

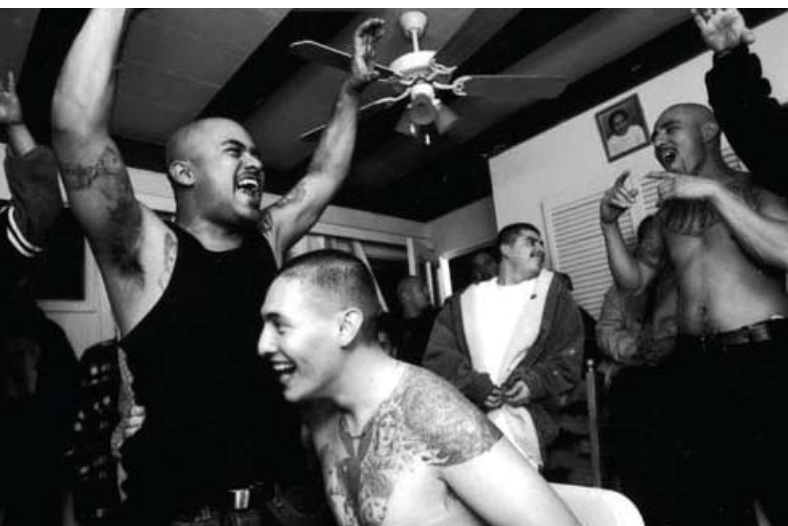


OEDIPUS EL REY

WRITTEN BY
LUIS ALFARO

DIRECTED BY
MICHAEL JOHN GARCÉS

SEASON 31
WOL
VAM
WOL
WOL



Family is Greater Than Your Friends

By John M. Baker, Production Dramaturg

In Luis Alfaro's *Oedipus el Rey*, North Kern State Prison and a Los Angeles barrio provide the contexts for the title character's existence. Within these communities reside Oedipus' families—biological, extended, and surrogate. Informed by the cultural and socioeconomic characteristics of their communities, these families are significantly influential in Oedipus' quest to become *el rey*.



Photo: Robert Yager

was either a *Tia* or a *Tio*. They lived in a big beautiful wood-carved two-story house with a balcony overlooking the street below. We were crowded by downtown skyscrapers, packs of roving *cholos*, the newly built Convention Center on Pico, and portable *tamale* stands. But our families always managed to live together, because you see, *blood is thicker than water, family is greater than friends, and the Virgin Mary watches over all of us.*"

In Chicano culture, traditions are in place to encourage large, close-knit families. The system of *compadrazgo*, for instance, introduces *compadres* (co-parents) into the family dynamic. With this tradition, two adults become co-parents to a child, to another adult, or to a couple, typically through baptism or marriage. *Compadres* are considered family, who are both able and expected to help during crises. So, while the idea of a large, close-knit family is a part of Chicano tradition, in lower socioeconomic communities like the LA barrio of *Oedipus el Rey*, *compadres*, *tios*, and other extended family members are also essential support systems.

Cover Photos: Robert Yager

In his monologue/memory play, *Pico Union*, Luis Alfaro recounts the close-knit nature of his own family in the barrio: "[M]y *Tia Ofelia* lived across the street with my *Tia Tita* who lived with my *Tio Tony* who lived next door to my *Tia Romie*. Back in those days, everybody on the block

In the LA barrios, broken and abusive families seem to be the persistent undoing of individuals like Oedipus. Having worked for many years in the LA community, Father Greg Boyle, the founder of Homeboy Industries, an LA-based organization dedicated to assisting at-risk youth and gang members break cycles, knows the realities of family dynamics in this community.

In Celeste Fremon's book *G-Dog and the Homeboys*, Fr. Greg, observes, "I know too many kids who live with too many awful parental figures." After making an impromptu list of sixty-seven gang members in the LA-area and then analyzing their family situation, Fr. Greg notes, "I found that most fathers were absent. The second biggest categories were alcoholic and alcoholic/abusive [parental figures]." Only three of these sixty-seven gang members had intact, non-alcoholic, and non-abusive families.



Photo: Robert Yager

In the barrio and in prison, the lack of a healthy, nurturing family seems key to understanding an individual's choice to become involved in a gang. Gangs can function as a surrogate family, which is arguably the case with Oedipus. For the teenager coming from an abusive or nonexistent family, street gangs may offer individuals something—perhaps a sense of loyalty, structure, or love—to fill the holes in their family lives. Likewise, for individuals ripped from their barrio family and placed in the California State Prison system, prison gangs also offer something—perhaps protection, loyalty, and false hope. These gang bonds, unlike broken family bonds, are *por vida* (for life), and gang members ink their bodies with tattoos to announce their permanent allegiance to a new-found surrogate family.

In Luis Alfaro's play, the gang with which Oedipus aligns himself is a harmful form of family replacement. In addition to driving his tragic quest to become *un rey*, allegiance with this gang propels Oedipus' recidivistic behavior. Rolling with this surrogate family fuels his decision to commit acts which repeatedly land him in juvenile facilities and North Kern State Prison. After the breakdown of his biological family's cohesiveness though, where else could this LA barrio kid have turned to fill the void in his life? Does Oedipus' world offer any possible families beyond criminal ones?



Photo: Robert Yager

You've been "fated" to view **Oedipus el Rey** through the "Family" lens. Your fellow audience members have been given different lenses through which to view the production. If you dare, ask them if you can look at their playbill to learn about "Individual" and "Community." Shy-types can visit the Woolly Blog at woollymammothblog.com to learn more about the other lenses.

Interview with Whitney Louchheim and Penelope Spain

In 2005, Whitney T. Louchheim and Penelope J. Spain founded Mentoring Today, a DC-based organization that serves youth both before and after they are released from incarceration to support their successful reintegration into their families and community. Mentoring Today's advocates and mentors help youth with critical issues such as education, employment and housing as they enter adulthood. Through these comprehensive, client-centered services, Mentoring Today strives to improve the juvenile justice system and empowers our young people to recognize their dreams and realize their aspirations.

In DC, what's the impact of incarceration on family solidarity?

WL: One of our kids just returned to his neighborhood, and he realized all of the other males had been locked up. So, he found himself surrounded by single mothers and their kids.

PS: We see so few fathers who are really engaged. And a lot of people who we serve have children, or while they're in our program have their first child.

WL: I would conservatively guess at least half of our kids were, at some moment in their lives, in the child welfare system.

PS: And we see a lot of women—by the time their child comes to our

program—whose children have been in and out of the juvenile justice system for five years or more, usually. So, sometimes, even though these kids are only 16 or 17-years-old, their caregivers have already checked out or given up. They just think, "You know, life is a lot easier when he's locked up."

WL: And these caregivers don't have just one child. They have four other younger kids in the house. And they don't want those kids going down that same road.

Do you see gangs acting as surrogate families in DC?

PS: Most of the kids we engage with are not involved with a formal gang. But certainly, neighborhood crews become family. Whitney mentioned the guy who came back to his neighborhood where all of the other males were gone. That has an impact. Even if our kids have lived in Northwest for the last five years, they're still going to say they're from Barry Farms, over in Southeast. That is where their "family" is, where their heart is. I think Mentoring Today tries to, in a way, redefine what that quasi-family is.

WL: And loyalty, and camaraderie. We definitely see the guys have an intense sense of loyalty and honor, and they connect it to a neighborhood. We praise that loyalty and that honor and that desire to be part of something—because those are good values. And we encourage the guys to put those values into better action. We want them to feel that it's good to think that way, but we just don't want it to go in the wrong direction.



For more information about Mentoring Today, visit www.mentoringtoday.org.

To read the entire interview with Whitney Louchheim and Penelope Spain, visit woollymammothblog.com.

Photo: Mentoring Today: Michael Bonfigli/Special to *The Christian Science Monitor*

Interview with Luis Alfaro

(An excerpt)



Why is the issue of recidivism so important to you?

Recidivism, it seems to me, is a symptom of a larger issue. Why is it that more than half of all Americans who end up in jail, when released, go back? A lot of times this happens within hours. My state, California, has the highest rates of recidivism in the nation. As a playwright, interesting facts like this sort of lodge in my brain when I hear them. When they are coupled with some fascinating images or one's own history—I have worked in the Juvenile Detention System as a poet and writer since I was young—they start to form the thread of an interesting story. When I think about recidivism among prisoners, I wonder not about what's ahead, but what one leaves behind when they get out. The comfort of a family one never had, a structure where one might not have lived with rules, the need for protection in a world that seems unsafe. What fascinates me most about prisoner recidivism is that there might be an alternate society out there—actually *in* there—that functions differently from the one we live in, and for some this is a better place.

What prompted you to use Sophocles' *Oedipus* to examine the issue of recidivism?

I wasn't actually interested in *Oedipus* when I started. I wanted to write something that was not adapted, but then I went to visit Mary Hart, a wonderful Greek scholar at the Getty Villa in Malibu. She had presented a paper in Athens,

Greece about another adaptation I had done, *Electricidad*, which is a Chicano take on Sophocles' *Electra*. When I met Mary, I had just gotten back from visiting Father Gregory Boyle and his amazing organization in downtown LA, Homeboy Industries. Fr. Greg had agreed to let me interview some guys who worked or were clients at his gang-prevention organization. Mary had just come back from jury duty where she worked on a gang murder case. What I remember most about our conversation was that after that experience, Mary was truly convinced that the Greek classics were the stories of today.

According to Fr. Greg, individuals join gangs, in part, because of the absence of hope and paternal figures. Does this hold true for your *Oedipus*?

One of the young men that Fr. Greg introduced me to was from an infamous LA gang. When he was 12, someone had put a hit on his older brother. In order to spare his brother, the rival gang had presented the individual with the opportunity to kill an enemy of both gangs. His father and uncle had already been killed in gang violence, and without guidance and good example, he did the thing he felt would save his family—and that was to give up his own life. He killed another man and spent 17 years in the SHU (Solitary Holding Unit). When I met this man, the most important thing he said to me was that he had never been touched. He had never known what it was to be hugged, until he got out. The guard, who watched over him for 17 years and actually retired on the same day that he was released, asked this inmate if he could hug him and pray with him. He calls this former corrections officer a father. *Oedipus* has a father, but something about him has always felt distant.

To read the entire interview with Luis Alfaro, visit woollymammothblog.com.

In our 2010/11 season of plays billed as "A Striptease of Your Subconscious," *Oedipus el Rey* is quite possibly the essential work. For how could we do justice to the mental landscape of human sexuality without referencing the story that has come to define the field—the ancient story of Oedipus, a man whom fate ordains will kill his father and marry his mother? The notion of "the Oedipus complex"—a desire for sexual involvement with the parent of the opposite sex and a sense of rivalry with the parent of the same sex—was introduced by Sigmund Freud in his *Interpretation of Dreams* in 1899. It has been studied, debated, applied, and misapplied in a myriad of contexts ever since.

Apart from its sexual and psychoanalytic implications, *Oedipus* is the story of a man who is unable to outrun his fate. Playwright Luis Alfaro capitalizes on this aspect of the tale by setting his strikingly original new version in and around a prison. What cycles of economics, culture, and behavior, he asks, drive men to commit crimes that land them in jail again and again? What hubris makes us believe we can seek power over others, or surrender to forbidden temptations and escape the consequences?

One of the great pleasures of *Oedipus el Rey* is seeing how Luis transports a classic story to a very specific new world, the world of Chicano gang culture in and around Los Angeles. The playwright's unique sense of language and stage ritual, drawn from his first-hand experience working in this culture, gives fresh vitality to a story that has helped to define the boundaries of our civilization for a few thousand years.

I invite you to participate in the many Connectivity events we have planned around this production. These include forums with guest panelists, post-show conversations, online dialogue and blogging, and engagement with a range of organizations in our community. What cycles of fate drive your own life, and can you escape them? We'd love to hear. You can find information about these events on our website: woollymammoth.net.

I look forward to seeing you at Woolly again for two more thrilling productions in our 2010/11 Season. Mike Daisey's *The Agony and the Ecstasy of Steve Jobs* takes a razor-sharp look at the underside of our lust for technology, and Robert O'Hara's *Bootycandy* tops the "striptease" with a hilarious look at the language we use about our bodies and how it shapes our identities. Until then!

WELCOME TO WOOLLY

HOWARD SHALWITZ
ARTISTIC DIRECTOR



WOOLLY MAMMOTH THEATRE COMPANY

HOWARD SHALWITZ

Artistic Director

JEFFREY HERRMANN

Managing Director

present



OEDIPUS EL REY

WRITTEN BY LUIS ALFARO

DIRECTED BY MICHAEL JOHN GARCÉS

Set/Costume Designer... Misha Kachman
Lighting Designer... Colin K. Bills
Composer... Ryan Rumery
Properties Master... Jennifer Sheetz
Dramaturg... John M. Baker
Stage Manager... Lindsay Pryor*

* Member, Actors' Equity Association

Special Funding provided by:

Joan & David Maxwell



Oedipus el Rey is funded in part by an ArtWorks grant from the National Endowment for the Arts

This production of *Oedipus el Rey* is sponsored in part by:

Andy Colb & Nancy Chapman
David Gossett & Dena Ringold
Karen Lefkowitz & Allen Neyman
Sheldon & Barbara Repp
Scott & Evelyn Schreiber

Catering Sponsor



GEPPETTO
CATERING INC.

Restaurant Sponsor





Oedipus...Andres Munar *
 Laius...David Anzuelo *
 Tiresias...Gerard Ender+
 Creon...Jose Joaquin Perez*
 Jocasta...Romi Diaz*
 Coro...Mando Alvarado
 Coro...Jaime Robert Carrillo+

*Member, Actors' Equity Association
 +EMC Actors' Equity Association Candidate

Oedipus el Rey was first produced in a rolling world premiere by Magic Theatre, San Francisco, CA, The Theatre @ Boston Court, Pasadena, CA, and Woolly Mammoth Theatre Company, Washington, DC as part of the National New Play Network's Continued Life program.

Special Thanks: Brandon Gryde, Joan and David Maxwell, Nancy LaVigne, Father Gregory Boyle, Whitney Louchheim & Penelope Spain, Leonard Sipes, The Lark Play Development Center, John Clinton Eisner, Amanda Feldman, May Adrales, NNP, Jason Loewith, Chris Babb, Pete Miller & Sara Cormeny, Robert Wittig

Additional Production Staff for *Oedipus el Rey*:

Carpenters... Christian Sullivan	Associate Costume Designer... Ivania Stack
Scenic Painters...Alison Daniels, Sasha Goldstein	Asst. Stage Manager...Mel Bieler
Electricians...Austin Byrd, Donray Cooper, Lizzy Harrison, Alex Henry, Mark Ormesher, Brandon Roe	Asst. Dramaturgs...Tom Bonner, Maura Krause
Fight Choreographer... Lorraine Ressegger	Wardrobe Supervisor...Haley Raines
Asst. Sound Designer... Elisheba Ittoop	Lightboard Op/Lighting Design Intern... Zach Dalton

Oedipus Claque: Step Armah, Eric Colchamiro, Margaux Deloitte-Bennett, Elias El-Hage, Elizabeth El-Hage, Brandon Gryde, Ryan Hayes, Piper Hendricks, Kathy English Holt, Molly Kinder, Manu Kumasi, Ben Noll, Jessica Solomon, Susan Timmons, Jonathan Zucker

Show Art Concept & Design:

Kate Landis Loewengart & Judy Luke; Illustration © Ronald J. Cala II / i2i art

PLEASE TURN OFF ALL ELECTRONIC DEVICES. The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.
 There will be no intermission

ARTISTIC/PRODUCTION STAFF

Artistic Director...Howard Shalwitz	Scenic Charge...Jason Edwards
Production Manager...Taryn Colberg-Staples	Master Carpenter...Joel Garcia
Director of Artistic Development... Miriam Weisfeld	Master Electrician...Ann Allan
Literary Manager...John M. Baker	Resident Sound Engineer/Sound Board Operator...Alan Chaikin
Technical Director...Paul Bradley	Resident Asst. Stage Manager...Jason Caballero
Properties Master...Jennifer Sheetz	Assistants...Tom Bonner, Joanne Hathway, Maura Krause, José Nuñez
Production Technical Director...Scott Little	

ADMINISTRATIVE STAFF

Managing Director...Jeffrey Herrmann	Connectivity Director...Rachel Grossman
General Manager...Brian Smith	Box Office Manager...Timmy Metzner
Business Manager...Allyson Quirico	Box Office Supervisors... Mia Branco, Bryan Joseph Lee, Ali Walton
Data Administration Manager...Jason Milner	Patron Services Reps...Amanda Credeur, Kirsten Hazelrig, Sara Lokossou, Cynthia Perdue, Jason Schlafstein, Caitlin Smith
Director of Marketing & Communications... Alli Houseworth	House Managers...Mia Branco, Julia Harman Cain, Max Freedman, José Nuñez, Jason Schlafstein, Ali Walton
Sales Manager...Zacory Boatright	Assistants...Cristina Alicea, Katie Boyles, Max Freedman
Graphic Design & Web Manager... Kate Ahern Loveric	Photographer...Stan Barouh
Development Director...Tim Plant	Legal Advisor...Pillsbury Winthrop Shaw Pittman LLP
Development Manager, Annual Giving... Rachel Dutcher	
Development Manager, Special Events... Katie Hughes	
Campaign Associate...Jen Anthony	

ACTING COMPANY

Doug Brown, Jessica Frances Dukes, Daniel Escobar, Rick Foucheux, Grover Gardner, Kimberly Gilbert, Mitchell Hébert, Naomi Jacobson, Jason Kravits, Christopher Lane, Namu Lwanga, Sarah Marshall, Jennifer Mendenhall, Bruce Nelson, Kate Eastwood Norris, Nancy Robinette, Rob Leo Roy, Michael Russotto, Rhea Seehorn, Eric Sutton, Dawn Ursula, Michael Willis, *Gráinne Cassidy, 1962-97*

BOARD OF DIRECTORS

Pete Miller, President	Paige Lance Hahn, Vice President	Melissa L. Galetto, Secretary
J. Chris Babb, Vice President	Linette S. Hwu, Vice President	Gerry Widdicombe, Treasurer
Donna Ari	Elizabeth Friedman	Anthony Lupo
Richard Buckley	Wendy W. Hagen	Catherine MacNeil Hollinger
William Caldwell	Nancy Hartsock	Jeremy Rissi
Lorraine Chickering	Jeffrey Herrmann	Scott Schreiber
Richard C. Donaldson	Tom Leahey	Howard Shalwitz
Lis Driscoll	Karen Lefkowitz	Grant P. Thompson
Joseph A. Dunne		

THANK YOU!

Our productions and programming are only possible with the generous support of our many contributors, who will combine this season to provide half of our \$4 million budget. We want to take this opportunity to recognize and thank our largest contributors for their tremendous commitment to Woolly Mammoth. We couldn't do it without you!

ARTISTIC DIRECTOR'S CIRCLE

Anonymous (2)
 American Airlines
 Anne & Ronald Abramson
 The Andrew W. Mellon Foundation
 AstraZeneca Pharmaceuticals, LP
 Susan L. & Dixon M. Butler
 Louis & Bonnie Cohen
 Jeffrey P. Cunard
 D.C. Commission on the Arts and Humanities
 The Dobranski Foundation
 Sheryl & Rick Donaldson

EmcArts' Innovation Lab and Doris Duke Charitable Foundation
 The Eugene & Agnes E. Meyer Foundation
 George Sexton Associates
 Geppetto Catering
 Michael Klein & Joan Fabry
 Arlene & Robert Kogod
 Tom Leahey
 Catherine MacNeil Hollinger & Mark Hollinger

MARPAT Foundation
 Joan & David Maxwell
 Pete Miller & Sara Cormeny
 The Morris and Gwendolyn Cafritz Foundation
 Judith Morris & Marvin Weissberg
 National Capital Arts & Cultural Affairs Program
 National Endowment for the Arts
 The Shubert Foundation
 Dave & Joy Willey

PLAYWRIGHT'S CIRCLE

Arent Fox LLP
 Mark & Cindy Aron
 J. Chris Babb & James Martin
 David S. Cohen & Craig A. Benson

Kenneth W. Crow & Basil Halabi
 E & B Family Trust
 Elizabeth & Paul L. Friedman
 Miles Gilburne & Nina Zolt

Linette S. Hwu
 Princess Grace Foundation - USA
 Gerry Widdicombe

SEASON SPONSORS

Donna Ari
 The Dallas Morse Coors Foundation for the Performing Arts
 Davis Wright Tremaine LLP
 Eli Lilly and Company

The Group Tour Company
 JPI/Jefferson at Capitol Yards
 Karen Lefkowitz & Allen Neyman
 PEPCO
 PhRMA

Pillsbury Winthrop Shaw Pittman Foundation
 Raffa, P.C.
 Rockefeller & Company, Inc.
 Scott & Evelyn Schreiber
 Shirley Shalwitz
 Judy & Leo Zickler

This list represents giving from July 1, 2009 through January 11, 2011.

**DON'T TEST FATE. SECURE YOUR SEATS TODAY.
 THREE-PLAY SUBSCRIPTIONS START AT JUST \$90!
 SEASON 31 CONTINUES WITH...**



THE AGONY AND THE ECSTASY OF
STEVE JOBS

Created & Performed by Mike Daisey
 Directed by Jean-Michele Gregory



BOOTY CANDY

Written & Directed by Robert O'Hara



CLYBOURNE PARK

Written by Bruce Norris
 Directed by Howard Shalwitz

FOR DETAILS VISIT WOOLLYMAMMOTH.NET

A grotesque grandmother...a defenseless young girl...a love that redeems

Colombian Nobel Prize Winner
Gabriel García Márquez's

La cándida Eréndira
 The Innocent Eréndira
 and her Heartless Grandmother

Adapted by Jorge Ali Triana
 and Carlos José Reyes
 Directed by Jorge Ali Triana

February 3-27, 2011

Sumptuous magic
 realism on the stage.
 —The New York Times

GALA

For tickets, call 202.234.7174 or visit www.galatheatre.org

GALA Hispanic Theatre 3333 14th Street, NW Washington, DC 20010 (One block from Columbia Heights Metro)

DC Premiere





LUIS ALFARO (Playwright)

works in theatre, performance, poetry, short fiction, and journalism. A Chicano

born and raised in downtown Los Angeles, Luis is the recipient of a MacArthur Foundation fellowship and is the only playwright to have received two Kennedy

Center Fund for New American Play awards in the same year. A former Resident Artist at the Mark Taper Forum for ten years, Luis served as Director of New Play Development. His plays and performances have been seen throughout the Americas and Europe and include *Electricidad*, *Breakfast, Lunch & Dinner*, *Black Butterfly*, *No Holds Barrio*, *Bitter Homes & Gardens*, and *Straight as a Line*. He has taught throughout the country and is currently an Assistant Professor at the University of Southern California. He has an award-winning solo recording, *down town*, an Emmy for his short film, *Chicanismo*, and his first screenplay, *From Prada to Nada*, was produced and released by Lionsgate.

ABOUT THE PLAYWRIGHT

Sign up for just \$25 at zipcar.com/woolly



Cars by the hour or day.
Gas and insurance included.



zipcar
wheels when you want them



SHAKESPEARE THEATRE COMPANY

William Shakespeare's

Cymbeline

directed by Rebecca Bayla Taichman
January 18–March 6 • Lansburgh Theatre

Call 202.547.1122 or visit ShakespeareTheatre.org


Support provided by NATIONAL ENDOWMENT FOR THE ARTS Media Partners abc 7 TBD

ABOUT WOOLLY

Now in its 31st Season, Woolly Mammoth Theatre Company continues to hold its place at the leading edge of American theatre. Acknowledged as “the hottest theatre company in town” (*The Washington Post*), “known for its productions of innovative new plays” (*The New York Times*), Woolly Mammoth is a national leader in the development of new plays, and one of the best known and most influential mid-sized theatres in America.

Woolly serves an essential “Research and Development” role within the American theatre; plays premiered here have gone to productions at more than 200 theatres in 39 states and 12 countries.

AFTER SUCH A TRAGEDY, LET US BUY YOU A DRINK
COMPLIMENTARY AMOR PONCHE
WITH YOUR TICKET STUB FROM “OEDIPUS EL REY” & AN EQUAL PURCHASE



NEXT TO WOOLLY MAMMOTH
401 7TH ST NW, WASHINGTON DC
202.628.1005 | WWW.OYAMEL.COM

TERMS AND CONDITIONS: Good for one free “Amor Ponche” cocktail with any purchase of equal or greater value. Must be 21 years of age with valid photo id. Limit one per guest per visit. Not valid with any other discounts or offers. Please present your ticket stub to your server. Offer valid from 2/7/11-3/6/11.



MANDO ALVARADO (Coro) last appeared on the Woolly Mammoth stage in the role of Pinky in *Our Lady of 121st Street*. He has appeared at Round House Theatre: *Jesus Hopped the 'A' Train*; Folger Theatre: *All's Well That Ends Well*; Theater Alliance: *Tales from*

Ovid and *Painted Alice*. He currently resides in Brooklyn. In NY, he's worked at INTAR, Rattlestick Playwright's Theater, The Nuyorican Poet's Cafe, Mixed Co., and the Lark. His film and television credits include: *Cruzando* (a film he co-wrote and co-directed with Michael Ray Escamilla), *Cop Out*, *Louie*, *Law & Order*, *Law & Order: SVU*, *Law & Order: CI*, *The Sopranos*, *Damages*, and *Rescue Me*. LYB for taking the ride with me.



DAVID ANZUELO (Laius) last appeared on stage at the Public Theater in *Knives & Other Sharp Objects* for LAByrinth Theater Company. Other favorite work includes INTAR Theater: *Night Over Taos* and *Points of Departure*; The New Group: *Aunt Dan & Lemon*; Goodman Theatre: Peter Sellars' *Merchant of Venice*; The Repertory Theatre of St. Louis: *Frost/Nixon*; Geva Theatre: *September Shoes*; Apple Tree Theatre: *Blade to the Heat*, Richard Schechner's *Hamlet*, and *Stand-Up Tragedy* (Joseph Jefferson Award for Best Supporting Actor). Film work includes *Remember Me*, *Prime*, *Capers*, *Indocumentados*, *You Won't Miss Me*, *Planet Brooklyn*, *Man of the Century*, *Reservation Road*. TV work includes *Mercy*, *Law & Order*, *Blue Bloods*, *The Sopranos*, *Guiding Light*, *Third Watch*, *One Life to Live*, *Law & Order: SVU*. David is a member of LAByrinth Theater Company.



ANDRES MUNAR (Oedipus) was last seen in *Welcome to Arroyo's* by Kristoffer Diaz at the Old Globe Theater. He is a recipient of a Fox Foundation/TCG Fellowship at Cornerstone Theater Company which culminated with his performance in Naomi Iizuka's *Three Truths*. He is a longtime collaborator of Michael John Garcés both at Cornerstone (*Los Illegals*, *Attraction*) as well as at INTAR Theatre, NY Theatre Workshop, EST, Rattlestick Playwright's Theater, HERE Arts Center, and The Shalimar. Also at INTAR: Eduardo Machado's *Kissing Fidel* and Jorge Ignacio Cortiñas' *Tight Embrace*. Other credits include Working Theater: *American Jornalero* by Ed Cardona; Hip Hop Theater Festival: *Rock, Paper, Scissors* by Ben Snyder; The Lark Play Development Center: *Decomposition* by Alfonso Carcamo; Cherry Lane: Rajiv Joseph's *Huck and Holden*; NYMF: *Kingdom*; NAATCO: *The Dispute*; Edge Theatre: *Life is a Dream*. Mr. Munar is a recipient of the Bowden Award from New Dramatists. He has guest starred on a couple of TV shows and made his feature film debut in Steven Soderbergh's *Che*. His second feature, *Entre Nos*, was presented at the Tribeca Film Festival.



JAIME ROBERT CARRILLO (Coro) is a New York-based actor and a Resident Artist at The Living Theatre. Film credits include: Melvin Van Peebles' *Confessions of a Ex-Doofus Itchy Footed Mutha* (Tribeca Film Festival). NYC credits include The Classical Theatre of Harlem: *King Lear*, *MARAT/SADE*, *Macbeth*, *Mother Courage and Her Children*, and *Dream on Monkey Mountain*; Mabou Mines: *Red Beads*; The Flea Theater: *The Vultures*, *Offending The Audience*, and *I.E., in the other words*; Bay Street Theater: *Viva La Vida!*; Faux-Real Theatre: *Oedipus Rex*. DC credits include GALA Theatre: *The True History of Coca-Cola in Mexico* and *La Granada*; Studio Theatre Secondstage: *Clean* and *Love's Fire*. Jaime is a graduate of The William Esper Studio and holds a BA with honors

CAST

in Theater Arts from Brandeis University. He was a company member of The Classical Theatre of Harlem as well as The Bats, a Resident Company of The Flea. He was awarded 2010 Best New Play by the IATI Playwrights Lab. Jaime is originally from Washington, DC, born and raised in Columbia Heights.



GERARD ENDER (Tiresias) returns to the stage after several years. He has appeared in principal roles in 20th Century Fox's *Broadcast News*, as Ned Beatty's partner in Saban Entertainment's *Blind Vision*, and in leading roles in a wide array of independent films, many award-winning. His television credits include *A Man Called Hawk*, *Homicide: Life on the Street*, and HBO's series *The Wire*, portraying Sam, a Turkish ship's engineer who is brutally murdered by Baltimore's Greek mob. Gerard has completed two feature films recently, *Blue Collar Boys* by Mark Nistico and *Babylon Central*, co-written and directed by Eric Hilton. Gerard was nominated for Best Supporting Actor for his portrayal of Joaquin in the English version of Mario Vargas Llosa's *Spinster from Tacna* at The Source Theater Festival in Washington, DC. Gerard's theatre appearances have been extensive. He co-directed the short drama film *Tracks* that is currently on the festival circuit and has won several awards. He has also produced and directed theatre, performance videos, as well as corporate videos in both English and Spanish. In addition he serves as a Spanish Speaking Media Consultant. Gerard earned a BA in Communications from the University of Maryland with a concentration in RTVF.



ROMI DIAS (Jocasta) last appeared as Jocasta in *Oedipus el Rey* at the Magic Theatre. Stage favorites include New York Theatre Workshop: *Light Raise the Roof* directed by Michael Garcés; Intar 53: *Young Valiant* also directed by Michael Garcés; Williamstown Theatre Festival: *The Tempest*; The Edinburgh Theatre Festival: *Joan of Arc*; Seattle Repertory Theatre: *Anna in the Tropics*; Alliance Theatre: *Day of Kings*; Humana Festival of New American Plays: *Strike/Slip* by Naomi Iizuka; Cherry Lane Theatre: *Fuente*; the O'Neill National Playwrights Conference: *La Llorona*. At Denver Center Theatre Company she has starred in *The Clean House*, *Living Out*, and *Sunsets and Margaritas*. She has appeared on television in *Third Watch*, all of the *Law & Orders*, and *Saturday Night Live*. Film credits include *El Cantante* opposite Jennifer Lopez, *All Night Bodega*, and *Sunstorm*. She is a graduate of Mason Gross School of the Arts at Rutgers University and is a recipient of the Princess Grace Award for theatre.



JOSE JOAQUIN PEREZ (Creon) is a proud graduate of the Conservatory of Theatre Arts at Webster University. His Off-Broadway credits include 59e59 Theaters: *Fit*; The Working Theater: *American Jornalero*; LAByrinth Theater Company/The Public Theater: *Minotaur: A Romance*. His regional credits include The Repertory Theatre of St. Louis and Hartford Stage: *Take Me Out*; The Repertory Theatre of St. Louis: *Sherlock Holmes: The Final Adventure*. His film credits include *We Need to Talk About Kevin* with John C. Reilly and Tilda Swinton, *Cowboys and Aliens* directed by Jon Favreau, *The Graveyard*, *Turtle Hill*, *Cruzando*, *Esquinero*, and *Shadowland: The Movie*. He would like to thank INTAR and Larissa and Layla for putting up with their favorite Tio.

DIRECTION AND DESIGN

MICHAEL JOHN GARCÉS (Director) is the Artistic Director of Cornerstone Theater Company in Los Angeles. There he has directed plays by Naomi Iizuka, Julie Marie Myatt, Page Leong, Jeffrey Hatcher, and, most recently, *Making Paradise*, a musical by Tom Jacobson, Shishir Kurup, and Deborah Wicks de la Puma. He also wrote *Los Illegals*, created in residence with communities of day laborers and domestic workers. Previously at Woolly he directed *Grace* and *Recent Tragic Events* by Craig Wright. Other theatres he has directed at include New York Theatre Workshop, Second Stage, A Contemporary Theatre, the Guthrie, the Atlantic, Repertorio Español, INTAR, Hartford Stage, Yale Rep, and The Huntington Theatre. His production of *the break/s* by Marc Bamuthi Joseph, which co-premiered at The Humana Festival and the Walker Arts Center, was presented at the Kennedy Center last year. Michael is the recipient of the Princess Grace Statue and the Alan Schneider Director Award.

MISHA KACHMAN (Set and Costume Designer) is a graduate of the State Academy of Theatre Arts in St. Petersburg, Russia. At Woolly Mammoth he designed sets for *Gruesome Playground Injuries* and *Fever/Dream* (2009 Helen Hayes Awards nomination). Misha's most recent projects include Round House Theatre: *Wrinkle in Time* and *Around the World in 80 Days*; The Kennedy Center: *Barrio Grrrr!* and *Unleashed!*; Maryland Opera Studio: *Evgeny Onegin*, *Xerxes*, and *Così fan tutte*; Theater J: *The Odd Couple*, *The Seagull*, and *The New Jerusalem*; Milwaukee Shakespeare: *Cymbeline*, among many others. Misha serves as an Assistant Professor of Scene and Costume Design at University of Maryland. He is also a renowned painter and printmaker whose work has been shown at numerous one-man and group exhibitions in the United States and abroad. More of Misha's work can be seen online at www.mishakachman.com.

COLIN K. BILLS (Lighting Designer) has lit many productions at Woolly, including *In the Next Room or the vibrator play*, *House of Gold*, *Gruesome Playground Injuries*, *Clybourne Park*, *Full Circle*, *Eclipsed*, *Fever/Dream*, *Stunning*, *The Unmentionables*, *Dead Man's Cell Phone*, and *The Clean House*. His designs have been seen at Berkshire Theater Festival, CENTERSTAGE, Contemporary American Theatre Festival, Didactic Theatre, Everyman Theatre, Forum Theatre, Imagination Stage, Intiman Theatre, The Kennedy Center, Maryland Stage, Metro Stage, Olney Theatre Center, Round House Theatre, The Smithsonian Institution, Signature Theatre, Studio Theatre, Synetic Theatre, Theatre of the First Amendment, Theater J, Tsunami Theatre, Vermont's Northern Stage, the Washington Revels, and Williamstown Theatre Festival. Mr. Bills has won two Helen Hayes Awards, for his designs of *Angels in America: Millennium Approaches* and *Dead Man's Cell Phone*. He is a 2009 recipient of a Princess Grace Fellowship in Theater, and is a graduate of Dartmouth College. He shares his life with his beautiful wife Rachel.

RYAN RUMERY (Original Music and Sound Design) has recently designed *Measure for Measure*, *Stunning*, *Current Nobody*, and *Vigils* at Woolly Mammoth Theatre Company. His Broadway credits include *Thurgood*, which starred Laurence Fishburne. Off-Broadway, his recent work includes original music in Classic Stage Company: *Three Sisters*, *Orlando*, and *Uncle Vanya*; wild project: *A Bright New Boise*; Irish Repertory Theatre: *Emperor Jones*; Clubbed Thumb: *Precious Little*; Ensemble Studio Theatre: *End Days*. His recent sound design credits include Second Stage Theatre: *Gruesome Playground Injuries*; Ars Nova: *Now Circa Then*; Public Theater: *Neighbors*; Manhattan Theatre Club: *Back*

Back Back and *Based on a Totally True Story*. Regional theatre credits include Cincinnati Playhouse in the Park, Actors Theatre, Centerstage, The Kennedy Center, Geffen Playhouse, Long Wharf Theatre, The Shakespeare Theatre Company, Hartford Stage, Westport Country Playhouse, Alley Theatre, Syracuse Stage, Trinity Repertory Company, Alliance, and the Eugene O'Neill Theater Center. His film credits include SyncroNYCity.

LINDSAY PRYOR (Stage Manager) is returning to Woolly after stage managing *Full Circle*, *Fever/Dream*, and *Current Nobody*. For the past six years she has been honored to stage manage productions, workshops, and staged readings for Imagination Stage, Theater J, Theatre Alliance, Journeymen Theatre, Commonwealth Shakespeare Company, and The Kennedy Center, where she also led national TYA tours of *Teddy Roosevelt and the Treasure of Ursa Major* and *Blues Journey*. Lindsay is a graduate of Emerson College and proud member of Actors' Equity Association. Many thanks to her husband Mark for his support and general awesomeness.

LORRAINE RESSEGER (Fight Choreographer) is a DC-based actor, fight director, and arts educator. She is a Founding Member and Ringleader, Artistic Management of dog & pony dc. Recent choreography credits include Imagination Stage: *Perseus Bayou*; Woolly Mammoth Theatre Company: *House of Gold*; dog & pony dc: *PUNCH!—that's the way we do it!*; The Adequate Players: *Bad Hamlet*; Taffety Punk: *Romeo and Juliet*. Lorraine is a member of the Society of American Fight Directors and the International Order of the Sword and the Pen. She is a candidate for MFA in Pedagogy with an emphasis in Movement and Stage Combat at Virginia Commonwealth University.

JOHN M. BAKER (Dramaturg) is the Literary Manager at Woolly Mammoth Theatre Company. He is the former Artistic Associate at Brooklyn-based Page 73 Productions and Literary Associate at the Eugene O'Neill Theater Center. He has dramaturged new work with Clubbed Thumb, Guthrie, Juggernaut, Juilliard, The Kennedy Center, the Lark Play Development Center, Ma-Yi, NNPN, O'Neill National Playwrights Conference, Page 73, Partial Comfort, PlayPenn, Seven Devils Playwrights Conference, SPF, Williamstown, among others. He has recently worked with directors Hal Brooks, Sean Daniels, Kip Fagan, Jackson Gay, Sam Gold, Wendy Goldberg, and Davis McCallum and playwrights Neena Beber, Julia Cho, Samuel D. Hunter, Jason Grote, Heidi Schreck, and Jen Silverman. John holds a BA from Boston University and an MFA from the University of Iowa.



Actor's Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote, and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is associated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. For more information, visit www.actorsequity.org.



The set, costume, lighting, and sound designer of this production are represented by United Scenic Artists, Local USA-829 of the IATSE.

ANNUAL FUND CONTRIBUTORS

It takes a team—ranging from the director, to the actors, to the stage manager, to the box office—to bring each production to the stage. The same is true for our family of donors who combine each season to provide nearly \$2 million in cash and in-kind gifts. Each one helps to sustain Woolly Mammoth's mission and ensure the vitality of our artistic and audience connectivity programs. We thank the following contributors, those who made gifts valued at \$250 or more between July 1, 2009 and January 11, 2011, for their support. To see our complete roster of supporters, please visit us online at woollymammoth.net.

Anonymous (5)	Stan Barouh	Lorraine E. Chickering	Amy Dawson	Sandra & James F. Fitzpatrick
Mary Abbajay & Christopher Marlow	Zaf Basha	Lindsey Christian	D.C. Commission on the Arts and Humanities	Folger Theatre
ABC7/WJLA-TV & NewsChannel 8	Diana Bauer	Anne & Paul Christman	John E. Decker	Christopher & Luann Drolc Fortune
Anne & Ronald Abramson	Philip D. Berlin	Sarah & Andrew Cissna	Stephen Deets	The Foundation for Jewish Philanthropies
Actors Theatre of Louisville	Deborah Berman, in Honor of Jeffrey Herrmann & Catherine MacNeil Hollinger	Doug Coblens & Michael Crabb	Elizabeth Delaney	Mary Candace Fowler & Robert Brookhiser
Adler Family Fund	The Beverly Hilton	Carol Cohen & Jim Geletka	Irene & Robert Denhardt	Angela Fox & James Oliver
Jeffery Ahl & Toby Port	Bill & Melinda Gates Foundation Employee Matching Gift Program	David S. Cohen & Craig A. Benson	Steven desJardins	Discovery Communications, Inc.
Camille Alexander	Birch & Barley/Churchkey	Louis & Bonnie Cohen	Neal & Hollis Dittersdorf	Freddie Mac Foundation
Shannon & Michael Alford	Martha Blaxall & Joe Dickey	David Cohn & Patricia Alper-Cohn	Divi Carina Bay Beach Resort & Casino	Jerry & Kathy Freshley
Jo & John Allen	Don & Nancy Bliss	Andy Colb & Nancy Chapman	Anthony & Jacqueline Dobranski	Elizabeth & Paul L. Friedman
Alliance Française de Washington	Donn Block	Edward Collins	Sheryl & Rick Donaldson	Barry & Mary Ann Fulton
The Alper Family Foundation	Eliza Booth	Combined Federal Campaign of the National Capital Area	Dow Lohnes PLLC	Melissa & Michael Galetto
American Airlines	Karen Bradley, in Honor of Howard Shalwitz	The Community Foundation for the National Capital Region	Lis & Kevin Driscoll	Paul Gamble
Amtrak	Rich & Amy Buckley	Barbara & Martin Conradi	Joe Dunne & Elena Grigorieva	George Gates & Brian Albert
Gabriela Anaya & Bruce Tanzer	Michael L. Burke & Carl Smith	Peggy Cooper Cafritz	E & B Family Trust	Erik Gaul & Karen Severy
The Andrew W. Mellon Foundation	Busboys & Poets	Cooper Thomas, LLC	Daniel & Toby Edelman, in Honor of Catherine MacNeil Hollinger	Jaquelin Gellhorn
The Anthony Lucas-Spindletop Foundation	Susan L. & Dixon M. Butler	The Corina Higginson Trust	Diane & Ron Eichner	George Sexton Associates
Jen Anthony	Patricia G. Butler	Corporate Apartment Specialists	Eli Lilly and Company	Geppetto Catering
Arent Fox LLP	Jim Byrnes, in Memoriam	Nancy & Sunisa Crisman	EmcArts' Innovation Lab and Doris Duke Charitable Foundation	The Gibson
Donna Ari	Cabin John Park Volunteer Fire Department	Kenneth W. Crow & Basil Halabi	Elizabeth W. Engel	Renee Gier
Catherine & Paul Armington	William Caldwell	Cultural Development Corporation	The Eugene & Agnes E. Meyer Foundation	Miles Gilburne & Nina Zolt
Tim Arnold	Marianne Morse Callahan	Jeffrey P. Cunard	Linda S. Evans	Goethe-Institut Washington
Mark & Cindy Aron	Cape Air Nantucket Airlines	Margery & Norman Cunningham	Linda & Michael Goldberg	Linda & Michael Goldberg
AstraZeneca Pharmaceuticals, LP	Capital Fringe Festival	Miriam J. Cutler & Paul Salditt	John G. Fallat	Margery Goldberg
J. Chris Babb & James Martin	Wade Carey & Ted Coltman	Richard & Karen Cys	Falling Feathers Hunting Outfitters	James Robert Golden
Susan Baer, PhD & Bruce Thornburg	David & Anne Case	The Dallas Morse Coors Foundation for the Performing Arts	Laura Farina	Golf Course Specialists
Bailey Law Group	Leslie Cashen	Fidelity Charitable Gift Fund	Federal City Caterers	Brendan Goode
Orrin & Cheryl Baird	John Chester	Charlie & Jane Fink	John G. Fallat	David Gossett & Dena Ringold
Dolci & Sunny Bajaj	Chicago Shakespeare Theater		Todd Feldman & Randy Carswell	The Greene-Milstein Family Foundation
Ballet Teatro Internancional			Marcia Feuerstein	Steve & Sally Gresham
Bank of America Matching Gifts Program			Joan Daly	Jeffrey H. Grotte
Bank of Georgetown			Ross Dannenberg	The Group Tour Company
			Davis Wright Tremaine LLP	

Carol Groves	Peter & Judy Jablow	Steve Leinwand & Ann Lawrence	Russell Mikel & Alison Hurst	Pillsbury Winthrop Shaw Pittman, LLP
Wendy & Don Hagen	Julie Jacobson	Harold D. Lester, Jr.	Dr. Jeanne-Marie Miller	Shaw Pittman, LLP
Alex Hahn & Paige Lance Hahn	Naomi Jacobson & John Lescault	Eleanor Roberts Lewis & Roger K. Lewis	Pete Miller & Sara Cormeny	Tim Plant
Frona G. Hall	Judy Jashinsky	Randall & Patricia Lewis	James Miner & Curtis Rozier	Pleasure Place
Andrea & James Hamos	David Jasinski & John Glowacky	Erik Lichtenberg & Carol Mermey	Grant Mitchell & Sheila Manes	Lawrence Plotkin & Ruth Hansen
Laura Handman & Harold Ickes	Edward & Victoria Jaycox	Scott Little & Brianne H. Barrow Little	Jane & Paul Molloy	Posner-Wallace Foundation, in Honor of Jason McCool and New Music Theater of DC
Brenda Hansen & David Seide	JetBlue Airways	Lizabeta	Hazel C. Moore	Ane Powers
Harman Family Foundation	JRG Pottery	Dr. Lynn Locklear	Ann K. Morales	Lutz Alexander Prager
Florence & Peter Hart	The John F. Kennedy Center for the Performing Arts	Ryan & Katie Lonnett	John & Gail Morfit	Princess Grace Foundation - USA
Don Hartline	Brian A. Johnson	Lost River Modern	The Morris and Gwendolyn Cafritz Foundation	Jonathan Puth & Mira Courpas
Nancy Hartssock, The Hasenberg and Hartssock Group at Morgan Stanley Smith Barney	Holly Johnson & Pat Merloe	Katherine & Shawn Loveric	Judith Morris & Marvin Weissberg	William J. Raduchel
Chas Hausheer & Sheila Sweeney	Jenn Jones & Meghan Duffy	Nicole Lucarelli	Kristine Morris	Raffa, P.C.
Monica Jeffries	Rosalyn E. Jones, Esq.	Anthony Lupo & Jean Hsu	Amy Morton	John Ralls & Miguel Ramirez
Hazangeles & John Peter Hazangeles	JPI/Jefferson at Capitol Yards	Catherine MacNeil Hollinger & Mark Hollinger	Janice & Tom Munsterman	Larry Rampy
Aaron Heinsman	Christopher & Christina Junker	The Madison Hotel	Philip I. Myers	Rasika
Meredith Hendrickson & Michael Kemper	Richard Kamenitzer & RoseMarie Pfaffe	Julianna & Donald Mahley	Joe & Timmy Napolitano	Deborah A. Rayworth
Jeffrey Herrmann & Sara Waisanen	Rick Kasten	Annie & Paul Mahon	Carl & Undine Nash	Penay & Bill Regardie
Heyman Mailing Service	Rob & Sunny Katz	Harvey Maisel & Andrea Boyarsky-Maisel	National Capital Arts & Cultural Affairs Program	Peter Reichertz
Dan Hicks & John McCall	Robert & Wendy Kenney	Jeffrey Maletta & Catherine May	National Endowment for the Arts	Linda Car Reinisch
Hines Interests Limited Partnership	Kenyon Quartet	Susan & Daniel Mareck	National New Play Network	Sheldon & Barbara Repp
Linda & Steve Hirsch	Edwin L. Kesler	MARPAT Foundation	Jane McGrath Neal	Elaine Reuben
HITT Contracting, Inc.	Robert L. Kimmins	Marriott Group LLC	Neiman Marcus Group	Christopher Revere & Gigi Hyland
Charlotte Hollister & Donald Clagett	Karl K. & Carrol Benner Kindel	Michael & Kimberly Marsh	Matching Gift Program	Julie Rios
William L. Hopkins & Richard Anderson	Ellen Kirsh & Anthony Clifford	Tina M. Martin & Mita M. Schaffer Fund	Brian Nelson & Barbara Calvi	Erika & Jeremy Rissi
Barbara Horvath	Michael Klein & Joan Fabry	Jo-Ann Neuhaus	Robert Wood Johnson Foundation	Robert Wood Johnson Foundation
Hotel Beacon	Rebecca Klemm	Peter Mathers & Bonnie Beavers	Cindy Roberts & Andy Clark	Rockefeller & Company, Inc.
Hotel Monaco	Michael Knable & Maree Webster	Winton E. Matthews, Jr.	Barbara Calvi	Sam Rose & Julie Walters
Washington DC	Brad & Kimberly Knott	David & Judith Mauriello	Michelle Newberry	Julie Walters
Hotel Palomar Chicago	Arlene & Robert Kogod	Joan & David Maxwell	William Newlin & Louisa Foulke Newlin	Julie Rosenthal & Mark McCaffrey
Kathy Houle	Lauren S. Kogod	Al & Barbara McConagha	Thomas & Barbara Oliver	Ed Rosic & Marian Block
Howard & Hoffman	Leslie S. Kogod	Bob & Mary Lou McGee	Lauren Ong & Richard Skwarek	Stu & Laura Rubens
Glen & Lauren Howard	David & Hope Kosier	Kris & Michael McMenamin	Henry Otto & Judy Whalley	Thomas J. Schneider
Daniel C. Hudson & Karen Garnett	Rachel Kronowitz & Mark Lewis	John M. McNally	Ilga Pakalns	Karen & Milton Schneiderman
Deb Hudspeth	Beth Ann Kyle	Jaylee Mead	Nanette M. Paris	Scott & Evelyn Schreiber
Linette S. Hwu	Sherburne Laughlin & Brad Shingleton	Alison E. Meiss	Gail & Howard Paster	Linda Schwartz
IBM International Foundation	Chuck & Jenny Lawson	Kenneth & Barbara Mendenhall	PEPCO	Loren Sciuurba & Karen Gray
David Inoue	Tom Leahey	John Mendonca & Jeanne Loveland	Pfizer Foundation	Richard Tucker Scully & Lee A. Kimball
Iteck Solutions	LeClairRyan		PhRMA	Sunny Jung Scully & William Alsup
Gary Ivens & Paul Barese	Karen Lefkowitz & Allen Neyman		Pillsbury Winthrop Shaw Pittman	Joan H. Searby

Secret Pleasures
Boutique
Jack & Mary Nell Seed
Laine Shakerdge
Marjan & Andy Shallal
Howard Shalwitz
Robert Shalwitz &
Paula Krasnoff
Shirley Shalwitz
Kevin Shaner
Victor Shargai
Pat Murphy Sheehy
David & Peggy Shiffrin
The Shubert
Foundation
Jonathan Sichel &
Charles Outcalt
Mary Sies &
Chris Stark
Signature Theatre
Margaret Gooding
Silverwood
Rozanne & Mark
Silverwood
Ellen & Norman Sinel
Molly & Paul Singer

Skadden, Arps, Slate,
Meagher & Flom LLP &
Affiliates
Slumber Parties, Inc.
Corinne Smith
Darrell Smith &
Tom Turnbull
Ed & Andy Smith
Patricia Smith
Janet W. Solinger
Linda Sorokin
Stan M. Spracker
Sprint Foundation
Daniel Squire
John Squire &
Debra Taylor
Ivania Stack
Chris Stefek
Sterling Portraits LLC
Allison Arkell
Stockman
Barbara L. Strack
Katie Stratton
Svec Conway Printing
Janet Tanzer

The Alper Family
Foundation
The Rockefeller
Foundation
ThinkFood Group
Grant P. & Sharon R.
Thompson
Tina Palmer Studios
Tiny Jewel Box
Michael Toner
Stephen & Narges
Topetzes
Stan & Ilene
Trachtenberg
Meyer Tubin
Tzell Travel Group
U.S. Chamber of
Commerce
Adrienne & David
Umansky
United Way of
Delaware
Marilyn & Roderick
Uveges
Goodman Van Riper
Photography

Louie Vitiello
Wainger Group
Jonathan & Jacqueline
Wallace
Karl T. Walli
The Walters Art
Museum
Washington
Convention & Sports
Authority
Washington Improv
Theatre
Washington Kastles
Washington Nationals
Baseball Club
The Washington Post
Company
Washington Wizards
Jody Watley
Nina Weissberg &
Stuart Martin
Welch & Rushe
Tommy & Barbara
Wells
Joan S. Wessel
Westport Country
Playhouse

Gerry Widdicombe
Willard
InterContinental Hotel
Dave & Joy Willey
Kristin S. Williams
Kevin & Maria Wilsey
Windows Catering
Company
Beverly & Christopher
With
Joan & Ned
Woodward
Irene & Alan Wurtzel
Debra Yogodzinski
Patrick Younge
David & Julie Zalkind
Judy & Leo Zickler
Margot & Paul
Zimmerman
Shannon & Kristen
Zimmerman
David Zinn &
Ellen Harris
Zipcar
Jonathan Zucker

Woolly Mammoth's annual fund provides the essential bedrock of support for all our programs and community services. Your generous—and tax-deductible—gift helps us continue producing the most original new plays in America.

Prepare yourself.

THREE MARTINI LUNCH
2011 SPRING BENEFIT BASH

3YL April 16, 2011

Arena Stage at the Mead Center for American Theater Presents Theater J's Production of

THE CHOSEN

March 8–27

Adapted & Directed by
Aaron Posner

From the novel by
Chaim Potok

Oedipus el Rey
patrons
save \$10!
with code
'TJ10'



Featuring
**Rick Foucheux
& Edward Gero**

With
**Aaron Davidman,
Joshua Morgan & Derek Thompson**

For Tickets and Information:
(202) 488-3300 • theaterj.org



Performing at

**A TASTE OF
MEXICO**
FROM JOSÉ ANDRÉS



NEXT DOOR TO WOOLLY MAMMOTH

401 7TH ST NW, WASHINGTON DC | 202.628.1005 | WWW.OYAMEL.COM