



ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES

BY TONY KUSHNER

DIRECTED BY JÁNOS SZÁSZ

2022/23 SEASON

arena
stage

the mead center
for american theater

SEASON 2023/24 BIGGER, BOLDER, & BETTER THAN EVER

CAMBODIAN ROCK BAND

BY **LAUREN YEE**
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A **SIGNATURE THEATRE** PRODUCTION
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BY **SELINA FILLINGER**
DIRECTED BY **MARGOT BORDELON**
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DIRECTED BY **MICHAEL MAYER**
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DIRECTED BY **PSALMAYENE 24**
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UNKNOWN SOLDIER

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MUSIC BY **MICHAEL FRIEDMAN**
LYRICS BY **MICHAEL FRIEDMAN AND DANIEL GOLDSTEIN**
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Photo of Moses Villarama in *Cambodian Rock Band* by Joan Marcus.



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for american theater

ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES

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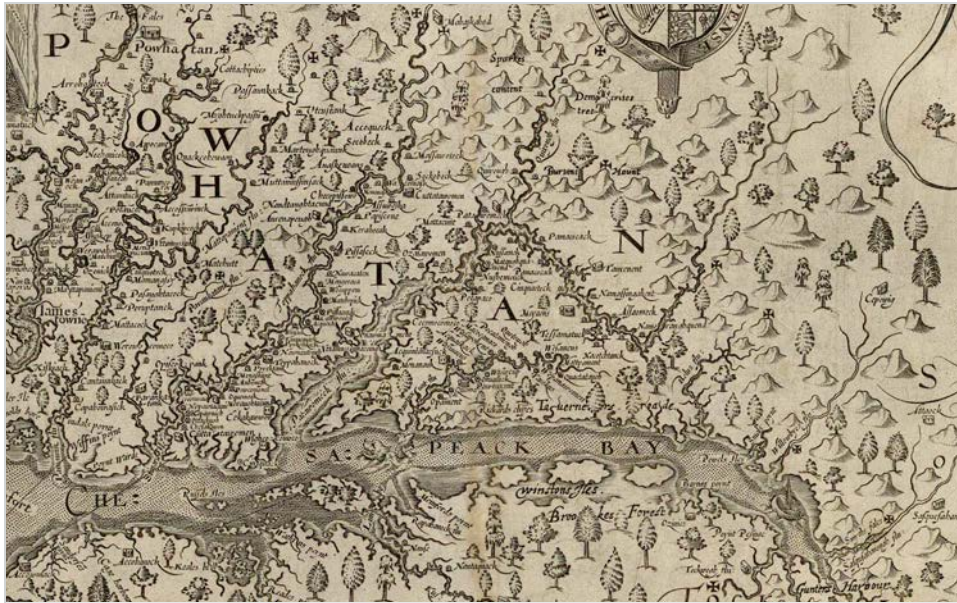
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ARENA STAGE MISSION

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.



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.

ARTISTICALLY SPEAKING



In the world of theater, a show is never truly finished. Especially a masterwork like *Angels in America*.

In the world of theater, a show is never truly finished. Especially a masterwork like *Angels in America*.

As a show ages, new productions and companies take on the story and characters, causing the art itself to evolve.

Angels in America is over 30 years old and has seen many evolutions over the years. The America that the show was written about is different than the one we live in now, but the rhymes of that era's history can still be felt today. We have traded the AIDS epidemic for the coronavirus pandemic, and a crisis with ozone for a crisis with nature itself. We live in a world where marriage is legal for all, and yet, the LGBTQ+ community still faces discrimination every single day. With this production of *Angels in America*, we will feel the emotions of today and 30 years ago riding together side by side in one play.

The director for this production, János Szász, is the perfect Director to take on such a monumental task.

I first met him over 23 years ago while on a trip to Budapest when Philip Arnout and the Center for International Theatre Development took a group of intrepid artistic directors to create relationships with great Hungarian directors. I found János Szász, a brilliant theatermaker and filmmaker. When we first met, the world still looked remarkably similar to the one depicted in the play. As the world has evolved in the decades since, the way we create art has evolved with it. Szász's approach to *Angels in America* is unusual and clarifying. Although you may think you know this play, he investigates it through his very different perspective.

I always love it when artists from other countries interpret our American classics. They see our stories through a different point of view and that's good for all of us.

Enjoy this new vision of *Angels in America*,

Molly Smith
Artistic Director

Arena Stage offers this production in memory of Marva Hicks and Eugene Lee, wonderful artists who have graced our stages and are now angels.



**Tutto è Possibile.
“Anything is possible.”**

This wisdom is engraved on a cherished pewter box gifted to my family from Brooke and Eugene Lee at a time when not everything seemed possible in our family's life. We find resilience in our friendships. Eugene died on February 6, 2023.

Our leadership office manager, Alison Irvin, ever sensitive to the emotional atmosphere around us (a superpower she possesses) sensed my heavy heart and repeated to me my own advice to keep our dear friends' memories—in Eugene's case, a blessing—alive.

One way we remember artists is through their work. So many of you reading this will likely have enjoyed the worlds on our stages that Eugene imagined and, with his collaborators, made real.

Eugene and I worked together on two Broadway productions, *Show Boat* and *The Pirate Queen*. So I was happy to introduce Molly to Eugene, as my guess was they'd hit it off, especially on a wonderful assignment like Molly's reinvented *Oklahoma!*—not unlike the re-examined *Angels in America* you're seeing today, directed by the brilliant János Szász.

As fellow Canadian Lorne Michaels observed (and I paraphrase) of Eugene's design over decades of SNL, as an artist Eugene created worlds where artists were free to play.

A funny moment with Eugene during that call to see if he was interested and available to do *Oklahoma!*: he said, “Are you sure about this? There was an ‘issue’ at Arena when I designed a production of *Mother Courage* years ago.” I heard that word “issue” fondly in many subsequent conversations over dinner with Brooke and our family at our favorite Providence eatery. He went on to recount that he wanted to use a Model T chassis he found as the cart *Mother Courage* pulls throughout the war. Well, it wouldn't fit through the door (too wide and too tall). Eugene went back to the shop to get a sledgehammer to make the door bigger. Instead, he was strongly encouraged to find a cart that would fit. But I love that story as Eugene's vision and default move was always to try to make the proverbial door bigger.

One of those ideas was to build the schoolhouse referenced in *Oklahoma!* in the East seating area (in the theater where you are now seated) so the band could be in the same room as the audience and actors. Both the technical director and marketing director rushed into my office to kill the idea. They'd just reinstalled the reupholstered seats and the removal of 60 seats would make our ambitious sales goals even tougher to achieve than they already were. If you saw the show, you will know Molly and I let that “door” be made wider. Having the band in the room gave the production a signature sound and feel. As for the seats, we sold 96,939!

Eugene went on to collaborate equally joyfully with Molly on *The Music Man* and *The Velocity of Autumn*.

I will say that I see in János, as he developed with his collaborators his vision for the production you are about to encounter, the same iconoclast and builder that I knew my friend Eugene to be.

Tutto è Possibile.

Edgar Dobie
Executive Producer
President of the Corporation

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MEMORIES WITH MOLLY

A POEM FOR MOLLY AT 25

By Tazewell Thompson

25
Cannon blasts booms skyward.
Fireworks kaleidoscopic sprays
astounds astonishes
Spirals in a formation
shape of number:
25.
I tip my hat.
I raise my glass.
I wave a flag.
I salute you
25
times.
I paste the
25
thousand
Flower petals on the chariot-float
That drags you triumphantly
through the streets
Of achievements accomplishments
Drawn by
25
Thoroughbreds
25
Race hounds.
Over my shoulder
25
Leanings.
Not intrusive
Incisive insightful invaluable
immeasurable.
I swing on the rope
From the bell-tower
Clanging your name on the
25th
minute of each hour.

I uncork champagne
25
years
waiting to toast
You
Dear Molly.
More than
A
Pre-eminent producer par excellence
Or Arena artistic representative
More than
A devoted emissary of artists.
A
Fearless unafraid
Matchless multifarious magician.
Over and
Over
25
Remembered years journeys
Recalling reclaiming reinvesting
renovating reinvigorating
American musicals.
You
Molly
A
Forever steady confidante
Friend.
A
Soul sister.
A
Seeker of beauty and truth.
An
Empathetic roommate
Occupying
A unique deep chamber
In my heart.
Praise!

TIME OF PLAY/TIME IN PLAY

By Otis Ramsey-Zöe, Dramaturg

Tony Kushner’s two-part epic *Angels in America* deals with and is defined by time. Everything about how we experience the plays, the circumstances of their creation, and the existential quandaries of the characters are all highly charged by time. In important ways, plays routinely operate within dual, or more, timeframes. The time and place of viewing characterizes one timeframe. Another is marked by when and where plays are set. Additionally, time and circumstances around the creation of works offers yet another timeframe within which works function.

Angels in America premiered at San Francisco’s Eureka Theatre Company in 1991 and the Mark Taper Forum in Los Angeles in 1992. For a rewarding analysis of the creation and subsequent productions of the play, I enthusiastically recommend the book *The World Only Spins Forward* by Isaac Butler and Dan Kois, which presents a keenly curated oral history. In these two pages, let’s look briefly at the world in which the play is set and how ideas of time are manifest in our production’s set design.

**Pt. 1. Setting (Time of Play).
October – December 1985.**

Part One: Millennium Approaches takes place in October-December 1985. This setting is just four years after the earliest official reports of what would later become known as AIDS began circulating. On June 5, 1981, the CDC (U.S. Centers for Disease Control) published an account of a rare pneumonia in five young, previously healthy gay men in Los Angeles and received a separate report from a New York dermatologist detailing

a rare and aggressive cluster of cancer called Kaposi’s Sarcoma, or KS. Within days, the Associated Press and other media outlets ran reports of similar cases around the nation.

On September 24, 1982, the CDC introduced the term “AIDS” (Acquired Immune Deficiency Syndrome). Prior to that, the illness was variously described as “Gay Men’s Pneumonia,” “gay cancer,” “mysterious fever,” and “GRID” (Gay-Related Immune Deficiency). While the first commercially available blood tests to detect HIV (Human Immunodeficiency Virus, a retrovirus which causes AIDS) were rolled out in 1985, there was no cure nor workplace antidiscrimination protections for individuals living with HIV/AIDS. Most initial labels and early media reports emphasized that outbreaks were happening exclusively within gay male communities, which facilitated indifference and silence in the wider public.

The Reagan Administration was alarmingly silent on the AIDS epidemic. In July 1985, Hollywood leading man Rock Hudson became the first major U.S. public figure to announce that he had AIDS. In the six months following his acknowledgment, AIDS stories in major print media more than tripled. President Reagan and Hudson were known to be close friends; yet Reagan did not publicly utter the word AIDS until asked about it in a September 17, 1985, news conference during which he embellished his administration’s support and the scale of government programs’ commitment to AIDS research. Hudson died of AIDS-related illness less than three months later. Days later, in an

October 15, 1985 White House press briefing, Press Secretary Larry Speakes made repeated jokes about AIDS. Responding to a reporter’s questions about the CDC’s recent designation of AIDS as an epidemic, Speakes retorted, “What’s AIDS?” and “I don’t have it. Do you?” followed by “I don’t know anything about it?” Transcripts indicate that there was laughter throughout the press conference as Speakes continued to play off reporters’ questions for laughs.

While Speakes and others laughed, HIV and AIDS were decimating communities. In late October 1985, New York State authorized local health officials to close gay bathhouses, bars, clubs, and other places where “high-risk sexual activity takes place.” The closure of these establishments energized late night Central Park as a cruising ground for gay men to meet, as shown in *Millennium Approaches*.

Figures from 1985 showed an 89% increase in new AIDS cases compared with 1984, and public health experts predicted twice as many new AIDS cases in 1986. Between June 1, 1981, and January 13, 1986, the CDC recorded 16,458 AIDS patients (16,227 adults and 231 children), who, on average, died about 15 months after diagnosis. By fall and winter of 1985, documented AIDS cases stretched outside gay male communities to include hemophiliacs, women, and children, as experts confirmed that spread could occur by sexual transmission and carried via blood, including passing from birth parent to newborn. Earlier in the year, an Indiana teenager who contracted HIV during treatment for his hemophilia was refused entry to his middle school. By year’s end, a *Los Angeles Times* poll showed that most Americans favored quarantining people with AIDS.

**Pt. 2. Set (Time in Play).
Ashes and Ashes.**

I imagine what it would be like if each time a lover, friend or stranger died of this disease, their friends, lovers or neighbors would take the dead body and drive with it in a car a hundred miles an hour to Washington DC and blast through the gates of the White House and come to a screeching halt before the entrance and dump their lifeless form on the front steps. It would be comforting to see those friends, neighbors, lovers and strangers mark time and place and history in such a public way.

— David Wojnarowicz, *Close to the Knives: A Memoir of Disintegration*

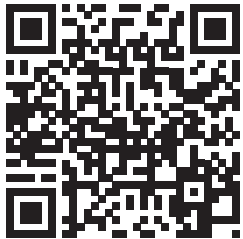
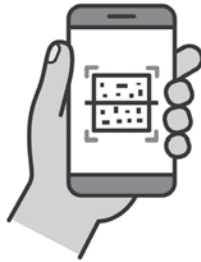
We began by discussing time and its counterpart mortality. Time is such a constant throughout the piece. You are almost always aware of a clock ticking constantly in the background. We used a physical manifestation of the clock, inspiration from ACT UP scattering ashes into the White House Rose Garden, and the art of David Wojnarowicz, who created images where he’d bury himself alive in anticipation of own demise due to AIDS.

— Maruti Evans, Set Designer

In 1992 and 1996, members of ACT UP organized political funerals and protests in which they called for people to bring cremated remains of loved ones lost to AIDS for a funeral procession culminating in depositing ashes on the White House lawn. Both Ashes Actions were timed for October when the AIDS Memorial Quilt was on display on the National Mall and weeks before presidential elections.

THE GREAT WORK BEGINS.

Before the performance, please scan the QR code below with your mobile device to watch a short video.



Video edited by János Szász.
Content from Now This News and ACT UP.

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

PRESENTS

ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES

BY TONY KUSHNER
DIRECTED BY JÁNOS SZÁSZ

SET DESIGNER
MARUTI EVANS

COSTUME DESIGNER
OANA BOTEZ

LIGHTING DESIGNER
CHRISTOPHER
AKERLIND

ORIGINAL MUSIC
AND SOUND DESIGNER
FABIAN OBISPO

WIG AND MAKEUP DESIGNER
THE WIG ASSOCIATES

DRAMATURG
OTIS RAMSEY-ZÖE

DRAMATURG
ZÖE ELIZABETH LILLIS

CASTING DIRECTOR
JOSEPH PINZON

NEW YORK CASTING
JZ CASTING/GEOFF JOSSELSO, C.S.A.
AND KATJA ZAROLINSKI, C.S.A.

STAGE MANAGER
CHRIS DE CAMILLIS

ASSISTANT STAGE MANAGER
DAYNE SUNDMAN

ASSISTANT STAGE MANAGER
LEIGH ROBINETTE

Angels in America, Part One: Millennium Approaches is sponsored by  with additional support by Patricia and David Fisher and Andrew R. Ammerman.

MILLENNIUM APPROACHES was first performed in a workshop production presented by Center Theatre Group/Mark Taper Forum, May 1990
The world premiere was presented by The Eureka Theatre Company, May 1991
Opened in London at the Royal National Theatre of Great Britain, January 1992
Opened in New York at the Walter Kerr Theatre in April 1993
The first production of ANGELS IN AMERICA, Parts One and Two was presented at the Mark Taper Forum
ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES is produced by special arrangement with Broadway Play Publishing Inc, NYC www.broadwayplaypub.com



SETTING / CAST / FOR THIS PRODUCTION

SETTING

New York City, between October 1985 and January 1986.

CAST *(in alphabetical order)*

Joe Pitt/Prior I/Eskimo	JOHN AUSTIN
u/s Roy Cohn/Belize.....	FRANK BRITTON
Louis Ironson.....	MICHAEL KEVIN DARNALL
u/s Hannah Pitt/Harper Pitt/The Angel.....	VERONICA DEL CERRO
Roy Cohn/Prior II.....	EDWARD GERO
u/s Joe Pitt/Louis Ironson/Prior Walter	BRANDON HAAGENSON
The Angel/Emily/Sister Ella/Homeless Woman	BILLIE KRISHAWN
Hannah Pitt/Rabbi/Henry/Ethel Rosenberg	SUSAN ROME
Belize/Mr. Lies.....	JUSTIN WEAKS
Prior Walter/Man in Park.....	NICK WESTRATE
Harper Pitt/Martin Heller.....	DEBORAH ANN WOLL

FOR THIS PRODUCTION

Movement Coach.....	JOSEPH PINZON
Voice and Dialect Coach.....	ZACH CAMPION
Assistant Costume Designer.....	CALAB KRIEG
COVID-19 Compliance Officer	TREVOR COMEAU
Stage Carpenters.....	HANNAH MARTIN, SARAH SCHLEHLEIN
Props.....	ERIKA FEIDELSEIT, ALEKX SHINES
Light Board Operator	KELSEY SWANSON
Lighting Assistant	HAYLEY GARCIA PARNELL
Audio Engineer	LEX ALLENBAUGH
Wardrobe Supervisor.....	ALICE HAWFIELD
Wardrobe	GRACE FITZPATRICK, ELI KERN, LILLIAN KOMAROW, SINCLAIR ALEXICION SHINES
Wigs, Hair, and Makeup Supervisor.....	JAIME BAGLEY

The videotaping or other video or audio recording of this production is strictly prohibited.
Please turn off all electronic devices, unless using specifically for
GalaPro closed captioning service.

Angels in America, Part One: Millennium Approaches cast from left to right — Back Row: Edward Gero, Susan Rome, Billie Krishawn, Nick Westrate, Justin Weak; Front Row: Deborah Ann Woll, John Austin, Michael Kevin Darnall. Photo by Tony Powell.

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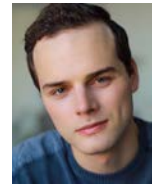
PRE-ORDER REFRESHMENTS

Avoid the intermission concessions line and order your drinks before the performance. Your order will be waiting for you in the lobby at intermission.



WHO'S WHO

CAST



JOHN AUSTIN (*Joe Pitt / Prior I / Eskimo*) appeared at Arena earlier this season as Ned Seton in *Holiday*. Previous Arena credits are Derril Lark in *Right to Be Forgotten* and Valentin in *Kleptocracy*. Other D.C. area credits include *Oslo* (Round House), *Easy Women Smoking Loose Cigarettes* (Signature), and *Melancholy Play* (Constellation, Helen Award, Outstanding Production). John toured the U.S. with *Me, Myself, & Shirley* starring the late Cindy Williams of the hit television show *Laverne & Shirley*. In his hometown of Austin, Texas, John won a B. Iden Payne Award for his portrayal of Young Zeus in *Zeus in Therapy*. He holds a BFA from Boston University (summa cum laude, Dean's Award, Bette Davis Prize) as well as a Certificate in Classical Acting from LAMDA. Thank you for everything you have given to American theater, Molly Smith! johnaustinator.com



FRANK BRITTON (*u/s Roy Cohn / Belize*) last appeared at Arena Stage nineteen years ago as a performing understudy in *Orpheus Descending*, directed by Molly Smith. Most recent credits include *Our Town* (Baltimore Center Stage), *Major Barbara* (Washington Stage Guild), and *P.Nokio: A Hip-Hop Musical* (Imagination Stage). Other D.C. area appearances include productions at Studio Theatre, Round House Theatre, Avant Bard Theatre, Adventure Theatre, 1st Stage, Theater Alliance, among many others. Regionally, Mr. Britton has appeared with Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, and La MaMa ETC. In 2018, he earned the Helen Hayes Award (Robert Prosky Award for Outstanding Lead Actor in a Play—Helen). www.frankbrittonactor.com
IG: @frankbrittonactor



MICHAEL KEVIN DARNALL (*Louis Ironson*) is making his Arena Stage debut. Local credits include *Much Ado About Nothing* at Shakespeare Theatre Company; *Animal, Wig Out!*, and *The Hot Wing King* at Studio Theatre; *Jefferson's Garden* and *A Christmas Carol* at Ford's Theatre; *Father Comes Home From the Wars* at Round House Theatre; *Ulysses on Bottles* at Mosaic Theater Company; and *Yentl* at Theater J. Michael has performed at Cincinnati Playhouse in the Park, Chautauqua Theater Company, and RhinoLeap Productions. He frequently collaborates with MetroStage and Constellation Theatre Company, and is a company member at The Hub Theatre, and Spooky Action Theater. On television, he recurred in HBO's *The Wire*. Michael is a seven-time Helen Hayes Award nominee and received his BFA in Acting at SUNY Purchase Conservatory of Theatre Arts.



VERONICA DEL CERRO (*u/s Hannah Pitt / Harper Pitt / The Angel*) D.C. Theater: Ford's Theatre: *Trip to Bountiful* (*u/s*); Shakespeare Theatre: *Othello*; Constellation Theatre: *Arabian Nights*; GALA Theatre: *El Paso Blue*, *Ana en el Trópico*; Everyman Theatre: *August: Osage County*; Kennedy Center: *Adventures of Homer*; MetroStage: *Savage in Limbo*; Theater J: *Andy and the Shadows*, *The Seagull on 16th Street*; Studio Theatre: *My Children! My Africa!*, *Rock 'n' Roll*; Round House Theatre: *How the García Girls Lost Their Accents*. Veronica has been working internationally with groups such as Café de las Artes, Movimiento en Red (Spain), Proyecto Bicéfaló, Teatro del Mundo (Mexico). Training: BS from Virginia Tech (Psychology and Theatre Arts), Graduate of Studio Theatre Conservatory, MA in Theatre from the Royal Academy of Dramatic Arts in London. Upcoming Film: *See You on Venus* (SUR FILMS) (2023) IG: @mia.moca



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WHO'S WHO



EDWARD GERO (Roy Cohn/*Prior II*)'s Arena Stage credits include Thomas Everson, Jr. in *Junk*, Antonin Scalia in *The Originalist*, Benjamin Hubbard in *The Little Foxes*, and Mark Rothko in *Red*. He is a four-time Helen Hayes Award winner and 16-time nominee. New York credits include *The Originalist* (59E59). Regional credits include *The Originalist* (Asolo Repertory, Pasadena Playhouse, and Court Theatre, Joseph Jefferson Award nomination); *Red* and Gloucester in *King Lear* (Goodman); *Nixon's Nixon* and *Night Alive* (Round House); *Sweeney Todd* (Signature Theatre); *Scrooge* in *A Christmas Carol* (Ford's Theatre); and *American Buffalo*, *Shining City*, and *Skylight* (Studio Theatre). In 39 seasons with Shakespeare Theatre Company, his over 80 roles include Helen Hayes turns in *Henry IV*, *Richard II*, and *Macbeth*. Film/TV credits include *House of Cards*, *TURN: Washington's Spies*, *Die Hard 2*, *Striking Distance*, and narrations for Discovery Channel and PBS. He is a Ten Chimneys 2015 Lunt-Fontanne Fellow and Professor of theater at George Mason University.



BRANDON HAAGENON (u/s Joe Pitt/Louis Ironson/*Prior Walter*) is ecstatic to be making his Arena Stage debut! Last season, he appeared in Shakespeare Theatre Company's *Our Town* and *The Merchant of Venice*. He has performed off-Broadway in *Afterglow* (original cast) and *My Big Gay Italian Wedding*. National tours include *Beauty and the Beast* (Lumière) and *A Christmas Carol*. Regional credits include Chicago Shakespeare Theater, Stages St. Louis, Riverside Theatre, North Carolina Theatre, and North Shore Music Theatre. Television appearances include *The Other Two* (HBO Max) and *The Food That Built America* (History Channel). He earned his MFA in Classical Acting at STC's Academy at The George Washington University, and has a BFA in Musical Theater from Millikin University. Love to his family and friends for their unending support. www.brandonhaagenon.com. IG: @brandonhaagenon



BILLIE KRISHAWN (*The Angel/Emily/Sister Ella/Homeless Woman*) makes her Arena Stage debut. Her most recent D.C. credits include *JUMP* at Everyman Theatre, *The Till Trilogy* at Mosaic Theater Company (Helen Hayes Award nomination for Best Supporting Performer), *Joy That Carries You* at Olney Theatre Center, *Until the Flood* at Studio Theatre, *HERstory* at The Kennedy Center, *Blood at the Root* at Theater Alliance (Helen Hayes Award recipient for Outstanding Lead Performer, Outstanding Ensemble, and Outstanding Production), *Melancholy Play* at Constellation Theatre Company (Helen Hayes Award nomination for Best Lead Actress, Helen Hayes Award recipient for Outstanding Production), *Airness* at 1st Stage and Keegan Theatre. Major film credits include Amazon Prime's *Water in a Broken Glass*. Education: Drew University and Duke Ellington School of the Arts. www.billiekrishawn.com IG: @absolutereality



SUSAN ROME (Hannah Pitt/Rabbi/Henry/Ethel Rosenberg)'s Arena Stage credits include *Indecent* (Helen Hayes ensemble nomination), *The Great Society*, and *All the Way*. Baltimore/Washington: Baltimore Center Stage: *Our Town*, *Folks at Home*, *Indecent*, *After the Revolution*, *Vanya and Sonia and Masha and Spike*, *Mud Blue Sky*, *An Enemy of the People*; Signature: *Easy Women Smoking Loose Cigarettes*; Folger: *Love's Labor's Lost*; Studio Theatre: *If I Forget* (Helen Hayes nominations), *Hand to God* (Helen Hayes ensemble nomination); Olney Theatre Center: *The Diary of Anne Frank*, *The Joy We Carry* (Helen Hayes ensemble nomination); Theater J: Edward Albee's *Occupant*, *Roz and Ray*, *The Last Night of Ballyhoo*, *Brighton Beach Memoirs* (Helen Hayes Award), *After the Revolution* (Helen Hayes nomination), and many other plays. Regional: Kansas City Repertory Theatre: *Indecent*; Mark Taper Forum: *The Substance of Fire*; many more. Film: *Fishbowl*, *My One and Only*, *A Dirty Shame*. Television: *The Wire*, *We Own This City* (HBO); *House of Cards* (Netflix). www.susanrome.com



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WHO'S WHO



JUSTIN WEAKS (*Belize / Mr. Lies*) makes their in-person Arena Stage debut with *Angels in America, Part One: Millennium Approaches* after collaborating virtually with Arena on *The 51st State* and *The Freewheelin'*

Insurgents during the COVID-19 pandemic. He is a company member at Woolly Mammoth Theatre, where he has appeared in *There's Always the Hudson*, *BLKS*, *Gloria*, and *Describe the Night*. D.C. area credits include: *Long Way Down* (Kennedy Center), *Fences* (Ford's Theatre), *Gem of the Ocean* (Round House Theatre), *Pipeline* (Studio Theatre), *Word Becomes Flesh* (Theater Alliance). Off-Broadway: *I need space* (The New Group). Regional credits include work with Cincinnati Playhouse in the Park, Shakespeare & Company, and Barter Theatre. Justin holds two Helen Hayes Awards and five nominations for his work. Education: Greensboro College.

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NICK WESTRATE (*Prior Walter / Man in Park*) On Broadway, he originated roles in Harvey Fierstein's *Casa Valentina*, and Theresa Rebeck's *Bernhardt/Hamlet*. Other favorites include the

National Tour of *The King's Speech* as Bertie for director Michael Wilson, *Tribes* directed by David Cromer, *The Little Foxes* for Ivo van Hove, *Merchant of Venice* and *Tartuffe* with Daniel Fish, *The Boys in the Band* for Jack Cummings III, and as Berowne in *Love's Labor's Lost* for NYC's Public Theater. Three seasons as Robert Townsend on AMC's *Turn: Washington's Spies*. On film, he starred in William Sullivan's *American Insurrection*, Jonathan Demme's *Ricki and the Flash*, and Todd Haynes' *Mildred Pierce*. Next, playing Edwin Booth in Apple TV+'s *Manhunt*. Nick received the Special Drama Desk Award for his versatility Off-Broadway. He's a Juilliard graduate.



DEBORAH ANN WOLL (*Harper Pitt / Martin Heller*) will be making her debut at Arena Stage this season. Most recently she appeared as the titular shrew, Katherine, in *The Taming of the Shrew* (The Old Globe,

San Diego), and as Amalia Balash in *Parfumerie* (Wallis Annenberg, Los Angeles). She is best known for her work on television and film as Jessica Hamby on HBO's *True Blood*, Karen Page on Marvel's *Daredevil*, and Amanda in Sony's *Escape Room*. She is the voice and performance capture for Faye in PlayStation's *God of War* franchise. And you can also catch her online, creating and performing in the TTRPG space, most notably as creator and game master for *Relics and Rarities* and *Children of Éarte*.

CREATIVE TEAM

TONY KUSHNER (*Playwright*)'s plays include *Angels in America*; *Hydriotaphia, or the Death of Dr. Brown*; *The Illusion*, adapted from the play by Pierre Corneille; *Slavs!*; *A Bright Room Called Day*; *Homebody/Kabul*; *Caroline, or Change*, a musical with composer Jeanine Tesori; and *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*. He wrote the screenplays for Mike Nichols' film of *Angels in America* and for Steven Spielberg's *Munich*, *Lincoln*, *West Side Story*, and *The Fabelmans*. His books include *The Art of Maurice Sendak: 1980 to the Present*; *Brundibar*, with illustrations by Maurice Sendak; and *Wrestling with Zion: Progressive Jewish-American Responses to the Israeli-Palestinian Conflict*, co-edited with Alisa Solomon. Among many honors, Kushner is the recipient of a Pulitzer Prize, two Tony Awards, three Obie Awards, two Evening Standard Awards, an Olivier Award, an Emmy Award, four Oscar nominations, and the Steinberg Distinguished Playwright Award. He is a member of the American Academy of Arts and Letters. In 2012, he was awarded a National Medal of Arts by President Barack Obama. He lives in Manhattan with his husband, Mark Harris.

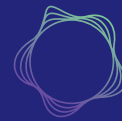
JÁNOS SZÁSZ (*Director*) is an international film and theater director, academic, and professor. He returns to Arena Stage having previously directed *A Streetcar Named Desire* in 2001. Theater work in his native Hungary includes works by Brecht, Chekhov, and Shakespeare, among others. János has directed at the Royal Swedish Theatre (Stockholm), Det Norske Teatret (Oslo), Moscow Art Theatre, Bard SummerScape, and numerous productions at the American Repertory Theater, including *The Seagull*, *Desire Under the Elms*, *Uncle Vanya*, *Marat/Sade*, and *Mother Courage and Her Children*. His many film credits include *Opium* (presented at various festivals in Europe and winner of several prizes), *Woyzeck* (Hungarian nominee for the Oscars), *The Witman Boys* (official selection of the Cannes Film Festival and winner of several awards), and *Eyes of the Holocaust*, a documentary film about the Hungarian holocaust produced by Steven Spielberg for the Shoah Foundation. János was the Director of the Institute for Advanced Theater Training at Harvard, and at the Academy of Drama and Film in Budapest for 23 years, as a faculty member and head of the film department. He is a member of the European Film Academy and the Hungarian Academy of Science's Department of Arts.

MARUTI EVANS (*Set Designer*)'s credits include *Fat Ham* (Public Theater), *At the Wedding* (Lincoln Center Theater), *In Our Daughter's Eyes* (LA Opera), *Kill Move Paradise* (National Black Theater), *The Ring Cycle* (Opera Australia), *Angel's Bone* (Hong Kong Music Festival, Beijing Music Festival), and *Real Enemies* (BAM). Drama Desk Awards: *Tiny Dynamite* and *Pilo Family Circus*. Drama Desk nominations: *Peculiar Patriot*, *Kill Move Paradise*, *Deliverance*, *In the Heat of the Night*, *Slaughterhouse-Five*, and *Blindness*.

OANA BOTEZ (*Costume Designer*) is an international set/costume designer for film, theater, opera, and dance. She is a Princess Grace Award recipient, NEA/TCG

Career Development Program recipient, and Barrymore Award recipient, as well as a Henry Hewes Design Award nominee and Lucille Lortel Award nominee. New York: BAM Next Wave, Bard SummerScape/ Richard B. Fisher Center, Playwrights Horizons, Baryshnikov Arts Center, David H. Koch Theater/Lincoln Center, Big Apple Circus/Lincoln Center, Classic Stage Company. Regional: *Ain't Misbehavin* (Barrington Stage Company); *Macbeth* (Old Globe); *Angels in America* (Wilma); *Man in a Case* (Hartford). Opera: *Song of the Ambassadors* (Alice Tully Hall/Lincoln Center); *Carmen* (Minneapolis Opera, Glimmerglass Festival, Portland Opera); *In a Grove* (Pittsburgh Opera); *Persona* (National Sawdust, REDCAT); *A House in Bali* (BAM). Internationally: Bucharest National Theatre (Romania), Château de Versailles, Théâtre National de Chaillot, Les Subsistances, The Old Vic, Budapest National Theatre, Cluj Hungarian National Theatre (Romania), Le Quartz (Brest, France), La Filature (Mulhouse, France), Exit Festival/Maison des arts de Créteil, Tanz im August Festival Hebbel am Ufer – HAU1 (Berlin, Germany), Edinburgh International Festival, Singapore Arts Festival. She teaches at David Geffen School of Drama at Yale in the Design Department.

CHRISTOPHER AKERLIND (*Lighting Designer*) has designed lighting for over 650 productions at theater, opera, and dance companies around the world. He returns to Arena Stage where he designed *Imitations for Saxophone* and *Equivocation*. Work with János Szász includes productions of *The Seagull*, *Desire Under the Elms*, and *Uncle Vanya* at the American Repertory Theater. Recent work includes Martha Clarke's *God's Fool* at La MaMa ETC, Lynn Nottage's new play *Clyde*'s on Broadway and at the Mark Taper Forum, and the world premiere of Huang Ro and David Henry Hwang's opera *M. Butterfly* at the Santa Fe Opera. Mr. Akerlind is the recipient of an Obie, two Tonys, and four Drama Desk Awards, among many others, and is on the faculty of the CalArts School of Theater.



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Carrie Comper in the 2019 Seattle Repertory Theatre Production of *Shout Sister Shout!* Photo by Bronwen Houck.

WHO'S WHO

FABIAN OBISPO (*Original Music and Sound Designer*) returns to Arena Stage where his credits include *Seven Guitars*, *Agamemnon and His Daughters* (Helen Hayes nomination), and *Caucasian Chalk Circle*, among others. D.C.-area credits include Shakespeare Theatre Company's *Comedy of Errors*, *Henry V*, *Two Gentlemen of Verona*, and Folger Theatre's *Romeo and Juliet*. He has designed extensively for off-Broadway and regional theaters. Recent off-Broadway credits include *The Chinese Lady* (Lucille Lortel nomination), *Out of Time*, *Once Upon a Korean Time*, and his musical *Felix Starro*. He is a recipient of the Berkshires Theatre Critics Award and the Barrymore Award. His music score for the movie *Vancouver* won International Motion Picture Award, LA Film Festival's Indie Short Fest Award, and South Film and Arts Academy Festival Award.

THE WIG ASSOCIATES (*Wig and Makeup Designer*) are making their Arena Stage debut. Opera: Opera Theatre Saint Louis 2023 Season. Off-Broadway: *At The Wedding* (Lincoln Center); *Americano!* (New World Stages); *Mrs. Warren's Profession*, *Candida* (Gingold Group). Regional: *Mojada: A Medea in Los Angeles* (Yale Rep); *the ripple, the wave that carried me home* (Yale Rep); *Ain't Misbehavin'* (Barrington). Krystal and Will hold BFAs in Wig and Makeup Design from Webster Conservatory. See wigassociates.com for more.

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.

ZOË ELIZABETH LILLIS (*Dramaturg*) is a director, producer, playwright, and dramaturg. While typically based in New York, Zoë is thrilled to have joined Arena Stage's 2022/23 Season as an Allen Lee Hughes Fellow. She had the honor of assistant directing Arena's world premiere of *My Body No Choice*. Zoë has worked on Broadway with Manhattan Theatre Club and Second Stage, Off-Broadway with The Public Theater, the cell, and Theatre Row, and regionally with Arena Stage, The Huntington Theatre Company, and Hawaii Performing Arts Festival. She earned her BA in Directing and Dramatizing History at NYU Gallatin, where she focused on the relationship between narrative and the process of production. zoellillis.com

JOSEPH PINZON (*Casting Director*) is the founder and creative producer of the contemporary circus company Short Round Productions and its award-winning show *Filament*. With over 25 years of performing experience, he has worked internationally with renowned companies such as Cirque Éloize, Compagnia Finzi Pasca, Cirque du Soleil, and The 7 Fingers. He holds an MS in Arts Leadership from USC, a BA in Psychology from UCLA, and graduated from the National Circus School in Montreal with a specialization in aerial techniques. He was the casting and resident director for Chamäleon Productions (Berlin) and Constellation Immersive (CAA's experiential affiliate). 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.

JZ CASTING/GEOFF JOSSELSON, C.S.A. AND KATJA ZAROLINSKI, C.S.A.

(*New York Casting*) are New York-based casting directors, handling productions for theater, film, and television. Recent work includes productions for Arena Stage, Actors Theatre of Louisville, Baltimore Center Stage, Cape Playhouse, Denver Center, The Irish Repertory Theatre, Merrimack Rep, Oregon Shakespeare Festival, Pittsburgh CLO, Pittsburgh Public Theater, Repertory Theatre of St. Louis, Round House Theatre, Seattle Repertory Theatre, Studio Theatre, TheaterWorks Hartford, and Weston Playhouse. For more information, please visit www.jz-casting.com.

CHRIS DE CAMILLIS (*Stage Manager*) has been an Equity Stage Manager for over 30 years, working on Broadway, Off-Broadway, internationally, and in numerous regional theaters. He is making his Arena stage debut with *Angels in America*. Chris and János have been making theater together since 1999, at the American Repertory Theater (A.R.T.) with János' groundbreaking production of *Mother Courage and Her Children*. Further collaborations included *Marat/Sade*, *Desire Under the Elms*, *Uncle Vanya*, and *The Seagull*. From 1998-2013, Chris was the Line Producer/Resident Stage Manager at the A.R.T. where he stage-managed over 30 productions and line produced the world premiere of *Sleep No More*, *Porgy and Bess*, and *Pippin*. Chris is the PSM for the touring production of *Octavia E. Butler's Parable of the Sower* with Toshi Reagon.

DAYNE SUNDMAN (*Assistant Stage Manager*) is thrilled to be making his ASM debut at Arena Stage after having served as an Allen Lee Hughes Fellow and Production Assistant for several seasons. Some past shows at Arena include *American Prophet: Frederick Douglass in His Own Words*, *Catch Me If You Can*, *Mother Road*, *Newsies*, *Junk*, *The Heiress*, and *Anything Goes*. Other shows include *Jane Anger*, *The Notebooks of Leonardo da Vinci*

(STC); *The Great Society*, *Born Yesterday*, *The Little Foxes* (Asolo Repertory Theatre). Baldwin Wallace University 2015.

LEIGH ROBINETTE (*Assistant Stage Manager*)'s Arena Stage credits include *Holiday*, *Change Agent*, *The Originalist*, *Dear Evan Hansen*, *Fiddler on the Roof*, and *Mother Courage and Her Children*. Other D.C. credits include *The Second City's Love*, *Factually at the Kennedy Center*, *Love Sick* and *The Jewish Queen Lear* with Theater J, and *There's Always the Hudson*, *Describe the Night*, *Gloria*, *Botticelli in the Fire*, *Familiar*, *The Arsonists*, and *An Octoroon* with Woolly Mammoth Theatre Company. She has worked Off-Broadway at Second Stage, with the Huntington Theatre Company in Boston, and the Hangar Theatre in Ithaca, NY. She is a graduate of Boston University.

ARENA STAGE LEADERSHIP

MOLLY SMITH (*Artistic Director*) has served as artistic director since 1998. Her 40 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. I am honored to have been recognized for my service to, and leadership of, the Washington, D.C.-area theatre community as a recipient of Theatre Washington's inaugural Victor Shargai Leadership Award in 2022.

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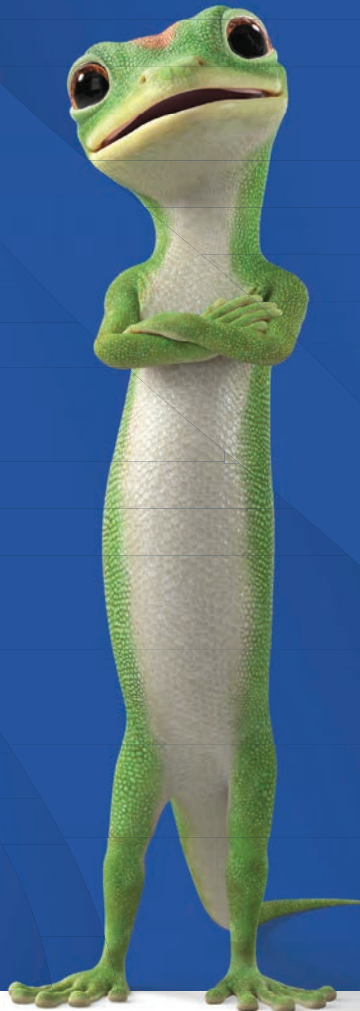


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The cast of *The Pajama Game*. Photo by Margot Schulman.



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The Arena Stage Costume Shop is generously supported by, and named for,
**Lola C. Reinsch and the
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THEATER STAFF

Artistic DirectorMolly Smith
Executive ProducerEdgar Dobie
Founding DirectorZelda Fichandler
(1924-2016)
Founding Executive
Director..... Thomas C. Fichandler
(1915-1997)

ARTISTIC DEVELOPMENT

Associate Artistic DirectorTeresa Sapien
Dramaturg.....Jocelyn Clarke
Literary Manager.....Otis C. Ramsey-Zöe
Artistic Associate, CastingJoseph Pinzon
Artistic Development
CoordinatorMelissa Singson
Artistic Development FellowZoe Lillis*
Current Commissioned WritersThe Bengsons,
Lee Cataluna, Kia Corthron,
Nathan Alan Davis, Emily Feldman,
Idris Goodwin, David Henry Hwang,
Caleen Sinnette Jennings, Kenneth Lin,
Octavio Solis, Vera Starbard, Lauren Yee,
Karen Zacarias, Zack Zadek

ADMINISTRATION

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Corporate Treasurer.....Joe Berardelli
Leadership Office Manager.....Alison Irvin
Legal Counsel.....ArentFox Schiff LLP;
Kramer Levin Robbins Russell
Controller.....John Monnett
Payroll ManagerLarry Bright
Staff AccountantChris Murk
Accounting Associate.....Mark Runion
Auditors.....Bormel, Grice & Huyett, P.A.
Interim Director of
Human Resources..... Maria Lee Lewis

COMMUNITY ENGAGEMENT

Director of Community Engagement/
Senior Artistic Advisor.....Anita Maynard-Losh
Director of EducationAshley Forman
School Programs ManagerRebecca Campana
Community Programs ManagerMauricio Pita
Training Programs ManagerMari Andrea Travis
Community Engagement
Programs CoordinatorZoe Hall
School Programs FellowKayla Warren*

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Director of Institutional Relations.....Shayla Hines
Director of Development Operations
and Events.....Maria Corso
Director of
Strategic Philanthropy.....R. Wesley Meekins
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Gift Planning SpecialistMaya Weil
Development Operations and
Events Specialist.....Casey Radner
Strategic Philanthropy
Assistant.....Kiana Livingston
Development FellowFabian Rodriguez*

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General Manager.....Alicia Sells
Assistant General
Manager.....Katharine Templeton
Company Managers.....Trisha Hein,
Maddie Newell
General and Production
Management Coordinator.....Jenna Murphy

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and Project Management
ServicesRenTec Solutions LLC
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Help Desk Associate.....Edward Wieland
Operations Director.....Paul Reagan
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Building Technician.....Larry Serious
Porters.....Tevin Smith, Lawrence Wise
Stage Door Attendant.....Kay Rogers

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Marketing Department Assistant.....Imani Pugh

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and Creative Services.....Elizabeth Hawks
Multimedia Designer.....Jeremy Hunter
Manager, Email and
Digital Content.....Clare Lockhart
Graphic Design Fellow.....Kristopher Ingle*

THEATER STAFF

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and Media Strategy Ryan Impagliazzo
Manager, Digital and Social Media.....Juliana Avery
Associate, Marketing
and MediaAnastasia St. Hilaire
Marketing Fellow.....Jordan Brown*
Media Relations Fellow.....Bianca Peña*

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and InnovationRichard Johnson

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Associate Director,
Box Office Strategy.....Marsha Kangas
Lead Manager,
Patron ServicesJessica Comstock
Manager, Box Office
Strategy.....Marion Levy Qualls
Lead Sales AssociateCaroline Hunt
Patron Services Associates.....Jacob Gross,
Colin O'Bryan, Frances Pepper,
Michael Riga, Sabrina Zillinger

Manager,
Events and RentalsChrystal Vaughan
Lead Group Sales Associate.....Donald Jolly
Groups, Events, and
Rentals AssociatesAisha Noma,
Trevor Haren

Lead Manager,
Audience ServicesJody Barasch
Lead Manager,
Audience ServicesAndrew Rampy
House Managers.....Ric Birch,
Daniel Ricci

Patron Services
FellowBianca Chauntell Taylor*

PRODUCTION

Director of Production.....Robert Hand
Production ManagerTrevor A. Riley
Assistant Production
Manager.....Rachel Crawford

STAGE MANAGEMENT

Resident Production
Stage ManagerChristi B. Spann

SCENIC

Technical DirectorNatalie Bell
Associate Technical Director Zachary Fullenkamp
Scene Shop SupervisorTravis Smith
Charge Scenic Artist.....Li Qiang
Carpenters.....Erick Boscana,
Matthew Grisdela, Julia Junghans,
Hannah Martin, Logan McDowell
Frank Miller, Jess Rich

PROPERTIES

Properties DirectorJennifer Sheetz
Associate Properties Director..Lance Pennington
Assistant Properties Director.....Jonathan Borgia
Head Props ArtisanNiell DuVal
Props ArtisanKyle Handziak
Props Assistant.....Alekh Shines

LIGHTS

Lighting SupervisorChristopher V. Lewton
Assistant Lighting Supervisor.....Paul Villalovoz
Electricians.....Scott Folsom, Kelsey Swanson
Lighting Fellow.....Hayley Garcia Parnell*

SOUND

Sound and Video SupervisorBrian Burchett
Assistant Sound and
Video SupervisorByron Hurst
Sound And Video
Shop Technician.....Timothy M. Thompson
Sound Technicians.....Lex Allenbaugh,
Alex Cloud, Andrew Moberley

COSTUMES

Costume DirectorJoseph P. Salasovich
Associate Costume DirectorCierra Coan
DraperErika Krause, Carol Ramsdell
First HandsMichele Macadaeg,
Elizabeth "Liz" Spilsbury
Craftsperson.....Deborah Nash
Wardrobe SupervisorsAdelle Gresrock,
Alice Hawfield
Wigs, Hair, and
Makeup Supervisor.....Jaime Bagley
Costume Assistant.....Kathleen Crescenzo
Costumes FellowTyQuiria Fountain*

**Allen Lee Hughes Fellow*



EXCLUSION

BY KENNETH LIN

DIRECTED BY TRIP CULLMAN

BEGINS MAY 5

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