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VIRGINIA
rep

Ella *and her fella* **FRANK**

By Bo Wilson

A CONCERT MADE IN HEAVEN



BASED ON AN
ORIGINAL CONCEPT BY
RANDY STRAWDERMAN

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Ella and her fella FRANK

By Bo Wilson
Based on concept by Randy Strawderman

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2022**

Pipeline

By Dominique Morisseau

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and Murray Horowitz

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Interim Co-Artistic Director Katrinah Carol Lewis
Interim Co-Artistic Director Steve Perigard



Ella *and her fella* **FRANK**

By **Bo Wilson**

Based on an original concept
by **Randy Strawderman**

SCENIC DESIGN
Josafath Reynoso

COSTUME DESIGN
Sue Griffin
Keith Walker

LIGHTING DESIGN
BJ Wilkinson

MUSIC DIRECTION
Larri Branch

STAGE MANAGEMENT
Jocelyn A. Thompson*

DIRECTION
Katrinah Carol Lewis

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CAST

Ella Fitzgerald..... **Desirée Roots***
Frank Sinatra..... **Scott Wichmann***

ORCHESTRA

Music Director/Piano **Larri Branch, Dr. Weldon Hill°**
Bass **Michael Hawkins, Bea Kelly°**
Drums..... **Bryan Connolly**
Trumpet **Craig Taylor, Roy Muth°**
Reed 1..... **John Winn, John Lilley°**
Reed 2 **Emily Avesian, John Wittman°**
Trombone **Philip Jones, Charles Newton°**

FOR THIS PRODUCTION

Associate Music Director/Principal Arranger..... **John Winn**
Assistant Stage Manager..... **Maria DiVittorio**
Audio Engineer and Mixer..... **Nick Mobley, Samantha Tiller°**
Wardrobe Supervisor **Sam Shahinian**
Light Board Operator **Amber Hooper**
Lead Scenic Artist, Lead Painter, Electrician **Joel Ernst**
Scenic Artist, Painter, Electrician **Tommy Hawfield**
Painter, Electrician **Andrew Huelskoetter**
House Managers..... **Joel Kimling, Melissa Haber, Dani Brown**
COVID Safety Managers **Chandler Pettus, Shawanna Hall**
Photographers **Double Image Studio, Aaron Suttan**
Videographers..... **Austin Lewis, Jason Marks**

° Substituting at select performances

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**Member of Actors' Equity Association, the union of professional actors and stage managers in the U.S.A.*

SONGS

Overture: One O'Clock Jump Band
Count Basie / arr. Winn

Savoy Ella
Edgar Sampson / Andy Razaf arr. Hest

Blue Skies Ella & Frank
Irving Berlin / Irving Berlin arr. Winn

Where or When Ella & Frank
Richard Rodgers / Lorenz Hart arr. Jones/Winn

They Can't Take That Away From Me Ella & Frank
George Gershwin / Ira Gershwin arr. Hefti/Winn

Cheek to Cheek Ella & Frank
Irving Berlin / Irving Berlin arr. Berlin/Winn

The Lady is a Tramp Ella & Frank
Richard Rodgers / Lorenz Hart arr. Riddle/Winn

Imagine My Frustration Ella
*Duke Ellington and Gerald Wilson / Billy Strayhorn
arr. Ellington/Winn*

All or Nothing at All Frank
Arthur Altman / Jack Lawrence arr. Riddle/Winn

Mister Paganini Ella
Sam Coslow / Ella Fitzgerald arr. Coslow/Winn

Mack the Knife Ella & Frank
Kurt Weill / Bertolt Brecht and Marc Blitzstein arr. Wolpe/Winn

Night and Day Ella & Frank
Cole Porter / Cole Porter arr. Riddle/Winn

Can't We Be Friends? Ella & Frank
Kay Swift / Paul James arr. Riddle/Winn

SONGS (cont.)

City Medley Ella & Frank
All arr. Hallahan

I Love Paris

Cole Porter / Cole Porter

A Foggy Day in London Town

George Gershwin / Ira Gershwin

Girl From Ipanema

Antonio Carlos Jobim / Norman Gimbel

The Coffee Song

Richard Miles / Bob Hilliard

Basin Street Blues

Spencer Williams / Spencer Williams

Route 66

Bobby Troup / Bobby Troup

My Kind of Town (Chicago)

Jimmy Van Heusen / Sammy Cahn

Chattanooga Choo Choo

Harry Warren / Mack Gordon

Georgia On My Mind

Hoagy Carmichael / Stuart Gorrell

Hard Hearted Hannah

Milton Ager / Jack Yellen, Bob Bigelow, Charles Bates

Manhattan

Richard Rodgers / Lorenz Hart

Take the A Train

Billy Strayhorn / Joya Sherrill

Theme from New York, New York

John Kander / Fred Ebb

SONGS (cont.)

One for My Baby and One More for the Road Frank
Harold Arlen / Johnny Mercer arr. Davis/Winn

I've Got You Under My Skin Ella & Frank
Cole Porter / Cole Porter arr. Riddle

It Don't Mean a Thing (if it Ain't Got that Swing) . . . Ella & Frank
Duke Ellington / Irving Mills arr. Ellington

Our Love is Here To Stay Ella & Frank
George Gershwin / Ira Gershwin arr. Gershwin

Encore: I've Got the World on a String Ella & Frank
Harold Arlen / Ted Koehler arr. Riddle



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SONGS (cont.)

LICENSOR INFORMATION

Savoy - Sony ATV Music Publishing, Ragbag Music Publishing, BMG Rights Management

Blue Skies - Concord Music Group*

Where or When - Concord Music Group*, Warner-Chappell Music

They Can't Take That Away From Me - Frankie G. Songs, Nokawi Music

Cheek to Cheek - Concord Music Group*

The Lady is a Tramp - Concord Music Group*, Warner-Chappell Music

Imagine My Frustration - Music Sales Corporation (ASCAP) and Tempo Music, Inc. (ASCAP). Composed by Duke Ellington (ASCAP), Billy Strayhorn (ASCAP) and Gerald Wilson (ASCAP)

Mister Paganini - Sony ATV Music Publishing

Mack the Knife BMG Rights Management, Warner-Chappell Music

Night and Day - Warner-Chappell Music

Can't We Be Friends? - Warner-Chappell Music

I Love Paris - Warner-Chappell Music

A Foggy Day in London Town - Frankie G. Songs, Nokawi Music

Girl From Ipanema - Universal Music Corp

The Coffee Song (They've Got An Awful Lot Of Coffee In Brazil) - TRO Essex Music Group. Words and Music by Bob Hilliard and Dick Miles, TRO - © Copyright 1946 (Renewed) Cromwell Music, Inc. and Bourne Co., New York, NY, International Copyright Secured Made In U.S.A. All Rights Reserved Including Public Performance For Profit. Used by Permission

Basin Street Blues - MPL Communications Inc, Courtesy of Edwin H. Morris & Company, A Division of MPL Music Publishing, Inc. (ASCAP)

Route 66 - Troup London Music

My Kind of Town (Chicago) - Universal Music Corp, Cahn Music Company, Warner-Chappell Music

Chattanooga Choo Choo - Warner-Chappell Music

Georgia On My Mind - PeerMusic III LTD

Manhattan - Concord Music Group*, Warner-Chappell Music

Take the A Train - Billy Strayhorn / Joya Sherrill / Reservoir Media Management

Theme from New York, New York - John Kander / Fred Ebb / Universal Music Corp, Warner-Chappell Music

One for My Baby and One More for the Road - MPL Communications Inc, Courtesy of Harwin Music Co. (ASCAP)

I've Got You Under My Skin - Warner-Chappell Music

It Don't Mean a Thing (if it Ain't Got that Swing) - Sony ATV Music Publishing

I've Got the World on a String - BMG Rights Management

Our Love is Here To Stay - Frankie G. Songs, Nokawi Music, Warner-Chappell Music

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SPECIAL THANKS

Double Image Studio, Bob Hallahan, Scott Jones

COMPANY BIOS



Desirée Roots (Ella Fitzgerald) is beyond excited to welcome back post pandemic live theatre on her most favorite stage!! 2020 was a year of artistic emptiness. What better way to make up for that void than by portraying this Jazz Diva!! You last saw her on the Virginia Rep stage as

Auntie Em/Adaperle and Evilene in *The Wiz*. Desirée has appeared in over 30 productions regionally and continues to showcase her talent in an array of genres.

In 2017, she wrote a tribute to Ella Fitzgerald in honor of the 100th anniversary of the legend's birth. The multi-media production, *Ella at 100*, featured Desirée as Ella along with a 3-member cast and a 14-piece orchestra and was held at Virginia Rep's November Theatre. The production has since sprouted wings and is being performed throughout Virginia and has been renamed *Forever Ella*. Some of her most memorable roles include Dorothy in *The Wiz*; Ti Moune in *Once On This Island*; Aldonza in *Man of La Mancha*; Nell in *Ain't Misbehavin'*; Smokey Joe's Cafe; Diana Ross/Aretha Franklin in *Beehive*; Vera in *Mame*; Sophia in *The Color Purple*; Caroline in *Caroline or Change* (RTCC Award for Best Actress in a Musical); Muzzy in *Thoroughly Modern Millie*; and Effie in *Dreamgirls*.

Along with her acting credits, Desirée has been the opening act for such Jazz greats as the late B. B. King, Shirley Horn, Boney James, and Brian McKnight to name a few. She most recently shared the stage with Grammy Award-winning guitarist Buddy Guy, and has been a featured vocalist with the Glenn Miller Orchestra and our very own Richmond Symphony Orchestra. Desirée was awarded the Theresa Pollak Prize for Vocal Excellence in 2004. By far, her most favorite roles of all are that of wife and mommy! Here's to making sweet music again with her favorite guy, Scottie!! Let's play ball!!

COMPANY BIOS



Scott Wichmann (Frank Sinatra) Scott Wichmann first stepped into the Richmond spotlight as Frank Sinatra in the 1999 World Premiere Musical Revue *Ella and Her Fella, Frank* at Barksdale Theatre. Over 22 years, Scott has appeared in productions at every major venue in the city. His

Virginia Rep credits include *A Gentleman's Guide to Love and Murder*, *1776*, *Shakespeare in Love*, *Peter and the Starcatcher*, *The Producers*, *Dirty Rotten Scoundrels*, *Say Goodnight Gracie*, *Fully Committed*, *Last of the Red Hot Lovers*, *This Wonderful Life*, *The Odd Couple*, *Shipwrecked!*, *Scapino!*, *Fifth of July*, *Where's Charley?*, *Olympus on My Mind*, *The 1940s Radio Hour*, *Moonlight and Magnolias*, and the world premieres *The End of War* and *River Ditty*. Other notable efforts include *The Laramie Project*, *Murphy's Law*, and *I Am My Own Wife* at Richmond Triangle Players. Film and television credits include *Loving*, *Lincoln*, *Lake Effects*, *By the Grace of Bob*, *Legends & Lies: The Patriots*, *The Good Lord Bird*, *True Terror* with Robert Englund, and *Turn: Washington's Spies*. Scott holds a BA in Theatre and Speech from Wagner College, (Staten Island, N.Y.) and proudly serves as a chief petty officer in the U.S. Navy Reserve. This one is for Randy.

Josafath Reynoso (Scenic Design) Award-winning scenic designer Josafath Reynoso was born in Mexico and was awarded the Gold Medal for Scenic Design at the World Stage Design 2017 in Taiwan for his production of *Cat on a Hot Tin Roof*. The 2015 USITT Scenic Design Award; 2014 SETC Scenic Design Award for Eugene O'Neill's *The Hairy Ape*; the 2013 BroadwayWorld Award for *Our Country's Good*, and the SETC Ready-for-Work Award for *The Threepenny Opera*. In the U.S., he has designed for Virginia Stage Company, Lexington Children's Theatre, The Clarence Brown Theatre, Serenbe Playhouse, Warehouse Theatre, Triad Stage, Alice Jepson Theatre, Donald Bedell Performance Hall, and University of Tennessee Opera. In Mexico, he has designed for Teatro Salvador Novo, Foro Antonio Lopez Mancera, UNAM Facultad de Arquitectura, and Teatro Esperanza Iris. International credits include new productions for Teatro del Borde in Argentina, Escena 8 in Venezuela, and KCDC in Israel.

COMPANY BIOS

Sue Griffin (Costume Design) has headed up the Virginia Rep costume department for the last eighteen years. Over this time, the shop has produced costumes for more than 300 shows, from traveling fairy tales to major musicals. With the help of the full-time shop, hundreds of costumes, wigs, shoes and hats are sent out on a stage or packed up on tour. Some of the most memorable shows include *1776*, *Dirty Rotten Scoundrels*, *The Color Purple*, and *The Curious Incident of the Dog in the Night-Time*.

Keith Walker (Costume Design/Tailor) Keith comes to Virginia Rep with over 30 years of experience. His passion for fashion design and sewing started when he was 13 years old. During high school he designed prom dresses for his female classmates. His creative drive lead him to produce COVID-19 gear and masks for medical staff at several hospitals. Friends and acquaintances in the military sought out his help to remain dress code compliant during the pandemic. Keith's reputation was built on a solid foundation of hands-on work experience. Keith's attention to detail continues to make him a leader in costume design and sewing. His creations will be worn and remembered for many years to come. He has been a Lead Costume Designer/Tailor for the past 15 years at King's Dominion. *Halloween Haunt*, *Winterfest Christmas Event*, and many other productions have featured his work. His vast knowledge of tailoring and menswear has made it easy for him to transition into the world of live theatre. Some of his costume credits are: *Ella at 100* (starring Desirée Roots), *Aretha*; *The Jazz Year's* (starring Desirée Roots), *Prince: A Musical Tribute* (starring Anthony Cosby, Jr), *Ain't Mis'Behavin* (male costumes for Riverside Dinner Theater, Fredericksburg, VA). He has had the pleasure of designing for iconic musicians and artists such as Patti LaBelle and Rapper Lil MO. With a love of people and a humble nature, Keith does his best to spread joy with his craft. His personal motto is, "I always allow the universe to use me, to create beautiful things." The sky's the limit for this rising star.

COMPANY BIOS

BJ Wilkinson (Lighting Design) received his BA from the University of Northern Colorado, and his MFA from the University of Cincinnati - College Conservatory of Music. He serves as Resident Lighting Designer and Master Electrician for Virginia Repertory Theatre where his recent designs include *Atlantis*, *Sister Act*, *The Curious Incident of the Dog in the Night-Time*, *West Side Story*, *Erma Bombeck: At Wit's End*, *Miracle on South Division Street*, *Mary Poppins*, *Shakespeare in Love*, *Da*, *The End of War*, *Dancing Lessons*, *1776*, *Summer and Smoke*, *Croaker*, *Peter and the Starcatcher*, *Whipping Man*, and *Equivocation*. Recent designs for Quill Theatre include *Twelfth Night*, *Merchant of Venice*, *King Lear*, *Hamlet*, *Sam & Carol*, *Richard III*, *A Midsummer Night's Dream*, *Comedy of Errors*, *Othello*, *The Tempest*, and *Macbeth*. He would like to thank Samm, Molly and Jameson.

Larri Branch (Music Direction) Larri Branch is a pianist, bandleader and educator in Richmond, Virginia. He performs regularly as a solo pianist and as a member of several bands. In 2009, Larri formed the Larri Branch Agenda; a band performing original compositions, new arrangements of jazz standards and a select group of covers. They have released two albums, *Labragenda* and *Labragenda Volume 2*. Larri portrayed pianist Jimmy Powers in TheatreLAB's production of *Lady Day at Emerson's Bar & Grill* about the final days of renowned singer, Billie Holiday. Along with performing, Larri teaches private piano lessons. He is a graduate of Virginia Commonwealth University where he received a Bachelor's Degree in Mass Communications.

Jocelyn A. Thompson (Production Stage Management) is thrilled to be back in the booth after our time away. Previous credits include *Wine in the Wilderness* (Portland Center Stage at the Armory); *Cinderella*, *Fences*, *The Wiz*, *Once*, *Sister Act*, *West Side Story*, *River Ditty*, *A Raisin in the Sun*, *Airline Highway*, Disney's *Beauty and the Beast* (Virginia Rep); *...And Jesus Moonwalks the Mississippi*, *Pellas and Melisande*, *Ubu Roi* (Cutting Ball Theater); and *Harry Thaw Hates Everybody* (Shotgun Players). Jocelyn trained at Howard University in Washington, D.C. and Berkeley Repertory Theatre in Berkeley, California. Nellie-bell, this is for you – head high and elevated: B.G.R and B.G.M.

CADENCE
2021 - 2022 Season

A person wearing a bright pink jacket is shown from the waist up, sitting in a meditative pose with their hands in a mudra. The background is a soft, out-of-focus light blue.

SMALL MOUTH SOUNDS


BY BESS WOHL
September 23 - October 3, 2021

EVERYBODY

A colorful sugar skull (calavera) with intricate patterns and a wide grin, positioned between the words "EVERY" and "BODY" in the title.

BY BRANDEN JACOBS-JENKINS
2018 Pulitzer Prize for Drama Finalist

January 13-30, 2022

The background of this section is a close-up, slightly blurred image of several white lottery balls with black numbers, creating a textured, patterned effect.

CROSS STITCH BANDITS

A white, flowing ribbon or piece of fabric is shown in mid-air, curving from the right side of the title towards the center.

WORLD PREMIERE
June 2-19, 2022

BY SANAM LAILA HASHEMI
AND STEVEN BURNESON



Single Tickets and Subscriptions Available by Mid-July at virginiarep.org.

ABOUT THE AUTHOR

Bo Wilson

Bo Wilson was born in Chapel Hill, North Carolina and lived all over the southeast before settling in Richmond, Virginia just in time to start fourth grade. Richmond has been his home ever since, with time away at Virginia Tech and at the O'Neill Center's National Theatre Institute. He makes his living primarily as a writer, creating stage plays and scripts for training films.

Among his works are ***The Charitable Sisterhood*** plays (both smash hits at Virginia Rep's Hanover Tavern) and ***The Boatwright***, which won two national awards and premiered at the Grand Rapids Civic Theatre of Michigan in 2014 and received its professional premiere at The Firehouse Theatre in February, 2017. He has written thirty or so other titles, and has been published by Dramatic Publishing, Samuel French, and Algonquin Press. In 2016, his play, ***The Bookbinder's Tale***, was a finalist for the prestigious National Playwrights' Conference at the O'Neill Theatre Center.

His play, ***Bonnie and Claire***, was meant to have its world premiere at Virginia Rep in May of 2020, but then came COVID. Virginia Rep remains committed to the piece and hopes to premiere it before the end of calendar year 2022.

(continued)

His training film clients include the FBI,



Photos top to bottom: Bo Wilson. Jan Guarino and Debra Wagoner in *The Charitable Sisterhood: Christmas Spectacular*, Hanover Tavern 2016. (L-R) Donna Marie Miller, Jan Guarino, Debra Wagoner, and Catherine Shaffner in *The Charitable Sisterhood of the Second Trinity Victory Church*, Hanover Tavern 2014

ABOUT THE AUTHOR (cont.)

Dupont, the U.S. Navy, the Defense Intelligence Analysts, and numerous others, covering topics ranging from workplace safety to cyber warfare to terrorist interdiction.

As a director, his productions include *True West*, *Shining City* (winner, RTCC Best Director,) *The Last Days of Judas Iscariot* (winner, RTCC Best Play), *God of Carnage* (winner, RTCC Best Ensemble), *The Beauty Queen of Lenaane*, and *Angels in America: Millenium Approaches* which received rave reviews and played to sold out houses at Richmond Triangle Players.

Bo is also a professional voice talent with several hundred radio and TV ads to his credit, for products ranging from Sylvan Learning Centers to Mohatma Rice to the Fallout video game series.

Bo's better half is the lovely Jan Guarino, who, along with his children Nora and Zach, add romantic comedy, drama, and surrealism to his life.

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Activists Come in Many Guises

The
Pink Unicorn

By Elise Forier Edie
Directed by Raja Benz

JULY 28 - AUGUST 15, 2021

AT THE ROBERT B. MOSS THEATRE
IN SCOTT'S ADDITION
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**RICHMOND
TRIANGLE PLAYERS**

Dedication and Tribute to Randy Strawderman

With great affection and respect, we dedicate this production of *Ella and Her Fella Frank* to the memory of **Randy Strawderman** (1948 – 2020), the creator of the original concept for this show, and director and book writer of Barksdale's World Premiere 1999 production. Randy is a cornerstone of Richmond theatre. He arrived at Hanover Tavern in 1972, choreographing *Gypsy* and playing the role of Tulsa. In 1977, he conceived, co-authored with Jim Bianchi and Muriel McAuley, and directed and choreographed Barksdale's World Premiere production of *Red Hot and Cole*, a production he later opened at the Variety Arts Theatre in Los Angeles, starring George Lee Andrews, Kaye Ballard, and Jonelle Allen.

Randy's 1984-85 production of *Joseph and the Amazing Technicolor Dreamcoat* ran for a year and a half at Hanover Tavern before embarking on a national tour. He served as Barksdale's Artistic Director at Willow Lawn from 1998 through 2001. In more recent years, Randy taught and directed at the Governor's School for the Arts in Norfolk. No one has ever brought more talent, commitment, passion and brilliance to Richmond theatre. Randy's legacy is indelible; he is part of the DNA of Barksdale Theatre and Virginia Rep, and always will be.



Photos top to bottom:
Randy Strawderman.
Poster from *Joseph and the Amazing Technicolor Dreamcoat*, Hanover Tavern 1984.

A Tribute to the Life and Work of Randy Strawderman

By Bruce Miller

Founding Producer of Virginia Repertory Theatre

Working with Randy Strawderman was thrilling, complicated, frustrating, exhilarating, rewarding, maddening and unforgettable. Mostly thrilling. He was endlessly creative, and relentlessly demanding — both of himself and of you. He was a remarkably gifted teacher, who could find the talent in everyone. If he believed in you, you KNEW it. And he believed in many, many people.

Dedication and Tribute (cont.)

You can't thank a man enough for that.

Like the exemplary artist he was, Randy could coax out the confidence and swing the jinx away. He gave of himself unceasingly. He would often overflow with love, appreciation and acceptance. And in the darker hours, few were more in touch with their pain or more at one with their demons.

Randy's gifts to the world were generous and plentiful. He danced and choreographed with such ease and grace he made it look like anyone could do it, if only you were able to let go. His ideas were good and bad and ever-flowing. Like the moth, he couldn't resist the flame; like Icarus, he was hopelessly compelled toward the sun. He was extraordinary. He needed to do extraordinary things.

Brilliance can be a blessing and a curse, and for Randy it certainly seemed to be both. He loved the idea, even knowing it was only an idea, that an artist could deliver his art to show he deserved a place in heaven. That was Randy's concept of justice. Surely God would see the goodness and purity in the artistic gift even if so many of the rest of us couldn't, or wouldn't, or did so only when it suited.

"We could've told you, Vincent, this world was never meant for one as beautiful as you."

Hopefully this show will serve as tribute. Good and gifted people are wanting and needing to show their love and acceptance, to enfold you in a last and lasting embrace. Those of us who were blessed to know you, miss you, Randy. And honor you. And pray that you have found your home.



Valet in with us.

Dine with us.

Stroll.

Take your seat.

Bravo!

Nightcap.

Valet out with us.

**Tarrant's, Max's,
and Bar Solita
make theatre easy.**



LEADERSHIP



PHIL WHITEWAY

Managing Director

Phil is a key leader in Virginia's nonprofit arts management community. He co-founded Theatre IV in 1975 with Bruce Miller as Virginia's first professional theatre for young audiences. In 2001, he assumed the role of Managing Director of Barksdale Theatre. In 2012, he provided staff leadership as Theatre IV and Barksdale merged to form Virginia Rep, Central Virginia's flagship professional theatre. Under his management, Phil's companies have received the first *Excellence in Instruction Award* from the Virginia Board of Education, the *Dominion Shining Star Award* from Virginians for the Arts, and the *50 for 50 Arts Inspiration Award* from the Virginia Commission for the Arts.

Phil was a founding member of the boards of the Richmond Arts Consortium and the Broad Street Association. Under his staff leadership, Theatre IV purchased and renovated our historic November Theatre, receiving the *Community Builders Award* from the Central Richmond Association for its contribution to downtown revitalization. Phil is a graduate and past board member of Leadership Metro Richmond. He has served on the Governance Board of Partners in the Arts and as treasurer of Virginians for the Arts.

Phil has received the *Voice of the University Award* from his alma mater (University of Richmond), the *Teresa Pollak Lifetime Achievement Award* from *Richmond Magazine*, and the *Governor's Award for the Arts* from Tim Kaine. In 2000, Phil was included by *Style Weekly* among the "100 Most Influential Richmonders of the 20th Century."

Phil consults on arts management both locally and nationally. He is forever grateful for the love and support of his wife, Donna, and their four adult children—PJ, Jennings, Alex, and Gordon.

LEADERSHIP



KATRINAH CAROL LEWIS (she/her)

Interim Co-Artistic Director

Katrinah is an award-winning actor, singer, director, playwright and historical interpreter with 16 years of professional experience in Central Virginia. She made her Virginia Rep debut in 2004. In 2011, she joined the museum theater department of Colonial Williamsburg as an actor interpreter. In 2016, she was named Artistic Director of the program.

She has been nominated for seven Artsie Awards by the Richmond Theatre Critics Circle, winning Best Actress in 2016 for her portrayal of Billie Holiday in *Lady Day at Emerson's Bar and Grill* with TheatreLAB. Also at TheatreLAB, Lewis served as Associate Artistic Director for two years, and directed *Topdog/Underdog*, earning an Artsie nomination for Best Direction.

Katrinah's acting credits at Virginia Rep include the world premiere of *River Ditty*, as well as leading roles in *A Raisin in the Sun*, *The Mountaintop*, Rodgers and Hammerstein's *Cinderella*, and *The Color Purple*. At Virginia Rep, she directed the acclaimed 2020 mainstage production of *Harriet Tubman and the Underground Railroad*, and served as Associate Director for *Once*.



STEVE PERIGARD

Interim Co-Artistic Director

Steve is an acclaimed theatre artist, administrator and educator with 30 years of professional experience working and creating within the Richmond arts community. From 1997 to 2009, he served as Associate Artistic Director of Barksdale Theatre and Theatre IV, the two companies that merged in 2012 to form Virginia Repertory Theatre.

In 2013, after teaching and directing for SPARC, Theatre VCU, and Randolph Macon College, he joined the staff at Collegiate School as Director of Upper School Theatre.

Steve has directed over 75 plays and musicals for Richmond area theaters including the Virginia Rep productions of *Brighton Beach Memoirs*, *The Pillowman*, *The 25th Annual Putnam County Spelling Bee*, *The Clean House*, *Peter Pan*, *The Full Monty*, *Cyrano de Bergerac* and *James Joyce's The Dead*.

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Virginia Repertory Theatre's Anti-Racism Commitment & Accountability Statement

Virginia Repertory Theatre aspires to become an artistic home that is multicultural in representation and where everyone is welcomed and included. We acknowledge that white supremacy and racism have permeated our national culture and are pervasive in our society. It is systemic. We stand against this and commit to doing our part to dismantle systems of oppression, not only in the theater community, but everywhere it is present.

As we look inward, we examine our own conscious and unconscious biases. We hold ourselves accountable for the ways in which our organization has caused harm to our artists and to the theater community. By not acknowledging this and the national reckoning, we caused further pain. Following the murders of George Floyd, Breonna Taylor, Ahmaud Arbery, and so many others, there has been a call for social justice. We at Virginia Repertory Theatre acknowledge this, we accept the call for social justice, and understand how and where we need to change as an organization as we move forward.

Our Commitment

We commit to examining our organizational culture to assure that we are an artistic home centered on anti-racist and anti-oppression practices. We will actively pursue and embrace inclusion, diversity, equity, and access in all aspects of art, business, and life in our community.

We will intentionally make space for the diverse voices of our board, staff, artists, and theatre community.

We will seek to include and reflect on the varied experiences of our community to ensure everyone has access to live theatre that entertains, inspires, and challenges. We will be mindful of Black, Indigenous, and Persons of Color (BIPOC); Asian American Pacific Islander (AAPI); People with Disabilities, Lesbian, Gay, Bisexual, Transgender, Queer+ (LGBTQ+), and other marginalized communities in our efforts and we will actively seek to learn from them.

We make these commitments to the theater community and to the community at large and we ask that they take this journey with us and hold us accountable.

We will commit to implement our action plan so that we can honestly say:

At Virginia Repertory Theatre, everyone has a voice.

At our theatre, everyone is welcomed and included.



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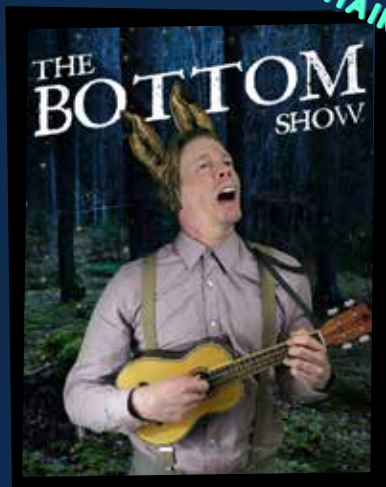
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- 1 We provide **10% of available tickets** free-of-charge through local partnerships and our **Community Tickets Grant** program and special discounts for active military. Visit virginiarep.org to apply online.
- 2 We participate in formal university partnerships with the **UVA and VCU Drama departments**.
- 3 We use theatre to address some of our community's most pressing issues such as child sexual abuse, bullying, obesity, and the "30 million word gap" through our **Community Health + Wellness** program.
- 4 For patrons on the autism spectrum and those with other sensory and social disabilities, we **adapt select performances** to provide a welcoming atmosphere for this specific population.
- 5 Our touring arm brings live theatre into schools across Virginia and surrounding states with assembly style educational plays **reaching over 400,000 students**.
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