

# AMERICAN PROPHET

FREDERICK DOUGLASS IN HIS OWN WORDS

2022/23 SEASON



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for american theater

# BE A PART OF THE

## CLASSIC AND MODERN, COMEDY AND



SPARKLING ROMANTIC COMEDY

### HOLIDAY

BY PHILIP BARRY

DIRECTED BY ANITA MAYNARD-LOSH

FICHANDLER STAGE | OCTOBER 7–NOVEMBER 6, 2022

An up-and-coming Wall Street lawyer from a working-class family aspires to quit and enjoy life once he's made enough money, a prospect that doesn't thrill his wealthy, well-born fiancée but excites her more unconventional sister. Can his dreams survive his soon-to-be bride's narrow view of affluence? Opposing societal hierarchies and differing views of success confront each other in this timely commentary on how to pursue a life worth living. This classic romantic comedy set in the 1920s became a beloved 1938 film starring Cary Grant and Katharine Hepburn.



ARENA STAGE IN ASSOCIATION WITH  
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### SANCTUARY CITY

BY MARTYNA MAJOK

DIRECTED BY DAVID MENDIZÁBAL

KREEGER THEATER | OCTOBER 21–NOVEMBER 27, 2022

Pulitzer Prize winner Martyna Majok brings us the powerful story of two young DREAMers who fight to establish a place for themselves in America, the only country they know as home. Poignant, timely, and highly theatrical, *Sanctuary City* illuminates the triumphs and challenges these lifelong friends face, and how much they are willing to risk for each other when they have everything to lose.



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### RIDE THE CYCLONE

BOOK, MUSIC & LYRICS BY

BROOKE MAXWELL & JACOB RICHMOND

DIRECTED BY SARAH RASMUSSEN

KREEGER THEATER | JANUARY 13–FEBRUARY 19, 2023

Part comedy, part tragedy, and wholly unexpected, this wildly imaginative story delivers surprises at every turn. The lives of six teenagers from a Canadian chamber choir are cut short in a freak accident aboard a roller coaster. A mechanical fortune-teller invites each to tell their story of a life interrupted, offering the chance to come to terms with their fates. At once quirky and smart, edgy and beautiful, *Ride the Cyclone* ultimately reveals the resilience of the human spirit in spite of senseless tragedy.

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# 2022/23 SEASON!

## DRAMA, MUSICALS AND MUSIC-FILLED



VISCERAL POWER PLAY

### THE HIGH GROUND

BY **NATHAN ALAN DAVIS**

DIRECTED BY **MEGAN SANDBERG-ZAKIAN**

ARLENE AND ROBERT KOGOD CRADLE | **FEBRUARY 10–APRIL 2, 2023**

A Black man in an army uniform stands his ground atop Tulsa's Standpipe Hill, bearing witness to the destruction and desecration of Tulsa's Greenwood District — but other forces, both friendly and hostile, conspire to remove him. A play in conversation with Tulsa, Oklahoma's 1921 race massacre, *The High Ground* offers a complex portrait of what it means to root, to resist, and to proceed from devastation.

GREAT AMERICAN EPIC

### ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES

BY **TONY KUSHNER**

DIRECTED BY **JÁNOS SZÁSZ**

FICHANDLER STAGE | **MARCH 24–APRIL 23, 2023**

Tony Kushner's Pulitzer Prize- and Tony Award-winning drama is one of the great epic American plays of this past century. We meet Louis and Prior and Harper and Joe, two couples whose relationships are on the rocks; the former because of Prior's AIDS diagnosis and Louis' inability to cope with illness, and the latter because of Joe's closeted homosexuality and Harper's incessant fears and hallucinations. The brilliant Hungarian director and filmmaker János Szász will stage *Angels in America, Part One: Millennium Approaches* in-the-round 30 years after its Broadway premiere.



WICKEDLY FUNNY POWER PLAY

### EXCLUSION

BY **KENNETH LIN**

DIRECTED BY **TRIP CULLMAN**

KREEGER THEATER | **MAY 5–JUNE 25, 2023**

A reluctant historian is thrown out of her element when her acclaimed book about the Chinese Exclusion Act of 1882 is optioned by a larger-than-life Hollywood mogul with a track record for making smash-hit TV shows. The professional bleeds into the personal when she finds herself weighing the historical facts against her own awakening ambitions. In a hilarious workplace comedy with teeth, tensions rise and deals are made and broken.



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# AMERICAN PROPHET

## FREDERICK DOUGLASS IN HIS OWN WORDS

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# ARENA STAGE MISSION

Arena Stage is the voice of American theater resident in our nation's capital. Focused on American artists, our productions are innovative and representative of stories from across the country. We nurture new plays and reimagine classics. We celebrate our democracy and diversity through a multitude of voices in our productions and community engagement programs to inspire people to action. We produce all that is passionate, exuberant, profound, entertaining, deep and dangerous in the American spirit.



the mead center  
for american theater



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.



There could not be a more critical time for the words of Frederick Douglass to inspire us to action to build justice and inclusion in America. When Charles Randolph-Wright first shared with me a few of Marcus Hummon's songs, they took my breath away. The idea of placing some of Frederick Douglass' words into music is transcendent. What Douglass has to say about freedom and life in America continues to resonate with great power today.

This production has been a long time coming! Soon we will be talking about how the new plays being produced are stories out of the COVID-19 pandemic. Yet for now we continue to bring to fruition the many seeds that were planted just before the hiatus of live performance, which kept the theater dark for nearly two years. Charles and Marcus have continued to hone and improve the musical during this time. The songs are electrifying.

Charles Randolph-Wright is one of my favorite artists, hands down. We first met in 1998 and immediately connected on personal and professional levels. We trust each other, and that's a rarity in this crazy business. When Charles brings a project to Arena, I know we have high potential for a remarkable production. Charles does it all. Marcus Hummon brings many of the great words of Frederick Douglass to life with such beautiful and glorious music. His music has created a perfect avenue for a new generation to learn and understand about the great orator — and perhaps even shed new light on Douglass' ideas. Charles has gathered a powerful group of performers and collaborators to bring this story to life.

Starting off my 25th Anniversary Season with a world premiere musical with a long-time collaborator like Charles Randolph-Wright feels fitting, wonderful, and so right. Thank you for joining us for *American Prophet* and the start of my 25th Anniversary Season!

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

**Molly Smith**

Artistic Director

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# FROM THE EXECUTIVE PRODUCER



My headline is Finding Resiliency.

We have found strength in the broad range of people that complete Arena Stage during good and less-good times. Our robust roster of full-time and seasonal staff, which was drastically reduced during the height of the pandemic, is rebuilding with many new faces and new responsibilities. The troupe of independent artists at the center of our enterprise was a little smaller this past season with six plays instead of our traditional ten, but with as much talent and grace as ever. Our community engagement team of

educators found authentic ways to maintain their high-touch methodology online, and as well as in person, with the Voices of Now Festival (just in May) and Camp Arena Stage (now through August 5!).

Arena was buoyed through hard times by a generous and dedicated Board of Trustees and thousands of stalwart donors who stood by our side. Arena's loyal subscribers by and large did not request any money back, preferring to pay it forward, and many are renewing their annual commitment with us. All in all, a huge community invested in our mission and was a major source of our resiliency.

For me personally, one thoughtful opportunity was curated by TRG Arts, convening a dozen administrators located on both sides of the Atlantic and the 49th parallel. Simple lessons learned included: the value found in silence in a noisy world, the balm that gratitude provides, and the importance of a mindset that looks from abundance and not scarcity in what we have built and what remains. So, as we reimagine our enterprise, it is with a deeper connection with fellow travelers than we may have had prior to the spring of 2020.

Here, we are enjoying the world premiere musical *American Prophet*, bringing Frederick Douglass' words and story to life as skillfully told by Marcus Hummon and Charles Randolph-Wright. They demonstrate their resilience in growing and building the musical which was originally to premiere at Arena in 2020. How brilliant of these artists to recognize in Douglass' own story the human values we need to be reminded of at this moment in our nation's history.

Thank you for joining us and for supporting us along the way. I hope you find resilience in our time together today. I have found strength in reaching out to other colleagues to find a willing band of brothers and sisters prepared to lower their guards and share knowledge, experience, solutions, and emerging concerns.

It will bring us all joy if you enjoy the show and spread the word. Be well.

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

**Edgar Dobie**

Executive Producer

President of the Corporation

# ANOTHER FREDERICK: IN CONVERSATION WITH MARCUS HUMMON AND CHARLES RANDOLPH-WRIGHT

**OTIS RAMSEY-ZÖE:** Why Douglass, and what is the Douglass that we meet in this piece that differs from other renderings of Douglass?

**CHARLES RANDOLPH-WRIGHT:** What hit me immediately is that we want audiences to realize how prescient his words are. In 2022, his words are just as impactful, even more impactful, now than they were then. There is one section in the play where he talks about judges and Presidents, and every time I go crazy because it's hard rehearsing in the middle of what's going on. It is difficult trying to tell this story right now, but I hope that we can be an antidote to the insanity that is happening.

**MARCUS HUMMON:** A lot of times, we think of this, sort of, senior — the lion of Anacostia — image of Frederick Douglass. What we are showing is the ascendancy of a great American leader, a great moral icon, a prophet. He is an enormously contemporary figure, and we want to show the man as he evolved and even changed during that period of time.

**CHARLES RANDOLPH-WRIGHT:** You know, I like to describe this as Frederick's insurgent period. Hearing his words with a 2022 lens is very unexpected to me. In the process, I have discovered a different Frederick Douglass than the Frederick Douglass I was taught, and because it's a musical we are allowed to deal with the poetry.

Marcus has so brilliantly taken his words and made lyrics and turned them into

songs that are still so very Frederick and that speak to us right now the summer of 2022, which is a very dangerous summer.

**MARCUS HUMMON:** A very dangerous summer, I like that! I want to add something else. Throughout the musical, we use the actual words of Douglass, who wrote three autobiographies — and a second edition of the third one, he finished three years before he died. He spent so much time talking about his story and the significance of it was so important to him. You know, history is never pure recollection. It always has a prism that you're passing light through. We are trying to do our best to let Frederick speak today. We owe it to him. As best we can, we wanted to let him tell us.

**OTIS RAMSEY-ZÖE:** In that sense, this piece continues the work of Frederick Douglass in revisiting his narrative and asking "What does my story have to say to me now?" as Frederick himself did repeatedly and how he thoughtfully leveraged speech to criticize, to agitate, to push toward liberation. Frederick's complement in this piece is his first wife Anna, and here, too, we are encountering something different.

**CHARLES RANDOLPH-WRIGHT:** Because of poetry, lyricism, and music we are able to go into Anna's journey which is key to Frederick's journey. They were married for decades. They had five children. What is that journey that we've not heard? Unfortunately, this was not something he wrote about as Marcus said earlier,

for various reasons, and because it is a musical, we were empowered to give Anna a voice. What better place to give someone a voice than in a musical! There are future books which aim to give a more complete picture of Anna, and Frederick Douglass' amazing descendant Kenneth Morris, Jr. is a consultant on the show. In telling this story, we have been very involved with the family, who are encouraging and wanting Anna's story out there because it has been ignored.

**MARCUS HUMMON:** Today, in rehearsal, we were looking at an essay called "Anna Murray Douglass, My Mother As I Recall Her" written by Rosetta Douglass-Sprague. Rosetta has a variety of reasons for writing it—and none of them are good—and it's because Anna was really denigrated and to some extent, she still is today. Just a month ago, we were watching a special, and people are still talking down to this woman who was a soldier and, likely, Frederick's ability to move to freedom was all her doing. I think it's fair to say that without her, there is no Frederick Douglass as we understand him. She deserves that. I feel passionate about everything, of course, but I feel intensely passionate about the Anna part of the experience.

**OTIS RAMSEY-ZÖE:** Yes, Anna's role reminds us that the necessarily liberatory work is often work done in silence and unseen. Or that what we see or what is shown is not always all the work being done. Yes, absolutely, there are prophets, but there are also all these other hands.

PHOTOS FROM TOP TO BOTTOM:

(L TO R) Kristilyn Lloyd (Anna Murray Douglass), Cornelius Smith Jr. (Frederick Douglass), Charles Randolph-Wright (Book/Director), Joseph Joubert (Music Director/Conductor/Orchestrator/Additional Arrangements), Marcus Hummon (Book/Music and Lyrics)

(L TO R) Charles Randolph-Wright (Book/Director), Cornelius Smith Jr. (Frederick Douglass), Thomas Adrian Simpson (Abraham Lincoln/Garrison)

Cornelius Smith Jr. (Frederick Douglass) (center) and the cast of *American Prophet*

(L TO R) Cicily Daniels (Betsey Bailey/Elizabeth Keckley/Ensemble), Cornelius Smith Jr. (Frederick Douglass)

All photos by Tony Powell.



Arena Stage  
Molly Smith, Artistic Director | Edgar Dobie, Executive Producer

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**PRESENTS**

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By special arrangement of Reggie Hill as Producer with  
Kathleen O'Brien and ShowTown Productions as Executive Producer

# **AMERICAN PROPHET**

## **FREDERICK DOUGLASS IN HIS OWN WORDS**

BOOK BY **CHARLES RANDOLPH-WRIGHT** AND **MARCUS HUMMON**

MUSIC AND LYRICS BY **MARCUS HUMMON**

DIRECTED BY **CHARLES RANDOLPH-WRIGHT**

CHOREOGRAPHED BY  
**LORNA VENTURA**

MUSIC DIRECTION, ORCHESTRATIONS,  
AND ADDITIONAL ARRANGEMENTS BY  
**JOSEPH JOUBERT**

SET DESIGNER  
**ARNULFO MALDONADO**

COSTUME DESIGNER  
**DEDE AYITE**

LIGHTING DESIGNER  
**RUI RITA**

SOUND DESIGNER  
**DAN MOSES SCHREIER**

HAIR, WIG, AND MAKEUP DESIGNER  
**MIA NEAL**

ASSOCIATE MUSIC DIRECTOR /  
REPLACEMENT MUSIC DIRECTOR  
**PAUL BYSSAINTHE, JR.**

DRAMATURGS  
**JOCELYN CLARKE AND  
OTIS RAMSEY-ZÖE**

CASTING DIRECTOR  
**TARA RUBIN CASTING CSA**

LOCAL CASTING  
**JOSEPH PINZON**

DOUGLASS FAMILY CONSULTANT  
**KENNETH B. MORRIS, JR.**

STAGE MANAGER  
**RACHAEL DANIELLE  
ALBERT\***

ASSISTANT STAGE MANAGER  
**MARNE ANDERSON\***

ASSISTANT STAGE MANAGER  
**ALEX MURPHY\***





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through generous funding from



*American Prophet* is the  
recipient of an **Edgerton Foundation**  
**New Play Award.**

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**Dr. Betty Jean Tolbert Jones and**

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**R. Lucia Riddle, and**

**David Bruce Smith and**

**The Grateful American Foundation.**

Special thanks to

**Sandy and Jon Willen.**

Additionally, the *American Prophet*  
team would like to thank

**Frederick Douglass Family Initiatives,**

**Nettie Washington Douglass, and**

**Celeste-Marie Bernier.**

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# CAST / MUSICIANS

## CAST *(in alphabetical order)*

Ensemble/Partial Swing .....	CAROLYN AGAN*
Mary Todd/Ensemble.....	ERICA AUBREY*
Reverend Gore/Edward Covey/ Sec. Seward/Ensemble.....	KURT BOEHM*
Ensemble/Partial Swing .....	ZOË BRYANT
Betsey Bailey/Elizabeth Keckley/Ensemble .....	CICILY DANIELS*
Anna Murray Douglass .....	KRISTOLYN LLOYD*
Demby/Ensemble.....	CHRISTOPHER B. PORTLEY*
Ensemble/Partial Swing .....	CHRISTOPHER MICHAEL RICHARDSON*
John Brown/Ensemble .....	CHRIS ROBERTS
Ensemble/Partial Swing .....	BRENDON SCHAEFER*
Abraham Lincoln/Garrison.....	THOMAS ADRIAN SIMPSON*
Frederick Douglass .....	CORNELIUS SMITH JR.*
Bill/Garnett/Ensemble/Dance Captain .....	CORREY WEST*
Gabe/Ensemble .....	CURTIS WILEY*
Sally/Ensemble.....	KANYSHA WILLIAMS*

*\*Member of Actors' Equity Association.*

### UNDERSTUDIES

Zoë Bryant (Betsey Bailey/Elizabeth Keckley)  
Brendon Schaefer (Abraham Lincoln/Garrison/John Brown)  
Curtis Wiley (Frederick Douglass)  
Kanysha Williams (Anna Murray Douglass)

## MUSICIANS

Music Director/Conductor/Keyboard 1 .....	JOSEPH JOUBERT
Associate Music Director/Replacement Music Director/ Conductor/Keyboard 1 .....	PAUL BYSSAINTHE, JR.
Keyboard 2.....	LEIGH DELANO
Acoustic/Electric Guitar .....	GERRY KUNKEL
Acoustic/Electric Bass .....	DAN HALL
Cello .....	ARON RIDER
AFM Musical Contractor/Percussion/Drum Set.....	DANNY VILLANUEVA








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# FOR THIS PRODUCTION

## FOR THIS PRODUCTION

Assistant Director .....	ALLYSON TUCKER
Intimacy Coordinator and Fight Consultant.....	KAJA DUNN
Voice and Dialect Coach.....	CAROLINE CLAY
Associate Set Designer .....	COREY UMLAUF
Assistant Lighting Designer.....	CATHERINE GIRARDI
Assistant Sound Designer .....	BRANDON KEITH BULLS
Music Copyist .....	JOANN KANE MUSIC
Rehearsal Music Copyist.....	WILLIAM YANESH
Keyboard Programmer.....	RANDY COHEN
Sound System Tuner.....	RYAN HICKEY
Production Assistant.....	DAYNE SUNDMAN
Script Production Assistant .....	STEPHEN BUBNIAK
COVID-19 Compliance Officer .....	TREVOR COMEAU
Stage Carpenters.....	HANNAH MARTIN, JESS RICH
Props.....	ALEKX SHINES, GRACE TRUDEAU
Light Board Operator.....	BRIAN FLORY
Followspot Operators .....	KELSEY SWANSON, STEFANIE DEHART
Audio Engineer .....	ALEX CLOUD
Second Audio.....	ALYSSA FOY
Wardrobe Supervisors.....	ALICE HAWFIELD, ALINA GERALL
Wardrobe .....	CARISSA GILSON
Wigs, Hair and Makeup Supervisor.....	JAIME BAGLEY

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# SETTING / SCENES / MUSICAL NUMBERS

## SETTING

1851–1865 with flashbacks to Frederick Douglass' past.

## SCENES / MUSICAL NUMBERS

### ACT I

#### Scene 1: New York, NY

What Does Freedom Look Like? ..... FREDERICK

#### Scene 2: Tuckahoe, MD

Going to the Great House /  
Wade in the Water ..... DEMBY, FREDERICK, ENSEMBLE

If I Were Your Mother ..... BETSEY

#### Scene 3: Tuckahoe, MD

When Your Time Comes ..... REVEREND GORE, CHOIR

#### Scene 4: Baltimore, MD

Very Well, Thought I ..... FREDERICK

#### Scene 5: St. Michaels, MD

Brother ..... FREDERICK, ENSEMBLE

#### Scene 6: Baltimore, MD

Ain't No Freedom ..... GABE, FREDERICK, ENSEMBLE

Children of the Same River ..... FREDERICK, ANNA

#### Scene 7: New York, NY; New Bedford, MA; Rochester, NY; England

Very Well, Thought I (Reprise) ..... FREDERICK

A Name ..... FREDERICK, ANNA, MR. JOHNSON,  
MRS. JOHNSON, GARRISON

#### Scene 8: Rochester, NY

Your Star ..... ANNA

We Need a Fire ..... FREDERICK, JOHN BROWN, ENSEMBLE

# SETTING / SCENES / MUSICAL NUMBERS

## ACT II

### Scene 1: Pendleton, IN

Brother (Reprise) ..... FREDERICK, ENSEMBLE

Where Have You Gone, Frederick Bailey? ..... BETSEY, FREDERICK

### Scene 2: Pendleton, IN

### Scene 3: Rochester, NY

I Love a Man ..... ANNA, FREDERICK

### Scene 4: Chambersburg, PA

Hands ..... JOHN BROWN, ENSEMBLE

### Scene 5: Rochester, NY; Scotland; England

Let the Storm Come ..... ANNA, FREDERICK

### Scene 6: Washington, DC

Mr. President ..... LEADERS

### Scene 7: Rochester, NY

### Scene 8: Washington, DC

The Distant Shores of Hope/Beautiful Lies ..... FULL COMPANY

### Scene 9: Washington, DC (Lincoln's Second Inauguration)

Fondly Do We Hope ..... ABRAHAM LINCOLN, ENSEMBLE

### Scene 10: Rochester, NY

A More Perfect Union ..... ANNA, FREDERICK, ENSEMBLE

### Scene 11: Finale

American Prophet ..... FREDERICK

We Need a Fire (Reprise) ..... FREDERICK, ENSEMBLE

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## CAST



**CAROLYN AGAN** (Ensemble/*Partial Swing*)'s favorite regional credits include *The 25th Annual Putnam County Spelling Bee*, *Parade*, *Freedom's Song*, *Hello! Dolly*, *1776*, *Liberty Smith*, *A*

*Christmas Carol* (Ford's Theatre); *Little Shop of Horrors* (Olney Theatre Center); *Two Gents: A Rock Opera* (Shakespeare Theatre Company); *Pinkalicious!* (Adventure Theatre MTC); *Ragtime* (Craig Noel Award—Lead Actress), *South Pacific* (San Diego Musical Theatre); *Wild Goose Dreams*, *Home of the Brave* (La Jolla Playhouse); *The Phantom Tollbooth* (Kennedy Center TYA); *1776*, *Man of La Mancha*, *Bold Girls*, *The Hostage* (Keegan Theatre). She is a teaching artist and acting coach having worked with Levine Music, Shakespeare Theatre, Smithsonian Associates, La Jolla Playhouse, and The Old Globe. Carolyn is also the lead singer for local pop/rock cover band, Vertigo Red. Instagram: @Vertigo\_Red



**ERICA AUBREY** (*Mary Todd*/*Ensemble*) is honored to be making her Arena Stage debut. She played Mrs. Newton in *Amazing Grace* (Chicago company) and Off-Broadway she has been

seen in *Far From Heaven* (Playwrights Horizons) and *Music in the Air* (City Center Encores!). Regional credits include roles at New York Stage and Film, Ogunquit Playhouse, Gateway Playhouse, Flat Rock Playhouse, and Theatre Aspen. Her TV credits include *Jessica Jones* and the *Late Show with David Letterman*. An accomplished studio singer, her voice is in Disney theme parks, on video games, and recordings for Music Theatre International. She holds an MA in musical theatre from NYU Steinhardt, and is a professor in the musical theatre BFA program at Belmont University. Instagram: @erica\_aubrey



**KURT BOEHM** (Reverend Gore/*Edward Covey*/*Sec. Seward*/*Ensemble*) last appeared at Arena Stage as Enoch Snow in *Carousel*. Regional credits include *Born for This* (Arena Stage,

Alliance Theatre, Broad Stage, and ArtsEmerson). Previous Arena credits include *Fiddler on the Roof*, *My Fair Lady*, *Oklahoma!*, and *She Loves Me*. Additional D.C. credits include *Daddy Long Legs*, Helen Hayes Nomination for Outstanding Lead Actor (Monumental Theatre Company); *Assassins*, *Billy Elliott*, *West Side Story*, *Cabaret*, *Les Misérables*, *Kiss of the Spider Woman* (Signature Theatre); *South Pacific*, *A Chorus Line*, *Godspell*, *How to Succeed in Business Without Really Trying*, *The Producers* (Olney Theatre Center); *Little Shop of Horrors* (Ford's Theatre); *Chicago*, *The Full Monty* (Keegan Theatre). He holds a B.M. from Catholic University. @kurtb617



**ZOË BRYANT** (*Ensemble*/*Partial Swing*/*u/s Betsey Bailey*/*Elizabeth Keckley*) is excited to be making her Arena Stage debut after graduating from Howard University's Musical Theatre

program in 2022. She last appeared as Minnie in Howard University's production of *Flying West*. This is Zoë's first professional show and she is excited to begin her journey. She hopes to return next season so she can keep chasing her dreams. Instagram: @zoe\_jillian



**CICILY DANIELS** (*Betsey Bailey*/*Elizabeth Keckley*/*Ensemble*) is thrilled to be making her Arena Stage debut, particularly since she originally hails from Potomac, Maryland. She

appeared most recently on Broadway in the Tony Award-winning revival of *Once on This Island*. Her other Broadway credits include Disney's *The Little Mermaid* (original cast), *All Shook Up*, and *Rent*. She has performed

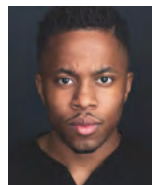


throughout the country on the National Tours of *A Night with Janis Joplin*, *The Gershwins' Porgy and Bess*, and *Caroline, or Change*. Her film and television credits include *Dear Edward*, *Mozart in the Jungle*, *Ugly Betty*, and *Across the Universe*. Cicily has appeared in commercials, and recorded voice-overs for companies including Ford Fusion, Cinnamon Toast Crunch, and Covergirl. Cicily is a graduate of Yale University. She would like to thank her agents, and her family for their amazing support. Instagram: @divadaniels98



**KRISTOLYN LLOYD** (Anna Murray Douglass) is a Grammy and Emmy Award-winning actress. Her acting credits include Broadway: *Dear Evan Hansen*; Off-Broadway: *Confederates*,

*Paradise Blue*, *The Liquid Plain* (Signature Theatre), *Fairycakes* (Greenwich House Theater), *Little Women* (Primary Stages), *Blue Ridge* (Atlantic), *Hamlet* (The Public Theater), *Invisible Thread*, *Dear Evan Hansen* (Second Stage Theater), *Heathers The Musical* (New World Stages), *Cabin in the Sky* (Encores! City Center); Selected Regional: *Paradise Blue* (Williamstown), *Witness Uganda* (A.R.T.), *Hairspray*, *Rent* (Hollywood Bowl); TV: *Random Acts of Flyness* (HBO), *Elementary*, *Madam Secretary*, *Kevin Can Wait* (CBS), *ER* (NBC), *Lie to Me*. Instagram and Twitter: @kristolynlloyd



**CHRISTOPHER B. PORTLEY** (*Demby/Ensemble*) last appeared at Cleveland Play House as Haemon in *Antigone*. Christopher recently received his MFA degree from the Case

Western Reserve University/Cleveland Play House Acting Program. Last summer he made his Chautauqua Theater Company debut playing De'Andre in Dominique Morisseau's *Blood at the Root* directed by Stori Ayers, and Zanni and Flavio in *Commedia Dell'Arte* directed by Andrew Borba. Other theatre credits include *Light It*

*Up!* (Cleveland Play House); *Father Comes Home From the Wars* (Parts 1, 2 & 3) (African American Repertory Theater); *The Tempest* and *Measure for Measure* (Shakespeare Academy at Stratford); and *Memphis* (Music Theatre of Denton). Christopher's film credits include *Sing Canary, Sing*. Instagram: @christopherbportley



**CHRISTOPHER MICHAEL RICHARDSON** (*Ensemble/Partial Swing*) is an actor, director, and teaching artist in the Washington, D.C. area, and he is excited to be making his Arena Stage

debut! His most recent theater credits include *Our Town* (Shakespeare Theatre Company) and the pre-Broadway run of *A Strange Loop* (Woolly Mammoth Theatre Company). Christopher is the creator/composer of *Everyday Magic* (Arts on the Horizon), and some of his other favorite D.C. credits include *Don't Let the Pigeon Drive the Bus!* (*The Musical*) (John F. Kennedy Center TYA), *Matilda* (Olney Theatre Center), *The Book of Will* (Round House Theatre), and his Helen Hayes-nominated performance in *The Wiz* (Ford's Theatre). He holds a B.A. in English and Theatre from The College of William & Mary. Instagram: @chrismichrich www.cmrich.me



**CHRIS ROBERTS** (*John Brown/Ensemble*) is a Grammy-nominated, multi-instrumentalist singer/songwriter from Nashville, TN. He was in the original Broadway cast and National

Touring company of *The Civil War*. His songs have been recorded by artists like H.E.R., Ashley McBryde, Matt Stell, Ashley Campbell, and others, and used for film and TV in spots like the Super Bowl, *Assassin's Creed*, Fox Baseball, *Nashville*, *Reign*, *Call of Duty*, *12 Strong*, Audi and others. Chris was a founding member of the band One Flew South. Signed to Decca/Universal, the band released its album *Last of the Good Guys* in 2008 to

much critical acclaim and played Farm Aid with Willie Nelson and the Newport Folk Festival with Jimmy Buffet. As a solo artist, Chris has released an album of bluegrass songs called *Mountain Standard Time* and a pop/folk album, *The Way West*. His writing for the theater includes a musical commissioned by the Smithsonian for their D-Day Museum in New Orleans called "The Boat that Won the War." Love to Wendy, Emily, and Abby and thanks for letting me spend the summer in D.C. with this wonderful show! Instagram: @discohiker



## BRENDON SCHAEFER

(Ensemble/Partial Swing/u/s Abraham Lincoln/Garrison/John Brown) is proudly making his Arena debut! His most recent jaunt across the

boards was as Fox in *P. Nokio: A Hip-Hop Musical* (Imagination Stage). Other D.C. credits include *Fame* (GALA), *Henry IV Parts 1 & 2*, *Twelfth Night* (STC), *Plays From the Front Lines* (Theater J). Before making D.C. home, Brendon spent some time with the National Tours of *Pippin* (King Charles), *The Wedding Singer* (Glen Gulia), and *All Shook Up*. Internationally, *Hear Our Song* played the Black Ship Festival in Japan, and Norwegian Cruise Line's *The Illusionarium* showed him the wonders of Central and South America. He thanks his parents for being so supportive of his artistic quest. Go Further! Instagram: @beyond\_the\_realm

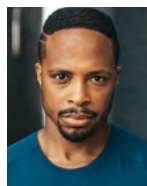


## THOMAS ADRIAN SIMPSON

(Abraham Lincoln/Garrison) is ecstatic to be back inside a theater and at Arena Stage, where he first performed more than 30 years ago.

Favorite Arena appearances include collaborations with Molly Smith: Whitney in *Anything Goes*, Pickering in *My Fair Lady*, Roy in *A Light in the Piazza*; and Tazewell Thompson: Lindner in *A Raisin in the Sun* and Lincoln in *Mary T. & Lizzy K.* Favorite regional credits include: El Gallo in *The Fantasticks* with Infinity Theatre, Caiaphas

in *Jesus Chris Superstar* at Signature Theatre, and Judge Turpin in *Sweeney Todd* at Olney Theatre Center. Tom can be seen in season 4 of Netflix's *House of Cards* and is a proud graduate of the University of North Carolina School of the Arts.



## CORNELIUS SMITH JR.

(Frederick Douglass), proud native of Detroit, MI, is delighted/grateful to be making his debut at Arena Stage. After completing his MFA at NYU's Tisch School

of the Arts and one of the last classes hand-picked by Zelda Fichandler, Cornelius booked a contracted role on *All My Children* which landed him a nomination for a Daytime Emmy and an NAACP Image Award. Other TV credits include *Scandal*, *How to Get Away with Murder*, *God Friended Me*, *Self Made*, *Forever*, *Agents of S.H.I.E.L.D.*, *Manhunt: Deadly Games*. Cornelius can next be seen leading opposite Vera Farmiga in Apple TV+'s limited series *Five Days at Memorial* from Carlton Cuse and John Ridley and ABC Signature. Big ups to my loving/supportive wife Stephanie. This one is for Legend! Instagram: @corneliussmithjr



## CORREY WEST

(Bill/Garnett/Ensemble/Dance Captain) is a native of Dallas, Texas and attended Northwestern State University. His credits include: Broadway: *Ain't Too Proud*; *The Life and Times of the*

*Temptations* (Imperial Theatre), *Nice Work If You Can Get It* (Imperial Theatre), *South Pacific* (Lincoln Center); National Tours: *Love Never Dies* (1st National — US Premiere), *Anything Goes* (1st National), *42nd Street*, *The Radio City Christmas Spectacular* (Chicago/Toronto); NY Theatre: *The Ballad of Johnny and June* (Workshop — Des McNuff), *The Right Girl* (Workshop — Susan Stroman), *Show Boat* (NY Philharmonic/Live from Lincoln Center), *Lunch* (NYMF), *An Evening with Jason Robert Brown* (The Cooper Union);



Regional: *Oliver* (Virginia Stage Company), *The 25th Annual Putnam County Spelling Bee* (Arkansas Rep Theatre), *Smokey Joe's Cafe* (Capital Rep Theatre), *Shrek* (NSMT). Instagram: @CorreyWest



**CURTIS WILEY** (*Gabe/Ensemble/u/s Frederick Douglass*) is overjoyed to be making his Arena Stage debut in *American Prophet* under the direction of Charles Randolph-Wright,

and is thrilled to be creatively reunited with Marcus Hummon, *TUT* (New York Musical Festival). He made his Broadway debut in the Original Broadway Company of *Ain't Too Proud: The Life and Times of The Temptations*. Other NYC credits: *The Total Bent* (Public Theater); *Rothschild & Sons* (York Theatre Co.); *Straight Faced Lies* (FringeNYC); *Pageant: The Musical* (Off-B'way Revival); *The Great Society* (York Shakespeare Co.); *King Lear* (Exit, Pursued by a Bear). Other musical credits: *Diner: The Musical*; *Jersey Boys*; *The Lion King*. Curtis is an alum of Sundance Institute Theatre Program, *Wig Out!* (Tarell Alvin McCraney). Stay in touch on Instagram: @Curtis\_Wiley



**KANYSHA WILLIAMS** (*Sally/Ensemble/u/s Anna Murray Douglass*) is so excited to be spending her summer at Arena Stage! A Washington, D.C. area native, Kanysha's most

recent credits include *Drumfolk* (Arena Stage), *A.D. 16* (Olney Theatre Center), *Acoustic Rooster's Barnyard Boogie* (The Kennedy Center), *Always...Patsy Cline* (Creative Cauldron), and *Sister Act* (Arrow Rock Lyceum Theatre). Kanysha is a graduate of the Duke Ellington School of the Arts and George Mason University. Offstage, Kanysha is a voice and piano instructor, and a recording artist. Be on the lookout for her debut single, "ALIVE", coming to streaming platforms this summer! To God Be The Glory! Twitter: @KanyshaMusic Instagram: @StrawberryySings

## CREATIVE

**CHARLES RANDOLPH-WRIGHT** (*Book/Director*) is elated that *American Prophet* is his 12th production at Arena. Other directing credits include the Tony-nominated *Trouble in Mind* (Broadway), *Motown the Musical* (Broadway, London, and tour), *Porgy and Bess* (75th anniversary tour), and *The Diva Is Dismissed* (starring Jenifer Lewis), as well as *Guys and Dolls* (the 50th anniversary National Tour starring Maurice Hines) and *Born for This* (co-written with Bebe Winans), both of which premiered at Arena. Charles wrote the award-winning play *BLUE* (starring Phylicia Rashad), and also co-wrote *Just Between Friends* (Bea Arthur on Broadway). For TV, Charles was the Producing Director and Executive Producer (with Oprah Winfrey) on the television series *Delilah*. Other credits include the upcoming *The Santa Clauses*, *Greenleaf*, *The Big Leap*, *Katy Keene*, *Step Up Highwater*, and *Lincoln Heights*. He directed the acclaimed film *Preaching to the Choir*, and is an Executive Producer of the award-winning documentary *Maurice Hines: Bring Them Back*. Charles is truly honored to be the recipient of the Arena Stage 2022 American Artist Award. [www.Randolph-Wright.com](http://www.Randolph-Wright.com)

**MARCUS HUMMON** (*Book/Music and Lyrics*) is a Grammy winner and inductee to the Nashville Songwriter Association International's Hall of Fame. Hummon has enjoyed a successful career as a songwriter, recording artist, composer, playwright, and author. His songs have been recorded in many genres, including pop, R&B, gospel, and most notably in country music, where he has written some of the genre's most iconic songs. Hummon has written and produced six musicals and an opera. Three of his musicals, *Warrior*, *The Piper*, and the musical-dance-hybrid *Tut* were featured Off-Broadway. Hummon has received seven BMI Awards, and five BMI #1 Awards, including one for Rascal Flatts' "Bless The Broken Road" which

won the Grammy for 'Country Song of The Year 2005.' He has published two books *Anytime, Anywhere* and *The Passion*. Hummon is a native of Washington, D.C., and is thrilled to work at Arena Stage.

**LORNA VENTURA** (*Choreographer*) is honored to be back at Arena Stage working alongside the skilled talent of Charles Randolph-Wright. They premiered the *Guys and Dolls* National Tour here, where Lorna was the Associate Choreographer, Agatha, and a Hot Box Girl. Lorna is a director/choreographer, with a long list of credits, from Broadway to film and television. Lorna's theater career includes work on the Original Broadway productions of *Wicked*, *Grease*, *All Shook Up*, *Harlem Song*, and *Nice Work If You Can Get It* — as an Original Cast Member and/or Associate Choreographer. Most recent work includes *The Life at Encores* with Billy Porter, and a new telenovela musical with Ruben Santiago-Hudson and Karen Zacarías. Love to my family, my constant inspiration. [www.lornaventura.com](http://www.lornaventura.com)

**JOSEPH JOUBERT** (*Music Director/Conductor/Orchestrator/Additional Arrangements*) is a Grammy and Emmy Award nominee. Arena: *Three Mo' Divas* (orchestrator); Ford's Theatre: *Grace*; Broadway: *Caroline, or Change* (orchestrator, Roundabout), *Motown The Musical* (music director), *Disaster!*, *The Color Purple* (Drama Desk nom., dir. John Doyle), *Violet, Leap of Faith*, *The Color Purple* (2005), *Caroline, or Change* (2004); Assistant Conductor: *Nice Work If You Can Get It*, *Billy Elliot*; Off-Broadway: *Carmen Jones* (orchestrator/musical supervisor), *Violet* (Drama Desk nom.), *Hercules* (orchestrator, Public Works); TV: *Smash*; Film: *Respect*, *Nights in Rodanthe*; Recording: Broadway Inspirational Voices, Patti LaBelle, Ashford & Simpson, Diana Ross, Norm Lewis.

**ARNULFO MALDONADO** (*Set Designer*) is a recent Tony nominee for Best Scenic Design of a Musical for *A Strange Loop*. D.C. credits include: *A Strange Loop*,

*Shipwreck* (Woolly Mammoth); *Everybody* (Shakespeare); *Pipeline* (Studio). Broadway: *Trouble in Mind* (Roundabout). Off-Broadway: *Shhhh* (Atlantic); *one in two* (The New Group); *Nollywood Dreams*, *School Girls...* (MCC); *Sugar in Our Wounds* [Lucille Lortel Award] (MTC); *A Strange Loop* [Special Citation Obie], *Selling Kabul*, *Dance Nation* (Playwrights Horizons); *To My Girls* (Second Stage); *A Case for the Existence of God*, *Fires in the Mirror* (Signature). Regional: Alley Theatre, Berkeley Rep, CTG, Guthrie, Steppenwolf, Woolly Mammoth. International Tour: *The Magnetic Fields: 50 Song Memoir*. 2020 Obie Sustained Excellence in Set Design, Princess Grace Fabergé Theater Award, Henry Hewes Design Award nominee. IG: [@arnulfo.maldonado.design](https://www.instagram.com/arnulfo.maldonado.design) [arnulfomaldonado.com](http://arnulfomaldonado.com)

**DEDE AYITE** (*Costume Designer*) is a two-time Tony Award-nominated costume designer whose Broadway credits include *American Buffalo*, *How I Learned to Drive*, *A Soldier's Play*, *Slave Play*, *American Son*, *Chicken & Biscuits*, and *Children of a Lesser God*. Select Off-Broadway credits include *Richard III*, *Merry Wives* (The Public Theater); *Seven Deadly Sins* (Tectonic); *Secret Life of Bees*, *Marie and Rosetta* (Atlantic); *By the Way, Meet Vera Stark* (Signature); *Nollywood Dreams*, *BLKS*, *School Girls...* (MCC); *Bella: An American Tall Tale* (Playwrights Horizons); *The Royale* (Lincoln Center); *Toni Stone* (Roundabout). Regionally, Ayite's work has appeared at Oregon Shakespeare Festival, Steppenwolf, Arena Stage, and more. She has worked in television with Netflix, Comedy Central, and FOX Shortcoms. Ayite earned her MFA at the Yale School of Drama and has received an Obie, Drama Desk, Lucille Lortel, Helen Hayes, Theatre Bay Area, and Jeff Award.

**RUI RITA** (*Lighting Designer*) Selected Broadway: *Velocity of Autumn*, *Trip to Bountiful*, *Present Laughter*, *Dividing the Estate*, *Enchanted April*. Off-Broadway premieres: *A Sherlock Carol* (New World Stages), *Paradise Blue* (Signature), *Horton Foote's Old Friends & Orphans' Home Cycle*



(Hewes Award, Signature), *Happiest Song Plays Last* (Second Stage), *Just Jim Dale* (Roundabout), *Nightingale*, *Moonlight and Magnolias* (Manhattan Theatre Club), *Carpetbagger's Children*, *Far East* (Lincoln Center Theater), *Dinner with Friends* (Variety Arts Center). Off-Broadway revivals: *The Piano Lesson* (Signature), *Talley's Folly* (Roundabout), *Engaged* (Obie Award, TFANA). Recent regional credits include Alley, CenterStage, Center Theatre Group, Dallas Theater Center, Ford's, Guthrie, Huntington, Oregon Shakespeare, Old Globe. [www.designbyrui.com](http://www.designbyrui.com)

**DAN MOSES SCHREIER** (Sound Designer) Broadway: *Flying Over Sunset*, *Trouble in Mind*, *A Soldier's Play*, *Gary: A Sequel to Titus Andronicus*, *The Iceman Cometh*, *Falsettos*, *American Psycho*, *Radio Golf*, *Gem of the Ocean*, *Gentleman's Guide*, *Gypsy* (Patti LuPone), *Sondheim on Sondheim*, John Doyle's production of *Sweeney Todd*, *Assassins*, *Pacific Overtures*, *Topdog/Underdog*, *Into the Woods*, *Noise/Funk*, others. Compositions for Broadway include: *The Merchant of Venice* (Al Pacino), *Julius Caesar* (Denzel Washington), *The Glass Menagerie* (Jessica Lange), *The Tempest* (Patrick Stewart). Upcoming Projects: Soundscape for a new work for the Paul Taylor Dance Company, Duncan Sheik's *A Secret Life of Bees*, Barry Manilow's *Harmony*. Awards: 5 Tony Award nominations, 5 Drama Desk Awards, Obie Award for Sustained Excellence. Fellow of MacDowell.

**MIA NEAL** (Hair, Wig, and Makeup Designer) is a highly-praised hairstylist and wig designer, who made history alongside fellow stylist Jamika Wilson as the first Black Oscar nominees and winners of the Academy Award in the makeup and hairstyling category. For her outstanding work as the hair department head and hair and wig designer on *Ma Rainey's Black Bottom*, Neal was additionally recognized with BAFTA, Critics Choice, Variety Artisans, Hollywood Critics Association, and Hollywood Makeup Artist and Hair Stylist Guild awards. For the film, Mia custom

built over 100 wigs, including Ma Rainey's historically and socioeconomically accurate horsehair wig. Other films that display Mia's talents include Adam Sandler's *Hustle*, *Uncut Gems*, the upcoming Tyler Perry production *A Jazzman's Blues*, and Noah Baumbach's *Wheat Germ*. Television work for Mia includes *Annie Live!* and FX's *Pose*, which earned her an Emmy nomination for its pilot episode. Before breaking into film and television, Mia worked on Broadway for numerous productions, where she won the first-ever Drama Desk Award for Outstanding Wig and Hair for her work on *Shuffle Along*. She also designed *A Raisin in the Sun* and *Iceman Cometh* starring Denzel Washington. Mia is a graduate of The Juilliard School Professional Internship Program for Wigs and Makeup, attended Jackson State University, and grew up in Gary, Indiana.

**PAUL BYSSAINTHE, JR.** (Associate Music Director/Replacement Music Director/Conductor) recently completed a run as Associate Music Director/Conductor for the world premiere of *Grace* at Ford's Theatre. He is the Choral Director & Organist at Sligo Seventh-day Adventist Church in Takoma Park. An active organist in the Atlantic region, Paul has performed solo concerts at the Franciscan Monastery and at St. Paul's Chapel of Trinity Church Wall Street (NYC). He collaborates with The Washington Chorus for their annual Candlelight Christmas Concerts at the Kennedy Center. Paul was a Quarterfinalist in the 2019 St. Albans International Organ Competition in England and a Finalist in the 2018 American Guild of Organists' National Young Artist Competition in Organ Performance. Paul is currently pursuing the Doctor of Musical Arts in Organ Performance at Peabody, where he holds the Dean's Fellowship.

**JOCELYN CLARKE** (Dramaturg) is senior dramaturg at Arena Stage in Washington, D.C. He was Theatre Advisor to the Arts Council of Ireland for ten years. As a dramaturg, Clarke has worked with writers such as Katori Hall, Taylor Mac, Lydia Diamond, Abhishek Majumdar, Eduardo



Machado, Charles Randolph-Wright, Lisa Kron, Craig Lucas, Carl Hancock Rux, Mary Kathryn Nagle, Tanya Saracho, and Karen Zacarias. He was a script editor on several Irish films, including *Young Offenders*, and was executive story editor on all three seasons of the BBC/RTE TV series *Young Offenders*. He is a writer on the second season of *P-Valley*, Katori Hall's acclaimed TV series for Starz. His new adaptation of Elizabeth Swados' musical *The Beautiful Lady*, will be directed by Anne Bogart at La Mama Theatre in New York in May 2022.

**OTIS RAMSEY-ZÖE** (*Dramaturg*) is a care worker, dramaturg, director, theatre arts educator, Literary Manager at Arena Stage, and Lecturer in Dramaturgy at the David Geffen School of Drama at Yale. He has developed new works at such institutions as Sundance Institute, Kennedy Center, Alabama Shakespeare Festival, Playwrights Center, and National New Play Network. He has held posts in Theatre at Northeastern University, Dramaturgy at Carnegie Mellon University, Women's Studies and Honors Humanities at University of Maryland, Performing Arts at American University, and Theatre Arts at Howard University. He was Associate Artistic Director at banished? productions, Future Classics Program Coordinator at The Classical Theatre of Harlem, Literary Manager at Center Stage, and an Allen Lee Hughes Senior Fellow at Arena Stage.

**TARA RUBIN CASTING CSA** (*Casting Director*) Arena Stage: *Dear Evan Hansen*, *Vanya and Sonia and Masha and Spike*, *Ruined*, *Other Desert Cities*. Selected Broadway and National Tours: *Mr. Saturday Night*, *Six*, *Ain't Too Proud*, *King Kong*, *The Band's Visit*, *Prince of Broadway*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *Cats*, *Falsettos*, *School of Rock*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *Big Fish*, *Billy Elliot*, *Shrek*, *Spamalot*, *...Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *The Phantom of the Opera*. Selected Off-Broadway: *Sing Street*, *Trevor*, *Between the Lines*, *Clueless*, *Gloria: A Life*, *Smokey Joe's Café*, *Here Lies Love*. Film: *Here Today*.

**JOSEPH PINZON** (*Local Casting*) is the founder and creative producer of the Los Angeles-based circus company Short Round Productions and its award-winning show *Filament*. With over 25 years of international performing experience, he also holds an MS in Arts Leadership from USC, a BA in Psychology from UCLA, and is a graduate of the National Circus School in Montreal where he specialized in aerial techniques. He has worked with renowned companies such as Cirque Éloize, Compagnia Finzi Pasca, Cirque du Soleil, The 7 Fingers, and Châmaleon Productions. In addition to serving as the casting director and resident director for Chamäleon, as well as CAA's experiential affiliate Constellation Immersive, he is also a member of the Creative & Independent Producer Alliance and a founding board member of the American Circus Alliance. You can see him causing chaos on season 6 of *Nailed It!* on Netflix, where (spoiler alert) he is a part of the series' first three-way tie.

**KENNETH B. MORRIS, JR.** (*Douglass Family Consultant*) descends from two of the most influential names in American history: he is the great-great-great-grandson of Frederick Douglass and the great-great-grandson of Booker T. Washington. Ken continues his family's legacy of anti-slavery and educational work as co-founder and president of Frederick Douglass Family Initiatives (FDFI), a nonprofit organization based in Rochester, New York. His career and life path have been driven by a clear focus on FDFI's mission, "To Build Strong Children and to end systems of exploitation and oppression." Ken appeared in the 2022 documentaries *Abraham Lincoln and The American Presidency with Bill Clinton* on the History Channel, *Frederick Douglass in Five Speeches* on HBO and HBO Max, *Becoming Frederick Douglass* on PBS (October 2022), and *1000 Years of Slavery* on the Smithsonian Channel. Like his forefathers, he firmly believes that education is the pathway to freedom. Twitter: @kmmorrisjr

**RACHAEL DANIELLE ALBERT** (Stage Manager) is thrilled to be back at Arena Stage with this timely new musical. Favorite credits include: *Change Agent*, Ken Ludwig's *Dear Jack*, *Dear Louise*, *Junk*, *Native Gardens*, among others. Selected regional credits include: *Hi, Are You Single*, *Fairview*, *Describe the Night*, and *Botticelli in the Fire* (Woolly Mammoth); *The Wolves* (Studio Theater); *Seize the King*, *Up Here*, and *Ether Dome* (La Jolla Playhouse); *The Odd Couple*, *Sylvia*, and *Souvenir* (New London Barn Playhouse); and *The Last Days of Judas Iscariot* (Stage 773). During quarantine, Rachael entered the brave new world of digital theatre, as the livestream stage manager for Amir Nizar Zuabi's new play *This Is Who I Am*, produced by Woolly Mammoth and PlayCo, in partnership with The Guthrie, A.R.T., and OSF. Showcaller: ArchiteX. Founding member: Oakland Theater Project. MFA: University of California, San Diego. BFA: University of Michigan. Proud AEA member.

**MARNE ANDERSON** (Assistant Stage Manager) is thrilled to be working on *American Prophet* after last working with Charles Randolph-Wright on Duke Ellington's *Sophisticated Ladies*. Other Arena Stage highlights include August Wilson's *Seven Guitars*, Disney's *Newsies*, *Jubilee*, *Indecent*, *Dave*, *Two Trains Running*, *The Great Society*, *A Raisin in the Sun*, *Moby Dick*, *All the Way*, *King Hedley II*, *Five Guys Named Moe*, *Metamorphoses*, *Arabian Nights*. Additional D.C. credits include *A Midsummer Night's Dream*, *Rosencrantz and Guildenstern Are Dead* (Folger Theatre); *Angels in America: Parts 1 and 2* (Round House); and *The Arsonists*, *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.

**ALEX MURPHY** (Assistant Stage Manager) is coming to Arena directly from Actors Theatre of Louisville where he stage managed their production of *Still Ready*. Previously, he worked as a stage

management apprentice for *Macbeth* on Broadway. Alex was the ASM on the Off-Broadway productions of *Romeo & Bernadette* and *Two's a Crowd*. Recently, Alex was the ASM on the first national tour of *The Prom*. Other productions include *An Iliad* and *How I Learned What I Learned* (Pennsylvania Shakespeare Festival), *Songs for a New World* (Canadian Music Theatre Project), *Unwritten Law* (Two River Theatre), *Token* (Theatre Aspen). Alex was the Resident Stage Manager for Kansas City Actors Theatre in Kansas City, MO, working on such productions as *Death and the Maiden*, *And Then There Were None*, and *Skylight*.

## ARENA STAGE LEADERSHIP

**MOLLY SMITH** (Artistic Director) has served as artistic director since 1998. Her more than 30 directing credits at Arena Stage include large-scale musicals, like *Catch Me If You Can*, *Anything Goes*, Disney's *Newsies*, *Carousel*, *Fiddler on the Roof*, *Oklahoma!*, *My Fair Lady*, *The Music Man*, *Cabaret*, *South Pacific*; new plays, like *Celia* and *Fidel*, *Sovereignty*, *The Originalist*, *Camp David*, *Legacy of Light*, *The Women of Brewster Place*, *How I Learned to Drive*; and classics like *Mother Courage and Her Children*, *A Moon for the Misbegotten*, *The Great White Hope* and *All My Sons*. Her directorial work has also been seen Off-Broadway at 59E59 in New York, Portland Center Stage, Canada's Shaw Festival, The Court Theatre, 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 40 years. She is a great believer in first, second and third productions of new work and has championed projects, including *Dear Evan Hansen*; *Next to Normal*; *Passion Play*, a cycle; and *How I Learned to Drive*. 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 through its artistic programming. 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. In 2018, she was honored as Person of the Year by the National Theatre Conference and inducted into the Washington DC Hall of Fame. In 2020, she was awarded the Director of Distinction in Cairo, Egypt, from the Academy of Arts. During the COVID-19 pandemic in 2020, she developed the concept for two online films, *May 22, 2020* and *The 51st State*, overseeing the production direction as well as directing pieces within the films. She also spearheaded a variety of other new online content, including a weekly talk show Molly's Salon, during the live performance hiatus.

**EDGAR DOBIE** (*Executive Producer*) 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

sold-out audience for the full season of plays we had on 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 in Southwest with my good wife Tracy and our daughter Greta Lee in 2009 makes me feel like I am well-equipped to do a good job for you all.

---

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.

Musicians are members of the American Federation of Musicians, Local 161-710.

Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.

# THANK YOU TO OUR DONORS

Thank you so much for your support of Arena Stage! Whether you add a donation to your purchase, loyally renew your membership every year, or have even included us in your estate plans, your gift allows us to continue to serve as the voice of American theater in the nation's capital. Ticket sales only cover about half of what it costs to bring these shows to life, so we can't do it without you.

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The Arena Stage Young Patrons Board seeks to strengthen and support the future of American theater at Arena Stage. The Young Patrons Board supports the artistic mission of Arena Stage by being active ambassadors to the community and arranging opportunities for people under 40 years old to engage with the theater.

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To learn more, please contact  
youngpatrons@arenastage.org

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Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country's leading nonprofit theatres. Arena Stage is a proud member of Theatre Forward and a recipient of the Moving Forward Fund and the Educating Through Theatre program. Theatre Forward and its theatres are most grateful to the following funders.

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Arena Stage gratefully acknowledges these individuals who ensure the future of Arena Stage by making a planned gift. These gifts assure that Arena Stage will continue to challenge, educate and entertain audiences, and maintain its excellence in theater nationally, and internationally for generations to come.

Arena can help you accomplish your personal, family and philanthropic goals while benefiting the theater. Supporters who make planned gifts to Arena are invited to join the Full Circle Society and enjoy special benefits. For more information about planned giving, please contact Maya Weil at 202-600-4158.

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**For more information, please contact Maya Weil  
at 202-600-4158 or [mweil@arenastage.org](mailto:mweil@arenastage.org)**

The cast of *The Pajama Game*. Photo by Margot Schulman.





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## OUR INDIVIDUAL DONORS

Arena Stage gratefully acknowledges the many individuals and families who support the theater's work by contributing to the Annual Fund. These gifts make it possible for the theater to continue presenting high-quality productions and innovative education programs that strengthen the community in which we live.

For more information on the benefits of becoming an Annual Fund contributor, please call the Development Department at 202-600-4177.

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