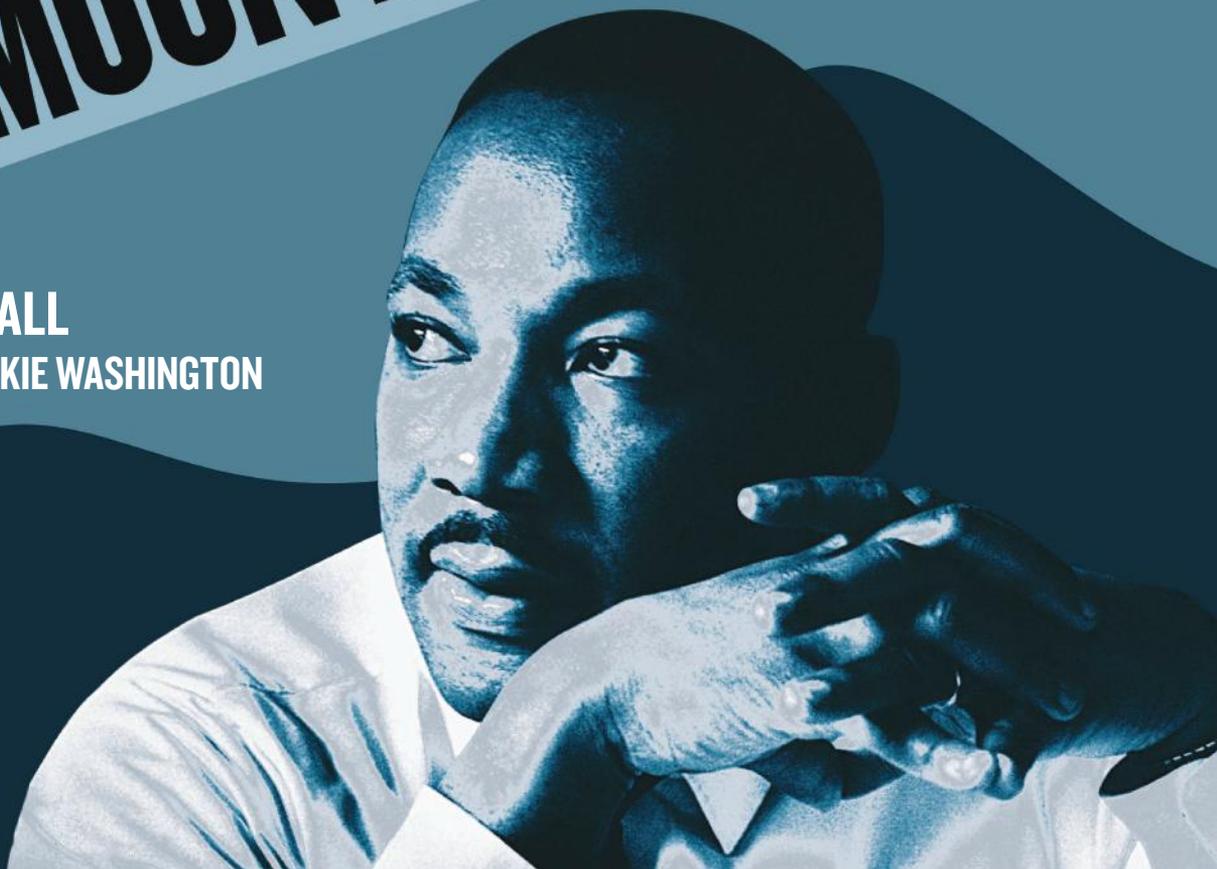


2

BEST NEW PLAY
OLIVIER AWARD WINNER

THE MOUNTAINTOP

BY KATORI HALL
DIRECTED BY VICKIE WASHINGTON



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Dear friends,

The legacy of Dr. Martin Luther King, Jr., is profound. From an early age, we hear the message that success is measured by what you've achieved. Dr. King's achievements were historic, but he never rested. Instead, he embodied the notion that real success is measured by continuous and meaningful action.

As TheatreSquared looks toward the new year and, soon, a new beginning after the disruptions of COVID, we are committed to taking continuing actions to advance our vision of helping foster a community that is fundamentally more equitable.

As you join us at the theatre this year, we invite you to join us in this rewarding effort. In 2021, TheatreSquared launched new mission, vision, and community statements and shared them on our website, along with a list of actions we've taken toward these goals. You can read them all at theatre2.org/mission.

We're grateful to you for being part of our audience. Now, help us take our next steps. Invite a friend to the theatre, make a gift to support this work—and join the conversation!

Thank you, and enjoy the show.

Martin Miller, *Executive Director*

Robert Ford, *Artistic Director*

THE MOUNTAINTOP

By Katori Hall

BEST NEW PLAY
OLIVIER AWARD WINNER

Creative

VICKIE WASHINGTON
TANYA ORELLANA
RUBY KEMPH
SHAWN D. IRISH[^]
BILL TOLES
CJ BARNWELL
BRODIE JASCH
EMELY ZEPEDA*

Director
Scenic Design
Costume Design
Lighting Design
Sound Design
Projection Design
Props Manager
Production Stage Manager

Cast

ANEISA J. HICKS*
CLINTON LOWE*

Camae
Dr. Martin Luther King, Jr.

Additional Creatives

CODA BOYCE
MORGAN HICKS

Assistant Stage Manager
Intimacy & Fight Consultant

Understudies

Coda Boyce, Jordan Williams



* Member, Actors' Equity Association
^ Member, United Scenic Artists, Local 829
Member, Stage Directors and Choreographers Society



Aneisa J. Hicks



Clinton Lowe



vickie washington

TIME PERIOD

April 3, 1968

SETTING

Room 306 at the Lorraine Motel, Memphis Tennessee.

RUN TIME: 1 hour and 45 minutes.

There will be no intermission.

The Mountaintop premiered in London at Theatre503 under the direction of James Dacre.

ANEISA J. HICKS

(*Camae*) makes her TheatreSquared debut. Credits include Janelle in *Graveyard Shift* (Goodman Theatre); Lizzie in *Pride and Prejudice* (Long Wharf Theatre) and Adiaha Ufot in *Her Portmanteau* (American Conservatory Theater). Television credits include Pam in *A League of Their Own* (Amazon Prime); Denise Sanders in *Chicago Med* (NBC) and Monica in *The Chi* (Showtime). She holds an MFA in acting from the University of Iowa.

CLINTON LOWE

(*Dr. Martin Luther King, Jr.*) makes his TheatreSquared debut. On Broadway, he appeared in the musical workshop, *Holler If Ya Hear Me*, inspired by Tupac Shakur (dir. Tony Award winner, Kenny Leon). His other credits include *The First Deep Breath* (World Premiere, Victory Gardens Theater, BTAA Best Featured Actor), *Kill Move Paradise* (The National Black Theater in Harlem, *New York Times* Critic's Pick), *The Brother's Size* (Luna Stage, Top 10 Best NJ Productions of the Year), *Romeo & Juliet* (TheaterWorks USA, National Tour). Film: *American Gangster* (dir. Oscar nominee, Ridley Scott, starring Oscar winners, Denzel Washington & Russell Crowe), *Time Out of Mind* (starring Golden Globe winner, Richard Gere), *Louder Than Bombs* (starring Oscar nominee, Jesse Eisenberg). TV: "*Insecure*" (HBO), *Grimcutty* (Hulu), "*The Hustle*" (Fuse TV, NAACP Image Award), "*Law & Order: SVU*" (NBC), "*Blue Bloods*" (CBS). He has trained at the William Esper Studio in New York.

VICKIE WASHINGTON

(*Director*) returns to TheatreSquared after directing last season's *School Girls*; or, *the African Mean Girls Play*. Directing credits include *Are you now, or have you ever been...* (Stage West Theatre); *Solstice - a New*

Holiday Adventure, Passing Strange, (Theatre 3); *A Motown Christmas, Sunset Baby*, (Jubilee Theatre); *Fences*, (African American Rep); *Speech and Debate* (TWU); *The Ballad of Jane Elkins, Angela's Mixtape*, (Soul Rep); *The Little Tommy Parker Celebrated Colored Minstrel Show*, (Theatre Too); *Four Little Girls: Birmingham 1963*, (BTW); *Fabulation* (UNT) Performance credits include *Primer for a Failed Superpower* directed by Rachel Chavkin (The TEAM); *Crowns, ...and Jesus Moonwalks the Mississippi*, (Dallas Theater Center); *for colored girls...*, *Joe Turner's Come and Gone, Piano Lesson*, (Theatre Three); *The Tempest*, (Dallas Shakespeare Fest); *A Lesson Before Dying*, (Jubilee Theatre); *Contribution, From the Mississippi Delta* (Soul Rep). Acting credits extend to the screen with *Random Acts of Flyness* (HBO); indie films, *They Charge for the Sun, Swimming in Your Skin Again* (official Sundance selection), and *Steps of Faith*. She is founder and producing director of r . t . w - reading the writers, a readers theatre performance organization. A proud member of Actors Equity, Vickie deeply values the gift of theatre and the powerful ways in which it can be utilized to tell the stories of the African Diaspora.

TANYA ORELLANA

(*Scenic Design*) Tanya Orellana previously designed *Native Gardens* for TheatreSquared, *The Heath* (Merrimack Repertory Theatre), *Don't Eat The Mangos* (Magic Theatre), *On Your Feet!* (Aurora Theatre), *Angels in America*, Mexico Premiere (Teatro Juan Luis de Alarcón), *Sweet Land* (The Industry New Work Opera), *Lady Day at Emerson's Bar and Grill* (Garry Marshall Theatre) and *Dry Powder* (Aurora Theatre Company). She is a member of Wingspace Theatrical Design, La Gente: The Latinx Theatre Design Network

and a graduate of the Calarts Scenic Design Program.

RUBY KEMPH

(*Costume Design*) is the costume shop manager and resident designer at TheatreSquared, where she has designed costumes for 40+ T2 productions since 2008, including *Shakespeare in Love, Around the World in 80 Days, Amadeus*, and *All the Way*. NYC design credits include *The Rivals* (Ampersand Theatre) and *Garage* (Dive Theatre). She has built costumes for many Broadway productions, including *The Phantom of the Opera, Jersey Boys, Elf*, and *Anything Goes*, as well as films such as *Mirror, Mirror* and *The Sisterhood of the Traveling Pants 2*. She holds an MFA in costume design and technology from the University of Arkansas.

SHAWN D. IRISH (*Lighting Design*) returns to TheatreSquared, where previous design credits include *Shakespeare in Love, Once, Vietgone, The Humans, All the Way, Murder for Two* (2020 & 2015), *Amadeus, Hamlet, Superior Donuts, Proof, The Spiritualist, The Fall of the House, The 39 Steps, Underneath the Lintel, 'Twas the Night, The Drawer Boy, The Mystery of Irma Vep, Moonlight & Magnolias*, and *My Father's War* (2009). He has also directed camera for the streaming versions of *School Girls: or the African Mean Girls Play, At the Wedding, My Father's War, American Mariachi*, and *Designing Women*. Recent credits include *1776, Gypsy* (Best Lighting Nominee-broadworld.com) and *Meet Me in St. Louis* at Ocean State Theatre Company; *The Man Who Came to Dinner* and *The Music Man* (Arrowrock Lyceum); Arthur Miller's *The Price* (Northern Stage); and he serves as resident designer for The Playhouse in Tulsa, Oklahoma. His scenic design for *Kin* at the University of Arkansas won the 2016 Design Expo Competition in Salt Lake City and will be published

in the summer issue of Theatre Design and Technology (TD&T) magazine. His lighting design for *Big Love* was featured in TD&T and American Theatre magazines and at the Prague Quadrennial. He is the head of lighting design at the University of Arkansas.

BILL TOLES

(*Sound Design*) is making his TheatreSquared debut. His work across specialties includes Off-Broadway design for *Mary Shelley's Frankenstein, Hans Cristian Anderson: Tales Real and Imagined, Dutchman* and *Knock Me A Kiss* (Audelco Award). Performance art design includes Shimon Attie's *Light Under Night*, Carrie Mae Weems and Nona Hendryx's *Refrigerated Dreams*, Sekou Sundiata's *51st Dream State* and *blessing the boats*, and Craig Harris' *Brown Butterfly*. Film credits include *Like Twenty Impossibles* (Cannes Cinefoundation Selection), *Paul Robeson: Here I Stand* (American Masters), and *The Deadliest Disease In America*. He produced Meshell Ndegeocello's Grammy nominated debut *Plantation Lullabies*, and is a founding member of the Black Rock Coalition. A proud Bison, he has lectured on music, film production, entertainment law, and cultural studies at Columbia University, SUNY/Empire State College, Third World Newsreel, Bennett College, Southern Vermont College, and La Escuela Internacional del Cine y Televisión in San Antonio de los Baños, Cuba.

CJ BARNWELL

(*Projection Design*) makes his TheatreSquared debut. Barnwell designs lighting and visual media for theatre and corporate events around the southeast. Currently Head of Lighting and Visual Media at Flat Rock Playhouse, CJ has designed a number of shows there including, *Amadeus, Always Patsy Cline, and Million Dollar Quartet*. Graduating from the College of Charleston with a Bachelor in

Theatre Technology, C.J went on to pursue various technical and design positions around the country.

BRODIE JASCH

(*Props Manager*) is the resident props master at T2, where his previous credits include *Shakespeare in Love*, *The Legend of Georgia McBride*, *Every Brilliant Thing*, *The Wolves*, *Miss Bennet: Christmas at Pemberley*, *Vietgone*, *Peter and the Starcatcher*, *Around the World in 80 Days*, and 20+ other productions. His regional credits include *An Evening with Groucho* (Heritage Theater Festival); *Big Maybelle: Soul of the Blues* (Bay Street Theater); and *Unto These Hills* (Cherokee Historical Association). He holds a BA in theatrical design and technology from Castleton University.

EMELY ZEPEDA

(*Production Stage Manager*) is the resident production stage manager at TheatreSquared where she has stage-managed *A Christmas Carol*, *Designing Women*, and *American Mariachi*. She previously was the resident production stage manager with Brave New World Repertory Theatre in Brooklyn, New York where she stage managed *Shakespeare* on Stratford in 2021 and 2019, *The Hook*, *A View from the Bridge*, *The Plantation*, and *Ms. Julie*, *Asian Equities*. Other select works as production stage manager include: *I Am My Own Wife* (Long Wharf Theatre), *Only Human* (St. Clement's), *Tech Support* (59E59 Theaters), *Till* (New York Musical Festival), *Zen AM* and *I Am Antigone* (Theater for the New City), *Hatefuck* (WP Theater), *Soft Butter* (Ars Nova), *Melt* (High Line), *Thunderbodies* (Soho Rep), *Ann* and *Skeleton Crew* (Dorset Theatre), *Yellow Card Red Card* (New Ohio Theatre), *Chix 6* (La MaMa), and *Cymbeline* (Yale Repertory Theatre). Emely has an MFA in stage management from the Yale School of Drama and a BA in Theatre Technical Design from Binghamton University.

ROBERT FORD

(*Artistic Director*) is an award-winning playwright, novelist & musician who helped found TheatreSquared in 2005, where he has co-produced 75 plays and musicals and facilitated the development of over 55 new works. The past season features his play *My Father's War*, which premiered at T2 in 2008. With Amy Herzberg, he co-adapted two versions of *A Christmas Carol* for T2. T2 has produced several of his plays, including *Fault*, *The Spiritualist*, *The Fall of the House* (also Alabama Shakespeare Festival—Edgar Award nominee), *Look Away*, *'Twas the Night*, and adaptations of *Great Expectations* and *It's a Wonderful Life*. His critically acclaimed first novel, *The Student Conductor*, was a Barnes & Noble Discover Great New Writers pick. He holds a M.Mus. degree from Yale and M.F.A.'s in acting from Rutgers and in playwriting & screenwriting from the University of Texas at Austin.

MARTIN MILLER

(*Executive Director/Producer*) joined T2 in 2009, and has since produced more than 100 plays and developmental works, grown the theatre's annual budget from \$160K to \$7MM, and expanded its audience twentyfold. He managed the design, construction and fundraising for T2's new 50,000-square-foot theatre center. He established the National Stages Program, a consortium of theatres offering reciprocal member benefits, and has served as a panelist for the National Endowment for the Arts and Theatre Communications Group. As associate producer for Chicago Shakespeare Theater, he oversaw many projects including commissioning the bilingual *Romeo y Juliet* from Karen Zacarias, as well as tours and transfers of works by the Second City and Q Brothers. He holds a B.A. from Carleton College and M.F.A. in Arts Leadership from The Theatre School, DePaul.

KATORI HALL



Olivier Award-winning and two-time Tony-nominated Memphis-native Katori Hall is the bookwriter and co-producer of the West End and Broadway hit, *Tina: The Tina Turner Musical*. She's also the executive producer and showrunner of *P-VALLEY*, the breakout Starz drama based on her play *Pussy Valley*.

Katori's latest piece, *The Hot Wing King*, premiered in Spring 2020 at the Signature Theatre, and was the 2021 Pulitzer Prize Winner in Drama. She is, perhaps, best known for *The Mountaintop*. The play, which fictionalizes the last night in Martin Luther King's life, won the Olivier Award for Best New Play in 2010 before opening on Broadway in October 2011 to critical acclaim. Katori's other works include the award-winning *Hurt Village*, *Hoodoo Love*, *Saturday Night/Sunday Morning*, *Our Lady of Kibeho*, and *The Blood Quilt*. She is also the director of the award-winning short, *ARKABUTLA*.

Katori is an alumna of Columbia University, ART at Harvard University, and Juilliard. She's also a graduate of the Sundance Episodic Lab's inaugural class, the Sundance Screenwriting Lab, and Ryan Murphy's Half Foundation Directing Program. Katori has been published in publications such as *The Boston Globe*, *The Guardian*, and *The New York Times*. She is a proud member of the Ron Brown Scholar Program and the Coca-Cola Scholar Program.

In addition to her Pulitzer and Laurence Olivier Award, Katori's other awards include a Susan Smith Blackburn Award, Lark Play Development Center Playwrights of New York (PONY) Fellowship, two Lecompte du Nouy Prizes from Lincoln Center, Fellowship of Southern Writers Bryan Family Award in Drama, NYFA Fellowship, the Columbia University John Jay Award for Distinguished Professional Achievement, National Black Theatre's August Wilson Playwriting Award, and the Lorraine Hansberry Playwriting Award.

Katori is currently developing multiple projects across film, television and theater.



2022 SUMMER CAMPS AT T2!

T2's camps specialize in building your creativity, confidence and collaboration through the arts. We are committed to training artists of tomorrow through professional camps that advance theatrical craft.

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7/25 - 7/30

CAMPS FOR AGES 14-18

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For more information
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Martin Miller
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Company Management Intern

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Jamie Bray	<i>Associate Technical Director</i>
Kyle Hoehn	<i>Production Coordinator</i>
Adam Cook	<i>Head Carpenter</i>
Bryce Kempf	<i>Scene Shop Supervisor</i>
Rachel Williams	<i>Scenic Charge Artist</i>

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Jerry L. Jensen, Stephanie Collins, Anna Grace Estes, Sophie Harris

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Ruby Kempf	<i>Costume Shop Manager & Resident Designer</i>
Tanner McAlpin	<i>Costume Associate</i>
Jennifer McClory	<i>Wardrobe Supervisor</i>
Isabella Weiand	<i>Sticher</i>
Israel Rios	<i>Costumes Apprentice</i>

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Kimberly Pukay	<i>Lighting Supervisor</i>
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Annika Howard and Austin Bomkamp

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Alex Carr	<i>Audio Technician & Building Manager</i>
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Emily Davis	<i>Props Assistant</i>
Sophia deGuzman	<i>Production Technician</i>

STAGE MANAGEMENT

Emely Zepeda*	<i>Production Stage Manager</i>
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Seasonal Stage Managers

Coda Boyce, Stephanie Collins, Jerry L. Jensen*, Ana Muñoz, Fior Tat, Amber Holley (Apprentice)

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Sandra Cruz	<i>Custodian</i>
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ADDITIONAL CREDITS

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Dear friends and supporters,

Across the country, theatres are continuing to strain against the headwinds of COVID. Even as audiences return, uncertainty disrupts carefully laid plans.

Northwest Arkansas is not immune to these forces, but TheatreSquared has been a national leader. The company was among the first to begin streaming fully produced plays, garnering recognition from The New York Times and The Wall Street Journal. Scores of companies have adopted technological and safety practices pioneered right here at T2. The company's work on stage and in schools today is as vibrant and impactful as ever, despite the ongoing crisis.

To support this innovative, pathbreaking work, your charitable support is key. While ticket sales are constrained, our generosity must go further. Please, consider making a gift or increasing your support during this extraordinary time.

Don't underestimate your importance—your partnership makes this possible. Thank you for joining us!

Sincerely,



Todd Simmons, T2 Board President



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These community members have given generously to support T2's work on stage and in schools, providing the margin of excellence that sets T2's work apart. *Reflects contributions received as of January 4, 2022.*

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Just 35% of TheatreSquared's annual budget is funded by ticket sales. Your generosity allows T2 to provide:

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EDUCATION FOR YOUTH

More than 20,000 students experience T2's performances and residencies each year—from Fayetteville to Mena, Bentonville to Searcy, Southeast Missouri to the Arkansas Delta.

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T2 is one of only two professional theatre companies in the state presenting a year-round season. Artists are compensated on a national scale. Broad access to a professional theatre supports a higher quality of life for everyone working and living in Northwest Arkansas.

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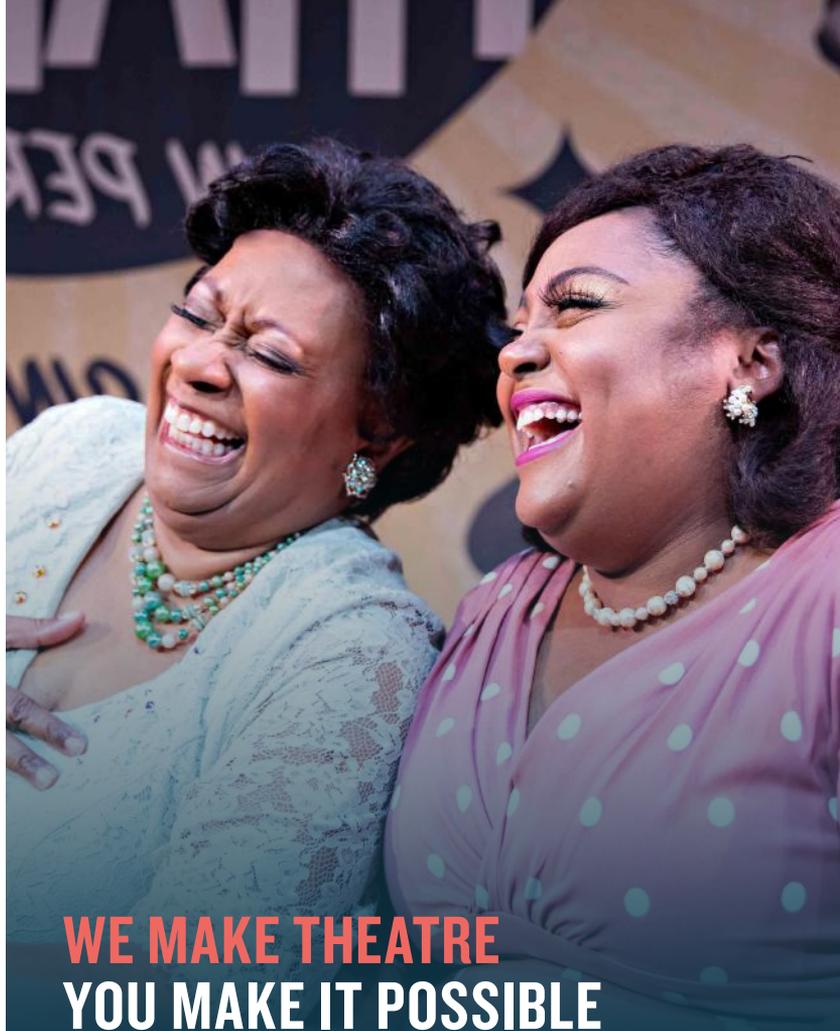
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