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DARE ^{TO} DREAM

2024-2025 SEASON



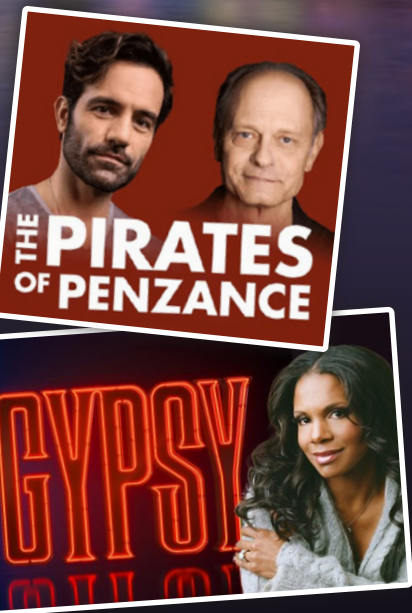
WINTER PROGRAMS
JANUARY – FEBRUARY, 2025

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- *Floyd Collins* Expected to be the sleeper hit of the season.
- *Othello* with Denzel Washington and Jake Gyllenhaal.
- *Gypsy* featuring Audra McDonald and Leslie Margherita.

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RUBICON THEATRE COMPANY
WINTER PROGRAMS 2025



AUGUST WILSON'S **TWO TRAINS RUNNING**

JANUARY 15 - FEBRUARY 2

WILLIAM SHAKESPEARE'S

THE **COMEDY OF ERRORS**

JANUARY 19, 21 & 28

SOLD
OUT!

AUGUST WILSON'S

HOW I LEARNED WHAT I LEARNED

JANUARY 27



ROMANCE IN THE MULTIVERSE



CONSTELLATIONS

By NICK PAYNE

Directed by
JONATHAN FOX

FEBRUARY 19 – MARCH 9

Now and never. Once and always. Winner of the Olivier and Evening Standard Awards, this story of infinite possibilities defies the limits of time and space. Will the stars align for Marianne and Roland?

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WINTER PROGRAMS – 2025

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The season is made possible in part through a grant from the City of San Buenaventura and the County of Ventura. Recent building and equipment upgrades have been made possible through a grant from the California Arts Council and the State of California.

Our 26TH Season is dedicated to longtime Board Member and Supporter Dr. Jeanne P. Adams.

Our Fair Lady

BARBARA MEISTER

2024-2025 Season Sponsor



Kimberly Hessler as Eliza Doolittle in
My Fair Lady at Rubicon.
Photo Credit: Jeanne Tanner

LETTER FROM THE PRODUCING ARTISTIC DIRECTOR

RUBICON THEATRE COMPANY

WINTER PROGRAMS – 2025

Welcome to Rubicon Theatre Company's "Dare to Dream" Season!

Dear Fellow Theatre Lovers,

We are thrilled to welcome you to Rubicon Theatre's 2025-2026 Season, a celebration of vision, resilience, and the transformative power of storytelling. This winter, we have the great honor of collaborating with The Acting Company from New York on two extraordinary productions of great classics: August Wilson's *Two Trains Running* and William Shakespeare's *The Comedy of Errors*, which are playing in repertory. Additionally, we are delighted to welcome back our good friends Lance Nichols and Jenny Sullivan for *How I Learned What I Learned*, an evening that explores the heart and mind of August Wilson, arguably the greatest playwright of the twentieth century.

In *Two Trains Running*, Mr. Wilson's evocative portrayal of 1960s Pittsburgh delves into the dreams of individuals fighting for economic independence, justice, and self-worth. Memphis, who dreams of owning land, and Hambone, whose quest for a promised ham represents his fight for dignity, embody the perseverance and hope that fuel the pursuit of a better life, even in the face of adversity. *The Comedy of Errors* reminds us that pursuing our hopes and dreams, even in the chaos of confusion, can lead to moments of clarity, understanding, and connection. In *How I Learned What I Learned*, we are offered a powerful reflection of Mr. Wilson's own journey toward becoming a writer, daring to look beyond the confines of his circumstances. With humor and depth, he reflects on his experiences growing up in a segregated world and embracing his cultural heritage, a testament to the power of self-realization and the pursuit of one's artistic truth.

As we embark on this season together, we invite you to be part of the dream that Rubicon Theatre represents: a vibrant, professional theatre in Ventura, committed to bringing extraordinary live performances to our community. Your support – whether through donations, subscriptions, or simply by being present – helps keep the dream of professional theatre alive. Every ticket purchased, every donation made, and every word of encouragement shared helps us continue to produce powerful, thought-provoking theatre that enriches our cultural landscape.

We are so grateful to have you with us on this journey. Thank you for daring to dream with Rubicon Theatre Company.

Warmly,

KARYL LYNN BURNS,
Producing Artistic Director/Co-Founder
Rubicon Theatre Company



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26TH SEASON | 172ND PRODUCTION

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Producing Artistic Director

JAMES O'NEIL
Artistic Director Emeritus

MARY ANN COHEN
Honorary Producer

In Association with

THE ACTING COMPANY

KENT GASH
Artistic Director

DEVIN BRAIN
Producing Director

ERIK SCHROEDER
Managing Director

MARGOT HARLEY
Founder

Presents

AUGUST WILSON'S
TWO TRAINS
RUNNING

JANUARY 15 – FEBRUARY 2

Directed by **LILI-ANNE BROWN***

Starring (in alphabetical order)

J'LANEY ALLEN* **CHUCKIE BENSON*** **DIANA COATES***
BRIAN D. COATS* **ROBERT CORNELIUS*** **JAMES MILORD***
JEFFREY RASHAD* **MICHAEL A. SHEPPERD*** **DEANNA SUPPLEE***

Scenic Design
TANYA ORELLANA*

Costume Design
SAMANTHA C. JONES*

Lighting Design
JARED GOODING*

Original Music & Sound Design
LINDSAY JONES*

Props Design
ANNA DORODNYKH

Voice & Speech
DUANE BOUTTÉ

Intimacy Director
ANN JAMES*

Wig & Hair Design
TOMMY KURZMAN*

Production Stage Manager
R. CHRISTOPHER MAXWELL*

Associate Director
IRVIN MASON JR.*

Casting
MURNANE CASTING
CHAD ERIC MURNANE, CSA
AMBER SNEADE, CSA

Assistant Stage Manager
IMANI ROSS

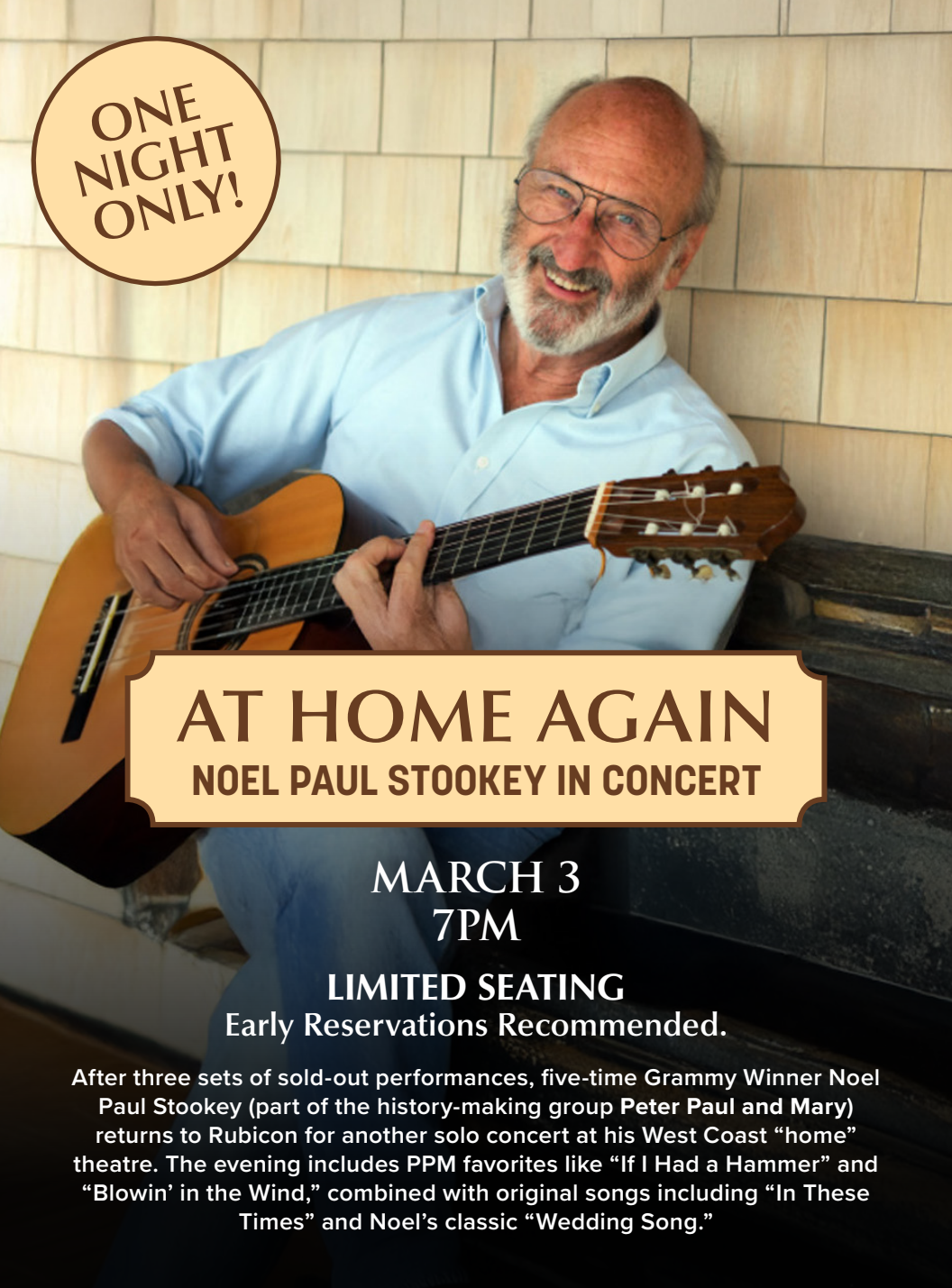
Originally Produced on Broadway by Yale Repertory Theatre (Stan Wojewodski, Jr., Artistic Director); Center Theatre Group/Ahmanson Theatre (Gordon Davidson, Artistic/Producing Director); Herb Alpert/Margot Lion; Scott Rudin/Paramount Pictures; and Jujamcyn Theaters (James H. Binger, Chairman; Rocco Landesman, President; Paul Libin, Producing Director; Jack Viertel, Creative Director); produced in association with Huntington Theatre Company (Peter Altman, Producing Director; Michael Maso, Managing Director), Seattle Repertory Theatre, and Old Globe Theatre (Jack O'Brien, Artistic Director; Thomas Hall, Managing Director). Originally mounted by Yale Repertory Theatre (Lloyd Richards, Artistic Director; Benjamin Mordecai, Managing Director).

August Wilson's *Two Trains Running* is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

*The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.
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ONE NIGHT ONLY!



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NOEL PAUL STOOKEY IN CONCERT**

**MARCH 3
7PM**

**LIMITED SEATING
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After three sets of sold-out performances, five-time Grammy Winner Noel Paul Stookey (part of the history-making group Peter Paul and Mary) returns to Rubicon for another solo concert at his West Coast "home" theatre. The evening includes PPM favorites like "If I Had a Hammer" and "Blowin' in the Wind," combined with original songs including "In These Times" and Noel's classic "Wedding Song."

TICKETS NOW ON SALE!
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26TH SEASON | 173RD PRODUCTION

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Producing Artistic Director

JAMES O'NEIL
Artistic Director Emeritus

MARY ANN COHEN
Honorary Producer

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KENT GASH
Artistic Director

DEVIN BRAIN
Producing Director

ERIK SCHROEDER
Managing Director

MARGOT HARLEY
Founder

*In partnership with Play On Shakespeare
Presents*

**WILLIAM SHAKESPEARE'S
THE
COMEDY OF
ERRORS**

JANUARY 19, 21, & 28, 2025

Directed by **DEVIN BRAIN***

Modern Verse Translation by **CHRISTINA ANDERSON**

Starring (in alphabetical order)

J'LANEY ALLEN* **CHUCKIE BENSON*** **DIANA COATES***
BRIAN D. COATS* **ROBERT CORNELIUS*** **JAMES MILORD***
JEFFREY RASHAD* **MICHAEL A. SHEPPERD*** **DEANNA SUPPLEE***

| | | |
|--|--|--|
| Scenic Design TANYA ORELLANA* | Costume Design SARITA FELLOWS | Lighting Design JARED GOODING* |
| Original Music & Sound Design LINDSAY JONES* | Props Design ANNA DORODNYKH | Voice & Speech DUANE BOUTTE |
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WORLD PREMIERE DRAMA

CRAZY MAMA

By **SHARON SCOTT WILLIAMS**

Starring **LINDA PURL**

Directed by Golden Globe Nominee **ANSON WILLIAMS**

MARCH 26 – APRIL 6

Linda Purl plays 16 characters in this tour-de-force about a young girl's decades-long dream of saving her mother from the soul-crushing grip of mental illness. A testament to the steely resilience of the human heart and the enduring nature of hope, *Crazy Mama* will leave you breathless, moved, and profoundly inspired.



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NOTE FROM THE ACTING COMPANY'S ARTISTIC DIRECTOR

RUBICON THEATRE COMPANY

WINTER PROGRAMS – 2025

In 2003, I had the great good fortune to direct August Wilson's *King Hedley II* for the Alliance Theatre. August Wilson came to Atlanta and continued to revise the script and rehearse with our company. During the opening, August signed a poster for me saying "THE STRUGGLE CONTINUES..." As always, August was prescient, and indeed even now in 2024-25, the struggle continues. Our current political climate in America continues to illustrate the sense of dislocation and exclusion that many African Americans feel.



In *Two Trains Running*, August Wilson's characters are on the precipice, struggling to stake their claim to a piece of the American Dream. It is a story about questioning your place in the world. Amidst the turbulent 1960s, these brilliant, witty, wry, and eloquent characters strive to thrive and realize the promise made by this great country to all of its citizens.

The Comedy of Errors is Shakespeare's most lunatic comic escapade. It is, similarly, about who belongs where and with whom. Identity, lineage and the privileges associated with these are all a part of the madness of this classic comedy. But its real motor is the family. Brothers, sisters, parents...family is where the sense of belonging begins for many of us. This may well be the thread that connects these plays.

In both of these plays, the characters go to physical, financial, and emotional extremes in order to achieve the happiness and freedom that they believe is the right of every human being.

In very different ways, *Two Trains Running* and *The Comedy of Errors* challenge our sense of how we identify and define ourselves, as well as how others project their perceived values of us onto our day-to-day lives. Both plays wonder if the tension between these two perspectives can ever be resolved, and if so... HOW?

August Wilson doesn't give us concise answers. In *Two Trains Running*, characters must cultivate their own hope, but Wilson believes we are ever-resilient and so we endure. Shakespeare and Christina Anderson allow for hope. Mishaps and missed opportunities are somehow righted, disparate family members rediscover each other and are joyously reunited. Happiness, the blessing of belonging, and the freedom to realize our authentic selves is indeed possible.

These are but a few of the reasons why August Wilson's *Two Trains Running* and Christina Anderson's translation of Shakespeare's *The Comedy of Errors*, adapted, are more necessary, essential, and vital than ever before.

— KENT GASH

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DIRECTOR'S NOTES *THE COMEDY OF ERRORS*

RUBICON THEATRE COMPANY

WINTER PROGRAMS – 2025

“

Just to get this out in the open...
The Comedy of Errors is a dumb play.

”

Don't get me wrong, I love this play, and I honestly don't mean that disparagingly, but it is undeniably dumb. The plot is a mishmash of coincidences, assumptions, and the absurd conceit of two sets of identical twins who share the same name. Yet, this confection of absurdity has quite literally stood the test of time.

It boggles my mind when I think about it; this story has been told, in one form or another, for more than 2,000 years. Shakespeare's play has been performed for more than 400 years. And the text you will hear was translated/punched up by a remarkable contemporary playwright. So this is a play that is both 2,000 years old and brand new.

How cool is that?

Through its silliness, this dumb play is able to tell a story about something simple and beautiful. It can do that because it's a story told by clowns. Not circus clowns or scary sewer clowns, but something older...perhaps Fools is a better word. Fools not because they lack intelligence, but because they pursue what they love and need with abandon, without hesitation or deception.

These glorious figures are utterly open-hearted, and because of that, their absurdity gives birth to poetry. This dumb play is a moving story of families reuniting and of finding your place in the world through the people you love.

So, I hope that as these Fools play and dance in front of you, that you'll let the laughter they inspire crack open your hearts a bit. Let yourself laugh, but also let yourself admire the courage and passion of these clowns - because I think we could all use a bit of that these days.

— DEVIN BRAIN

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CAST OF CHARACTERS

(in alphabetical order)

| ARTIST | TWO TRAINS RUNNING | THE COMEDY OF ERRORS |
|------------------------|----------------------------|--------------------------------|
| J'Laney Allen | Wolf..... | Clown 1 (Dromio & Others) |
| Chuckie Benson..... | Hambone..... | Clown 2 (Dromio & Others) |
| Diana Coates..... | Risa u/s | Clown 6 (Luciana & Others) |
| Brian D. Coats | Holloway | Clown 9 |
| Robert Cornelius..... | West/Memphis u/s..... | Clown 8 |
| James Milord | Sterling..... | Clown 3 (Antipholus & Others) |
| Jeffrey Rashad..... | Wolf/West/Hambone u/s | Clown 4 (Antipholus & Others) |
| Michael A. Shepperd .. | Memphis | Clown 7 (Dr. Pinch and Others) |
| DeAnna Supplee | Risa | Clown 5 (Adriana and Others) |

TWO TRAINS RUNNING

Setting

Memphis Lee's restaurant in the
Hill District of Pittsburgh

Time

1969

Runtime

2 hours and 40 minutes including
one 15-minute intermission

THE COMEDY OF ERRORS

Setting

This room

Time

Now-ish

Runtime

90 minutes
without intermission

Please turn pagers and cell phones off during the performance,
and again after intermission.

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 RUBICON THEATRE COMPANY

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CONSTELLATIONS

FEB 19 – MAR 9, 2025

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World Premiere Drama

CRAZY MAMA

A True Story of Love and Madness

MAR 26 – APR 6, 2025

Laced with humor and pathos, this profound play follows a young girl's decades-long dream of reconnecting with the mother she lost to mental illness.

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26TH SEASON | 174TH PRODUCTION

KARYL LYNN BURNS
 Producing Artistic Director

JAMES O'NEIL
 Artistic Director Emeritus

with

DR. JEANNE P. ADAMS
 Honorary Producer

Presents

AUGUST WILSON'S

HOW I LEARNED
 WHAT I LEARNED

JANUARY 27

Directed by
JENNY SULLIVAN^o

Starring
LANCE E. NICHOLS^{*}

The New York Premiere of *How I Learned What I Learned* was produced by Signature Theatre, New York City, James Houghton, Founding Artistic Director; Erika Mallin, Executive Director.

The World Premiere was presented by Seattle Repertory Theatre in 2003, performed by August Wilson

How I Learned What I Learned is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com.

^oThe Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.
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Originally penned in 1594, *The Comedy of Errors* is one of Shakespeare's earliest and most farcical comedies, inspired by Plautus's *Menaechmi*. Like with most of his plays, Shakespeare drew upon the work of writers who came before him and reworked the stories for the contemporary audiences of his time.

Today, the production you are seeing keeps this very Shakespearean tradition of reinvention alive. In this translation, Christina Anderson—a celebrated playwright known for her incisive storytelling and lyrical voice—brings fresh immediacy to the Bard's work. Her work preserves the rhythmic vitality and wit of the original text while making it more accessible to contemporary audiences. Anderson's language invites us to experience the humor and heart of the play anew, deepening its emotional resonance and sharpening its comedic edge.

Part of the mission of the Play On Shakespeare translations is to not only translate the words on the page for contemporary audiences, but to carry forward that experience that audiences had 400 years ago when they were seeing these plays for the first time in Shakespeare's re-tellings, fresh and alive in the language of their day. Without the barrier of 400 years of language evolution, what will we see and hear that we might not otherwise?

If you've seen *The Comedy of Errors* before, our goal is that you'll make connections and pick up on new elements of the story through Christina's efforts. If this is your first time, we'd love for this contemporary mashup of Shakespeare and Christina to prove to be an exciting and clear experience that will bring you back to Shakespeare's works in the future.

As you enjoy this fresh look at an old tale of mistaken identities and serendipitous reunions, we hope that this new, contemporary language smooths a path to finding echoes of our shared human experiences—proving that even amidst confusion and chaos, connection and joy prevail. Thank you for joining us on this theatrical journey. Sit back, and let the comedy begin!

Your friends at Play On Shakespeare,

TAYLOR BAILEY
Interim Executive Director

SALLY CADE HOLMES
Director of Partnerships



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Actors



J'LANEY ALLEN

(*Wolf & Clown 1, Dromio and Others*) is extremely grateful to appear in this repertory season. His New York City theatre

credits include *Twelfth Night* (Classical Theatre of Harlem/Audelco Nominee). At NYU, J'Laney appeared in *Pipeline, Cloud 9, and The Tempest*. He is a recipient of Irene Ryan, Kingsley Colton, and Mark Twain Awards. Education: M.F.A.: NYU Graduate in Acting. B.S.: North Carolina A&T. Social Media: @jlaneyallen.

(Broadway Playhouse); Buddy in *The Buddy Holly Story* (American Blues Theatre); *Hair* (Mercury Theatre); *RENT* (Theo Ubique); *Ragtime* and *Sister Act* (Wagon Wheel); *Big River* and *Hairspray* (Timber Lake Playhouse). National Tour: *Spamilton* (1st National Tour). "Love you, Mom and Dad." IG:@chuckie.benson



DIANA COATES

(*Risa u/s & Clown 6, Luciana and Others*) is delighted to be telling these marvelous stories. Originally from DC,

she now resides in NYC. Most recently, Diana was seen as Lady Macbeth at The Chenango River Theatre in New York, and in productions of *Hamlet* and *Much Ado About Nothing* at the Great River Shakespeare Festival in Minnesota. Other select regional: *The Nacirema Society* (Goodman Theatre); *Murder on the Orient Express* (Drury Lane); *Henry V, The Winter's Tale* (First Folio); *Murder on the Orient Express* (Milwaukee Repertory Theater); *The House that Will Not Stand* (Victory Gardens); *Our Town, Into the Breeches* (Asolo Repertory Theatre); and *Measure for Measure, The Tempest, The Rover* (Michigan Shakespeare Festival). TV/ Film: "Chicago PD" and "Chicago Fire" (NBC), "Deli Boys" (Hulu), and "Emperor of Ocean Park" (MGM+). She is represented by DDO Artists Agency and is a member of Actors' Equity Association. "Always for mom."



CHUCKIE BENSON

(*Hambone & Clown 2, Dromio and Others*) is a native of Lansing, Michigan, and holds a B.F.A. in Music Theatre

Performance from Western Michigan University. A Jeff-nominated Chicago actor, Chuckie is an alum of Forbidden Broadway's *Spamilton* (Chicago cast and First National Tour). Having performed in *The Three Musketeers* presented by The Acting Company at Oregon Shakespeare Festival, Chuckie is honored to reunite and to officially join The Acting Company family. Regional credits include *Dreamgirls* (McCarter, Goodspeed); *RENT, Once on This Island, and The Three Musketeers* (Oregon Shakespeare Festival); *The Color Purple* (Drury Lane); *The Wiz* (Kokandy); *Sophisticated Ladies* (Porchlight Theatre); *Heartbreak Hotel*




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ABOUT THE ARTISTS

RUBICON THEATRE COMPANY

WINTER PROGRAMS – 2025



BRIAN D. COATS
(*Holloway & Clown 9*) has been in August Wilson's *King Hedley II*, *Ma Rainey's Black Bottom*, *Seven Guitars* (Two River

Theater). New York credits include Broadway's tour of August Wilson's *Jitney* (Manhattan Theatre Club), *the best we could* (A Family Tragedy) (Lincoln Center Theater/LCT3), *On the Levee* (Working Theater), *La Ruta* (Pan Asian Rep), *The Brothers Parano* (Ensemble Studio Theatre), *Travisville* (Classical Theatre of Harlem), *The Bacchae* and *The First Noel* (The Public Theater), *The Merry Wives of Windsor* and *Two Gentlemen of Verona*. Other regional/touring credits include productions at the Mark Taper Forum, Old Globe, Arena Stage, Seattle Rep, Shakespeare and Co, Pittsburgh Public, Huntington, Cincinnati Playhouse, Denver Center, Williamstown Theatre Festival, Actors Theatre of Louisville, and Geva Theatre. TV credits include "Queens," "FBI: Most Wanted," "Luke Cage," "Boardwalk Empire," "Law & Order," "Law & Order: Organized Crime," "Law & Order: SVU," "JAG," "Blue Bloods," and "The Sopranos." Brian is a graduate of the University of North Carolina's School of the Arts.

Where the Mountain Meets the Sea (Signature Theatre), *Dreamgirls* (Goodspeed Opera House and McCarter Theatre Center), *Chicken and Biscuits* (Front Porch Arts Collective), and *Joe Turner's Come and Gone* (Huntington Theatre). Other credits include *Blues for an Alabama Sky* (Madison Rep), *You Can't Take it With You* and *The Rivals* (Milwaukee Rep), *Spunk* (St. Louis Black Rep), and *Great Expectations* (Indiana Rep). In Chicago, Robert has performed in the World Premieres of *Her Honor*, *Jane Byrne* (Lookingglass Theatre), *Lottery Day* (Goodman Theatre), and *Rightlynd* (Victory Gardens Theater). Robert has also performed in *Aida* (Drury Lane Theatre), *Raisin* (Court Theatre), *Picnic* (American Theatre Company), *Wit* (The Hypocrites), *Total Bent* (co-production with About Face and Haven Theatres- Joseph Jefferson Award nomination), *Hamlet* (The Gift Theatre), *The Taming of the Shrew* (First Folio Theatre), and *Wheatley, Takunda, and Spiele 36* (Victory Gardens). A member of SAG/AFTRA, Robert can be seen on TV in "The Chi," all three seasons of "South Side," "Chicago PD," "Shameless," and "Turks." Robert also performs as a singer with the band Poi Dog Pondering and as singer-songwriter of his own band RC7.



ROBERT CORNELIUS
(*West, Memphis u/s & Clown 8*) hails from Chicago and is pleased to be working with this team. Most recently,

Robert performed regionally in *Jitney* (Arkansas Rep), as Jean Charles in



JAMES RICARDO MILORD (*Sterling & Clown 3, Antipholus and others*) is a Boston native Haitian-American actor. He recently won a

New England Theatre Critics' Award for Outstanding Lead Performance

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as King Hedley in *King Hedley II* (Actors' Shakespeare). He was also nominated for a Norton in his lead performance as Herald Loomis in *Joe Turner's Come and Gone* (Huntington Theatre). James appeared in the riveting premiere of *K-I-S-S-I-N-G* (Huntington Theatre), and in the previous year was seen in *Common Ground Revisited* at the Huntington while completing productions of *Paradise Blue* (Gloucester Stage) and the premiere of *Young Nerds of Color* (Central Square Theatre). Prior to the pandemic, James was seen in *Pipeline* (WAM, Front Porch, and Central Sq. Theatre). Other credits include *A Christmas Carol* (Underground Railway); *The Handmaid's Tale* (Boston Lyric Opera); *The Agitators* and *Cyrano* (Gloucester Stage); *Anna Christie* and *Barbecue* (Lyric Stage); *Akeelah & the Bee* (Wheelock Family Theatre); *The Good Negro*, *Splendor*, and *The Brothers Size Trilogy* (Company One). Film credits include "Salem's Lot" (Warner Bros. Pictures), "Honest Thief" (Solution Entertainment Group), "Proud Mary" (Screen Gems), "The Brotherhood" (Showtime), and a multitude of indies. James dedicates this tour to the late great Johnny Lee Davenport. "Hold a good thought!"



LANCE E. NICHOLS
(*Performer - "How I Learned What I Learned"*) returns to Rubicon having previously played Hoke opposite

Michael Learned in *Driving Miss Daisy* under the direction of James

O'Neil. Lance is a familiar face to thousands of film and television viewers. He is a veteran of 45 years as a working actor with over 220 credits to his name. Audiences may recognize him as Larry Williams from the HBO series "Treme," Lucien from the USA series "Queen of the South," The River King from the AMC series "Into the Badlands," or Gene from the Netflix series "House of Cards." His most memorable film role is as the faith-healing preacher in "The Curious Case of Benjamin Button." In addition to *Driving Miss Daisy*, Lance's stage work includes *Spunk* at the Oregon Shakespeare Festival; *Yellowman*, *The Breach*, and *August, Osage County* at Southern Rep; *The Piano Lesson* and *How I Learned What I Learned* at Le Petit Theatre; and *How I Learned What I Learned* and *Clyde's* at Portland Stage. Lance and his wife of 44 years Zardis are Owners of Lanzardis Productions in New Orleans and have produced or acted as consultants on several shorts, live concerts, and a television pilot. In addition, Lanzardis Productions offers professional training in acting.



JEFFREY RASHAD
(*Holloway, Hambone, and West u/s & Clown 4, Antipholus and Others*) Off Broadway: *A Christmas Carol* in

Harlem (Classical Theatre of Harlem). Regional: *Passover* (Resident Ensemble Players); *The Comedy of Errors*, *Merry Wives of Windsor*, *A Midsummer Night's Dream*, *The Taming of the Shrew* (The Old Globe); *Treasure*

Island (MSMT). Film: “First Date” (JazziDreamer Ent.), “Time to Leave” (Before the Crown Productions), “Generational Curses” (Fly in Rice Media/Black Hours). Education: B.F.A. - Howard University, M.F.A. - The Old Globe/USD Shiley Graduate Acting. www.JeffreyRashad.com. @jeffyjeff_ on Instagram.



MICHAEL A. SHEPPERD

(*Memphis & Clown 7, Dr. Pinch and Others*) Directing: *Blood at the Root* (Open Fist Theatre

Company - Los Angeles Drama Critics Circle (LADCC) nomination for Best Director; *The Boy From Oz* (Ovation Award, LADCC Award, Best Director); *Rotterdam* (The Kirk Douglas Theatre - LADCC Award, Best Production/Stage Raw: Best Production and Best Director); *West Addams* (Skylight Theatre – L.A. Times Critics Choice); *Laughter on the 23rd Floor* (The Garry Marshall Theatre); *Sucker Punch* (The Courage Theatre); *Too Heavy for Your Pocket* (Sacred Fools – L.A. Times Critics Choice). Acting: Miss Trunchbull in *Matilda* (La Mirada), Roger in *The Producers* (Ovation Award nom.), Troy in *Fences* (Ovation, LADCC nom./Ovation/Stage Raw Win), Mister in *The Color Purple* (Ovation Award), *Steel* (Ovation Award), *Master Harold and the Boys* (NAACP Theatre Award nom.), *Intimate Apparel* (NAACP Theatre Award), *Choir Boy* (NAACP

nom.), and Athol Fugard’s Valley Song (International City Theatre). Broadway/Regional: *Cathy Rigby is Peter Pan*; *Little Shop of Horrors*; *Caroline, or Change*; *The Whipping Man*. TV: “NCIS: Origins,” “Bosch,” “Why Women Kill,” “Curb Your Enthusiasm,” “Hot in Cleveland,” “Wizards of Waverly Place,” “Monk,” “Criminal Minds.” @shepdawg1122



DEANNA SUPPLEE

(*Risa & Clown 5, Adriana and Others*) is a Philadelphia-born, New York City-trained actress. A graduate of

the University of Pennsylvania, DeAnna has also studied at the British American Drama Academy at the University of Oxford and the Actors Studio Drama School (M.F.A., Acting). NYC Theatre: *American Rot* (La Mama, dir: Estelle Parsons), *The Winter’s Tale* (NYSX), *On Strivers Row* (Metropolitan Playhouse), *Much Ado About Nothing* (NYSX), *The Trojan Women* (The Flea Theater), *Fires in the Mirror*, *Laundry & Bourbon*, *Platanos* *Y Collard Greens*, and *Romeo & Juliet*. Regional theater: *The Garbologists* (Shadowland Stages), *B.R.O.K.E.N. code B.I.R.D. switching* (Berkshire Theatre Group), *The Niceties* (Mile Square Theatre), *Skeleton Crew* (TheatreSquared). International Theatre: *Look/Alive* (Edinburgh Fringe Festival). TV: “Elsbeth,” “Law and Order: SVU.” @deannasupplee

Stage Managers

R. CHRISTOPHER MAXWELL (*Stage Manager*) hails from the bustling southern metropolis of Little Rock, Arkansas and currently resides in Harlem, New York. He earned a B.A. in Theatre Arts, Dance, and Sociology from The University of Arkansas in Little Rock, and an M.F.A. in Stage Management from Columbia University’s School of the Arts. Christopher is an adjunct faculty member at SUNY. He is a fifth-year Stage Manager at Actor’s Equity Association. He also serves as Director-at-Large and New York Metro Regional Representative for the Stage Manager’s Association. Off-Broadway Credits: *Eco Village*, *Safeword*, and *American Moor* (ASM); *We Won’t Sleep* and *Arden of Faversham* (PSM). Regional Credits: *Mojada: A Medea in Los Angeles*, *Mlima’s Tale* and *Fairview* (ASM); and *The Inheritance*, *Guys and Dolls*, and *Mountaintop/Silent Sky* (PSM). He gives honor to his parents and ancestors.

His work is made available by the love of his partner Don and his furry goblins.

IMANI ROSS (*Assistant Stage Manager*), a Purdue Northwest graduate, has accumulated years of experience in different facets of production, education, corporate event planning, and stage management. Based in Chicago, Imani has worked with many local and national companies, including Drury Lane Theatre, Woman Evolve, Writers Theatre, The Fearless Fund, Lifeline Theatre, ONE Church LA, SJR Engagements and The All Nations Collective. Select theatre credits include *A Chorus Line*, *Mary Poppins*, and *Elf the Musical* (Drury Lane Theatre); *Twisted Melodies* (Congo Square Theatre); *Noises Off* (Steppenwolf Theatre); and *Hot Wing King* (Writers Theatre).

Creative Team

CHRISTINA ANDERSON (*Translator*, “*The Comedy of Errors*”) is the playwright of *the ripple*, *the wave that carried me home*, *How to Catch Creation*, and *pen/man/ship*. Her work has been produced across the country including theatres such as Berkeley Rep, Goodman Theatre, Oregon Shakespeare Festival, Portland Center Stage, and Yale Rep. A Tony nominated writer for Outstanding Book of a Broadway musical for *Paradise Square*,

Christina has received the Steinberg/ATCA New Play Award, the Horton Foote Prize, and the United States Artists Fellowship, among many other honors. She is the author of *Three Plays by Christina Anderson*, a collection of her work published by Tripwire Harlot Press. Education: Brown University and Yale School of Drama. Christina has taught playwriting at Rutgers University, SUNY Purchase, Wesleyan University, Brown, and YSD. Since 2019, she’s also

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been exploring music production under the moniker Purely Magenta, creating hip-hop instrumentals that reflect her inquisitive spirit. Current writing project: a book that explores playwriting as an accessible artistic life practice.

AUGUST WILSON (*Playwright*, “*Two Trains Running*”) [April 27, 1945 – October 2, 2005] authored *Gem of the Ocean*, *Joe Turner’s Come and Gone*, *Ma Rainey’s Black Bottom*, *The Piano Lesson*, *Seven Guitars*, *Fences*, *Two Trains Running*, *Jitney*, *King Hedley II*, and *Radio Golf*. These works explore the heritage and experience of African Americans, decade-by-decade, over the course of the twentieth century. His plays have been produced at regional theatres across the country and all over the world, as well as on Broadway. In 2003, Mr. Wilson made his professional stage debut in his one-man show, *How I Learned What I Learned*. Mr. Wilson’s works garnered many awards including Pulitzer Prizes for *Fences* (1987); and for *The Piano Lesson* (1990); a Tony Award for *Fences*; Great Britain’s Olivier Award for *Jitney*; as well as eight New York Drama Critics Circle Awards for *Ma Rainey’s Black Bottom*, *Fences*, *Joe Turner’s Come and Gone*, *The Piano Lesson*, *Two Trains Running*, *Seven Guitars*, *Jitney*, and *Radio Golf*. Additionally, the cast recording of *Ma Rainey’s Black Bottom* received a 1985 Grammy Award, and Mr. Wilson received a 1995 Emmy Award nomination for his screenplay adaptation of *The Piano Lesson*. Mr. Wilson’s early works included the one-act plays *The Janitor*, *Recycle*, *The Coldest Day of the Year*, *Malcolm X*, *The Homecoming*, and the musical

satire *Black Bart and the Sacred Hills*. Mr. Wilson received many fellowships and awards, including Rockefeller and Guggenheim Fellowships in Playwriting, the Whiting Writers Award, 2003 Heinz Award, and a 1999 National Humanities Medal from the President of the United States. He received numerous honorary degrees from colleges and universities, as well as the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of New Dramatists, a member of the American Academy of Arts and Sciences, a 1995 inductee into the American Academy of Arts and Letters, and on October 16, 2005, Broadway renamed the theatre located at 245 West 52nd Street The August Wilson Theatre in his honor. Additionally, Mr. Wilson was posthumously inducted into the Theater Hall of Fame in 2007. Mr. Wilson was born and raised in the Hill District of Pittsburgh, Pennsylvania and lived in Seattle, Washington at the time of his death. He is survived by his daughters Sakina Ansari and Azula Carmen Wilson, and his wife costume designer Constanza Romero.

DEVIN BRAIN (*The Acting Company Producing Director and Director*, “*The Comedy of Errors*”) has held increasingly significant roles at The Acting Company since starting as Staff Repertory Director during the company’s 2012-2013 season. In his own artistic practice, Devin is a freelance stage director specializing in contemporary productions of classical texts, as well as original work. Select recent productions include *Othello*, *Julius Caesar*, *Macbeth*, *You/Emma* by Paz Pardo (an adaptation of Madame Bovary), *Exposure* by Laura Zlatos

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(an exploration of the life and work of Francesca Woodman), *Bones in the Basket* (on original adaptation of Russian Fairy Tales), *Middletown* by Will Eno, *Breath of Kings* (his adaptation of *Richard II*, *Henry IV*, and *Henry V*), *Blacktop Sky* by Christina Anderson, and *The Droll {or, a play about the END of theatre}* by Meg Miroshnik. Devin holds an M.F.A. in Directing from the Yale School of Drama where he also served as Artistic Director of the Yale Cabaret.

LILI-ANNE BROWN (*Director*, “*Two Trains Running*”), a Chicago South Side native, works as a director, actor, and educator; and has performed in, directed, and produced many award-winning shows in Chicago and nationally. Recent directing credits include *The Nacirema Society...*, *School Girls*, or *The African Mean Girls Play*, and the world premieres of *Ike Holter’s I Hate It Here* and *Lottery Day* (Goodman Theatre), *Dreamgirls* (McCarter Theatre and Goodspeed Musicals), *FELA!* (Olney Theatre), *Joe Turner’s Come and Gone* (Huntington Theatre), *Ain’t No Mo’* (Woolly Mammoth and Baltimore CenterStage), *Rent* and *The Color Purple* (The Muni), *Once on This Island* (Oregon Shakespeare Festival), *Acoustic Rooster...* (Kennedy Center and National Tour), *Put Your House in Order* (La Jolla Playhouse), and *Cullud Wattah* (Victory Gardens). She is the former Artistic Director of Bailiwick Chicago, where she focused programming on Chicago-premiere musicals and new play development with resident playwrights. Lili-Anne has received two Helen Hayes Awards, five Jeff Awards, two BTA Awards, and an African American

Arts Alliance Award for excellence in directing. She is a 2021 recipient of the 3Arts Award for Theatre, the 2023 Zelda Fichandler Award Finalist, and an inaugural Platform Award recipient. Lili-Anne is a member of SDC, AEA, SAG-AFTRA, and a graduate of Northwestern University.

JENNY SULLIVAN (*Director*, “*How I Learned What I Learned*”) has had a wide-ranging career directing classics, revivals and new plays. Over the last 25 years, Jenny has directed numerous plays for Rubicon Theatre Company, where she serves as Artistic Associate. These include the world premiere of *The Baby Dance: Mixed and Defying Gravity* (both by Jane Anderson), *Hamlet* with Joseph Fuqua and Stephanie Zimbalist, the American premiere of *The Man Who Shot Liberty Valance* with Gregory Harrison and Jeff Kober, *Who’s Afraid of Virginia Woolf?* with Joe Spano and Karyl Lynn Burns, *The Little Foxes* with Linda Purl and John Bennett Perry, *Clarence Darrow* with James O’Neil, and *Women Beyond Borders* with a rotating group of artists. Recent favorite productions include *I Am My Own Wife* at Laguna Playhouse (a remount of her production at Ensemble Theatre of Santa Barbara), Tom Dugan’s *Jackie Unveiled* at The Wallis Annenberg, and *The Legend of Georgia McBride* for Ensemble. Jenny’s credits also include Tom Dugan’s *Wiesenthal* at the Acorn Theatre in NYC and The Wallis Annenberg in Beverly Hills; *The Dresser* for The Royal Manitoba Theatre Centre; six seasons of new plays for the Williamstown Theatre Festival; and the premiere of Jane

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Anderson's *The Baby Dance* for Pasadena Playhouse, Williamstown, Long Wharf Theatre (CT Critics' Directing Award) and the Lucille Lortel Theatre Off-Broadway. Jenny's films include her Rock-'n-Roll tale "Access All Areas," which premiered at Filmex and the SB Film Festival and "The Next Best Thing" in which she had the good fortune to direct her father Barry. She is currently producing the documentary "I Know Catherine" about her life-long friend Catherine Coulson. Jenny is most proud of the Rubicon premiere of her play *J for J* in which she starred opposite Jeff Kober the late great John Ritter.

TANYA ORELLANA (*Scenic Designer*) designs performance spaces for theatre and opera. Originally from San Francisco's Mission District, she is a core member of the award-winning ensemble Campo Santo. Previous collaborations with Lisa Peterson include *The Kind Ones* by Miranda Rose Hall (The Magic), and *Timon of Athens* and *Coriolanus* (Utah Shakespeare Festival). Recent collaborations include *Poor Yella Rednecks: Vietgone 2* directed by Jaime Castañeda, *Fefu and Her Friends* directed by Pam MacKinnon, *Oedipus* directed by Jenny Koons at The Getty Villa, *The Industry's Sweet Land*, an immersive opera directed by Yuval Sharon and Cannupa Hanska Luger, and *LEAR* by Marcus Gardley, co-directed by Eric Ting and Dawn Monique Williams. Tanya received her M.F.A. in Scenic Design from CalArts and is the 2016 recipient of the Princess Grace Fabergé Theatre Award. She is a member of Wingspace Theatrical

Design and an organizing member of La Gente: The Latine Production Network. www.tanyaorellana.com.

SARITA FELLOWS (*Costume Designer*, "*The Comedy of Errors*") was born in Freetown Sierra Leone. Her recent works include *Death of a Salesman* (Broadway), *The Ally* and *A Bright Room Called Day* (The Public Theater), *Safety Not Guaranteed* (BAM), *Native Son* and *Odyssey* (The Acting Company), *Travels* (Ars Nova), *Elyria* (Atlantic Theatre Company), *Drinking in America* (Audible Minetta Lane Theater), *Bite Me* (WP Project), *She Loves Me* (Long Wharf), *King James* (The Old Globe), *Theater of the Mind* (Denver Center of Performing Arts), *Blues for an Alabama Sky* and *Sweat* (Guthrie Theater), *Sojourners*, *Joy and Pandemic*, and *Our Daughters Like Pillars* (Huntington Theatre), *Seize the King* (Alliance Theatre), and *Fefu and Her Friends*, *Top Girls*, and *Her Portmanteaux* (American Conservatory Theater). In the dance world, Sarita has worked with choreographers such as Liz Lerman and Edisa Weeks. She holds an M.F.A. in design from Tisch School of Design. She received an award for Outstanding Achievement in Costume Design from The National Black Theater Festival in 2022, the Lily Award (2020), and was nominated for an Elliot Norton Award in 2024 for Outstanding Costume Design, Large Theatre.

SAMANTHA C. JONES (*Costume Designer*, "*Two Trains Running*") [she/her] has designed for Geffen Playhouse, Pasadena Playhouse, Center Theatre Group, Oregon Shakespeare Festival (OSF), McCarter Theatre, Huntington

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Theatre Company, Goodspeed Musicals, Goodman Theatre, Steppenwolf Theatre, Court Theatre, Paramount Theatre (Aurora), Drury Lane Theatre, Writers Theatre, Lookingglass Theatre Company, Chicago Children's Theatre, TimeLine Theatre, Porchlight Music Theatre, Jackalope Theatre, The Muny, Denver Center for the Performing Arts, Cleveland Playhouse, Kansas City Repertory Theatre, Alley Theatre, Seattle Children's Theatre, First Stage Theatre, Skylight Music Theatre, Indiana Repertory Theatre, Peninsula Players Theatre, and others. Upcoming productions include *Fat Ham* (OSF) and *Little Shop of Horrors* (Denver Center). Her work can be viewed at www.samanthacjones.com.

JARED GOODING (*Lighting Designer*) is excited to be designing his first national tour. Based out of Chicago, his design credits include shows for theatres across the country, including STAGES Houston, Milwaukee Repertory Theater, Goodman Theatre, Writers Theatre, Court Theater, Chicago Children's Theater, TimeLine Theatre, Madison Children's Theater, MPAACT, Syracuse Stage, Fulton Theater, Bristol Riverside Theater, Pittsburgh Public Theater, Indiana Repertory Theater, First Stage Milwaukee, Asolo Repertory Theatre, Florentine Opera Company, American Blues Theater, Congo Square, and Steep Theater. He was the lighting assistant for "The Wiz Live" on NBC, and has associate designed at the Kennedy Center in DC. He is an Ensemble Member with American Blues and MPAACT theatres and was named the 2023 emerging artist at the Michael Merritt Awards in Chicago. His work is featured at goodingdesigns.com.

LINDSAY JONES (*Original Music and Sound Design*) Broadway: *Slave Play* (Tony nominations for Best Score and Best Sound Design of a Play), *The Nap*, *Bronx Bombers*, and *A Time to Kill*. Off-Broadway: *Privacy* (The Public Theater), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), *Top Secret* (New York Theatre Workshop), and many others. Regional: Guthrie Theater, Center Stage, American Conservatory Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, Arena Stage, Old Globe Theatre, Chicago Shakespeare Theater, Steppenwolf Theatre, and many others. International: *Slave Play* (West End, London), Royal Shakespeare Company (England), Stratford Festival (Canada), and many others. Audio dramas: Disney's *Star Wars: Tempest Breaker*, Marvel's *Wastelanders*, Audible's *A Streetcar Named Desire* with Audra McDonald and Carla Gugino, Next Chapter Podcasts' *Play On Shakespeare*, and Committee for Children's *The Imagine Neighborhood*. Lindsay has received two Tony Award nominations, seven Joseph Jefferson Awards (24 nominations), two Ovation Awards (three nominations), an L.A. Drama Critics Circle Award, and many others. Film/TV scoring: HBO Films' "A Note of Triumph – The Golden Age of Norman Corwin" (2006 Academy Award for Best Documentary, Short Subject), the newly released "Dinosaur Discoveries" (now playing the Houston Natural Sciences Museum), and over 30 other films. He is the co-chair of Theatrical Sound Designers and Composers Association (TSDCA) and teaches Composition for Theatre and

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Music History at the University of North Carolina School of The Arts. www.lindsayjones.com

ANNA DORODNYKH (*Props Design*) is happy to join The Acting Company family again! Off-Broadway credits: *The Counter* (Props Supervisor), *Love + Science* (Props Designer), *A Sherlock Carol* (Deck Props), *Romeo & Bernadette* (Deck/Props). Regional: *Fiddler on the Roof* - Props Designer (The Axelrod Performing Arts Center), and *Odyssey* - Rehearsal Props Lead (The Acting Company National Tour).

DUANE BOUTTÉ (*Voice & Speech*) is a New York based actor, director and theatre educator. He trained at UCLA and the National Theatre Conservatory and has taught at Illinois State University, Ramapo College, The New School, and National Theatre Institute. Boutté was text coach for Woodward Shakespeare Festival's *Twelfth Night* and *Hamlet* and was a faculty advisor for voice and text on M.F.A.-directed productions at ISU. In his private studio, Duane has helped prepare actors for roles on Broadway and nationwide. He is an Acting Company alum whose first NY job was touring in the company's '91-'92 production of *A Midsummer Night's Dream*. Other acting credits include the films "Stonewall" and "Brother to Brother," the original Broadway company of *Parade*, and the 1994 Tony winning revival of *Carousel*. Duane's favorite acting roles are Mercutio (OSF), Jeremy in *Joe Turner's Come and Gone* (Denver Center), and *Orestes* in an *Oresteia*, inaugurating Berkeley Rep's

RODA Theatre. His directing credits include Neil LaBute's *Appomattox* (World Premiere), *Home* (Rep Stage), *The Merry Wives of Windsor* (Worcester Shakespeare), *Fences*, and more. Composer credits include *Caravaggio Chiaroscuro* (LaMama), and *Lyn' Up a Breeze* (Second Space).

ANN JAMES (*Intimacy Director/ Sensitivity Specialist*) made her debut as the first Black Intimacy Coordinator on Broadway for *Pass Over*. Broadway credits include *Sunset Boulevard*, *A Wonderful World*, *Eureka Day*, *Sh*t. Meet. Fan*, *John Proctor is the Villain*, *The Outsiders* (Tony Award Best Musical 2024), *Lempicka*, *Illinois*, *Hamilton*, *Parade* (Tony Award 2023 for Best Revival), *Sweeney Todd*, *Heart of Rock and Roll*, and *Jelly's Last Jam*. Off-Broadway: *Antiquities*, *The Great Privation*, *Velour! A Drag Spectacular!*, *Cats: The Jellicle Ball*, *The Hippest Trip*, *Sunset Baby*, *Orlando*, *Jonah*, *White Girl in Danger*, *How to Defend Yourself*, *The Comeuppance*, *The Lonely Few*, and many others. Tour: *Hamilton* UK. James' company, Intimacy Coordinators of Color was awarded a 2024 Special Citation from the OBIE Awards and The American Theatre Wing.

TOMMY KURZMAN (*Wig & Hair Design*) Broadway: *Uncle Vanya*, *I Need That*, *Gutenberg: The Musical!*, *The Cottage*, *Peter Pan Goes Wrong*, *Pictures from Home*, *The Collaboration*, *Macbeth*, *Mrs. Doubtfire*, *All My Sons*, *True West*, *St. Joan*, *My Fair Lady*, *Little Foxes*, *Long Day's Journey*, *Bright Star*, *The King and I*, and *Fiddler on the*

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Roof. Off-Broadway: *Little Shop of Horrors* (Westside Theatre), *Titanique*, *Roundabout*, *MCC*, *Atlantic*, *The New Group*, *The Public*, *Manhattan Theatre Club*, and *New World Stages*. Regional: *The MUNY*, *Goodspeed*, *Drury Lane*, *Chicago Shakespeare Theater*, *The Huntington*, *Geva Theatre*, *Arena Stage*, and *MSM*. Instagram: @TommyKurzmanWigs

MARTINE KEI GREEN-ROGERS (*Dramaturg*) is the Dean of the Theatre School at DePaul University. Her dramaturgical credits include *it's not a trip, it's a journey*, *He Brought Her Heart Back in a Box* and *The Ohio State Murders* (Round House Theatre); *Wind in the Door* and *Long Way Down* (The Kennedy Center); *The Catastrophist* (Marin Theatre Company); *Toni Stone* and *Sweat* (The Goodman); *Lion in Winter*, *King Hedley II*, *Radio Golf*, *Five Guys Named Moe*, *Blues for an Alabama Sky*, *Gem of the Ocean*, *Waiting for Godot*, *Iphigenia at Aulis*, *Seven Guitars*, *The Mountaintop*, and *Home* (Court Theatre); *It's Christmas, Carol!*, *Hairspray*, *The Book of Will*, *Shakespeare in Love*, *UniSon*, *Hannah and the Dread Gazebo*, *Comedy of Errors*, *To Kill a Mockingbird*, *The African Company Presents Richard III*, *A Midsummer Night's Dream*, and *Fences* (Oregon Shakespeare Festival). Broadway credits include *Jagged Little Pill*.

IRVIN MASON JR. (*Associate Director*, "Two Trains Running") is a director, actor, poet, and teaching artist born and raised in St. Thomas, U.S. Virgin

Islands. His work intersects expressive movement, live music, emerging technology, and Afro-Caribbean traditions to breathe new life into physical storytelling. Irvin seeks to direct work that leaves a residue – unapologetic work that dismantles the traditional foundations of theatre and creates space for new voices to tell their own stories. Irvin is the proud, current recipient of the 2024-2026 Drama League Stage Directing Fellowship. He has recently assisted on the new work development of plays and musicals at the Playwrights Center and Berkeley Rep's Ground Floor. Recent directing credits include *Ain't Misbehavin* (Gallery-Players), *Stuck* (Chain Theatre), and *Pipeline* (Gallery-Players). Assistant Directing credits include *Gospel According to Heather* (AMAS, dir. Rachel Klein). In 2023, Irvin served as a directing observer to Schele Williams on the Broadway revival of *The Wiz*. He was the SDCF directing shadow on *Little Shop of Horrors* (dir. Maggie Burrows) and *Rent* (dir. Lili-Anne Brown) at the MUNY. He was also the directing observer on *Pup! A Chew Story* (NAMT). @iirvinmason | irvinmasonjr.com

MURNANE CASTING is a first-class casting office in New York City. With a passion for developing new works, the Murnane team specializes in casting for theatre, film, and television projects nationwide. The company's mission is to offer a collaborative, relaxed, and highly creative casting experience for clients. MurnaneCasting.com

Artistic and Production Staff
The Acting Company

KENT GASH (*Artistic Director*) brings to The Acting Company professional collaborations with stellar living dramatists Tarell Alvin McCraney, Quiara Alegria Hudes, Robert O’Hara, Dominique Morisseau, Suzan-Lori Parks, and Regina Taylor, among many others. He has also directed dynamic modern reconsiderations of Alexander Dumas, Langston Hughes, Noël Coward, Duke Ellington, Frank Loesser, Stephen Sondheim, William Shakespeare, Tennessee Williams, Arthur Miller, and August Wilson. As a director, Kent’s productions have been seen at leading U.S. theatres including the Public Theater, Steppenwolf, the Guthrie, Oregon Shakespeare Festival, Ford’s Theatre, and Pasadena Playhouse. Before becoming the Artistic Director of The Acting Company, Kent was Associate Artistic Director of Alliance Theatre and Alabama Shakespeare Festival. He is the founding director of NYU-Tisch’s New Studio on Broadway. Kent serves on the SDC Foundations’ Lloyd Richards New Futures Residency for Black Directors Selection Committee and the Princess Grace Foundation Arts Advisory Council. Carnegie-Mellon (B.F.A., Acting) and UCLA (M.F.A., Directing).

ERIK SCHROEDER (*The Acting Company Managing Director*) served as Managing Director of The House Theatre of Chicago, Director of Marketing at Lookingglass Theatre,

worked at the Manhattan Theatre Club, and received the Theatre Communications Group Leadership U Fellowship, funded by The Mellon Foundation. His work on Broadway includes *Hadestown* (also West End and National Tour), *Water for Elephants*, and *Swept Away*, among others. Erik was an instructor at Columbia College Chicago, a board member of The Hypocrites, and speaker at UChicago, Loyola, NAMP, League of American Orchestras, and INTIX. He has produced and/or performed at 54 Below, American Repertory Theatre, Actors Theatre of Louisville, and Florida Studio Theatre. Erik is a graduate of St. Olaf College and the Commercial Theatre Institute.

DEVIN BRAIN (*Producing Director*) See bio on page 30.

B. RAFIDI (*Associate Producer*) comes to The Acting Company after working as a freelancer in stage and production management for seven years. Selected stage management credits include *I Wanna F*ck Like Romeo and Juliet* (New Light Theater Productions), *Twelfth Night*, *Romeo and Juliet* (The Acting Company), and *The Medora Musical* (Stagewest Entertainment). Rafidi also worked for three years as the Production Activities Manager for The Juilliard School’s Center for Innovation in the Arts after finishing the Juilliard stage management apprenticeship (2018-19). @rafidi0913

Artistic and Production Staff
Rubicon Theatre Company

KARYL LYNN BURNS (*Producing Artistic Director*) founded Rubicon with husband James O’Neil in 1998 and has overseen more than 170 productions for the company, including the World Premieres of *23.5 Hours/Conviction* by Carey Crim (a co-production with Bay Street Theatre and the Royal Manitoba Theatre Centre); *Daddy Long Legs* (which has traveled to 15 U.S. cities and 4 countries and is licensed by MTI); *The Best is Yet to Come: The Music of Cy Coleman* (NY Drama Desk Award); *Lonesome Traveler* (Drama Desk and Outer Critics Circle nominations); *My Antonia* adapted and directed by Scott Schwartz with music by Steven Schwartz; *It’s Only Life* by John Bucchino directed by Daisy Prince; and *Hello! My Baby* by Cheri Steinkellner. Karyl Lynn partnered with Daryl Roth to produce the Off-Broadway production of *Wiesenthal* by Tom Dugan, directed by Jenny Sullivan (Drama Desk and Outer Critics Circle nominations). For over a decade prior to starting Rubicon, Karyl Lynn was CEO of State of the Arts, an arts marketing and management firm. Clients included Ventura Music Festival, New West Symphony, Ensemble Theatre Company, PCPA Theaterfest, Theatre League, Broadway Producer Normand Kurtz, and Tony Award-winning playwright Dale Wasserman. Karyl Lynn worked with students from Oak Meadow School who received the United Nations “Global 500” Award for their work on environmental issues. For The Dream

Foundation, she produced a PSA directed by Mimi Leder and starring Jeff Bridges. As an event planner, Karyl Lynn and her staff coordinated the 10th Annual “Cool Comedy, Hot Cuisine” with Robin Williams, Howie Mandel, and Bob Saget, emceed by Bob Costas; a concert for Scleroderma Research with singer Sheryl Crow at the Santa Barbara Bowl; and several charity film premieres. For Capps for Congress, she managed a 400-person luncheon with Hillary Clinton as keynote speaker. Karyl Lynn is also an award-winning actor and sound designer.

JAMES O’NEIL (*Rubicon Co-Founder and Artistic Director, Emeritus*) is the Co-Writer/Director of *A Cowboy Lullaby* which just completed a successful run at Rubicon. He is also the Writer/Director of *Lonesome Traveler: A Journey Down the Rivers and Streams of American Folk* (NY Drama Desk and Outer Critics Circle nominations), which premiered at Rubicon as a co-production with Laguna Playhouse and then transferred to 59E59 Off-Broadway. Jim’s other Rubicon directing credits include *I Dig Rock and Roll Music* (Writer/Director), *King Lear*, *Man of La Mancha*, *Fiddler on the Roof* (Indy Award), *Jesus Christ Superstar*, *A Delicate Balance*, *The Diary of Anne Frank*, *The Night of the Iguana*, *A Streetcar Named Desire* (Indy Award), *Driving Miss Daisy* (NAACP Award - Best Direction of a Play), *All My Sons* (L.A.

ABOUT THE ARTISTS

RUBICON THEATRE COMPANY

WINTER PROGRAMS – 2025

Ovation Award - Best Production of a Play), *Sylvia*, and *Gem of the Ocean*. Under Jim's artistic leadership, Rubicon accepted the NY Drama Desk Award for *The Best is Yet to Come: The Music of Cy Coleman*, conceived and directed by David Zippel. Other directing credits include *The Lion in Winter*, *The Petrified Forest*, *Inherit the Wind* and regional premieres of *A Coupla' White Chicks Sitting Around Talking*, and *The Mystery of Edwin Drood*. While on staff at Landmark Entertainment Group, Jim directed a multi-million-dollar animatronics/special effects show in Japan, supervising all aspects of production and creative direction for themed attractions in Sanrio's Harmonyland. As an actor, Jim's Rubicon credits include the title role in *Clarence Darrow*, Dr. Prospero in *Return to the Forbidden Planet*, Claudius in *Hamlet*, the Stage Manager in *Our Town*, Michael in *Dancing at Lughnasa*, and multiple roles in *The Turn of the Screw*. He appeared for two years as Pontius Pilate in the National Tour of *Jesus Christ Superstar* starring Ted Neeley, Carl Anderson and Irene Cara. Regional credits include John Adams in *1776*, The Duke/Dr. Carrasco in *Man of La Mancha*, and Adam in the first workshop of Dale Wasserman's *Western Star*. Jim may be heard singing the title role in "Quasimodo: Prince of Fools" and as Tsar Nicholas in "Rasputin," on concept albums by Michael Rapp.

STEPHANIE A. COLTRIN (*Associate Artistic Director/Line Producer*) is an award-winning producer and director with over 200 productions to her credit,

ranging from musicals to Shakespeare to World Premieres, from comedies to dramas. Directing credits for Rubicon include *Buyer and Cellar*, *Taking Sides*, *Sylvia*, *Moonlight and Magnolias*, and the Ovation-recommended production of *The Last Five Years*. Stephanie was formerly the Artistic Director of CLO of South Bay Cities and the Hermosa Beach Playhouse, helming a ten-show season at both venues, and directing productions including *Miss Saigon* (Ovation winner for Best Musical, for which she earned a directing nomination), *Seussical the Musical* (Broadway World Award for Best Director), *Jesus Christ Superstar* (Stage Scene L.A. Award, Director) *Oklahoma*, *Bark!*, *She Loves Me*, and *The 1940's Radio Hour*. Other directing credits include *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Godspell*, *Barefoot in the Park*, *Who's Afraid of Virginia Woolf?*, *Private Lives*, *Steel Magnolias*, *Blithe Spirit*, *Art*, *The Green Room* (World Premiere), and *Quilters*. She is also Co-Artistic Director for *Shakespeare by the Sea* (a summer Shakespeare festival touring two shows in rep to more than 24 locations throughout Southern California), having directed *Henry V*, *The Winter's Tale*, *Macbeth*, *Othello*, *Hamlet*, *The Tempest*, *Julius Caesar*, *King Lear*, *Henry VI Parts 1 & 2*, and others. For her work with SBTS, Stephanie was interviewed on PBS as well as for a Folger Shakespeare Library podcast. www.stephaniecoltrin.com

JULIA DONLON (*Production Manager*) was born and raised in Oxnard, California, and graduated from

ABOUT THE ARTISTS

RUBICON THEATRE COMPANY

WINTER PROGRAMS – 2025

Pepperdine University with a B.A. in Theatre Production Design with an emphasis in Stage Management. She spent the years following doing theatre onboard a cruise ship in New Zealand, Ventura County, and around Los Angeles. Previous credits include *Once*, "A" Train, *The World Goes Round*, *Almost, Maine*, and *In the Heights* (Rubicon Theatre); *Calvin Berger* (The Colony Theatre); *Accommodation* (Odyssey Theatre), *Broadway @ The* (Bourbon Room); and *The Abode* (Edinburgh Fringe Festival). While working at Rubicon as the Production and Company Manager, she also represents Pennies, a local Ventura alternative pop-punk band. Julia thanks

her family and boyfriend for their unwavering support.

JIMMY CALLAHAN (*Technical Director*) began his work at Rubicon assisting the previous technical director and working backstage on *The Realistic Joneses*. He was subsequently a part of the company's productions of *Dark of the Moon*, *The World Goes Round*, and "A" Train. Jimmy was also a part of the production of *Eisenhower: This Piece of Ground* at Rubicon and has since traveled with the show to Santa Barbara and Olney Theater Center in Maryland. He has now taken on the role as Technical Director here at Rubicon Theatre.

Additional bios for Rubicon and TAC staff may be found online at www.rubicontheatre.org/winterprograms-2025 or by scanning the QR code below:



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Have your likeness or that of a loved one painted by internationally renowned painter Michael O'Kelly and included in a 32' mural featuring many renowned Rubicon artists who have appeared in musicals or cabarets at the theatre.

For more information, contact:

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RUBICON
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Rubicon’s Jewel Club is a three-year sustaining membership program offering various behind-the-scenes benefits.

Membership is a great way to make new friends with similar interests, meet many of the artists involved in directing and designing Rubicon productions, and gain insight into the creative process. Members attend directors’ previews in private homes and receive other special perks.



For more information, please contact:
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Tour Lighting Drafter Jessica Neill

ACKNOWLEDGMENTS

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ABOUT THE ACTING COMPANY

RUBICON THEATRE COMPANY

WINTER PROGRAMS – 2025

Founded by John Houseman and Margot Harley over 50 years ago, The Acting Company has helped launch the careers of nearly 500 actors, including Kevin Kline, Patti LuPone, Rainn Wilson, Frances Conroy, Harriet Harris, Jeffrey Wright, Hamish Linklater, Jesse L. Martin, Roslyn Ruff, and Kelley Curran. TAC has performed for over four million people in 48 States, 10 foreign countries, on and Off-Broadway, and at leading resident theatres including The Guthrie and The Kennedy Center.

New works commissioned by the Company include plays by William Finn, Marcus Gardley, Rebecca Gilman, John Guare, Beth Henley, Tony Kushner, Lynn Nottage, Meg Miroshnik, Ntozake Shange, Maria Irene Fornés, Spalding Gray, Marsha Norman, Charles Smith, Samm-Art Williams, and Wendy Wasserstein. Among many accolades, the Company received the 2003 Tony honor for Excellence in the Theater.

Under the leadership of Artistic Director Kent Gash, Producing Director Devin Brain, and Managing Director Erik Schroeder, the Company brings professional productions and education programs to thousands of audience members in diverse communities throughout the United States each year. Annually, over 20,000 audience members see a Company production and nearly 7,000 students benefit from the Company's award-winning arts-in-education curriculum.



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ABOUT RUBICON THEATRE COMPANY

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Rubicon Theatre Company was founded in 1998 as an actors' and directors' company, committed to creating a nurturing environment for artists where exploration and experimentation are encouraged and supported. In the company's intimate 180-seat home in Ventura's Downtown Cultural District, The company has played to more than 550,000 audience members and reached 54,000 students.

True to the Company's name and vision of founders Karyl Lynn Burns and James O'Neil, the company has developed a reputation for innovation, approaching classics with a fresh eye, and treating new works with a reverence often reserved for classics. Rubicon has been the recipient of a special award for Sustained Excellence from the Los Angeles Drama Critics Circle, and has received two New York Drama Desk Awards. The Company has also received multiple Ovation, Indy, Rep and NAACP Awards.

Many luminaries have graced the Rubicon stage, including Tony, Obie, Olivier, Ariel and Dora Award winners. These artists work in concert with Rubicon company members, regional and local professionals, and aspiring young artist from Rubicon's education and outreach programs.

Rubicon is governed by a Board of Directors of local business and civic leaders led by Doug Halter, and supported by a Board of Advisors and a volunteer auxiliary.





RUBICON THEATRE COMPANY

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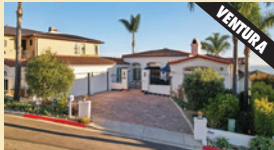
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1251 WEYMOUTH LANE 1950s Pierpont Ventura Beach Cottage. Originally built in 1953. Updated w/ all modern amenities, 3 BD, 2BAs, & approx. 1003 sf. Private front & rear yards w/ patios plus parking for 3 cars. Stroll 1/4 block to uncrowded beach w/ views of the Channel Islands. Currently a licensed Short Term Vacation Rental. **REDUCED TO \$1,449,000** www.1251Weymouth.com



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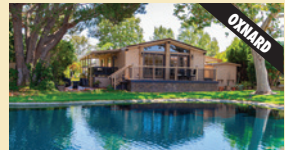
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280 CUMMINGS ROAD Santa Paula buildable & avocado producing lot. Almost 2 Acres of Hass Avocados, w/ good production. Build your dream home w/ a guest house. Private gated entrance on west end of lot. Surrounded by custom multi-million-dollar homes. Shared frost turbine w/ neighbors. City water. Electricity is available. View of mountains. **LISTED FOR \$975,000** www.FredEvans.com



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