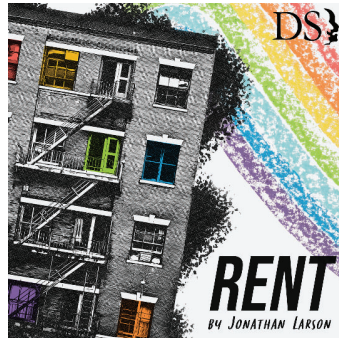


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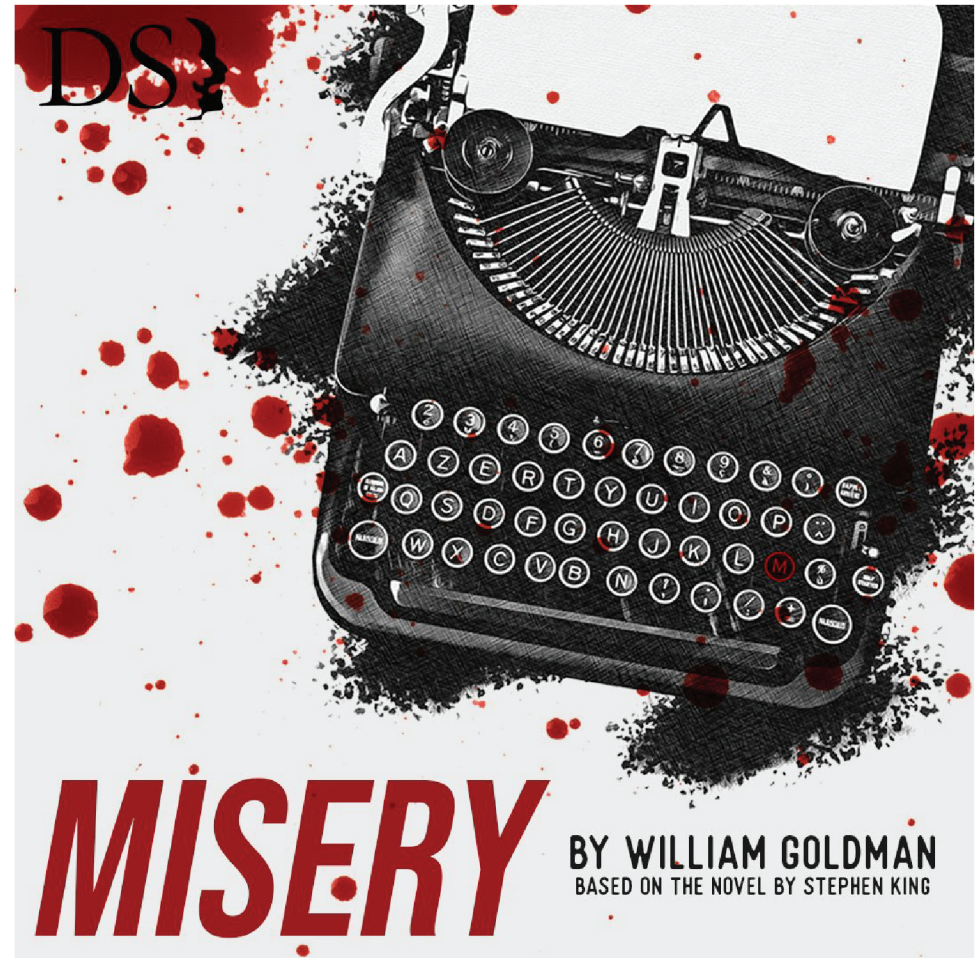
Dominion Stage is supported in part by the Arlington Cultural Affairs Division of Arlington Economic Development and the Arlington Commission for the Arts.

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DOMINION STAGE PRESENTS

Misery

By William Goldman

Based on the Novel by Stephen King

Original Broadway production produced by Warner Bros. Theatre Ventures
in association with Castle Rock Entertainment, Liz Glotzer,
Mark Kaufman, Martin Shafer, Raymond Wu

World Premiere produced at Bucks County Playhouse, New Hope, PA
(Jed Bernstein, Producing Director)

Produced by special arrangement with Broadway Licensing.
(www.broadwaylicensing.com)



Dominion Stage

2305 S. Walter Reed Dr. Box 15 | Arlington, VA 22206 | www.DominionStage.org

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MAGGIE MUMFORD (she/her) (Director) is a writer/director with a BA in Theatre from the University of Mary Washington. She works as a Library Specialist and teaches Composition / American Literature at Laurel Ridge Community College. She is thrilled to make her Dominion Stage debut. She thanks the entire cast and crew for all of their hard work and Peter Mumford for making Annie's mind while keeping her from losing hers. Directing: *A Midsummer Night's Dream* (UMW), *Almost, Maine* (UMW--Studio 115), *Jacob Marley's Christmas Carol* (FCT), *As You Like It* (FCT), *The Haunting of Hill House* (LTA), *Prelude to a Kiss* (LTA). Writing: "Ether" (Crab Fat Magazine), "Healers" (Bodega), "Wolves" (After Happy Hour), "Nicolette and Bernadette Don't Like You" (Waxing & Waning), "Intuition" (Cleaver Magazine), "A Boy" (Wire's Dream Magazine). Next up: Directing *Merry Wives of Windsor* at Fauquier Community Theatre. **nominated for Best of the Net

PETER MUMFORD (he/him) (Set Design, Properties Design) This is Peter's first show with Dominion Stage, but hopefully not the last. Peter has previously designed sets at LTA including *The Nacirema Society Requests the Honor of Your Presence* at a Celebration of Their First 100 Years (co-designed with Ken Brown), *Prelude to a Kiss*, *The Haunting of Hill House* (co-designed with Ken Brown) and at FCT *As You Like It*, *Rosencrantz & Guildenstern are Dead*, *Jacob Marley's Christmas Carol*. Peter would like to thank Dominion Stage, the cast and crew, Arlington County (especially Jared Davis), and his favorite director Maggie Mumford.

CLEO POTTER (they/them) (Lighting Designer) grew up in the Alexandria and Arlington area. They attended the College of Wooster, Ohio, majoring in Theatre & Dance. They are glad to be back in the DMV and involved with theatre. Cleo's favorite part of working with a creative team is the unique perspectives and ideas everyone brings to the show that make it special. They love the saying "it's called a play for a reason, we're supposed to have fun."

GWYNETH SHOLAR (she/her) (Executive Producer) is ecstatic to be a part of Dominion's ominous October production after producing *Hedwig and the Angry Inch* last spring. She has been seen onstage with Dominion in *Five Women Wearing the Same Dress* (Meredith), and with Silver Spring Stage in *Men on Boats* (Understudy). In addition to performing and producing, Gwyneth is a local writer, contributing to DC Theatre Arts reviews and features. Most recently, she was cast in KAT's production of *Fun Home* as Medium Alison – catch her in Kensington this February!

RUBEN VELLEKOOP (he/him) (Assistant Director, Sound Design) is a theatermaker and musician based in the DMV. Select directing credits: *Bulleketroet*, *The Cemetery Club*, *Park Bench*, *The Last 5 Years*, *In Her Golden Years*, *FaceTime*, *The Audience*. Sound design credits: *The Nacirema Society...Hundred Years*, *The Cemetery Club*, *Jesus Christ Superstar*. Intimacy credits: *Perfect Arrangement*, *Prelude to a Kiss*, *A Daughter's a Daughter*, *Love/Sick*. Electric bass credits: *Freaky Friday*, *The Color Purple*, *Sister Act*, *Something Rotten!* Training: The Barrow Group, Studio Acting Conservatory, Intimacy Directors International, The Acting Studio, Scott's Bass Lessons.

PRODUCTION TEAM | SCENE

Executive Producers Brianna Goode, Gwyneth Sholar
 Producer Stacey Becker
 Director Maggie Mumford
 Assistant Director Ruben Vellekoop
 Stage Manager Lauren Markovich
 Lighting Design Cleo Potter
 Sound Design Ruben Vellekoop
 Set Design Peter Mumford
 Set Painting Stacey Becker
 Set Dressing Luana Bossolo
 Properties Peter Mumford
 Master Carpenter Peter Mumford
 Costume Design Anna Marquardt
 Hair & Makeup Design Peter Mumford
 Set Construction, Painting and Load-in Crew Peter Mumford, Ken Brown
 Playbill Design Dave Moretti
 Photography Brian Knapp, Natalie Fox
 Graphic Design Brittany Washington

SPECIAL THANKS

Dominion Stage would like to thank the 3700 Staff, Jared Davis, Andres Luque and those that were not available when we went to press.

PLACE AND TIME

Colorado, 1987

CAST

Annie Wilkes Ellice McCoy
 Paul Sheldon Robert R. Heinly
 Buster Danielle Taylor

Thank you for silencing your mobile devices.
 The unauthorized use of flash photography
 and recording devices is prohibited.

ABOUT THE CAST



ROBERT R. HEINLY (*Paul Sheldon*) is honored and grateful to be performing with Dominion Stage, Robert performed previously with LTA, 1st Stage Tysons, Providence Players, Britches and Hose, Globe Online, Guillotine Theatre, Pinky Swear, Accokeek Creek Theatreco and Port City Playhouse. Favorite roles include Atticus Finch, *To Kill a Mockingbird* (Providence), *Winston Churchill/Antony Eden* in The Audience (LTA), D'amico in *Jesus Hopped the A-Train* (1st Stage), Special Agent Fox Mulder in *xphiles unrequited* (Accokeek Creek). Thank you to Maggie, Peter, Ruben, Lauren, Danielle and of course the amazing Ellice McCoy for letting me make great art with you. And for all your support, friendship and inspiration, a special shout out to Carlisle!! Thank you for being my real-life number one fan!!



ELlice McCOY (*Annie Wilkes*) After training at the American Academy of Dramatic Arts in California and graduating with a Theater Degree from Bowling Green State University, Ellice moved to Florida and performed on stage for many years in Naples and Fort Myers. Locally, she has enjoyed acting with Murder Mystery USA and in upcoming Indie films *Waiting for April*, *Infused Tea from the Motherland*, and *Surreal*. Check out her IMDB page for more film credits. The universe has a way of moving you in the right direction, even when you don't realize it is happening. She feels that *Misery*, as her first performance in a play since 2015 and DMV Theater Debut, in the words of Annie Wilkes, "came right at the point [she] needed her most." She will cherish her new friendships and would like to thank everyone involved in this production for believing in her and supporting her journey.



DANIELLE TAYLOR (Buster) is excited to join the cast for this production of *Misery* and the opportunity to work with Maggie again. This is her first production with Dominion Stage and she is looking forward to a killer show. She recently appeared as Hermia in *Dead Man's Cell Phone* and Touchstone in *As You Like It* with Nova Night Sky. She has also been seen on stage in productions with Kensington Arts Theatre, The Little Theatre of Alexandria, and as part of several play festivals in the DMV area.

ABOUT THE TEAM

STACEY BECKER (Producer, Set Painter) is delighted to join the DS team for the first time. She has produced and paint sets for over 25 productions in Virginia's community theaters. Her most recent endeavor was co-producing and set painting the June 2023 production of *The Nacirema Society Requests the Honor of Your Presence* at a Celebration of Their First One Hundred Years at The Little Theatre of Alexandria. Thank you DS for being such a welcoming and warm place to hang my paint clothes.

LUANA BOSSOLO (Set Dressing) This is Luana's first production for Dominion Stage. She is thrilled to be working again with director Maggie Mumford and set designer Peter Mumford. Luana has dressed and painted sets and produced shows for The Little Theatre of Alexandria for 10 plus years.

BRIANNA GOODE (she/her) (Executive Producer) is excited to be working with Gwyneth Sholar to executive produce *Misery*. A member of the Dominion Stage Board, she loves supporting productions behind the scenes as well as on stage. Her favorite credits include Alice in *Book of Will* (CP), Ray in *Fiveplay* (TCP), Rita in *Prelude to a Kiss* (LTA), Peto/Montjoy in *Henry V* (BST), Lil'Bit in *How I Learned to Drive* (DS), Horatio in *Hamlet* (PCP), Casey Mulgrew in *Anton in Show Business* (SSS), and Regen in *Bachelorette* (DS).

LAUREN MARKOVICH (she/her/hers) (Stage Manager) has, thankfully, not been miserable working on this show. *Misery* marks her fifth production with Dominion Stage since summer 2022, and she always enjoys being around the DS family. Past stage management credits include *Firebringer* and [title of show] at Dominion Stage and *Rumors* and *Wait Until Dark* at the Little Theatre of Alexandria. In college at the University of Delaware, she also worked on several shows with the Delaware Resident Ensemble Players and studied Theatre Production. When not doing theatre, Lauren can be found at her day job working with families experiencing homelessness in DC.

ANNA MARQUARDT (Costume Design) also designed costumes for Dominion's *Bloody Bloody Andrew Jackson*, *Five Women Wearing The Same Dress*, and *Hedwig and the Angry Inch*. Other DC-area costume design credits include *Newsies* and *A Midsummer Night's Dream* (TAP) and *Suddenly Last Summer* (Avant Bard). You may also have seen her onstage a few weeks ago as Cinderella's Stepmother in TAP's *Into the Woods*, for which she also made her own costume. annamarquardt.com

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DIRECTOR'S NOTES

When I saw that Dominion Stage was looking for directors for *Misery*, I immediately bought a copy of the script. I paid extra for shipping so that I could get it in my hands ahead of the application deadline. I thought, "If I don't like it, I won't apply. If I like it, I will consider it." I didn't plan for what I would do if I loved it—and I loved it. So the time to consider after reading was merely the time it took to text my husband and ask if he wanted to design Annie Wilkes' house, should I be selected.

Though a fan of the book and movie, I wasn't prepared for the possibilities for *Misery* onstage. By streamlining his screenplay for a theatrical space, Goldman created a version of the story that is more spare. This sparseness leaves a director, great actors, and a very talented production team with room. There is so much space to layer and interpret this text that a film or a fleshed out novel—no matter how delightful—doesn't provide. I am left with more questions about Annie than I had before. More questions about parasocial relationships, trauma, violence, and writing. More surprisingly, I'm left with questions about the things that connect us. Annie and Paul Sheldon share a tenuous connection created by words and stories and the imagination. Annie sees things in Paul through his writing that speak to her deeply. Paul sees things about himself through the responses to his work by his number one fan. They share something despite the sadistic situation that is their relationship. This connection is what makes this play so interesting.

Ok. Yes. We're here because of sledgehammers, and Novril, and that cockadoodie car! However, none of those things will have the impact they do without a weird affinity between captor and captive. Maybe it's "Stockholm Syndrome" or maybe it's a deep personal connection to *Misery* Chastain. But I believe that Paul and Annie might have had a lovely conversation if they had met in another universe. Or maybe I'm just "prattling away and making you feel all oogy." Either way, enjoy the show ya dirty birds!



ORGANIZATIONS

BST - Brave Spirits Theatre
CP - Colonial Players of Annapolis
CT - Chalice Theatre
DS - Dominion Stage
ESP - Elden Street Players
FCT - Fauquier Community Theatre
KAT - Kensington Arts Theatre

LTA - Little Theatre of Alexandria
PCP - Port City Playhouse
SSS - Silver Spring Stage
TAP - The Arlington Players

WATCH -
Washington Area Theatre Community Honors