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Historians often argue whether history is cyclical or linear. *The Great Society* makes an argument for both sides of this dispute. Taking place during the most tumultuous days in Lyndon Baines Johnson's (LBJ) second term, this play depicts the president fighting wars both at home and abroad as he faces opposition to his domestic programs and the role of the United States in the Vietnam War.

In 2018, 50 years later, we are again returning to discussions of the value of these domestic programs. Some representatives have suggested that their legislative plans for the new year include gutting programs like Medicare and Medicaid, two of the Johnson administration's most celebrated accomplishments. America's role in foreign affairs is in question and the threat of additional warfare keeps our country on edge. We are at a critical turning point and this is a time when all our voices need to be heard. Speak up, speak out and use your first amendment rights to exercise free speech.

In some ways, *The Great Society* proves that we have made strides as a republic. Despite the struggles dramatized in both this play and its predecessor *All the Way*, Johnson was able to pass many important bills into law. Major legislative accomplishments of his administration included The Civil Rights Acts, Voting Rights Act, Clean Air Act, and the Fish and Wildlife Conservation Act. While these laws have helped the country progress in insurmountable ways, will they endure? 2017 saw a blatant disregard for our environment as regulations and agreements put into place to protect our natural landscape were scrapped, including the reduction of Bears Ears and Grand Staircase National Monuments.

Even before the current administration came to power, a 2013 Supreme Court decision struck down one of the key elements of the Voting Rights Act. The 5-4 decision determined that states no longer needed federal approval before changing voting rights laws. This decision resulted in nine states drastically changing their election laws, the impact of which many believe will be felt primarily by minority communities. How can we continue to build upon our country's history to ensure that the legislative choices we make propel us toward a more mindful, unified nation?

I can think of no better artists to help us contemplate these very questions than the team assembled for this production. I am pleased to welcome back playwright Robert Schenkkan, director Kyle Donnelly and leading actor Jack Willis (LBJ) to anchor this show alongside many returning actors from the 2016 production of *All the Way*. I can't wait for you to see how they tackle the next chapter of this electrifying story.

Where else but in Washington D.C. can you see stories of our American history resonate with a new fervor due to the work of individuals mere miles away from where we sit right now?

This is the most exciting time in my life to be making theater and I'm thrilled you've chosen Arena to experience it.

Many thanks,

A handwritten signature in black ink that reads "Molly".

Molly Smith, Artistic Director

FROM THE EXECUTIVE DIRECTOR



In 1965, President Johnson signed the National Foundation on the Arts and the Humanities Act into law, creating the National Endowment for the Arts. Upon signing, he remarked, "It is in the neighborhoods of each community that a nation's art is born... The arts and the humanities belong to the people, for it is, after all, the people who create them." A similar sentiment was shared by our founder, Zelda Fichandler, who fifteen years prior to that in 1950, established Arena Stage with the belief that there should be a professional theater outside of New York City.

One of the core values of our mission statement is to "strive to instill in the public a life-long love and participation in the theater arts." Today at Arena Stage, we build upon the work of President Johnson and Zelda Fichandler to create an appreciation and commitment to the arts in our community.

This season, we're proud to have nearly 14,000 subscribers who make a commitment to attend multiple Arena Stage productions throughout our season. Nearly half of those subscribers are full-season subscribers, attending all 8 (or as many as 10!) productions in Arena's season. Considering when we first opened, and advancements in technology since then, we unfortunately have no documented way to confirm how long some of our patrons have been coming to Arena. What we do have is assurance from numerous patrons who share with us that they have been attending for 20, 30, 40 or even 50 years. This November, I received a letter from a subscriber who has been coming to Arena since its opening at the Hippodrome 68 years ago. Talk about life-long participation!

We see a similar level of commitment and love for the theater through our volunteer usher program. We have a fantastic team of over 1,400 hardworking ushers who, together, volunteer over 60,000 hours per season to ensure that our audiences have a smooth and satisfying theatergoing experience.

We actively work to instill a love for theater in the next generation through Camp Arena Stage, the D.C. Ticket Partnership, Voices of Now and Moving Stories. This past summer, we welcomed over 3,000 students from preschool to age 18 and watched them grow as artists and individuals. We are laying the groundwork so that they view the arts as an avenue for expression, empathy, and enjoyment throughout their lives.

We strive to build a robust artistic community through enduring relationships with D.C. based actors, musicians, and stage managers. This season, we've employed 67 local artists, and 570 since moving into the Mead Center in 2010. Theater is always about community.

It is our hope that the community at large will see Arena Stage as a place where they can experience the best theater that Washington, D.C. has to offer, both now and for years to come. Thank you for continuing your life-long commitment to the arts, or perhaps just the beginning of what I'm certain will be a fruitful and extended relationship!

Thanks for reading,

A handwritten signature in dark ink, appearing to read "Edgar". The signature is fluid and cursive, written over a light background.

Edgar Dobie, Executive Director
edgar@arenastage.org

MOLLY SMITH'S 20TH

THE AMERICAN MUSICAL AT ARENA STAGE

The musical is America at our best — optimistic, vibrant and bursting with life. This robust art form is in the bones of American culture. It is unpretentious, full-bodied, forward-looking.

Over the past 20 years, Molly's musicals have delighted critics and audiences alike, all while digging deeper — interrogating racism in *South Pacific*, examining loyalty and betrayal in *Camelot* and reflecting on the cultural divide in *Oklahoma!*.

WOMEN OF BREWSTER PLACE

Molly noted in her program note, "This is the story of community. I can't think of any story more powerful to tell than a story like this one. Whether you live in Arlington or SW Washington, when individuals come together as a community, extraordinary change can happen. These stories are about a search for something larger and the courage it takes to make change."

Photo of Tina Fabrique (right) and members of the ensemble by Scott Suchman.

1998

2002/03
SEASON

2007/08
SEASON

SOUTH PACIFIC

Five years after becoming Artistic Director, Molly Smith took a personal and professional leap by tackling Rodgers and Hammerstein's Pulitzer Prize-winning masterpiece *South Pacific* — her first musical. The risk paid off and Molly's "robustly entertaining" (*The Washington Post*) production changed the artistic landscape of Arena Stage.

Photo of Kate Baldwin and members of the ensemble by Scott Suchman.

ANNIVERSARY SEASON

Molly's 20th Anniversary articles are joyously sponsored by Andrew R. Ammerman.



MY FAIR LADY

"My Fair Lady is a potent story about class—and the rigid social structures which confine us. In a world increasingly blown apart by the dynamics of the very rich and the very poor, this musical hits the sweet spot of our contemporary awareness of class. Until the last ten years, most Americans believed there was no separation of class. Now, with the Occupy movement and the Great Recession, the curtain has been raised." Molly shared in her program note.

Photo of Nicholas Rodríguez and Manna Nichols by Suzanne Blue Star Boy.

2017

2010/11
SEASON

2012/13
SEASON

2014/15
SEASON



OKLAHOMA!

The Washington Post summed things up nicely when they proclaimed: "Arena Stage's *Oklahoma!* is quite simply an enchantment—a triumphant wave on which the venerable company rides back into its refurbished home on the Washington waterfront." The Helen Hayes-winning production was a critical and commercial success and was revived just a few months later to the delight of D.C. audiences.

Photo of the company of *Oklahoma!* by Carol Rosegg.

FIDDLER ON THE ROOF

Molly paid special tribute to one of the most beloved gold-standard musicals for its 50th anniversary. *Fiddler on the Roof* celebrates family, community and life's unexpected miracles, large and small. With a jubilant and masterful score including "If I Were a Rich Man;" "Sunrise, Sunset;" "Matchmaker, Matchmaker" and "Tradition," it's no wonder critics were raving "Mazel Tov!" (*The Washington Post*).

Photo of Jonathan Hadary and the company of *Fiddler on the Roof* by Margot Schulman.

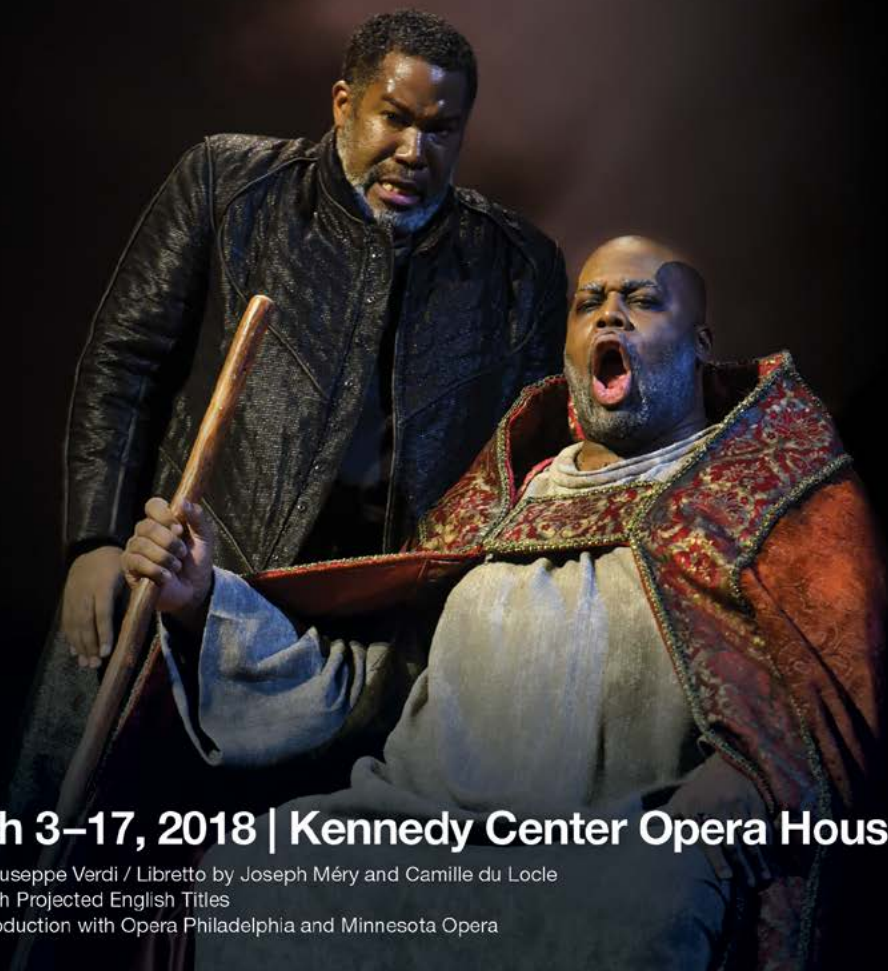
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Generous support for WNO Italian Opera is provided by Daniel and Gayle D'Aniello.

Don Carlo is a production of the Clarice Smith Opera Series.

DRAMATURG'S NOTE

BY **NAYSAN MOJGANI**, PRODUCTION DRAMATURG



Martin Luther King, Jr. talks with President Lyndon B. Johnson, December 3, 1963.

The tenure of our 36th President, Lyndon Baines Johnson, could be defined by conflict and violence. He was sworn in some two hours after John F. Kennedy was assassinated in Dallas. The Civil Rights Movement came to a head during his time in office (1963-1969), with all the violence and fear that accompanies any great social change: the assassinations of Martin and Malcolm; the assassination of Bobby Kennedy; riots in Chicago and Los Angeles; the rebirth of the KKK throughout the South; the explosion of the Vietnam War, and the subsequent domestic protests against it—both violent and non-violent...

And for far too many of us, it is that violence and turmoil that defines Johnson's legacy. But, if we remember him for the violence of the era, we must also remember him for the progress made in that era. For those of you who saw Robert Schenkan's earlier play *All the Way*, presented at Arena Stage as part of the 15/16 Season, you will remember how Johnson bullied and cajoled Congress into passing the historic Civil Rights Act of 1964. But, as you'll see this evening, he was just getting started.

The 1964 election gave Johnson and the Democrats control over the Presidency and both houses of Congress, as well as a victory margin large enough to be wielded as an overwhelming mandate from the people. This unity was fleeting, but while it lasted, Johnson pushed through

Congress the most transformative legislative package since Reconstruction. His "Great Society" represented the best impulses of America—equality and opportunity and civic cooperation. We still inhabit Johnson's America: Medicare, Medicaid, Social Security, PBS, NPR, food stamps, Head Start, Clean Air, Clean Water... The list goes on and on of programs started or expanded under Johnson. As *The Great Society* will show us, the path to this progress was not easy, but it is one of the rare moments in our history when our President, our Congress, our civic leaders, and the common people of America all worked together to improve our world, where we saw a vision of a better society and put in the work to make it real.

The Great Society programs have faced—and survived—incredible attacks over the decades since Johnson's administration. Funding has been cut, amendments have been made, and opponents have argued against how effective the programs have been. However, many of them are still here, are still improving the lives of people around the country, and still represent the noble and positive impact government can have. This is a reassuring thought in times such as today; however, as the play shows, building these programs and keeping them safe requires commitment and cooperation and work. They survive because people work to keep them alive. And that is the legacy of Johnson: the violence, yes, and the progress, yes, but also the tireless labor to build and maintain a better world. And that is the Great Society.

CONTINUE THE CONVERSATION

**Join us for a
post-show conversation.**

FEBRUARY 14, 2018 – 12:00 P.M.

FEBRUARY 27, 2018 – 7:30 P.M.

FEBRUARY 28, 2018 – 12:00 P.M.

MARCH 6, 2018 – 12:00 P.M.

MARCH 8, 2018 – 8:00 P.M.



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and the **David Bruce Smith Foundation.**

Commissioned by Seattle Repertory Theatre and developed by
Oregon Shakespeare Festival's American Revolutions: The United States History Cycle

World premiere co-produced by Oregon Shakespeare Festival
(Bill Rauch, Artistic Director; Cynthia Rider, Executive Director) and Seattle Repertory Theatre
(Jerry Manning, Artistic Director; Benjamin Moore, Managing Director)



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TIME

January, 1965 – December, 1968

CAST LIST (in order of appearance)

President Lyndon Baines Johnson.....	JACK WILLIS*
Senator Everett Dirksen and others.....	STEPHEN F. SCHMIDT*
Vice President Hubert Humphrey	LAWRENCE REDMOND*
Governor George Wallace and others.....	CAMERON FOLMAR*
Coretta Scott King and others	DEONNA BOUYE*
Senator Robert F. Kennedy	JOHN SCHERER*
Adam Walinsky and others.....	ELLIOTT BALES*
Ralph Abernathy and others	CRAIG WALLACE*
Pat Nixon and others	MEGAN GRAVES
J. Edgar Hoover.....	RICHMOND HOXIE*
Robert McNamara and others.....	TOM WIGGIN*
Bob Moses and others.....	DESMOND BING*
Dr. Martin Luther King, Jr.	BOWMAN WRIGHT*
Stokely Carmichael and others.....	JABEN EARLY*
James Bevel and others.....	GARY-KAYI FLETCHER
Mayor Richard Daley and others	ANDREW WEEMS*
Lady Bird Johnson.....	SUSAN ROME*
Supplemental Ensemble.....	BROOK BERRY, ELI EL, CLAYTON PELHAM JR., BEN RIBLER, REGINALD RICHARD, ALANA D. SHARP

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CAST (in alphabetical order)



ELLIOTT BALES (Adam Walinsky and others) makes his Arena Stage debut. Elliott works as a theater and film actor based out of Arlington, VA. Theater credits include *A Midsummer Nights Dream* (Folger Theatre), *Occupied Territories* and *The Wonderful World of Dissocia* (Theater Alliance), *Harvey* (1st Stage), *Not Enuf Lifetimes* (The Welders), *Romeo and Juliet* (Unexpected Stage) and *White Christmas* (Little Theater on the Square). Elliott's film credits include *Manager of the Year*, *Wireless* and *The Coming Storm*, and TV credits include *Legends and Lies: Patriots*, *Nightmare Next Door* and *Evil Kin*. He is a graduate of Abilene Christian University and the National War College. Elliott retired from the US Army after 26 years of service.



DESMOND BING (Bob Moses and others) appeared at Arena Stage in *All the Way*. D.C. credits include *Wig Out* (by Academy Award-winner Tarell Alvin McCraney/directed by Kent Gash, Studio Theatre); *A Midsummer Night's Dream* (Folger Theatre); *Unexplored Interior* (Mosaic Theater); *Occupied Territories* (Theater Alliance); *The Migration Series* (The Phillips Collection); and staged readings of *Fences* and *The Bridge of San Luis Rey* (Olney Theatre). Desmond completed a Kenan Institute Playwriting/Acting Fellowship at the Kennedy Center where he workshoped his first plays, *The Peculiar Awakening of Riley Parker* and *PRIDE*. He attended The North Carolina School of the Arts, Steppenwolf Classes West and The Upright Citizen Brigade. Desmond thanks his friends/family for their continued love and support and Hawaiian pop sensation, Hoku, for making the song, "Perfect Day." Upcoming: *The Legend of Georgia McBride* (Round House Theatre).



DEONNA BOUYE (Coretta Scott King and others) is New York based and thrilled to make her Arena Stage debut. She last worked in D.C. on Quiara Alegria Hudes' *Barrio Grrrl* tour at the Kennedy Center. New York

appearances include *Ars Nova*, *The Lark*, *Ensemble Studio Theatre*, *New Dramatists* and *Page 73*. Regional credits include *The Bluest Eye* (The Guthrie); *This Random World* and *How We Got On* (Humana Festival/Actors Theatre of Louisville); *Clybourne Park* and *Safe House* (Cincinnati

Playhouse in the Park); *Guadalupe in the Guestroom* (Two River Theater); *Vanya and Sonia...* (Weston Playhouse); *Not Medea* (B Street Theatre); *Wonder of the World* (Iowa Summer Repertory); and National Playwrights Conference (The O'Neill). Film/TV credits include *Brazzaville Teenager* with Michael Cera, PlayStation character and *My Crazy Love*. She holds an M.F.A. degree in acting from The University of Iowa.



JABEN EARLY (Stokely Carmichael and others) is a native Washingtonian, previously seen in *All the Way* and *Ruined* at Arena Stage. D.C. credits include *Father Comes Home from the Wars* (Round House Theatre), *Unexplored Interior* (Mosaic Theater Company), *The Convert* (Woolly Mammoth), *Julius Caesar* (Folger Theatre), *F***ing A* (Studio Theatre), *Native Sun* (American Century Theater), *Titus Andronicus* (Molotov Theatre), *Me and The Devil Blues* (Flying V), and *The Cloak Room* (Capital Fringe Festival). Regional credits include *We Are Proud to Present...* (Philly Interactive Theatre), *Ruined* (Marin Theatre Company) and *The Death of Bessie Smith* (Liberty Free Theatre). JaBen trained at Morehouse College, Sarah Lawrence University and the BADA program at Magdalen College, University of Oxford. He would like to thank his parents and extended family for their endless support.



GARY-KAYI FLETCHER (James Bevel and others) is honored to be making his Arena Stage debut. Regional theater credits include the world premiere of *Marley* (Baltimore Center Stage); *American Hero* (Rep Stage); *Ruined* and *Fences* (Everyman Theatre); and an award-winning performance as Lank in *Detroit '67* (Paul Robeson Theatre). Film and TV credits include work in *F.S. Key: After the Song*, *America's Most Wanted*, *The 6th Degree* and the critically acclaimed web series *Casters and Mythos*. Gary-Kayi is a member of Luna Stage's Studio Luna Acting Company. He dedicates these performances to his late aunt, Lydia. Instagram/ Twitter: @itsgarykayi www.itsgarykayi.com



CAMERON FOLMAR (Governor George Wallace and others) returns to Arena Stage after appearing in *All the Way*. New York credits include *The 39 Steps* (Broadway and Off-Broadway) and *Volpone*, *The Merchant of Venice*, *The Jew of Malta*, *Five by Tenn* and *Waiting for Godot* (Off-Broadway). Additional credits include *Measure for Measure*, *All's Well That Ends*





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WHO'S WHO

Well, An Ideal Husband, Hamlet, Timon of Athens, A Midsummer Night's Dream and King Lear (Shakespeare Theatre Company, affiliated artist); *The Habit of Art* (Studio Theatre); *Five by Tenn* (Kennedy Center); *The Winter's Tale* and *Twelfth Night* (Shakespeare Santa Cruz); *Don Juan* (Seattle Repertory Theatre); *Scapin* (Denver Center); *The Tempest* and *The Figaro Plays* (McCarter Theatre Center); and *The Little Foxes* (Cleveland Play House). TV credits include *Law & Order* and *Conviction*. Cameron is the voice of Genn Greymane on "World of Warcraft."



MEGAN GRAVES (*Pat Nixon and others*) returns to Arena Stage after appearing in *The Little Foxes*. D.C. credits include *A Midsummer Night's Dream* and *The Second Shepherd's Play* (Folger Theatre); *Peter and the*

Starcatcher (Constellation Theatre); *Love and Information*, *Passion Play* and *Clementine in the Lower 9* (Forum Theatre); *Redder Blood* (The Hub Theatre, Helen Hayes Award nomination); and *Wild Sky* (Solas Nua). Megan received her B.F.A. from Shenandoah Conservatory and is a proud company member of Forum Theatre and Only Make Believe.



RICHMOND HOXIE (*J. Edgar Hoover*) returns to Arena Stage after appearing in *All the Way*. D.C. credits include *Vienna Lusthaus: Revisited* (Kennedy Center) and *Butley* (national tour). He made his Broadway debut in

I'm Not Rappaport (also first national tour). Off-Broadway credits include *If Only* (Cherry Lane), *The Film Society* (Keen Company), *To Gillian on Her 37th Birthday* (Circle in the Square) and *Lenin's Embalmers* (Ensemble Studio Theatre). Additional credits include *Justice* and *The Dining Room* (Playwrights Horizons) and *Angel Street* (The Pearl). Richmond has performed at many regional theaters, including American Repertory Theater, George Street Playhouse, Seattle Repertory, Hartford Stage, La Jolla, Huntington and Yale Repertory. Film/TV credits include *Shades of Blue*, *Boardwalk Empire*, *JFK*, *Still of the Night*, *Without a Trace*, the various iterations of *Law & Order*, *China Beach* and *L.A. Law*. richmondhoxie.com



LAWRENCE REDMOND (*Vice President Hubert Humphrey*) was last seen at Arena Stage as Joe Wilson in *Intelligence*. Other Arena Stage credits include Richard Russell in *All the Way*, *The Music Man*, *Ruined*, *Christmas*

Carol: 1941, *Damn Yankees* (Helen Hayes nomination), *Passion Play: a cycle*, *South Pacific* (Helen Hayes nomination), *The Misanthrope*, *The Great White Hope*, *Guys and Dolls* and *Cat on a Hot Tin Roof*. Earlier this season he played Sartorius in *Widowers' Houses* at Washington Stage Guild. Other D.C.-area venues include Signature Theatre, Shakespeare Theatre Company, Studio Theatre, Round House Theatre, Olney Theatre and Gala Hispanic Theatre. He is a member of Actors Arena, a two-time recipient and multiple nominee of the Helen Hayes Awards and a 2018 D.C. Commission on the Arts and Humanities Artist Fellow.



SUSAN ROME (*Lady Bird Johnson*) returns to Arena Stage after appearing in *All the Way*. D.C.-area credits include *Hand to God* (Studio Theatre); *The Diary of Anne Frank* (Olney Theatre); *After the Revolution*, *Vanya and Sonia...*,

An Enemy of the People and *Mud Blue Sky* (Baltimore Center Stage); *The Whale*, *Las Meninas* and *A Shayna Maidel* (Rep Stage); *Richard III*, *Macbeth* and *All's Well That Ends Well* (Baltimore Shakespeare Festival); and is an associate artist-in-resident at Theater J where credits include *The Last Night of Ballyhoo*, *Brighton Beach Memoirs*, *The Sisters Rosensweig*, *The Tale of the Allergist's Wife*, and others. Regional credits include *The Substance of Fire* (Mark Taper Forum) and *The Legacy* (Seattle's Centerstage). Film/TV credits include *House of Cards*, *NYPD Blue*, four seasons as DA Ilene Nathan on *The Wire*, *A Dirty Shame* and *My One and Only*. www.susanrome.com



JOHN SCHERER (*Senator Robert F. Kennedy*) appeared at Arena Stage in *All the Way*, *On the Town* (Helen Hayes Award nomination) and *Animal Crackers*. Last season he appeared in Michael Kahn's production of *Cloud 9* at Studio

Theatre. At the Kennedy Center, he played Bertie Wooster in Andrew Lloyd Webber's *By Jeeves*, directed by Sir Alan Ayckbourn (Helen Hayes Award nomination). Broadway credits include *By Jeeves*, *Sunset Boulevard* and *Lovemusik*, directed by Harold Prince. He received the Connecticut Critics Circle Award for his performance in *George M!* at Goodspeed. Other regional credits include Goodman Theatre, Paper Mill Playhouse, Cleveland Play House, Repertory Theatre of St. Louis and Cincinnati Playhouse in the Park. Film/TV credits include *Spinning into Butter*, *Crossing Jordan*, *The Shield*, *Law & Order* (all three series) and *Titus*.





STEPHEN F. SCHMIDT (Senator Everett Dirksen and others) returns to Arena Stage having previously performed in *All the Way*, *Death of a Salesman*, *Noises Off*, *Damn Yankees* and *Guys and Dolls*. At Ford's Theatre, where he

is an associate artist, he has appeared in *Ragtime*, *Violet*, *Hello Dolly!* (Helen Hayes Award for Outstanding Ensemble) and *1776*. Other D.C. appearances include *The Producers*, *Triumph of Love*, *Stuff Happens* and *Crave* (Olney Theatre); *Urinetown* (Signature Theatre, Helen Hayes Award for Outstanding Supporting Actor in a Musical); and Roald Dahl's *Willy Wonka* (the Kennedy Center, Helen Hayes Award nomination for Outstanding Actor in a Musical). Stephen's screen work includes *J. Edgar*, *My One and Only*, *La Bamba*, *House of Cards* and *The Wire*.



CRAIG WALLACE (Ralph Abernathy and others) returns to Arena Stage after performing in *All the Way*, *Hot 'n' Throbbing*, *All My Sons*, *K2* and *The Great White Hope*. His D.C. credits include performances at Ford's Theatre,

Shakespeare Theatre Company, Folger Theatre and others. Regionally, he has performed at Milwaukee Repertory Theater, Shakespeare Theatre of New Jersey and Actors Theatre of Louisville. Craig received his B.F.A. from Howard University and his M.F.A. from Pennsylvania State University.



ANDREW WEEMS (Mayor Richard Daley and others)'s Arena Stage credits include *A Perfect Ganesh*, *What the Butler Saw* and *You Can't Take it With You*. He recently appeared at Shakespeare Theatre Company in *Twelfth Night*

and *As You Like It*. Favorite Broadway and Off-Broadway credits include Julie Taymor's *The Green Bird*, *The Heart is a Lonely Hunter* and *Bach at Leipzig* (NYTW); *Trilussa* and *Cressida* directed by Sir Peter Hall, and *Cymbeline* and *Pericles* directed by Bartlett Sher (Theatre for a New Audience); *A Man's a Man* (Classic Stage Company) and *Manhatta* (The Public). Regionally, Andrew recently played Uncle Vanya and Bottom at The Guthrie, and Skylock at Shakespeare Theatre of New Jersey. Andrew is the author/performer of two solo plays *Namaste Man* (Intiman Theater, Boise Contemporary Theater, Two River) and *I Really Want to Know You* (BCT, Fourth Street Theater).



TOM WIGGIN (Robert McNamara and others) an Alexandria native, last appeared at Arena Stage in *All the Way* and *The City of Conversation*. Other D.C. credits are Gus in *The Intelligent Homosexuals's Guide...* (Theater J)

and *Ella Fitzgerald: First Lady of Song* (MetroStage). Broadway credits include *Grease*, *Bobbi Boland*, *Breakfast with Less and Bess* and *Abe Lincoln in Illinois* (Lincoln Center). Off-Broadway credits include *The Foreigner*, *Living Dolls* and *Class Enemy*. Film credits include *Diggers* and *Brother to Brother*. Daytime TV credits include a 10-year run as Kirk Anderson on *As the World Turns*, and primetime TV credits include Mike in *Breaking Away*, *Izzy and Moe* (with Jackie Gleason and Art Carney), *The Bronx Is Burning*, *Iron Jawed Angels*, *Law & Order* and *Person of Interest*. He recently played Gen. Ash Mackey on *Madam Secretary*.



JACK WILLIS (President Lyndon Baines Johnson)'s Arena Stage credits include *The Little Foxes*, *All the Way*, *Sweat*, *Mother Courage and Her Children*, *Book of Days*, *Of Mice and Men* and *Agamemnon and His Daughters*.

Broadway credits include *Julius Caesar*, *The Crucible*, *Art* and *The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle* and *Valhalla*. He has appeared in more than 200 productions worldwide and been a company member at Oregon Shakespeare Festival, American Conservatory Theater, American Repertory Theater, Trinity Repertory Company and Dallas Theater Center. Film/TV credits include *Toy Story 3*, *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed* and *Dallas*.



BOWMAN WRIGHT (Dr. Martin Luther King, Jr.) was last seen at Arena Stage as Martin Luther King, Jr. in *All the Way* and *The Mountaintop* and King in *King Hedley II*. Theater credits include *Our Lady of Kibeho* (Signature Theatre Company); *TogDog/UnderDog* (Marin Theatre Company); *A Raisin in the Sun* (Geva Theatre Center); *A Midsummer Night's Dream* (La Jolla Playhouse); *The Dreamer Examines His Pillow* (Shakespeare & Company); *The Piano Lesson* (Virginia Stage); *Since Africa* and *A House with No Walls* (Interact Theatre); *Fences* (Actors Theatre of Louisville); and *Death and the King's Horsemen* (Lantern Theatre). Films credits include *Sight*

(Lionsgate Productions) and Vinson (Sainvil Productions). TV credits include *Person of Interest*, *Blue Bloods* and *Elementary*. Bowman is a graduate of the University of California, San Diego.

BROOK BERRY (*Supplemental Ensemble*) makes his Arena Stage debut. Other regional appearances include *The Man Who Came to Dinner* (Prince George's Little Theater). Previously, Brook was a writer/director at NBC Universal, creating on-air promotion for shows including *Friends*, *Seinfeld*, *Law and Order*, *Frasier*, *E.R.* and, appropriately for this production, *The West Wing*.

ELI EL (*Supplemental Ensemble*) makes his Arena Stage debut. Theater credits include *VOICES* (Joe's Movement), *Boxes* (Flashpoint), *Katrina Monologues* (Anacostia Playhouse) and *A Matter of Perspective* (Silver Spring Black Box). Film projects include *The Meek*, *Last Night*, *Canned Hunt* and *THICK*, and direction of *The Healing Floor*, *All the Man I Need* and *The Cracked Mask*.

CLAYTON PELHAM JR. (*Supplemental Ensemble*) makes his Arena Stage debut. Recent credits include *Words Become Flesh* (Theater Alliance), *Ma Rainey's Black Bottom* (1st Stage), *Charm* (Mosaic Theater Company), *The Orbit in Mercury* (Spooky Action), *A Theatrical Mixtape of the 90s* (Flying V), *Season of Lights* (Discovery Theatre), *The Miser* (Faction of Fools) and *Solomon and Marion* (Anacostia Playhouse).

BEN RIBLER (*Supplemental Ensemble*) makes his Arena Stage debut! Some recent D.C.-area credits include *Madagascar — A Musical Adventure* (Red Branch Theatre Company), and *Trey Parker's Cannibal!* *The Musical* and *The House of Yes* (Capital Fringe Festival 16/17). Ben is also an AFYP Teaching Artist. Special thanks to Hollyann, Skye Lindberg and all who have made this experience possible. www.benribler.com

REGINALD RICHARD (*Supplemental Ensemble*) makes his Arena Stage debut. Recent credits include *Exit, Pursued by a Bear* (Capital Fringe Festival 2017); *Clover* and *The Most Spectacularly Lamentable Trial of Miz Martha Washington* (Ally Theatre); and *Petruska* in York, PA. He has studied with the National Conservatory of Dramatic Arts where he is a faculty member, and Studio Theatre Acting Conservatory.

ALANA D. SHARP (*Supplemental Ensemble*) is ecstatic to be making her Arena Stage debut! A local actress, she holds a B.F.A. in acting from Wright State University. She thanks Robert Schenkkan and Kyle for creating the "Super Six" and for this opportunity. Sam, thank you for letting me "play."

CREATIVE

ROBERT SCHENKKAN (*Playwright*)'s plays include *All the Way* (Tony Award), *The Great Society*, *The Kentucky Cycle* (Pulitzer Prize), *Hanussen*, *Shadow Play*, *Lewis and Clark Reach the Euphrates*, *By the Rivers of Babylon*, *Handler*, *The Marriage of Miss Hollywood* and *King Neptune*, *Heaven on Earth*, *Tachinoki*, *Final Passages*, *The Devil and Daniel Webster*, *The Dream Thief*, *A Single Shard* and *The Twelve*. His newest play, *Building the Wall*, has enjoyed an unprecedented rollout in theaters across the country (including Forum Theatre in D.C.) and Europe; it is published by Skyhorse Press. Film credits include *Hacksaw Ridge* (six Academy Award nominations) and *The Quiet American*. TV credits include *All the Way* (eight Emmy nominations), *The Pacific* (25 Emmy nominations and a WGA Award), *The Andromeda Strain*, *Crazy Horse* and *Spartacus*. www.robertschenkkan.com

KYLE DONNELLY (*Director*)'s Arena Stage credits include *The Little Foxes*; *All the Way*; *Other Desert Cities*; *Ah, Wilderness!*; *Well*; *The Women*; *Born Yesterday*; *She Loves Me*; *Polk County* (Helen Hayes Award for Best Musical); *Dancing at Lughnasa* (Helen Hayes Award for Best Production); *Misalliance*; *Tom Walker*; *Shakespeare in Hollywood*; *Lovers and Executioners*; *Summer and Smoke*; and *School for Wives* and others while associate artistic director. Additional credits for Seattle Repertory, Steppenwolf, Huntington, La Jolla, Goodman, Williamstown Theatre Festival, Berkeley Repertory, McCarter, Eugene O'Neill Theater Center, Cape Cod Theatre Project, The Old Globe, American Conservatory Theater, Studio Theatre, Humana Festival and Alliance Theatre, and *Give Me Your Answer, Do!* (Roundabout). Awards include TCG's Alan Schneider Director Award. Kyle is an emeritus faculty member of the M.F.A. actor training program at the University of California, San Diego.

KATE EDMUNDS (*Set Designer*)'s designs at Arena Stage include *All the Way*; *Other Desert Cities*; *Ah, Wilderness!*; *She Loves Me*; *Born Yesterday*; *The Piano Lesson*; *South Pacific*; *Camelot*; *A Moon for the Misbegotten*; and *How I Learned to Drive*. Additional shows with Kyle Donnelly include *Pride and Prejudice*, *Opus*, *Groundswell*, *The Constant Wife* and *Aristocrats*. Kate has designed at many regional theaters including American Conservatory Theater, Berkeley Repertory, Goodman Theatre, Steppenwolf Theatre Company, Seattle Repertory, Manhattan Theatre Club, Old Globe, Huntington Theatre Company, California Shakespeare Theater, Children's Theatre of Minneapolis and Mark Taper



Forum. She designed the "Technology Benefitting Humanity" exhibit hall at the San Jose Tech Museum. Her work has garnered many awards, including San Francisco Magazine's first annual Arts Achievement Award. Kate teaches design at University of California, Santa Cruz.

NAN CIBULA-JENKINS (*Costume Designer*) designed costumes for Arena Stage's *All the Way; Other Desert Cities*; *Who's Afraid of Virginia Woolf?*; *Ah, Wilderness!*; *Well*; and *She Loves Me*, among others. Her Broadway credits include the original productions of *Glengarry Glen Ross* and *Speed the Plow*, as well as the award-winning revival of *Who's Afraid of Virginia Woolf?* Regional theater credits include Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Oregon Shakespeare Festival, Chicago Shakespeare Theater, Kansas City Repertory Theatre, McCarter Theatre Center, Hartford Stage, Alley Theatre, Alliance Theatre, The Public and Manhattan Theatre Club. Film credits include *House of Games*, *Things Change* and *Homicide*. Nan is a recipient of the Michael Merritt Award for Design and Collaboration. She is a professor emeritus of costume design at The Theatre School at DePaul University.

NANCY SCHERTLER (*Lighting Designer*) is pleased to be on the creative team for *The Great Society*, following Arena's 2016 production of *All The Way*. Her long association with Arena has provided her with the opportunity to work with some of the theater's finest directors including Zelda Fichandler, Liviu Ciulei, Kyle Donnelly, Garland Wright, Douglas C. Wager and Molly Smith. Broadway designs include Bill Irwin's *Fool Moon* and *Largely New York* (Tony nomination). Off-Broadway designs include *Hilda*, *Texts for Nothing* and *The Regard Evening*. She has designed for regional theaters across the country, including American Conservatory Theatre, La Jolla Playhouse, McCarter Theatre, Portland Center Stage and Seattle Repertory. World-premiere opera productions include *The Difficulty of Crossing a Field*, *Shadowboxer*, *Clara* and *Later the Same Evening*.

DAVID VAN TIEGHEM (*Original Music and Sound Design*)'s Arena Stage credits include *Watch on the Rhine*, *All the Way*, *Camp David* and *The Shoplifters*. On Broadway, *Doubt*, *Heisenberg*, *The Gin Game*, *The Lyons*, *Romeo and Juliet*, *The Big Knife*, *Born Yesterday*, *Arcadia*, *The Normal Heart*, *An Enemy of the People*, *Mrs. Warren's Profession*, *A Behanding in Spokane*, *A Man for All Seasons*, *Inherit the Wind*, *Frozen*, *Judgment at Nuremberg*, *The Crucible*, *Three Days of Rain* and *The Best Man*. Off-Broadway, *Wit*, *Incognito*, *Plenty*, *The Piano Lesson*, *Through a Glass Darkly*, *How I Learned to Drive*, *The Grey Zone* and *The Heart is a Lonely Hunter*. Film/TV, *Buried Prayers* and

Working Girls. As drummer/percussionist he has played with Laurie Anderson, Talking Heads, Brian Eno and Steve Reich. CDs include "Thrown for a Loop," "Strange Cargo," "Safety in Numbers" and "These Things Happen." www.vantieghe.com

AARON RHYNE (*Projection Designer*)'s D.C. designs include *Violet and Freedom's Song* (Ford's Theatre), *The Sun Also Rises* (Washington Ballet) and *Strange Interlude* (Shakespeare Theatre Company). Broadway credits include *Anastasia* (Outer Critics Circle Award, Drama Desk Award), *A Gentleman's Guide to Love and Murder* (Drama Desk Award) and *Bonnie and Clyde*. Opera credits include *The Ghosts of Versailles* (LA Opera), *La Traviata* (Wolf Trap), *Florencia en el Amazonas* (Florida Grand, Opera Colorado, Utah Opera) and *Jerry Springer: The Opera* (Carnegie Hall, Sydney Opera House). Off-Broadway credits include *Absolute Brightness of Leonard Pelkey* (Westside Theatre), *Bootycandy* (Playwrights Horizons), *Appropriate* (Signature Theatre), *Water By the Spoonful*, *Lonely I'm Not*, *The Blue Flower*, and *All New People* (Second Stage), *Wild With Happy* (The Public, Drama Desk Nomination) and *Graceland* (Lincoln Center). www.aaronrhyn.com

ANNE NESMITH (*Wig Designer*)'s Arena Stage design credits include *Nina Simone: Four Women*, *The Pajama Game*, *Smart People*, *A Raisin in the Sun*, *Watch on the Rhine*, *Carousel*, *The Little Foxes*, *All the Way*, *Oliver!*, *Destiny of Desire*, *Fiddler on the Roof* and *Mother Courage and Her Children*. Recent work includes *A Little Night Music* (Signature Theatre), *La Pietra Del Paragone* (Wolf Trap), *Le Nozze di Figaro* (Nishinomiya, Japan) and *Jefferson's Garden* (Ford's Theatre). Her designs have been seen at the Kennedy Center, Opera Philadelphia, Shakespeare Theatre Company, Washington Ballet and Saito Kinen Festival in Matsumoto, Japan. Anne was the resident wig/makeup designer for the Baltimore Opera and has created wigs for Smithsonian National Portrait Gallery programs, Investigation Discovery's *Ice Cold Killers*, Maryland Public Television and the U.S. Army's tour *Spirit of America*.

JOE ISENBURG (*Fight Director*)'s Arena Stage Fight Director credits include *Watch on the Rhine*, *The Little Foxes*, *At Home at the Zoo* and every tongue confess. Joe's fight direction has also been seen at Glimmerglass Festival, Bard SummerScape, The New York City Opera, Washington National Opera, Woolly Mammoth Theatre Company, Round House Theatre, Studio Theatre, Signature Theatre, Theater J, Humana Festival, Florida Stage and InterAct Theatre. He's assisted at Folger Theatre, Actors Theatre of Louisville, Alabama Shakespeare Festival and the Metropolitan Opera. Joe has been a guest teacher for ShowScore.com, The 52nd St.

Project, The University of North Carolina School of the Arts, Howard University, Georgetown University and the Duke Ellington School of the Arts. Awards include the 2013 Helen Hayes Award for Outstanding Choreography.

MARY COY (*Dialect Coach*)'s Arena Stage credits include *Watch on the Rhine*, *The Little Foxes*, *All the Way and Destiny of Desire*. She has also coached voice and dialects for *The Guard* (Ford's Theatre), *NSFW* and *The Night Alive* (Round House Theatre) and *The Flick* (Signature Theatre). Teaching credits include Shakespeare & Company, New York University (NYU), University of Mississippi, Virginia Commonwealth University, Syracuse University and Randolph-Macon Woman's College. She currently teaches at the University of Maryland.

NAYSAN MOJGANI (*Dramaturg*) is new to the D.C. area, having recently moved from San Diego, where he worked for La Jolla Playhouse. As a freelance theater scholar, director and dramaturg, Naysan has worked on new and classic work with theaters in San Diego and Minnesota, including MOXIE, Theatre de la Jeune Lune and Malashock Dance. Naysan holds a PhD in Theater & Drama from UC San Diego, specializing in the adaptation of Shakespeare. *The Great Society* is Naysan's first production with Arena Stage.

GEOFF JOSSELSO, CSA (*New York Casting*) is pleased to continue his association with Arena Stage. Broadway and Off-Broadway productions include *The Velocity of Autumn* starring Estelle Parsons; *Southern Comfort*; *Yank!*; *Enter Laughing*; *Pretty Filthy*; *John and Jen*, *Himself and Nora*; and *Altar Boyz*. He has also cast productions for Actors Theatre of Louisville, Arizona Theatre Company, Barrington Stage Company, Bay Street Theatre, Brooklyn Academy of Music, The Civilians, Cleveland Play House, Denver Center, Marriott Theatre, North Shore Music Theatre, Old Globe, Oregon Shakespeare Festival, The Public Theatre, San Francisco Symphony, and the York Theatre Company. For more information: www.geoffjosselson.com

KURT HALL (*Stage Manager*)'s Arena Stage credits include *The Pajama Game*, *Smart People*, *Watch on the Rhine*, *Carousel*, *The Year of Magical Thinking* starring Kathleen Turner, *Born for This*, *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 Phyllicia 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, Shakespeare Theatre Company and Signature Theatre. Thanks to his family for all their support.

MARNE ANDERSON (*Assistant Stage Manager*)'s Arena Stage credits include *Nina Simone: Four Women*, *A Raisin in the Sun*, *Roe*, *Moby Dick*, *All the Way*, *Erma Bombeck: At Wit's End*, *King Hedley II*, *Five Guys Named Moe*, *The Mountaintop*, *Metamorphoses* 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); *Wig Out!* (Studio Theatre) and *The Arsonists*, *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.

FOR THIS PRODUCTION

Assistant Lighting Designer.....**KELLY RUDOLPH**
Assistant Projection Designer.....**NICK GRACI**
Technical Director.....**NATALIE BELL**
Properties Director.....**MONIQUE WALKER**
Costume Director.....**JOSEPH P. SALASOVICH**
Master Electrician.....**CHRISTOPHER V. LEWTON**
Sound Director.....**TIMOTHY M. THOMPSON**
Directing Assistant.....**ZOHAR FULLER**
Stage Management Fellow.....**DAYNE SUNDMAN**
Deck Carpenters.....**KELSEY SWANSON**
Props.....**KYLE HANDZIAK, LEVERN HAMER**
Light Board Operator.....**BRIAN FLORY**
Sound Engineer.....**EM GUSTASON**
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Hair and Makeup Supervisor.....**LASHAWN MELTON**
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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 *Sovereignty*, *Carousel*, *Oliver!*, *The Originalist*, *Fiddler on the Roof*, *Camp David*, *Mother Courage and Her Children*, *Oklahoma!*, *A Moon for the Misbegotten*, *My Fair Lady*, *The Great White Hope*, *The Music Man*, *Orpheus Descending*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *South Pacific*, *Agamemnon and His Daughters*, *All My Sons* and *How I Learned to Drive*. She most recently directed *Our Town* at Canada's Shaw Festival. Her directorial work has also been seen at The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto's Tarragon Theatre, Montreal's Centaur Theatre and Perseverance Theater in Juneau, Alaska, which she founded and ran from 1979–1998. Molly has been a leader in new play development for over 30 years. She is a great believer in first, second and third productions of new work and has championed projects including *How I Learned to Drive*, *Passion Play*, a cycle; *Next to Normal*; and *Dear Evan Hansen*. She has worked alongside playwrights Sarah Ruhl, Paula Vogel, Wendy Wasserstein, Lawrence Wright, Karen Zacarias, John Murrell, Eric Coble, Charles Randolph-Wright and many others. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing 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.

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.



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— Beth Newburger Schwartz and the late Richard Schwartz



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