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MOTHER ROAD

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John Steinbeck and *The Grapes of Wrath* defined the American Dream for a generation. As our world continues to shift, it is natural to be curious about what might have happened to the Joad family after the book ends. Playwright Octavio Solis has given us an insightful interpretation that brings the legacy of the Joad's and Steinbeck's story into a contemporary frame. *Mother Road* is a beautiful tale of finding connections in unexpected places and redefining that American Dream. Land, family and survival — these are ideas and themes we all understand.

Producing this play now — during the continuing debate about immigration — is deeply meaningful. *Mother Road* is a fascinating way to connect separate heritages and show us how we all become connected through being Americans.

It is such a pleasure to have Octavio Solis with us. He is brilliant at seeing the ordinary and showing us how life becomes extraordinary. His is an important voice in the theater today and he is someone Arena's audiences now have the opportunity to get to know better. Octavio is also a commissioned writer through Arena's Power Plays program, our ambitious initiative to commission 25 plays within 10 years each focused on a different decade of American history. We look forward to hearing his voice more.

This production originated at Oregon Shakespeare Festival (OSF), directed by good friend and collaborator Bill Rauch. Our audiences have most recently seen his work in other shared productions from OSF with *Roe* (2017) and *Equivocation* (2011). Our long-time subscribers may remember all the way back to *A Community Carol* (1993), when he was leading the Cornerstone Theater Company. Bill is an accomplished director in so many ways and always brings a palpable charge to his productions. He is now the inaugural Artistic Director of the Ronald O. Perelman Performing Arts Center at the World Trade Center. His work is instrumental in planning for the center, which will provide a variety of artistic choices and he will complete the redevelopment of the location. It's a big job and Bill is the right person for the task. Meanwhile, OSF is now helmed by the fabulous Nataki Garrett, whom Arena awarded the Ammerman Directing Award last fall. Our connections run deep and partnering with OSF means sharing artists at Arena with one of the country's best theaters.

A commissioned writer, renewing relationships with good friends and theater companies, and tackling a subject that gets to the core of being American today — this is an ideal production for Arena's 70th Anniversary Season.

Molly Smith
Artistic Director



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FROM THE EXECUTIVE PRODUCER



In the fall of 1950, Arena Stage co-founder Edward Magnum directed the second production in the company's history: John Steinbeck's *Of Mice and Men*. I find it affirming of our mission that the second piece in the Fichandler this season has its roots in Steinbeck. For 70 years, novels have found a new life on our stages through dynamic adaptations and bold reimaginings. They fulfill our vision of using theater to better understand who we are as Americans and our programming reflects the stories that made us.

Adaptations are integral to the timeline of our industry. Much of Shakespeare's canon is adapted directly from Italian folktales, Greek classics and other English and Latin works. Critically acclaimed masterpieces like *Hamilton* and *The Color Purple* were adapted from existing texts. Prior to my tenure at Arena, I too found adaptations rich in storytelling, through the producing of Dolly Parton's 9-to-5 and a musical retelling of *The Adventures of Tom Sawyer*. The theatrical form naturally breathes new energy into literature. Playwrights have a chance to dissect and interpret another master's work. Directors can explore how the theatrical form serves the content and vice versa. Audiences can witness their favorite books come to life onstage and experience the text through a contemporary lens.

Steinbeck himself was interested in the idea of the theatrical form and it is part of the reason why his stories have seen a resurgence over time. *Of Mice and Men* was written as a hybrid between a novel and a play, with the story divided into three acts. Steinbeck would attempt this style of writing in later works like *The Moon Is Down* and *Burning Bright*, both of which would also play on Broadway. He's a seminal writer who tapped into something profound in the early part of the 20th century, something that keeps his work violently present in our minds. His dialogue pulses with empathy and resilience and his characters become a beacon of hope in troubled times.

Octavio Solis has accomplished something tremendous in *Mother Road*. He has managed to pay homage to Steinbeck's *Grapes of Wrath* while creating something entirely original and as necessary as the source material. The play examines where we came from and where we are headed. It infuses a classic with new ideas and examines how much we have — or have not — changed. Partnering with the Oregon Shakespeare Festival and welcoming back director Bill Rauch always elevates our spirits and leaves us confident that the stories we tell are worthwhile experiencing anew. Thank you for joining us and it is not too late to wish us all a Happy 2020!

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

Edgar Dobie
Executive Producer
President of the Corporation

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. While we appreciate gifts of all sizes, space only permits us to list contributions of \$100 or more. The following are ushers who contributed between January 1 – December 31, 2019.

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Dion Johnson and Lyn Scott
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Louvenia W. Morehead
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MOTHER ROAD AND THE “NEW OKIES”

by Naysan Mojgani, Literary Manager

John Steinbeck's 1939 novel *The Grapes of Wrath* chronicles the migration of the Joad family from their Dust Bowl-stricken home in Oklahoma to new opportunities in California. Having heard rumors that California is a promised land for migrant families looking to start afresh, they pack their truck with what few resources they have, relying on each other and on hope for a better future to carry them through their travels.

Along the way, the Joads face disease, antagonistic guards and death. At the end of their journey, California is far from the promised land they were looking for: jobs are scarce, pay is low and workers are mistreated. Again, the family relies on each other to get through, surviving however they can.

In 2013, in advance of the 75th anniversary of *The Grapes of Wrath*, the National Steinbeck Center organized a road trip to retrace the Joad family's famous journey along Route 66, named “the mother road”

by Steinbeck. Several artists, including playwright Octavio Solis, followed in those footsteps — or at least, as much as they could: there are large parts of the once “Main Street of America” now closed to travelers. Along the way, they gathered oral histories, conducted interviews and workshops and got some sense of what that journey of 1,500 miles was like for the men and women fleeing the hardships and lack of opportunity in their homeland, desperate to give their families a chance at a new life.

Toward the end of the trip, Solis met a young Mexican migrant worker at the Arvin Migrant Center, who told him “I am Tom Joad. This story is about me. We, the people that live here, are the new Okies. We are the new Okies, and this novel is about me, my life.” That trip and that conversation inspired the play before you and the parallels between the Joads and modern Latinx immigrants/migrant workers.



66 is the path of a people in flight, refugees from dust and shrinking land, from the thunder of tractors and shrinking ownership, from the desert's slow northward invasion, from the twisting winds that howl up out of Texas, from the floods that bring no richness to the land and steal what little richness is there. From all of these the people are in flight, and they come into **66** from the tributary side roads, from the wagon tracks and the rutted country roads. **66** is the mother road, the road of flight. — John Steinbeck, *The Grapes of Wrath*

Like the Okies before them, immigrants and migrant workers from around the world — but particularly from Central and South America and the Caribbean — face hardships and rejection to find a better life for their families, making their way to the United States any way they can, often fleeing violence, political instability and economic uncertainty. When they arrive, the parallels continue, as they face the same exploitation, bigotry and violence that met the Okies upon their arrival in California.

The United States' agricultural system depends on the labor of 1 to 3 million migrant farm workers every year. They come here from Mexico, Honduras, Guatemala, the Dominican Republic, Jamaica, Haiti, as well as many others. Many of them (more than half of all farm workers in the U.S.) are undocumented and unauthorized, with no legal status, leaving them tremendously vulnerable to dangers both mortal and economic. And our country

could not survive without these workers, regardless of where they come from and how they got here.

When we read *The Grapes of Wrath*, we see the hardships through which the Joads suffer. We see the promises made and broken. We see the mistreatment of the workers, and we understand that whatever crimes are committed are committed in the name of survival, in the service of protecting one's family and in the face of unconscionable actions by those in power. We see that, we understand that and we sympathize. At the end of the novel, Tom Joad says that he'll "be all around in the dark. I'll be everywhere — wherever you look. Wherever there's a fight so hungry people can eat, I'll be there. Wherever there's a cop beating up a guy, I'll be there." Look to the "new Okies" with the same understanding and sympathy with which we read *The Grapes of Wrath*; look and Tom Joad will be there.



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MOTHER ROAD

BY OCTAVIO SOLIS

DIRECTED BY BILL RAUCH

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EMILY ANN MELLON

Mother Road is generously sponsored by  Altria,  AARP
and the **David Bruce Smith Foundation**.

World premiere produced by Oregon Shakespeare Festival
Bill Rauch, Artistic Director | Cynthia Rider, Executive Director
Mother Road was produced in a developmental production by
Goodman Theatre, Chicago in the New Stages Festival
Robert Falls, Artistic Director | Roche Schulfer, Executive Director
It was commissioned by the National Steinbeck Center and
first read as part of the National Steinbeck Festival





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SETTING

Time is the present. The action takes place on the Mother Road between Arvin, California and Sallisaw, Oklahoma.

CAST (in alphabetical order)

Abelardo/Ranch Hand	DAVID ANZUELO
Amelia/Chorus Leader	NATALIE CAMUNAS
Roger/State Trooper/Ranch Hand/William's Father	TED DEASY
Curtis/Abelardo's Father	DEREK GARZA
James/Cook/Fight Captain	CEDRIC LAMAR
Mo	AMY LIZARDO
Ivy/Police Officer/William's Mother	KATE MULLIGAN
William Joad	MARK MURPHEY
Martín Jodes	TONY SANCHO

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Original Movement Director.....	TY DEFOE
Original Hair and Wig Designer.....	CHERELLE GUYTON
Original Voice and Text Coach	MICHA ESPINOSA
Original Dramaturgy.....	TIFFANY LOPEZ
OSF Repertory Producer.....	MICA COLE
OSF Casting Director.....	JOY DICKSON
Associate Set Designer	JACK C. GOLDEN
Associate Projection Designer	DEVIN KINCH
Music Consultant.....	CEDRIC LAMAR
Spanish Language Consultants.....	ALAN GONZALEZ BISNES, MAURICIO PITA
Technical Director	NATALIE BELL
Properties Director	JENN SHEETZ
Costume Director	JOSEPH P. SALASOVICH
Master Electrician	CHRISTOPHER V. LEWTON
Sound and Video Supervisor.....	BRIAN BURCHETT
Production Assistant.....	DAYNE SUNDMAN
Script Supervisor.....	LEIGHANN ENOS
Deck Carpenters.....	SEAN MALARKEY, IAN GAMMARINO
Props.....	MARION HAMPTON DUBÉ
Light Board Operator.....	BRIAN FLORY
Assistant to the Lighting Designer	MINJOO KIM
Sound Technician.....	ADAM W. JOHNSON
Second Audio (A2)	BRANDON COOK
Wardrobe Supervisor	ALINA GERALL
Wardrobe	CARISSA GILSON
Hair and Makeup	DAPHNE EPPS
First Hand.....	ELIZABETH SPLISBURY

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CAST



DAVID ANZUELO (Abelardo/*Ranch Hand*)'s Off-Broadway credits include: *Halfway Bitches Go Straight to Heaven* (Atlantic Theater); *Fish Men*; *Se Llama Cristina* (Intar Theater); *Intimacy* and *Aunt Dan & Lemon* (New Group). He performed locally in Woolly Mammoth's *Oedipus El Rey* (Helen Hayes Award Nomination best ensemble). Regional credits include: *The Motherf#cker With the Hat* (Kitchen Theater); *Frost/Nixon* (Geva); *Our Town* (Northern Stage); *Stand-Up Tragedy* (Apple Tree Theater, Joseph Jefferson Award, best supporting actor); and Peter Sellar's *The Merchant of Venice* (International tour: Goodman Theater, Chicago; RSC, London; Thalia, Hamburg; MC93 Bobigny, France). Film credits include: *A Walk Among the Tombstones* and *Remember Me*. TV credits include *Succession*, *Strangers*, *The Americans*, *Elementary*, *Blue Bloods*, *White Collar*, *Deadbeat* and *Mercy*. He's a member of Labyrinth Theater Company and Rising Phoenix Rep.



NATALIE CAMUNAS (Amelia/*Chorus Leader*) is thrilled to be making her Arena Stage debut. She is a native Los Angeleno, USC graduate, queer second-generation Latinx actor, playwright and voice-over artist. Natalie works regionally in theaters across the country. Favorites include: *Native Gardens* at the Cleveland Playhouse and originating the role of Gabby Orozco in the world premiere co-production of *American Mariachi* at the Old Globe Theatre and Denver Center for the Performing Arts. Recent TV credits include: *Goliath* opposite Billy Bob Thornton on Amazon and *Speechless* on ABC. As a voice-over artist, you can hear Natalie's voice in promo spots for Fox's *911* and in *NY Times* recommended podcast *PANG!* (@pangpodcast) available on iTunes. As a

playwright, Natalie's plays have been produced in Los Angeles, New York and Ireland. nataliecamunas.com



TED DEASY (Roger/*State Trooper/Ranch Hand/William's Father*) is making his Arena Stage debut. Other credits include: Broadway's *The Great Society*, the National Tour of Alfred Hitchcock's *The 39 Steps* and Off-Broadway's productions of *Julius Caesar* (TFANA); *Days to Come* (Mint); and *7th of October* (Working Theatre). Ted was as a company member with the Oregon Shakespeare Festival for nine seasons, spanning the past 24 years, with roles in 21 productions. Other regional credits include: American Players Theatre, California Shakespeare Theatre, Repertory Theatre of St. Louis, Dallas Summer Musicals, Cincinnati Playhouse, Actor's Theatre of Louisville, Milwaukee Rep, Utah Shakespeare Festival, Syracuse Stage, Berkeley Rep, Yale Rep, Geva Theatre Center, Indiana Rep and Two River Theatre. Television and film credits include: *To the Flame*, *Prophet of Evil* and *Secret Bodyguard*.



DEREK GARZA (Curtis/*Abelardo's Father*) is a First Nations/Latino Chicago-based actor with his M.F.A. in acting from Penn State University. He recently finished two seasons at the Oregon Shakespeare Festival where he was seen in *Othello*, *Romeo & Juliet*, *As You Like It* and the world premiere of *Between Two Knees*. This marks Derek's Arena Stage debut and he couldn't be more thrilled. Other theaters he has worked with include: Native Earth, American Repertory Theater, TimeLine Theatre, Mortar Theatre Company, Victory Gardens, Chicago Dramatist, Video Cabaret and Steppenwolf to name a few. Derek can also be seen in TV/films like ABC's *Betrayal*; NBC's *Chicago Fire*, *Jimortal* (Pilot) and *Canal Street*. Thanks to all his friends, family, his beautiful babies Blaze and Storm, and B! Twitter: @derekgarza, Instagram: @native_samurai



70TH ANNIVERSARY LEGACY CHALLENGE MATCH

Include Arena Stage in your estate plan and 10% of the anticipated amount will be matched with current funds thanks to the extraordinary generosity of former Board Chair Dick Snowden and his wife Katie, and Board Chair Decker Anstrom and his wife Sherry Hiemstra!



Casey Wenger-Schulman, Alexandra Frohlinger, Nancy Anderson and Gabi Stapula in *The Pajama Game*. Photo by Margot Schulman.

**For more information, please contact Maya Weil
at 202-600-4158 or mweil@arenastage.org.**

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CEDRIC LAMAR (*James/Cook/Fight Captain*) has been an acting company member at Oregon Shakespeare Festival for the past six seasons playing roles in *Oklahoma!*, *Love's Labour's Lost*, *Hamlet*, *The Wiz*, *Off the Rails*, *La Comedia of Errors*, *Pericles* and more. This past season Cedric was also the composer of *Alice in Wonderland*. You can stream and download his album, *Sketches of Alice: A Wonderland Mixtape*, at cedriclamar.bandcamp.com and find his debut solo album, *Kingdoms and Tall Grass*, on Spotify and iTunes. Regional theater credits include: Folger Theatre, Guthrie Theatre, Heart of America Shakespeare Festival, Shakespeare Festival LA, Unicorn Theatre and The Acting Company.



AMY LIZARDO (*Mo*) is an actor, singer and teaching artist. Most recently she was seen as Adriana in *La Comedia of Errors* and Mo in *Mother Road* at the Oregon Shakespeare Festival (OSF). Before she

joined the OSF acting company, Amy was based in the San Francisco Bay Area. Some of her favorite roles include: Anne Cratchit in *A Christmas Carol*, Handsome Carl in *The Unfortunates* and Hawkins in *Men on Boats* with American Conservatory Theater; Juana in *Quixote Nuevo* and Ariel in *The Tempest* with California Shakespeare Theater; Clara in *Party People* with Berkeley Repertory Theatre; and Yitzhak in *Hedwig and the Angry Inch* with Boxcar Theatre. Amy received her master's degree from San Jose State University in 2010.



KATE MULLIGAN (*Ivy/Police Officer/William's Mother*) has appeared in 12 seasons with the Oregon Shakespeare Festival (OSF) performing in *Hairspray*, *The Book of Will*, *Shakespeare in Love*, *Twelfth Night*, *Roe*, *Fingersmith*, *The Count of Monte Cristo*, *A Streetcar Named Desire*, *Animal*

Crackers and more. New York credits include: *Embedded* (The Public Theater) and *Bunny Bunny* (New York Stage & Film). Regional credits include: *Welcome Home Jenny Sutter* (The Kennedy Center); *Medea/Macbeth/Cinderella* (OSF, Yale Repertory Theatre); *O.P.C.* (The A.R.T.); *Euphoria*, *The Imaginary Invalid*, *Four Roses*, *Mephisto* and *The Dressing Room* (Actors' Gang); *Further Adventures of Hedda Gabler* (South Coast Repertory); *Living Out* (Mark Taper Forum); and *Fall* (Taper Too). Film/TV credits include: *It's Always Sunny in Philadelphia*, *Seinfeld*, *It's Garry Shandling's Show*, *NYPD Blue*, *ER*, *Embedded*, *Desperate Housewives*, *Judging Amy*, *Being John Malkovich* and others.



MARK MURPHEY (*William Joad*) recently appeared as Duncan in New York Classical Theatre's production of *Macbeth*. Other most recent credits include Will in *Mother Road* (Oregon Shakespeare Festival), Giles Corey in *The Crucible* (Arkansas Rep.) and Atticus Finch in *To Kill a Mockingbird* (Syracuse Stage). He spent 33 seasons with The Oregon Shakespeare Festival in roles such as Robert MacNamara/Wilbur Mills in *The Great Society* and *All the Way*, Mr. Bennet in *Pride and Prejudice*, Hamlet in *Hamlet*, Friar Lawrence and Romeo in *Romeo and Juliet*, Cassius in *Julius Caesar*, Benedick in *Much Ado About Nothing*, Iago in *Othello* and contemporary roles such as Michael Bern in *Daughters of the Revolution*. Other theaters include six seasons with ACT, Seattle Rep., Utah Shakes and Milwaukee Rep, among others.



TONY SANCHO (*Martin Jodes*) is thrilled to make his Arena Stage debut. He's excited about this co-production after originating the role of Martin in *Mother Road* at the Oregon Shakespeare Festival. Other stage credits include: *Twelve Angry Men* (Laguna Playhouse); *Prometheus Bound* (the Getty Villa with CalArts'); and *The Motherf*cker with the Hat* (South Coast Rep). Tony met Octavio Solis at a Midwest





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premiere of *Dreamlandia* and performed with him in *Lydia* (Mark Taper Forum). This Chicago native has performed on the Steppenwolf Stage, at The Goodman Theater and Victory Gardens. Tony's TV/film credits include: season one and two of FX's *Snowfall*; *Chicago P.D.*; *NCIS*; season four of Hulu's *East Los High*; Fox's *Bones*; ABC's *The Forgotten*; and his award-winning film *On the Downlow*.

CREATIVE

OCTAVIO SOLIS (*Playwright*) is a playwright and author whose works *Mother Road*, *Quixote Nuevo*, *Se Llama Cristina*, John Steinbeck's *The Pastures of Heaven*, *Ghosts of the River*, *Lydia*, *Lethe*, *Gibraltar*, *Bethlehem*, *Dreamlandia*, *El Otro*, *Prospect*, *El Paso Blue* and *Cloudlands* (with music by Adam Gwon) have been mounted in theaters across the country such as the Oregon Shakespeare Festival, the California Shakespeare Theatre, the Center Theatre Group, Yale Repertory Theatre, the Magic Theatre, El Teatro Campesino, Campo Santo, INTAR and Cornerstone Theatre. His short stories have been published in *Zyzzyva*, *Catamaran*, *Huizache* and the *Chicago Quarterly Review*. Solis has received numerous awards including the United States Artists Fellowship (2011) and the 2014 Pen Center USA Award for Drama. His new book *Retablos* is published by City Lights Publishing.

BILL RAUCH (*Director*) previously directed *Roe*, *Equivocation* and *A Community Carol* at Arena Stage. His work as a theater director has been seen across the nation, from low-income community centers to Broadway stages with his Tony Award-winning production *All the Way*, as well as *The Great Society*. Bill is the inaugural artistic director of the Perelman Performing Arts Center, currently under construction at the World Trade Center in New York City. For the past 12 years he was artistic director of the Oregon Shakespeare Festival and before that he co-founded the

community-based Cornerstone Theater Company where he served as artistic director for 20 years. Bill is the proud recipient of a Helen Hayes Award. He dedicates his work on this production to the memory of his nephew Christopher.

CHRISTOPHER ACEBO (*Set Designer*) previously designed the production of *Equivocation* for Arena Stage and has served as the associate artistic director of the Oregon Shakespeare Festival for 12 seasons designing over 30 productions. He recently directed *American Mariachi* at Arizona Theater Company and *South Coast Rep.* and *Sweat* at Profile Theater. His work has been seen on Broadway in the Tony Award-winning play *All the Way*, as well as at Center Theatre Group, Lincoln Center Theatre, Yale Rep., American Repertory Theater, La Jolla Playhouse, Goodman Theater, Kennedy Center and Portland Center Stage. Christopher was an ensemble member of the nationally acclaimed Cornerstone Theater Company from 2000–2006. Currently, he serves on the Oregon Arts Commission. He received his M.F.A. from the University of California, San Diego. Instagram: @christopher.acebo Website: www.acebocreative.com

CAROLYN MAZUCA (*Costume Designer*) is a freelance costume designer based in Los Angeles. Her designs have most recently decorated productions of *Mother Road* (Oregon Shakespeare Festival); *Culture Clash (Still) in America* (South Coast Repertory); and *Mojada* (St. Louis Repertory Theatre). Carolyn is the costume designer for upcoming productions of *Culture Clash (Still) in America* (Berkley Repertory Theatre) and *Everything That Never Happened* (Oregon Shakespeare Festival). Carolyn also pursues costume work in the film and TV industry, working on productions such as *Kids Baking Championship*, *My Dinner with Herv* and *Coop and Cami Ask the World*. Currently, Carolyn is the costume designer of *What?, a black and white silent film*. Carolyn can't wait to see what amazing future projects await her! www.carolynmazuca.com



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PABLO SANTIAGO (*Lighting Designer*) is originally from Mexico and the winner of the Richard Sherwood Award and the Stage Raw Award and has multiple Ovation Award nominations. Recent highlights include: Pulitzer-winner *Prism* (Sao Paulo, LAO, Prototype Festival); *Macbeth* and *Mother Road* (Oregon Shakespeare Festival); *Place* (BAM-LA PHIL-Beth Morrison Projects); *Proving Up* (ONE Festival/Opera Omaha and Miller Theater); *Valley of the Heart* and *Zoot Suit* (Mark Taper Forum); *Threepenny Opera* (Boston Lyric Opera); *Destiny of Desire* (Oregon Shakespeare Festival, Goodman Theatre, Arena Stage); *War of the Worlds* (Los Angeles Philharmonic and The Industry); *Breaking the Waves* (OperaPhila and Prototype Festival); *Pelleas et Melisande* (Cincinnati Symphony Orchestra); *Flight, Pagliacci* and *Madame Butterfly* (Opera Omaha); *On the Town* (San Francisco Symphony); *Skeleton Crew* and *The Cake* (Geffen Playhouse). Instagram: @pablosdesign

PAUL JAMES PRENDERGAST (*Original Music and Sound Design*) previously designed *Roe* at Arena Stage. Broadway credits include: *All the Way*, *The Great Society* and *Julius Caesar*. Regional credits include: Oregon Shakespeare Festival (25 productions), Guthrie, Seattle Rep, Yale Rep, Mark Taper Forum, South Coast Rep, Long Wharf, Geffen Playhouse, Playmakers Rep, Hartford Stage, Cal Shakes, Berkeley Rep, American Conservatory, American Repertory, La Jolla Playhouse, Alley Theatre, Kennedy Center and is a former ensemble member of Cornerstone Theater Company. His commercial work includes extensive theme park and museum installations and multiple national tours with Diavolo Dance Theater. Paul's awards include: Grammy and Drama Desk nominations, Broadway World, Ovation, Drama-Logue, Garland, Gregory, Footlight and Gypsy. His work as a singer/songwriter has appeared in films, on recordings and in music venues nationwide.

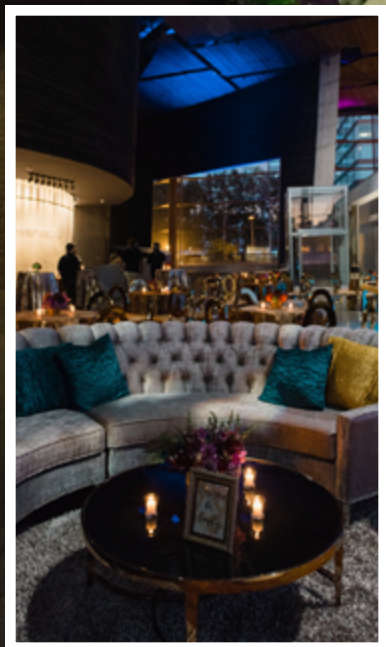
KAITLYN PIETRAS (*Projection Designer*) recently designed *Gun & Powder* at the Signature Theatre in D.C. New York credits include: *A Fable* (Cherry Lane Theatre); *The Gin Baby* (IRT Theatre, NYIT Award nomination); and *Do Like the Kids Do, Shiner* (IAMA Theatre Co.). Regional credits include: Oregon Shakespeare Festival, Geffen Playhouse, Pasadena Playhouse, South Coast Repertory, Artists Repertory Theatre, Kansas City Repertory Theatre, Portland Center Stage and Denver Center for the Performing Arts. Opera credits include: *Lost Highway* (Frankfurt Opera); *A Trip to the Moon* (LA Philharmonic, KOI Award nomination); and *Young Caesar* (LA Philharmonic). Instagram: @pxtstudio Website: pxtstudio.com

ANNE NESMITH (*Wig Designer*)'s Arena Stage design credits include: *Jubilee*, *Indecent*, *The Heiress*, *Nina Simone: Four Women*, *The Pajama Game*, *A Raisin in the Sun*, *Watch on the Rhine*, *Carousel*, *The Little Foxes*, *All the Way*, *Oliver!*, *Fiddler on the Roof* and *Mother Courage and Her Children*. Recent work includes: *Pagliacci* (Boston Lyric Opera); *Ariadne Auf Naxos* (Wolf Trap Opera); *Le Nozze di Figaro* (Nishinomiya, Japan); and *Into the Woods* (Ford's Theatre). Her designs have been seen at the Kennedy Center, Opera Philadelphia, Washington Ballet, Opera Boston and the Seiji Ozawa Matsumoto Festival. Anne was the resident wig/makeup designer for the Baltimore Opera and has created wigs for Smithsonian National Portrait Gallery programs, Investigation Discovery's *Ice Cold Killers*, Maryland Public Television and the U.S. Army's tour *Spirit of America*.

KAREEM FAHMY (*Associate Director*) is a Canadian-born director and playwright of Egyptian descent. He has directed at The Atlantic, MCC, EST, Working Theater, New Dramatists, The Civilians, Geva Theatre, Portland Stage, Pioneer Theatre, Silk Road Rising, San Diego Rep, Berkeley Rep, among others. His plays include *A Distinct Society*, *The Triumphant*, *Pareidolia*, *The In-Between* and an adaptation of the



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acclaimed Egyptian novel *The Yacoubian Building*. Fellowships/Residencies: Oregon Shakespeare Festival (Phil Killian Directing Fellow), Sundance Theatre Lab, The O'Neill (National Directors Fellow), Second Stage (Van Lier Directing Fellow), Lincoln Center (Directors Lab) and New York Theater Workshop (Emerging Artist Fellow). Kareem is the co-founder of the Middle Eastern American Writers Lab at The Lark and of Maia Directors, a consulting group promoting Middle Eastern inclusion. MFA: Columbia University.

U. JONATHAN TOPPO (*Fight Director*) was recently in D.C. as fight director for The Folger's production of *Henry IV, Part 1* (as well as performing the roles of Northumberland and Glendower). He was last at Arena Stage for the 2016 production of *Sweat*. New York credits include: *Sweat* (Broadway — Studio 54); *Sweat* (The Public Theater, Drama Desk Award for Outstanding Fight Choreography); and *Julius Caesar* (Theatre for a New Audience, Drama Desk nominee for Outstanding Fight Choreography). Regional credits include: *West Side Story* (The Guthrie Theatre); *Angels in America* (Berkeley Repertory); *Sweat* (Dallas Theater Center); *Mojada* (Portland Center Stage); and *Pirates of Penzance* (Portland Opera). He has been the resident fight director at the Oregon Shakespeare Festival since 2008. www.ujonathantoppo.com

JACLYN MILLER (*Movement Consultant*) is excited to make her Arena Stage debut. Jaclyn has worked around the country as a movement director and/or choreographer for the past decade. Regional credits include: *She Loves Me* (South Coast Rep.); *Hairspray*, *Twelfth Night*, *Roe* (world premiere), *Book of Will*, *Yeoman of the Guard*, *My Fair Lady*, *Fingersmith* (world premiere), *Shakespeare in Love* (U.S. premiere) and *Oklahoma!* (Oregon Shakespeare Festival); *Cabaret* and *Music Man* (Arizona Theatre Company); *Julius Caesar*, *Mamma Mia!*, *Hunchback of Notre Dame* and *Taming of the Shrew* (Idaho Shakespeare and Great Lakes Theater); *The Cocoanuts* — A Marx

Brothers Musical (Guthrie Theatre); and *Fun Home* (Baltimore Center Stage). Other theaters include: Asolo Rep, Portland Opera, Ogunquit Playhouse, Gateway Playhouse, Berkshire Theatre Festival, Kirk Douglas, Lyric Theatre of Oklahoma, Colony Theater and Parker Playhouse.

ANITA MAYNARD-LOSH (*Vocal Coach*) is the Director of Community Engagement/Senior Artistic Advisor at Arena Stage. Now in her 16th season at Arena Stage, Anita has been involved in an artistic capacity on 40+ Arena Stage productions: she directed the world premiere of *Our War* as part of the National Civil War Project, and has been an associate director, text director and vocal/dialect coach on multiple other productions. Anita trained and taught at the American Conservatory Theater, was on the faculty at Webster University, headed the theater department at the University of Alaska Southeast and was the associate artistic director of Perseverance Theater in Juneau, Alaska. Vocal/dialect coaching: ACT, Arena Stage, Kennedy Center, Washington National Opera, Oregon Shakespeare Festival, Portland Center Stage and the Broadway revival of *Ragtime*.

KURT HALL (*Stage Manager*)'s Arena Stage credits include Ken Ludwig's *Dear Jack*, *Dear Louise*, *Right to be Forgotten*, *Jubilee*, *Indecent*, *The Great Society*, *The Pajama Game*, *Smart People*, *Carousel*, *Born for This*, *All the Way*, *Sweat*, *The Blood Quilt*, *Smokey Joe's Café*, *Mother Courage and Her Children* starring Kathleen Turner, *Maurice Hines is Tappin' Thru Life*, *Good People*, *Red Hot Patriot* starring Kathleen Turner, *The Normal Heart*, *Red*, *Ruined*, every tongue confess starring Phylicia Rashad, *Duke Ellington's Sophisticated Ladies*, *Looped* starring Valerie Harper, *Next to Normal* starring Alice Ripley, *Awake and Sing!* and *The Goat*. He has additional regional credits at the Kennedy Center, Roundabout Theatre Company, McCarter Theatre, Shakespeare Theatre Company, Kansas City Repertory Theatre, Baltimore Center Stage and Signature Theatre. Thanks to his family for all their support.



EMILY ANN MELLON (Assistant Stage Manager)'s Arena Stage credits include: *JQA*, *Kleptocracy*, *Indecent*, *Dave*, *Hold These Truths*, *The Pajama Game*, *A Raisin in the Sun*, *Watch on the Rhine*, *Moby Dick*, *The Year of Magical Thinking*, *Born for This*, *Disgraced*, *All the Way*, *Akeelah and the Bee*, *Destiny of Desire* and *Dear Evan Hansen*. Selected D.M.V. credits include: *Souvenir* (Rep Stage); *A Doll's House, Part 2* (Round House Theatre); *Girlfriend* (Signature Theatre); *Wig Out!* (Studio Theatre); and *The School for Lies* (Shakespeare Theatre Company). Additional regional credits include: *The Niceties* (Geva Theatre Center) and *The Upstairs Concierge* (Goodman Theatre). Television credits include: *Good Day New York* and *Inside Edition*. She gives all her love to her family for their constant support.

OREGON SHAKESPEARE FESTIVAL (OSF) was founded by Angus Bowmer in 1935, and has grown from three-day festival of two plays to a nationally renowned theatre arts organization that presents an eight-month season of up to 11 plays that include works by Shakespeare as well as a mix of classics, musicals, and world-premiere plays and musicals. OSF's play commissioning programs, which include American Revolutions: the United States History Cycle, have generated works that have been produced on Broadway, internationally, and at regional, community and high school theatres across the country. The Festival draws attendance upwards of 400,000 to more than 800 performances every year and employs 400 to 600 theatre professionals. OSF invites and welcomes everyone, and believes the inclusion of diverse people, ideas, cultures and traditions enriches both our insights into the work we present on stage and our relationships with each other. OSF is committed to equity and diversity in all areas of our work and in our audiences. OSF's mission statement: "Inspired by Shakespeare's work and the cultural richness of the United States, we reveal our collective humanity through illuminating interpretations of new and classic plays, deepened by the kaleidoscope of rotating repertory."

MICA COLE (OSF Repertory Producer) joined the Oregon Shakespeare Festival in 2013, and has since overseen more than 40 productions as Repertory Producer, including a dozen transfers and co-productions. These include the world premieres of Lynn Nottage's *Sweat*, which was later produced at The Public Theater and on Broadway; Lisa Loomer's *Roe*, which moved to Arena Stage and Berkeley Repertory Theatre; Robert Schenkkan's *The Great Society*, a co-production with Seattle Repertory Theatre; and Alexa Junge's adaptation of *Fingersmith*, which was later seen at the American Repertory Theater. Additionally, as a member of the company's executive leadership, she shares responsibility for strategic planning, season selection, budgeting and the organizational commitment to social justice. Prior to OSF, Mica worked in Chicago as the Executive Director of Free Street Theater for five seasons. Other Chicago ventures include collaborations with Writers' Theatre, Teatro Luna, MPAACT and Collaboraction. She is a graduate of The Theatre School at DePaul University.

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 Disney's *Newsies*, *Anything Goes*, *Carousel*, *Fiddler on the Roof*, *Oklahoma!*, *My Fair Lady*, *The Music Man*, *Cabaret*, *South Pacific*; new plays like *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.

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.

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The actors and stage managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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 Casting Fellow Mary Estrera*
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Charge Scenic Artist.....Li Qiang
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