

M **MOSAIC** THEATER COMPANY

THE
TILL
TRILOGY

BY **IFA BAYEZA**

DIRECTED BY **TALVIN WILKS**

A THREE-PLAY EVENT PERFORMED
IN ROTATING REPERTORY

THE BALLAD OF EMMETT TILL

THAT SUMMER IN SUMNER

BENEVOLENCE

**OCT 4 –
NOV 20
2022**

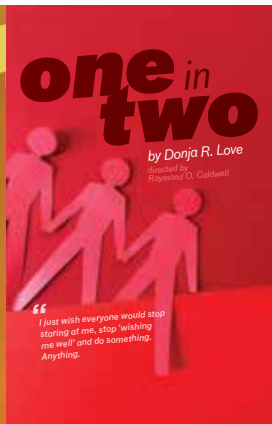
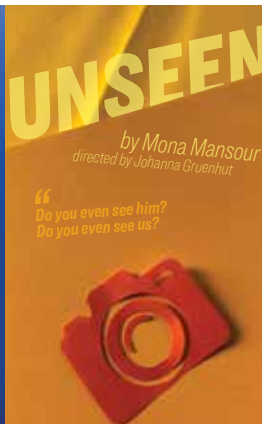
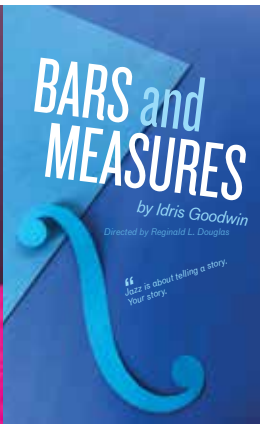
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SEASON

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collaboration
connection

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WELCOME FROM OUR ARTISTIC DIRECTOR



Reg

Welcome to *The Till Trilogy*! This year marks my inaugural season as Mosaic's new Artistic Director, and I am honored to usher in my tenure with this epic theatrical event. Ifa Bayeza's series of plays are a testament to the power of theater to interrogate our past, provide insight into the world around us, and inspire action and empathy as we look ahead. This company, under Talvin Wilks' masterful direction, has brought *The Till Trilogy* to life with craft and care. I cannot wait to share this work with you!

Emmett Till's murder in 1955 and the ongoing fight for racial justice that it inspired is quite personal for me. My mother grew up in 1950s Alabama, hours away from Mississippi, the site of Till's tragic murder. As a child, she witnessed another child being killed because of his race. That moment, and the Civil Rights Movement that it helped inspire, emboldened Lucille Douglas to fight for what is right, stand tall with dignity in the face of discrimination, and dedicate herself to service for her community and the next generations to follow. I humbly walk in her footsteps and dedicate my work on this production to her, my family, my mentors, and the many sung and unsung heroes who blazed trails in the name of justice and equity for me and for all of us.

The Till Trilogy sheds new light on history and calls us all to action today. What a poignant way to begin Mosaic's next chapter. This season, we will celebrate the unique curiosity of artists who use their creativity to empower others. We will position collaboration at our core, as evidenced in the *Till Trilogy Reflection Series* (details on page 15). And we will use the magic of live theater to connect the many facets of our community, bringing diverse perspectives and cultures together to make a more beautiful whole—a Mosaic that truly reflects the DMV.

Thank you for joining us for this important, joyful work!

Reginald L. Douglas
Artistic Director



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MOSAIC THEATER COMPANY OF DC PRESENTS

The Till Trilogy

By **Ifa Bayeza**
Directed by **Talvin Wilkst**

Scenic Designer
Andrew Cohen**

Lighting Designer
Alberto Segarra**

Projection Designer
Mona Kasra

Costume Designer
Danielle Preston**

Sound Designer and
Composer
**Kwamina “Binnie”
Biney**

Associate Sound
Designer
Dominique Perera

Vocal Arranger
Paige Rammelkamp

Additional
Arrangements and
Music Direction
Rickey Payton, Sr.

Properties Designer
Deb Thomas

Fight and Intimacy
Director
Sierra Young

Dramaturg
**Faetra Chatard
Carpenter**

Dialect Coach
Jen Rabbit Ring

Assistant Director and
Choreographer
Sandra L. Holloway

Stage Manager
Shayna O’Neill*

Casting Directors
**Katja Zarolinski and
Geoff Josselson,
JZ Casting**

Local Casting
Chelsea Radigan

† *Stage Directors and
Choreographers Society*

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

** *Member of United Scenic
Artists, Local USA 829 of
the IATSE.*

The Till Trilogy is made possible by extraordinary support from the Roy Cockrum Foundation, the National Endowment for the Arts, the CrossCurrents Foundation, and John H. Ashley, Dana Brewington & Bill Tompkins, and Sheila Johnson. Additional support provided by Muriel D. Wolf, MD, and Jeffrey Banks & Stacie Lee Banks, and Juanita & Melvin Hardy, and Millennium Arts Salon and Busboys and Poets and Lee’s Flowers and Gift Shop.



That Summer in Sumner is a recipient of Mosaic’s Trish Vradenburg New Play Completion Commission.

The Ballad of Emmett Till was developed and first produced by the Partnership of Rites & Reason Theatre, Brown University, the Research-to-Performance Theatre of the African Studies Department, Brown University, and Providence Black Repertory Company. The west coast premiere was produced at The Fountain Theatre, Los Angeles, by Deborah Lawlor and Stephen Sachs, Artistic Directors.

CAST

The Ballad of Emmett Till

Time: August 1955 and the present

Place: Chicago, Illinois, and the Mississippi Delta

Antonio Michael Woodard*

EMMETT "BO; BOBO" TILL, (14) a boisterous youth from Chicago

Billie Krishawn*

MAMIE TILL-BRADLEY, (33) Emmett's mother
SIMEON WRIGHT, (12) Mose Wright's youngest son
CAROLINE BRYANT, (21) grocery store keeper and wife of Roy Bryant

Rolonda Watts*

MAMOO, Emmett's grandmother from Argo, Illinois
HELUISE WOODS, (15) Emmett's friend from Argo
MISS LIZABETH, Mose Wright's second wife and Mamoo's sister

Jaysen Wright*

WHEELER PARKER, (16) Emmett's cousin and best friend, Mose's grandson
ROY BRYANT, (24) owner of Bryant's Grocery & Meat Market in Money, Mississippi

Jason Bowen*

MOSE WRIGHT, (64) Emmett's great uncle, Mississippi tenant-farmer and lay preacher
JOHNNY B. WASHINGTON, an unemployed farm laborer
H.L. LOGGINS, a field hand and mechanic, employed by J.W. Milam

Vaughn Ryan Midder*

MAURICE WRIGHT, (16) Mose Wright's middle son
RUTHIE MAY CRAWFORD, (16) a neighbor of the Wright family
J.W. "BIG" MILAM, (32) Roy Bryant's half-brother

The Ballad of Emmett Till runs approximately 90 minutes with no intermission.

CAST

That Summer in Sumner · a world premiere

Time: September 1955 and June 2005

Place: Chicago, Illinois, the Sumner Mississippi Courthouse in Tallahatchie County, and various locations in the Mississippi Delta

Antonio Michael Woodard*

EMMETT "BO; BOBO" TILL, 14-year-old visitor from Chicago

Vaughn Ryan Midder*

DAVID "JAX" JACKSON, (33) reporter and photographer for *Jet Magazine*

Billie Krishawn*

MAMIE TILL-BRADLEY, (33) Emmett's mother
RUBY HURLEY, (46) New Yorker-born Mississippi activist, field secretary for the NAACP
AMANDA BRADLEY, elderly sharecropper from Sunflower County, witness for prosecution

Scott Ward Abernethy*

MIKE SHEA, photographer on the *Jet/Ebony Magazine* team
ROY BRYANT, (26) owner of Bryant's Grocery & Meat Market; defendant
DEFENSE ATTORNEY SIDNEY CARLTON, a back-up lawyer for the defense
MR. MIMS, a witness

Christopher Genebach*

SHERIFF STRIDER, oligarchic lawman of Tallahatchie County
J.W. "BIG" MILAM, (31) labor contractor and store owner from Glendora, Mississippi; defendant
DEFENSE ATTORNEY J. W. KELLUM, the second chair of five attorneys for the defense
CLARK PORTEOUS, reporter for the *Memphis Press-Scimitar*

Jason Bowen*

MOSE WRIGHT, (64) Emmett's great uncle
DR. TRM HOWARD, (47) a Mississippi Civil Rights Activist, scion of Black sanctuary Mound Bayou
CONGRESSMAN CHARLES DIGGS, (33) a freshman representative from Detroit

Rolonda Watts*

CLOYTE MURDOCK, a fashion and lifestyle reporter for *Ebony Magazine*

ALMA "MAMOO" CARTHAN (53), Emmett's grandmother

ADLINE THOMAS, barmaid in Glendora, Mississippi

CHESTER MILLER, an undertaker and witness for the prosecution

Jaysen Wright*

SIMEON BOOKER, (37) ace investigative reporter of the all-Black Johnson Publications in Chicago

GENE MOBLEY, Mamie's boyfriend

WILLIE REED, (18) surprise witness for the prosecution

Drew Kopas*

SPECIAL PROSECUTOR ROBERT B. SMITH III, former FBI agent brought in by the governor

MONROE ST. JAMES, eccentric New York-based syndicated columnist

Anna DiGiovanni

CAROLINE BRYANT, (22) wife of Roy Bryant, witness for the defense

JJ BREELAND, (67) lead defense attorney

BOBBY HODGES, (18) fisherman and witness for the prosecution

DEPUTY SHERIFF COTHAM, chief law officer of Leflore County

That Summer in Sumner runs approximately 150 minutes, with a 15-minute intermission.

CAST

Benevolence

Time: Late August 1955 to today

Place: The Mississippi towns of Money and Glendora and surrounding areas

Anna DiGiovanni	CAROLINE BRYANT, (22) keeper of Bryant's Grocery & Meat Market and wife of Roy Bryant
Scott Ward Abernethy*	RAY BRYANT, (25) a labor contractor, Roy's twin ROY BRYANT, (25) owner of Bryant's Grocery & Meat Market
Chris Genebach*	JJ BREELAND, (67) defense attorney in the trial of Roy Bryant and J.W. Milam for the murder of Emmett Till
Drew Kopas*	DAVID KILLINGSWORTH, (32) an FBI investigator
Vaughn Ryan Midder*	CLINTON MELTON, (29) gas station mechanic, husband to Beulah Melton
Billie Krishawn*	BEULAH "BEA" MELTON, (26) housewife, seamstress, churchgoer, and mother
Rolonda Watts*	MARY JOHNSON (9), Glendora resident DELORES GRISHAM (65), Beulah and Melton's oldest daughter from Webb, Mississippi
Jaysen Wright*	MEDGAR EVERS (30), NAACP field reporter

Benevolence runs approximately 120 minutes, with a 15-minute intermission.

SPECIAL THANKS

Special thanks to Arena Stage, Atlas Production, Zach Campion, April Carter, Lolita Marie Clayton, Alicia DiGiorgi, Katie Dooley, Paul Gallagher, Robert Garner, Steve Gooding, e'Marcus Harper-Short, Gregg Henry, Bailey Howard, Jeremy Hunter, Moyenda Kulemeka, Clayton Pelham Jr., Claudia Rosales Waters, Alexa Ross, Kristen Roth, Round House Theatre, Jefferson R. Russell, Studio Acting Conservatory, Studio Theatre, Theater Alliance, Washington National Opera, Willow Watson, David Lamont Wilson, Matthew R. Wilson, Olivia Wilson, Renee Elizabeth Wilson, Isaiah Wooden.

For This Production

Assistant Stage
Managers

**Kyle A. Conn*, Claire
Fogle*, Emily Ann
Mellon*, Imani Nyame**

Wardrobe Crew
Nafis Garrett

Assistant Lighting
Designer
Dominic DeSalvio

Assistant Projections
Designers
**Nitsan Sharf,
Zavier Taylor**

Draper
Erika Krause

Assistant Costume
Designer
**Johnna Presby,
Walter Atta**

Wig Stylist
Brooke Bailey

Board Operator
Asia Christian

Assistant Sound
Designer and Engineer
Ian Vespermann

Lead Electrician
Lance Lewis

Electricians
**Asia Christian, Emma
Streett, Cassandra
Saulski, Devin Kinch,
Pierce Stoneburner,
Kat Darnell, Carlos
Campbell, Daz
Muscadin**

Lighting Programmer
Dominic DeSalvio

Lead Carpenter
Holden Gunster

Carpenters
**Jarrold DiGiorgi, Greg
Bodine, Nadir Bey**

Scenic Charge
Nadir Bey

Scenic Painter
Jessica Trementozzi

The Till Trilogy is a professional production employing members of Actors' Equity Association, United Scenic Artists, Local USA 829 of IATSE, and Stage Directors and Choreographers Society. The video and/or audio recording of these performances by any means whatsoever is strictly prohibited. Please turn off all electronic devices.





Director Talvin Wilks, Mosaic Theater Company Artistic Director Reginald L. Douglas (rear), playwright Ifa Bayeza, and Congresswoman Eleanor Holmes Norton.

A NOTE FROM PLAYWRIGHT **Ifa Bayeza**

I have written a trio of plays called ***The Till Trilogy***—to try to do justice to what I consider a major myth of modern America. If, as W.E.B. Du Bois stated, the problem of the 20th century was the color line, Emmett Till stood at the crossroads, and stands there still.

The Ballad of Emmett Till is an ensemble play for six Black actors, exploring the final days in the life of Emmett Till, a Chicago teenager who takes a fateful trip to Mississippi in the summer of 1955. Till's murder and his mother's subsequent decision to have an open-casket funeral are believed by many to mark the beginning of the modern Civil Rights Movement. *The Ballad* is a contemporary telling of Emmett's story, a jazz integration of past and present, the events as seen from the perspective of the youth, himself. It is the story of a quest, Emmett's pursuit of happiness, of liberty, and ultimately of life.

In ***That Summer in Sumner***, we are introduced to an integrated story and cast, and thus a faint stirring of possibility, and yet the pall of the nation's historic pact with the injustice of enslavement shrouds every choice and move. While *Brown v. Board of Education* suggests the promise of a new America, a Confederate statue looms over the courthouse in Sumner. In this tiny Mississippi hamlet, where two white men are on trial for the murder of a Black boy, a team of reporters scramble to uncover the truth and to get justice, but they are in for far more than they bargained for.

Benevolence explores the transformation in the Mississippi Delta in the wake of Emmett's death, the toll of the legacy of human bondage on the smallest units of our society, the family and the individual. Seen from the eyes of two women and the men in their lives, it is an intimate play, a tale of love and loss and desire. It, too, is a quest...for redemption.

While there is not space enough to name the countless people who have aided me on this journey, I wish, especially, to thank Emmett's extended family, all of whom have been most generous with their time, memories, and insight. In Argo, Pastor Wheeler Parker, Jr., Elder Simeon Wright, childhood friends John Goodwin and Turner Goodwin: their wonderful stories, helped me to see Emmett in life. I also thank Heluise Woods for saving her 50-year-old letter from "Bobo."

First and last—to Mamie Till-Mobley and to her son Emmett Louis Till, "Bobo," whose courage and faith continue to inform, enlighten, and inspire, words cannot say. The world owes you its debt, and I am but a dweller upon it. I thank you for the privilege of walking with you a ways.

While based on actual events and drawn from historic research, *The Till Trilogy* is an imagined, speculative exploration of a story that in many ways remains a mystery. For dramatic exigency, some characters have been composited, some are fictional, and events and times have been condensed.



Read a fuller acknowledgment of scholars, artists, institutions, and individuals who have supported The Till Trilogy on our website

PLAYWRIGHT/DIRECTOR



Ifa Bayeza is an award-winning playwright, director, novelist, and educator. Described as “breathtaking,” “staggering,” “extraordinarily lyrical,” and “triumphant,” her literary style and transcendent themes veer from the intimate to the mythic and compel us to re-examine the deeply embedded ideas we attach to race and gender. Plays include *The Till Trilogy* (*The Ballad of Emmett Till*, *That Summer in Sumner*, and *Benevolence*), reimagining the saga of 1955 Civil Rights icon Emmett Till; *String Theory*, on the 1839 Amistad slave ship survivors; *Welcome to Wandaland*, a childhood memoir; and *Infants of the Spring*, adapted from the classic Harlem Renaissance novel. She has written three musicals: the World War I love story *Charleston Olio*, a Fred Ebb Award finalist; *Bunk Johnson*, a blues poem on the legendary Jazz originalist, commissioned by the National Trust for Historic Preservation; and *KID ZERO*, a theater for young audiences hip-hop operetta. Her novel *Some Sing, Some Cry* was co-authored with her sister, Ntozake Shange. A 2022 MacDowell fellow, Bayeza was a finalist for the 2020 Herb Alpert Award in Theatre and for the 2020 Francesca Primus Prize. In 2018, she was the inaugural Humanist-in-Residence at the National Endowment for the Humanities. Honors for *The Ballad of Emmett Till* include the Edgar Award, the Backstage Garland Award, and fellowships from the Eugene O’Neill Theater Center and Brown University. A graduate of Harvard University, Bayeza received her MFA in Theater from the University of Massachusetts Amherst. *The Till Trilogy* marks her debut in the nation’s capital and at Mosaic Theater Company.



Talvin Wilks is a playwright, director, and dramaturg based in Minneapolis and New York City. His plays include *Tod, the boy, Tod*, *The Trial of Uncle S&M*, *Bread of Heaven*, *An American Triptych*, *Jimmy and Lorraine: A Musing*, and *As I Remember It* with Carmen de Lavallade. Directing credits include: *The White Card*, *This Bitter Earth*, *Benevolence*, *The Ballad of Emmett Till* (Penumbra Theatre), *The Peculiar Patriot* (National Black Theatre/Woolly Mammoth Theatre Company), *Parks* (History Theatre), *Cannabis: A Viper Vaudeville* (HERE Arts Center/La MaMa), and *The Till Trilogy* (Mosaic Theater Company). Dramaturgy credits include: *for colored girls who have considered suicide/when the rainbow is enough* (Broadway revival/Tony nominated); *Dreaming Zenzile* (New York Theater Workshop); *Between the World and Me* (The Apollo Theater); *Scat!* and *Walking with ‘Trane* (Urban Bush Women); *ink*, *BLACK GIRL: Linguistic Play*, *Mr. TOL E. RANcE* (Camille A. Brown and Dancers); and *In a Rhythm, A History, Necessary Beauty, Landing/Place*, and *Verge* (Bebe Miller Company). He is a newly-tenured Associate Professor in the Theatre Arts & Dance Department, University of Minnesota/Twin Cities and is a 2020 McKnight Theater Artist Fellow and a 2022 McKnight Presidential Fellow. Special thanks to Sanford Moore, Sarah Bellamy/Penumbra Theatre, Millie Reid, Katie Willer, and the Theatre Arts & Dance Department, University of Minnesota/Twin Cities.

CAST *listed in alphabetical order*



Scott Ward Abernethy (he/they) is very grateful to return to Mosaic Theater Company for *The Till Trilogy*. Local theater credits include: The Kennedy Center: *Second City's Love Factually*; Constellation Theatre Company: *Little Shop of Horrors* (Helen Hayes Award nomination), *Caucasian Chalk Circle* (Helen Hayes Award nomination), and *The Master and Margarita*; Longacre Lea: *The Interstellar Ghost Hour*, *Whipping*; 4615 Theatre Company: *Measure of Cruelty*, *Venus in Fur*; Rep Stage: *The Other Place*; 1st Stage: *Broadway Bound*, *When the Rain Stops Falling*; Keegan Theatre: *Next to Normal* (Helen Hayes Award). Regional theater credits include: American Conservatory Theater: *Christmas Carol*; Seattle Shakespeare Company: *Measure for Measure*, *King Lear*, *Love's Labour's Lost*; Book-it Repertory Theatre: *Jesus' Son*, *Anna Karenina*; Theater for the New City: *Hamlet*; Sound Theatre Company: *Indian Ink* (Gypsy Rose Lee Award). Film work includes: *The Infection*, *Off the Record*, and *Only Connect*. Scott received their MFA in acting from the University of Washington, and is a proud member of Actor's Equity.



Jason Bowen's previous Broadway credits include: *The Play That Goes Wrong*. Off-Broadway credits include: *Long Day's Journey Into Night* (Audible Theater), *Native Son* (The Acting Company), *If Pretty Hurts Ugly Must be a Muhfucka* (Playwrights Horizons), *Alternating Currents* (Working Theater), and *My Mañana Comes* (Playwrights Realm). Regional credits include: *Native Son* (Yale Rep), *Skeleton Crew* (Studio Theatre), *Jazz* (Baltimore Center Stage), *As You Like It* and *Black Odyssey* (Denver Center Theatre Company), *June Moon* (Williamstown Theatre Festival), *Ruined* (La Jolla Playhouse), and *Ma Rainey's Black Bottom* (IRNE Award for Best Actor - Drama) (Huntington Theatre). TV/Film credits include: *Orange is the New Black* (Netflix); *Blue Bloods*, *Madam Secretary*, *Elementary*, and *BrainDead* (CBS); *Law & Order: SVU* (NBC); and *The Good Fight* (Paramount Plus), as well as *Mother/Android*, *The Upside*, and *What's Your Number?*



Anna DiGiovanni is thrilled to be making her Mosaic Theater Company debut with this incredible artistic team. Selected DC-area work includes *Twelfth Night* (Her Majesty & Sons), *Much Ado About Nothing* (Chesapeake Shakespeare Company), *She Kills Monsters* (Rorschach Theatre), *Venus in Fur* (4615 Theatre), *The Revolutionists* (Prologue Theatre), and *Pericles* (Shakespeare Theatre Company's Academy for Classical Acting). Anna is a proud MFA graduate of the Shakespeare Theatre Company's Academy for Classical Acting at George Washington University. annadigiovanni.com.

CAST *cont'd*



Chris Genebach's local theater credits include: *A Human Being Died that Night* and *Ulysses on Bottles* (Mosaic Theater Company); *Singin' in the Rain*, *The Royale*, *Mary Stuart*, *Oil*, *The Crucible*, *My Fair Lady*, *Carousel*, and *Awake & Sing!* at Olney Theatre Center; *Billy Elliot* at Signature Theatre; *Hamlet*, *Romeo & Juliet*, *Henry IV: Parts 1 and 2*, *Measure for Measure*, *The Two Gentlemen of Verona*, *Julius Caesar*, *Cymbeline*, *King Lear*, and *Titus Andronicus* at Shakespeare Theatre Company; *Mr. Burns, A Post Electric Play* at Woolly Mammoth Theatre Company; William Davenant's *Macbeth*, *Antony and Cleopatra*, *Twelfth Night*, *Henry V*, *Othello*, *Cyrano*, and *Orestes: A Tragic Romp* at Folger Theatre; and *The Big Meal*, *Superior Donuts*, and *Shining City* at Studio Theatre. Broadway credits include: *Shining City* at Manhattan Theatre Club. Off-Broadway credits include *Rose Rage* (adaptation of *Henry VI Parts 1, 2, and 3*) at The Duke, and *The Other Side* at Manhattan Theatre Club. Regional credits include: *Death of a Salesman*, *A Streetcar Named Desire*, and *An Inspector Calls* at Everyman Theatre; *King Lear* at the Goodman Theatre; *Rose Rage*, *King John*, and the Short Shakespeare! productions of *Macbeth*, *A Midsummer Night's Dream*, and *Romeo & Juliet* at Chicago Shakespeare Theater.



Drew Kopas returns to Mosaic Theater Company, where he was last seen in *Native Son*. In the Washington, DC area, Drew has performed with Woolly Mammoth Theatre Company, Theater J, Folger Theatre, Shakespeare Theatre Company, Everyman Theatre, Olney Theatre Center, Constellation Theatre Company, Rep Stage, Faction of Fools, 1st Stage, Keegan Theatre, We Happy Few, and at the Capital Fringe Festival. Regionally, Drew has performed at Great Lakes Theater, Dobama Theater, Idaho Shakespeare Festival, and the Virginia Shakespeare Festival. drewkopas.com.



Billie Krishawn is excited to make her Mosaic Theater Company debut. Theater credits include: *The Joy That Carries You* at Olney Theatre Center; *Until the Flood* at Studio Theatre; *HERStory* at The Kennedy Center; *The Ohio State Murders* at Round House Theatre; *Airness* at Keegan Theatre; *Airness and Civil War Christmas* at 1st Stage; *Blood at the Root* at Theatre Alliance (Helen Hayes Awards for Outstanding Lead Performer, Outstanding Ensemble, and Outstanding Production); *Melancholy Play* (Helen Hayes Award nomination for Best Lead Actress, Helen Hayes Award for Outstanding Production) and *Caucasian Chalk Circle* at Constellation Theatre Company; *Treasure Island* at Synetic Theater; *Emilie* at Avant Bard; Greensboro Sit-ins for the Smithsonian; *Winnie the Pooh* and *Jumanji* at Adventure Theatre MTC. Film credits include: *Water in a Broken Glass*. Billie attended Drew University and is a graduate of the Duke Ellington School of the Arts. billiekrishawn.com.



Vaughn Ryan Midder is proud to honor Mamie and Emmett in *The Till Trilogy*, his final play for the foreseeable future. Other credits include: *Acoustic Rooster's Barnyard Boogie*, *A Wind in the Door*, *The Watsons Go to Birmingham*, and *Bud, Not Buddy* at The Kennedy Center; *Sweat* at Everyman Theatre; *In the Heights en Español* (Helen Hayes Award nomination) at GALA Hispanic Theatre; *Black Side of the Moon* at Woolly Mammoth Theatre Company; *Native Son* at Mosaic Theater Company; the national tour of *Three Little Birds* with Adventure Theatre MTC; *Urinetown* and *Avenue Q* (Helen Hayes Award) at Constellation Theatre Company; and *Choir Boy* at Studio Theatre. Vaughn earned a BA in Theatre from the University of Maryland, College Park. Instagram: @vaughn_ryan_. Black Lives Matter.



For four decades, **Rolonda Watts'** name, face, and distinctive voice have been known by audiences everywhere, thanks to her many award-winning works in television, radio, film, theater, digital media, stand-up comedy, motivational speaking, and as the author of *Destiny Lingers*, her award-winning romance suspense novel. Most know her by one name, Rolonda, under which she launched her own internationally syndicated talk show (1994-1998). Years before her talk show, Rolonda was an Emmy-nominated investigative news reporter, anchorwoman, and producer. She also co-hosted the talk show *Attitudes* on Lifetime TV. Rolonda just made her Off-Broadway debut in *Sandblasted* at The Vineyard Theatre. In TV and film, Rolonda stars in the new MC Lyte sitcom *Partners in Rhyme* on ALLBLK. She can also be seen in *Bull* and *Criminal Minds* on CBS and the BET movie *Due Season*. Rolonda has also done extensive voiceover work, including being announcer of the new *Sherri* talk show. Rolonda teaches a Voice Acting Master Class. More at rolonda.com



Antonio Michael Woodard is honored to make his debut with Mosaic Theater Company. Off-Broadway credits include: *Macbeth* at Classic Stage Company (director: John Doyle). Regional credits include: *Need Your Love* at Cincinnati Playhouse in the Park (director: K.J. Sanchez); *The Amen Corner* at Shakespeare Theatre Company (director: Whitney White); *A Human Being, of a Sort* at the Williamstown Theatre Festival (director: Whitney White); *Ragtime* at Trinity Rep (director: Curt Columbus); and *The Amen Corner* and *Mississippi Goddamn* at Pyramid Theatre Company (director: Ken-Matt Martin). Television credits include: *Evil* (CBS; director: Peter Sollett). Awards include: Cloris Leachman Best Actor nominee (*The Amen Corner*) and Irene Ryan Best Actor finalist, Kennedy Center American College Theater Festival Region IV. He received his MFA in Acting from Brown University/Trinity Rep and graduated from Alabama State University with a BA in Theatre Arts. I dedicate my performance to my Lord and Savior, my parents, my entire family, and to every young Black boy in America.

CAST *cont'd*



Jaysen Wright is pleased to make his debut with Mosaic Theater Company. Previous credits include: Gaston in *Beauty and the Beast* at 5th Avenue Theatre; *Acoustic Rooster* at The Kennedy Center; *I Hate it Here*, *Wig Out!*, *Choir Boy*, and *The Rocky Horror Show* at Studio Theatre; *The Royale* co-production with Olney Theatre Center and 1st Stage; *Now Comes the Night* and *Take Me Out* at 1st Stage; *Jubilee* and *Smart People* at Arena Stage; *The Importance of Being Earnest* at Everyman Theatre; *Actually* and *Sons of the Prophet* at Theater J; *Macbeth* at Folger Theatre; *The Wiz* and *A Christmas Carol* at Ford's Theatre; and *Measure for Measure*, *Wallenstein*, and *Coriolanus* at Shakespeare Theatre Company. Jaysen is an adjunct professor of theatre at George Washington University, where he teaches Acting, and is the Executive Artistic Consultant of Breaking Ground, an organization for LGBTQI+ people of color that creates original, devised theatre drawn from the stories and life experiences of the extraordinary company members. Jaysen holds a BA in Theatre and Dance from Grinnell College, and an MFA in Acting from Indiana University. He is a proud member of the Actor's Equity Association. @thejayceface on Instagram. All Black Lives Matter. jaysenwright.com.

THE TILL TRILOGY REFLECTION SERIES

20+ COMMUNITY PARTNERS. 15 EVENTS AND GROWING.
EVERY WARD IN DC AND BEYOND.

A series of concerts, readings, and discussions to delve deeper into the themes of activism and justice in *The Till Trilogy*.



Schedule of events at
mosaictheater.org/reflection-series

The Till Trilogy Reflection Series is generously underwritten by the National Endowment for the Humanities, Humanities DC, and Leslie Scallet Lieberman & Maury Lieberman.

CREATIVE TEAM *listed in alphabetical order*

Kwamina “Binnie” Biney (Sound Designer and Composer)

moved to New York to pursue the dream of becoming a recording artist. He soon realized that to hone in on his passion, he needed a holistic understanding of the craft—so he began to learn audio engineering and producing. Along with a few close comrades, Binnie founded red autumn studios and has worked for nearly 10 years in pre- and post-A/V production.

Faetra Chatard Carpenter (Dramaturg) is a theater and performance scholar, dramaturg, and cultural critic. As a professional dramaturg, Faetra has worked on innumerable performance projects at venues such as Baltimore Center Stage, The Kennedy Center, Mosaic Theater Company, Theater J, Dance Place, Crossroads Theatre Company, and Arena Stage. She is the author of the award-winning book *Coloring Whiteness: Acts of Critique in Black Performance* and her scholarly analysis can be found in a wide variety of anthologies and peer-reviewed journals. She has a PhD in Drama from Stanford University, an MA in Drama from Washington University, and a BA in English from Spelman College.

JZ Casting (Casting Directors) is Geoff Josselson, CSA and Katja Zarolinski, CSA, New York-based casting directors, handling productions for theater, film, and television. Recent theatrical work includes productions for Alley Theatre, Arena Stage, Baltimore Center Stage, The Cape Playhouse, The Civilians, Ensemble Studio Theatre, Irish Repertory Theatre, Kansas City Repertory Theatre, The Kennedy Center, Oregon Shakespeare Festival, Paper Mill Playhouse, Pittsburgh CLO, Pittsburgh Public Theater, Repertory Theatre of St. Louis, Seattle Rep, Signature Theatre, Studio Theatre, TheaterWorks Hartford, Weston Theater Company, and Woolly Mammoth Theatre Company. jz-casting.com.

Andrew Cohen's (Scenic Designer) Off-Broadway theater credits include: *Where Words Once Were* (Lincoln Center) and *Occupied Territories* (59E59). Regional credits include: *Murder Ballad* (Studio Theatre) (Helen Hayes Award Nomination for Outstanding Set Design); *King John* (Folger Theatre); *It's a Wonderful Life: A Radio Play* (Studio Tenn); *Flyin' West* (Everyman Theatre); *The Crucible* (Olney Theatre Center); *The Wanderers, The Jewish Queen Lear*, and *Broken Glass* (Theater J); *The Piano Lesson* (Le Petit Theatre); *Eureka Day* and *Satchmo at the Waldorf* (Mosaic Theater Company); *Earthrise* and *Darius & Twig* (Kennedy Center Theater for Young Audiences); *Mr. Popper's Penguins*, *Charlotte's Web*, and *A Year with Frog and Toad* (Imagination Stage). Andrew has an MFA in Scenic Design from the University of Maryland. He is a proud member of United Scenic Artists Local 829. andrewcohendesigns.com

CREATIVE TEAM *cont'd*

Sandra L. Holloway (Assistant Director and Choreographer)

has choreographed for musical theater, televised theater, and concert dance. She works as a director, with artists in the professional theater, community theater, with artists/activists, and in youth development. Some of her choreographic and directing credits include *From the Mississippi Delta* for The Essential Theatre, *The Transcendence* for Macha Theatre Works, *Marie and Rosetta* for Mosaic Theater Company, the Imagination Stage Gala, Collage Dance Company at Dance Theater of Harlem's 40th Anniversary Celebration, Hill Dance Academy, *for colored girls...* for Theater Alliance, *The Gospel at Colonus* for Avant Bard Theatre, and *Black Pearl Sings!* for Metro Stage. Sandra is the director of youth development performing arts program City at Peace at the Atlas Performing Arts Center, and partners with other programs creating social change using devised performances or formal scripts. She is the recipient of the GAEA Sea Change Award for Arts and Activism, the Paula Giddings Award, has presented at the ROOTS Week Conference, and has been a Fellow of the DC Commission on the Arts and Humanities.

Mona Kasra (Projection Designer) is an Iranian American new media artist and interdisciplinary scholar. Her practice-based research questions, critiques, and experiments with the affordances of media technologies within artistic forms and in a variety of improvisational framings. She frequently collaborates with theatermakers and choreographers to explore the confluence between performance, design, and new media, particularly the new aesthetic possibilities for enriching narrative and enhancing audience immersion in live events. Mona's work has been exhibited in numerous art galleries and film festivals in the US and around the world, and she has juried, curated, and programmed for many exhibitions, film festivals, and conferences. She's currently Associate Professor of Digital Media Design at the University of Virginia, where she lectures and teaches courses on new media art, projection design, integrated interactive media, and immersive media. She holds an MFA in Video Art and a PhD in Arts & Technology. Her selected design credits include *Marys Seacole* and *Keffiyeh/Made in China* (Mosaic Theater Company), *We Swim, We Talk, We Go to War* (Golden Thread Productions), *When the Rain Stops Falling, Seven Guitars, Arctic Circle* (University of Virginia), *Pete: A New Dance Musical* (Dark Circles Contemporary Dance), and *Holy Bone, Flesh World, (w)hole, T.N.B, blahblah* (Dead White Zombies - Dallas).

Shayna O'Neill (Resident Stage Manager and Production Manager) previously stage managed *Marys Seacole* at Mosaic Theater Company. DC-area credits include: Studio Theatre (*White Noise, Wig Out!*), Rep Stage, Folger Theatre, Imagination Stage, and The Kennedy Center (cue-caller/SM for the National Symphony Orchestra's *Pops!* Series, including concerts featuring Diana Ross, Leslie Odom Jr., Babyface, Ingrid Michaelson, and will.i.am). Off-Broadway credits include: MCC Theater, Fault Line Theatre (*Hindsight, Round Table, The Oregon Trail*), Classical Theatre of Harlem, Page 73, National Yiddish Theatre Folksbiene, HERE Arts Center, The Tank, Atlantic Theater, Ensemble Studio Theatre, The Acting Company, and Theatre for a New Audience. Regional credits include: Elm Shakespeare Company (*Comedy of Errors, Love's Labour's Lost, Taste of Fear*), International Festival of Arts & Ideas, Trinity Rep, Dorset Theatre Festival, Delaware REP, and numerous Chicago venues. Previously, Shayna was the Production & Operations Manager and Production Stage Manager for the Yale Baroque Opera Project. He is the co-founder of Three Angry Ladies, producing fundraising events for Immigrant Families Together and the Ali Forney Center, and the co-producer of *Dirty Laundry: Unpacking The Costume Closet*, a podcast exploring the intersection of costumes and social issues. Shayna has a BFA in Stage Management from The Theatre School at DePaul University. For J.A.S.O.N.

Dr. Rickey Payton, Sr. (Additional Arrangements and Music Direction) is a Washingtonian, a voting member of the GRAMMYS, and a scholar for the Smithsonian, as well as a prolific composer, arranger, and music producer. He studied Music at Howard University and has an Honorary Doctorate of Humane Letters from the Breakthrough Bible College and Theological Seminary. Rickey taught choral music at Sidwell Friends School in Washington, DC for over 15 years. Rickey co-founded the renowned Urban Nation H.I.P.-H.O.P. Choir with Sheila Johnson Newman, formerly of Black Entertainment Television (BET). He is also the co-founder, composer, and original Music Director of City at Peace, an organization that uses the Performing Arts to teach tolerance and cross cultural understanding. *City at Peace* was released as a 90-minute documentary on HBO, produced by Chris Koch and directed by Susan Koch, with Executive Producers Barbra Streisand and Cis Corman of Barwood Films. Rickey shared his gift with the world when his song "Let's Build A Bridge All Across America" was one of the highlights of President Bill Clinton's second inaugural ceremony in January 1996, and in 2008 he composed the song "Yes We Can" for President Barack Obama's first inauguration. Dr. Payton also served as VP of the International Music Department for The Church of God In Christ.

CREATIVE TEAM *cont'd*

Danielle Preston (Costume Designer; she/her) is a costume designer based in Washington, DC. Recent theater design credits include The Kennedy Center, Lincoln Center, Chicago Opera Theater, Olney Theatre Center, Studio Theatre, Hangar Theatre, Theater J, Mosaic Theater Company, Florida Repertory Theatre, and Berkshire Theatre Group. Professional fellowships include The Kennedy Center's William R. Kenan Jr. Fellowship and the A.J. Fletcher Opera Institute Fellowship in Costume Design. Danielle holds an MFA in Costume Design from the University of North Carolina School of the Arts. She is a proud member of United Scenic Artists Local 829.

Paige Rammelkamp (Vocal Arranger) is honored to be making her debut at Mosaic Theater Company with this incredibly moving piece. Paige is a classically trained pianist, a music teacher, and a proud alumna of American University, and she works as an accompanist at Duke Ellington School of the Arts and George Mason University. Notable music direction credits include: *The Mystery of Edwin Drood* (Workhouse Arts Center); *First Date* (NextStop Theatre Company); *The Bridges of Madison County* (Red Branch Theatre Company); *Bonnie & Clyde* (Monumental Theatre Co.); *Spamalot* (Montgomery College Summer Dinner Theatre); *Bright Star* and *The Fantasticks* (Little Theatre of Alexandria, Stuhl Award for Best Music Direction); *Beauty and the Beast*, *Sweeney Todd*, and *Man of La Mancha* (The Arlington Players); *Bright Star*, *Sister Act*, and *RENT* (Annapolis Summer Garden Theatre); *Ain't Misbehavin'* and *The Little Mermaid* (Toby's Dinner Theatre, conductor). She is also music directing *Ichabod: The Legend of Sleepy Hollow* at Creative Cauldron this October, and *Urinetown* at Workhouse Arts Center in 2023.

Alberto Segarra (Lighting Designer; he/him/El) is a Washington, DC-based lighting designer. Previous Mosaic Theater Company productions include *Satchmo at the Waldorf*, *The Agitators*, *Vicuña & The American Epilogue*, and *Dear Maple*. Recent selected DC credits include: *The Joy that Carries You* and *The Thanksgiving Play* at Olney Theatre Center; *Acoustic Rooster* and *Beastgirl* at The Kennedy Center (Theater for Young Audiences); *Quixote Nuevo* at Round House Theatre; *Yoga Play* at Keegan Theatre; *La Revoltosa* at GALA Hispanic Theatre; *Blood at the Root* at Theater Alliance (Helen Hayes Award for Outstanding Lighting Design); and *An Act of God* at Signature Theatre. Regional credits include: *The Great Leap* at Hangar Theater/Portland Stage; *The Three Musketeers* at Cleveland Play House; *1776* and *The Gift Horse* at New Repertory Theatre; and *Priscilla, Queen of the Desert* at Blue Barn Theatre. He is a graduate of the University of Maryland, College Park, a USA 829 member, and faculty member at Duke Ellington School of the Arts. Upcoming projects include: *Elegies* at Keegan Theatre, *Two Jews Walk into a War* at Theater J, and *Passing Stange* at Signature Theatre. albertosegarra.com.

Deb Thomas (Properties Designer) is a set and props designer. Mosaic Theater Company props design work includes: *The Till Trilogy*, *Marys Seacole*, *Birds of North America*, *Eureka Day*, and *Milk Like Sugar*. She was the Props Director at Studio Theatre from 2009 to 2019, where she has done set design for *Terminus*, assistant set design for *Bloody Bloody Andrew Jackson*, and props design for *Heroes of The Fourth Turning*, *John Proctor is The Villain*, *Pass Over*, *Fun Home*, *Love! Valor! Compassion!*, *Sylvia*, *Suburbia*, and *Slavs!* Props design credits for Theater J include *The Tale of The Allergist's Wife* and *Freud's Last Session*. She was the Production Designer for the historical documentary *AD-X2* (2022); sculptor and sculpture consultant for TLC's *DC Cupcakes* (2011-2013); and did original set design for Discovery Channel's *Puppy Bowl*, Washington Bureau set design for TV Tokyo, and the *Natty G* pilot for National Geographic. In addition to working for all national networks, her work includes production design for PBS American Experience *Dolley Madison*, art direction for PBS American Experience *Alexander Hamilton*, and set and props design for Discovery Channel's Moments in Time *Jamestown: Against All Odds*.

Sierra Young (Resident Fight and Intimacy Director; she/her) is a multi-hyphenate artist in the DC/Baltimore area. Sierra is an Advanced Actor Combatant with the Society of American Fight Directors, as well as a member of the Intimacy Directors and Coordinators and the Stage Directors and Choreographers Society. Mosaic Theater Company credits include *Marys Seacole* and *Birds of North America*. Recent DC credits include: *Fantastagirl* and *How I Became A Pirate* (Adventure Theatre MTC); *Red Velvet* (Shakespeare Theatre Company); *Ain't No Mo'* (Woolly Mammoth Theatre Company). Recent regional theater credits: *Aida*, *Little Shop of Horrors*, *Rent*, and *Snapshots* (ArtsCentric); *The Color Purple* (Cape Fear Regional Theatre); *The Joy That Carries You* and *A.D. 16* (Olney Theatre Center); *World Builders* (Prologue Theatre). Training: UMBC. Sierra is a strong proponent of cultivating a culture of consent, and utilizing anti-racist practices within the theater industry. She is a fierce advocate for empowering artists to continue to explore our shared humanity and accountability, so that we may continue to grow and flourish as individuals, artists, and as a community. Thank you all for continuing to support the arts and Mosaic Theater Company. Enjoy the show! sierrayoung.org.

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MOSAIC LEADERSHIP



Artistic Director **Reginald L. Douglas** is a director, producer, and educator dedicated to creating new work and supporting new voices. He has directed work at the Eugene O'Neill Center, TheaterWorks Hartford, Contemporary American Theatre Festival, Everyman Theatre, Weston Playhouse, La Jolla Playhouse, Audible, Bard at the Gate, Profile Theatre, Playwrights Realm, The Kennedy Center, Pittsburgh CLO, Arizona Theatre Company, Barrington Stage, Cape Cod Theatre Project, Negro Ensemble Company, Theatre Squared, Playwrights Center, McCarter Theatre Center, Florida Rep, Luna Stage, Harlem Stage, Drama League, The Lark (where he was the inaugural Van Lier Directing Fellow), New York Theatre Workshop (where he was an inaugural 2050 Directing Fellow), City Theatre (where he served as the Artistic Producer from 2015-2020), and Studio Theatre (where he served as Associate Artistic Director until 2021), and many other national companies.

Reginald has developed and directed plays and musicals by Dominique Morisseau, Suzan-Lori Parks, Cori Thomas, Angelica Chéri, Lynn Nottage, Nikkole Salter, Dael Orlandersmith, Kemp Powers, Jen Silverman, Ngozi Anyanwu, R. Eric Thomas, Brian Quijada, Matt Schatz, Amy Evans, Zakiyyah Alexander, Imani Uzuri, Dave Harris, Francisca Da Silveira, Khalil Kain, Chisa Hutchinson, Tarrance Chisholm, Josh Wilder, Larry Powell, Kareem Fahmy, Harrison David Rivers, Donja R. Love, Brent Askari, Nick Malakhov, Craig "muMs" Grant, a.k. payne, Jessica Dickey, and many others. A member of the Board of Directors of the National New Play Network, Reginald received the National Theatre Conference's Emerging Professional Award in 2020.



Managing Director **Serge Seiden** helped found Mosaic Theater Company in 2015 and has held leadership positions with the Company since then. From 1990 to 2015, Serge held many positions at Studio Theatre, including Stage Manager, Literary Manager, and Producing Director. He is also an acting teacher and director. For Mosaic, he most recently directed *Birds of North America*. Other Mosaic credits include *Eureka Day*, *Ulysses on Bottles*, and *Hooded, or Being Black for Dummies*, which received the Charles MacArthur Award for Outstanding Original New Play. In 2013, Serge received the Helen Hayes Award for Outstanding Director/Resident Musical for *Jacques Brel is Alive and Well and Living in Paris...* at MetroStage. His production of *Bad Jews* at Studio Theatre was nominated for four 2015 Helen Hayes Awards, including Outstanding Director. Serge also directed Studio's acclaimed *The Apple Family Cycle*. More directing credits include Everett Quinton's *A Tale of Two Cities* at Synetic Theater, *Freud's Last Session* at Theater J, and Clifford Odets' *Awake and Sing!* at Olney Theatre Center. Serge has been a member of the faculty at Studio Acting Conservatory for 25 years.

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Thank you to our many loyal donors, who have made it possible for Mosaic Theater Company to produce independent, intercultural, and entertaining theater. We are grateful for the many individuals, foundations, government agencies, and organizations who made generous contributions between **July 1, 2021 and September 16, 2022**, listed below. Thank you for being a part of our mosaic.

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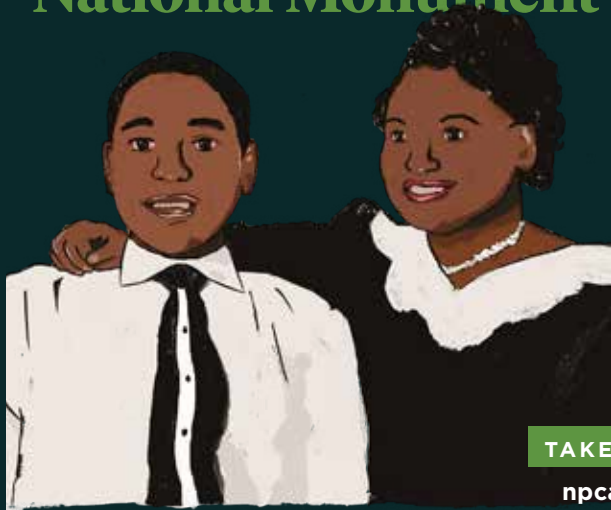
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