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THE MEAD CENTER FOR AMERICAN THEATER
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This is my 20th season at Arena Stage, and when Mary Kathryn proposed this idea for a play, I knew I wanted to direct it — to use the skills I have as a director to delve into a story that's important to all Americans.

They just didn't know it yet.

*Sovereignty* is about a world most Americans know almost nothing about, and Washington, D.C. and Arena Stage are the perfect home to premiere a play about treaties, broken treaties and the deep relationship between Indian Country and the U.S. Government. This also is the story of two warrior families who are fighting for the sovereignty and existence of Cherokee Nation — the play asks the question: How far would you go to save your family and your nation?

Mary Kathryn Nagle is an important voice for the American theater, and I'm excited that Native American voices are on the rise in this country. My life in Alaska was partly immersed in the lives of the Tlingit Indians and the Yupik Eskimos, and I wanted to direct this play because of my love for my partner, Suzanne Blue Star Boy, who is from the Yankton Sioux tribe in South Dakota. So many of my deep loves and interests came together in this play — and more in my desire to produce plays with stories that haven't been told yet on stage. *Sovereignty* is the first play we've produced at Arena Stage by a Native American writer, and the fourth production in our Power Plays initiative.

I have been moved by Mary Kathryn and her dynamic intelligence, and her duality as a playwright and activist lawyer which have made her an ideal writer in bringing *Sovereignty* to light.

We have a great cast and design team from LA, New York, D.C., Canada and Alaska who have come together to tell this particular story. Our exploration of Mary Kathryn's play has been a joy. We've had four workshops, most recently at the Atlantic Theater in New York. New plays need time in workshops and readings to gestate. Suzanne and I traveled to Oklahoma to see the land Mary Kathryn's family lived on, died on and were buried on. As Mary Kathryn sees it — and as most Native American people live it — the present and the past are co-joined. The past is present, and the present is embedded in the past.

What is often invisible with Native American people is going to be very, very visible in *Sovereignty*. With Native American issues in the news from sacred grounds being threatened to opioid epidemics on reservations, this is the right time to produce this provocative play about America's first people.

Welcome to a story you probably didn't hear about in your American history class...

Many thanks,

Molly Smith, Artistic Director
"Champion diversity throughout the organization and within the community"

This core value from our mission statement accurately illustrates a fundamental principle that has been a part of Arena Stage since its launch. We were founded during a time in which many theaters in the area segregated their audiences. Founding Artistic Director Zelda Fichandler believed that theater was for all people and started Arena Stage with the belief that there should be professional theater outside of New York, telling stories that reflect the experiences of people within that community. Molly has taken this a step further by programming work that reflects the experiences of Americans from all walks of life.

With this production, we add a Native American voice to the many stories that have been told on our stages. Born out of our Power Plays commissioning cycle, Sovereignty comes to us from Mary Kathryn Nagle, an enrolled citizen of the Cherokee Nation. Our Power Play commissions are an engine for which we drive diversity in selecting the stories we share and the artists we engage with. Split into five cycles, the Power Plays commissions categorize the plays being written by the community they reflect. Current commissions include a play about Oklahoma’s “Black Wall Street” by Nathan Alan Davis as a part of the African-American Voices cycle, and a play about witchcraft in the 1770’s by Theresa Rebeck as a part of the Women’s Voice cycle.

Outside of artistic development, Arena Stage as an institution has a strong commitment to diversity and inclusion at all levels of the organization. In 1989, Arena Stage received a one-million dollar NEA Challenge Grant to help establish our Allen Lee Hughes Fellowship Program, a program established to train the next generation of minority theater artists. In 2009, the program evolved to welcome young professionals from all backgrounds to grow in a professional theater setting. In 2016, we celebrated 25 years of the program and ran statistics of the alumni of the program. Of the hundreds of diverse theater artists of all backgrounds trained here in Southwest D.C., 79% still worked in the theater and 25% were currently, or had been a member of our staff.

Our Community Engagement department activates a diverse array of students through their Voices of Now and D.C. Ticket Partnership program. Through our partnership with local schools like Key Middle School and Jefferson Academy, Voices of Now provides an outlet for students to express their emotions through devised theater and share the experiences of young adults from all backgrounds in the DMV area. The D.C. Ticket Partnership, like our Pay Your Age program, allows the economic barriers to be removed so that people from all income backgrounds can enjoy the work on our stages.

Theater has a remarkable ability to build empathy. At Arena Stage we feel a great sense of responsibility to ensure the stories we share reflect the experiences of Americans from all walks of life. With this story of the Cherokee people and their fight for authority over their nation, we hope you see how our core foundational commitment to diversity is manifested in meaningful ways on and offstage.

Thanks for reading,

Edgar Dobie, Executive Director
edgar@arenastage.org
Since Molly Smith’s arrival in 1998, half of Arena Stage’s programming has been devoted to projects that are political in nature. In 2016, Smith launched Arena Stage’s most ambitious commissioning project to date: Power Plays. This ambitious initiative will commission and develop 25 new plays and musicals focused on politics, power and personalities who have shaped America. Enjoy her insights into these world premiere productions!

**THE ORIGINALIST**

“Wow, we’ve come a long way politically since we premiered The Originalist in March 2015. We are more polarized now than we were two years ago. Is the dream of finding a middle ground simply naïve? I don’t think so, and I believe John Strand agrees with me. At moments like this, this story is even more important to experience.”

**CAMP DAVID**

“To say this is one of the most important stories we staged is a complete understatement. Here we are, in 2017, still only 90 minutes away from Camp David, where ‘once upon a time’ politicians risked their lives and careers to create a lasting peace agreement. Let’s hope this proves it can happen again.”
INTELLIGENCE

“Learning and understanding American stories of politics and power like intelligence over the decades makes us more informed as a democracy — it sheds light on how we can come together as a nation to face personal and political adversaries.”

SOVEREIGNTY

“Sovereignty covers the 1830’s and the near future and is in every way a power play both politically and culturally. One of the reasons Mary Kathryn Nagle is an important writer is how she depicts her Native American characters. She debunks misconceptions about the education and lifestyle of natives in the 1800’s as well as Native life in the present. Early scenes take place in the office of President Andrew Jackson with tribal leadership in a government to government relationship with the US and then action moves to present day Cherokee Nation with a hard slam into the Hard Rock Casino on the Cherokee reservation. It’s bracing theater making.”

SNOW CHILD

“The wild expanse of Alaska was my home for almost half my life and remains a retreat for me from the heady politics of Washington, DC. When I first read the novel, I was struck by Eowyn Ivey’s ability to capture the wildness of Alaska — something I know our audiences will be eager to experience. Because this musical is about the relationship between man and the environment and the westward movement of America, it is psychologically a Power Musical. Our creative team of John Strand, Georgia Stitt and Bob Banghart each have distinct voices and the process for developing this new musical with Perseverance Theater in Juneau, Alaska has been outstanding.”
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MARY KATHRYN NAGLE ON SOVEREIGNTY

For me this play is deeply personal. I am a citizen of the Cherokee Nation. I am a direct descendant of John Ridge and Major Ridge. Today, my grandmother is buried just 30 feet from her great-grandfather, John Ridge, in our family cemetery, the Ridge Polson Cemetery. I will be buried there too, someday.

To be a citizen of a sovereign Tribal Nation today comes with a responsibility. I see that as an attorney and I also see that as a playwright. Most theaters in the United States have never produced a play by a Native playwright. And I ask: What is the consequence of that? I believe the erasure of Native voices has horrible consequences for all of us.

Here in D.C., President Andrew Jackson’s portrait looks down on anyone who walks into the Oval Office. At the same time, those who walk into the United States Supreme Court are met with a statue of Justice John Marshall, the Court’s first Chief Justice. Most people in this town might know who these two historical giants are, but they have no idea that the largest face-off between these two giants came in a debate over tribal sovereignty, specifically when Andrew Jackson refused to enforce Justice Marshall’s decision in Worcester v. Georgia in 1832. In Worcester v. Georgia, the U.S. Supreme Court upheld the inherent right of my Nation to prosecute anyone who came onto Cherokee lands and committed a crime. Now that right has been taken away. It was taken away in 1978 when the Supreme Court decided Oliphant v. Sugamish Indian Tribe, a decision predicated on a fictional narrative that Tribal Nations historically did not exercise the criminal jurisdiction over non-Indians that my grandfathers fought hard to protect in 1832.

Following this Court’s decision in Oliphant, rates of non-Indian violence against Native women on tribal lands skyrocketed, as non-Indian offenders realized Tribal Governments were now without the authority to prosecute them for their criminal behavior. Today Native women face rates of domestic violence and sexual assault higher than any other population in the United States. It took 140 years to fully come into effect, but Andrew Jackson’s campaign to eliminate tribal jurisdiction has reaped devastating, life-and-death consequences for Native women.

In 2013, Congress re-authorized the Violence Against Women Act (VAWA) with a provision that restores a sliver of the jurisdiction Oliphant erased. In anticipation of VAWA’s reauthorization in 2018, it is my hope that all three branches of the United States government will work together to restore the inherent jurisdiction of Tribal Nations that my grandfathers fought for — and that Justice Marshall upheld.

Finally, I am incredibly grateful to Dr. Duane King for his mentorship and guidance in the crafting of this story. And I extend my sincere appreciation to John Ross of the Cherokee Nation for his translations and recordings that enabled us to include the Cherokee language in my play. Truly, our sovereignty is our language, and we are indebted to those who speak and preserve it. Wado.

CONTINUE THE CONVERSATION

Join us for a post-show conversation.

JANUARY 28, 2018 – 7:30 P.M.
JANUARY 31, 2018 – 12:00 P.M.
FEBRUARY 6, 2018 – 7:30 P.M.
FEBRUARY 7, 2018 – 12:00 P.M.
FEBRUARY 13, 2018 – 12:00 P.M.
FEBRUARY 15, 2018 – 8:00 P.M.
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Sovereignty was generously commissioned by Drs. Elliot and Lily Gardner Feldman and BakerHostetler as part of Arena Stage’s Women’s Voices Power Play Cycle.

Additional commissioning support provided by The Virginia B. Toulmin Foundation's Women Playwrights Commissioning Program.
SETTING

1830s/Near Future

CAST LIST (in order of appearance)

Samuel Worcester / Mitch.......................................................... MICHAEL GLENN*
Andrew Jackson / Ben / Fight Captain......................................... JOSEPH CARLSON*
Elias Boudinot / Watie............................................................... JAKE HART*
White Chorus Man................................................................... TODD SCOFIELD*
Sarah Polson.............................................................................. KYLA GARCIÁ*
John Ridge.................................................................................. KALANI QUEYPO*
Sarah Bird Northrup / Flora Ridge / Offstage Woman's Voice........ DOREA SCHMIDT*
John Ross / Jim Ross .................................................................. JAKE WAID*
Major Ridge / Roger Ridge Polson.............................................. ANDREW ROA

*Member of Actors’ Equity Association

NOTE FROM THE PLAYWRIGHT ON SOVEREIGNTY’S REPRESENTATION OF CHEROKEE CULTURE AND DESIGN

The set, costumes, and design used in this production of Sovereignty reflect elements of Cherokee culture and design. For more information on contemporary Cherokee artists and elements of Cherokee design, I refer you to the following resources:

The Spider Gallery, a gallery featuring art made exclusively by Cherokee Nation citizens: http://www.cherokeenationart.com

Qualla Arts and Crafts Mutual, Inc., a gallery featuring art made exclusively by Eastern Band Cherokee citizens: https://www.quallaartsandcrafts.com

I also recommend reading Cherokee National Treasures, In Their Own Words, a book published in April 2017 that includes the stories of 94 Cherokee artists who continue the artistry and craftsmanship of their Cherokee ancestors. The 248-page book is available online (Amazon, other bookstores, etc) and includes photos of the artists and their works.

Thank you for your support of our incredibly talented Cherokee artists! Wado.

Special Thanks to the following individuals without whose guidance, expertise, and contributions, Sovereignty would not have been possible: John Ross (Cherokee Nation), Candice Byrd (Cherokee Nation), Dr. Duane King, Renee Havery (Librarian at the Gilcrease Museum, John Ross Papers), Justice Brenda Toineeta Pipestem (Eastern Band Cherokee), Suzan Shown Harjo (Cheyenne and Muscogee Creek), Bruce Ross (Cherokee Nation).
Assistant Lighting Designer................................................................. BRIAN JONES
Assistant Projection Designer........................................................... ERIN TEACHMAN
Technical Director................................................................................ NATALIE BELL
Properties Director................................................................................ MONIQUE WALKER
Costume Director.................................................................................. JOSEPH P. SALASOVICH
Master Electrician................................................................................ Timothy M. Thompson
Sound Director.................................................................................... SELENE BETANCOURT
Directing Fellow................................................................................ SELENE BETANCOURT
Stage Management Fellow................................................................. LUCÍA RUPPERT
Deck Carpenters.................. MICK COUGHLAN, SEAN MALARKEY, HANNAH MARTIN
Props........................................................................................................ MARION HAMPTON DUBE, ALEKX SHINES
Light Board Operator............................................................................. PAUL VILLALOVOZ
Assistant to the Lighting Designer........................................................ SYDNEY BECKER
Sound Engineer.................................................................................... ADAM W. JOHNSON
Wardrobe Supervisor........................................................................... ALICE HAWFIELD
Wardrobe.............................................................................................. CARISSA GILSON, ADELLE GRESOCK
Hair and Makeup.................................................................................. DAPHNE EPS
Assistant to the Costume Designer........................................................ KITT CRESCENZO
Additional Millinery................................................................................ ADELLE GRESOCK
Stitchers............................................................................................... ANDREW LANDON CUTLER, SANDRA SMOKER-DURAÉS, RAYNA C. RICHARDSON
Additional Tailoring............................................................................... DENISE AITCHISON, TESSA C. LEW
Board Intern........................................................................................... VICKI J. HICKS

Arena Stage is built on the land of the Piscataway people of the Algonquin-speaking tribes, as well as the lands of the Native American people of the greater Anacostia, Potomac and Tidewater regions.

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CAST (in alphabetical order)

JOSEPH CARLSON (Andrew Jackson/Ben/Fight Captain) makes his Arena Stage debut. D.C. credits include Colossal (Olney Theater Center, Helen Hayes nomination), The Night Alive (Round House) and Macbeth in Voodoo Macbeth (American Century Theater). Regional credits include Stanley in Streetcar Named Desire (The Firehouse Theater, RTCC Award nomination); Tom Joad in Grapes of Wrath (Virginia Repertory Theater); Dancing at Lughnasa (Tantrum Theater); and most recently the East Coast premiere of Karen Rizzo’s Mutual Philanthropy (New Jersey Repertory). TV credits include Turn (AMC), Frank James in American West (AMC) produced by Robert Redford, and Frontiersmen (History Channel) produced by Leonardo DiCaprio, where he stars as legendary explorer Cpt. William Clark. As a citizen artist, Joe is an Artistic Associate with The Conciliation Project, and holds an M.F.A. in Ritual Poetic Drama within the African Continuum. theconciliationproject.org

KYLA GARCÍA (Sarah Polson), a B.F.A. graduate of Rutgers University, is making her Arena Stage debut. TV/Film credits include Cable Girls (Netflix), Marvel Agents of SHIELD (ABC) and Shotgun Wedding (Netflix). Select stage credits include the world premiere of Fairly Traceable (Native Voices at the Autry), Alice Chan (La Jolla Playhouse Pop Tour), Antigone (A Noise Within) and Se Llama Cristina (The Theatre @ Boston Court). Favorite storytelling moments include narrating over 80 audiobooks and creating the critically acclaimed one-woman show The Mermaid Who Learned How to Fly.

MICHAEL GLENN (Samuel Worcester/Mitch) returns to Arena Stage, having appeared in Baskerville: A Sherlock Holmes Mystery and Good People. Michael is a D.C.-based actor who has performed on dozens of stages in the area. Favorite past productions include School for Lies (Shakespeare Theatre Company); Jumpers for Goalposts (Studio Theatre); Brighton Beach Memoirs (Theater J); Cat’s Cradle and The Hothouse (Longacre Lea); Clybourne Park (Woolly Mammoth); Stage Kiss and THIS (Round House); Sense & Sensibility, Henry VII, Arcadia (Folger Theatre); Scapin (Constellation Theater); and The Lieutenant of Inishmore (Signature Theatre). Michael does voice over work for Graphic Audio, where he has performed as The Flash, Sinestro and Star Lord, as well as a host of cowboys, outlaws, mutants and magicians. He can be seen next as the Sheriff of Nottingham in Robin Hood (Imagination Stage).

JAKE HART (Elias Boudinot/Watie) makes his Arena Stage debut. Recent TV credits include The Blacklist (NBC), The Deuce (HBO), Shades of Blue (NBC) and others. Coming up this season, you can catch him on Sneaky Pete (Amazon). Select New York theater credits include Jesus Hopped the A Train (Atlantic), Smoke (Signature Theater), Winter’s Tale (HERE Arts Center), The Public Theater Shakespeare Lab and others. Jake has spent years traveling across the country, even making a stop at Round House Theatre while on tour with Grandchildren of the Buffalo Soldiers. As a video game and voice actor, Jake can be heard as Thanos in Guardians of the Galaxy: The Telltale Series, and will soon be heard as a certain giant robot that transforms into a large truck. Please protect indigenous America W’anishi, Wado, thank you.
KALANI QUEYPO (John Ridge) makes his Arena Stage debut. He is a founding member of SAG-AFTRA’s National Native American Committee and serves on the Advisory Council for Native Voices Theater at the Autry Museum of the American West. Before moving to L.A., Kalani trained in New York and was featured on stages all over the country including Goodspeed, Trinity Repertory, Mark Taper Forum, The Wilma Theater and The Ordway. Kalani has appeared in Terrence Malick’s Oscar Award nominated The New World and Steven Spielberg’s Emmy Award-winning Into the West and Slow West (Sundance Film Festival Grand Jury Prize). TV credits include Mad Men, Nurse Jackie, Bones, Hawaii Five-0 and a critically-acclaimed performance as Squanto in Saints & Strangers. Kalani is currently shooting a second season of Jamestown with the producers of Downton Abbey. kalaniqueypo.com

ANDREW ROA (Major Ridge / Roger Ridge Polson) is making his Arena Stage debut. An award-winning actor, director, and film maker, his stage credits include the premiere of Black Elk Speaks (Denver Center Theatre/Mark Taper Forum), The Spirit of Pocahontas (Disneyland Theater), Equus (Nevada Repertory) and Happy (Montana Repertory). Since 1999, he has been a founding Company Member of Native Voices at the Autry, playing roles in Please Do Not Touch the Indians (Outstanding Theatre Performance, First Americans in the Arts) and Kino and Teresa, among others, and directing and mentoring young playwrights. Film/TV credits include Picking up the Pieces, Fame, Quantum Leap, The Ellen Burstyn Show and The Iceman Chronicles. Andrew is also a film director and screenwriter with five features and several shorts to his credit.

DOREA SCHMIDT (Sarah Bird Northrup / Flora Ridge / Offstage Woman’s Voice) returns to Arena Stage after performing as Mrs. Sowerberry / Mrs. Bedwin in Oliver! and Tzeitel in Fiddler on the Roof. Other D.C. credits include School for Lies (Shakespeare Theatre Company); Caroline, or Change (Round House); Collective Rage (Woolly Mammoth Theatre Company, Helen Hayes Award Outstanding Supporting Actress); Carousel and Mary Poppins (Olney Theatre Center); The Love of the Nightingale (Constellation Theatre Company); and The Fantasticks, Black Comedy and The Last 5 Years (No Rules Theatre Company). Regional credits include My Fair Lady (The Cape Playhouse) and Crimes of the Heart and The Beaux’ Stratagem (Everyman Theatre). She attended The National Theatre Institute and the William Esper Studio. Dorea is a proud company member of Actors Arena and Only Make Believe. doreaschmidt.com

TODD SCOFIELD (White Chorus Man) returns to Arena Stage after appearing in The City of Conversation. Over the past 14 years in D.C., he has worked with Shakespeare Theatre Company (As You Like It, The Taming of the Shrew, The Importance of Being Earnest, Twelfth Night and others), Folger Theatre (The Tempest, Measure for Measure, Henry VIII, Mary Stuart and others), Round House (The Beauty Queen of Leenane, NSFW, Stage Kiss and others), Theater J (C.S. Lewis in Freud’s Last Session, Bal Masque), Adventure Theatre (Winnie the Pooh), Studio Theatre, Everyman Theatre, Olney Theatre Center and Ford’s Theatre. Outside of the D.C.-area, Todd worked at Arden Theatre Company and spent four seasons at the North Carolina Shakespeare Festival. On TV, he was seen in a recurring role on seasons three and five of The Wire.
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WHO’S WHO

JAKE WAID (John Ross / Jim Ross) makes his Arena Stage debut. He was last seen in D.C. as the title role in Macbeth (Perseverance Theatre), which was translated into the language of his Tlingit tribe, and culminated with a run at the Smithsonian National Museum of the American Indian. Other credits include Twelfth Night (Shakespeare and Company); Cymbeline (Notre Dame Shakespeare Festival); Hamlet (Fairbanks Shakespeare Theatre); George Bonga: Black Voyageur (History Theatre); the road weeps, the well runs dry (Pillsbury House); and Raven Odyssey, The Crucible, Moby Dick and Genesis (Perseverance Theatre). He has also worked with La Jolla Playhouse, Native Voices at the Autry and Working Class Theatre. He studied at Cornish College and Freehold Actors Studio.

CREATIVE

MARY KATHRYN NAGLE (Playwright) is an enrolled citizen of the Cherokee Nation. She currently serves as the executive director of the Yale Indigenous Performing Arts Program. She is also a partner at Pipestem Law, P.C., where she works to protect tribal sovereignty and the inherent right of Indian Nations to protect their women and children from domestic violence and sexual assault. Following her graduation from Tulane Law School in 2009, she clerked on the United States District Court (District of Nebraska), and subsequently on the United States Court of Appeals (Fifth Circuit). She has authored numerous briefs in federal appellate courts, including the United States Supreme Court. She has received commissions from Arena Stage; The Rose Theater in Omaha, Nebraska; Portland Center Stage and Yale Repertory. Her other plays include Manahatta, Return to Niobrara, Mnisose, Waaxe’s Law, Sliver of a Full Moon, Miss Lead and Fairly Traceable.

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 Zacarías, John Murrell, Eric Coble, Charles Randolph-Wright and many others. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing nine 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.

KEN MACDONALD (Set Designer) designed the set for The Shoplifters at Arena Stage. Ken’s recent design credits include A Thousand Splendid Suns (San Francisco’s A.C.T. and Theatre Calgary); The Barber of
Seville and Macbeth (Pacific Opera Victoria); Madness of King George, Engaged and Our Town (Canada’s Shaw Festival); Wanderlust (Stratford Festival); Parfumerie (Soulpepper Theatre, Toronto); The Arsonists and Vigil (Canadian Stage); Vigil (San Francisco’s A.C.T.); and Sextet, Amorous Adventures of Anantol and The Dishwashers (Tarragon Theatre, Toronto). Awards include Gemini Award for Outstanding Production Design, The Overcoat (CBC); two Dora Mavor Moore Awards, a Betty Mitchell Award and 17 Jessie Richardson Awards. kenandmorris.com

LINDA CHO (Costume Designer) made her Arena Stage debut with Orpheus Descending (2004) and now returns for her 12th production. Broadway credits include Anastasia (Tony Award nomination); A Gentleman’s Guide to Love and Murder (Tony Award); and Velocity of Autumn. Other Washington designs include Dog in the Manger and Macbeth at Shakespeare Theatre Company. Linda’s work has also been seen Off-Broadway, at numerous regional theaters and Opera companies, and she will have her Metropolitan Opera debut next season with Samson et Dalila. Linda is the proud recipient of the Irene Sharaff Young Master Award and has been honored with the Ruth Morely Design Award from the League of Professional Theatre Women. Linda is an alumnus of McGill University and holds an M.F.A from the Yale School of Drama. lindacho.com

ROBERT WIERZEL (Lighting Designer) has worked with artists from diverse disciplines and backgrounds in theater, dance, contemporary music, museums and opera on stages throughout the country and abroad. He has designed at most major regional theaters across the country including Arena Stage, A.C.T San Francisco, Chicago Shakespeare Theater, The Guthrie, Shakespeare Theatre DC, Hartford Stage, Goodman Theatre-Chicago, Alliance Theatre- Atlanta, Mark Taper Fourn-L.A., and Long Wharf Theatre among many others. Broadway productions include Lady Day at Emerson’s Bar & Grill starring Audra McDonald, FELA! (Tony Award nomination) and David Copperfield’s debut in Dreams and Nightmares. Robert has designed with opera companies in New York, Paris, Tokyo, Norway, Toronto, Boston, Seattle, San Diego, Houston, Dallas, Washington D.C., Virginia, Florida, Atlanta and Chicago, and over 50 productions with Glimmerglass Festival. His dance work includes 32 years with Bill T. Jones and the BTJ/AZ Company.

ED LITTLEFIELD (Sound Design) makes his Arena Stage debut. He is a freelance percussionist, educator and composer based out of Seattle, WA. He is Tlingit from Sitka, Alaska and has released two albums featuring traditional native melodies with the Native Jazz Quartet called “Walking Between Worlds” and “NJQ: Stories” Ed has played K’alyaan in the premier of Battles of Fire and Water and written and performed an original score for Eurydice for Perseverance Theater in Juneau, Alaska. He has done sound design and composition for the world premieres of Our Voices Will Be Heard and composition and cultural advisor for They Don’t Talk Back at Native voices at the Autry, La Jolla Playhouse and Perseverance Theater. Most recently he was the composer and sound designer for Off the Rails at the Oregon Shakespeare Festival.

MARK HOLTHUSEN (Projection Designer) makes his Arena Stage debut. His career spans photography, motion, theater and digital innovation. From album art to music videos, Mark has created distinctive work for performers including Roger Waters, American Music Club, The Tiger Lillies, 16 Horsepower and The Dodos. In 2009, Roger Waters and Sony Music asked Mark to rethink traditional stage design for the debut of Waters’ opera, Ça Ira. Over 120 of Mark’s photographs served as the opera’s sole visual narration and were met with critical acclaim. In 2012, Mark and The Tiger Lillies collaborated on a performance of Coleridge’s The Rime of the Ancient Mariner. Mark’s award-winning work has been lauded by Communication Arts, Graphis, American Photography and PDN. Mark has also won the IPA Photographer of the Year Awards for both Advertising and Music.
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Prix fixe dinner price $35 per person. Not valid on dinner ordered off the regular a la carte menu.
WHO’S WHO

JON AITCHISON (Wig Designer) is happy to be returning to Arena Stage. He was most recently Wig Master at Arena for She Loves Me in the 2006/07 Season. He has designed for the Shakespeare Theatre Company, Goodman Theatre, Wolf Trap Opera Company, and Centerstage.

LEWIS SHAW (Fight Director) returns to Arena Stage after last season’s A Raisin in the Sun. Regional credits include A Streetcar Named Desire, Wait Until Dark, Great Expectations, Deathtrap and Ruined (Everyman Theater, resident company member); Nabucco and Don Giovanni (Washington National Opera); and A Skull in Cinemas, Snow Falling on Cedars and Bus Stop (Baltimore Center Stage). Lewis is the owner/operator of Vulcan’s Forge, and has made weapons and action props for many regional and Broadway productions, as well as The Vampire Diaries, Gotham, Daredevil, Iron Fist and the upcoming Defenders.

ZACH CAMPION (Vocal Coach) is a freelance voice, speech and dialect coach and once worked in the Arena Stage sales office. D.C. credits include voice/dialect coach for The Price and Smart People (Arena Stage); Hand to God (Helen Hayes Award-winning) and Terminus (Studio Theatre); the world premiere of The Gulf (Signature Theatre); Sweeney Todd and My Fair Lady (Olney Theatre Center); Angels in America Part 1 and 2 (Round House); and When the Rain Stops Falling (Helen Hayes Award-winning, 1st Stage). Upcoming projects include On the Town and The Invisible Hand (Olney Theatre Center). Zach is a certified teacher of Fitzmaurice Voicework® and is a member of the Studio Theatre Acting Conservatory faculty. Education: M.F.A. Virginia Commonwealth University, B.F.A. Texas State University. voicecoachdc.com

JOCELYN CLARKE (Dramaturg) is currently Theatre Adviser to the Arts Council of Ireland and Dramaturg at American Voices New Play Institute at Arena Stage in Washington, D.C. He has taught dramaticity at the John F. Kennedy Center for the Performing Arts, Columbia University and Trinity College Dublin. He was the Commissioning and Literary Manager of the Abbey Theatre for four years, and lead theater critic with The Sunday Tribune for nine years. He is an associate artist with The Civilians and Theatre Mitu in New York. He has written six plays for Anne Bogart and the SITI Company — Bob, Alice’s Adventures Underground, Room, Score, Antigone and Trojan Women (After Euripides) — and Chess Game No. 5, his new collaboration with the company, premiered in New York in March.

JEAN BRUCE SCOTT (Casting Consultant) is Producing Executive Director and Co-founder, with Randy Reinholz, of Native Voices at the Autry, the nation’s only Equity theater dedicated exclusively to developing and producing plays by Native American playwrights including 21 world premieres. Recent credits include Off the Rails (NVA, Oregon Shakespeare Festival), Fairly Traceable (NVA), They Don’t Talk Back (NVA, La Jolla Playhouse, Perseverance), Stand-Off at Hwy 37 (NVA, USD), The Frybread Queen (Montana Rep, NVA), Wings Of Night Sky, Wings Of Morning Light (NVA, The Public), Salvage (NVA, Riverside Studios) and Tales of an Urban Indian (The Public, NVA). Awards include a Lee Melville Award from Playwrights’ Arena’s, a McKnight Fellowship and a MAP Grant.

XEMIYULU MANIBUSAN TAPEPECHUL (Casting Consultant), or Xemi the Two-Spirit, is a Salvadoran Nawat Transgender Womxn, actor, spoken word artist, playwright, interpreter, and community arts organizer. She is a member of the Trans Latina Coalition DMV, and a member of the Two-Spirit Ensemble Seventh Generation Theatre. She feels blessed this play is in DC making space for Native Artists, and practicing inclusion instead of Redface. Many blessings to the Sovereignty Team! Tajtayektenewalis!
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ANITA MAYNARD-LOSH (Associate and Text Director) is in her 14th season at Arena Stage. She directed the world premiere of Our War and served as associate director on several productions, including Carousel, Oliver! and Erma Bombeck: At Wit’s End. Anita trained and taught at American Conservatory Theater in San Francisco, was on the faculty at Webster University in St. Louis, headed the theater department at the University of Alaska Southeast and was the associate artistic director of Perseverance Theater in Juneau, Alaska. The Alaska Native-inspired production of Macbeth that Anita conceived and directed was performed in English and Tlingit at the National Museum of the American Indian in D.C. Through Arena Stage’s devised theater program, Voices of Now, Anita has collaborated on creating and directing original plays with communities in India and Croatia.

SUSAN R. WHITE (Stage Manager) is thrilled to be a part of Arena’s 68th season and to be working, once again, with Artistic Director Molly Smith. Congratulations to Molly on her 20th Anniversary at Arena’s helm. Susan is a proud member of Actors’ Equity Association.

TREVOR A. RILEY (Assistant Stage Manager)’s previous Arena Stage credits include The Price, Intelligence, Carousel, Destiny of Desire and Our War. Other D.C.-area credits include The Jungle Book, Jack and Phil, Slayers of Giants-INC, A Year with Frog and Toad and Sinbad: The Untold Tale (Imagination Stage); My Fair Lady, The Diary of Anne Frank, Bakersfield Mist, Godspell and A Christmas Carol (Olney Theatre Center); and Just The Two of Each of Us, Appropriate, Detroit and The Elaborate Entrance of Chad Deity (Woolly Mammoth).

EDGAR DOBIE (Executive Director) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years after Arena had its first performance in 1950), I am one of five brothers raised by my Dad — Edgar, a mechanic and small businessman — and Mom — Connie, a telephone operator and union organizer. I am the only Dobie to make a career in theater. Luckily for me, drama was an arts elective I was offered at the tender age of 12, so I hung up my hockey skates and joined the drama class, led by teacher Paddy Malcolm and her fledgling Powerhouse Community Theater after school. By the time I graduated from high school, we volunteers had built ourselves a 200 seat fully-equipped theater on its own piece of land in the center of town and found a sell-out audience for the full season of plays we had to offer. That experience taught me so many lessons about the power of theater to foster collaboration and share meaningful stories, as well as the public values that attach themselves to building a safe place where everyone is welcome. All those lessons served me well as a managing leader and producer both sides of the border, and both sides of the commercial and non-profit theater divide. Arriving here at Arena in 2009 makes me feel like I am well-equipped for the best job in the world.

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.

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— Beth Newburger Schwartz and the late Richard Schwartz
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JACK WILLIS RETURNS AS PRESIDENT LYNDON BAINES JOHNSON

Photo by Tony Powell.

Photo of Jack Willis and Bowman Wright in All the Way by Stan Barouh.

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