

AUGUST WILSON'S TWO TRAINS RUNNING



2017/18 SEASON

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for american theater

2018/19

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A PLAY ABOUT COMIC GENIUS

DICK GREGORY TURN ME LOOSE

IN ASSOCIATION WITH JOHN LEGEND, GET LIFTED FILM COMPANY,
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SIMONSAYS ENTERTAINMENT, JAMIE CESA, JANA BABATUNDE-BEY
BY GRETCHEN LAW | DIRECTED BY JOHN GOULD RUBIN
KREEGER THEATER | SEPTEMBER 6 - OCTOBER 14, 2018

This intimate and no-holds barred drama chronicles
Dick Gregory's rise as the first Black comedian to expose
audiences to racial comedy. *Turn Me Loose* is an exuberant
and raw tribute to Gregory's life as a civil rights activist,
comic genius and unapologetic provocateur.

GOLD STANDARD MUSICAL

ANYTHING GOES

MUSIC AND LYRICS BY COLE PORTER
ORIGINAL BOOK BY GUY BOLTON AND P. G. WODEHOUSE
AND HOWARD LINDSAY AND RUSSEL CROUSE
NEW BOOK BY TIMOTHY CROUSE AND JOHN WEIDMAN
DIRECTED BY MOLLY SMITH | CHOREOGRAPHED BY PARKER ESSE
MUSIC DIRECTION BY PAUL SPORTELLI
FICHANDLER STAGE | NOVEMBER 2 - DECEMBER 23, 2018

Aboard the SS American the lovelorn Billy has stowed
away to stop the marriage of his mystery muse, countess
Hope Harcourt, to another man. Unlikely alliances arise as
mischief and mayhem ensue in this madcap musical by
beloved composer and Tony Award-winner Cole Porter. It's
the perfect night out at the theater—contagiously fun and
pure “musical comedy joy!” (*New York Times*)

TIMELESS MASTERPIECE

INDECENT

BY PAULA VOGEL | DIRECTED BY ERIC ROSEN
CO-PRODUCTION WITH BALTIMORE CENTER STAGE
AND KANSAS CITY REPERTORY
KREEGER THEATER | NOVEMBER 23 - DECEMBER 30, 2018

The controversial 1923 Broadway debut of the Yiddish drama
God of Vengeance inspired this award-winning behind-the-
scenes story of the courageous artists who risked their
careers and lives to perform a work deemed “indecent.” This
Tony Award-winning intimate and enchanting play filled with
music and dance is a testament to the transformative power
of art that is timelier than ever before.

FEARLESS POLITICAL JOURNEY

KLEPTOCRACY

BY SPECIAL ARRANGEMENT WITH ROBERT AHRENS | BY KENNETH LIN
KREEGER THEATER | JANUARY 18 - FEBRUARY 24, 2019

The collapse of the Soviet Union paved the way for a new
class of robber barons who plunged Russia into a terrifying
dark age of chaos and corruption. When the richest and
most ruthless of them attempts to reform, he's confronted
by a young Vladimir Putin who is charting his own path to
power. This world-premiere drama spotlights U.S.-Russia
relations, where crude oil is the language of diplomacy.

PORTRAIT OF COURAGE

THE HEIRESS

BY RUTH GOETZ AND AUGUSTUS GOETZ
SUGGESTED BY THE HENRY JAMES NOVEL “WASHINGTON SQUARE”
DIRECTED BY SEEMA SUEKO
FICHANDLER STAGE | FEBRUARY 8 - MARCH 10, 2019

Finding one's voice is never easy. Socially awkward and
plain Catherine Sloper has struggled her entire life when an
unexpected visit awakens her hopes of true love. A devastating
betrayal follows, forcing the scorned Catherine to learn how to
roar, realize her truth and take control of her destiny.

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WORLD-PREMIERE POWER PLAY

JQA

WRITTEN AND DIRECTED BY **AARON POSNER**
ARLENE AND ROBERT KOGOD CRADLE | **MARCH 1 - APRIL 14, 2019**

This unique, highly-theatrical play imagines key confrontations between John Quincy Adams and some of America's most dynamic figures: George Washington, Andrew Jackson, Frederick Douglass, Abraham Lincoln, his own father, John Adams and more. At once provocative, haunting and hilarious, this Power Play challenges the way we think of our country, our government and ourselves.

WALL STREET DRAMA

JUNK

BY **AYAD AKHTAR** | DIRECTED BY **JACKIE MAXWELL**
FICHANDLER STAGE | **APRIL 5 - MAY 5, 2019**

The brilliant and calculating Robert Merkin is not concerned about crossing the line to get what he wants in the name of "saving America." Inspired by the volatile and cut-throat financial world and the junk bond giants of the 1980s, "this epic piece of work" (*Chicago Tribune*) is an enticing look at the money makers, their hubris and those who tried to hold them accountable.

INSPIRATIONAL A CAPELLA TRIBUTE

JUBILEE

WRITTEN AND DIRECTED BY **TAZEWELL THOMPSON**
KREEGER THEATER | **APRIL 26 - JUNE 2, 2019**

Born on the campus of Fisk University, the world-renowned Fisk Jubilee Singers shattered racial barriers. The a capella African American ensemble has blended their rich voices together sharing a heritage of strength and endurance. With uplifting spirituals and hymns including "Wade in the Water," "Ain't That Good News," "Swing Low, Sweet Chariot" and "Nobody Knows the Trouble I've Seen," this musical with more than three dozen songs is sure to ignite audiences.

Photo of Jay Adriel in *The Pajama Game* by Margot Schulman.

SPECIAL ADD-ON PRODUCTION

WORLD-PREMIERE MUSICAL

DAVE

BY SPECIAL ARRANGEMENT WITH **WARNER BROS. THEATRE VENTURES**,
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BOOK BY **THOMAS MEEHAN** AND **NELL BENJAMIN** | MUSIC BY **TOM KITT**
LYRICS BY **NELL BENJAMIN** | DIRECTED BY **TINA LANDAU**
CHOREOGRAPHED BY **SAM PINKLETON** | MUSIC DIRECTION BY **ROB BERMAN**
BASED ON THE WARNER BROS. MOTION PICTURE "DAVE" WRITTEN BY **GARY ROSS**
KREEGER THEATER | **JULY 13 - AUGUST 19, 2018**

High school teacher (and presidential lookalike) Dave Kovic is hired by the Secret Service as a stand-in for the Commander-in-Chief. When the President falls ill under less than "presidential" circumstances, Dave is thrust into the Oval Office to avoid a national scandal and must find a way to gain the trust and love of the American people...and the First Lady.



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AUGUST WILSON'S TWO TRAINS RUNNING

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It's hard to believe we've nearly reached the climax of our 2017/18 season here at Arena Stage. The last six months have brought such insightful, stirring and joyful work to our stages. They have taken us from our own backyards in the timely comedy *Native Gardens* to the Cherokee lands in 1830s Georgia with *Sovereignty*. We have been to a rundown New York City apartment, the Sleep-Tite Pajama Factory, Japanese Internment Camps and the White House. To round out the season, we will take you to the vast frontier of my native home Alaska with the season finale, the world-premiere musical *Snow Child*.

Today, we take you to Memphis Lee's diner in 1960s Pennsylvania and welcome the return of August Wilson to Arena Stage. A Pulitzer Prize-winning playwright, Wilson is a true icon of the American theater. His 10-play cycle charting the African American experience in the historic Hill District of Pittsburgh, Pennsylvania through each decade of the 20th century is a work of unmatched mastery in storytelling. With each play we are introduced to fresh characters, situations and ideas that are bursting with grit, resilience, humor and humanity.

Wilson's work has been a feature of Arena Stage's seasons for many decades dating back to 1987 with our production of Joe Turner's *Come and Gone*, Wilson's play set in the 1910's. We followed that up with *Fences* (1950s) in 1990, *Ma Rainey's Black Bottom* (1920s) in 2002, *The Piano Lesson* (1930s) in 2005, *Gem of the Ocean* (1900s) in 2007 and *King Hedley II* (1980s) in 2015. Last year saw a resurgence of Wilson's work with the opening of the acclaimed Tony Award-winning production of *Jitney* produced on Broadway by Manhattan Theatre Club as well as the release of the Academy Award-winning film adaptation of *Fences* featuring Denzel Washington and Viola Davis.

We are thrilled to partner with our sister theater on the west coast, the excellent Seattle Repertory Theatre, under the able Artistic Direction of Braden Abraham, to bring this play to life. This production also marks a rare occurrence for Arena Stage with one of our co-productions moving from the more traditional proscenium space at Seattle Rep to the round. This achievement could not have been possible without the skillful hand of director Juliette Carrillo, an alum of our Allen Lee Hughes Fellowship program, as well as a company of first-rate actors and designers from New York, Washington D.C. and Washington state. Together, they bring the great work of August Wilson to life.

Where else but Arena can you see artists at the top of their craft producing works by America's most celebrated playwrights?

See you at the theater,

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

Molly Smith, Artistic Director

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FROM THE EXECUTIVE DIRECTOR



Driven by our core value to “serve artists; the national, regional, and local communities; and theater through effective partnerships and collaboration at the most sophisticated and professional levels”, Arena Stage is honored to bring *Two Trains Running* to Washington D.C.

This production is an effective partnership with Seattle Repertory Theatre in Seattle, Washington. The opportunity to partner with another theater on the other coast can be a wonderful collaboration. Artists from both Seattle and

Washington are exposed to new audiences and experiences. For Arena artists it is exciting to work with colleagues from another area nationally that exude the same passion for bringing a work to life. The two theaters partner on resources, from building the physical production to the performers. A nice benefit is a cost savings to both theaters, but the real benefit is shared by both audiences who get to see great work from around the country.

On the hometown front, Arena has a variety of partnerships and relationships that serve artists and our community. Our Georgetown University partnership, generously supported by trustee Andrew Ammerman, allows us to connect local college students with the artists working at Arena as well as giving the students—who are budding theater artists and practitioners themselves—valuable experiences during their training and education. In the case of *Two Trains Running*, Georgetown University Associate Professor, Dr. Soyica Diggs Colbert, and her students provided dramaturgical support for the literary office and had the opportunity to engage with the artists at a rehearsal. Arena also hosts an annual Military Thanksgiving, which provides the opportunity to show our appreciation to our military friends and families locally. With Arena only a few short blocks away from Fort McNair and the Navy Yard, this is an obvious partnership. Members of the military from around the Washington-area are invited to a family dinner followed by a performance on the day after Thanksgiving, when so many of them are not able to visit their extended families because of their service.

The partnerships we engage in can extend past the scope of what is done artistically on our stages. By securing support from local, regional and national corporations, we are able to present the highest quality work for our audiences. *Two Trains Running* is generously sponsored by PNC Bank, a financial institution headquartered in Pittsburgh, the setting of August Wilson's plays. August Wilson is their local hero and it's meaningful to us that they are proud to be affiliated with such a great artist. We are grateful for the support of the many individuals, companies and philanthropic organizations that ensure the vitality of this 68-year young institution.

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



SPECIAL THANK YOU TO ARENA STAGE USHERS

THANK YOU to the generous members of our usher corps who not only contribute their time, energy and effort throughout the season, but also continually support our mission by giving to our Annual Fund. Gifts to the Annual Fund allow us to maintain the highest quality work on stage and provide vital arts education programs for young people throughout the region.

The support of our usher corps is invaluable to the continued success of Arena Stage! While we appreciate gifts of all sizes, space only permits us to list contributions of \$100 or more. The following are contributors as of February 28, 2018.

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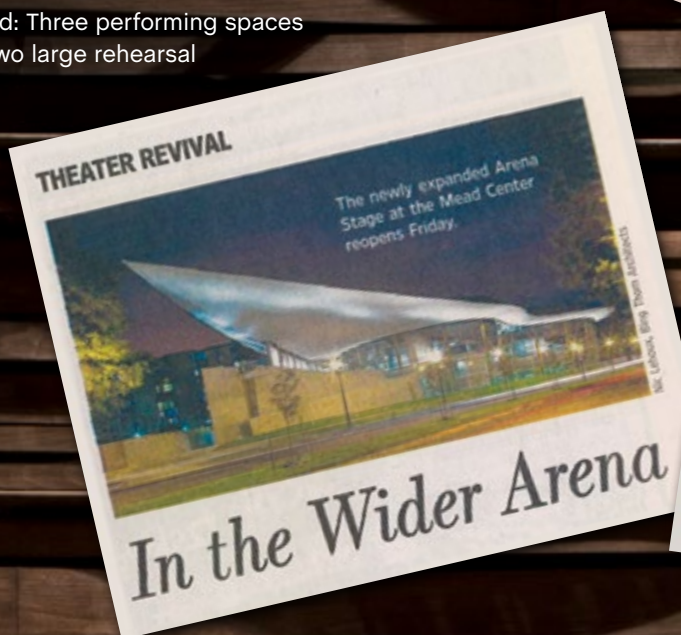
As we celebrate Molly's 20th season with Arena Stage, we reflect on the landmark opening of the Mead Center for American Theater on October 25, 2010. Designed by acclaimed modernist architectural firm Bing Thom Architects, Arena's new home embodies the heart of its mission — inclusion, ambition and boldness. Arena Stage at the Mead Center for American Theater is named after visionary benefactors and Life Trustees Dr. Jaylee M. Mead and the late Gilbert Mead, who pledged \$35 million towards the project — the largest gift ever from a single household to a not-for-profit regional theater. The soaring structure has anchored Arena Stage as a leader of American theater, while catalyzing the revitalization of Southwest Washington D.C.

"Maybe there really are no second acts in American lives, as F. Scott Fitzgerald famously pronounced. But the lives of American theaters are a different story. On Oct. 23 — after seven years in planning, three years in constructing and \$135 million in financing — the 60-year-old Arena Stage, a star of regional theater in the U.S., will make its debut in reconfigured, expanded digs with a longer name, Arena Stage at the Mead Center for American Theater, and a larger mission.

'It really is a rebirth,' says Molly Smith, Arena's artistic director since 1998.

Everything about the venture is bold: Three performing spaces (increased from the original two), two large rehearsal rooms, commodious concession stands, a classroom, a café, a rock garden, tiered lobbies, administrative offices, conference space and supporting shops (costume, scene, set, props, laundry). And all of it housed in an ultramodern structure featuring 35,000 square feet of soaring glass panes that wrap around the complex like a transparent curtain hanging from a cantilevered roof."

— *The Wall Street Journal*



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AUGUST WILSON'S AMERICAN STORY

BY SOYICA DIGGS COLBERT, PH.D.



Soyica Diggs Colbert, Ph.D..

"I, too, sing America" asserts the speaker in Langston Hughes's poem "I, Too," as he, "the darker brother," makes room to sit at the national table and tell his story.* August Wilson, like the speaker in Hughes's

poem, too told the story of America from the perspective of the darker brother. For Wilson, weaving the story of black working class people into the national narrative offered insight into the difficulty of gaining equal protection under the law. His theater, therefore, advanced freedom by offering examples of black people creating innovative responses to oppressive conditions. Throughout his artistic career, Wilson advocated for the development and autonomy of black theaters. He also called for black directors of his plays, recognizing the paucity of integration of America's theaters on stage and behind the scenes. He knew the story of black Americans needed to be told and accounted for if America were ever to uphold its promise.

Two Trains Running, Wilson's play for the 1960s, resonates profoundly with contemporary debates about gentrification and urban development in its focus on the possibilities for and the road blocks to economic uplift. By the end of the decade, Americans wanted improvements in their living conditions. People of color and women sought greater economic autonomy through access to institutions of higher education and wider representation in all sectors of labor. They also sought to occupy roles that had been customarily reserved for white men. Greater integration in society not only meant the

freedom to choose but also the financial means to make a choice.

Similar to today, in 1969, many Americans felt permanently excluded from the national story. *Two Trains Running* demonstrates the historical turning point that precipitated our current conditions of wealth disparity. In Wilson's work, growth, personal or economic, requires dealing with the past. Whether that's financial debt or personal ones, the bill must be paid in order to move forward. Moreover, in order to build something new (i.e. a relationship or career), the characters must confront the past. Wilson's cycle offers historical, familial, social, political and economic lessons. *Two Trains Running* has a deeply economic one but it would be a mistake to divorce the message from the artistic medium of theater. Wilson, at the end of the day, left his art to sing America.

*Hughes, Langston, *The Collected Poems of Langston Hughes*. Ed. Arnold Rampersad. New York. Vintage Classics, 1995. Print.

Dr. Soyica Diggs Colbert is Chair of the Department of Performing Arts, Director of the Theater and Performance Studies Program, and Associate Professor in the Department of African American Studies at Georgetown University. She served as Dramaturg on this production, courtesy of the Georgetown University-Arena Stage partnership supported by Trustee Andrew Ammerman.

CONTINUE THE CONVERSATION

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post-show conversation.

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SETTING / CAST / FOR THIS PRODUCTION

SETTING

Pittsburgh, 1969.

CAST (in order of appearance)

Wolf.....	REGINALD ANDRÉ JACKSON
Memphis Lee.....	EUGENE LEE
Risa.....	NICOLE LEWIS
Holloway.....	DAVID EMERSON TONEY
Hambone	FRANK RILEY III
Sterling.....	CARLTON BYRD
West	WILLIAM HALL, JR.

FOR THIS PRODUCTION

Vocal Coach.....	ANITA MAYNARD-LOSH
Assistant Lighting Designer.....	E-HUI WOO
Technical Director	NATALIE BELL
Properties Director	MONIQUE WALKER
Costume Director	JOSEPH P. SALASOVICH
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Directing Assistant.....	CATHERINE ROSENBERG
Stage Management Fellow.....	LUCIA RUPPERT
Deck Carpenter.....	LEVERN HAMER
Props.....	MARION HAMPTON DUBÉ, ALEKX SHINES
Light Board Operator.....	BRIAN FLORY
Sound Board Operator.....	ADAM W. JOHNSON
Wardrobe Supervisor	ALINA GERALL
Hair/Wigs	NATALIE FLANGO

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CAST (in alphabetical order)



CARLTON BYRD (*Sterling*) is honored to be making his Arena Stage debut! Select theater credits include *Sunset Baby* (Theater Works), *Bad Apples* (ACT Theatre), *Antebellum* (Woolly Mammoth Theatre Company),

Romeo & Juliet and *Ain't Supposed to Die a Natural Death* (Classical Theatre of Harlem) and *The Bacchae*. TV credits include *Castle*, *Major Crimes*, *Blue Bloods* and *Law & Order: SVU*. Film credits include *Life of a King*, *Woodlawn* and *Holding Patterns*. Graduate of New York University's Tisch School of the Arts and The Maggie Flannigan Studio. Ron Howard Foundation Scholarship recipient. Hebrews 12:1.



WILLIAM HALL, JR. (*West*) make his Arena Stage debut. Seattle Repertory credits include *Another Part of the Forest*, *I'm Not Rappaport*, *Gem of the Ocean* and *Birdie Blue*. He is proud to have been a co-founding

member of the nationally acclaimed Group Theatre where he appeared in many productions including *Sejwiz Banji is Dead* and *Buffalo Soldiers*. Recent productions include *To Kill a Mockingbird* (Intiman Theatre), *Othello* (Seattle Shakespeare Company), *Cry the Beloved Country* and *Bud, Not Buddy* (Book-It Repertory Theatre), *Wine in the Wilderness* (ACT Theatre) and *Death of a Salesman* (Langston Hughes).



REGINALD ANDRÉ JACKSON (*Wolf*) makes his Arena Stage debut. He has appeared at Seattle Repertory in *Well*, *The Great Society*, *Inspecting Carol*, *Ma Rainey's Black Bottom*, *Romeo & Juliet* and *The Cider House*

Rules, Part Two. He has also worked with The Shakespeare Theatre Company, Intiman, Lake Tahoe Shakespeare Festival, ACT Theatre, Artists Repertory Theatre, ArtsWest, and Seattle Shakespeare Company, among others. As a playwright, he is the recipient of the American Alliance of Theatre & Education's Distinguished Play Award for his adaptation of Christopher Paul Curtis' novel *Bud, Not Buddy*.



EUGENE LEE (*Memphis Lee*) returns to Arena Stage after appearing in every tongue confess and *Guess Who's Coming to Dinner*. He appeared on Broadway in *Gem of the Ocean* and is a "Wilsonian Warrior,"

having performed in all but two of Mr. Wilson's plays. Off-Broadway credits include *A Soldier's Play*, *Home*, *Manhattan Made Me*, *Nightline*, *Eyes of the American* and *The Redeemer* (Negro Ensemble Company). Regional credits include *stop. reset* (Goodman); *How I Learned What I Learned* (True Colors, Round House, Pittsburgh Public Theater, Huntington); the Kennedy Center's *August Wilson's 20th Century*; and others. Film/TV credits include *Wolf*, *Coach Carter*, *The Lying Game*, *American Crime*, *The White Shadow*, *Good Times*, *NYPD Blue* and *The Guiding Light*. Eugene is an artist-in-residence at Texas State University and Artistic Director for the Texas State Black and Latino Playwrights Conference. eugeneleeeonline.com



NICOLE LEWIS (*Risa*) makes her Arena Stage debut! Broadway credits include *Hair* (Tony Award Best Revival), *Rent* (Joanne) and *Lennon*. Off-Broadway credits include *Sense and Sensibility* (Bedlam), *Measure for Measure*

and *Macbeth* (The Public); *Murder Ballad* and *Boy Gets Girl* (MTC). Regional credits include *The Merry Wives of Windsor* (Two River Theater); *Disgraced* (Arizona Theatre Company); *Good People* (Geva Theater/Indiana Repertory); *Race* (Philadelphia Theatre Company); *All My Sons* (Intiman Theatre); *A Civil War Christmas* (Center Stage); *The Tempest* (Williamstown Theatre Festival). Film/TV credits include *The Blacklist*, *Mozart in the Jungle*, *Odd Mom Out*, *Law & Order: SVU*, *Blue Bloods*, *London Betty*, *Across the Universe* and *The Comedian*. B.A. Yale University, M.F.A. American Conservatory Theater. Many thanks to Seattle Repertory, Arena Stage, Juliette, Constanza, Michelle Shay, Heather Simms, Julia Berman and the Leach/Lewis families. NicoleLewisNYC.com



FRANK RILEY III (*Hambone*) is a native of Richmond, VA and currently lives in the D.C. metropolitan area. He returns to Arena Stage after appearing in *A Raisin in the Sun*. Other area credits include *To Kill a*

Mockingbird as Rev. Sykes in Alexandria, VA; *Cinderella The New Musical* in Alexandria, VA; *Dead Man Walking* at the Kennedy Center; and *Yet I Stank* in Alexandria, VA. He appeared in the Amazon TV series *DailyBread* and will be in an

WHO'S WHO

episode of *For My Man*, which airs on TV One. A former pro wrestler in the local circuit of VA and NC in the early 90s and a single father of two sons, Frank is several months retired from the Alexandria, VA Police Department.



DAVID EMERSON TONEY

(*Holloway*) returns to Arena Stage after appearing in four decades of stage productions, including such roles as Doaker in August Wilson's *The Piano Lesson*, Roy Wilkins in Robert Schenkkan's *All*

the Way and Lonnie in Zora Neale Hurston's *Polk County*. Broadway credits include of *A Free Man of Color* and Julie Taymor's Tony Award nominated musical *Juan Darién*. Regionally he was seen as Alonzo in *The Tempest* and Lucio in *Measure for Measure* (Folger Theatre); *Army in the Persians* and *Othello* (Shakespeare Theatre Company); Jacques in *As You Like It* (Utah Shakespeare Festival); *Splash Hatch on the "E" Going Down* (Yale Repertory); and *The Fool in King Lear*. David is an Assistant Professor of Acting at Virginia Commonwealth University.

CREATIVE

AUGUST WILSON (Playwright)'s plays include *Gem of the Ocean*, *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson* (Pulitzer Prize winner), *Seven Guitars*, *Fences* (Pulitzer Prize winner, Tony Award winner), *Two Trains Running*, *Jitney* (Oliver Award winner), *King Hedley II* and *Radio Golf*. In 2003, he made his stage debut in his one-man show, *How I Learned What I Learned*. He received an Emmy Award nomination for his screenplay for *The Piano Lesson*. Other works include *The Janitor*, *Recycle*, *The Coldest Day of the Year*, *Malcolm X*, *The Homecoming* and the musical satire *Black Bart and the Sacred Hills*. Other awards include eight New York Drama Critics Circle Awards, Rockefeller and Guggenheim Fellowships in Playwriting, a Whiting Writers Award, 2003 Heinz Award, 1999 National Humanities Medal and induction into the Theater Hall of Fame.

JULIETTE CARRILLO (Director) is a graduate of the Yale School of Drama and has directed critically-acclaimed premieres and revival productions in theaters across the country including Oregon Shakespeare Festival, Mark Taper Forum, South Coast Repertory, Yale Repertory, Denver Center, Portland Center Stage and Seattle Repertory. As a member of the Cornerstone Theater ensemble, she has developed work for and with various communities such as the Los Angeles River community, the addiction and recovery

community, the Hindu community and seniors and their caregivers. She was an Artistic Associate and Director of the Hispanic Playwright's Project at South Coast Repertory for seven years, developing work with writers such as Nilo Cruz, Octavio Solis, José Rivera and Karen Zacarias. She is on faculty at University of California, Irvine. www.juliettecarrillo.com

MISHA KACHMAN (Set Designer) has worked at Arena Stage, Asolo Repertory, Center Stage, Cincinnati Playhouse in the Park, the Kennedy Center, Milwaukee Shakespeare, Opera Lafayette, Opera Royal Versailles, Portland Center Stage, Round House, Shanghai Dramatic Arts Center, Signature Theatre, Skylight Music Theatre, Studio Theatre, Syracuse Stage, Theater J, Wilma Theater and Woolly Mammoth, among many other companies in the United States and abroad. He is a company member at Woolly Mammoth and an associate artist at Olney Theatre Center. Misha is a Helen Hayes Award recipient and a graduate of the St. Petersburg Theatre Arts Academy. He serves as the associate professor of scene and costume design and head of M.F.A. in design at University of Maryland. For more information, visit mishakachman.com.

IVANIA STACK (Costume Designer)'s regional and D.C.-area credits include Woolly Mammoth (company member), the Kennedy Center Theater for Young Audiences, Center Stage, Everyman Theatre, The Second City, Contemporary American Theatre Festival, Round House, Signature Theatre, Imagination Stage, Olney Theatre Center (associate artist), Studio Theatre, Theater J, Constellation Theatre, Pointless Theatre, Synetic Theater, Forum Theatre, Theater Alliance, Rorschach Theatre, The Karski Project, Metro Stage and Gala Hispanic Theatre. She is a Ringleader for Audience Integration and the Artistic Director for Original, Interactive Work for dog & pony dc, and has an M.F.A. in design from the University of Maryland.

SHERRICE MOJGANI (Lighting Designer)'s recent designs include *Skeleton Crew* (The Old Globe); *Black Pearl Sings*, *Roz and Ray*, *The Dybbuk* for Hannah and Sam's Wedding, *Outside Mullingar*, *My Mañana Comes*, *Steal Heaven*, *HONKY*, *The Mountaintop*, *Clybourne Park* (San Diego Repertory); and *The Revolutionist*, *Blue Door*, *Ruthless: The Musical*, *Trouble in Mind*, *Jade Heart*, *Mud Blue Sky*, *Skinless*, *Freedom of Speech* (MOXIE Theatre). Sherrice is an assistant professor in the School of Theatre at George Mason University. She holds a B.A. in theater arts from UC Santa Cruz and an M.F.A. in lighting design from UC San Diego. sherrice.weebly.com



DAVID R. MOLINA (Composer and Sound Designer)'s theater credits include Oregon Shakespeare, Portland Center Stage, Yale Repertory, Mark Taper Forum, Cornerstone Theater Company, Yerba Buena Center for the Arts, Campo Santo, Teatro Campesino and Magic Theatre. He is a resident artist with Brava Theater, Naka Dance Theater, University of San Francisco, Teatro Jornalero and Soapstone Theatre Company. Installations include SFMOMA, Oakland Museum of California, Sundance Film Festival and McLoughlin Gallery. Film/TV/video credits include PBS, *Not in Our Town*, Tolleson Design, *Dead Ink Archive*. He is a frequent collaborator with Violeta Luna, Roberto G. Varea, Rhodessa Jones and Cause Collective. Other credits include *Secos y Mojados* co-founder, *Asterisk Magazine* and *Behind the Dream* (audio book). Awards include L.A. Ovation, Creative Capital, Phyllis Wattis and Musical Grant Program. Bands include Impuritan; Idris Ackamoor and The Pyramids; Ghosts and Strings; and Transient. drmsound.com

CAPARELLIOTIS CASTING (NY Casting Director)'s current Broadway credits include *Junk* (Lincoln Center) and *Meteor Shower*. Other select Broadway credits include *A Doll's House, Part 2; Jitney; The Little Foxes; The Glass Menagerie; The Front Page; Les Liaisons Dangereuses; Black Bird; Fish in the Dark; It's Only a Play; An Act of God; Disgraced; Casa Valentina; Holler If Ya Hear Me; The Trip to Bountiful; and Fences*. They have additionally worked with Atlantic, Signature, LCT3, Ars Nova, Old Globe, Goodman, McCarter and others. Film and TV credits include *American Odyssey* (NBC), the *How To Get Away with Murder* pilot (ABC), the *Ironside* pilot (NBC) and *Steel Magnolias* (Sony for Lifetime).

CRISTINE ANNE REYNOLDS (Stage Manager) is based out of Seattle, Washington where she works at Seattle Repertory Theatre, Seattle Children's Theater and Seattle Opera. Select work at Seattle Repertory Theatre has included *Dry Powder, Romeo and Juliet, Jitney, Who's Afraid of Virginia Woolf?, The Great Gatsby, Clybourne Park, Doubt* and *The Road to Mecca*. National and international credits include Shakespeare Theatre Company, South Coast Repertory, Barter Theatre, Pacific Northwest Ballet, Edinburgh International Festival, Sadler's Wells-London, Singapore Arts Festival and Macau Festival of the Arts. Cris and her husband Rob, live in a 110 year old cottage in Seattle's Ballard neighborhood.

MARNE ANDERSON (Assistant Stage Manager)'s Arena Stage credits include *The Great Society, 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.

SEATTLE REPERTORY THEATRE (Founded in 1963) is led by Artistic Director Braden Abraham and Managing Director Jeffrey Herrmann. One of America's premier not-for-profit resident theatres, Seattle Repertory Theatre has achieved international renown for its consistently high production and artistic standards, and was awarded the 1990 Tony Award for Outstanding Regional Theatre. With an emphasis on entertaining plays of true dramatic and literary worth, Seattle Rep produces a season of plays along with educational programs, new play workshops and special presentations. Visit seattlerep.org.

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,

WHO'S WHO

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.



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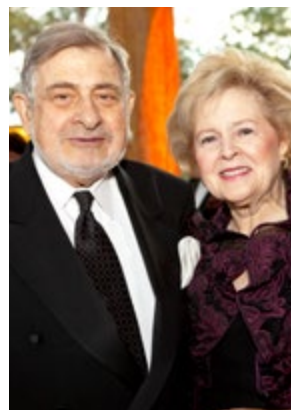
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— Beth Newburger Schwartz and the late Richard Schwartz



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Casting Fellow F. Binta Barry*
Dramaturg..... Jocelyn Clarke
Resident Artist Patty Rangel
Commissioned Writers Bob Banghart,
Nathan Alan Davis, David Henry Hwang,
Rajiv Joseph, Kenneth Lin, Craig Lucas,
Eduardo Machado, Mary Kathryn Nagle,
Aaron Posner, Theresa Rebeck, Sarah Ruhl,
Georgia Stitt, John Strand

PRODUCTION AND OPERATIONS

General Manager..... Ian Pool
Associate General Manager..... Marissa LaRose
General Management Coordinator.....Alicia Sells
Company Manager Clifford Hannon
Assistant Company Manager.....Amber Gray
Company Management Fellow..... Ariana Garcia*

PRODUCTION

Production Manager Joel M. Krause
Associate Production ManagerKaren O. Mayhew

SCENIC

Technical DirectorNatalie Bell
Assistant Technical Director.....Zachary Fullenkamp
Senior CarpenterNorman Lee
Charge Scenic Artist.....Li Qiang
Carpenters..... Mick Coughlan,
Craig Hower, Sean Malarkey,
Frank Miller, Amanda Srok
Technical Direction Fellow.....Nola Werlinich*

PROPERTIES

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Associate Properties DirectorLance Pennington
Master Prop Carpenter.....Michael Ritoli
Props ArtisanNiell DuVal
Property Assistants Marion Hampton Dubé,
Kyle Handziak

LIGHTS

Master Electrician.....Christopher V. Lewton
Assistant Master Electrician.....Paul Villalovoz
Electricians Scott Folsom, Brian Flory
Lighting Fellow..... Sydney Becker*

SOUND

Sound Director.....Timothy M. Thompson
Sound Technicians..... Em Gustason,
Adam W. Johnson, Reid Moffatt

COSTUMES

Costume Director Joseph P. Salasovich
Assistant to the Costume Director..... Cierra Coan
Drapers.....Carol Ramsdell, Steven Simon
First Hands Lauren Allmeyer, Mallory Muffley
Master StitcherNoel Borden
Craftsperson..... Deborah Nash
Wardrobe SupervisorsAlina Gerall, Alice Hawfield
Wigs, Hair and Makeup Supervisor.....LaShawn Melton
Costume Fellow Elizabeth Spilsbury*

STAGE MANAGEMENT

Stage Managers.....Rachael Danielle Albert,
Marne Anderson, Anthony O. Bullock
Kurt Hall, Martha Knight, Trevor A. Riley,
Christi B. Spann, Susan R. White
Stage Management Fellows..... Lucia Ruppert*,
Dayne Sundman*

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Associate Director of
Information Systems.....Travis Armbuster
Database Manager Rachel Schlaflf
Help Desk Associate.....Edward Wieland

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Maintenance Technicians Brian K. Davis,
Lester McDonald Jr.,
Vincent Gregg,
PorterLawrence Wise
Stage Door AttendantsRa'Chelle Carey,
Kay Rogers

THEATER STAFF

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Director of Community Engagement/
Senior Artistic Advisor..... Anita Maynard-Losh
Director of EducationAshley Forman
School Programs ManagerRebecca Campana
Partnership Manager..... Medha Marsten
Master Teaching Artist..... Psalmayene 24
Training Programs Manager.....Sean-Maurice Lynch
Community Programs
CoordinatorMatthew Reckeweg
Community Engagement Fellow..... Akhila Khanna*,
Juan-Pablo Amaya-Vargas*

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Leadership Office Manager..... Alison Irvin
Human Resources and
Finance Associate.....Jackie Rucker Bohi
Management Fellows.....Miranda Gohh*, A.J. Orth*
General Counsel.....Fried, Frank, Harris, Shriver &
Jacobson; Robbins, Russell, Englert,
Orsek, Untereiner & Sauber, LLP

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Accounting Associates.....Larry Bright,
Christopher Murk
Auditors.....Bormel, Grice & Huyett, P.A.
Bond Counsel.....Arent Fox, LLP

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Senior Director of
Individual Giving.....Kristen Mitchell
Director, Ovation Campaign.....Ryan Merkel
Director, Development Operations
and Events.....Maria Corso
Director of Board and
Donor Relations.....Anne Paine West
Director, Corporate Fund.....Char Manlove-Laws
Foundation Relations
Manager.....Hannah Fried-Tanzer
Campaign Manager.....Melanie Heredia
Membership CoordinatorTricia Edwards
Development Coordinator.....Erin Jones
Development Assistant.....Sam Abney
Donor Relations Manager.....Tiana Bias
Development FellowMary Patano*

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Associate Director of Marketing.....Amy Horan
Digital Communications Manager.....Brieahn Demeo
Graphic DesignerShawn Helm
Jr. Graphic DesignerJames Sweeney
Website and New Media Manager.....Ben Nolan
Marketing Fellow.....Jordan Jackson*
Artwork Creation.....Nicky Lindeman
IllustratorsNigel Buchanan, Jack Hughes,
Uli Knorzer, Goni Montes, Tim O'Brien, Bill C. Ray,
Paul Rogers, Yuko Shimizu, Richard Davies Tom

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Media Relations Fellow.....Skye Lindberg*

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Events and Rentals Manager.....Betsy O'Keeffe
Events and Rentals
Assistant ManagerKaitlyn Sakry
Events and Rentals
CoordinatorChrystal Noelle Vaughan

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Director of
Audience ServicesLindsey Wareing Pisani
Group Sales Manager.....Isaac Evans
Group Sales AssociatesBria Hall, Kathryn Perry
Associate Director of
Audience ServicesHolly Longstreth
Manager of Sales Services.....Sabrina Clark
Assistant Managers of
Sales Services.....Maria Benzie,
Kate Thompson
Sales Associates.....Trevor Comeau,
Nicole Cusick, Paige Goodwin,
Alexandra Ley, Colin O'Bryan,
Asha Moses, Taylor Tobak
House Managers.....Jody Barasch,
Maddie Newell, Becca Spencer
Visitor Services CoordinatorSamantha Johnston

*Allen Lee Hughes Fellow



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