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26/27 SEASON



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DALLAS THEATER CENTER

Kevin Moriarty | Executive Director

Jaime Castañeda | Enloe/Rose Artistic Director

PRESENTS

REGIONAL PREMIERE

THE MONSTERS

By Ngozi Anyanwu

WITH

Tiana Shuntaé Alexander

Tiana Kaye Blair

Henry Okigbo

Akron Watson

SCENIC DESIGN

Paige Hathaway

COSTUMES, WIG, HAIR & MAKEUP DESIGN

Hope Cox

LIGHTING DESIGN

Nic Vincent

SOUND DESIGN

Kellen Voss

FIGHT DIRECTOR/ASST. DIRECTOR

Jeffery Colangelo

PRODUCTION STAGE MANAGER

Lexi Salmon

PRODUCTION MANAGER

Ashley Oliver

DIRECTOR OF PRODUCTION

Andrew J. Brown

Directed By Delicia Turner Sonnenberg

The world premiere production of The Monsters was originally produced by Two River Theater and Manhattan Theatre Club
Justin Waldman, Artistic Director / Nora DeVeau-Rosen, Managing Director
Lynne Meadow, Artistic Director / Chris Jennings, Executive Director

The Monsters was originally commissioned by Two River Theater John Dias Artistic Director, Michael Hurst, Managing Director

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Texas Instruments is proud to support the Dallas Theater Center. Thank you for your continued commitment to artistic excellence and for bringing our communities together through the power of live performance.

Texas Instruments

CAST

Lil.....Tiana Kaye Blair*+
Big.....Akron Watson*

UNDERSTUDIES

Lil.....Tiana Shuntaé Alexander
Big.....Henry Okigbo

CREATIVE SUPPORT & CREW

Production Stage Manager.....Lexi Salmon*
Asst. Stage Manager.....Aaron C. Butler
Carpenters.....Nathaniel Scheffel, Monica Tran
Stage Operations Manager.....Squeak Henderson
Deck Crew.....Craig Elam
Scenic Charge.....Laurence Boyles
Painter.....Michelle Mackey
Wardrobe Supervisor.....Rebecca Holt
Dresser Swing.....Catherine Garrett
Lighting Programmer.....Caroline Hodge
Light Board Operator.....Oso Padilla
Electricians.....Kevin Nguyen, Oso Padilla, Michael Price
Qlab Operator.....Jesse Humphreys, Amadeo Fonseca, Leo Thomas

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
+Member of the Diane and Hal Brierley Resident Acting Company

Actor Wellness Support Provided by Baylor Scott & White Institute for Rehabilitation – SportsHealth.

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STAY LATE

for a conversation with the artists. After each performance, we invite audiences to stay late for a 15-minute conversation with members of the cast and artists from the show. *The Monsters* will be led by Akron Watson.

FUELING A *VIBRANT* ARTS COMMUNITY FOR *DALLAS*



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Prism Movement Theater | La Maupin: The French Abomination | Photo by Courtney Amaro



WHAT WE CARRY FORWARD

Kevin Moriarty on *The Monsters* and the DTC Family

Dear friends,

When Jaime Castañeda introduced me to Ngozi Anyanwu's *The Monsters*, I loved it immediately. I was captivated by the specificity of its world of Mixed Martial Arts, the muscular poetry of its language, and the extraordinary theatricality with which fighting becomes something both brutal and beautiful. But most of all, I was moved by the relationship at the center of the play: Big and Lil, a half-brother and half-sister whose lives intersect from childhood well into adulthood.

Ngozi calls *The Monsters* "a sibling love story," which gets directly to the heart of this remarkable play. Across the years, Big and Lil's relationship accumulates pain, disappointment, absence, memory, humor—and a deep well of love and strength from which they can draw. In the world of *The Monsters*, fighting itself becomes a language through which these two siblings learn how to wound, protect, teach, challenge, and ultimately care for one another.

The relationships surrounding this production have their own histories. Jaime's relationship with Ngozi reaches back to her years as a graduate student at UC San Diego, when he was working at La Jolla Playhouse. Years later, one of the first plays he has chosen for his inaugural season as DTC's Enloe/Rose Artistic Director brings her work—and their artistic relationship—to Dallas.

And at the center of this production are two extraordinary actors whose relationships with DTC span much of their careers: Tiana Kaye Blair as Lil and Akron Watson as Big. Tiana first came to DTC while a graduate student at SMU and has since made indelible contributions to our theater as an actor in the Diane and Hal Brierley Resident Acting Company, director, and choreographer. Akron's early DTC appearances included *Stagger Lee, A Christmas Carol* and the world premiere of *The Fortress of Solitude*, a co-production between DTC and New York's Public Theater that subsequently marked his New York debut. Last season, after performing on Broadway and nationally, he memorably returned to DTC as Coalhouse Walker Jr. in *Ragtime*.

As we approach the planned January merger of DTC and the AT&T Performing Arts Center, I have been thinking a great deal about relationships like these—and about the extended theatrical family that has built Dallas Theater Center over nearly 67 years. Artists, staff members, board members, donors, audiences, and students have each contributed to the fabric of this company. This season, DTC's Project Discovery celebrates its 40th anniversary—four decades of young people becoming part of our theatrical family through their first experiences seeing professional theater.

As we look ahead, much is changing at DTC. We have an inspiring new Artistic Director, a new generation of plays and artists to challenge and surprise us, and an exciting new institutional chapter ahead. But change does not erase what came before. It builds upon it. The artists onstage tonight—and the hundreds of thousands of people who have made DTC their artistic home over the decades—remind us that our past remains alive in our present, even as together we create something new.

Thank you for being part of our family.



Kevin Moriarty
Executive Director & CEO



THREE STORIES OF LOVE, LOSS, COURAGE & THE SPUNK TO KEEP GOING.

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ABOUT THE MONSTERS



IN NGOZI'S OWN WORDS

I remember when I'd written Good Grief – there's a scene in that play between a brother and a sister. It's only one scene, but it was the first scene I wrote in that play. And the response I always got was, "Oh my God, I would love to see a whole play about those two." So that kind of stayed in the back of my head. Two River Theatre and Manhattan Theatre Club co-pro.

And then there were all these other influences, like The Brother/Sister Plays by Tarell McCraney. I remember very specifically his plays were dedications: one was to his brother, one was to his mother, one was to a sister. I really loved the idea of making plays be love letters and dedica-tions to people. So when I finally doubled down to write this play, I was like, "Oh, I want to do a love letter to my brother and to his culture," which was the fight culture. My brother was an MMA fighter and a former CFFC [Cage Fury Fighting Championships] champion in Philadelphia and the Jersey area. MMA is boxing, it's kicking, it's wrestling, it's something that we think of as really violent. But that's never how I thought of my brother. To me, my brother is quite soft and thoughtful. That was what I got really interested in: the duality of this thing that feels really violent, but to be taught that there's a deep thoughtfulness behind it – I mean, the word "arts" is in the name.

****

The intention was to make LIL a person of many words – but not necessarily truth – and to make BIG a person of very few words, but everything he says is true. Which is why he doesn't speak a lot — because if he does, he'll fall apart. I was trying to capture their relationship in a very economical way, but in a way that still feels full. And there was definitely an intentionality around how I vocalize a fight. How do I make their dialogue feel like a round in a match? How do I make this play feel like a giant match, like we've gone through their entire lives in this very short period of time?

Excerpts from interview with Gabriel Greene, Director of Artistic Development at LaJolla Playhouse

I know there are big political things happening in the world — I think the way I engage politically is by humanizing people, and that starts at home. I'm interested in how people actually living through these moments. A lot of the time, they're not thinking about the big picture. They're thinking about their room, their backyard, their sibling. I'm always trying to make sure people feel seen.

Excerpt from interview with victor cervantes jr, Associate Producer of New Work, Berkeley Rep

WHAT IS MMA?

Mixed martial arts is a full contact sport that combines multiple martial arts disciplines including boxing, wrestling, Brazilian jiu-jitsu, Muay Thai, judo, and more. Mixed martial artists train tirelessly, learning the moves and strategies of these disciplines to formulate an individual style that uniquely suits each athlete. In addition to the extremely technical martial arts movements required, MMA training also requires athletes to learn endurance, control, discipline, trust, and awareness — much like an actor. MMA is not just about unleashing brutal techniques on an opponent — it requires constant negotiation between aggression and restraint, the same skills that BIG and LIL use both inside and outside of the cage.



MMA was once viewed as a fringe and "brutal blood sport without rules." Its roots can be traced back to ancient Greece with a version of hand-to-hand combat called the pankration, meaning "all power," where savage contests of kicking, hitting, and strangling were allowed. However, modern MMA is more directly related to Brazilian "vale tudo" competitions that developed in the early twentieth century and involved full-contact combat sports with minimal rules. These early contests and competitions laid the groundwork for the popular sport we see on television today.



MMA, as we now know it, gained international visibility in the 1990s with the emergence of televised competitions that brought different fighting styles together for competition. With the addition of strict rules and regulations, MMA has gradually turned into one of the world's fastest growing sports of the modern world, with the Ultimate Fighting Championship (UFC) becoming the leading promoter of MMA events. Unlike boxing, which limits strikes to the head and body, or wrestling which prioritizes position over exhaustive defeat, MMA combines multiple disciplines to create an exciting, entertaining, and competitive matchup of styles. This blending of disciplines requires a precise, intentional physical awareness that goes beyond competition and into performance.

Excerpt from *For the Love of the Fight: Mixed Martial Arts In The Monsters* by Yasmin Eubanks, for Berkeley Rep.

DALLAS THEATER CENTER
NEXTSTAGE

From the book by Kate DiCamillo

The Miraculous Journey of Edward Tulane

Adapted by
Dwayne Hartford

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SIGN UP FOR NEXT STAGE

THE MONSTERS CAST



TIANA SHUNTAÉ ALEXANDER



TIANA KAYE BLAIR



HENRY OKIGBO



AKRON WATSON

ACTORS' EQUITY ASSOCIATION 1913

This Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

LORT League of Resident Theatres

Dallas Theater Center is a member of the League of Resident Theaters; a constituent of Theatre Communications Group (TCG), the national organization for the nonprofit professional theater; and Visit Dallas.

SDC

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

The scenic, costume, lighting, sound and projection designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.

Dallas Theater Center's Production staff are responsible for the building and making of scenery, props, paints, costumes, wigs, hair & make-up, lighting, and sound in this production

MEET THE ARTISTS

TIANA SHUNTAÉ ALEXANDER
UNDERSTUDY: LIL

is a Dallas native. Graduate of Booker T Washington HSPVA and Alumna of Grambling State with a BA in Theatre. Known throughout the Dallas metroplex for being a teaching artist/performer. Her most recent performance was her portrayal of Mistress Quickly in *Merry Wives of Windsor* (Shakespeare Dallas). She has written and produced two one woman shows: *Pieces of Me* and *BLACK G.I.R.L.* (The Black Academy of Arts and Letters). Tiana is a three time Irma P. Hall awards winner for Best Supporting Actress in a Play for *AINT NO MO*, Best Supporting Actress in a Musical for her performance in *Gospel Hallelujah* (Jubilee Theatre) and Best Actress in a Play for Nkechi in *GOOD GRIEF* (Soul Rep). She is also a Soul Rep Company Member. Some of her regional credits include Melpomane in *Xanadu* (Uptown), Sour Kangaroo in *Suessical* (Casa Manana), Sofia in *The Color Purple* (Jubilee) Dolly Levi in *Hello Dolly!* (Stolen Shakespeare) Magenta/Usherette in *The Rocky Horror Show* (LyricStage), Rajah in *Aladdin* dual-language (Firehouse) and Nana understudy in *Last Stop on Market Street* (Dallas Children's Theatre). Tiana believes that with God all things are possible and hopes to be a positive light to whomever she encounters.

TIANA KAYE BLAIR
LIL

is a director, actor, educator, cultural worker and a member of the Diane and Hal Brierley Resident Acting Company, where her credits include: *Primary Trust, penny candy, In The Heights, Twelfth Night, Steel Magnolias, Hair, Dreamgirls, The Mountaintop.* She is a member of Progress Theatre, an international touring ensemble of multidisciplinary performers committed to using art to encourage social consciousness and cross community dialogue amongst diverse audiences. Tiana is a Professor of Practice of Acting & Movement at Southern Methodist University (SMU). She holds a B.A. from Prairie View A&M University and an M.F.A. from SMU.

HENRY OKIGBO
UNDERSTUDY: BIG

is a Dallas native thrilled to make his Dallas Theater Center debut with *The Monsters*. He holds a B.A. and M.A. in Theatre Performance from Texas A&M University–Commerce and has performed extensively throughout the Dallas theatre and film community. Most recently, Henry portrayed the title role in Shakespeare Dallas' production of *Othello*. He is grateful for the opportunity to join the company of *The Monsters* and continue growing as an artist. Henry is deeply grateful for the continued love and support of his family, mentors, and friends. He continues his artistic journey in pursuit of his ultimate goal: becoming the best actor in the world.

AKRON WATSON
BIG

is a Grammy & Daytime Emmy–winning actor and singer with credits across Broadway, Off-Broadway, television, film, and voiceover. His selected work includes **Broadway**: *The Color Purple, Hamilton, The Play That Goes Wrong*, **Off Broadway**: *Fortress of Solitude* and *Black No More*, **Television**: FOX's *Empire*, voice roles in the anime *One Piece* and video game *Borderlands*, and feature film projects such as *Miss Juneteenth* and the upcoming feature *Solidarity*. His most previous work at Dallas Theater Center was *Ragtime*.

NGOZI ANYANWU
PLAYWRIGHT

Education: University of California, San Diego (MFA in Acting), Point Park University (BA). **Playwriting**: *Good Grief*, *Victory is Ours*, *The Homecoming Queen*, and *Nike or We Don't Need Another Hero*. *Good Grief* (The Kilroys List, 2016; Princess Grace semifinalist; Humanitas Award), which Anyanwu also starred in, was produced at Center Theatre Group in Los Angeles in Spring 2017. *Nike or We Don't Need Another Hero* (Kilroys List, 2017) was workshopped at The New Black Fest in conjunction with The Lark, The Strand Festival, A.C.T., and SPACE on Ryder Farm. *The Homecoming Queen* (Kilroys List, 2017; Leah Ryan Finalist) had its world premiere at Atlantic Theater Company with a sold-out run. Anyanwu has also received residencies from LCT3, SPACE on Ryder Farm, the Djerassi Resident Artists Program, The New Harmony Project, New York Stage and Film, and Page 73. Anyanwu is developing a pilot with Juvee Productions and ABC Signature. She is also commissioned with NYU, The Old Globe, and Atlantic Theater Company. **Acting**: The Pittsburgh Public Theatre, The City Theatre, Barrington Stage, Rattlestick Playwrights Theater, and The Mark Taper Forum. **Television**: *Limitless*, *Deadbeat*, *The Affair*, *Law & Order: SVU*, *The Mysteries of Laura*, and *The Deuce*. **Film**: *Split* and *Women Who Kill*.

DELICIA TURNER SONNENBERG
DIRECTOR

is a San Diego-based director whose work has been celebrated for its boldness, creativity, and commitment to diverse storytelling. **Directing** credits include: Dallas Theater Center (debut), The Alley Theatre, La Jolla Playhouse, the Old Globe Theatre, Denver Center for the Performing Arts, New Jersey Rep, South Coast Rep, Utah Shakespeare, Theatre Calgary, Roundhouse Theatre, Theatre Squared, Island City Stage, Two River Theatre, Actors Theatre of Louisville, Diversionary Theatre, Center Rep, San Diego Rep, and MOXIE Theatre (founder/former Artistic Director), among others. Delicia was twice a recipient of the Van Lier Directing Fellowship through Second Stage Theatre in New York, and is an alumna of the New York Drama League's Directors Program as well as TCG's New Generations Program. Her work has received NAACP Theatre awards, San Diego Theatre Critics Circle awards, a Calgary Theatre Critics' Award, South Florida's Carbonell Award as well as KPBS "Patte" theatre awards. Delicia has also had the pleasure of directing productions and mentoring students at the University of Nevada, Las Vegas, The Old Globe and University of San Diego Shiley Graduate Theatre Program, University of California San Diego, Sonoma State University, University of Redlands, San Diego State University, Rutgers University, and Palomar College.

PAIGE HATHAWAY
SCENIC DESIGN

Paige is a scenic designer based in the Washington, DC/Baltimore region. **DFW area**: *The... Untruths of Juan Garcia, Miss Molly* (Amphibian Stage). **DC area**: *Strategic Love Play, HAIR, Penelope, No Place to Go, The Upstairs Department, Rent, Ain't Misbehavin', Escaped Alone, John, The Gulf* (Signature Theatre), *Sister Act, Little Shop of Horrors* (Ford's Theatre), *The High Ground, The Right to be Forgotten* (Arena Stage), *Sojourners, The Mountaintop* (Round House Theatre), *Me... Jane* (Kennedy Center), *Frozen* (Olney Theatre), *Dawn, Art, Primary Trust, And Then There Were None* (Everyman Theatre). **Regional**: *Deceived* (The Old Globe), *The Mirror Crack'd* (Alley Theatre), *We Ain't Ever Gonna Break Up, 9 to 5, Dial M for Murder* (Village Theater), *Noises Off, Fireflies; Barrington Stage: A New Brain* (Pioneer Theatre Co), *A Distinct Society* (Writer's Theatre), *Mary Poppins, The Sound of Music, Matilda, Cinderella, A Chorus Line* (The Muny), *The Three Musketeers* (Cleveland Play House), *Rent, Assassins, A Streetcar Named Desire, A Midsummer Night's Dream* (Arden Theatre Company). **Education**: University of Oklahoma: BFA in Scenic Design; University of Maryland: MFA in Scenic Design. Local USA 829. @paigehathawaydesign www.paigehathawaydesign.com

HOPE COX
COSTUMES, WIG, HAIR & MAKEUP DESIGN

is excited to be back with Dallas Theater Center for this meaningful production. Some of her favorite costuming credits include *The Wiz* (Theatre Arlington), *The Color Purple* (Jubilee Theatre), *The Little Mermaid* (Dallas Theater Center), and *Primary Trust* (Stage West and Dallas Theater Center). She is a three-time recipient of the Irma P. Hall Award for Best Costume Design and the current Resident Costume Designer for Theatre Arlington. Hope feels so blessed to have the opportunity to work with such a talented cast and crew. You can find information on Hope's upcoming productions at www.hopecox.com

NIC VINCENT
LIGHTING DESIGN

is a Brooklyn-based lighting designer specializing in theatre, dance, and opera, he has designed award-winning productions Off-Broadway and regionally across North America. He is drawn to work that inspires hope. Recent Off Broadway credits include designs at Lincoln Center Theater, Roundabout Theatre Company, Atlantic Theater Company, Apollo Theater, Czarnegie Hall, Theatre Row, 59E59, Mabou Mines, The Flea Theater, New Ohio Theatre, New York Live Arts, and Rattlestick. Regional credits include designs at The Guthrie Theater, Woolly Mammoth Theatre Company, Geva Theatre, Alabama Shakespeare Festival, Yale Repertory Theatre, Indiana Repertory Theatre, Studio Theatre DC, People's Light, Arkansas Repertory Theatre, Portland Opera, Sacramento Philharmonic & Opera. Other work includes *Sasha Velour's NightGowns* (Quibi). MFA: Yale School of Drama. Member: USA 829 & ADC 659.
nicvincent.com. @nicjvincent.

MEET THE ARTISTS

KELLEN VOSS
SOUND DESIGN

graduated from Full Sail University in Orlando with a degree in Recording Arts before moving to Dallas to work for a studio specializing in voice work for projects including *Dragonball Z* and *Borderlands 2*. Favorite Dallas theater credits include *Native Gardens, Discord, Bright Half Life, Lord of the Flies, Honky, Good People, Dogfight, The Great American Trailer Park Christmas Musical*, and *Sweet Charity* (WaterTower Theatre); *Trevor, A Stain Upon the Silence, I'm Gonna Pray for You So Hard, Wilde/Earnest, The Arsonists, Detroit* and *BBQ Apocalypse* (Kitchen Dog); *Deer, Ann, The Nether, Explorer's Club*, and *Wait Until Dark* (Stage West); *Memphis, The Hot Mikado, On The Eve*, and *Hands on a Hardbody* (Theatre Three); *Romeo and Juliet, Tempest, A Midsummer Night's Dream*, and *Macbeth* (Shakespeare Dallas). After moving to New York he's worked on Broadway and off-Broadway projects such as *Jonah and Doubt* (Roundabout Theatre), *The Half-God of Rainfall* (New York Theatre Workshop), *Between Riverside and Crazy, The Thanksgiving Play* and *Appropriate* (2nd Stage), along with *Someone Spectacular, The Roommate, Art, King Lear*, and *Jesa.*

JEFFERY COLANGELO
FIGHT DIRECTOR/ASSISTANT DIRECTOR

is a SAG AFTA stuntman, director, writer and fight coordinator from Dallas, TX . Since 2014, Colangelo served as one of the premiere fight directors in Dallas Texas, choreographing fights and movement for companies like Sea World, Dallas Theater Center, the Atlanta Aquarium, Dallas Children's Theater and the Dallas Opera. As a stuntman he has worked with Queen Latifah, Jason Kelce, and Chuck Liddel and is a cofounder of Code 10-10 Productions, a NYC based action film production company. Since 2017 he has also served as the artistic director of Prism Movement Theater, producing over 14 original productions with the company. Including *Lucha Teotl*, which will premiere Off Broadway in association with Octopus Theatricals. Previous directing credits include: *Lucha Teotl, Everything Will Be Fine* (Prism Movement Theater); Latinadad Festival 2021-22; *Gog and Magog, Two Clown Trapped in Hell* (Cara Mia Theater). Assistant directing credits include *Cirque Joyeux* 2019-22 and a very *Merry Cirque* 2021-24 (Gaylord Hotel/Lone Star Circus). Colangelo graduated from Southern Methodist University in 2013 with a degree in Theater Studies.
@jeffcolangelo

LEXI SALMON
PRODUCTION STAGE MANAGER

is thrilled to return to The Dallas Theater Center. DTC: *The Rocky Horror Show*. Resident Production Stage Manager - Uptown Players: *Silver Foxes, Urinetown, Pure Glitter, The Prom, Everybody's Talking About Jamie, Jada Bells, we are continuous, Star of Wonder, Mother Play*. (Regional credits) The Dallas Opera: *The Little Prince, Carmen, Pelleas et Melisande*. Theatre Three: *The Murder of Roger Ackroyd, God of Carnage, Who's Afraid of Virginia Woolfe, Stede Bonnet: A F*cking Pirate Musical, Maytag Virgin*. Lyric Stage: *Guys & Dolls*. WaterTower Theatre: *Satchmo at the Waldorf, A Streetcar Named Desire, The Manic Monologues*. Shakespeare Dallas: *Hamlet*. (Touring credit) The North American *Magic Mike Live Tour*. Thanks to Aaron and all on team *The Monsters*!

AARON C. BUTLER
ASSISTANT STAGE MANAGER

Aaron C. Butler is a Dallas-based stage manager, filmmaker, state-certified Audio/Visual Arts & Technology educator, and proud member of NAACP, member of The National Society of Leadership and Success. His theatrical credits include work with Jubilee Theatre, Casa Mañana, The Black Academy of Arts and Letters, and Soul Rep Theatre. Winner of the Percy Award for "Strength and Spirit" for directing and producing *Mauve*, a documentary focused on a Dallas–Fort Worth area theatrical group performing the stage presentation of *The Color Purple*. The film showcases the cultural and creative power of African American theater during the closing night performance of a North Texas theater production by The Academy of Independent Motion Pictures and he is the founder of The Luxor Society Inc., empowering young artists through film, theatre, music, and media education. Growing up in South Dallas and navigating extreme hardships, including youth homelessness, Butler turned to music, film and theatre as a path forward. He frequently operates under his creative banners, such as Monte Carlo Street Productions LLC. Aaron is grateful to contribute to this production and to the extraordinary community that brings live theatre to life.

ASHLEY OLIVER
PRODUCTION MANAGER

is an Actor and Production/Stage Manager from Arlington, TX. She holds a BA in Drama from Prairie View A&M University and has worked in theaters around the DFW metroplex for over 20 years. She made her Directorial debut with *Ain't No Mo* and worked on such shows as *Our Town, Cake Ladies, Ann, Fetch Clay Make Man* (Dallas Theater Center) *Travisville, Hurt Village, Dot, Do No Harm* (Soul Rep Theatre), *Marie Antoinette* (Amphibian Stage) *Bootycandy, Mr. Burns Post-Electric Play, Deer* (Stage West), *Shakin the Mess Outta Misery, Flight, Once on this Island* (Jubilee Theater) and Erykah Badu's *One (Hu)man* show (TBAAL) and many more.

ANDREW J. BROWN
DIRECTOR OF PRODUCTION & ARTISTIC CONTRACTING

is in his sixth season with Dallas Theater Center, and fourth leading DTC's Production department. He served as Production Manager on shows including Public Works Dallas' 2022 production of *The Odyssey, The Sound Of Music, Our Town/Nuestro Pueblo, Working*, and *Tiny Beautiful Things*, as well as the world premiere productions of *The Supreme Leader* and *Cake Ladies*. Previously, Andrew worked with Lyric Theatre of Oklahoma (Oklahoma City, OK), Huntington Theatre Company (Boston, MA), and the Cape Playhouse (Cape Cod, MA). He holds an MFA and an Arts Administration Certificate from Boston University and a BFA from the University of Oklahoma.

JAIME CASTAÑEDA
ENLOE/ROSE ARTISTIC DIRECTOR

is the Enloe/Rose Artistic Director at Dallas Theater Center. He has directed the world premiere productions of *Seize the King* by Will Power, *The Luckiest* by Melissa Ross, *At the Old Place* by Rachel Bonds (La Jolla Playhouse), *The Canadians* by Adam Bock (South Coast Repertory), *Chimichangas and Zoloft* by Fernanda Coppel (Atlantic Theater Company), *Welcome to Arroyo's* by Kristoffer Diaz (Old Globe, American Theater Company). **Other credits include**: *Reykjavik86* by Gabe McKinley, *The Elaborate Entrance of Chad Deity* by Kristoffer Diaz (Dallas Theater Center), *Poor Yella Rednecks* & *Vietgone* by Qui Nguyen (A.C.T.), *The Royale* by Marco Ramirez (American Theater Company), *How We Got On* by Idris Goodwin (Cleveland Playhouse), *Tiger Style!* by Mike Lew (O'Neill), *Red Light Winter* by Adam Rapp (Perseverance Theatre). Jaime has developed new work with Center Theater Group, Geffen Playhouse, Arena Stage, Denver Center, and Portland Center Stage. He was previously the Associate Artistic Director for La Jolla Playhouse, an Artistic Associate Off-Broadway with the Atlantic Theater Company and the Artistic Director for FireStarter Productions. Princess Grace Award, Drama League Fellowship, BFA Texas Christian University, MFA University of Texas at Austin.

KEVIN MORIARTY
EXECUTIVE DIRECTOR/CEO

is Executive Director of Dallas Theater Center. From 2007-2022 he served as DTC's Enloe/Rose Artistic Director, during which time DTC opened the Dee and Charles Wyly Theatre at the AT&T Performing Arts Center and won the Tony Award for Outstanding Regional Theater. Before joining DTC, Kevin served as Artistic Director of Hangar Theatre in Ithaca, NY; head of the MFA directing program at Brown University; and an associate artist at Trinity Rep Company. Kevin has directed plays, musicals, and operas nationwide. He has served as Chair of the Dallas Arts District; President of Theatre Communications Group; and Vice-President of National Alliance for Musical Theatre. Kevin was a recipient of a Drama League directing fellowship and is a graduate of the University of Wisconsin.

OUR GENEROUS SUPPORTERS

We are deeply grateful to the individuals, families, and organizations whose generosity makes our work possible. Thank you for believing in the power of theatre.

ARTISTIC DIRECTOR'S CIRCLE BENEFACTOR
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In 2009, with the generous support of Diane and Hal Brierley, Artistic Director Kevin Moriarty reinstated Dallas Theater Center's resident acting company. His intent was to develop and nurture professional actors within the North Texas community and enable them to make Dallas their artistic home. At the same time, he sought to enhance Dallas Theater Center's artistic profile and create ongoing collaborative relationships. The twelve-member Diane and Hal Brierley Resident Acting Company has since become a signature component of Dallas Theater Center's presence in the Dallas Arts District.

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First Hand.....Maggie Coe
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