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2016/17 SEASON

PART OF THE LILLIAN HELLMAN FESTIVAL

THE LITTLE FOXES
BY LILLIAN HELLMAN
DIRECTED BY KYLIE DONELLY
KREEGER THEATER | SEPTEMBER 23 – OCTOBER 30, 2016
Emmy winner Marg Helgenberger (CSI: Crime Scene Investigation) stars in Hellman’s classic tale of greed, betrayal and sibling rivalry taken to unimaginable heights.

CAROUSEL
RODERS AND HAMMERSTEIN
MUSIC BY RICHARD RODGERS | LYRICS BY OSCAR HAMMERSTEIN II
BASED ON FERENC MOLNAR’S PLAY “LILOM” AS ADAPTED BY BENJAMIN F. GLAZER
ORIGINAL DANCES BY AGNES DE MILLE
DIRECTED BY MOLLY SMITH
CHOREOGRAPHED BY PARKER ESSE | MUSIC DIRECTION BY PAUL SPORTELLI
FICHANDLER STAGE | OCTOBER 28 – DECEMBER 24, 2016
Dazzling lights, swinging songs and a bad boy to melt your heart (Nicholas Rodriguez) — Carousel is an epic musical with beloved songs like “You’ll Never Walk Alone” and “June is Bustin Out All Over.”

MOBY DICK
LOOKING GLASS THEATRE COMPANY
ADAPTED AND DIRECTED BY DAVID CATLIN
FROM THE NOVEL BY HERMAN MELVILLE
PRODUCED IN ASSOCIATION WITH THE ACTORS GYMNASIUM
A CO-PRODUCTION WITH THE ALLIANCE THEATRE AND SOUTH COAST REPERTORY
KREEGER THEATER | NOVEMBER 18 – DECEMBER 24, 2016
Set sail with Captain Ahab and the crew of the good ship Pequod in this harrowing and intoxicating quest for the great white whale. “A triumph of grand theatrical imagination.” (Chicago Sun-Times)

INTELLIGENCE
BY JACQUELINE E. LAWTON
DIRECTED BY DANIELLA TOPOL
ARLENE AND ROBERT KOGOD CRADLE | FEBRUARY 3 – MARCH 5, 2017
Beloved American Classic
BY LORRAINE HANSBERRY
DIRECTED BY TAZEWELL 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.

A RAISIN IN THE SUN
BY LORRAINE HANSBERRY
DIRECTED BY TAZEWELL THOMPSON
FICHANDLER STAGE | MARCH 31 – APRIL 30, 2017

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.

THE YEAR OF MAGICAL THINKING
BY JOAN DIDION | BASED ON HER MEMOIR
DIRECTED BY GAYE TAYLOR UPCHURCH
ARLENE AND ROBERT KOGOD CRADLE | OCTOBER 7 – NOVEMBER 20, 2016
Faced with inescapable grief, Joan Didion (played by Academy Award nominee Kathleen Turner) learns that the miraculous can emerge to ease our pain and guide us back to the joy of life.

PART OF THE LILLIAN HELLMAN FESTIVAL

WATCH ON THE RHINE
BY LILLIAN HELLMAN
DIRECTED BY JEFF HOFFMAN
FICHANDLER STAGE | FEBRUARY 23 – MARCH 5, 2017
Golden Globe winner Marsha Mason (The Goodbye Girl) leads an ensemble cast in Hellman’s suspenseful masterpiece about the pre-WWII threat of fascism in the suburbs of Washington, D.C.

BEYOND SHOT
BY LILLIAN HELLMAN
DIRECTED BY JACKIE MAXWELL
ARLENE AND ROBERT KOGOD CRADLE | APRIL 7 – MAY 22, 2017

SPECIAL ADD-ON PRODUCTION

KATHLEEN TURNER IN

THE YEAR OF MAGICAL THINKING
BY JOAN DIDION | BASED ON HER MEMOIR
DIRECTED BY GAYE TAYLOR UPCHURCH
ARLENE AND ROBERT KOGOD CRADLE | OCTOBER 7 – NOVEMBER 20, 2016
Faced with inescapable grief, Joan Didion (played by Academy Award nominee Kathleen Turner) learns that the miraculous can emerge to ease our pain and guide us back to the joy of life.
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Born For This:
The BeBe Winans Story
Program Book
Published July 1, 2016.

Cover Illustration by
David Sunshine
Program Book Staff
Anna Russell, Director of Publications
David Sunshine, Graphic Designer
Theater is a collaborative art form. We build creative teams every time we put on a show, and these partnerships are essential. Some of these teams and partnerships are so strong that they last well beyond the play that initially brought them together. That is the case with the show you are seeing now — Born for This: The BeBe Winans Story — both with the creative team and our co-producing partner theater.

Charles Randolph-Wright is one of my favorite artists, hands down. We first met right after I was named Artistic Director about 19 years ago. I saw his production of Insurrection by Robert O’Hara at ACT in San Francisco and was wowed by it. I immediately asked him to direct at Arena Stage, and we began our artistic adventure together. Since that day, you have seen his work here as a playwright and director many times over the years including Blue, Duke Ellington’s Sophisticated Ladies, Ruined, Love in Afghanistan, Guys and Dolls, and this past season with Akeelah and the Bee.

Charles introduced Arena to a new musical he was developing with BeBe Winans, and I knew we had the potential for a remarkable project. I am pleased to add BeBe into the Arena Tribe and to support a powerful new musical about a prominent African-American family and their contributions to their community. As a performer with his family, BeBe is also an example of the strength of artistic collaboration.

The project was doubly attractive to me because it also carried the possibility of working again with the Alliance Theatre in Atlanta. We have partnered previously on a new musical (The Women of Brewster Place), presentations (Maurice Hines is Tappin’ through Life) and the National Civil War Project, among others. It is great to have a close relationship with artistic director Susan Booth and to share artistic ideas despite being many miles apart. This fall we also partner with them (and South Coast Repertory) on Moby Dick, adapted and directed by David C Caitlin.

Why are ongoing partnerships important? We share ideas and we learn from each other. New plays especially benefit from one, two or three productions, and when you can team up from the start, it gives the project longer legs. Plus, artistry grows in the right environments. When you find a team that works, your continued collaborations only get better.

Thank you for joining us for the world premiere of Born for This: The BeBe Winans Story and to share the delight in our partnerships. May you celebrate your personal stories and partnerships as well.

All best,

Molly Smith, Artistic Director

You may be wondering why you are hearing a lot of Broadway buzz at Arena lately. I am reminded of a favorite quote from noted American theatrical critic and producer, Robert Brustein:

“[The resident theater] system was originally intended as an alternative to Broadway, not as a provincial tributary. Resident theaters were originally designed for the development of a large number of works over the course of the season. When Zelda Fichandler created the Arena Stage in Washington in 1950, and Tyrone Guthrie founded the Guthrie in Minneapolis in 1963, they were the forerunners of a movement that subsequently spread to almost every major city in the nation.

This movement wished to decentralize American theater in the belief that it was unhealthy to originate so much stage activity in one cultural capital (New York). It sought partial subsidy in an effort to free the theater from undue dependence on the timidity of the box office. The seminal branch of this decentralized movement was designed to be a breeding ground for new plays, new forms and new approaches to the classics.”

With projects like The Velocity of Autumn, A Night with Janis Joplin, A Time to Kill, Next to Normal and Dear Evan Hansen, Arena is proud to tout the lives of these productions on Broadway after their time here. Looking back at Mr. Brustein's conviction that the purpose of the founding of the resident theater movement was specifically as an alternative to New York, one might ask if we have lost our way. I can say with equal conviction that, no, we have not and in fact, the system is working even better than anticipated.

Arena and our resident theater peers have a unique ability to support artists through a sometimes lengthy development period that is not always possible in a commercial setting. You as our audience may have heard Molly state on more than one occasion that it takes as many as three productions for a play to find its feet. The resident theater movement created the potential to support unique voices that might not get heard if there were only a few major cities with professional theaters.

It is a distinct pleasure to welcome BeBe Winans, Charles Randolph-Wright and the creative and artistic team of Born for This to Arena and help support them as they share this compelling story. As we have seen most recently with the announcement that Dear Evan Hansen will play on Broadway at the Belasco Theater, you may be witnessing the beginning of a long run for this play, and as much as we hope that is true, our greater gift is being able to provide the resources to develop this new work and hear these wonderful voices for the first time ever on our stage.

It seems to me that the once-alternative to Broadway has now become its greatest resource for new work. I hope you will agree that the system has evolved and is working as it should.

Thanks for reading!

Edgar Dobie, Executive Director
BeBe Winans enlists nephew and niece to play himself and sister CeCe in world premiere musical.

By Julie Bookman

YOU DON'T GO THROUGH LIFE, says BeBe Winans, “thinking that your life could be a musical.”

But in a conversation about 10 years ago, friend and singer-songwriter Roberta Flack sprang an idea on him: “So when are you going to write that musical about your family?”

“It was weird,” BeBe says. “Like, where was this coming from? I thought Roberta must not be taking her medication!”

A few days later in a Montreal hotel room, it was like a faucet turned on and it started pouring out,” he says. He more or less forgot why he was in Canada. He wrote for days until he had a first draft. He called it Through My Eyes.

Benjamin “BeBe” and Priscilla “CeCe” are the seventh and eighth of ten children born to Delores and David Winans. Mom and Pop raised their seven sons and three daughters in Detroit, where life revolved around family, love of God and music.

“Y'all had to be crazy to have ten kids!” BeBe says now, as if hollering to his parents. “I have enough to fret about with two. But ten kids! I can't even imagine. My brain hurts when I think about eight more.”

Audiences can get a deeper insight into the close-knit clan in this world premiere, now titled Born for This: The BeBe Winans Story, a co-production with the Alliance Theatre in Atlanta.

The musical mostly features original songs by BeBe, who shares script credit with director Charles Randolph-Wright (Motown the Musical). The top-flight production team includes costume designer William Ivey Long, a perennial Tony Award nominee and winner for such shows as Rodgers and Hammerstein’s Cinderella, Grey Gardens, Hairspray, The Producers and Crazy for You.

The show follows the rise to fame of BeBe and CeCe. In 1981, at ages 17 and 15, they left home for Pineville, SC, where they stayed for six years, singing gospel on “The PTL Club,” part of Jim and Tammy Faye Bakker’s Praise the Lord Network.

More than anything, Born for This is about family, something you don't get enough of in a reality-show culture that prefers the dysfunctional, says BeBe. “That is not what we were taught.”

BeBe and CeCe are played by siblings Juan Winans, who turns 35 during this run, and Deborah Joy Winans, 31, the children of Carvin Winans, one of BeBe’s older brothers.

Of Mom and Pop Winans’ 34 grandchildren, the Grammy-nominated Juan has always been particularly close to his uncle BeBe. “Basically, Juan thought he was me. Even as a kid, he was with me a lot. He mimics me so much, he always has.” Juan’s singing voice is similar enough to his own in tone and style, BeBe says.

Deborah Joy, he says, “knew from birth that she was going to be an actress. I have enough to fret about with two. But ten kids! I can't even imagine. My brain hurts when I think about eight more.”

In writing the musical, BeBe says he and Randolph-Wright aimed for honesty above all. “For me, it’s been a therapeutic and sometimes terrifying experience, because, you know, it’s my life. Every emotion there is, from tears to laughter to chills.”

On the page, BeBe’s characters seem to crackle with authenticity.

“Those are some crazy Caucasians,” Mom says when she meets the Bakkers. “They seem nice, but I smell crazy.”

A barber by trade (among other things), Pop was a “yes, sir” and “no, sir” patriarch. When he didn’t like something, he had to get right in and fix it.

“Pop taught us that if one Winans wins, all Winans win, and if one Winans loses, all Winans lose.”

There’s a whole mess of them now, including ten great-grandchildren. Thanksgiving means 80 spending a week in four large Florida beach houses.

How many tickets did the Winans need for opening night?

“How many tickets did the Winans need for opening night?”

“Plenty,” is BeBe’s answer.

Is Roberta Flack coming?

“She has no idea! We’ve got to get her here!”
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Susan V. Booth, Artistic Director

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BORN FOR THIS
THE BEBE WINANS STORY

BY
CHARLES RANDOLPH-WRIGHT AND BEBE WINANS

FEATURING ORIGINAL MUSIC AND LYRICS BY
BEBE WINANS

DIRECTED BY
CHARLES RANDOLPH-WRIGHT

MUSIC SUPERVISOR
DONALD LAWRENCE

CHOREOGRAPHER
WARREN ADAMS

MUSIC DIRECTOR
STEVEN JAMAIL

SET DESIGNER
NEIL PATEL

ASSISTANT CHOREOGRAPHER
BRIAN HARLAN BROOKS

LIGHTING DESIGNER
JASON LYONS

COSTUME DESIGNER
WILLIAM IVEY LONG

ASSISTANT STAGE MANAGER
KRISTEN MARY HARRIS

PROJECTION DESIGNER
JOHN NARUN

ASSOCIATE CHOREOGRAPHER
BRIAN HARLAN BROOKS

SOUND DESIGNER
JESSE STEVENS

STAGE MANAGER
KURT HALL

DEVELOPED WITH THE ASSISTANCE OF
MURRAY HORWITZ

Born for This: The Bebe Winans Story is the recipient of an Edgerton Foundation New Play Award.
CAST LIST (in order of appearance)

Jimmy Ray / Record Executive / SM Voice Over / Dance Captain.................. KURT BOEHM*
Michael Winans / Howard.................................................................................. DYLLOn BURNSIDE*
Carvin Winans / Alvin............................................................................................ DESMOND SEAN ELLINGTON
Edith / Ensemble ................................................................................................. GRACIE JONES*
Bob / Josh / PTL Announcer Voice Over............................................................... NICK MORRETT*
Penn Winans........................................................................................................ MILTON CRAIG NEALY*
Jim Bakker............................................................................................................. CHAZ POFAHL*
Ronald Winans..................................................................................................... BRAD RAYMOND*
Whitney Houston / Sister Jones / Reporter......................................................... KIANDRA RICHARDSON
Marvin Winans...................................................................................................... MICHAEL STIGGERS*
Mom Winans......................................................................................................... NITA WHITAKER*
Penny..................................................................................................................... ALISON WHITEHURST*
CeCe Winans......................................................................................................... DEBORAH JOY WINANS*
BeBe Winans........................................................................................................ JAN WINANS*
Tammy Faye Bakker.............................................................................................. KIRSTEN WYATT*
Supplemental Extra .............................................................................................. GREG JOUBERT
Supplemental Extra.............................................................................................. RONALD WOODHEAD

*Member of Actors’ Equity Association

MUSICIANS

Music Director, Conductor and Main Keyboard.................................................. STEVEN JAMIL
Organ & Auxiliary Keyboard ............................................................................. VICTOR SIMONSON
Auxiliary Keyboard ............................................................................................ MICHAEL MAHER
Guitar ..................................................................................................................... JIM ROBERTS
Bass ......................................................................................................................... DAVE MARSH, GREG WATKINS
Drums ...................................................................................................................... GREG CLARK
Music Contractor.................................................................................................. RITA EGGERT

FOR THIS PRODUCTION

Music Copyist ........................................................................................................... BRITT BONNEY
Associate Set Designer .......................................................................................... KATE MCCREA
Associate Costume Designer .................................................................................. BRIAN MEAR
Assistant Lighting Designer ................................................................................... CATHERINE GIRARDI
Associate Sound Designer ..................................................................................... KEITH CAGGIANO
Associate Projection Designer ............................................................................... GRANT MCDONALD
Directing Assistant ............................................................................................... NATE SHELTON
Production Assistant ............................................................................................ ELLE BOLIN
Show Carpenters ................................................................................................ SEAN MALARKEY, EMILY MELLON, NISHA LACY REAVES
Automation Technician .......................................................................................... MICK COUGHLAN
Overhire Carpenter................................................................................................. AMANDA SROK
Props ....................................................................................................................... MARION HAMPTON DUBE
Wardrobe Supervisor ............................................................................................. ALICE HAWFIELD
Wardrobe ............................................................................................................... ALINA GERALL, ADELLE GRESOCK, GERRI FORD
Wigs, Hair and Make-Up Supervisor ................................................................. LASHAWN MELTON
Light Board Operator............................................................................................. SCOTT FOLSOM
Follow Spot Operators ........................................................................................ JOHN ROSE-CARON, KELSEY SWANSON
Sound Engineer ...................................................................................................... ADAM W. JOHNSON
Sound Technicians............................................................................................... ERIC SHERMAN, APRIL KELLI
Video Programming ............................................................................................ TAYLOR WILLIAMS AND RANDY COHEN

Special thanks to David Dower and Arts Emerson, and Martin Wilkins and the Actor’s Theatre of Charlotte.

Born for This: The BeBe Winans Story is approximately two hours and 30 minutes, including one 15-minute intermission. Photography and the video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please turn off all electronic devices.
MUSICAL NUMBERS

ACT ONE

Time to Get Spiritual
Tomorrow
The Question Is
Born for This
Blessed Assurance
Praise the Lord / Lord Help
Time to Celebrate
Change Your Nature
Excuses
Up Where We Belong
Two Golden Eggs
Is It Right
I Won’t Stop

ACT TWO

Praise the Lord (Reprise)
I Got a New Home
I.O.U. Me
In Limbo
Forbidden Love
It’s Time
Movin’
Is It Right
We Never Know
Seventh Son
Hold Up the Light
Applause
Tomorrow (Reprise)
I Really Miss You
Book of Life (Reprise) / My Faith for Fame
Book of Life


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Who's Who

Nick Morrett (Bob / Josh / PTL Announcer Voice Over) hails from Danville, Kentucky. He graduated from Kennesaw State University with a BA in Music. He is thrilled to be making his Arena Debut reviving his role in BFT! Off-Broadway credits include Fabulous! The Queen of New Musical Comedies (Laura Lee Handle- Original Cast). Regional credits include Pop Gordy in Motown The Musical, Bus/Dryer standby in Caroline or Change, John in Miss Saigon (also London and Australian productions), Four-Eyed Moe in Five Guys Named Moe, And standy in the Ain’t Misbehavin’ revival, Agwe in Once on this Island and Dreamgirls (original and revival). National tours include Horse in The Full Monty (also Australian production), Marty in the 2010 Dreamgirls tour and Judas in the 20th anniversary Jesus Christ Superstar. Film and TV credits include The Blues Brothers and Person of Interest.

Chaz Pofahl (Jim Bakker) hails from Charlotte, where his credits include Coraline, Journey to Oz, Seussical, And the Theys Come for Me, The Borrowers, Macbeth and The Secret Garden (Children’s Theatre of Charlotte); Bat Boy and Dream a Little Dream (Actor’s Theatre of Charlotte); Love’s Labour’s Lost, The Tempest, Much Ado About Nothing and Julius Caesar (Charlotte Shakespeare Festival); La Ronde and A Woman A No Importance (Paperhouse Theatre); Floyd Collins (Carolina Actors Studio Theatre); and Rent (Theatre Charlotte). Additional regional credits include Rudolph the Red-Nosed Reindeer (Center for Puppetry Arts); Dracula: The Rock Opera (7 Stages); Avenue Q and Fiddler on the Roof (Stages Regional Theatre); and The Music Man, Joseph… Dreamcoat and A Christmas Carol (Temple Theatre). www.chazpofahl.com

Brad Raymond (Ronald Winans) has performed as an actor, singer and conductor at some of the art world’s most esteemed institutions, including the Lyric Opera of Chicago, Chicago Symphony Orchestra, Light Opera Works, Ravinia Festival, Atlanta Opera, Atlanta Lyric Theatre, Kenny Leon’s True Colors Theatre, Theater Emory, Horizon Theatre and Spivey Hall. Some of Brad’s favorite roles include Homer in Lilies of the Field; Fetch in Fetch Clay, Make Man; and his Suzi Bass Award-winning performance as Blue in Chasin’ Dem Blues. Be sure to get your DVD copy of the motion picture Joyful Noise to see Brad “bust a move” alongside Queen Latifah and Dolly Parton.

Kiardra Richardson (Whitney Houston / Sister Jones / Reporter)’s favorite credits include Hair and Urinetown (Signature Theatre); and Chicago (Macon Little Theatre). She recently participated in season 15 of American Idol. She has a B.F.A. in Musical Theatre and is thrilled to be making her Arena Debut. She previously performed alongside her brother, portraying her real-life aunt CeCe Winans. She previously portrayed her aunt in the App in Dress directed by movie Whitney. Deborah Joy holds a B.F.A. in theater from Wayne State University and an M.F.A. from California Institute of the Arts. Originally from Detroit, Michigan, she and her husband, Arty Terrence Williams, now split their time between Atlanta and Los Angeles. She currently stars in the OWN family drama series Greenleaf opposite Keith David and Lynn Whitfield. Instagram: @deborajoywinans. Twitter: @deborahjwinans www.joywinans.com

Michael Stigges (Marvin Winans)’s Atlanta credits include A Christmas Carol (Alliance Theatre); Rent (Actor’s Express); Les Misérables (Austin); and The 25th Annual Spelling Bee (Lilies). National credits include Dreamgirls and The Full Monty, High School Musical and Footloose (Springer Opera House). Michael recently performed with Royal Caribbean Cruise Line Productions. www.michaelstigges.com

Juan Winans (BeBe Winans) is the son of Carvin Winans, Sr. and Deborah Winans. Juan began performing at the age of 18 with his older brother, Juan Winans Jr. later added two cousins, forming the Winans Group in Phase 2. Collaborating with writers such as...
The high-energy, dazzling musical about one of jazz’s most notorious entertainers: Jelly Roll Morton

BABYFACE AND RODNEY JERKINS

Babyface and Rodney Jerkins, their debut album “We Got Next” went to number one on the Billboard gospel chart and earned Juan a Grammy Award nomination. Since then, he has shared his love for performing on stages around the world, and has written for artists including Mary Mary, Lalah Hathaway, Joe, Mack Wilds, Michael Bolton, Heavy D, Beth Hart and others. Juan is currently completing his first solo album, to be released in fall 2016. He sends kisses to his wife Lisa and daughter Sophia. Twitter: @Juan_Winans

WWW.JUANWINANS.COM

CHARLES RANDOLPH-WRIGHT

(Book, Director) is an inaugural resident playwright at Arena Stage where he premiered his plays Love in Afghanistan, Blue and Cuttin’ Up and directed Akeelah and the Bee: Sophisticated Ladies and Guys and Dolls (both starring Maurice Hines); Oak and Ivy; Anthems; Señor Discretion Himself; and Ruined. He directed Motown The Musical on Broadway, the national tour and in London. Additional directing credits include the opera Porgy and Bess; Love/Life (starring Brian Stokes Mitchell), Through the Night (starring Daniel Beaty) and They’re Playing Our Song (in Portuguese in Brazil). Charles also co-wrote Bea Arthur on Broadway: Just Between Friends. He directed the award-winning film Preaching to the Choir and has written screenplays for HBO, Showtime, Disney and FOX. TV credits include directing the new series Greenleaf, Lincoln Heights, South of Nowhere, the “Freestyle” soccer campaign for Nike and BeBe Winans’ Heights, South of Nowhere, and has written screenplays for HBO, Showtime, Disney and FOX. TV credits include directing the new series Greenleaf, Lincoln Heights, South of Nowhere, the “Freestyle” soccer campaign for Nike and BeBe Winans’ Heights, South of Nowhere.

Twitter: @TheBeBeWinans

WWW.BEBEWINANS.NET

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KIRSTEN WYATT

(Tammy Faye Bakker)'s Broadway credits include Annie, A Christmas Story, The Musical, Elf, Shrek, Grease, High Fidelity, The Pajama Game, Urinetown and You’re a Good Man, Charlie Brown. Favorite regional credits include Sally Bowles in Cabaret, Agnes Gooch in Mame (Connecticut Critics Circle Award), Charity in Sweet Charity, Miss Adelaide in Guys and Dolls, Paulette in Legally Blonde and Ellie Mae Chipley in Show Boat. TV credits include Blue Bloods, The Naked Brothers Band, As the World Turns and All My Children. She is a proud graduate of Cincinnati College-Conservatory of Music. Love to Sean, husband of 13 years. Twitter: @KirstenWyatt

WWW.JUANWINANS.COM

CREATIVE TEAM

KasnWYATT (Tammy Faye Bakker)'s Broadway credits include Annie, A Christmas Story, The Musical, Elf, Shrek, Grease, High Fidelity, The Pajama Game, Urinetown and You’re a Good Man, Charlie Brown. Favorite regional credits include Sally Bowles in Cabaret, Agnes Gooch in Mame (Connecticut Critics Circle Award), Charity in Sweet Charity, Miss Adelaide in Guys and Dolls, Paulette in Legally Blonde and Ellie Mae Chipley in Show Boat. TV credits include Blue Bloods, The Naked Brothers Band, As the World Turns and All My Children. She is a proud graduate of Cincinnati College-Conservatory of Music. Love to Sean, husband of 13 years. Twitter: @KirstenWyatt

NOVELLA BROWN

(Original Music and Lyrics) was born into the first family of gospel music. Over his distinguished career, he has amassed six Grammy Awards (three solo which includes Producer for Record of the Year for The Bodyguard Soundtrack, and three with his sister CeCe), ten Dove Awards, six Stellar Awards, four NAACP Award and three Soul Train Music Awards. BeBe is a multi-faceted artist with film, TV and Broadway credits and can be heard every Sunday on “The BeBe Experience” on Sirius XM’s Heart & Soul channel. His seven solo albums feature guest appearances from Eric Clapton, Stevie Wonder, David Foster, Anita Baker, Whitney Houston and members of the Winans family. Teaming with his younger sister Priscilla “CeCe,” the duo first began crossing lines as “adopted children” of Jim and Tammy Faye Bakker on the television show Praise the Lord, and together they have nine successful gold and platinum recordings. Bebe is also ambassador for Metro World Child, a Christian humanitarian organization that reaches 150,000 children around the world, including the United States, every week. (www.MetroWorldChild.org) Twitter: @TheBeBeWinans

Instagram: @BeBeWinans

Facebook: facebook.com/bebewinans

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DONALD LAWRENCE

(Music Supervisor) is one of the most influential figures in modern gospel music. Over the course of his career, he directed the Tri-City Singers, noted as one of the best choirs in the world. Donald trained in musical theater at the Cincinnati College-Conservatory of Music and started his career as the musical director for Stephanie Mills. He has since worked with many of music’s top names, including The Clark Sisters, Mary J. Blige, Faith Evans and Lalah Hathaway, among others. Donald is also a Grammy Award-winning producer and has won over 20 Stellar Awards and one Dove Award. He has written six Billboard number one hits and has had 12 songs chart in the top 10.

Twitter: @TheBeBeWinans

WWW.BEBEWINANS.NET

WARREN ADAMS

(Choreographer) West End credits include Motown The Musical (Fred Astaire Award). Off-Broadway credits include Ruined, How I Learned to Drive, Oronoko and Baby Case. Additional credits
include Julie & Julia, Bewitched and Africa Straight Up (film); Magdalena and Der Zwerg (opera); Toy Story The Musical and Lion King 20th Anniversary Spectacular at the (first); BalletMet, Phoenix Dance Theatre and Ballet Theatre African; and Gilbert Bailey's Bout to Blow (upcoming). He co-founded the production company WalkRunFly, elected to the Board of Directors of The Hunger Games (London) and Broadway's Who's Inside a Loop, Hedwig and the Angry Inch and Of Mice and Men. Warren was born and raised in South Africa. His TV credits include The Tallest Tree in the Forest (HBO) and won the first National Medalia/Sainsbury Scholarship and Rudolf Nureyev Award. He has danced with companies worldwide and serves as adjunct professor at NYU and Princeton University.

STEVEN JAMAIL (Music Director / OrCHEstrations/ Arrangements) originally music and arrangements have been performed on Broadway and at New York City Center and the New York Public Library for the Performing Arts. TV work includes Rachel Ray's 40th birthday special, Howard Stern's 60th birthday special, Oprah, and 2014 Winter Classic at the O'Neill. He has also had multiple concerts for Chita Rivera, Cyndi Lauper, Queen Latifah and Ian McKellan. His arrangement of "Fever" with Rosie O'Donnell and Bobby Peart, received The Final Opus show. Steven music directs for O'Donnell, Andy Karl, Orfeh, Katie Rose Clarke, Rachelle Rak, Teal Wicks, Danielle Hope and Jeremy Abbott supported Rosie's Theater Kids. Thanks to BeBe and Charles for this incredible ride and Orfeh for always opening doors.

NEIL PATEL (Set Designer)’s recent New York credits include The Lion; Pretty Filthy; Mr. Burns, A Post-Electric Play; Stage Kiss; Indian Ink; and Father of Ashes; A Midsummer Night’s Dream; The Sound of Music; The Great Gatsby; andigrations for the Peabody Award-winning HBO series in Treatment, Neil LaBute’s DirectTV series Billy and Billie, Denis Leary’s FX series Sex, Drugs & Rock & Roll, and the production designs some Piano Night (ABC) and The Old Globe. Roll: Did I Do Last Summer (Signature Theatre); Blueprints for Freedom (Kansas City Repertory Theatre); The Darrell Hammond Project (La Jolla Playhouse); and the Radio City Christmas Spectacular and New York Spring Spectacular. His visual has shared the concert stage with Madonna, Ricky Martin, Tony Bennett, Celine Dion, Britney Spears and the Spice Girls. John's work has appeared on TV on The Oprah Show and ABC, CBS, NBC, HBO, FOX, Discovery, ESPN, and TV Guide and broadcast work earned him an Emmy Award nomination for Outstanding Title Design in 2002. BRIAN HARLAN BROOKS (Associate Choreographer) was born in Pittsburgh, PA, and raised in Teaneck, NJ. He trained at the Dance Theater of Harlem, the Alvin Alley American Dance Company, and the Juilliard School. Broadway credits include Pretty Filthy, Deeply Rooted Dance Theatre, the world premiere of Vinette Carole’s The Arms Too Short to Box with God; Donald Byrd/The Group; Earl Moxley’s Diversity of Dance; and The Color Purple first National Tour (Dance Captain). TV/ Film credits include Across the Universe, Lifted (as Assistant Choreographer) and Boardwalk Empire. Additionally, he served as Missouri Site Director for Alley Camp, a resident with Cedar Lake Contemporary Ballet, and choreographer for Motown The Musical and The First Noel.

JASON LYONS (Lighting Designer)’s credits include Fea— Page 20 of 21 — The Laramie Project (Signature Theatre); Summer Games (London) and Broadway’s Bout to Blow (Disney); BalletMet, Phoenix Opera; and Der Zwerg (in development), The Tallest Tree in the Forest (HBO) and won the first National Medalia/Sainsbury Scholarship and Rudolf Nureyev Award. He has danced with companies worldwide and serves as adjunct professor at NYU and Princeton University.

JASON LYONS (Lighting Designer)’s credits include La Cage aux Folies, West Side Story, GirlStar and Cabaret at Signature Theatre. Jason has designed the Broadway productions of Hand to God, On the Town, Bronx Bombers, Let It Be, Bring It On: The Musical, Rock of Ages (including the Vegas, Toronto, Australia, London and national tours), The Threepenny Opera, Barefoot in the Park and Good Vibrations. Other recent credits include Dry Powder and Barbecue (The Public Theater); Smart People and Murder for Two (2nd Stage); The Humans (New World Stages); The Commons of Pensacola (Manhattan Theatre Club); All in the Timing (Primary Stages); Uncle Vanya (Classic Stage Company); and both Youth Director and Arts. TV work includes Rachel Ray's 40th birthday special, Howard Stern's 60th birthday special, Oprah, 2014 Winter Classic at the O'Neill. He has also had multiple concerts for Chita Rivera, Cyndi Lauper, Queen Latifah and Ian McKellan. His arrangement of "Fever" with Rosie O'Donnell and Bobby Peart, received The Final Opus show. Steven music directs for O'Donnell, Andy Karl, Orfeh, Katie Rose Clarke, Rachelle Rak, Teal Wicks, Danielle Hope and Jeremy Abbott supported Rosie's Theater Kids. Thanks to BeBe and Charles for this incredible ride and Orfeh for always opening doors.
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WHO’S WHO

ARENASTAGE 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 Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Canada's Shaw Festival, 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; 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 positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshops of over 100 productions, produced 37 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, Boublil and Schonberg’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.

The scenic, costume, lighting and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREographers SOCIETY, a national theatrical labor union.

Musicians are members of the American Federation of Musicians, Local 161-710.

Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.
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Arena Stage gratefully acknowledges the many individuals, families, corporations and foundations whose support of the Next Stage Campaign helped us realize the construction and expanded programming of our new center, Arena Stage at the Mead Center for American Theater. In recognition of their tremendous generosity and visionary philanthropy, Arena Stage is proud to honor Gilbert and Jaylee Mead with the naming of our new theater center, which opened its doors to the public on October 23, 2010.

Our Donor Honor Wall represents all gifts to the Next Stage Campaign of $30,000 or more. A full listing of all Next Stage Campaign contributors of $1,000 or more can be found at www.arenastage.org/donate/next-stage-campaign. For more information about future naming opportunities, please contact Kristen Mitchell at 202-600-4026 or kmitchell@arenastage.org.

For more information on the Full Circle Society, we invite you to contact Holly Oliver at 202-600-4029 or holver@arenastage.org. THANK YOU FOR LEAVING YOUR LEGACY AT ARENA STAGE.

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