

BORN FOR THIS

THE BEBE WINANS STORY



2016/17 SEASON

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stage

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for american theater

2016/17 SEASON



PART OF THE LILLIAN HELLMAN FESTIVAL

THE LITTLE FOXES

BY LILLIAN HELLMAN
DIRECTED BY KYLE DONNELLY
KREEGER THEATER | SEPTEMBER 23–OCTOBER 30, 2016

Emmy winner Marg Helgenberger (*CSI: Crime Scene Investigation*) stars in Hellman's classic tale of greed, betrayal and sibling rivalry taken to unimaginable heights.



RODGERS AND HAMMERSTEIN'S

CAROUSEL

MUSIC BY RICHARD RODGERS | LYRICS BY OSCAR HAMMERSTEIN II
BASED ON FERENC MOLNAR'S PLAY "LILIOM" 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."

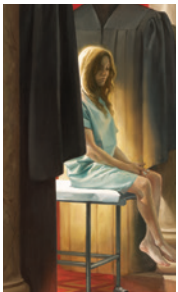


LOOKINGGLASS THEATRE COMPANY'S

MOBY DICK

ADAPTED AND DIRECTED BY DAVID CATLIN
FROM THE NOVEL BY HERMAN MELVILLE
PRODUCED IN ASSOCIATION WITH THE ACTORS GYMNASIUM
A CO-PRODUCTION WITH THE ALLIANCE THEATRE AND SOUTH COAST REPERTORY
KREEGER THEATER | NOVEMBER 18 – DECEMBER 24, 2016

Set sail with Captain Ahab and the crew of the good ship *Pequod* in this harrowing and intoxicating quest for the great white whale. "A triumph of grand theatrical imagination." (*Chicago Sun-Times*)



WORLD-PREMIERE DRAMA

ROE

BY LISA LOOMER
DIRECTED BY BILL RAUCH
A CO-PRODUCTION WITH OREGON SHAKESPEARE FESTIVAL
AND BERKELEY REPERTORY THEATRE
KREEGER THEATER | JANUARY 12–FEBRUARY 19, 2017

With shocking turns and surprising humor, *Roe* illuminates the lives of the women behind *Roe v. Wade*, the choices they made and the passion each side has for its cause.



PART OF THE LILLIAN HELLMAN FESTIVAL

WATCH ON THE RHINE

BY LILLIAN HELLMAN
DIRECTED BY JACKIE MAXWELL
FICHANDLER STAGE | FEBRUARY 3–MARCH 5, 2017

Golden Globe winner Marsha Mason (*The Goodbye Girl*) leads an ensemble cast in Hellman's suspenseful masterpiece about the pre-WWII threat of fascism in the suburbs of Washington, D.C.

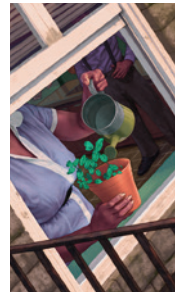


WORLD-PREMIERE POLITICAL THRILLER

INTELLIGENCE

BY JACQUELINE E. LAWTON
DIRECTED BY DANIELLA TOPOL
ARLENE AND ROBERT KOGOD CRADLE | FEBRUARY 24–APRIL 2, 2017

Inspired by true events in the U.S. and Iraq surrounding covert operative Valerie Plame, *Intelligence* explores the cost of deception and the consequences of speaking truth to power.



BELOVED AMERICAN CLASSIC

A RAISIN IN THE SUN

BY LORRAINE HANSBERRY
DIRECTED BY TAZEWEEL THOMPSON
FICHANDLER STAGE | MARCH 31–APRIL 30, 2017

Called the "play that changed American theater forever" (*New York Times*), Hansberry's groundbreaking drama follows an African-American family yearning to escape the cramped confines of their Chicago tenement.



INSIGHTFUL COMEDY-DRAMA

SMART PEOPLE

BY LYDIA R. DIAMOND
DIRECTED BY SEEMA SUEKO
KREEGER THEATER | APRIL 14–MAY 21, 2017

With barbed wit, Lydia R. Diamond (*Stick Fly*) explores the unavoidable nature of cultural bias in this controversial and fiercely funny new play.



SPECIAL ADD-ON 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

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BORN FOR THIS THE BEBE WINANS STORY

TABLE OF CONTENTS

- 6 Artistically Speaking
- 7 From the Executive Director
- 8 Article - We Are Family
- 11 Title Page
- 12 Cast List / Musicians
- 13 For This Production
- 14 Musical Numbers
- 16 Bios - Cast
- 19 Bios - Creative Team
- 23 Arena Stage Leadership
- 24 Board of Trustees / Next Stage / Theatre Forward
- 25 Full Circle Society
- 26 Thank You - The Annual Fund
- 29 Thank You - Institutional Donors
- 30 Theater Staff

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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 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

we are family

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. We would almost laugh at Joy about that, that she was so determined she was not going to sing."

Joy earned a degree in theater and now appears in *Greenleaf*, a dramatic TV series about a megachurch that premiered last month on the Oprah Winfrey Network.

The parallels are amazing, BeBe says.

While working through the musical's many evolutions, he has seen Juan lift up his younger sister's confidence as a singer, while she helped him strengthen his acting.

"I say amazing because it was the same with me and my sister," BeBe says. "I always had to build up her confidence. Even today she still looks at me to find that comfort zone." Both live in Nashville and remain close.

"Jim and Tammy were like parents to us," BeBe says, noting that Jim is still very much a part of his life (Tammy Faye died in 2007). The two have a common life mission — "a true calling to share the love of God," BeBe says.

Born for This features the Bakkers and other roles based on real people: Mom and Pop; such Winans siblings as Carvin and twin brother Marvin; and Whitney Houston, who was like a sister to BeBe and CeCe.

Deep into the show, Houston, already an established star, shares a quiet moment with the up-and-coming Winans. "When I'm with you two," she says, "I get to be Nippy again. And I don't get to be her much anymore."

"We immediately became family," BeBe recalls. "We gave her a safe haven — totally, just like family." Houston was godmother to BeBe's daughter, and CeCe was godmother to Houston's daughter, the late Bobbi Kristina Brown.

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."

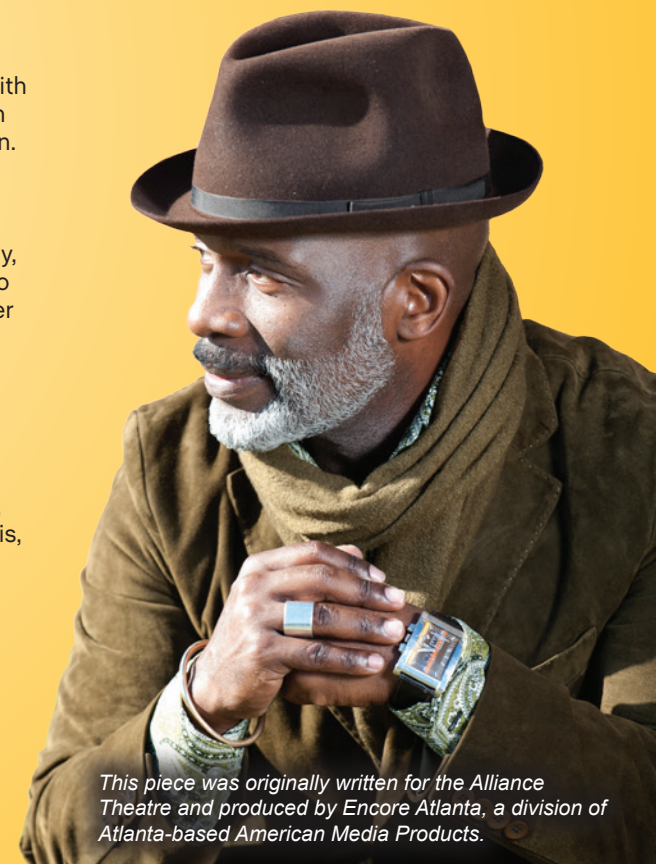
There's a whole mess of them now, including ten great-grandchildren. Thanksgiving means 80 spending a week in four large Florida beach houses.

How many tickets did the Winans need for opening night?

"Plenty," is BeBe's answer.

Is Roberta Flack coming?

"She has no idea! We've got to get her here!"



This piece was originally written for the Alliance Theatre and produced by Encore Atlanta, a division of Atlanta-based American Media Products.



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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

COSTUME DESIGNER
WILLIAM IVEY LONG

LIGHTING DESIGNER
JASON LYONS

SOUND DESIGNER
JESSE STEVENS

PROJECTION DESIGNER
JOHN NARUN

ORCHESTRATIONS AND ARRANGEMENTS
STEVEN JAMAIL

ASSOCIATE CHOREOGRAPHER
BRIAN HARLAN BROOKS

CASTING BY
TARA RUBIN, AMELIA POWELL AND JODY FELDMAN

STAGE MANAGER
KURT HALL

ASSISTANT STAGE MANAGER
KRISTEN MARY HARRIS

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*
Pop 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.....	JUAN 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 JAMAIL
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.....	GREGORY W. TOWLE
Keyboard Programming.....	TAYLOR WILLIAMS AND RANDY COHEN

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.

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

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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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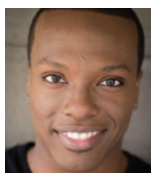
CAST (in alphabetical order)



KURT BOEHM (Jimmy Ray / Record Executive / SM Voice Over / Dance Captain) returns to Arena Stage after previously appearing in *Fiddler on the Roof*, *My Fair Lady*, *Oklahoma!* and *She Loves Me*. Additional D.C. credits include *West Side Story*, *Cabaret*, *Les Misérables* and *Kiss of the Spider Woman* (Signature Theatre); *A Chorus Line*, *Godspell*, *How to Succeed in Business Without Really Trying* and *The Producers* (Olney Theatre Center); *Little Shop of Horrors* (Ford's Theatre); *The Full Monty* (Keegan Theatre); *The Last Five Years* (Red Branch Theatre); and *The Phantom Tollbooth* and *Latino Inaugural*, honoring Chita Rivera and Rita Moreno (Kennedy Center). He has nine Helen Hayes Award nominations and holds a B.M. from Catholic University.



DYLLON BURNSIDE (Michael Winans / Howard) was seen on Broadway in *Holler If Ya Hear Me* and Off-Broadway in *B-Boy Blues*. His TV/film credits include *Peter Pan Live!*, *High Maintenance*, *Prison Break*, *Central Park* and *Yinz*. Instagram: @dyllonburnside. www.dyllonburnside.com



DESMOND SEAN ELLINGTON (Carvin Winans / Alvin)'s theater credits include Dr. Hosea Williams in the musical *I Dream* (Alliance Theatre), *Black Nativity* (Kenny Leon's True Colors Theatre), *King: The Opera* (Theatrical Outfit) and *MLK: A Monumental Life*. He has served as a background vocalist for gospel/R&B recording artists including Micah Stampley, VaShawn Mitchell, Syleena Johnson and Angie Stone, and is currently working on his debut album. When he isn't on stage performing or learning a script for his next role, Desmond enjoys a good book, binging a good television series and spending time with family. He credits his mom, Alesia, as his biggest supporter and greatest ally. Twitter / Instagram: @dseworld



GRACIE JONES (Edith / Ensemble)'s D.C. credits include Betty Thorpe/Cynthia in *Code Name: Cynthia* (Pallas Theatre Collective); *Carousel*, *The Little Mermaid*, *Thea in Spring Awakening*, *Cinderella* and *The Sound of Music* (Olney Theatre Center); Teen

CeCe Bloom in *Beaches* and *The Threepenny Opera* (Signature Theatre); and Dorothy in *The Wizard of Oz* and *Hope in Anything Goes* (Toby's Dinner Theatre). She received her B.A. in theater from the University of Maryland, College Park. www.grcjones89.wix.com/graciejones



NICK MORRETT (Bob / Josh / PTL Announcer Voice Over) hails from Marietta, Georgia and 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: *Spamalot* (Ensemble, u/s Galahad), *Damn Yankees* (Joe Hardy), *Hairspray* (Corny Collins), *Zanna Don't* (Steve Bookman), *Thoroughly Modern Millie* (Jimmy), *Curtains* (Aaron), *The 25th Annual.. Spelling Bee* (Barfee) and *A Chorus Line* (Al). Love to his family and friends! Twitter / Instagram: @NMorrett03



MILTON CRAIG NEALY (Pop Winans) was most recently seen at Arena Stage in *Akeelah and the Bee*. Broadway 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*, *Andre* standby 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* tour. 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 Then They Came 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 of 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* (Cape Fear 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.



KIANDRA RICHARDSON (Whitney Houston / Sister Jones / Reporter)'s favorite credits include *Hair* and *Urinetown* (Savannah College of Art and Design) and *Chicago* (Macon Little Theater). She recently participated in season 15 of *American Idol*. She has a B.F.A. in performing arts from SCAD: The University for Creative Careers, and has trained with James Cromwell, Vincent D'Onofrio and Marvin McIntyre. Kiandra recently worked as the lead female singer for EastCoast Entertainment's MVP band based out of Atlanta, Ga. Facebook / Instagram: @Kiandrasmusic.



MICHAEL STIGGERS (Marvin Winans)'s Atlanta credits include *A Christmas Carol* (Alliance Theatre); *Rent* (Actor's Express); *Les Misérables* (Aurora Theatre); *Pippin* and *The 25th Annual Putnam County Spelling Bee* (Legacy Theatre); and *Petite Rouge* (Synchronicity Theatre). Additional credits include *Shrek*, *The Full Monty*, *High School Musical* and *Footloose* (Springer Opera House). Michael recently performed with Royal Caribbean Cruise Line Productions. www.michaelstiggers.com



NITA WHITAKER (Mom Winans)'s theater credits include *Ragtime*, *The Ten Commandments* and *New Brain* (Los Angeles), *Me & Mrs. Jones* (Philadelphia) and *Breaking Through* (Pasadena Playhouse).

TV/film credits include *The Winner Is*, *The Hour of Power*, *The Bodyguard* and *Lush Life*. After competing for Miss America, Nita was the *Star Search* grand champion and later toured internationally singing duets with Andrea Bocelli. She sang the original demos of several Whitney Houston standards with David Foster. Nita is also an award-winning author and CEO of a non-profit that presents books and reading fundamentals to children (www.inaworldwithbooks.org). Love to daughters Liisi and Skye LaFontaine and husband Scott Perkins. www.nitawhitaker.com



ALISON WHITEHURST (Penny) was recently seen Off-Broadway in *The Fortress of Solitude* (The Public), which found its beginning at Dallas Theater Center. Her regional credits include *Mary Jane Wilkes* in *Big River* (Casa Mañana), *Luisa* in *The Fantasticks* (Circle Theatre), *April* in *Company* (Jubilee Theatre) and *She Loves Me* (Stage West). She holds a BFA in Theatre Performance from Texas Christian University. Love to Gabe and her family for their endless support. Psalm 59:16-17. www.alisonwhitehurst.com



DEBORAH JOY WINANS (CeCe Winans) is delighted to perform alongside her brother, portraying her real-life aunt CeCe Winans. She previously portrayed her aunt in the Angela Bassett-directed TV 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, Attny 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: @deborahjoywinans. Twitter: @deborahjwinans www.joywinans.com



JUAN WINANS (BeBe Winans) is the son of Carvin Winans, Sr. and Deborah Winans. Juan began performing at the age of 16. He along with his older brother and two cousins formed the group Winans Phase 2. Collaborating with writers such as

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Photo of Mark G. Meadows by Christopher Mueller

WHO'S WHO

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



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

CREATIVE TEAM



BENJAMIN "BEBE" WINANS (Book, Original Music and Lyrics), the inspirational R&B and gospel vocalist, songwriter and producer, was born into the legendary Winans family, 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](https://www.facebook.com/bebewinans) www.BeBeWinans.net



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' special *America America*. He produced and wrote the Showtime series *Linc's*. www.divatamer.com

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.

WARREN ADAMS (Choreographer)'s Broadway/ West End credits include *Motown The Musical* (Fred Astaire Award). Off-Broadway credits include *Ruined*, *How I Learned to Drive*, *Oroonoko* 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* (Disney); BalletMet, Phoenix Dance Theatre and Ballet Theatre Afrikan; and Gilbert Bailey's *Bout to Blow* (upcoming). He co-founded the production company WalkRunFly, which has produced *The Hunger Games* (London) and Broadway's *Whorl Inside a Loop*, *Hedwig and the Angry Inch* and *Of Mice and Men*. Warren was born and raised in South Africa and won the first Nelson Mandela/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 and Arrangements)'s original 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 show, *The Martha Stewart Show*, *The Apprentice*, *The Rosie Show*, 2014 Winter Olympics and NBC's *Christmas in Rockefeller Center*. He has conducted Broadway tribute concerts for Chita Rivera, Cyndi Lauper, Queen Latifah and Ian McKellan. His arrangement of "Fever" with Rosie O'Donnell and Bobby Pearce was heard on the final *Oprah* show. Steven music directs for O'Donnell, Andy Karl, Orfeh, Katie Rose Clarke, Rachelle Rak, Teal Wicks, Danielle Hope and Jeremy Abbott and is music supervisor for 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 Comes Home from the Wars* (Parts 1, 2 and 3). Additional credits include *The Heart Is a Lonely Hunter* and *Pacific Overtures* (Alliance Theatre) and production design for the Peabody Award-winning HBO series *In Treatment*, Neil LaBute's DirecTV series *Billy and Billie*, Denis Leary's FX series *Sex&Drugs&Rock&Roll*, and the feature films *Some Velvet Morning* (Tribeca Films), *Loitering with Intent* (Parts & Labor/The Orchard) and *Little Boxes* (2016 Tribeca Film Festival).

WILLIAM IVEY LONG (Costume Designer)'s is thrilled to return to Arena Stage, where he designed the pre-Broadway engagement of *The 1940's Radio Hour*. Broadway highlights include *Chicago*, now in its 20th year; *On the Twentieth Century*; *Cabaret* (2014 and 1998), *Rodgers and*

Hammerstein's Cinderella, *Grey Gardens*; *The Producers*; *The Boy from Oz*; *Hairspray*; *Crazy for You*; *Guys and Dolls*; and *Nine*. Recent TV work includes *Grease, Live!* and the upcoming *The Rocky Horror Picture Show*. William has been nominated for 15 Tony Awards, winning six times. He was inducted into the Theatre Hall of Fame in 2005 and elected Chairman of The American Theatre Wing in June 2012. William grew up in Rock Hill, SC, a stone's throw from both Charles Randolph-Wright in York, SC, and the PTL Headquarters in Pineville, NC. www.williamiveylong.com

JASON LYONS (Lighting Designer)' D.C. credits include *La Cage aux Folles*, *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); *Heathers: The Musical* (New World Stages); *The Commons of Pensacola* (Manhattan Theatre Club); *All in the Timing* (Primary Stages); *Uncle Vanya* (Classic Stage Company); and *Broke-o-logy* (Lincoln Center Theater). Jason recently won the 2016 Obie Award for Sustained Excellence in Lighting Design. www.jasonlyonsdesign.com

JESSE STEVENS (Sound Designer)'s associate design credits include *Invisible Thread* with Jonathan Deans (Second Stage); *New York Spring Spectacular* with Keith Caggiano (Radio City Music Hall); *Motown The Musical* with Peter Hylenski (first national tour); *After Midnight* with Peter Hylenski (Broadway, Tony Award nomination); and *Rock of Ages* with Peter Hylenski (The Venetian, Las Vegas). His sound design/composer credits include *The God Complex* (in development), *Mycelial Sketches* (Fabbrica Europa, Florence) and SFX design for Twitter's VideoNOW live event. As mixer, *Blue Man Group* (Monte Carlo, Las Vegas), Broadway's *Motown The Musical* (Tony Award nomination), *On a Clear Day... and Rock of Ages* (Tony Award nomination). He received his B.F.A. in sound design from the University of North Carolina School of the Arts. Love forever to Savana.

JOHN NARUN (Projection Designer)'s theater credits include *The Tallest Tree in the Forest* and *The Laramie Project* (BAM); *What I Did 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 visuals have shared the concert stage with Madonna, Ricky Martin, Christina Aguilera, Jennifer Lopez, 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, E!, HGTV and TV Guide. His 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 Ailey American Dance Centre and the William Esper Studio. Performance credits include Philidanco, Deeply Rooted Dance Theatre, the tour of Vinette Carole's *Your Arms Too Short to Box with God*; Donald Byrd/The Group; Earl Moseley's Diversity of Dance; and *The Color Purple* first National Tour (Dance Captain). TV/Film credits include *Across the Universe*, *Lifted* (a Fox Searchlight Film) and *Boardwalk Empire*. Additionally, he served as Missouri Site Director for Ailey Camp, a resident with Cedar Lake Contemporary Ballet, and choreographer for *Motown the Musical* and *The First Noel*.

TARA RUBIN (New York Casting Director)'s Arena Stage credits include *Sweat*, *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 Rock*; *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.

KURT HALL (Stage Manager)'s favorite Arena Stage credits include *All the Way*, *Sweat*, *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.

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

THE ALLIANCE THEATER, founded in 1968, is the leading producing theatre in the Southeast, reaching more than 165,000 patrons annually. Under the leadership of Susan V. Booth, Jennings Hertz Artistic Director, the Alliance received the Regional Theatre Tony Award for sustained excellence in programming, education and community engagement. The Alliance Theatre Acting Program and Education Department reaches 50,000 students annually through performances, classes, camps, and in-school initiatives including the Palefsky Collision Project and the Kathy & Ken Bernhardt Theatre for the Very Young. The Alliance nurtures the careers of playwrights and artists through programs like the Alliance/Kendeda National Graduate Playwriting Competition and the Reiser Atlanta Artists Lab, and has developed and premiered important American musicals with a strong track record of Broadway, touring and subsequent productions, including *The Color Purple*; *Aida*; *Bring it On: The Musical*; and *Tuck Everlasting*. www.alliancetheatre.org

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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 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 workshoped more than 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*, 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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For more information on the Full Circle Society, we invite you to contact Holly Oliver at 202-600-4029 or holiver@arenastage.org.

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Production Manager Joel M. Krause
Assistant Production Manager Karen O. Mayhew

SCENIC

Technical Director Scott Schreck
Assistant Technical Director Natalie Bell

Senior Carpenter Norman Lee
Charge Scenic Artist Li Qiang
Carpenters Mick Coughlan, Zachary Fullenkamp,
Craig Hower, Sean Malarkey,
Frank Miller, Nisha Lacy Reaves

PROPERTIES

Assistant Properties Director Lance Pennington
Property Carpenter Michael Ritoli
Property Assistants Niell DuVal,
Marion Hampton Dubé, Justin Titley

LIGHTS

Master Electrician Christopher V. Lewton
Electricians Scott Folsom,
John Rose-Caron, Paul Villalovoz

SOUND

Sound Director Timothy M. Thompson
Sound Technicians Adam W. Johnson,
Lorraine Rhoden, Gregory W. Towle

COSTUMES

Costume Director Joseph P. Salasovich
Assistant to the Costume Director Cierra Coan
Drapers Carol Ramsdell, Steven Simon
First Hand Mallory Muffley
Master Stitcher Noel Borden
Craftsperson Deborah Nash
Wardrobe Supervisors Alina Gerall, Alice Hawfield

STAGE MANAGEMENT

Stage Managers Rachael Danielle Albert,
Marne Anderson, Amber Dickerson, Kurt Hall,
Kristen Mary Harris, Martha Knight,
Trevor A. Riley, Susan R. White

INFORMATION SYSTEMS

Director of Information Systems Charles Rogers
Associate Director of
Information Systems Travis Armbuster
Tessitura Application Support Rachel Schlaff
Help Desk Associate Edward Wieland

FACILITIES

Facilities Manager Keith Brown
Maintenance Technicians Lester McDonald Jr.,
Vincent Gregg, Jeyone Muhammad
Porter Lawrence Wise
Stage Door Attendants Ra'Chelle Carey,
Kay Rogers, LaShelle Saunders

COMMUNITY ENGAGEMENT

Director of
Community Engagement Anita Maynard-Losh
Director of Education Ashley Forman
School Programs Manager Rebecca Campana
Partnership Manager Medha Marsten
Master Teaching Artist Psalmayene 24
Interim Community and
Training Programs Manager Sean-Maurice Lynch
Community Programs
Coordinator Matthew Reckeweg
Education Programs Intern Cherie Carter

ADMINISTRATION

Chief Financial Officer Joe Berardelli
Leadership Office Manager Alison Irvin
Human Resources and
Finance Associate Jay Chiang
Senior Artistic Director Fellow Tara Moses
General Counsel Fried, Frank, Harris, Shriver &
Jacobson; Robbins, Russell, Englert,
Orsek, Untereiner & Sauber, LLP

BUSINESS OFFICE

Controller John Monnett
Accounting and Payroll Manager Joan A.S. Lada
Accounting Associates Larry Bright,
Christopher Murk
Auditors Bormel, Grice & Huyett, P.A.
Bond Counsel Arent Fox LLP

DEVELOPMENT

Chief Development Officer Holly K. Oliver
Director of Strategic Advancement Dale Mott
Senior Director of
Individual Giving Kristen Mitchell
Associate Director of
Development Operations Maria Corso
Director of Board and
Donor Relations Anne Paine West
Foundation Relations Manager Julia Malecki
Corporate Relations Manager Char Manlove-Laws
Campaign Manager Molly Goodman
Development Coordinator Hannah Fried-Tanzer
Membership Coordinator Melanie Heredia
Development Intern Austin Ruiz

COMMUNICATIONS

Associate Executive Director and
Chief Marketing Officer Khady Kamara

MARKETING

Director of Marketing Neal Racioppo
Digital Communications
Coordinator Brieahn DeMeo

PUBLICATIONS

Director of Publications Anna Russell
Graphic Designer David Sunshine
Jr. Graphic Designer Jeremy Hunter
Website & New Media Manager Ben Nolan
Artwork Creation Nicky Lindeman
Illustrators Nigel Buchanan, Charles Chaisson,
Ed Fotheringham, Mirko Ilić, Gary Kelley,
Joan Marcus, Bill C. Ray, Zina Saunders,
Sam Spratt, Mark Stutzman

MEDIA RELATIONS

Director of Media Relations Kirstin M. Franko
Associate Director of Media Relations Greta Hays

EVENTS

Director of Events and Rentals Kathleen Kelley
Events and Rentals Coordinator Betsy O'Keeffe,
Kaitlyn Sakry
Events Intern Sydney Johnson

AUDIENCE SERVICES

Director of
Audience Services Lindsey Wareing Pisani
Audience Development
and Group Sales Manager Alvin Ford Jr.
Group Sales Associates Isaac Evans,
Parker Solomon

Associate Director of
Audience Services Holly Longstreth
Managers of Sales Services Sabrina Clark,
Sarah Hurts
Assistant Manager of Sales Services Evan Crump
Sales Associates Maria Benzie, Nicole Cusick,
Kathleen Hinman, Erin Hoxie,
Jessica Lane, Colin O'Bryan,
Kayla Peterson, Adriana Sosa
House Managers Jody Barasch, Nichole McDavid,
Ashley Miller, Christy Patti
Visitor Services Assistant Chrystal Noelle Vaughan

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