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Choreographed by **Savion Glover**

Co-Directed by **Tony Goldwyn** and **Savion Glover**



CHEZ JOEY

INHERIT THE WIND



**THE DEBATE THAT
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FEBRUARY 27 – APRIL 5

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By **Jerome Lawrence** and **Robert E. Lee**

Directed by **Ryan Guzzo Purcell**



The Waterswell Production of
**A GOOD DAY TO ME
NOT TO YOU**

**WHEN A MIDLIFE CRISIS MEANS
ROOMING WITH NUNS.**

MARCH 27 – MAY 3

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Directed by **Lee Sunday Evans**



**THE
MOTION**

**THEY CAME TO TEST A THEORY—
NOW REALITY IS TESTING THEM.**

MAY 6 – JUNE 14

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By **Christopher Chen**
Directed by **Hana S. Sharif**



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Based on the Music Performed and Recorded by **TLC**
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The cast of *Fremont Ave.* Photo by Ambe J. Photography.



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ARENA STAGE'S 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.



OUR LAND ACKNOWLEDGEMENT

Arena Stage is built on the land of the Nacotchtank and 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.



ARTISTICALLY SPEAKING

“We are each other's harvest; we are each other's business; we are each other's magnitude and bond.”

— Gwendolyn Brooks

Family is messy. It's loud. And it's always home.

In *Fremont Ave.*, playwright Reggie D. White brilliantly places us inside the beating heart of an African American family across three generations, as they wrestle with lifetimes of hopes and dreams deferred. What began as conversations with his own elders has grown into a world premiere that is as tender as it is unflinching, as vulnerable as it is hilarious. Within the Plique family, we see George, his stepson Robert, and his grandson Joseph volley between silence and confession, pride and shame, anger and love. Their words crack like pinballs, ricocheting through decades of change—1968, the 1990s, to today—constantly interrogating what it means to be a man, a father, a son, and sometimes a stranger in your own house.

The beauty of Reggie's writing lies in its specificity. His ear is tuned to the cadences of Black family life—the rhythms, the jokes, the silences that stretch just a beat too long. And yet the questions he raises reverberate far beyond a single household, resonating with the universal human experience. Under Lili-Anne Brown's fearless direction, this ensemble doesn't tiptoe through the truth. They swing at it. They tease it. They wrestle it into the light. What emerges is a story that is laugh-out-loud funny and deeply, sometimes painfully true. A love letter to Black men, *Fremont Ave.* has particular and powerful resonance in Washington, DC. Here, where resilience is stitched into the fabric of our communities.

New plays like *Fremont Ave.* are the lifeblood of the American theater. They remind us where we are, reflect where we've been, and gesture toward where we're going. Reggie D. White's voice is a gift to all of us, offering a depiction of buoyant, complex, fully embodied men, whose humor and vulnerability are revolutionary acts.

In this story, we hear the echoes of our own lives: the arguments that went too far, the laughter that pulled us back, the silences we carry in fractured places. My great hope is that *Fremont Ave.* doesn't give you tidy answers, but instead leaves you with a question worth carrying into the arms of someone you love. Because family, like theater, has its own way of catching us off guard. Sometimes it breaks us open, and sometimes it heals us with nothing more than the truth and a well-timed, “pass the damn cards.”

Blessings,

Hana S. Sharif
Artistic Director

Arena Stage
Washington, DC

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FROM THE EXECUTIVE PRODUCER

It is truly a wonderful happenstance to produce a premiere production of a playwright who also works in the offices at Arena Stage. Congratulations to Reggie D. White. Doubly wonderful is that this occurrence is in Arena's 75th Anniversary Season—truly a time to celebrate Arena's people.

If you are among the faithful who read all the program notes, you may recall that in celebration of Arena's 75th Anniversary Season, I am opening my door to shine a spotlight on the fabulous team behind me at Arena that are not often provided bios in programs like these. A few years ago, I started explaining the Artistic Director's job as *ambition* and my job as Executive Producer as *capacity*. This name of the partnership—ambition and capacity—continues in ways I didn't originally anticipate. Now my team of direct reports also bears the name Capacity Team.

Dealing the Capacity Team cards today is General Manager Alicia Sells. Alicia started as overhire, which means she was not full-time staff but rather an essential team member who stepped in when needed. From there she joined the production administrative and operations team as General Management Assistant. Before long, the title shift and responsibilities grew to Associate General Manager and now General Manager.

In my time at Arena, I have had the privilege to wear many hats. Starting out as an overhire stage manager, I was introduced to the working world of Arena through the Event Rentals department in 2013 and then moved into Production with Christopher Durang's Tony-winning comedy, Vanya and Sonia and Masha and Spike, in 2015. As a stage manager, you hold the capacity of the show in your hands, ensuring the director's vision is executed within the needs of the actors, the ambition of the designers, and the expertise of the crew. When I eventually moved away from focusing solely on a show and into theater administration, I found myself applying this skill of appropriately allocating resources to meet various objectives to all aspects of my work, often taking the shape of budgeting, scheduling, and negotiating. At the end of the day, I see myself as a facilitator for both the wants and needs of the organization.

Understanding the ins-and-outs of a production itself has been invaluable experience for my work. I serve as the Arena representative with our union partners through the League of Resident Theatres (LORT), our field's collective bargaining entity with Actors' Equity Association (AEA), United Scenic Artists (USA), and Stage Directors and Choreographers Society (SDC), as well as the direct liaison with our local representatives of the American Federation of Musicians (AFM Local 161-710). With my production background, I understand both sides of labor negotiations, allowing me to build partnerships that support both the artists and the institution.

The General Management department handles the contracting for our artists along with addressing their associated requirements, like travel, housing, and benefits. My team does an excellent job ensuring that our artists onstage and backstage have what they need, within our resources, so they can deliver the high caliber of art our audiences have come to expect. I am proud of my team for putting the care of these talented artists at the forefront of our work.

Thanks, Alicia. You definitely put your heart into everything you do.

Cheers,

Edgar Dobie
Executive Producer
President of the Corporation



We Need Only Look to the Music

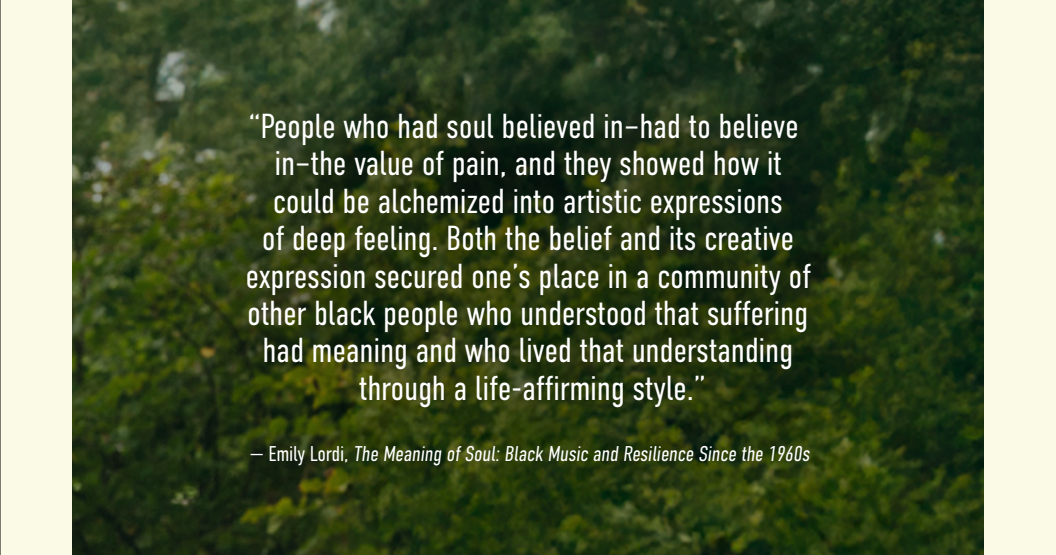
By Zoe Donovan

“The albums, folkways and commodores, bluebirds and even a genet or three, stared at us in formal expression. ‘This is the history. This is your history, my history’”

— Amiri Baraka, *Blues People*, Unabridged edition

Fremont Ave. is a powerfully honest depiction of what it means to build a family. It asks us to open our minds to the traditions, mindsets, and ways of connection that we intentionally and subconsciously pass on to children and grandchildren. Throughout this play, we watch each new branch of the Plique family tree wrestle with their dreams, relationships, and familial expectations. And with each obstacle, one cannot help but notice echoes of previous generations. These motifs are unequivocally felt as echoes because the Pliques are an inherently musical family. Beyond being raised by a music therapist and a woman with a keen ear for soul and gospel, music is deeply ingrained in the way they

communicate. For better and for worse, this is a house of excellent listeners, and their language is quick, rhythmic, and cuts to the truth (qualities that are undoubtedly cultivated by their tradition of sitting down to play Spades). Sometimes, though, the Pliques fail to speak musically and must rely on music to speak, whether that be to communicate their standards for the household, their feelings towards one another, or their forgiveness. *Fremont Ave.* centers on a far from perfect family, whose bad habits and growing pains follow them from one generation to the next. Their history, however, is sacred, and is carried by the music they love, the music they write, and the way they speak.



“People who had soul believed in—had to believe in—the value of pain, and they showed how it could be alchemized into artistic expressions of deep feeling. Both the belief and its creative expression secured one’s place in a community of other black people who understood that suffering had meaning and who lived that understanding through a life-affirming style.”

— Emily Lordi, *The Meaning of Soul: Black Music and Resilience Since the 1960s*

The concept of music as a carrier of history is far from new, especially for Black Americans. Perhaps the most credited scholar to honor this concept was W.E.B. Du Bois, whose book of essays, *The Souls of Black Folk*, was revolutionary for featuring, in each chapter, the lyrics and musical notation of spirituals sung by enslaved Africans. For Du Bois, it would’ve been remiss to exclude these songs in a collection of essays about the past, present, and future of Black people in the United States because these songs were vital for communication between enslaved Africans and the memorialization of their experiences. Sixty years later, Amiri Baraka would dive further into this concept in *Blues People*, which traced Black history and culture in America from spirituals to the blues to jazz. For Baraka, music and history run parallel to each other, and one must look to music for answers about history.

The Pliques of *Fremont Ave.* experience this kind of historical preservation on an interpersonal level, which, of course, is connected to a wider cultural dialogue.

Audrey and George, the matriarch and patriarch of the Pliques, meet during the height of soul music, which orchestrates their encounter. This moment is not only cherished for Audrey and George’s shared interest in the genre, but is amplified by the values of soul. In *The Meaning of Soul*, Emily Lordi partially identifies soul as a level of emotional depth that is earned from struggle. She further explains that the creative expression of soul music offered people the opportunity to connect rather than be isolated by their grief and pain. Audrey and George exemplify this kind of connection as two young people who are both guilty of using their insecurities and struggles to distance themselves from one another. Without music, George cannot articulate his feelings for Audrey in a way that is worthy of her trust. Through music, however, George and Audrey can reach an understanding of one another, and George’s feelings are revealed to be genuine. George is not the last man of the Plique family to rediscover how music can heal, and when reverberations of this moment and this music find their way back into the play, we need only look to the music for answers.



Bradley Gibson, Jerrika Hinton, Doug Brown, and Kevin Mambo for *Fremont Ave.* Photo by Ambe J. Photography.

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IN A CO-PRODUCTION WITH SOUTH COAST REPERTORY

PRESENTS THE WORLD PREMIERE OF

FREMONT AVE.

BY **REGGIE D. WHITE**
DIRECTED BY **LILI-ANNE BROWN**

SET DESIGNER
TIM MACKABEE

COSTUME DESIGNER
JOS N. BANKS

LIGHTING DESIGNER
KATHY A. PERKINS

ORIGINAL MUSIC AND
SOUND DESIGN
ANDRÉ PLUOSS

WIG AND HAIR DESIGNER
LASHAWN MELTON

ASSISTANT DIRECTOR AND
INTIMACY CONSULTANT
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JAMIE BERRY*

ASSISTANT STAGE MANAGER
LAUREN PEKEL*

ORIGINAL SONG
("SOMEWHERE SOMEONE'S
WAITING JUST FOR YOU")
GEORGE R. PLICK, SR.

Support for *Fremont Ave.* is provided by **AARP**, Daniel W. Hamilton, and
The Molly Smith Fund for New Work.

Fremont Ave. is the recipient of an Edgerton Foundation New Play Award.



Fremont Ave. was originally workshopped and developed in the
2024 Pacific Playwrights Festival as part of The Lab@South Coast Repertory.

SETTING

A single-level home in a Southern California suburb.

Act 1: 1968 | **Act 2:** 1990s | **Act 3:** 2020s

CAST

(In order of appearance)

George/Robert/Joseph.....	BRADLEY GIBSON*
Audrey/Voice of Hazel.....	JERRIKA HINTON*
Frank.....	WILDLIN PIERREVL*
Tony.....	JEFFREY RASHAD*
Walter.....	STANLEY ANDREW JACKSON*
Older George.....	DOUG BROWN*
Older Robert.....	KEVIN MAMBO*
Damon.....	GALEN J. WILLIAMS*

UNDERSTUDIES

For George/Robert/Joseph — **WILDLIN PIERREVL***

For Audrey/Voice of Hazel — **RAVEN LORRAINE***

For Frank, Tony, Walter, Damon — **DOMINIQUE GRAY**

For Older George, Older Robert — **ELI EL***

FOR THIS PRODUCTION

Assistant Lighting Designer.....	EMILY PAN
Casting Assistant.....	ALY WEIN
Production Assistant.....	MARGARET V. WARNER
Script Production Assistant.....	GRACE O. GYAMFI
Stage Carpenter.....	LILY REHBERG
Props.....	ERICA FEIDELSEIT
Light Board Operator.....	NICOLE TRANTUM
Audio Engineer.....	KIRUBELL “KEBBY” SEYOUM
Wardrobe Technician.....	SABRINA SIMMONS
Dresser.....	CAROLINE SMITH
Wig and Hair Technician.....	DELANEY CRAWFO
Deck Crew Swing.....	TROY JOHNSON

The videotaping or audio recording of this production is strictly prohibited.

Please turn off all electronic devices unless using our GalaPro closed captioning service.

Drinks with a lid are allowed in the theater. Eating is not permitted inside the theater.

SPECIAL THANKS

The Plick Family, The Norman-Terrance Family, The White Family, Colman Domingo, Lauren Gunderson, Korde Arrington Tuttle, & Luke David Rodgers

Dale Albright, Josh Allen, Larry Armelin, Jeff Augustin, Kyle Beltran, Abigail & Shaun Bengson, Phoenix Best, Jocelyn Bioh, Steve H. Broadnax III, Velina Brown, Jonathan Carpenter, Rachel Chavkin, The Commissary, Stephen Daldry, Ben Dent, Crystal Dickinson, Brandon Dirden, Matt Gould, Leah Hamos, Ben Hanna, Melissa Hillman, Patricia Holbrook, James Monroe Iglehart, Amber Iman, Impact Theater, Marin Ireland, Michael R. Jackson, Lindsay Jenkins, Darryl Jones, Nicole Julien, Anne Kauffman, Marissa Keltie, Peter Mark Kendall, Raja Feather Kelly, Tom Kirdahy, Jo Lampert, Matthew López, Craig Marker, Ken-Matt Martin, Griffin Matthews, Mary McCann, Raelle Myrick-Hodges, Deirdre O'Connell, Neil Pepe, Ryan Purcell, Clint Ramos, Taylor Reynolds, Phillip Johnson Richardson, Clinton Roane, Melissa Ross, Leigh Silverman, Sarah Stern, Theatre Bay Area, Tyler Thomas, Liesl Tommy, Michael, Pat, & Chuck Walkup, Whitney White, Dawn Monique Williams, & Lauren Yee



Doug Brown, Bradley Gibson, Galen J. Williams, and Kevin Mambo for Fremont Ave. Photo by Ambe J. Photography.

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CAST



BRADLEY GIBSON

(George/Robert/Joseph), a proud North Carolina native, is known on screen for starring in the Netflix drama *Partner Track* and the hit series *Power Book II: Ghost*. Bradley starred as Simba on Broadway in Disney's classic

The Lion King, with additional Broadway credits including *A Bronx Tale* and *Rocky*. He originated the role of Hercules in the premiere production of Disney Theatrical's *Hercules* at Paper Mill Playhouse. Off-Broadway, his work includes *Love's Labour's Lost* with The Public Theater and *The School for Scandal* with Red Bull Theater. As a recording artist and concert soloist, Bradley has released original music, including his latest singles "NO ILYS" and "AIN'T THAT EASY," and has performed in venues from London's Royal Albert Hall to the Hollywood Bowl. Instagram: @bradgibson13



JERRIKA HINTON (Audrey/Voice of Hazel)

is thrilled to be making her Arena Stage debut after many years in front of the camera. Her recent/favorite credits include *The Piano Lesson* (Netflix), *Mr. Crocket* (Hulu), *A Man in Full* (Netflix), *Hunters*

(Amazon Prime), *Here and Now* (HBO), and *Grey's Anatomy* (ABC). She is a proud graduate of Southern Methodist University and a member of both AEA and SAG-AFTRA unions. She is a certified facilitator of The Resilience Toolkit via Lumos Transforms, as well as Mental Health First Aid for the Entertainment Industry through AMHC. More information can be found at www.jerrikahinton.com and www.tamhi.co.



WILDLIN PIERREVIL

(Frank, u/s George/Robert/Joseph) is a writer and digital creator based in New York. With a following of nearly 1 million across digital platforms, Wildlin has collaborated with brands and creators that run the virtual

gambit. He's so excited to be back on stage, making his Washington, DC, debut with the Arena and *Fremont Ave*. Shoutout to all the friends, family, and teams whose support has made his being here possible. His love to Steph, Reggie, and Dwayne. @notwildlin



JEFFREY RASHAD HE/HIM

(Tony) is a proud graduate of Howard University (BFA) and The Old Globe/University of San Diego Shiley Graduate Acting Program (MFA). His recent credits include *The Comedy of Errors* / *Two Trains Running* (The

Acting Company, National Tour); *A Christmas Carol in Harlem* (Classical Theatre of Harlem); *Pass Over* (Resident Ensemble Players); and multiple productions with The Old Globe, including *A Midsummer Night's Dream*, *The Merry Wives of Windsor*, *The Taming of the Shrew*, *Twelfth Night*, *The Nineteenth*, and *Trouble in Mind*. Jeffrey is thrilled to embark on this new chapter with Arena Stage. www.jeffreyrashad.com Instagram: @jeffryjeff_



STANLEY ANDREW JACKSON

(Walter) is overjoyed to make his Arena Stage debut! DC holds a special place in his heart—he was last seen here more than a decade ago in *Dontrell, Who Kissed the Sea* at Source Theatre.

Since then, he's performed Off-Broadway in *The Refuge Plays* at Roundabout Theatre and most recently stepped into the role of Kenneth in *Primary Trust* at Alley Theatre. His adventures have also taken him overseas with the Pop-up Globe theater company in New Zealand and Australia, performing in *Romeo & Juliet*, *Twelfth Night*, *Henry V*, and *As You Like It*. A proud graduate of Howard University (BFA Acting) and the Royal Central School of Speech and Drama in London (MA Classical Acting), Stanley is thrilled to be "home" again. www.stanleyandrewjackson.com

Instagram: @stanleyaj3



DOUG BROWN (Older George)'s

credits include *Nine Night*, *Two Trains Running*, *Trip to Bountiful*, *One Flew Over the Cuckoo's Nest*, *A Lesson Before Dying*, *Crumbs from the Table of Joy*, *Pantomime*, *An Asian Jockey in Our Midst*, and *The Petrified*

Forest at Round House Theatre; *Something Moving*, *Fences*, *Jitney*, and *Member of the Wedding* at Ford's Theatre; *Our Lady of 121 Street*, *Fuddy Meers*, *Last Orbit* with Billy Mars, *Homebody/Kabul*, *Day Room*, and *Measure for Pleasure* at Woolly Mammoth Theatre; *Painted Rocks* at Revolver Creek, *The Gin Game*, *The Island*, and *Mooi Street Moves* at MetroStage; *Ma Rainey's Black Bottom*, *Hambone*, *The Colored Museum*, *Split Second*, and *Spunk* at Studio Theatre; *Much Ado About Nothing* at Folger

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—North West End (UK)

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CAST

Theatre; *Otabenga* at Signature Theatre; *Jitney* and *Piano Lesson* at Actors Theatre of Louisville; *Radio Golf* and *Gem of the Ocean* at Milwaukee Rep; and *Two Trains Running*, *Jitney*, and *Trip to Bountiful* at Cincinnati Playhouse in the Park.



KEVIN MAMBO (*Older Robert*)'s Broadway, off-Broadway, and tour credits include *Fela!*; *The Color Purple*; *The Book of Mormon* (1st National Tour, Helen Hayes nomination); *The History of Empires* (La MaMa); *Fortress of Solitude* (Dallas Theater

Center/The Public, Lortel nomination); *Mlima's Tale* (The Public); *Ruined* (Goodman/MTC); *The Convert* (Kirk Douglas Theatre/Goodman/McCarter); *Venus*, *Painted Rocks at Revolver Creek* (Signature NYC); *Seven Guitars*, *Pericles* (Two River Theater); *The Last Detail* (Lucille Lortel Theatre); and *Once Around the Sun* (Zipper Factory Theater). DC credits include *We Are Gathered* at Arena Stage and *The Tempest* (Helen Hayes nomination) and *Radio Golf* (Helen Hayes Award) at Round House Theatre. Film: *Rustin*, *Nina*, *Cadillac Records*, *Rebel in the Rye*, *Payback*, *One of Us Tripped*, *Firing Squad*, *Selah* and *the Spades*, *The Southside*, *Henchman of Notre Dame* (Best Actor), *Trooper*, *Man in the Mirror*. TV: *Guiding Light* (two Emmy Awards, three nominations), *Hit & Run* (lead), *Saint X* (lead), *Luke Cage* (lead), *High Maintenance* (recurring), *The Good Doctor*, *Blacklist*, *Happyish* (recurring), *Soul Food* (recurring), *One Life To Live* (recurring), *Law & Order* (Original/Deadline/SVU/Trial by Jury/Criminal Intent/Reboot), *Spin City*, *Elementary*, *Any Day Now*, *Mistresses*, *Family Matters*, *Freshman Dorm* (lead), *Great Performances*. Instagram: @iammambo



GALEN J. WILLIAMS (*Damon*) is thrilled to make his Arena Stage debut! He was last seen in the Helen Hayes Award-winning production of *Fela!* at Olney Theatre Center in the ensemble and as the *Fela* alternate. Broadway credits

include *Slave Play* and *Motown The Musical*. Regional credits include *Once on This Island* at Oregon Shakespeare Festival and *The Brothers Size* at Geffen Playhouse. His silver screen debut was made this year in the box office smash *One of Them Days* starring Keke Palmer and SZA, and his television credits include *POSE* on FX and Tyler Perry's *The Oval* and *Assisted Living* on BET. "Thank you to my family, friends, and team for your continued support!" MFA: University of Southern California. BFA: Howard University.

Instagram/Tiktok: @theegalenjwilliams



RAVEN LORRAINE (*u/s Audrey/Voice of Hazel*) is a raconteuse from Richmond, Virginia, currently working as an actor and director in DC. Select performance credits include *Violet in Covenant* at Theater Alliance (Helen Hayes

nomination, Outstanding Supporting Actor); Ensemble in *Fela!* at Olney Theatre Center/Round House Theatre (Helen Hayes Awards, Outstanding Musical and Ensemble); Ursula and *u/s Kent* in *King Lear*, Balthasar/Seacoal in *Much Ado About Nothing* at Shakespeare Theatre Company (Helen Hayes nomination, Outstanding Production). Other regional credits include *The Winter's Tale*, *King Lear*, *Little Women*, *Sense and Sensibility*, *Comedy of Errors* (American Shakespeare Center); *Curious Incident* (Virginia Repertory Theatre); and *A Midsummer Night's Dream* (Richmond Shakespeare). Raven is a company member with Only Make Believe and, most recently, associate directed the musical *Play On!* at Signature Theatre. Thanks to God, my family, & Onyx. For Karen.



DOMINIQUE GRAY

(*u/s Frank/Tony/Walter/Damon*) is excited to be making his Arena Stage debut! Credits include Keegan Theatre's *Hand to God* and *Apropos of Nothing*, and Imagination Stage's *10 Seconds* and *The Last Martyr*. He

is a 2024 Graduate of the National Conservatory of Dramatic Arts.



ELI EL (*u/s Older George/Older Robert*) is returning to Arena Stage after performing in *The Great Society* (2018). Other theater performances include *The Piano Lesson* (1st Stage); *Testosterone*, *Migraaaaants* (ExPats Theatre); *AJAX* (Scena

Theatre); *Radio Golf* (Round House Theatre); *Fat Ham* (Studio Theatre); *A Thirst for Freedom* (Live Garra); and many more. He has completed and is currently involved with several independent film projects, including *Once Upon a Time in the District*, *Unarmed Man*, *Harriet*, *The Meek*, *Last Night*, *THICK*, etc. Eli has directed *The Healing Floor* (DCBTF Award winner). He also directed a feature film and two shorts, *The Cracked Mask* and *Lay Me Down*. His motto is "you can learn from anyone, if only you allow yourself to."

CREATIVE

REGGIE D. WHITE (*Playwright*), currently serving as Arena Stage's Senior Director of Artistic Strategy and Impact, is an award-winning artist and educator whose international career spans almost two decades. His acting credits include Matthew López's Tony-winning epic *The Inheritance*, *Goddess* (Public Theater), *Bayard Rustin: Inside Ashland* (People's Light), *I and You* (59E59), *Hundred Days* (New York Theatre Workshop), *The Luckiest* (La Jolla Playhouse), and *Macbeth In Stride* (American Repertory Theater). His directing credits include Atlantic Theater Company, The Public, The Repertory Theatre of St. Louis, and Indiana Repertory Theatre. Reggie co-conceived *Lessons in Survival: 1971*, based on the iconic conversation between Nikki Giovanni and James Baldwin, at Vineyard Theatre (NYT Critic's Pick). He also co-conceived and appeared in the digital anthology series of the same title (NYT Best of 2020). His play *In Case You Haven't Heard* premiered at Bay Street Theater, and his play *Fremont Ave.* will have its world premiere at Arena Stage and South Coast Rep. Reggie is a Vineyard Theatre resident artist, a founding member of the multi-generational theater collective The Commissary, and a founding company member with The Feast, a living-wage theater company. Reggie is a recipient of the Colman Domingo Award, the TCG Fox Fellowship, the TBA Titan Award, and the RHE Artistic Fellowship, and an NAACP Theatre Award nominee. www.reggiedwhite.com

LILI-ANNE BROWN (*Director*), a Chicago South Side native, works as a director, actor, and educator, and has performed in, directed, and produced many award-winning shows in Chicago and nationally. Recent directing credits include *Play On!* (Signature Theatre); *Fela!* (Olney Theatre); *Ain't No Mo'* (Woolly Mammoth/Baltimore Center Stage); *Acoustic Rooster...* (Kennedy Center, National Tour); *The Color Purple*, *The Nacirema Society...*, *School Girls*, and the world premieres of Ike Holter's *I Hate It Here* and *Lottery Day* (Goodman Theatre); *Two Trains Running* (The Acting Company, National Tour); *Dreamgirls* (McCarter Theatre/Goodspeed Musicals); *Joe Turner's Come and Gone* (Huntington Theatre); *Waitress*, *Rent*, *The Color Purple* (The Mundy); *Once on This Island* (Oregon Shakespeare Festival); and *Put Your House in Order* (La Jolla Playhouse). She is the former Artistic Director of Bailiwick Chicago, where she focused programming on Chicago-premiere musicals and new play development with resident playwrights. She has received two Helen Hayes Awards, five Jeff Awards, two BTA Awards, and one African American Arts Alliance Award. She is an inaugural recipient of the Walder Foundation's Platform Award and a 2021 recipient of the 3Arts Award for Theatre. She is a member of SDC, AEA, SAG-AFTRA, and a graduate of Northwestern University. www.liibrownchicago.com



Wildlin Pierrevil, Jeffrey Rashad, Bradley Gibson, and Stanley Andrew Jackson for *Fremont Ave.* Photo by Ambe J. Photography.

TIM MACKABEE (Set Designer) Arena Stage:

The Age of Innocence. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: MCC: *Seared* (OCC Award); Atlantic: *Guards at the Taj* (Lortel Award), *Describe the Night, The Penitent, Our New Girl*; Roundabout: *Darling Grenadine, The Last Match*; MTC: *Poor Yella Rednecks, Vietgone, Important Hats of the Twentieth Century*; LCT: *Luce*; Vineyard: *Gigantic, Heathers The Musical*. Music Video: Carly Ray Jepsen's "Surrender My Heart." TV: Amy Schumer: *Live at the Apollo* (HBO), *Gotham, Smash, The Today Show, Football Night in America*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com
[@timmackabeedesign](https://www.instagram.com/timmackabeedesign)

JOS N. BANKS (Costume Designer), a true

Renaissance man, is a multi-award-winning visual/performing arts artist, costume designer, teaching artist, and LGBTQ+ trailblazer. Tours/International: *Lola in Kinky Boots*, *Hud in Hair*, *Harpo in The Color Purple*. Select Regional: Steppenwolf, Goodman, Yale, Arena Stage, *The Munny*, *McCarter, Goodspeed, Drury Lane, Paramount Theatre, The Second City, Orlando Shakes, About Face Theatre, Porchlight Music Theatre, Writers Theatre, Congo Square, Definition Theatre*, and many more. Film: *Ocean* in Showtime's *The Chi*, *Dr. Greg Martinson* in Showtime's *Work in Progress*, and *Rise Against's "Make It Stop"* (lead). He is a four-time nominee for "Best Costume Designer" at the Black Theater Alliance Awards. Jos also serves as an Artistic Associate with About Face Theatre in Chicago and was afforded the company's first-ever costume designer residency. Rep: The Mine Agency. www.fearlessjos.com Instagram: [@josnbanks](https://www.instagram.com/josnbanks)

KATHY A. PERKINS (Lighting Designer)

has designed for Broadway, Off-Broadway, and regional theaters, including American Conservatory Theater, Arena Stage, Berkeley Repertory, Seattle Repertory, St. Louis Black Repertory, Goodman, Steppenwolf, Alabama Shakespeare Festival, Mark Taper, Yale Repertory, Two River Theater, and PlayMakers Repertory. Internationally, she has designed in South Africa, Switzerland, Cuba, and Canada. In 1995, Kathy co-curated the exhibition *ONSTAGE: A Century of African American Stage Design* at Lincoln Center in New York. She is the editor of seven anthologies focusing on women of the African Diaspora. Kathy is the recipient

of numerous research and design awards, including Ford Foundation, Fulbright, NEA, the Henry Hewes, NAACP Image Award, and the USITT Distinguished Achievement Award for both Education and Lighting Design. Kathy is a graduate of Howard University and the University of Michigan.

ANDRÉ PLUSS (Original Music and Sound Design)'s

Arena Stage credits include *Ride the Cyclone, Right to Be Forgotten, Indecent, Smart People, Metamorphoses, Equivocation, The Arabian Nights, Legacy of Light, 33 Variations, and Passion Play*. Broadway credits include *Good Night, Oscar, The Minutes, 33 Variations, I Am My Own Wife, and Metamorphoses*. Off-Broadway credits include *The Clean House* at Lincoln Center, and *Milk Like Sugar* and *BFE* at Playwrights Horizons. Regional credits include multiple productions with the Oregon Shakespeare Festival, Center Theatre Group, Yale Repertory, McCarter Theatre, Steppenwolf, Chicago Shakespeare, Court Theatre, Berkeley Repertory, Williamstown Theatre Festival, La Jolla Playhouse, Huntington Theatre, and South Coast Repertory. He's received multiple Joseph Jefferson Awards, an Ovation Award, Drama Critics Circle Award, Barrymore Award, Helen Hayes Award, Drama Desk, and Lucille Lortel nominations for composition and design. André is an ensemble member of Lookingglass Theatre Company.

LASHAWN MELTON (Wig and Hair Designer)

is a native Washingtonian hair and wig designer. DC Area: Folger Theatre: *Julius X* (wig design), *The Winter's Tale* (wig design); Woolly Mammoth Theatre: *The Great Privation* (wig design), *The Sensational Sea Mink-ettes* (wig design); Signature Theatre: *Play On!* (wig design); Olney Theatre Center: *Senior Class* (wig design), *Comedy of Tenors* (wig design); Studio Theatre: *Paradise Blue* (wig design); Arena Stage: *Death on the Nile* (hair and wig design), *The Other Americans* (hair design), *Tempestuous Elements* (wig design), *Snow Child* (hair and makeup design); GALA Theatre: *On Your Feet!* (wig design); The Kennedy Center: *The Watsons Go to Birmingham – 1963* (wig design); Round House Theatre: *School Girls; Or, The African Mean Girls Play* (wig design). Regional: Utah Shakespeare Festival: *A Raisin in the Sun, Emma The Musical, The Play that Goes Wrong* (wig design). Film/TV: *Lioness* (hairstylist), *White House Plumbers* (hairstylist), *Rustin* (hairstylist), *Fellow Travelers* (hairstylist). Education: BA in Art, The University of the District of Columbia.

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The cast of *My Fair Lady* (2012/13 Season). Photo by Suzanne Blue Star Boy.

CREATIVE

GREG GEFFRARD HE/HIM (*Assistant Director and Intimacy Consultant*) Regional: *Revolution(s)*, *The Color Purple*, *The Nacirema Society* (Goodman); *Sanctuary City*, *Choir Boy* (Steppenwolf Theatre); *Hot Wing King*, *The Band's Visit* (Writers Theatre); *Strange Loop*, *K-I-S-S-I-N-G*, *Joe Turner's Come and Gone* (Huntington Theatre); *Beneath The Willow Tree* (Pulse Theatre); *Tambo & Bones* (Refracted Theatre); *The Factotum* (Chicago Lyric Opera); *Comedy of Errors* (Chicago Shakespeare); *Once on This Island* (The Drama Group); *Fen* (Court Theatre); *A Third Way* (Actor's Express); *Fairview* (Theatre Cedar Rapids). DC Area: *The Color Purple* (Signature Theatre); *White Noise* (Studio Theatre). Upcoming: *Christmas Carol* (Stage Door Theatre); *Brief Wondrous Life of Oscar Wao* (Goodman). Other: Guiding Faculty with Theatrical Intimacy Education.

MURNANE CASTING (*Casting*) casts for Broadway, tours, and regional theater. Current and recent projects include tours of *TINA*, *Dear Evan Hansen*, *Mrs. Doubtfire*, *The Sound of Music*, *Grinch*, and *Kinky Boots*. Developmental work includes *Anne of Green Gables*, *The Boy Who Loved Batman*, and *Fremont Ave*. We regularly collaborate with major theaters nationwide, including Arena Stage, Asolo Rep, Bay Street, Denver Center, Goodspeed, and The Hollywood Bowl. Learn more at murnanecasting.com.

RAIYON HUNTER (*DC Casting*) is a casting director, producer, and arts administrator from New Orleans, Louisiana. She currently works as the Casting Director/Line Producer of Arena Stage. Previously, she worked as the Casting Director of Children's Theatre Company and the Spelman Leadership Fellow at the Alliance Theatre where she has contributed to a multitude of shows in varying capacities ranging from casting associate to director on productions such as *Do You Love the Dark?*, *Darlin' Cory*, *Bina's Six Apples*, *Good Bad People*, *Confederates*, and more. Additionally, she has been in residency at Oregon Shakespeare Festival under Nataki Garrett and The Repertory Theatre of St. Louis under Hana S. Sharif.

JAMIE BERRY SHE/HER (*Stage Manager*) is thrilled to be back at Arena and honored to be part of the team for this beautiful production! She prides herself on ensuring spaces are safe, equitable, and joy-filled for casts and crew. Her most recent/selected work includes *Play On!* (ASM, Signature Theatre), *We Are Gathered* (ASM, Arena Stage), *Jaja's African Hair Braiding* (ASM, Arena Stage), the First National Tour of *Back to the Future* (Sub SM), *Dreamgirls* (PSM, McCarter Theatre 2024 and Goodspeed Opera House 2023), and the five-time 2024 Helen Hayes Award recipient, *Fela!* (PSM, Olney Theatre Center/Round House Theatre). Instagram: [@jamiedreamsbjg](https://www.instagram.com/jamiedreamsbjg)

LAUREN PEKEL (*Assistant Stage Manager*) is excited to be part of the stage management team for the world premiere of *Fremont Ave*. Some of her favorite DC credits include *Data* (world premiere) at Arena Stage; *Job*, *Private Jones* (world premiere), and *Selling Kabul* with Signature Theatre; *Paradise Blue*, *Fat Ham*, *Fun Home*, *Good Bones* (world premiere), and *People, Places & Things* with Studio Theatre; and *Teenage Dick* and *The Second City's She the People: The Resistance Continues!* with Woolly Mammoth Theatre Company. Her DC credits also include productions with Folger Theatre, Shakespeare Theatre Company, Theater J, and Theater Alliance. Lauren is an alumna of the University of Wisconsin-Milwaukee's Theatre Program, with a BFA in Stage Management, and is a proud member of Actors' Equity Association.

SOUTH COAST REPERTORY Tony Award-winning South Coast Repertory, founded in 1964, is led by Artistic Director David Ivers and Managing Director Suzanne Appel. SCR is widely recognized as one of the leading professional theaters in the United States. While its productions represent a balance of classic and modern plays and musicals, SCR is renowned for its extensive new-play development program—The Lab@SCR—which includes one of the nation's largest commissioning programs for emerging, mid-career, and established writers. Of SCR's more than 550 productions, one-quarter have been world premieres. SCR-developed works have garnered two Pulitzer Prizes and eight Pulitzer nominations, several Obie Awards, and scores of major new-play awards. Located in Costa Mesa, CA, SCR is home to the 507-seat Segerstrom Stage, the 336-seat Julianne Argyros Stage, and the 94-seat Nicholas Studio. www.scr.org

ARENA LEADERSHIP

HANA S. SHARIF (*Artistic Director*) has enjoyed a multi-faceted theater career, including roles as an artistic leader, director, playwright, and producer with a specialty in strategic and cross-functional leadership. Hana began her professional career as an undergraduate student at Spelman College. From 1997 to 2003, Hana served as the co-founder and Artistic Director of Nasir Productions, a theater dedicated to underrepresented voices challenging traditional structure. Hana joined the Tony® Award-winning regional theater, Hartford Stage, in 2003. During her decade-long tenure at Hartford Stage, Hana served as the Associate Artistic Director, Director of New Play Development, and Artistic Producer. Hana launched the new play development program, expanded the community engagement and civic discourse initiatives, and developed and produced Tony®, Grammy, Pulitzer, and Obie Award-winning shows. Starting in 2012, she served as Program Manager at ArtsEmerson, a leading world theater company based at Boston's Emerson College. During her tenure at ArtsEmerson, Hana launched an Artists in Residency program, led a research program assessing barriers to inclusion across the region, and leveraged her regional theater experience to freelance produce for smaller theater companies looking to expand and restructure their administrative teams. Hana was Baltimore Center Stage's Associate Artistic Director from 2014 to 2019 and was the architect of the innovative CS Digital program: a platform that pushes the boundaries of traditional theater and looks at the nexus point between art and technology. Her other achievements at Baltimore Center Stage included prototyping the Mobile Unit focused on historically underserved audiences, strengthening community engagement, producing multiple world and regional premieres, and helping to guide the theater through a multi-million dollar building renovation and rebranding effort. Hana became the first Black woman to lead a major regional theater in 2018 when she was named the Augustin Family Artistic Director of The Repertory Theatre of St. Louis. During her tenure at The Rep, Hana guided the organization through a strategic alignment, revolutionized the New Works program, expanding access to underserved communities, and centering equity and anti-racism as the organization's foundational values. Hana holds a BA from Spelman College and an MFA from the University of Houston. Hana is the recipient of SIT's 2023 Distinguished Achievement Award, Spelman's 2022 National Community Service Award, the 2009-10 Aetna New Voices Fellowship, EMC Arts Working Open Fellowship, and Theatre Communications Group (TCG) New Generations Fellowship. Hana is a founding member of The Black Theatre Commons (BTC). She serves on the board of directors for the TCG, BTC, and the Sprott Family Foundation.

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. I am honored to have been recognized for my service to, and leadership of, the Washington, D.C.-area theater community as a recipient of Theatre Washington's inaugural Victor Shargai Leadership Award in 2022.

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.



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Additional Staff for this ProductionStephanie Atkinson, Alex Butler,
Grant Collins, Chris Courtney,
Tristin Evans, Bria Hall, Dalton Lamberth,
Hayley McGuirl, Frances Pepper

EVENTS & RENTALS

Events & Rentals CoordinatorJasmine Martin
Event ConsultantKaitlyn Sakry

MERCHANDISING, FOOD, & BEVERAGE

Associate Director of Merchandising & Guest Experience.....Jody Barasch
Lead Bartenders.....Edwin Cortez,
Imani Pugh, Erika Wallace
Bartenders.....Mary Ann Anderson-Garlic,
Tristan Evans, Greg Gonzales, Rachel Halili,
Megan Neftali, Kaitlyn Sakry, Brad Teague



When life doesn't stick to the script, **we're here for you.**

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**It's how we treat every patient...with the best of our hearts,
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**It's how we
treat people.**



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