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ASIDES

Production Program and Publication of the SHAKESPEARE THEATRE COMPANY

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COVER PHOTO: MIA ELLIS AND ANTONIO MICHAEL WOODARD.
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Which poet, playwright, and novelist was chair of Howard University’s Drama Department when he directed the world premiere of *The Amen Corner* in 1955?

*Find the answer on the last page!*
AUDIENCE SERVICES

Michael R. Klein Theatre at the Lansburgh
450 7th Street NW

Sidney Harman Hall
610 F Street NW

Tickets: 202.547.1122
Box Office phone hours (both theatres):
  Daily, noon–6 p.m.

The Sidney Harman Hall Box Office is open until 15 minutes past the last curtain time of the day. The Michael R. Klein Theatre Box Office is only open day of performances.

Concessions and Gift Shops:
Food, beverages, and a carefully curated assortment of gift items are available one hour before each performance and at intermission. Consider pre-ordering any items before curtain for pick-up at intermission.
Accessibility

Our theatres are accessible to all patrons. Please request special seating at time of ticket purchase.

Open-captioned performance of this play:

**Saturday, September 25 at 2:00 p.m.**

Audio-described version of this play:

**Saturday, September 25 at 2:00 p.m.**

An audio-enhancement system is available for all performances. Both headset receivers and neck loops (to use with hearing aids outfitted with a “T” switch) are available at the coat check on a first-come basis. Every device is thoroughly disinfected before each performance.
Support for Shakespeare Theatre Company’s Accessibility program provided by mps.

Latecomers will be seated at management’s discretion.

Connect with us:

@ShakespeareinDC

Shakespeare Theatre Company operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States, and employs members of the Stage Directors and Choreographers Society and United Scenic Artists. The Company is a member of the Performing Arts Alliance, the D.C. Chamber of Commerce, Association of Performing Arts Professionals (APAP), American Alliance for Theatre and Education, and D.C. Arts and Humanities Education Collaborative.
STC Retail and Concessions has a new face. A digital one. Moving forward we will offer a curated list of Retail items, purchasable at the same time you place your Concessions order. Check back here soon for a link to Retail and Concessions.

Retail orders will be able to be picked up on the Orchestra level near Coat Check, one hour before curtain call, as well as during intermission.

As for Concessions during The Amen Corner, we are excited to be working with local bakery Whisked to bring you sweet treats such as: Salted Caramel Pretzel Cookies, Vegan Chocolate Blackout Cookies (tastes just like a brownie), and Chocolate Chip cookies.
THE AMEN CORNER
By JAMES BALDWIN

Performances begin September 14, 2021
Opening Night September 15, 2021
Sidney Harman Hall

Director
Whitney White

Scenic Designer
Daniel Soule

Costume Designer
Qween Jean

Lighting Designer
Adam Honoré

Sound Design
Broken Chord

Composition
Victor Simonson
Broken Chord

Fight Choreographer
and Intimacy Consultant
Cliff Williams III

Wig Designer
Dori Beau Seigneur

Original Casting
Taylor Williams, CSA

Carter Wooddell

Additional Casting
Jorge Acevedo
Laura Stanczyk, CSA

Dramaturgy
Dr. Soyica Colbert
Dr. Drew Lichtenberg

Music Director
Nygel D. Robinson

Voice and Dialect Coach
Kim James Bey

Original Music Director
Victor Simonson

Assistant Director
Manna-Symone Middlebrooks

Production Stage Manager
Joseph Smelser*

Assistant Stage Managers
Marne Anderson*
Christopher Michael Borg*
*The Amen Corner* is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

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**There will be a 15-minute intermission.**

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.*
CAST

Margaret Alexander....................Mia Ellis*
*pastor of the church
Odessa.........................................Roz White*
*Margaret’s older sister
Ida Jackson...................................Jasmine M. Rush*
*a young woman
David.........................................Antonio Michael
*Woodard*
David.........................................Antonio Michael
*Woodard*
Luke...........................................Chiké Johnson*
*Margaret’s husband

ELDERS OF THE CHURCH

Sister Moore.................................E. Faye Butler*
Sister Boxer.................................Deidra LaWan
*Starnes*
Brother Boxer...............................Phil McGlaston*

MEMBERS OF THE CONGREGATION

Sister Sally.................................Nia-Aiyana Meeks
Sister Douglass.............................Shayla Simmons*
Sister Rice.....................................Jade Jones*
Brother Davis/Choir Director.....Nygel D. Robinson*
Brother Washington...............Tristan André*
Choir..............................................Lola Akingbade
*Tristan André*
Jade Jones*
Shauna Lawrence
Nia-Aiyana Meeks
Robert E. Person
Jasmine M Rush*
Theodore Sapp
Shayla Simmons*
Fight Captain: Chiké Johnson

UNDERSTUDIES:
Lola Akingbade (Ida Jackson), Joi Henry (Brother Davis/Chorus), Shauna Lawerence (Sister Sally), Jade Jones* (Sister Boxer/Sister Moore), Nia-Aiyana Meeks (Sister Douglass/Sister Rice), Tristan André* (Luke), Jasmine M. Rush* (Margaret Alexander), Theodore Sapp (Brother Boxer/Brother Washington), Deidra LaWan Starnes* (Odessa)

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.

FOR THIS PRODUCTION
Assistant Set Designer: Ryan Wilbat
Costume Design Assistant: Jeanette Porter
Assistant Lighting Designer: Zachary Heffner
Wardrobe Consultant: Monica Speaker
Light Board Programmer/Operator: Brice Hilburn
Spot Operators: Calvin Anguiano, Peter Goldschmidt
Production Assistant: Heather Janay Ogden
COVID-19 Safety Committee: Timothy Fowler, Tom Haygood, Janice Jenson, Joy Johnson, Lindsey Morris, Max Schwager
COVID-19 Safety Managers: Hue Adams, Steven Breiter, Janice Jenson, Joy Johnson, Jeff Kirkman, Max Schwager

SHOW CREW
Wardrobe Crew: Juliana Capuco, Daisy Howard (Wardrobe Supervisor)
Wig Crew: Grace Mitchell, 
   Melissa Sibert (Wig Run Crew Head)
Wardrobe Swing: Emily McCort
Light Board Programmer/Operator: Brice Hilburn
Sound Engineer: James LaDow
A2: Travis Byrne
Deck Chief: Rachel Wolf
Run Crew: Craig Gatling

For additional members of the production staff, please see the full staff listing.
DEAR FRIEND,

I am thrilled to welcome you back to Shakespeare Theatre Company for *The Amen Corner!* This was the last production on our stages on March 13, 2020 when we paused performances for the pandemic. And it is only fitting that Baldwin’s play—so full of power and prescience—becomes the first play to reopen Sidney Harman Hall for audiences again. First performed at Howard University in 1955, our production of *The Amen Corner* features many students, alumni, and faculty from Howard in the cast and creative team.

PHOTO OF SIMON GODWIN BY KK OTTESEN.
Many of our plays this season have a deep connection to Washington, D.C. Our next production *Remember This: The Lesson of Jan Karski* tells of the heroism of a Georgetown University professor who was a witness to the Holocaust, and was developed at GU’s Laboratory for Global Performance and Politics. Later this season, Alan Paul’s *Our Town* will feature a cast of D.C.’s most beloved performers, and I will direct *Much Ado About Nothing* set in a D.C. cable newsroom.

This has been a year like no other, but also an opportunity for STC to try new ways of reaching our audiences. *Shakespeare Hour Live* invited over 100 scholars, actors, and theatre experts to discuss all things Shakespeare, reaching over 40,000 viewers. Patrick Page’s dastardly turn in our first streaming production *All the Devils Are Here: How Shakespeare Invented the Villain* became *The New York Times* Critic’s Pick, and we
reopened our theatre doors for the immersive experience sans live actors, the prophetic *Blindness*.

And this season, this wave of innovation includes changing our ASIDES programs to an environmentally friendly digital format...and our first Broadway-bound musical *Once Upon a One More Time*, just in time for the holidays!

See you on the shared journey,

Simon Godwin  
Artistic Director  
Shakespeare Theatre Company
ABOUT SHAKESPEARE THEATRE COMPANY

OUR MISSION
Shakespeare Theatre Company creates, preserves, and promotes classic theatre—ambitious, enduring plays with universal themes—for all audiences.

OUR VISION
We create theatre to ignite a dialogue that connects the universality of classic works to our shared human experience in the modern world.

OUR VALUES AND FOCUS
Shakespeare Theatre Company produces and presents the highest quality classic theatre productions across genres, bringing them to vibrant life in a provocative, imaginative, and accessible style.

With Shakespeare at our core, we explore plays of national and international relevancy—those with profound themes, complex characters, and heightened language—through a contemporary 21st-century lens.
We expand the classic theatre repertoire in America by reviving and commissioning adaptations and translations of important forgotten works.

We create impactful and responsive arts education and community engagement programs to connect audiences to the significance of classic works and themes. We provide a home for leading classical artists and a training ground for the next generation of theatre artists and arts administrators.

Shakespeare Theatre Company is honored to welcome everybody to our theatre, which sits on the unceded homeland of the Nacotchtank, Piscataway Conoy, and Pamunkey peoples and their descendants. It is our hope that in gathering together communities from near and far to engage in art and storytelling, we are doing so responsibly, with respect and recognition of Indigenous people and First Nation members and elders who are with us, and of all the Native peoples for whom D.C. is their ancestral home.
PROLOGUE

Quick things to know and discuss before you see the show.

“Love takes off masks that we fear we cannot live without and know we cannot live within.”

In the Black Church tradition, the “amen corner” refers to a physical space in the church, just to the side of the pulpit, where fervent worshipers sit and lead responses to the sermon. It can also mean a group of unwavering supporters, or, in a religious context, the most devout elders of the congregation.

About James Baldwin
A celebrated writer of novels, essays, plays, and speeches, James Baldwin’s eloquent and fearlessly honest words grapple with themes including racism, homosexuality, and being Black in America, which made him an essential voice in the civil rights movement and American literature. Born in 1924, James Baldwin grew up in Harlem. The oldest of nine children, he started in his stepfather’s footsteps and became a preacher in his adolescence, which fueled his passion for language and influenced many of his works
including *The Amen Corner* (1954). After securing a writing grant, Baldwin wrote his breakthrough autobiographical novel, *Go Tell It on the Mountain* (1953). Over the next ten years, while living in Europe, he continued to publish novels (*Another Country*, 1962) and collections of essays (*Notes of a Native Son*, 1955) with perspectives on the America he had left behind. As the civil rights movement gained momentum, Baldwin returned from abroad to participate. His commitment to civil rights, from the March on Washington to the marches from Selma to Montgomery, Alabama, came to a head with his revolutionary portrait of racial struggle in *The Fire Next Time* (1963). The raw emotional drama of his later work, *If Beale Street Could Talk* (1974), was recently adapted for the screen, earning several Academy Award nominations. A master of language, an advocate for equality,
and an unflinching commentator on American life, Baldwin’s works are American classics.

By the 1960s, Baldwin was more famous as a public intellectual than as a writer, placing himself at the very center of the civil rights movement. On May 24, 1963, he organized a group of civil rights activists including Lorraine Hansberry, Jerome Smith, Lena Horne, Harry Belafonte,
Rip Torn, and Kenneth Clarke to meet with the U.S. Attorney General Robert Kennedy at the Kennedy family’s Central Park South apartment, covering “the Civil Rights issue” in general and school desegregation in particular.

“I’d been a boy preacher for three years. Those three years in the pulpit, I didn’t realize it then, that is what turned me into a writer—really dealing with all that anguish and that despair and that beauty for those three years...”

–James Baldwin, *The Price of the Ticket*
WORKING ON JAMES BALDWIN’S
*The Amen Corner* has been the honor of a lifetime. As an American and a Black artist, Baldwin’s words
have scored so many different parts of my life. There is Baldwin the lecturer, Baldwin the poet, Baldwin the novelist, Baldwin the teacher, Baldwin the activist, and now we have the gift of getting to know him as a playwright.

In his lifetime Baldwin wrote two pieces for theatrical performance, and, in my opinion, *The Amen Corner* is the most striking. In it he has created a world built on the politics of respectability, morality, and a deep need to survive. We meet a community doing everything they can to keep the wolf at the door, to create a safe space for their beliefs and families, and we witness what happens when that world casts one of their own out. There is deep conflict, community, a soaring love story, hypocrisy, passion, and all the complicated colors of the human experience. It is such a gift to see
Black characters in such a multi-faceted way. Not to mention, the ambitious and striking musical landscape of the play and vibrancy of the Black Church will surely move your heart and hopefully bring you to your feet.

What speaks to me most urgently right now is the journey of David, a young man looking to expand his horizons. To be in the world. To go after his dream. Baldwin’s portrait of will and the bravery that it takes to strike out on your own in the world is uniquely epic. It is Shakespearean. It is American.

It is an incredible gesture that *The Amen Corner* is part of Shakespeare Theatre Company’s season, and I hope it leads to many more theatres across the country embracing the play. I believe that many of you, similarly to myself, will see reflections
of your own lives and experiences onstage, and it is such an incredible honor that this is my first production at Shakespeare Theatre Company. Bringing this story and characters to the D.C. community is a supreme treat, and I am so incredibly excited to share the work with you all.

Whitney White
Associate Director
January 2020
CLASSES
at Shakespeare Theatre Company

FALL CLASSES BEGIN
IN PERSON AND ONLINE

November 1

Click to explore our lineup!
Bearing Witness

The Two Worlds of *The Amen Corner*

By Dr. Soyica Colbert
And Dr. Drew Lichtenberg

Photo of Mia Ellis and Antonio Michael Woodard.
WHEN JAMES BALDWIN WROTE *The Amen Corner*, in the summer of 1953, he was only 29 years old and just beginning to emerge as a major voice in American letters. Much like the writers of the earlier Lost Generation, Baldwin had spent a period in self-imposed Parisian exile. *Go Tell It on the Mountain*, his autobiographical first novel, was published to acclaim in 1952, but he was still unknown outside certain circles on either side of the Atlantic. Indeed, Baldwin was so hard up during this period that he had to borrow money from his friend Marlon Brando to sail back to America.

Though Baldwin’s early career yielded spectacular writing—his first volume of collected essays, *Notes of a Native Son* (1955), and the bestselling 1962 novel *Another Country*—by the mid-1960s, he was more famous for participating in the marches on
Washington, Selma, and Birmingham, meeting with Martin Luther King, Jr. and Malcolm X, and debating William F. Buckley on live TV. As Susan Sontag would later discover, when someone becomes a public intellectual in America, their writing can get lost in the shuffle.

It is especially tempting to regard *The Amen Corner* as beginner’s work. It is one of only two plays Baldwin ever wrote, and it shares many similarities with *Go Tell It on the Mountain*. But both the play and the novel explore a fundamental element of Baldwin’s ethos: his deep and lifelong investment in what Martin Luther King, Jr. calls the “beloved community.” The traditions of the Black Church, its rhythms, rhetoric, and ritual, formed the basis for much of his work. As Baldwin explains in *The Fire Next Time*, he repeatedly uses the word love “not merely in the personal sense but as a state of
being, or a state of grace—not in the infantile American sense of being made happy but in the tough and universal sense of quest and daring and growth.”

In other words, *Mountain* had been Baldwin’s first attempt at writing the great American novel, and *The Amen Corner* brings this ambitious vision to the stage. The play shows Baldwin bearing witness to the beloved community, putting Black lives at the center of his moral and political vision of America. These, Baldwin argues by implication, are the essential American stories, especially because of white America’s attempt to deny or erase their existence.

The play opens with a scene of testimony, with an entire church congregation hearing the ordinary details of Black life, and throughout the play Baldwin makes plain his desire to write about Black people,
not the abstract “Negro problem,” as it was then euphemistically described. As he writes in the play’s 1965 preface, “No one yet knows, or is in the least prepared to speculate on, how high a bill we will yet have to pay for what we have done to Negro men and women, just as no white audiences know of [their] triumph, of the historical triumph of the Negro people in this country.”

This recognition would be delayed—if indeed it has ever come. Produced in Washington, D.C., in 1955 by the
Howard University Players, *The Amen Corner* would not reach Broadway until 1965, at which point it was a play out of time. The 1959 premiere of *A Raisin in the Sun*, by Baldwin’s close friend Lorraine Hansberry, was buoyed by a parallel desire on the part of white America to reckon with the consequences of Black dreams deferred. More acutely, the mid-sixties marked the rise of a younger, more politically radical, and more dramaturgically experimental generation, with the 1964 Off-Broadway productions of Adrienne Kennedy’s *Funnyhouse of a Negro* depicting internalized racism in expressionistic and autobiographical terms and Amiri Baraka’s (then LeRoi Jones’) *The Dutchman* casting interracial conflict as a Strindbergian war of the sexes.

Unlike Hansberry’s *Raisin*, which ingeniously adapts the realistic dramaturgy of Sean O’Casey’s *Juno*
and the Paycock to tell a story about home ownership in a discriminatory America, Baldwin’s Amen assumes an almost existential, Sartrean quality. The play’s opening stage directions call for the exterior of a Harlem tenement as well as the interior of a home and church, and Baldwin is keen to feature interior and exterior throughout the play, both the “amen” world of the church and the “corner” outside. The play’s two main characters come to embody this duality: Sister Margaret, the head of the congregation, and her son, the piano-playing, jazz-loving David. Through their experiences, Baldwin asks us to ponder the relationship of the Black individual to the powerful institutions comprising his or her society, and the internal obstacles that serve to inhibit true freedom.

Margaret spends almost the entire play inside the world of the Black Church, a realm of sisters and
brothers, of preachers and flock. Set indoors, this public and performative landscape is capable of great aesthetic beauty and moral power. Baldwin designs the work as a play-with-music, and he underscores Margaret’s King Jamesian oratory with the sound of gospel piano and swelling organ, voices singing in harmony, and visceral call-and-response shouts of “amen” and “hallelujah.”

David’s world, meanwhile, is kept largely offstage, glimpsed only through telling props and loaded
innuendos. Though it is secular whereas Margaret’s is religious, and associated with the obvious temptations of sex, drugs, and godless popular culture, this dangerous corner-world is no less beautiful, and Baldwin takes pains to make clear that the church contains just as many possible corruptions of God’s Word. In notes, he wrote of Margaret’s embrace (much like Ibsen’s *Brand*) of a stern and straitjacketing morality in place of God’s love. Speaking of the play decades later, Baldwin described his view of religion as a barrier to true social equality: “Faith is, for many people, a kind of hiding place in which you won’t be heard, in which you won’t have to think about yourself and you haven’t got to change, in which you haven’t got to be responsible for your neighbor.” And indeed, the play’s original title was “A Hiding Place.” He questioned any institution that
prevented individuals from truthful and loving self-examination.

This is what Baldwin meant by bearing witness. It involved not just making white audiences aware of Black lives, but also inspecting those Black lives himself, with a critical yet loving eye. In Baldwin’s sense of the word, love is existential and political as well as spiritual, a love for oneself in the world as well as for the well-being of others. For Baldwin—the epitome of a writer with a divided consciousness, torn eternally between America and Paris, fiction and nonfiction, and many other binaries—the two worlds of the play are thus deeply connected, reflections of one another, or as Shakespeare might say, “undistinguishable.” In The Amen Corner, the theatre is also a church, and the church is also a theatre, one where all of us are asked to bear witness.
The true story of the real-life friendship between Marian Anderson and Albert Einstein

My Lord, What a Night

October 1-24, 2021

written by Deborah Brevoort
directed by Sheldon Epps

www.fords.org
Why I Stopped Hating Shakespeare

BY JAMES BALDWIN
EVERY WRITER IN THE ENGLISH language, I should imagine, has at some point hated Shakespeare, has turned away from that monstrous achievement with a kind of sick envy. In my most anti-English days I condemned him as a chauvinist (“this England” indeed!) and because I felt it so bitterly anomalous that a Black man should be forced to deal with the English language at all—should be forced to assault the English language in order to be able to speak—I condemned him as one of the authors and architects of my oppression...

* * *

My quarrel with the English language has been that the language reflected none of my experience. But now I began to see the matter in quite another way. If the language was not my own, it might be the fault of the language; but it might also be my fault. Perhaps the language was
not my own because I had never attempted to use it, had only learned to imitate it. If this were so, then it might be made to bear the burden of my experience if I could find the stamina to challenge it, and me, to such a test.

In support of this possibility, I had two mighty witnesses: my Black ancestors, who evolved the sorrow songs, the blues, and jazz, and created an entirely new idiom in an overwhelmingly hostile place; and Shakespeare, who was the last bawdy writer in the English language. What I began to see—especially since, as I say, I was living and speaking in French—is that it is experience which shapes a language; and it is language which controls an experience. The structure of the French language told me something of the French experience, and also something of the French expectations—which were certainly not the American
expectations, since the French daily and hourly said things which the Americans could not say at all. (Not even in French.) Similarly, the language with which I had grown up had certainly not been the King’s English. An immense experience had forged this language; it had been (and remains) one of the tools of a people’s survival, and it revealed expectations which no white American could easily entertain. The authority of this language was in its candor, its irony, its density, and its beat: this was the authority of the language which produced me, and it was also the authority of Shakespeare...

My relationship, then, to the language of Shakespeare revealed itself as nothing less than my relationship to myself and my past. Under this light, this revelation, both myself and my past began slowly to open, perhaps the way a flower opens at morning,
but more probably the way an atrophied muscle begins to function, or frozen fingers to thaw.

The greatest poet in the English language found his poetry where poetry is found: in the lives of the people. He could have done this only through love—by knowing, which is not the same thing as understanding, that whatever was happening to anyone was happening to him. It is said that his time was easier than ours, but I doubt it—no time can be easy if one is living through it. I think it is simply that he walked his streets and saw them, and tried not to lie about what he saw: his public streets and his private streets, which are always so mysteriously and inexorably connected; but he trusted that connection. And, though I, and many of us, have bitterly bewailed (and will again) the lot of an American writer—to be part of a people who have ears to hear and hear not, who have eyes
to see and see not—I am sure that Shakespeare did the same. Only, he saw, as I think we must, that the people who produce the poet are not responsible to him: he is responsible to them.

That is why he is called a poet. And his responsibility, which is also his joy and his strength and his life, is to defeat all labels and complicate all battles by insisting on the human riddle, to bear witness, as long as breath is in him, to that mighty, unnamable, transfiguring force which lives in the soul of man, and to aspire to do his work so well that when the breath has left him, the people—all people!—who search in the rubble for a sign or a witness will be able to find him there.

(1964)

Excerpted from an essay that appears in The Cross of Redemption: Uncollected Writings by James Baldwin, edited by Randall Kenan.
CAST BIOGRAPHIES

LOLA AKINGBADE
Choir

PERSONAL: she/her/hers. Lola is a lifelong lover of music and was classically trained on the piano at an early age. She has been a member and soloist of countless choirs and is the former Director of the Howard University Law School Gospel Choir. When not at her day job, Lola enjoys listening to afrobeats, gospel, and classical music and being a doting auntie to her nieces. Training: Howard University: JD, Howard University: MBA, University of North Carolina at Greensboro: BS in Finance | @_Lola_Akingbade.

TRISTAN ANDRÉ*
Brother Washington/Choir

STC: The Amen Corner.
REGIONAL: PlayMakers Repertory Company: Ragtime, Life of Galileo, Sherwood: The Adventures of Robin Hood, Leaving Eden, My Fair Lady, Twelfth Night, The Crucible. AWARDS: UNC-Chapel Hills Arts Everywhere Recipient. PERSONAL: he/him/his | Tristan is an art and social justice practitioner who has worked and volunteered with several social organizations such as DreamYard in the Bronx, Marian C. Jackson Center in Chapel Hill,

E. FAYE BUTLER*
*Sister Moore

STC: The Amen Corner, Romeo and Juliet (2018 Free For All).
PERSONAL: E. Faye performs across the country.
in concert, cabaret, club, and theatre venues with her big band EFO Orchestra | E-FayeButler.com.

**MIA ELLIS**

Margaret Alexander

STC: *The Amen Corner.*


JOI HENRY
Swing
REGIONAL: Howard University Musical Theatre: Urinetown the Musical, Pippin. PERSONAL: she/her/hers. Training: Joi is a graduating BFA Musical Theatre Major at Howard University. She is profoundly grateful to STC for trusting her with this position and opportunity. Instagram: @joihenry

CHIKÉ JOHNSON*
Luke
JADE JONES*

**Sister Rice/Choir**


SHAUNA LAWRENCE

**Choir**

REGIONAL: Howard University Musical Theater: *Urinetown the Musical*. PERSONAL: she/her/hers. Shauna is a budding actress who is very excited for her STC debut. She is a graduating BFA senior currently at Howard
University with a Musical Theater major and Playwriting minor. Instagram: @Qveenshauna.

PHIL McGLASTON*

*Brother Boxer

STC: The Amen Corner.

NEW YORK: Broadway: The Little Foxes | Off-Broadway: 59E59 Stages: Some Old Black Man |

Signature Theatre Company: The Orphan’s Home Cycle | Melting Pot Theatre Company: Home.

REGIONAL: McCarter Theatre Center: Fences | Long Wharf Theatre: Our Town | Hartford Stage: A Streetcar Named Desire | Triad Stage: And Then There Were None, Crumbs From the Table of Joy.

FILM: Martin Eden (upcoming), Brawl in Cell Block 99, Little Children, Song One, Keane.


OTHER: Swampacolypse on the Pinna network podcast Hero Hotel.

PERSONAL: Training: Mason Gross School of the Arts, Rutgers University: MFA.

NIA-AIYANA MEEKS

*Sister Sally/Choir

STC: The Amen Corner.

REGIONAL: Howard University: Spell #7, Urinetown the Musical,

ROBERT E. PERSON
Choir
STC: The Amen Corner.

NYGEL D. ROBINSON*
Brother Davis/Choir Director/ Music Director

JASMINE M. RUSH*
Ida Jackson/Choir


THEODORE SAPP

Choir

STC: The Amen Corner.
SHAYLA SIMMONS*
Sister Douglass/Choir


DEIDRA LAWAN STARNES*
Sister Boxer

Apparel, A Raisin in the Sun (Helen Hayes Award nomination), Gingham Dog, I Have Before Me a Remarkable Document... (Helen Hayes Award nomination), Two Trains Running, Spunk (Helen Hayes Award nomination) | Olney Theatre Center: A Raisin in the Sun, Doubt (Helen Hayes Award nomination), Stuff Happens | St. Louis Black Rep, Constellation Theatre Company, Adventure Theatre MTC, Rep Stage, Everyman Theatre. FILM: Nocturnal Agony, Ladder 49. AWARDS: Audelco Award for Ensemble in for colored girls, Helen Hayes Award for Ensemble in Invisible Man, Helen Hayes Award for Esther in Intimate Apparel.

ROZ WHITE*
Odessa

REGIONAL: Mosaic Theater Company of DC: Fabulation, Marie and Rosetta | MetroStage: Ladies Swing the Blues, Three Sistahs, Gee’s Bend, Black Pearl Sings, Anne and Emmett, Shake Loose, Ella Fitzgerald: First Lady of Song | Studio Theatre: Legends!, Bessie’s Blues | Indiana Repertory Theatre: Crowns | Alliance Theatre Atlanta: Rejoice | Dallas Theater Center: Blues In The Night | St. Louis Black
ANTONIO MICHAEL WOODARD*

David


University/Trinity Rep: MFA in Acting, Alabama State University: BA in Theatre | Instagram: @a.michaelwoodard | Facebook: Antonio Woodard or Antonio Michael Woodard | Being-AMW.com.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.*
ARTISTIC BIOGRAPHIES

WHITNEY WHITE

Director

Whitney White, an Associate Director at Shakespeare Theatre Company, is an Obie Award and Lilly Award-winning director, writer, and musician originally from Chicago. She is a believer of alternative forms of performance, multi-disciplinary work, and collaborative processes. She is the current recipient of the Susan Stroman Directing Award, is part of the Rolex Protegé and Mentorship Arts Initiative and is an Associate Artist at Roundabout Theatre Company. Recent directing: STC: The Amen Corner | WP Theatre and Second Stage: Our Dear Dead Drug Lord (NYT Critic’s Pick) | The Movement Theatre Company/Woolly Mammoth Theatre Company/American Repertory Theater/The Public Theater: Aleshea Harris’ What to Send Up When it Goes Down (NYT Critic’s Pick) | Long Wharf: An Iliad | IAMA Theater Company: Canyon by Jonathan Caren (LA Times Critic’s Choice and recipient of the CTG Block Party Grant) | PlayMakers Repertory Comapny: Jump by Charly Evon Simpson (National New Play Network Rolling World Premiere). DIGITAL PROJECTS include: Finish the Fight by Ming Peiffer (The New York Times, 24K+ viewers) | Animals by Stacy Osei-Kuffour (Williamstown Theatre and Audible) and Soft Light by Aleshea Harris (The Movement Theatre Company). Her original
musical *Definition* will debut at the Bushwick Starr in 2021 and her five-part cycle deconstructing Shakespeare’s women and female ambition is currently in development with American Repertory Theater (Cambridge, MA). Past residencies and fellowships: Sundance Theatre Lab, Colt Coeur, The Drama League, Roundabout Theatre Company, and the 2050 Fellowship at the New York Theatre Workshop. Training: Brown University/Trinity Rep: MFA in Acting, Northwestern University: BA.

**DANIEL SOULE**

*Scenic Designer*

QWEEN JEAN
Costume Designer

ADAM HONORÉ
Lighting Designer
Drama Desk Award nominee, AUDELCO Award recipient. PERSONAL: HonoreLighting.com.

**BROKEN CHORD**

*Sound Design/Composition*


CLIFF WILLIAMS III
Fight Choreographer and Intimacy Consultant

DORI BEAU SEIGNEUR
Wig Designer
STC: The Amen Corner; Peter Pan and Wendy; The Oresteia; Vanity Fair; Richard III; The Panties, The Partner and The Profit; The Comedy of Errors;
Camelot; Hamlet; Twelfth Night; The Lover and The Collection; Macbeth; The School for Lies; The Secret Garden; Romeo and Juliet; The Taming of the Shrew; Kiss Me, Kate; Othello; Salomé; The Critic and The Real Inspector Hound; The Tempest; The Metromaniacs; Coriolanus. NEW YORK: Off-Broadway: Red Bull Theatre: The Metromaniacs. REGIONAL: Folger Theatre: Amadeus | Olney Theatre Center: Elf the Musical, The Crucible | Round House Theatre: A Doll’s House, Part 2; The Legend of Georgia McBride | Alabama Shakespeare Festival: An O. Henry Christmas. PERSONAL: Training: Auburn University: BFA in Theatrical Design.

TAYLOR WILLIAMS, CSA
Original Casting Director

has cast numerous productions in NYC and around the country. PERSONAL: she/her/hers.

CARTER WOODDELL
Original Casting Director

STC: Timon of Athens; The Amen Corner; Peter Pan and Wendy; Everybody; Hamlet (2018 and 2019 Free For All); The Oresteia; Vanity Fair (STC/A.C.T.); Richard III; The Panties, The Partner and The Profit; The Comedy of Errors; Romeo and Juliet (2016 and 2018 Free For All); Camelot; Noura; Twelfth Night; The Lover and The Collection; Othello (2016 and 2017 Free For All); The School for Lies; Macbeth; King Charles III; The Secret Garden; The Tempest (2014 and 2016 Free For All); The Taming of the Shrew; The Critic and The Real Inspector Hound; Kiss Me, Kate; Salomé; A Midsummer Night’s Dream (2015 Free For All); Tartuffe; Man of La Mancha; The Metromaniacs (STC/Old Globe); As You Like It; The Winter’s Tale (2014 Free For All); The Merry Wives of Windsor; The Two Gentlemen of Verona; Much Ado About Nothing; The Merchant of Venice.


JORGE ACEVEDO

Additional Casting

LAURA STANCZYK, CSA
Additional Casting

STC: Peter Pan and Wendy; Richard III; Camelot; Noura; The Lover and The Collection; Macbeth; The School for Lies; The Secret Garden; Romeo and Juliet; The Taming of the Shrew; Othello; Kiss Me, Kate; Salomé; The Metromaniacs; The Tempest; Man of La Mancha; As You Like It; The Winter’s Tale; Strange Interlude; Old Times. NEW YORK: Broadway/Off-Broadway/Tours: Encores! Off-Center, Side Show, After Midnight, A Night With Janis Joplin, Follies, Cotton Club Parade, Lombardi, Ragtime, Impressionism, The Seafarer, Radio Golf, Coram Boy, The Glorious Ones, Flight, Translations, All Our Children, Fetch Clay Make Man, The Brother/Sister Plays, Tryst, Jitney, The Woman in Black, Dirty Dancing, The Cripple of Inishmaan (also national tour), Encores! Summer Stars: Damn Yankees, Urinetown (also national tour). REGIONAL: Alliance Theatre, Alley Theatre, Center Theatre Group, Chicago Shakespeare Theatre, Drury Lane, Goodman Theatre, Hartford Stage, The Kennedy Center for the Performing Arts, Pennsylvania Shakespeare Theatre, Philadelphia Theatre Company, McCarter Theatre Center, Royal George Theatre, Seattle Rep, Signature Theatre, Wilma Theatre. INTERNATIONAL: Theatre Royal Bath, Hampstead Theatre, London, Druid Theatre Company (Galway), Rough Magic (Dublin); Dublin/West End: The Shawshank Redemption.
DR. SOYICA COLBERT
Dramaturg

Dr. Soyica Colbert is STC’s Associate Director–Literary. STC: The Amen Corner. NEW YORK: Off-Broadway: The Public Theater: Shadow/Land. REGIONAL: Arena Stage: A Raisin in the Sun, Two Trains Running, Celia and Fidel | Studio Theatre: Okinawa Demo Reel. AWARDS: National Endowment for the Humanities Fellowship, Woodrow Wilson Fellowship, Mellon Fellowship. PERSONAL: she/her/hers | Soyica is the Idol Family Professor of the College of Arts and Sciences at Georgetown University. She is the author of Radical Vision: A Biography of Lorraine Hansberry, Black Movements: Performance and Cultural Politics, and The African American Theatrical Body: Reception, Performance and the Stage. She co-edited The Psychic Hold of Slavery and Race and Performance After Repetition. Teaching: Georgetown University | Training: Rutgers University: PhD in English, Georgetown University: BA in English | Twitter: @DrSoyica.

DR. DREW LICHTENBERG
Resident Dramaturg

See page 88.
VICTOR SIMONSON
Original Music Director/Composition

STC: The Amen Corner, The Comedy of Errors.
REGIONAL: Arena Stage: Three Mo’ Divas
NYGEL D. ROBINSON
Music Director
See page 51.

KIM JAMES BEY
Voice and Dialect Coach
MANNA-SIMONE MIDDLEBROOKS
Assistant Director


JOSEPH SMELSER*
Production Stage Manager

STC Resident Stage Manager: 34 productions including Timon of Athens; Peter Pan and Wendy; The Oresteia; The Panties, The Partner and The Profit; The Comedy of Errors; Camelot; Hamlet; The School for Lies; The Secret Garden (also at 5th Avenue Theatre and Theater Under the Stars); The Critic and The Real Inspector Hound (also at Guthrie Theater); Kiss Me, Kate; Man of La Mancha; The Tempest; A Funny Thing Happened on the Way to the Forum; A Midsummer Night’s Dream; Strange Interlude; All’s Well That Ends Well. REGIONAL: Arena Stage: The Heiress, Let Me Down Easy | Seattle Repertory Theatre:

**MARNE ANDERSON***
Assistant Stage Manager

CHRISTOPHER MICHAEL BORG*
Assistant Stage Manager


*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.

The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

The designers at this theatre are represented by United Scenic Artists, Local USA 829, of the International Alliance of Theatrical Stage Employees.
I live in the District & Love it!

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EPILOGUE

Things to read, watch, and listen to next!

Read

Eddie S. Glaude Jr.’s *Begin Again: James Baldwin’s America and Its Urgent Lessons for Our Own* (2020) turns to a particular period of political and personal turmoil for James Baldwin, 1963–1972, when Baldwin’s political activism matured and evolved during a time of great disillusionment. Glaude argues that
we can turn to Baldwin’s wisdom during our own current climate to find a way to progress forward.

Racism, loneliness, disenfranchisement, and police brutality are just a few of the topics that Baldwin covers in this recently republished essay *Nothing Personal* (2021). Originally published in 1964 with photographs by Richard Avedon, the new slim standalone essay is Baldwin at his best—cerebral, complex, vulnerable, and eviscerating. In the foreword, scholar Imani Perry claims that the work is nothing less than forewarning of our own moment, and Eddie S. Glaude, Jr. finds parallels within the essay to Black Lives Matter, the pandemic, and the last administration.

Originally published in 1985, *The Price of the Ticket* is a collection of James Baldwin’s personal, political, and prophetic essays spanning almost
50 years. Featuring celebrated works such as Notes of a Native Son, Nobody Knows My Name, and The Fire Next Time, this essential collection considers race, identity, and the American experience. Out of print for over 35 years, The Price of the Ticket will finally be rereleased by Penguin Random House in September 2021.

WATCH

The Samuel L. Jackson-narrated documentary I Am Not Your Negro (2016) is based upon Baldwin’s unfinished Remember This House, a moving memoir of the civil rights movement. The BAFTA winner creates an intimate portrayal of Baldwin’s close friends, including assassinated civil rights leaders Medgar Evers, Malcolm X, and Reverend Martin Luther King, Jr.
Based upon Baldwin’s novel of the same name, *If Beale Street Could Talk* (2018), directed by Academy Award winner Barry Jenkins (*Moonlight*), follows the love story between a young woman and her wrongfully convicted boyfriend. Jenkins’ lushly chromatic film underscores the celebration of true love and the deep ties of a Black family, all but ripped apart by racist institutions.

Directed by The Roots drummer and cultural critic Questlove, *Summer of Soul (...Or When the Revolution Could Not Be Televised)* (2021)
examines the Harlem Cultural Festival held over six weeks in 1969 and featuring such heavyweights of American music as Stevie Wonder, Mahalia Jackson, Nina Simone, The 5th Dimension, The Staple Singers, Gladys Knight & the Pips, and Sly and the Family Stone. Filmed for television but never released, the performances rival those of the more well-known concert that also happened in New York state that same summer, but the 40+ hours of footage celebrating Black excellence, artistry, and community was buried and all but forgotten for 50 years. Deftly interweaving interviews with performers and audience members with larger cultural contexts—from the moon landing to riots after the assassination of Rev. Martin Luther King, Jr.—the documentary reclaims this vital cultural event and restores it to a place of socio-political prominence and significance.
“God’s Gonna Cut You Down” also known as “Run On (for a Long Time),” is a traditional folksong first recorded in 1937 by Heavenly Gospel Singers. It’s since been re-recorded many times in various genres: gospel (Odetta), country (Johnny Cash), rock ‘n’ roll (Elvis Presley), and even electronica (Moby sampling the 1949 recording by Bill Landford and the Landfordairs). Other famous renditions include the Blind Boys of Alabama and Tom Jones. A key song in *The Amen Corner*, the lyrics warn that sinners, hypocrites, and cheats may get away with their crimes in this life, but divine retribution will find them out before the everlasting life.

*Aretha Franklin’s Amazing Grace* was recorded live at the New Temple Missionary Baptist Church in Los Angeles in 1972 and released as
a double album. The album won Franklin the 1973 Grammy for Best Soul Gospel Performance and remains the best-selling gospel music album of all time. The 2018 documentary/concert film of the same name premiered just several months after Franklin’s passing.

**John Coltrane**’s masterpiece *A Love Supreme* (1964) famously marries jazz and spirituality. In the prayerful liner notes for the album, Coltrane rhapsodizes about his devotion to both the Word and the music.
UP NEXT:

Remember This:
THE LESSON OF JAN KARSKI

By CLARK YOUNG and DEREK GOLDMAN
Directed by DEREK GOLDMAN
Starring DAVID STRATHAIRN

OCTOBER 6-17

ORDER TODAY!
ACADEMY AWARD NOMINEE
David Strathairn (Good Night, and Good Luck; Nomadland) makes his STC debut in a captivating solo performance in the world premiere of Remember This: The Lesson of Jan Karksi, written by Clark Young and Derek Goldman, and directed by Goldman.

Jan Karski (1914–2000) was a courier for the Polish Underground who smuggled vital information and his own eyewitness reports of the destruction of the Jewish people to America and eventually the White House. Remember This explores the life and legacy of this revered Holocaust witness, diplomat, activist, and Georgetown University professor who was imprisoned, tortured, and almost broken before becoming “Humanity’s Hero.”

This production was originally created by The Laboratory for
Global Performance and Politics at Georgetown University. The limited, two-week run of *Remember This: The Lesson of Jan Karski* at the Michael R. Klein Theatre opens on October 6.

“*Remember This: The Lesson of Jan Karski* is an essential reminder of what can happen if we let fascism, misinformation, and prejudice triumph. I was deeply moved to witness this brilliant production, anchored by David Strathairn’s astonishing performance, which captures the soul of Jan Karski. It was a privilege for me because I knew him as a student and welcomed him to the U.S. Capitol as a Member of Congress....Karski’s legacy of moral courage should always be a challenge to our conscience. We must bear witness to our history, face the truth, and act upon it.”

–*Speaker Nancy Pelosi*
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STC’s 2021/22 SEASON

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ONE MORE TIME
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Simon Godwin joined Shakespeare Theatre Company as Artistic Director in September 2019. He has served as Associate Director of the National Theatre of London, the Royal Court Theatre, the Bristol Old Vic, and the Royal and Derngate Theatres (Northampton). While at the Royal Court, Simon directed seven world premieres, including Routes, If You Don’t Let Us Dream, We Won’t Let You Sleep, NSFW, The Witness, Goodbye to All That, The Acid Test, and Wanderlust. He made his debut at the National Theatre with Strange Interlude followed by Man and Superman, and went on to direct The Beaux’ Stratagem, Twelfth Night, a celebrated production of Antony and Cleopatra with Ralph Fiennes and Sophie Okonedo, and the world premiere of Simon Wood’s Hansard. Most recently, he returned to the National Theatre to direct Romeo & Juliet, an original film for television (Sky Arts in UK/PBS in US) starring Josh O’Connor and Jessie Buckley. Simon has also directed at the Royal Shakespeare Company, including productions of Timon of Athens with Kathryn Hunter in the titular role, which was reimagined in early 2020 for Theatre for a New
Audience in New York City and Shakespeare Theatre Company, an acclaimed *Hamlet*, which toured to the Kennedy Center, and *The Two Gentlemen of Verona*. In 2019, Simon made his Tokyo debut, directing a Japanese cast in *Hamlet* for Theatre Cocoon. Other productions include *The Little Mermaid*, *Krapp’s Last Tape/A Kind of Alaska*, *Faith Healer*, *Far Away*, *Everyman*, *Habeas Corpus*, and *Relatively Speaking*. In 2012 Simon was awarded the inaugural Evening Standard/Burberry Award for an Emerging Director.

**CHRIS JENNINGS**  
*Executive Director*  
STC: Joined the Company in 2004. ADMINISTRATION: General Manager: Trinity Repertory Company (1999–2004), Theatre for a New Audience (1997–1999); Associate Managing Director: Yale Repertory Theatre; Assistant to the Executive Producer: Manhattan Theater Club; Founder/Producing Director: Texas Young Playwrights Festival; Manager: Dougherty Arts Center. MEMBERSHIPS: Currently serves on the Board of the DowntownDC BID, THE ARC, the Penn Quarter Neighborhood Association, theatreWashington, and is a member of the League of Resident Theatres (served on AEA and SSDC Negotiating Committees); has served as a panelist for the NEA, D.C. Commission on the Arts and Humanities, Mid Atlantic Arts.

ALAN PAUL
Associate Artistic Director

STC: All the Devils Are Here; Peter Pan and Wendy; The Comedy of Errors (Helen Hayes Award nomination, Best Director); Camelot; Romeo and Juliet; Kiss Me, Kate; Man of La Mancha (Helen Hayes Award nomination, Best Director); A Funny Thing Happened on the Way to the Forum (Helen Hayes Award, Best Director); The Boys From Syracuse; The Winter’s Tale; Twelfth Night. Recent highlights include Cabaret at Olney Theatre Center (Helen Hayes Award nomination, Best Director); Spring Awakening at Round House Theatre; The Pajama Game at Arena Stage; Kiss Me, Kate at 5th Avenue Theatre (Seattle); Silence! The Musical (Helen Hayes Award nomination, Best Director); The Rocky Horror Show at Studio Theatre; and I Am My Own Wife at Signature Theatre. Classical credits include the world premiere of Penny at Washington National Opera (Kennedy Center), Butterfly/Saigon (Strathmore), Fire and Air (Kennedy Center), The Pirates of Penzance at Palm Beach Opera, and numerous collaborations with The National Symphony Orchestra. In 2013,
Alan was the only American finalist for the European Opera Directing Prize in Vienna, Austria. Alan has taught at UMD’s Opera Studio and Washington National Opera’s Young Artist Program.

**DR. DREW LICHTENBERG**

*Resident Dramaturg*

LISA BELEY

Head of Voice and Text

STC: Peter Pan and Wendy; Everybody; The Oresteia; Vanity Fair; Richard III; The Panties, The Partner and The Profit; The Comedy of Errors; Romeo and Juliet; Camelot; Noura; Hamlet; Twelfth Night; The Lover and The Collection; Othello (2017 Free For All); The School for Lies; Macbeth; King Charles III | ACA: As You Like It, Measure for Measure, Macbeth, Pericles, Julius Caesar, A Midsummer Night’s Dream, Coriolanus.


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“When I was at home, I was in a better place.”

— William Shakespeare, ‘As You Like It’ (1599) Act 2, Scene 4

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Line Producer: Grace Ann Roberts
Associate Director: Whitney White
Associate Director–Literary: Soyica Colbert

ADMINISTRATION
Senior Director of Administration: James Roemer
Associate General Manager: Max Schwager
Company Manager: Steven Breiter
Director of Human Resources: Lindsey Morris
Human Resources Administrator: Ryn Weil
Senior Staff Accountant: Marco Dimuzio
Staff Accountant: Robert States
Director of Operations: Timothy Fowler
Theatre Building Engineer: Dave F. Henderson
Facilities Custodian: Jorge Ramos Lima
Custodians: Dennis Fuller, Mirna Guzman, Wilfredo Guzman
Director of Information Technology: Brian McCloskey
Database Administrator: Brian Grundstrom
Systems Administrator: David Harvey
Operations and IT Coordinator: Meg Edyvean
DEVELOPMENT
Senior Director of Development: Laura Willumsen
Director of Donor Relations: Sam Abney
Membership Manager: Olivia Ferrer
Director of Corporate Relations: Abby Lynch
Director of Foundation and Government Relations: Rachel Greenberg
Development Operations Manager: Sarah Pultz
Development Events Manager: Mara Mignogna
Development Coordinator: Cierra Culbertson

MARKETING AND COMMUNICATIONS
Senior Director of Marketing and Communications: Neal Racioppo
Associate Director of Marketing and Digital Communications: Gabriel Benghiat
Associate Director of Communications: Colleen Kennedy
Marketing and Communications Coordinator: Cristina Lopez
Graphic Designer: Daniel Martin-Minnich
Video and Content Creator: Jeffrey Ray
Director of Audience Services: Joy Johnson
Ticket Services Managers: Sam Hassell, Kieran Shaw
Box Office Sales Associates: Jake Campbell, Jessica Kaplan, Keegan Patterson
Theatre Services Manager: Jeff Kirkman III
Assistant House Managers: Ric Birch, Anfernee Bryant, Mary Margaret Byrd, Aryssa Damron, Darby DeJarnette, Scott Eubanks, Doug Gold, Pamela Jafari, Marley Kabin, Lauren Layton, Doreen Paster, Carmelitta Riley, Marie Riley, James Sims Jr.
Retail and Concessions Manager: Hue Adams III
Retail and Concessions Attendants: Quintin Cary, Madalaina D’Angelo, Lily Komarow, Melusyn Latimer, Ishae McKeever, Chris Pearson, Elena Robertson, Laura Toth

ENGAGEMENT AND EDUCATION
Senior Director of Engagement and Education: Samantha Wyer Bello
Training Programs Manager: Julane Havens
Engagement and Education Coordinator: Raine Ensign
Affiliated Teaching Artists: Laura Artesi, Tonya Beckman, Renea Brown, Danny Cackley, Guadalupe Campos, Matthew Castleman, Dan Crane, Omar D. Cruz, Yonatan Gebeyehu, Tara Giordano, Francisco Gonzalez, Alicia Grace, Miranda Hall, Morgan Cherece Hall, Hannah Hessel Ratner, Claire Inie-Richards, Naomi Jacobson, Joy Jones, Colleen Kennedy, Sabrina Mandell, Chelsea Mayo, Brenna McDonough, Kiernan McGowan, Jack Novak, Alex Piper, Christopher Michael Richardson, Melissa Richardson, Nancy Robinette, Maya Shed, Michael Thomas, Khaleshia Thorpe-Price, Eliseo Valerio, Justin Weaks, Eva Wilhelm, Gregory Wooddell, Patricia Woolsey, Jeffrey Allen Young

THE ACADEMY FOR CLASSICAL ACTING
Senior Director of the Academy for Classical Acting: Alec Wild
Academy for Classical Acting Program Coordinator: Mallory Miller
Academy Faculty: Moimusa Ahmadu, Lisa Beley, Acacia Danielson, Christopher Cherry,
Dody DiSanto, Edward Gero, Robb Hunter, Lisae C. Jordan, Elizabeth Kaye, Floyd King, LeeAnét Noble, Roberta Stiehm, Craig Wallace, Matthew Wilson

PRODUCTION
Senior Director of Production: Tom Haygood
Associate Director of Production: Janice Jenson
Production Administrator: Hilary Surface
Resident Production Stage Manager: Joseph Smelser
Costume Director: Barbara Hicks
Resident Design Assistant: Jeanette Lee Porter
Draper: Randall Exton
Stitchers: Michele Ordway, Donna Sachs
Wardrobe Supervisor: Daisy Howard
Technical Director: Kelly Dunnavant
Assistant Technical Director: Chris Stoutjesdyk
Scene Shop Administrator: Charles Cobb
Scenic Carpenter: Justin Carnes
Charge Scenic Artist: Sally Glass
Scenic Artists: Molly Hall, Kristin Brain-Tanman
Properties Director: Chris Young
Assistant Properties Director: Kimberley E. Cruce
Soft Goods Artisan: Rebecca Williams
Master Electrician: Sean R. McCarthy
Associate Master Electrician: Lauren Lee
Electricians: Peter Goldschmidt, Brice Hilburn
Audio/Video and Stage Operations Supervisor: Gordon Nimmo-Smith
Assistant Audio/Video Supervisor: Marion Ayers
Audio/Video Engineers: Travis Byrne, James LaDow
Deck Chiefs: Niki Sears, Rachel Wolf
Run Crew: Craig Gaitling, Andrew Wilkinson
OWEN DODSON (1914-1983) directed *The Amen Corner* at Howard University a decade before its Broadway debut. During his long literary career, he composed more than 30 plays, operas, and other theatrical works in addition to several poetry anthologies and novels. Many of his plays were staged at Howard University during his thirty-year tenure as chair of the Drama Department (1940-1970).

At Shakespeare Theatre Company’s Gala on October 4, the newly renamed Chadwick A. Boseman College of Fine Arts at Howard University will receive the inaugural Phoenix Award for its commitment and service to the performing arts.