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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 MAXWEL

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 9, 2017

Inspired by true events in the U.S. and Iraq surrounding a covert operative, *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 TAZEWEILL THOMPSON

FICHANDLER STAGE | MARCH 31 – APRIL 30, 2017

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



INSIGHTFUL COMEDY-DRAMA

SMART PEOPLE

BY LYDIA R. DIAMOND

DIRECTED BY SEEMA SUEKO

KREEGER THEATER | APRIL 14 – MAY 21, 2017

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

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ROE

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Roe
Program Book
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We recently announced an ambitious initiative called Power Plays which will commission 25 new plays over the next 10 years focused on American politics, one play or musical per decade from 1776 to the present day. As a city with power and politics at its center, this series of new plays promises to spark charged conversations and deep engagement with our audiences and artists.

In the wake of the presidential election, I've been thinking about how exciting it is to have Lisa Loomer's *Roe* here at this moment in history. *Roe* is a co-production with our great friends at the Oregon Shakespeare Festival and Berkeley Repertory, and while this play was not commissioned by Arena (OSF commissioned the play), the idea of tackling one of

America's most influential Supreme Court decisions is exactly the type of new work we envision through Power Plays.

None of us realized how exciting this play would be at this moment in time, until November 9...

I think this city is ready for Lisa's remarkable play. So many audience members have been energized by the idea of it.

Theater is a special place. Theater is a place to take risks, to promote new and diverse voices, to speak truth to power. The theater is and must remain a place to exercise our right to free speech. Theater involves a search for truth, not the hiding of it; a critique of power, not the exercise of it; an invitation to conversation and insight, not a shutting down of dialogue. *Roe* articulates the passionate feelings on both sides, and this play gives both their due. Now — in the days surrounding a new presidency and the months we've endured with a vacant seat on the highest bench — is a critical time to bring this story to Washington. Lisa Loomer doesn't dodge the punches and she also makes sure we are listening and understanding the arguments.

If the ideas in this play inspire you to spark conversations with your loved ones, contact your representatives and become active in your community, theater has done its job. We won't shy away from a meaningful debate about personal rights even in the midst of a heated and dangerous political environment.

Director Bill Rauch doesn't shy away from passionate discussions either. I have known Bill for over 30 years. While he was traveling to communities with Cornerstone Theater, I was creating theater with different communities in Alaska through Perseverance Theatre. I have a deep respect for his passion and intense gifts as an artist. I am proud that Bill and I have forged a strong partnership between our theaters. There is powerful theater being created on the west coast — passionate political work which crosses all boundaries.

Thank you for being with us today to hear both sides of the story.

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

Molly Smith, Artistic Director

FROM THE EXECUTIVE DIRECTOR



Arena Stage has never been an institution to shy away from political subject matter, no matter who is in charge! In fact, it may be one of the things that has set us apart from other resident theater programming. This election cycle has been very robust and like many of you we could feel its effects here at Arena. Being centered in the nation's capital it's always clear how a noticeable part of our audiences tend to ebb and flow during an election year, and it's always meaningful to expose what we create to the incoming members of the community. With the holidays behind us and the inauguration in sight, we are hitting the ground running with one of our most politically charged productions of the season. This is a co-production with the Oregon Shakespeare Festival and Berkeley Repertory Theatre that Molly and I were very passionate about bringing D.C. audiences. Arena's audiences enjoy work that is thought provoking and challenging. Being in the nation's capital, Arena plays a role in setting the artistic agenda in the city. Washingtonians are always ready for work that pushes beyond the comfort zone and asks them to look at all sides of a story.

As many of you know, government funding contributes to the resources we have. This funding touches everything. We receive a federal general operating support grant from the National Capital Arts and Cultural Affairs Program (NCACA). Several large artistic and cultural institutions operating in Washington, D.C. receive this support. NCACA looks to support organizations whose mission is to perform, exhibit or present the arts on a large scale. Recipients of NCACA grants include other prominent institutions such as the National Building Museum, Washington Performing Arts, the Phillips Collection and the Kennedy Center. The National Capital Arts and Cultural Affairs fund grant program is supported by a direct appropriation from Congress. For nearly 40 years, the program has been funded each year at between two and 10 million dollars. The awards are granted based on the organization's annual income and annual operating costs. As a point of comparison, our sister theaters across the nation of a similar size measure their federal grant support as 0.3% of their operating expense. The federal support to Arena through NCACA — and the ever essential National Endowment for the Arts — represents 0.75% of our operating expense, so although diminished over the past years, it still represents a significant investment. Arena also receives essential support from the District of Columbia through the D.C. Commission on the Arts and Humanities.

Arena will continue to be advocates for politically conscious work and a proponent of great diverse story telling. As a resident theater our responsibility is to continually engage our audiences in as many ways as possible and use the funds we are allocated to create a season that opens our hearts and minds to new ideas. As always, thank you for being an audience that is willing to remain gracefully open to hearing stories told with our distinct American voices — all of them!

Thanks for listening.

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

Edgar Dobie, Executive Director



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DIRECTOR'S NOTE

Playwright Lisa Loomer and I have a history that goes back almost two decades to our shared roots in the Los Angeles theater scene. In fact, *Roe* marks her fourth world premiere that I've been privileged to direct. Lisa consistently examines what divides and connects us in contemporary American society; her body of work is simultaneously theatrical, entertaining and unflinching in tackling thorny issues, and sympathetic to all her characters. She also understands in an uncanny way that humor is one of the surest paths to empathy.



Photo of Sara Bruner, Sarah Jane Agnew and Susan Lynskey by Jenny Graham

Roe marks the eighth new play developed by the Oregon Shakespeare Festival's American Revolutions: the United States History Cycle, and the third to run at Arena Stage (*Sweat*, a co-production, and *All the Way*). It has been one of the most gratifying developments in my tenure as artistic director of OSF that audiences across the country have wholeheartedly embraced these dramatic studies of moments of change in our country's past. We are also proud that these United States History Cycle plays have gone on to numerous stages across the country, including Arena Stage, and we anticipate that *Roe* will join this important ongoing national dialogue about our past to help us better understand our present and possible paths for the future.

Some 44 years after the landmark Supreme Court ruling of *Roe v. Wade*, the issue of abortion has a new urgency. And it packs what feels like a greater-than-ever power to polarize: it creates as extreme a social divide as any that faces us as Americans. In her bracing new play, Lisa Loomer asks each one of us in the audience – wherever our views land us – to open our hearts and consider the humanity of those with whom we may passionately differ on a deeply personal moral issue.

Could there be any more important task for our art form to engage in?

- Bill Rauch, Director

CONTINUE THE CONVERSATION

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

January 25 at 12:00 p.m.

January 31 at 7:30 p.m.

February 1 at 12:00 p.m.

February 14 at 12:00 p.m.

February 16 at 8:00 p.m.

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Arena Stage
Molly Smith, Artistic Director | Edgar Dobie, Executive Director
In a co-production with Oregon Shakespeare Festival and Berkeley Repertory Theatre

PRESENT

ROE

BY
LISA LOOMER

DIRECTED BY
BILL RAUCH

SET DESIGNER
RACHEL HAUCK

COSTUME DESIGNER
RAQUEL BARRETO

LIGHTING DESIGNER
JANE COX

ORIGINAL COMPOSITION AND SOUND DESIGNER
PAUL JAMES PRENDERGAST

PROJECTION DESIGNER
WENDALL K. HARRINGTON

OREGON SHAKESPEARE FESTIVAL
CASTING DIRECTOR
JOY DICKSON

OREGON SHAKESPEARE FESTIVAL
VOICE AND TEXT DIRECTOR
REBECCA CLARK CAREY

OREGON SHAKESPEARE FESTIVAL
DRAMATURG
TOM BRYANT

STAGE MANAGER
JEREMY EISEN*

ASSISTANT STAGE MANAGER
MARNE ANDERSON*

World Premiere of *Roe* commissioned, developed and produced by Oregon Shakespeare Festival.

Bill Rauch, Artistic Director | Cynthia Rider, Executive Director
Commissioned as part of American Revolutions: the United States History Cycle

Roe is generously sponsored by Susan and Steven Bralove.



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TIME AND PLACE

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CAST LIST (in order of appearance)

Sarah Weddington	SARAH JANE AGNEW*
Norma McCorvey	SARA BRUNER*
Aileen / Barbara / Uma / Third Pregnant Woman	GINA DANIELS*
Linda Coffee / Judy / First Pregnant Woman / Peggy	SUSAN LYNSKEY*
Helen / Second Pregnant Woman / Ronda	AMY NEWMAN*
Molly / Mary	PAMELA DUNLAP*
Ofelia / Connie Gonzalez	CATHERINE CASTELLANOS*
Henry McCluskey / Robert Flowers / Abortion Doctor	MARK BEDARD*
Ron Weddington / Jay Floyd / Flip Benham	JIM ABELE*
Doctor Kennedy / Henry Wade / Justice Blackmun	RICHARD ELMORE*
Melissa / Emily	ZOE BISHOP
Roxanne	KENYA ALEXANDER*

**Member of Actors' Equity Association*

Roe runs approximately two and one-half hours, including one 15-minute intermission.

Photography and the video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please turn off all electronic devices.

Jake Heggie/Terrence McNally

Dead Man Walking

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THE UNFORGIVEABLE?**

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Kennedy Center Opera House

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New WNO Production



PHOTO BY CADE MARTIN

Terence Blanchard/Michael Cristofer

Champion

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HE HAD TO HIDE HIS TRUTH.**

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Kennedy Center Opera House

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PHOTO BY KEN HOWARD

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FOR THIS PRODUCTION

Assistant Director.....	LAVINA JADWANI
Voice and Dialect Coach	ANITA MAYNARD-LOSH
Stage Management Fellow	NIEW BHARYAGUNTRA
Stage Management Intern	CAYCELYNN HOGGARD
Associate Set Designer.....	LAWRENCE MOTEN
Associate Lighting Designer.....	TESS JAMES
Associate Projection Designer.....	KRISTEN FERGUSON
Wig Master.....	DEVON ASH
Show Carpenter / Automation Technician.....	MICK COUGHLAN
Deck Crew.....	AMANDA SROK, HANNAH MARTIN
Props	KYLE HANDZIAK
Wardrobe Supervisor	ALINA GERALL
Wardrobe.....	CATHERINE CASINO, GERRI FORD, ADELLE GRESOCK, KIRSTEN F. KOCH
Wigs, Hair and Make-Up Supervisor.....	LASHAWN MELTON
Wigs and Hair Technician	NATALIE FLANGO
Light Board Operator.....	PAUL VILLALOVOZ
Sound Engineer.....	ADAM W. JOHNSON
Follow Spot Operators	CURTIS JONES, HOPE VILLANUEVA
Assistant to the Lighting Designer.....	TYLER D. DUBUC

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CAST (in alphabetical order)



JIM ABELE (Ron Weddington / Jay Floyd / Flip Benham) makes his Arena Stage debut. New York credits include *Hedda Gabler* (Broadway) and *View of the Dome*, *Edith Stein*, *The Country Girl* and *Angel City* (Off-

Broadway). Regional credits include *Opus and The Pleasure of His Company* (Old Globe), *The Three Musketeers* (Seattle Repertory), *State of the Union* (Ford's Theatre), *The Hairy Ape* (Berkeley Repertory), *The Misanthrope* (McCarter Theatre), *The Tempest* (Milwaukee Repertory), *Arcadia* (Repertory Theatre of St. Louis), *The Normal Heart* (Pittsburgh Public Theater), and *The Caine Mutiny Court Martial* (Cincinnati Playhouse in the Park). Film/TV credits include guest and recurring roles on *Code Black*, *Major Crimes*, *Transparent*, *NCIS*, *Pretty Little Liars*, *Mad Men*, *Dexter*, *The Middle*, *Cold Case*, *Big Love*, *West Wing*, *24*, *NYPD Blue* and *Six Feet Under*, among others.



SARAH JANE AGNEW (Sarah Weddington) makes her Arena Stage debut. Regional credits include *Richard II* and *Dead Man's Cell Phone* (Oregon Shakespeare Festival); *Hamlet* (New Victory Theater); *Twelfth Night* (Shakespeare Theatre Company); *The Servant of Two Masters* (Yale Repertory); Sarah Ruhl's *Three Sisters* and *Behind The Eye* (Cincinnati Playhouse); *The Syringa Tree* (Jungle Theater); and *Time Stands Still*, *The 39 Steps*, *Dollhouse*, *Major Barbara*, *Home Place*, *The Secret Fall of Constance Wilde* and *As You Like It* (The Guthrie). Sarah was a company member of Theatre de la Jeune Leune from 1997 – 2006, appearing in over 15 productions including *The Hunchback of Notre Dame*, *Tartuffe*, *The Seagull* and *The Miser*. Film/TV credits include *Lady Dynamite*, *Detective Fiction* and *Older Than America*. Sarah is a 2012 McKnight Theater Fellow and received the Cincinnati Acclaim Award and Princess Grace Honorarium.



KENYA ALEXANDER (Roxanne) makes her Arena Stage debut. Regional credits include *Beneatha in A Raisin in the Sun* (Ebony Repertory Theatre and Kirk Douglas Theatre), *Pecola in The Bluest Eye* (Cape Fear Regional Theatre) and *Hester/La Negrita in In*

the Blood (Carnegie Mellon). Her international credits include *Irina in The Seagull* (Moscow Art Theatre). Hailing from Houston, Texas, Kenya received her B.F.A. in acting at Carnegie Mellon University School of Drama. During her senior year she accepted an elite invitation to attend a semester abroad at Europe's premier theater school, MXAT (Moscow Art Theatre School). Many thanks to God and her family for their undying love and support!



MARK BEDARD (Henry McCluskey / Robert Flowers / Abortion Doctor) is pleased to make his Arena Stage debut. He appeared Off-Broadway in *Midsummer Night's Dream* (Pearl Theatre) and *Fashions for Men* (Mint Theater). Before that, he was a company member for several years at Oregon Shakespeare Festival, where some of his favorite plays were *The Servant of Two Masters*, *Paradise Lost*, *She Loves Me*, *Animal Crackers* and *The Cocoanuts*, the last of which he adapted. Additional regional credits include *Cymbeline* (Shakespeare Theatre Company), *Touchstone in As You Like It* (Hudson Valley Shakespeare) and *Hysterium in A Funny Thing Happened on the Way to the Forum* (Geva Theatre). www.markbedard.com



ZOE BISHOP (Melissa / Emily) makes her Arena Stage debut. She spent time performing at Everett KidStage as Splat's Mom in *Splat the Cat*, Grandma Georgina in *Willy Wonka Kids*, Hiccup's Girlfriend in *How to Train Your Dragon* and ensemble in *Peter Pan*. Zoe participated in weekly improv performances at LA Connections Comedy Club for several months. Her film/TV credits include *My Son Wants to Be Gay*, *Geo Tag*, the *Healthy Eating* video series on Amazon.com and various commercial work. Twitter: @ZoeCStart, Instagram: @ZoeCStart.



SARA BRUNER (Norma McCorvey) makes her Arena Stage debut. Regional credits include *Twelfth Night*, *Fingersmith*, *Antony and Cleopatra*, *A Wrinkle in Time* and *Black Swan Lab* (Oregon Shakespeare Festival); *Boeing Boeing* (Delaware Theatre Company); *The Fantasticks* (Repertory Theatre of St. Louis); *Sweeney Todd*, *Richard III*, *The Imaginary Invalid*, *Cabaret*, *The Taming of the Shrew*, *The Mousetrap*, *The Mystery of Edwin Drood*,



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CATHERINE CASTELLANOS (Ofelia / Connie Gonzalez) made her debut with Oregon Shakespeare Festival last season in *Richard II* and originated the role of Connie in *Roe*. She's been an associate artist with California Shakespeare Theater for 15 seasons, last seen as Prospero in their community tour of *The Tempest*. As a company member with the San Francisco based theatre Campo Santo since 2001, she collaborates and performs in numerous premieres by critically acclaimed and award winning writers. Her regional credits include Magic Theatre, Shotgun Players, American Conservatory Theatre, San Jose Repertory Theatre, Yale Repertory Theatre, La MaMa, The Lensic, The Ground Floor/Berkeley Repertory and JAW/Portland Center Stage. She works in restorative justice teaching theater arts to formerly incarcerated young women at Community Works West/ Rising Voices and at San Quentin State Prison.



GINA DANIELS (Aileen / Barbara / Uma / Third Pregnant Woman) makes her Arena Stage debut. Broadway credits include *All the Way*. Off-Broadway credits include *Abingdon Theatre, The 24 Hour Plays, Incumbo Theater* and *Summer Play Festival*. Regional credits include ten seasons at Oregon Shakespeare Festival; *The White Snake* (Berkeley Repertory); *Our Town* (Portland Center Stage); *Vanya and Sonia* and *Masha and Spike* (Paper Mill Playhouse); *Brokeology* (TheatreWorks); *Doubt* (Kansas City Repertory); *As You Like It, The Taming of the Shrew, Macbeth* and *Dracula* (Delaware Theatre Company); *An Ideal Husband* (Center Stage); *Private Lives* (Shakespeare Santa Cruz); *Medea* (Pittsburgh Public Theater); Arden Theatre Company; Geva Theatre; Milwaukee Repertory; Lake Tahoe Shakespeare Festival; Charlotte Repertory; Willamette Repertory; Utah Shakespeare Festival; and TheatreVirginia. TV credits include *Orange is the New Black*. www.gina-daniels.com



PAMELA DUNLAP (Molly / Mary) previously appeared at Arena Stage in *The Cherry Orchard* and *You Can't Take It With You*. She created the role of Agnes in A.R. Gurney's *Love and Money* (Signature Theatre), Lana in *The Early Girl* (Circle Rep.) and Marjorie Baverstock in *The Musical Comedy Murders of 1940* on Broadway. Pamela is guest-starring in the new Jill Soloway comedy *I Love Dick*, and will be featured in *Suburbicon* for the Coen Brothers and the upcoming film *Wetlands* opposite Adewale Akinnuoye-Agbaje. Pamela had recurring roles on *Mad Men, Commander in Chief, Maron, Doll* and *Em*, and was most recently was seen as Barb in *Girls*. She studied with Sanford Meisner, received an OOBRA Award and is a member of Circle Repertory Acting Company.



RICHARD ELMORE (Doctor Kennedy / Henry Wade / Justice Blackmun) was last seen at Arena Stage in *Equivocation*. Regional credits include 33 seasons at Oregon Shakespeare Festival and work with Seattle Repertory, Milwaukee Repertory, Repertory Theatre of St. Louis, Cincinnati Playhouse, Alliance Theatre, Indiana Repertory, Alabama Shakespeare Festival, Denver Center, Utah Shakespeare Festival, California Shakespeare Festival, Virginia Stage Company, Mill Mountain Theatre, Court Theatre, Geva Theatre, San Jose Repertory, Delaware Theatre Company, TheatreWorks, Portland Center Stage and Artists Repertory Theatre. More than 100 radio, television and print commercials. He is the winner of five Drama-Logue Awards and received his B.A. from Arizona State University.



SUSAN LYNKEY (Linda Coffee / Judy / First Pregnant Woman / Peggy) returns to Arena Stage where she delighted in *Noises Off, Proof, Well, Born Yesterday, Book of Days, Intimations for Saxophone* and *The Importance of Being Earnest*. She is a proud new OSF company member who premiered in *Roe, Richard II, Play On* and *Black Swan Lab*. Regional credits include *Hostage* (Center Stage); *Citizen13559* (Kennedy Center); Lisa Loomer's *Living Out* (Round House); *The 39 Steps* and *The Laramie Project* (Olney, associate artist); *Intimate Apparel* (African Continuum); *Ghost-Writer* and *The Girl in*



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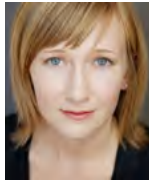
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the *Goldfish Bowl* (MetroStage); *The BFG* (National Theatre); and *The Cripple of Inishmaan* (Studio Theatre). Recent Film/TV credits include *Turn* and *The Wire*. Susan is a Georgetown professor and recipient of multiple Helen Hayes Nominations and Awards, DCTS's Audience Choice, and DCCAH's Individual Artist Award. Favorite offstage role: Loving pet parent to her famous grey tabby, the inimitable Egg.



AMY NEWMAN (*Helen / Second Pregnant Woman / Ronda*) makes her Arena Stage debut. Regional credits include *Great Expectations* (Oregon Shakespeare Festival); *The Miracle Worker*, *The Liar*, *Tribes*, *The Playboy of the Western World*, *Red Herring*, *Sherlock Holmes and the Case of The Christmas Carol*, *The Cherry Orchard*, *Ah, Wilderness!*, *Design for Living* and *All My Sons* (Artists Repertory Theatre, resident artist since 2014); *JAW: A Playwrights' Festival* and *One Flew Over the Cuckoo's Nest* (Portland Center Stage); *Middletown*, *Gidion's Knot*, *Noises Off* and *Or* (Third Rail Repertory Theatre); and *God's Ear*, *Freakshow* and *The Long Christmas Ride Home* (Theatre Vertigo). Film/TV credits include *Grimm*. Amy is the recipient of Drammy Awards for *Gidion's Knot* and *God's Ear* and received her B.A. from Temple University.

CREATIVE

LISA LOOMER (*Playwright*)'s plays include *Living Out*, *The Waiting Room*, *Distracted*, *Homefree*, *Café Vida*, *Expecting Isabel*, *Two Things You Don't Talk About at Dinner*, *Birds*, *Bocón!*, *Maria! Maria Maria Maria*, and *Broken Hearts*. Her work has been produced at Roundabout, Vineyard Theatre, Second Stage, INTAR, The Public, Mark Taper Forum, Arena Stage, South Coast Repertory, Kennedy Center, Seattle Repertory, Denver Center, La Jolla, Trinity Repertory, Williamstown Theatre Festival, Missouri Repertory and Cornerstone Theater Company and in Mexico, Israel, Egypt and Germany. Screenwriting credits include *Girl, Interrupted* and comedies, dramas and pilots for HBO, CBS, FOX and Showtime. Lisa received the American Theatre Critics Award (twice), Kennedy Center Fund for New American Plays Award, Lurie Foundation Award, Edgerton Foundation New American Play Award, Jane Chambers Playwriting Award (twice), Imagen Award, Ovation Award and Susan Smith Blackburn Prize.

BILL RAUCH (*Director*) returns to Arena Stage after directing *Equivocation* and *A Community Carol*. He directed the Tony Award-winning *All the Way* on Broadway and the world premiere of *The Clean House* at Yale Repertory, where he is an associate artist, and its Off-Broadway premiere (Lincoln Center). Other world premieres include *Fingersmith*, *The Great Society*, *Equivocation* and *By the Waters of Babylon* (Oregon Shakespeare Festival); *Living Out* and *For Here or to Go?* (Mark Taper Forum); and *My Wandering Boy* and *The Further Adventures of Hedda Gabler* (South Coast Repertory). He became the OSF's artistic director in 2007, having been co-founder and artistic director of Cornerstone Theater (1986-2006). Honors include the Helen Hayes, TCG's Visionary Leadership, Fichandler, L.A. Weekly and Garland Awards; Margo Jones Medal; and Emmy and Ovation Award nominations.

RACHEL HAUCK (*Set Designer*)'s New York design credits include *Night Is a Room*, *Our Lady of Kibeho* and *And I and Silence* (Signature Theatre); *An Iliad* (New York Theatre Workshop, McCarter, Seattle Repertory); *Grand Concourse*, *The Patron Saint of Sea Monsters*, *The Call and Go Back to Where You Are* (Playwrights Horizons); *Slowgirl* (LCT3); *Bright Half Life* (Women's Project); *To the Bone* (Cherry Lane Theatre); *Harper Regan* and *Bluebird* (Atlantic Theater Company); *The Tutors* (Second Stage); *Orange* and *Hat & Grace* (Soho Rep); *This Wide Night* (Naked Angels); BAM Next Wave Festival; and The Public. Regional design credits for Arena Stage, Oregon Shakespeare Festival, The Guthrie, Mark Taper Forum, Berkeley Repertory, Seattle Repertory, La Jolla Playhouse and many others. Rachel is also the recipient of the Princess Grace Award, NEA/TCG Fellow and Lilly Award.

RAQUEL BARRETO (*Costume Designer*)'s regional design credits include Oregon Shakespeare Festival, Syracuse Stage, Getty Villa, Folger Theatre, The Guthrie, California Shakespeare Theatre, San Jose Repertory, Cornerstone Theater Company, Latino Theater Company, Odyssey Theatre, Magic Theatre, Campo Santo Theatre Company, Chalk Repertory and The Cutting Ball Theater. Opera credits include *Lucrezia*, *Bastianello* and *The Coronation of Poppea* (Opera UCLA) and *Un Ballo in Maschera* (San Francisco Lyric Opera). She has collaborated with choreographers Barak Marshall (BODYTRAFFIC, Joyce Theater; Los Angeles Philharmonic, Walt Disney Concert



Hall; Jacob's Pillow; The Broad Stage); Yolande Snaith, Allyson Green, Robert Moses and Jeff Slayton. Raquel is on the design faculty at UCLA School of Theater, Film and Television and received her M.F.A. from the University of California, San Diego.

JANE COX (*Lighting Designer*)'s Broadway design credits include *Machinal*, *Picnic*, *All the Way*, *Come Back, Little Sheba*, and *Dame Edna's Back with a Vengeance*. Off-Broadway credits with Roundabout, Lincoln Center, Manhattan Theatre Club, Second Stage, The Public, Playwrights Horizons, Signature Theatre and Classic Stage Company. Regional credits with Arena Stage, Oregon Shakespeare Festival, The Guthrie, McCarter and American Repertory. International credits include *Hamlet* (The Barbican). Opera credits with Sydney Opera House, Houston Grand Opera, New York City Opera, Minnesota Opera and Glimmerglass Opera. Adjunct teaching for Princeton University and New York University, company member at Monica Bill Barnes Dance Company. Jane received a Tony Award nomination for *Machinal*, the 2013 Henry Hewes Design Award and Drama Desk and Lucille Lortel Award nominations. She received her M.F.A. from New York University.

PAUL JAMES PRENDERGAST (*Original Composition and Sound Designer*)'s regional credits include Oregon Shakespeare Festival, The Guthrie, American Conservatory Theater, Seattle Repertory, Mark Taper Forum, Asolo Repertory, South Coast Repertory, Long Wharf, Great Lakes Theater, East West Players, Florida Stage, Atlantic Theater Company, Playmakers Repertory, Idaho Shakespeare Festival, Geffen Playhouse, People's Light and Theatre Company, The Actors' Gang, Cornerstone Theater Company, Hartford Stage, California Shakespeare Theater, La Jolla Playhouse, Alley Theatre and Kennedy Center. International credits include the Edinburgh Festival and Moscow Art Theatre. Other credits include Universal Studios, Disney and Knott's Berry Farm (theme parks); Treasure Island, MGM Grand and Buffalo Bill's (casinos); J. Paul Getty, Geffen Contemporary and Autry National Center (museums); and Diavolo Dance Theater, Momix and Parsons Dance. His work as a singer/songwriter has appeared in films, on recordings and in music venues nationwide.

WENDALL K. HARRINGTON (*Projection Designer*)'s Broadway credits include *The Who's Tommy* (Drama Desk, American Theater Wing, Outer

Critics Circle Awards), *Driving Miss Daisy*, *Grey Gardens*, *The Capeman*, *Ragtime*, *Company*, *Putting it Together*, *The Heidi Chronicles* and *They're Playing Our Song*. Off-Broadway credits include with Signature Theatre, Lincoln Center and The Public. Opera/ballet credits with Metropolitan Opera, Lyric Opera of Chicago, Metropolitan Opera, Minnesota Opera, Opera Theatre of Saint Louis, American Ballet Theatre Royal Danish Ballet, La Scala and New York City Ballet. Wendall is the recipient of the 1998 Obie Award for Sustained Excellence in Projections, Michael Merritt Award for Design and Collaboration, 2015 Players Club Theatre Person of the Year and 2015 USITT Distinguished Achievement in Education. She lectures widely on projection design as faculty at the Yale School of Drama.

JOY DICKSON (*Casting Director*) has worked regionally at Oregon Shakespeare Festival, Seattle Repertory, Berkeley Repertory, Mark Taper Forum, Ojai Playwrights Conference, Geffen Playhouse, Huntington, La Jolla, Goodman Theatre, Missouri Repertory, Portland Center Stage, Cleveland Play House, Ahmanson Theatre, Dallas Theater Center, Pasadena Playhouse, Intiman Theatre and A.S.K. Theatre Projects. Film/TV credits include *Terri*, *The Tao of Steve* and *Lush* (Sundance); *Stephanie Daley* (Sundance, Deauville Film Festival); *The Business of Strangers* (Sundance, Deauville Film Festival); *Easier with Practice* (Cinevegas, Edinburgh Film Festivals); *Interview with the Assassin* (Tribeca Film Festival); *The Independent* (HBO/ U.S Comedy Arts Festival); *Perdita Durango* (Toronto Film Festival); *Quarterlife* (Bedford Falls Productions/NBC); *The Men's Room* (NBC); *Off Centre* (The WB); and *The Mullets* (UPN). She is an adjunct professor at California Institute of the Arts and received her B.A. from Smith College.

REBECCA CLARK CAREY (*Voice and Text Director*) is head of voice and text at the Oregon Shakespeare Festival where she has been the voice and text director for over 30 productions including the world premiers of *The White Snake*, *All the Way*, *The Great Society* and *Equivocation*. Other credits include Utah Shakespeare Festival, Guthrie Theater, American Repertory Theater, Royal National Theatre in London, and the Tony Award-winning production of *All the Way* on Broadway. Teaching credits include the Central School of Speech and Drama, the Oxford School of Drama and the Royal Academy of Dramatic Art.

She is co-author of three books including *The Shakespeare Workbook* and *Video*, published by Bloomsbury Methuen Drama.

TOM BRYANT (*Dramaturg*)'s Broadway credits include *The Kentucky Cycle* and *All the Way* by Robert Schenkkan. Regional credits include *All the Way* and *The Great Society* (Oregon Shakespeare Festival); *The Great Society* (Seattle Repertory); *Lewis and Clark Reach the Euphrates* (Mark Taper Forum); *The Wind Cries Mary* (San Jose Repertory); *Discovery of America* (Emory University); *The Mandrake Root* (Long Wharf Theatre); *Apollo* (Portland Center Stage); and *How the World Began* (South Coast Repertory, Pacific Playwrights Festival). Film credits include developmental work for HBO, BBC and Disney. He is a professor of theater at Crafton Hills College and received his M.F.A. in directing, Carnegie Mellon University.

JEREMY EISEN (*Stage Manager*) is thrilled to be able to continue with Roe here at Arena Stage, which marks his first time working at a D.C. theater. Jeremy has been stage managing at various theaters across the country for 25 years, 19+ of them on a myriad of productions at Oregon Shakespeare Festival. Jeremy is very grateful to Bill Rauch, Lisa Loomer and Kimberley Jean Barry for this opportunity, and to Kay, Yoshiko and Mio for "holding down the fort."

MARNE ANDERSON (*Assistant Stage Manager*)'s Arena Stage credits include *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.

OREGON SHAKESPEARE FESTIVAL was founded by Angus Bowmer in 1935, and has grown from a three-day festival to one of the largest non-profit theaters in the United States. OSF presents an eight-month season of 11 plays in rotating repertory, including works by Shakespeare as well as a mix of classics,

musicals, and new works. Every year, OSF draws attendance of more than 400,000 to nearly 800 performances and employs approximately 575 theater professionals. OSF's mission statement: "Inspired by Shakespeare's work and the cultural richness of the United States, we reveal our collective humanity through illuminating interpretations of new and classic plays, deepened by the kaleidoscope of rotating repertory." OSF is committed to diversity and inclusion in all areas of its work and in its audiences.

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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 workshoped 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*, Boubil 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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COMMUNICATIONS

Associate Executive Director and
Chief Marketing Officer.....Khady Kamara

MARKETING

Director of Marketing..... Neal Racioppo
Digital Communications
CoordinatorBrieahn DeMeo
Marketing Fellow Erin Stevens*

PUBLICATIONS

Director of Publications.....Anna Russell
Graphic DesignerDavid Sunshine
Jr. Graphic Designer James Sweeney
Website and New Media Manager Ben Nolan
Artwork Creation.....Nicky Lindeman
Illustrators.....Montse Bernal, Nigel Buchanan,
Charles Chaisson, Richard Martinez,
Robert Parada, Paul Rogers, Sam Spratt,
Brian Stauffer, David Sunshine, Mark Ulriksen

MEDIA RELATIONS

Director of Media RelationsGreta Hays
Publicist..... Lauren Alexander
Media Relations FellowKathlyn Silverman*

EVENTS

Director of Events and Rentals.....Kathleen Kelley
Events and Rentals Manager Betsy O'Keeffe
Events and Rentals
Assistant ManagerKaitlyn Sakry
Events and Rentals
Coordinator.....Chrystal Noelle Vaughan

AUDIENCE SERVICES

Director of
Audience ServicesLindsey Wareing Pisani
Audience Development
and Group Sales Manager.....Alvin Ford Jr.
Group Sales Associates.....Isaac Evans, Bria Hall
Associate Director of
Audience ServicesHolly Longstreth
Managers of Sales ServicesSabrina Clark,
Sarah Hurst
Assistant Manager of Sales ServicesEvan Crump
Sales Associates.....Sam Abney, Maria Benzie,
Nicole Cusick, Khatira Darvesh,
Meg Glassco, Colin O'Bryan,
Adriana Sosa, Kate Thompson
House Managers.....Jody Barasch, Emma Latimer
Nichole McDavid, Christy Patti
Visitor Services Assistant.....Samantha Johnston

* Allen Lee Hughes Fellow

WATCH ON THE RHINE

BY LILLIAN HELLMAN

DIRECTED BY JACKIE MAXWELL



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