the cornerstone of our work here at Arena. The 1950's represents a time when a gallon of gas was a quarter, and suburban living became idealized. Owning a home bordered by a white picket fence was the dream quickly becoming a reality for many American families, but the binds of segregation made this dream nearly impossible for families in the African-American community. *A Raisin in the Sun* is loosely based on Lorraine Hansberry's experience with housing segregation on Chicago's Southside, and how her family took initiative to chase a dream entitled to all Americans, regardless of class or skin color.

A Raisin in the Sun premiered on Broadway March 11, 1959, and that same evening Arena was opening a production of Sean O'Casey's *The Plough and the Stars*. 1959 was a very transformative year for Arena. The organization needed to find a streamlined way to increase revenue and embark on a journey of finding a permanent home. In October of 1959, the Washington Drama Society was born. This new non-profit organization would allow Arena to receive larger gifts and government grants. This shift also enabled Arena to begin conversations about moving to the Southwest neighborhood of Washington, D.C. During the 1958/59 season, three Arena directors, including Zelda Fichandler, received \$10,000 Ford Foundation grants. Overall, these grants were used to assist in the organization's creative development, but Zelda chose to use her grant to make sure the resident artists were paid a decent living wage.

While it's difficult to believe that this is the first time Arena has tackled this brilliant production, we are excited to bring you into the Younger's home for this story of audacious hope, and what it means to chase the American Dream.

Thanks for listening.

All Best,

A handwritten signature in dark ink, appearing to read 'Edgar', written in a cursive, flowing style.

Edgar Dobie, Executive Director

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! While we appreciate gifts of all sizes, space only permits us to list contributions of \$100 or more. The following are contributors as of February 28, 2017.

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THE AFRICAN-AMERICAN FAMILY: THEY HAVE A DREAM

One of the truly heartrending stories in American history is the heroic struggle of African slaves and their African-American descendants to keep their blood kin together as family and community units. It is a story of enormous resilience — and pride of family and tribe — that is not heralded nearly enough in American history books.

At the heart and soul of their story are their dreams. Dreams about the lost homeland. Dreams about a new home of freedom and renewal. Dreams about a safe place for their children to run as fast, and fly as high, as their unshackled imaginations and unburdened souls will take them. Dreams about survival for their people, biblical in dimension, and still a work-in-progress in the second decade of the 21st century!

Torn from their homeland and familial tribes and stripped of their cultural traditions, languages and religious rituals, they were then faced with centuries of persistent, unrelentingly brutal, often lethal, attacks on their spiritual, emotional and physical integrity. They were robbed of their freedom, and their continued existence threatened. During captivity and enslavement, they were sold, resold and scattered across the American South. Men, women, children, brothers, sisters, parents and grandparents were routinely and systematically separated for profit — yet they still dreamed and prayed to be together again one day, in a place called Freedom!

From the beginning of this horrific enterprise in human trafficking, they fought with ceaseless valiance and great ingenuity to find their lost ones, and find a way to keep them together as family in community with their racial and cultural brothers and sisters. This human endeavor continued during the Civil War, Reconstruction, post-Reconstruction, Jim Crow, the Great African-American South-to-North migration beginning during World War I, and on through the Vietnam and Counter Cultural Wars, the advent of drug culture and modern Civil Rights Movement with its great advances in civil and voting rights, all in conjunction with the negative assaults on young black men through police brutality and mass incarceration. Yet they still dream that BLACK LIVES MATTER!

The Youngers, the proud aspirational working class African-American family in Lorraine Hansberry's *A Raisin in the Sun*, are part of that long journey to find freedom and a place called home. The dreaming continues...

“Seem like God didn’t seem fit to give the black man nothing but dreams – but he did give us children to make them dreams seem worthwhile.”

– Mama. Act One, Scene One. *A Raisin in the Sun*.

–Tazewell Thompson
Director, *A Raisin in the Sun*

CONTINUE THE CONVERSATION

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

April 12 at 12:00 p.m.

April 18 at 12:00 p.m.

April 18 at 7:30 p.m.*

April 25 at 12:00 p.m.

April 26 at 12:00 p.m.

April 27 at 8:00 p.m.

May 2 at 12:00 p.m.

*This conversation will be moderated by Soyica Colbert, production dramaturg and Associate Professor of African American Studies and Theater and Performance Studies at Georgetown University.

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A RAISIN IN THE SUN

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LORRAINE HANSBERRY

DIRECTED BY
TAZEWELL THOMPSON

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DONALD EASTMAN

COSTUME DESIGNER
HARRY NADAL

LIGHTING DESIGNER
ROBERT WIERZEL

ORIGINAL COMPOSITION
AND SOUND DESIGNER
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TIME AND PLACE

The Younger family’s apartment on Chicago’s South Side; early 1950’s.

CAST LIST (in order of appearance)

Ruth Younger.....	(performing March 31 - April 30, 2017) DAWN URSULA* (performing May 1 - May 7, 2017) VALEKA J. HOLT*
Travis Younger.....	JEREMIAH HASTY
Walter Lee Younger.....	WILL COBBS*
Benethea Younger.....	JOY JONES*
Lena Younger.....	LIZAN MITCHELL*
Joseph Asagai / Fight Captain.....	BUEKA UWEMEDIMO*
George Murchison.....	KEITH L. ROYAL SMITH*
Karl Lindner.....	(performing March 31 - April 30, 2017) THOMAS ADRIAN SIMPSON* (performing May 1 - May 7, 2017) BRIT HERRING*
Bobo.....	MACK LEAMON
Ruth Younger Understudy.....	VALEKA J. HOLT*
Travis Younger Understudy.....	EMMANUEL EPONGO JR.
Moving Men.....	KAMAU MITCHELL, FRANK RILEY III

FOR THIS PRODUCTION

Replacement Stage Manager.....	MARNE ANDERSON*
Replacement Assistant Stage Manager.....	RACHAEL DANIELLE ALBERT*
Technical Director.....	NATALIE BELL
Properties Director.....	MONIQUE WALKER
Costume Director.....	JOSEPH P. SALASOVICH
Master Electrician.....	CHRISTOPHER V. LEWTON
Sound Director.....	TIMOTHY M. THOMPSON
Directing Fellow.....	MIRANDA HAYMON
Production Assistant.....	EMILY ANN MELLON
Dramaturg.....	SOYICA COLBERT
Show Carpenter.....	SEAN MALARKEY
Props.....	MARION HAMPTON DUBÉ
Light Board Operator.....	JOHN ROSE-CARON
Assistant to the Lighting Designer.....	TYLER D. DUBUC
Sound Engineer.....	LORRAINE RHODEN
Wardrobe Supervisor.....	ALICE HAWFIELD
Wardrobe.....	KELLY ANNE JOHNS
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Overhire Stitcher.....	RAYNA RICHARDSON
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Youth Company Supervisors.....	JENNA MURPHY, MOLLIE WELBORN
Board Intern.....	GRACE TERPSTRA

**Member of Actors’ Equity Association*

CAST (in alphabetical order)



WILL COBBS (*Walter Lee Younger*) makes his Arena Stage debut. His most recent theater credits include *Safe House* (Repertory Theatre of St. Louis), *When I Come to Die* (Kansas City Repertory) and *Autumn's Harvest* (Lincoln Center). He has also appeared on *Elementary*, *Madam Secretary*, *Army Wives*, *The Goodwife*, *Unbreakable Kimmy Schmidt* and *The Night Of*.



EMMANUEL EPONGO JR. (*Travis Younger Understudy*) makes his Arena Stage debut. He lives in Silver Spring, Maryland with his parents and attends Westland Middle School. Emmanuel has been acting since the second grade. He performed in the African play *Shaker Zulu* and *Master Gideon Quest* at the American International School in South Africa. During his time at RCF Elementary School, Emmanuel participated in a school play organized to honor elders in the community. Last December, he performed in *A Midsummer Night's Dream*. Emmanuel also loves to dance and play sports.



JEREMIAH HASTY (*Travis Younger*) is excited to make his Arena Stage debut. Previous credits include *Caroline, or Change* (Creative Calderon) and *Uprising* (Metro Stage). Film credits include *The Trenches*. He has also been featured in several print projects, PSAs for Poison Control Center of America, USDA training videos and on The National Harbor website. Jeremiah is a 5th grade student at St. Ambrose in Cheverly and is currently on the Honor Roll.



BRIT HERRING (*Karl Lindner Replacement*) has appeared Off-Broadway in Shel Silverstein's *The Devil and Billy Markham* (SoHo Playhouse) and *In Paradise* (The Lion Theatre/Theater Row). Most recently,

Brit appeared in Everyman Theatre's production of *Great Expectations*, directed by Tazewell Thompson. Regional credits include Shakespeare Theatre Company, the Guthrie, the Kennedy Center, Washington Stage Guild, Infinity Theatre Company, Annapolis

Shakespeare and many others. Brit received his M.F.A. from Shakespeare Theatre Company's Academy for Classical Acting at The George Washington University. He works as a voice over artist with The National Library Service for the Blind and Handicapped. www.brittherring.com



VALEKA J. HOLT (*Ruth Younger Understudy and Replacement*) makes her Arena Stage debut! Off-Broadway credits include *Church* (The Public) and workshops at Signature Theatre. D.C.-area credits include *Father*

Comes Home from the Wars Parts 1, 2, & 3 (Round House); *Sunset Baby* (Rep Stage, DC Metro Theater Arts Award winner); *As You Like It* (Shakespeare Theatre Company); and *A Midsummer Night's Dream* (Annapolis Shakespeare Company, Maryland Theatre Guide Award nomination). Additional credits include *Love's Labour's Lost* (Penthouse Theatre), *In the Continuum* and *The Last Days of Judas Iscariot* (Meany Studio) and Edinburgh International Festival. Film credits include *The Runaways* and *For Entertainment Purposes Only*. Valeka has her M.F.A. in acting from The University of Washington. She is the owner of V Studios, a boutique Acting Conservatory. Instagram / Facebook: @valekajholt and @thevstudios. www.vstudios.simplybook.me



JOY JONES (*Beneatha Younger*) returns to Arena Stage after appearing in *Mary T. & Lizzy K.* Off-Broadway credits include workshops at the Lincoln Center Festival, The Public, Playwrights Horizons and

Rattlestick. Internationally, Joy performed in *Tantalus* (Royal Shakespeare Company). D.C.-area credits include *The Hard Problem*, *Cloud Nine*, *Belleville* and *Invisible Man* (Studio Theatre); *The Call* (Theater J); and *Agnes Under the Big Top* (Forum Theatre). Select regional credits include *Invisible Man* (Huntington Theatre Company); *Ruined* and *Tantalus* (Denver Center); and *Young Lady from Rwanda* and *Pericles* (PlayMakers Repertory). Film/TV credits include *Tantalus: Behind the Mask* and *The Broken Continent*. Joy received her M.F.A. in acting from UNC-Chapel Hill and received a 2013 Helen Hayes Award for Outstanding Ensemble for *Invisible Man* at Studio Theatre. Twitter: @JoyJonesTweets. www.thejoyjones.com



MACK LEAMON (*Bobo*) is thrilled to make his Arena Stage debut. Recent D.C.-area theater credits include *Radio Golf* (Hard Bargain Players); *Coming Home*, *Stick Fly* and *Blues for an Alabama Sky* (Port City Playhouse); *A Raisin in the Sun* (Castaways Repertory Theater); and *The Big A: Scenes from a Vanishing Landscape* (Macomb Theater Company). Mack is a proud graduate of Lincoln University.



LIZAN MITCHELL (*Lena Younger*)'s Broadway credits include *Electra*, *Having Our Say* and *So Long on Lonely Street*. Off-Broadway credits include *The First Noel*, *Brownsville Song*, *Cell*, *The Hurricane Katrina Comedy Festival*, *Rosmersholm*, *For Colored Girls*, *Gum*, *Salt* and *Ma Rose*. Regional credits include *The Good Peaches* (Cleveland Play House), *The House That Will Not Stand* (Yale Repertory, Berkeley Repertory, Victory Gardens), *An Issue of Blood* (Victory Gardens), *Dead and Breathing* (CATF), *The Last Fall* (Crossroads Theater), *Having Our Say* (McCarter), *Fabulation* (Center Stage) and *Woolly Mammoth*, Pittsburgh Public Theater, TheaterWorks, Goodman, Proposition Theatre, San Jose Repertory, Crossroads Theatre and the Humana Festival. Film/TV credits include *Unbreakable*, *Kimmy Schmidt*, *Deadbeat*, *We'll Never Have Paris*, *Golden Boy*, *John Adams* (HBO), *The Good Wife*, *Law & Order*, *The Human Stain*, *The Preacher's Wife*, *Sesame Street* and *The Wire*.



THOMAS ADRIAN SIMPSON (*Karl Lindner*)'s Arena Stage credits include *Carousel*, *Oliver!*, *Fiddler on the Roof*, *Mary T. & Lizzy K.*, *My Fair Lady* and *The Light in the Piazza*, among others. D.C. credits include *The Threepenny Opera* and *Company* (Signature Theatre); *Orphie and the Book of Heroes* (Kennedy Center); *1776* and *Liberty Smith* (Ford's Theatre); and *Candide* and *The Boys from Syracuse* (Shakespeare Theatre Company). Regional credits include *Candide* (Goodman); *Quixote* in *Man of La Mancha* (Wayside Theatre); *9 to 5* with Sally Struthers and *Les Misérables* (Riverside Center); and *Outside Mullingar* (New Mexico's Fusion Theatre). Tom is a graduate of the U.N.C. School of the Arts.



KEITH L. ROYAL SMITH (*George Murchison*) makes his Arena Stage debut. Past D.C. productions include the world premiere of *Hooded: Or Being Black for Dummies* (Mosaic Theater Company). New York credits include *12 Angry Men: True Stories of Being a Black Man in America Today* (Billie Holiday Theater); *Political Shorts and Powerful Beyond Measure* (La MaMa); and *Take Me Out* and *Fuente Ovejuna* (Abe Burrows Theatre). Regional credits include *Richard III* and *The Comedy of Errors* (Oregon Shakespeare Festival); *Ruined* and *Under the Skin* (Everyman Theatre); *The Last Days of Judas Iscariot* (Fabrefaction Theater Company); and *Othello* (Eubie Blake Cultural Center). Film/TV credits include *Nehemiah* (co-produced by Spike Lee), *Landelions*, sampling and commercials. He graduated from New York University, University of the Witwatersrand and Baltimore School for the Arts. Keith sends love and thanks to the entire village.



DAWN URSULA (*Ruth Younger*) is thrilled to return to Arena Stage after performing in *Love in Afghanistan*. Select D.C. credits include *Dot* (Everyman Theatre, resident company member), *Zombie: The American* (Woolly Mammoth, resident company member) and the Angel in *Angels in America: Parts I and II* (Round House). She has been nominated for and received Baltimore City Paper and Helen Hayes Awards. film/TV credits include *The Wire* and *Veep* (HBO) and *Prince Among Slaves* (PBS). She has an M.F.A. from Shakespeare Theatre Company Academy for Classical Acting at George Washington University and a B.A. from The University of Virginia. Private Coach, Vera Katz. www.dawnursula.com



BUEKA UWEMEDIMO (*Joseph Asagai / Fight Captain*) makes his Arena Stage debut. He is a British actor originally from Lagos, Nigeria. At the age of six, his family relocated to London, England where he discovered his passion for performing arts. His previous credits include King Mufasa in Disney's *The Lion King* (West End). Bueka has also performed at the prestigious Royal Ascots for Her Majesty Queen Elizabeth II and her guests. Since relocating to D.C., Bueka has been featured on several nationally



recognized TV commercials and was nominated for a Helen Hayes Award for his spirited performance as Ray Heffernon in 1st Stage's award-winning show, *The Good Counselor*. www.BuekaUwemedimo.com

CREATIVE

LORRAINE HANSBERRY (*Playwright*) became the youngest American playwright, fifth woman and only African-American to date to win the New York Drama Critics' Circle Award for Best Play when *A Raisin in the Sun* appeared on Broadway in 1959. In its authentic depiction of Black American life, the play made it impossible for the American stage to ignore African-American creativity and subject matter thereafter. In 1961, the film version received a special award at the Cannes Film Festival and a Screen Writer's Guild Award nomination. In 1965, Lorraine died of cancer at age 34. Her second Broadway play, *The Sign in Sidney Brustein's Window*, was in its early run when Hansberry died; the curtain came down on that date. *To Be Young, Gifted and Black*, an autobiographical portrait adapted by her former husband and literary executor Robert Nemiroff, was posthumously produced

in 1969 and toured across the country. In 1970, her play *Les Blancs* ran on Broadway to critical acclaim.

TAZEWELL THOMPSON (*Director*) is an international opera and theater director, playwright and teacher. Opera productions in Madrid, Paris, Milan, Tokyo, Cape Town, Vancouver, San Francisco, D.C., Los Angeles, Detroit and New York. Since 1988, he has directed 18 productions at Arena Stage, including *Caucasian Chalk Circle*, *M. Butterfly*, *Ma Rainey's Black Bottom*, *Yellowman*, *Playboy of the West Indies* and *The Glass Menagerie*, and more than 75 productions in theaters across the country. His production of *Porgy and Bess* was broadcast live from Lincoln Center (Emmy Award nominations for Best Director and Best Classical Production). His award-winning play *Constant Star* received 14 national productions. His play *Mary T. & Lizzy K.*, commissioned by Arena Stage, is the recipient of the Edgerton Foundation New American Play Award. He will next direct Handel's *Xerxes* (Glimmerglass Festival) and has been commissioned to write the libretto for a new opera for Glimmerglass with composer Jeanine Tesori. For Zelda Fichandler.

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DONALD EASTMAN (*Set Designer*)'s Arena Stage designs include *My Fair Lady*, directed by Molly Smith, and numerous productions with director Tazewell Thompson, including *Mary T. & Lizzy K.*, *Ma Rainey's Black Bottom*, *Constant Star* and *M. Butterfly*. His work has been seen on Broadway, Off-Broadway and at regional theaters including American Conservatory Theater, Arden Theatre Company, Goodman, The Guthrie, Kansas City Repertory and Seattle Repertory. Opera theater credits include BAM Next Wave Festival, Lincoln Center Festival, New York City Opera, Seattle Opera, San Francisco Opera and the premiere of *Appomattox* by Philip Glass and Christopher Hampton for Washington National Opera. Donald studied at CalArts and the Yale School of Drama, and is a grantee of the NEA/ National Opera Institute. His numerous awards include an Obie Award for Sustained Excellence of Design.

HARRY NADAL (*Costume Designer*) makes his Arena Stage debut with *A Raisin in the Sun*. New York credits include Brooklyn Academy of Music, Atlantic Theater Company, Lincoln Center, Ensemble International Theater, INTAR Theatre, Labyrinth Theater Company, The Juilliard School, HERE Arts Center, The Puerto Rican Traveling Theater, HOME for Contemporary Theatre and Art, Pregones Theater, Spectrum Stage, The Spanish Repertory Theater, Theater for the New City, Teatro Circulo and The Miranda Theater. Regional credits include TheaterWorks, UrbanArias, Boise Contemporary Theater, Open Stage and Bloomsburg Theatre Ensemble. International credits include Danza del Alma (Cuba), Le Groupe Zorongo (France), Teatro Nacional (Dominican Republic), Ballets de San Juan (Puerto Rico) and the Edinburgh Fringe Festival (Scotland). M.F.A. from New York University Tisch School of the Arts. www.harrynadal.com

ROBERT WIERZEL (*Lighting Designer*) has worked with artists from diverse disciplines and backgrounds in theater, dance, contemporary music, museums and opera on stages throughout the country and abroad. He has designed at most major regional theaters across the country including Hartford Stage, Chicago Shakespeare Theater, the Guthrie, Shakespeare Theatre Company, Goodman and American Conservatory Theater, among many others. Broadway productions include *Lady Day at Emerson's Bar & Grill* starring Audra McDonald, *FELA!* (Tony Award nomination) and David Copperfield's debut in *Dreams and*

Nightmares. Robert has designed with opera companies in New York, Paris, Tokyo, Norway, Toronto, Boston, Seattle, San Diego, Houston, Dallas, Washington D.C., Virginia, Florida, Atlanta and Chicago, as well as numerous productions with Glimmerglass. His dance work includes 31 years with Bill T. Jones and the BTJ/AZ Company.

FABIAN OBISPO (*Original Composition and Sound Designer*) returns to Arena Stage where his credits include *Mary T. & Lizzy K.*, *Caucasian Chalk Circle*, *M. Butterfly*, *Ma Rainey's Black Bottom*, *Agamemnon* and *His Daughters* (Helen Hayes nomination), *Constant Star*, *Yerma*, *Yellowman*, *On the Verge*, *Black No More*, *The Heidi Chronicles* and *Black Starline*. Additional D.C.-area credits include *The Comedy of Errors*, *Henry V* and *Two Gentlemen of Verona* (Shakespeare Theatre Company); and *Romeo and Juliet* (Folger Theatre). He has composed and sound designed extensively for Off-Broadway and regional theaters. Musical composition credits include *Long Season* (Perseverance Theatre), *Dear* (Syracuse Stage) and *Yellow Moon Rising* (New York University). His musical *Felix Starro*, commissioned by American Conservatory Theater, will receive its world premiere in New York in 2018.

ANNE NESMITH (*Wig Designer*) returns to Arena Stage, where her design credits include *Watch on the Rhine*, *Carousel*, *The Little Foxes*, *All the Way*, *Oliver!*, *Destiny of Desire*, *Fiddler on the Roof*, *Mother Courage and Her Children* and *The Music Man*. Her recent work includes *Titanic* (Signature Theatre), *La Boheme* and *L'Opera Seria* (Wolf Trap), *Così fan tutte* (Nishinomiya, Japan) and *Who's Afraid of Virginia Woolf?* (Ford's Theatre). Her designs have been seen at the Kennedy Center, Opera Philadelphia, Shakespeare Theatre Company, 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 Smithsonian National Portrait Gallery programs, Investigation Discovery's *Ice Cold Killers*, Maryland Public Television and the U.S. Army's tour *Spirit of America*.

LEWIS SHAW (*Fight Director*) makes his Arena Stage debut. Regional credits include *A Streetcar Named Desire*, *Wait Until Dark*, *Great Expectations*, *Deathtrap* and *Ruined* (Everyman Theater, resident company member); *Nabucco* and *Don Giovanni* (Washington National Opera); and *A Skull in Cinemas*, *Snow Falling on Cedars* and *Bus Stop* (Baltimore Center Stage).





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Lewis is the owner/operator of Vulcan's Forge, and has made weapons and action props for many regional and Broadway productions, as well as *The Vampire Diaries*, *Gotham*, *Daredevil*, *Iron Fist* and the upcoming *Defenders*.

GARY LOGAN (*Vocal Coach*) is the former director of Shakespeare Theatre Company's Academy for Classical Acting, and currently the associate professor of speech and dialects for Carnegie Mellon University School of Drama. He is also the author of *The Eloquent Shakespeare* (University of Chicago Press). Gary has been the voice, text and dialect coach for nearly 150 professional productions nationally and internationally, including the Royal Shakespeare Company and Canada's Stratford Festival. Regionally, Gary's credits include multiple productions at Shakespeare Theatre Company, Studio Theatre, the Kennedy Center, Signature Theatre, Everyman Theatre, Ford's Theatre, Folger Theatre and Arena

Stage. Nationally, he has worked several seasons for the Chautauqua Theatre Company and Denver Center Theatre Company. Gary has an M.F.A. in acting from A.C.T. in San Francisco.

LIZ WOODMAN, CSA (*New York Casting*) has cast many plays in New York and for regional theaters. Among those she cast in New York are *The Full Monty* (New York, London and National tours; Artios nomination); *Not About Nightingales* (New York and London); *A Thousand Clowns*, *Cowgirls* and *Timon of Athens* (National Actors Theatre); and *Sugar Babies*. Regional theaters include Arena Stage, Old Globe (Artios nomination), Alley, Guthrie and Ford's Theatre, among others. Her TV credits include *Loving* (Artios nominations); *Another World*, *Texas* and *Dottie*. She is a member of ATAS, League of Professional Theatre Women and was an original member of the Casting Society of America.

CHRISTI B. SPANN (*Stage Manager*) returns to Arena after serving as stage manager for *The Little Foxes*, *Love in Afghanistan* and assistant stage manager on *Smokey Joe's Café*, *Good People*, *My Fair Lady*, *You, Nero and Ah, Wilderness!* Other D.C. credits include *The Bard's Broadway* and *Merry Wives of Windsor* (Shakespeare Theatre Company). Christi spent 12 seasons on the stage management staff at the Denver Center Theatre Company, four summer seasons with The Great River Shakespeare Festival and is currently working with Virginia Repertory Theatre in Richmond, VA.

MARNE ANDERSON (*Assistant Stage Manager / Replacement Stage Manager*)'s Arena Stage credits include *Roe*, *Moby Dick*, *All the Way*, *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); *Angels in America: Parts 1 and 2* (Round House); 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.

RACHAEL DANIELLE ALBERT (*Replacement Assistant Stage Manager*) is thrilled to return to Arena Stage after working on *Watch on the Rhine*,

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Erma Bombeck: *At Wit's End* and *The City of Conversation*. New York credits include *The Roads to Home* (Primary Stages); *Maize & Blue* on Broadway and *The Last Word* (New York Musical Festival); and *Howards End*. Regional credits include *Bright Star* (pre-Broadway, the Kennedy Center); *Up Here*, *Ether Dome* and *Peer Gynt* (La Jolla Playhouse); *Rich Girl* (The Old Globe); and *The Last Days of Judas Iscariot* (Stage 773). She is a founding member of Ubuntu Theater Project. Rachael received her M.F.A. from University of California, San Diego, and B.F.A. from University of Michigan, and is a proud AEA member.

ARENA STAGE LEADERSHIP

MOLLY SMITH (Artistic Director) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include *Carousel*, *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*, *South Pacific*, *Agamemnon* and *His Daughters*, *All My Sons* and *How I Learned to Drive*. She most recently directed *Our Town* at Canada's Shaw Festival. Her directorial work has also been seen at The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto's Tarragon Theatre, Montreal's Centaur Theatre and Perseverance Theater in Juneau, Alaska, which she founded and ran from 1979-1998. Molly has been a leader in new play development for over 30 years. She is a great believer in first, second and third productions of new work and has championed projects including *How I Learned to Drive*; *Passion Play*, a cycle; *Next to Normal*; and *Dear Evan Hansen*. She 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 positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing eight 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 Director) 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. He also serves as a Tony Award nominator for the 2017 season. 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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