

ARDEN THEATRE COMPANY PRESENTS

THE MOUNTAINTOP

By Katori Hall

Directed by Brett Ashley Robinson

Arden
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Christina and David Fryman

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WELCOME

From the Producing Artistic Director



Thank you for joining us for *The Mountaintop* by Katori Hall.

Katori Hall was 29 years old when she wrote this gorgeous and surprising play in 2009. Unable to find a theatre to produce her play here in the States, *The Mountaintop* premiered at the 65-seat Theatre503 in London, then quickly moved to the West End, then to Broadway, and to productions throughout the world. When I re-read the play last year, I knew that this was a play we should do now — and I pictured Akeem Davis and Kishia Nixon in these roles. And I am grateful that, with the Arden directorial debut of Brett Ashley Robinson, they agreed to do so.

One of the Arden's artistic goals is to produce plays that challenge and celebrate the Philadelphia acting community. Earlier this month, we hosted a memorial for the great Philadelphia actor Tom McCarthy. Tom and his wife Barbara chose to make a life here with Tom working as an actor at a time when so few did. Throughout a long career, Tom performed on most of the stages in this area — big theatres, smaller ones, leading roles, supporting ones. Here at the Arden, Tom appeared in plays, musicals, world premieres, Shakespeare, Arden Children's Theatre, and also served on our Board of Directors. For so many of us, his most memorable role was as Willy Loman in *Death of a Salesman*. A hardworking actor playing a hardworking salesman in a small theatre in Philly. Those who saw that performance will remember it forever.

We are so lucky to have ongoing relationships with such extraordinary Philadelphia artists — playwrights, directors, designers, actors and artisans. And they have an ongoing relationship with our audiences — you see them develop, grow, and try new things. We are grateful that actors such as Tom, Akeem, Kishia — and now so many others — have chosen to live and work here in Philadelphia. The Arden is sustained by their light and passion.

Thank you for joining us. Please come back and see what these Philly artists do next.

A Message from our Honorary Producers



At a time when our discourse too often consists of sound bites, and our entertainment a steady stream of action, how can a play with just two actors simply talking to each other hold our attention, let alone captivate us? But the two characters in Katori Hall's *The Mountaintop* embody so much more than a simple conversation. Like all of us, Martin Luther King, Jr., was a complex human being whose powerful story calls for closer examination and greater understanding.

Until recently, both of us knew little of King beyond the snippets taught to us in school, principally, his embrace of non-violent protest and "I Have a Dream" speech. But then we both read Jonathan Eig's Pulitzer Prize winning biography, which provides not only a comprehensive account of King's life, but a nuanced examination of King the man, including his hopes and fears, his awesome talents, and his personal flaws. So too, *The Mountaintop* delves deep.

Something more drew us to this production and, if you're an Arden regular, one name will give it away — Akeem. In a string of powerful performances, most recently in *The Lehman Trilogy* and *King Hedley II*, Akeem Davis has shown spectacular range and an incredible ability to inhabit the role. Not to be outdone, Kishia Nixon joins Akeem on stage for this production. You may have seen Kishia's acting chops in last season's *Holy Grail of Memphis*. If this is your first time seeing Akeem or Kishia, you are in for a treat.

Compelling stories, complexity and nuance, and supremely talented actors, designers, and directors — that is what you can expect from the Arden. If you agree, please consider joining us in supporting the amazing work the Arden does on stage, in the classroom, and in the community.

Christina and David Fryman

Accessibility Services



Accessible Seating & Seating Requests

Removeable seats for wheelchairs & Accommodations for comfort, mobility, and hearing or vision needs.



Caption Glasses (CG)

Wearable, customizable closed captioning glasses. Available starting November 11.



Assistive Listening Devices (ALDs)

Amplification of all onstage sounds. Available with headphones or a t-coil neck loop.



Large Print Programs

Enlarged-text printed programs for low-vision patrons.



Open Captioning (OC)

Text display of all dialogue and sounds. December 5 at 7pm & December 6 at 2pm



Audio Description (AD)

Live verbal commentary of all visual elements. December 5 at 7pm & December 6 at 2pm



KultureCity Sensory Tools

All Arden staff are Sensory-Friendly trained. Quiet Area, Social Stories, and Fidgeting Tools available.



Service Dogs

We welcome patrons with Service Dogs to attend our performances.

Visit ardentheatre.org/plan-your-visit/accessibility for more details about our services and offerings.

ARDEN THEATRE COMPANY PRESENTS

THE MOUNTAINTOP

by KATORI HALL

Scenic Designer
REIKO HUFFMAN

Costume Designer
ASAKI KURUMA

Lighting Designer
J. DOMINIC CHACON

Sound Designer
ELIZABETH ATKINSON

Projection Designer
JORGE COUSINEAU

Assistant Director
MARISSA EMERSON

Stage Manager
MATTHEW RYAN MELCHIOR*

Directed by
BRETT ASHLEY ROBINSON

Honorary Producers:
Christina and David Fryman

"The Mountaintop" is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service imprint. (www.dramatists.com)

Original Broadway production produced by Jean Doumanian, Sonia Friedman Productions, Ambassador Theatre Group, Raise the Roof 7, Ted Snowdon, Alhadeff Productions/Lauren Doll, B Square + 4 Productions/Broadway Across America, Jacki Barlia Florin/Cooper Federman, Ronnie Planalp/Moellenberg Taylor and Marla Rubin Productions/Blumenthal Performing Arts, in association with Scott Delman.

THE MOUNTAINTOP was developed at the Lark Play Development Center, New York City, and was first produced by Theatre 503 in June 2009 and further produced at Trafalgar Studio One in July 2009 by Sonia Friedman Productions and Jean Doumanian, Tali Pelman for Ambassador Theatre Group, Bob Bartner, Freddy DeMann, Jerry Frankel, Ted Snowdon and Marla Rubin Productions Ltd.

THE MOUNTAINTOP was developed at the 2008 Bay Area Playwrights Festival, a program of the Playwrights Foundation (Amy L. Mueller, Artistic Director), Jerry Frankel, Ted Snowdon and Marla Rubin Productions Ltd.

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Arden Theatre Company receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.



+ Member of United Scenic Artists
Local USA 829

* Member of Actors' Equity Association,
the Union of Professional Actors and
Stage Managers in the U.S.



^ The director is a member of the Society
of Stage Directors and Choreographers,
Inc., an independent national labor union.

A Note

From the Director



“Well...nobody said it was going to be easy. Nobody said it would happen in an instant. Everybody said we'd never get there. But then again nobody thought we'd get this far.” These words, beautifully written by Katori Hall, may lead you to believe that King is an optimist. That he saw his dream for the world and moved towards it with a clarity and purpose beyond most men. But King leaves this world with his plans unfinished. He sowed seeds that he never had a chance to see bloom.

I don't know if King was an optimist. From what I have learned about him, he seems pretty pragmatic. The best revolutionaries are. What sticks with me is his faith in the seeds that he has planted. We stand in a moment similar to King's. A moment of uncertainty, fear and unrest. The future is coming and we want to know that it is a better one. We hope that the work we do matters, has an impact. We hope to see a better world. But what if we don't get there? What if we don't see it? Will we have the same faith in our work that King did?

This play invites us to see King as a complex man. A man with failures, anger, hurt. We meet him in a moment where he feels defeated. He looks at the sum of his work, unsure of the future. Maybe you have felt that way, too? I want this production to leave you with some hope to keep going. Do not give up. Keep moving forward with your good work. Trust in the seeds that you plant, even if you don't see them bloom.

Brett Ashley Robinson

A Message

From Urban Affairs Coalition



The Mountaintop invites us to reflect on Dr. King's final night and the enduring power of his dream. In the wake of his death, the Urban Affairs Coalition was born—founded to carry forward the movement he inspired. Nearly 60 years later, his call for justice, equity, and shared humanity continues to guide our work and our city today.

In 1968, Philadelphia—like many communities across the nation—was in turmoil. The tragic loss of Dr. King left deep divisions and urgent questions about how to move forward. Civic, business, and community leaders came together to respond, uniting people across lines of race, class, and faith to heal the city and build a stronger future. That effort became the Urban Affairs Coalition (UAC).

Since that time, UAC has worked every day to advance the vision Dr. King devoted his life to—by empowering youth, expanding economic opportunity, and promoting equity across Philadelphia. We serve as a home for more than 50 community-based programs, supporting organizations that deliver essential services, lift up families, and strengthen neighborhoods.

Dr. King believed that real change happens when people come together—not as adversaries, but as allies working toward the common good. That belief remains at the heart of our mission. Through partnership and shared purpose, we continue his work to create a city where every person has the opportunity to live with dignity, stability, and hope.

We are deeply grateful to the Arden Theatre Company for bringing *The Mountaintop* to life and for offering this moment to remember, reflect, and reimagine what's possible when we meet challenges with love and courage.

“Dr. King showed us what’s possible when love and courage meet. His dream lives on in the coalition we build and the community we serve—each and every day.”

Sharmain Matlock-Turner
Chief Executive Officer of the
Urban Affairs Coalition



Cast of Characters

Dr. Martin Luther King Jr.....Akeem Davis*
Camae.....Kishia Nixon*

UNDERSTUDIES

Iykechi McCoy (Dr. Martin Luther King Jr.), Taahira Teshi (Camae)



Arden Theatre Company is a professional company employing members of Actors' Equity Association.
*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Please check houseboards for any program changes.

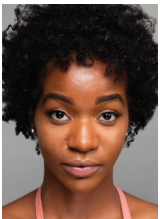
Taking pictures and/or making visual or sound recordings is expressly forbidden.

Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States.

Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. www.actorsequity.org



AKEEM DAVIS (Dr. Martin Luther King Jr.) Arden: *King Hedley II*, *Intimate Apparel*, *The Lehman Trilogy*, *A Streetcar Named Desire*, *Tiny Beautiful Things*, *Gem of the Ocean*, *A Doll's House* (Barrymore Award for Outstanding Supporting Performance in a Play). Regional: *Primary Trust*, *Choir Boy* (Philadelphia Theatre Company); *Much Ado About Nothing* (Pennsylvania Shakespeare Festival); *The Arsonists* (Woolly Mammoth Theatre Company); *King John*, *District Merchants* (The Folger Theatre); *Buzzer* (Theatre Exile); *Marcus/Emma* (InterAct Theatre Company); *Lobby Hero*, *In the Blood* (Theatre Horizon); *The Brother's Size* (Simpatico Theatre). Florida State University, 2009 Bachelor's in Humanities. Helen Hayes nominee. 2015 F. Otto Haas Award for Emerging Philadelphia Theatre Artist. Love to Tay and Amias. For Ash.



KISHIA NIXON (Camae) Arden: *Holy Grail of Memphis*, *The BFG* (Big Friendly Giant), *Clyde's*. Regional: *Glitter in the Glass*, *Sing The Body Electric* (Theater Exile) Amsterdam (Theater Ariel); *Green Eyes*, *The Strange Play* (Tennessee Williams Festival); *Say It Ain't So* (Revolution Shakespeare); *Fabulation or the Re-education of Undine*, *The Comedy of Errors* (Lantern Theater Company); *The Comedy of Errors* (Shakespeare in Clark Park); *Delaware Young Playwrights* (Delaware Theater Company); *Life is a Dream*, *Three Sisters Two* (EgoPo Classic Theater); *Upon Re-Entry*, *La Ronde* (Die Cast Collective); *A Twist of Water* (Passage Theatre Company); *Spies!! Even More Spying* (Philadelphia Fringe Festival); *Aggy the Adventurer* (Act II Playhouse). Education: BFA in Acting (Arcadia University). Kishia is happy to be back at the Arden! You can catch her at The National Constitution Center in Freedom Rising! As always, this is for you, Dad, RIP.

KATORI HALL (Playwright) is a Pulitzer Prize winning playwright and television creator/producer hailing from Memphis, Tennessee. Broadway: she most recently wrote and produced the hit musical, *Tina: The Tina Turner Musical*, based on the life of the iconic performer, receiving two Tony Award nominations for her work as both playwright for 'Best Book of a Musical' and as producer in the 'Best Musical' category. Regional: Katori's other works include the award-winning *Hurt Village*, *Hoodoo Love*, *Saturday Night/Sunday Morning*, *WHADDABLOODCLOT!!!*, *Our Lady of Kibeho*, *Purple is the Colour of Mourning* and *The Blood Quilt*. Her work has been developed and presented at the following venues: the American Repertory Theatre, Kennedy Center, Cherry Lane Theatre, Classical Theatre of Harlem, Schomburg Center, BRICLab, Women's Project, World Financial Center, Lark Play Development Center, New Professional Theatre, The O'Neill, the Juilliard School, Stanford University, and Columbia University. Film/Television: She is currently the showrunner and Executive Producer of the Starz drama series, *P-Valley*. *P-Valley* has received Gotham, Independent Spirit, GLAAD Media, and NAACP Image Award nominations. Katori recently signed an overall deal with Lionsgate Television to continue to develop and produce groundbreaking content across their linear and streaming platforms. Awards: A two-time Tony Award nominee, she won the 2021 Pulitzer Prize for Drama for her play, *The Hot Wing King*. For the West End production of *Tina: The Tina Turner Musical* she also received an Olivier nomination for 'Best New Musical.' She is also the proud recipient of the 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,

KATORI HALL (cont.) the Columbia University John Jay Award for Distinguished Professional Achievement, National Black Theatre's August Wilson Playwriting Award and the Lorraine Hansberry Playwriting Award. Education: She graduated from Columbia University with a major in African-American Studies and Creative Writing. She was awarded top departmental honors from the university's Institute for Research in African-American Studies (IRAAS). In 2005, she graduated from the American Repertory Theatre Institute for Advanced Theatre Training at Harvard University, receiving a Master of Fine Arts in Acting. Katori is also an alumnus of the Sundance Episodic Lab's inaugural class, as well as the Sundance Screenwriting Lab. She also participated in Ryan Murphy's Half Foundation Directing Program and directed the award-winning short, *Arkabutla*. katorihall.com

BRETT ASHLEY ROBINSON (Director) Brett Ashley Robinson is a Pew Fellow as well as a Barrymore Award-winning actor, director, theatremaker, and educator based in Philadelphia. She is the 2021 winner of the PEN America/ Jean Stein Oral History Grant for her original work *Re-Enactment*. As a director, she has worked with 1812 Productions, Inis Nua, Theater Exile, The Bearded Ladies, Theater Horizon, UArts, Drexel, The University of North Carolina at Greensboro, and the Philly Goat Project. She is a company member of Applied Mechanics, an immersive theater company based in Philadelphia, and a member of the HotHouse—the Tony award-winning Wilma Theater's resident acting company. She loves a buck a shuck oyster and Vino Verde. So much love to David and Owen. This one is for Latrelle - a true artist and inspirational educator.

MARISSA EMERSON (Assistant Director) Arden: Joanne Jefferson u/s in *RENT*. Regional: Assistant Director of *Primary Trust* (Philadelphia Theatre Company); Helen Robinson in *To Kill a Mockingbird*, Alice in *Miracle on 34th Street*, Ensemble in *The Wizard of Oz* (Barter Theatre); Sebastian in *Twelfth Night* (Hedgerow Theatre Company); Cherise Howard in *FLEX* (Summit Performance Indianapolis); #13 in *The Wolves* (Site Unseen Theatre Company); Bianca/Duke of Venice in *The Tempest* (Nebraska Shakespeare Festival); Meg Murry in *A Wrinkle in Time*, Charlotte in *Charlotte's Web*, Mountain Lion in *Where the Red Fern Grows* (The Barter Players). Education: Temple University, BA Theatre Studies, Spanish Minor. Tilting Futures alum. Special Thanks to Amina R., Stephen S., and John H. for uplifting my directing journey. Love and hugs to Madre, Anastasia, Mom-Mom, Sadie, and Ariel. IG: @MarissaEmersonOfficial www.Marissa-Emerson.com.

MATTHEW RYAN MELCHIOR (Stage Manager) Arden debut! Regional: *A Summer Day*, *Archduke*, *The Half-God of Rainfall*, *The Comeuppance* (The Wilma Theater) ; *Legally Blonde*, *Winter Wonderland* (Media Theatre) ; *The Comedy of Errors* (Lantern Theater Company). He is also an actor and musician! Education: West Chester University, BA Theatre. Much love to Hope and his parents! @matthew.melchior

REIKO HUFFMAN (Scenic Designer) Arden debut. Regional: *Baskerville A Sherlock Holmes Mystery* (New Jewish Theatre), *Morris Micklewhite and the Tangerine Dress* (The Rose Children's Theatre), *The Black Feminist Guide to the Human Body* (The Black Rep). Education: Seattle University BA, San Diego State University, MFA.

J. DOMINIC CHACON (Lighting Designer) Arden: *Holy Grail of Memphis*, *The BFG* (Big Friendly Giant), *Clyde's*. Regional: *BLACK WOOD* (Gunnar Montana Productions); *All My Mothers Dream in Spanish*, *Young Money* (Azuka Theatre); *A Shadow that Broke the Light* (Simpatico Theatre); *Brighton Beach Memoirs* (Delaware Theatre Company); *Minor Character* (Wilma Theater); *The Legend of Georgia McBride* (Florida Studio Theater); *Life is a Dream* (EgoPo Classic Theatre); *A Year With Frog and Toad* (Cardinal Stage Company); *Thurgood*, *Peter and the Starcatcher* (Walnut Street Theatre). Education: Temple University, MFA.

ASAKI KURUMA (Costume Designer) Arden: *RENT*, *The Lehman Trilogy*, *Backing Track*. Regional: *Spring Awakening* (Relic Theatre Co), *This is the Week That Is: The Election Special* (1812 Productions), *Tick, Tick... Boom!* (Theatre Horizon), *Death of a Driver*, *72 Miles to Go...*, *Man of God* (InterAct Theatre Company), *The Winter's Tale*, *Cymbeline* (Delaware Shakespeare Co.), *Siluetas*, *Las Mujeres* (Power Street Theatre), *Vanya*, *Sonia*, *Masha and Spike* (DeSale University), *The Spanish Tragedy*, *House of Desires* (Villanova Theatre), *The Curious Incident of the Dog in the Nighttime*, *The Lightning Thief: The Percy Jackson Musical* (Drexel Theatre), *The Taming!*, *Pericles* (Shakespeare in Clark Park), *Boycott Esther* (Azuka Theatre), *Tiger Style!* (Philadelphia Asian Performing Artists). MA -Villanova University. Next up: *This is the Week That Is: the 20th Anniversary Special* with 1812 Productions.

Who's Who

ELIZABETH ATKINSON (Sound Designer) Arden: *RENT*, *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*, *Once on this Island*, *Assassins*, *The 25th Annual Putnam County Spelling Bee*, *Into the Woods*, *Ragtime*, *Once, 74 Seconds... To Judgment*. Liz is currently residing in Philadelphia, after many years in Pittsburgh where she was Resident Sound Designer at City Theatre Company. Her freelance career includes regional theatre credits at Applied Mechanics, Wilma Theater, Theatre Exile, Simpatico Theatre, InterAct Theatre Company, Inis Nua Theatre Company, People's Light, Walnut Street Theatre, Yale Repertory Theatre, Hartford Stage, and Quantum Theatre. Liz has also had the honor of exhibiting at the 2007, 2011, and 2015 Prague Quadrennials.

JORGE COUSINEAU (Projection Designer) Arden: Over 70 productions designing sound, sets, and projections. Favorites: *RENT*, *The Lehman Trilogy*, *Assassins* (2023 & 2007), *Fun Home*, *Gypsy*, *Passion*, *Parade*, *The Secret Garden*, *Three Sisters*, *Next To Normal*, *Opus*, and *Sunday in The Park with George*. Regional: *Primero Sueño* (Met Cloisters), *Rinaldo* (The Glimmerglass Festival); *We Shall Not Be Moved* (Pittsburgh Opera); *Titanic* (Fulton Theatre and Maine State Music Theatre); *20,000 Leagues Under the Sea*, *Seedfolks*, *Matilda*, *The Musical* (Children's Theatre Company); *When Tang Met Laika*, *The Whistleblower* (Denver Center for the Performing Arts); *Opus* (Primary Stages); *Archduke*, *Heroes of the Fourth Turning*, *Language Rooms*, *Scorched* (The Wilma Theater).

TERRENCE J. NOLEN (Producing Artistic Director) is Co-founder and Producing Artistic Director of Arden Theatre Company. Favorite Arden productions include all-Philadelphia casts of *The Lehman Trilogy*, *August: Osage County*, *Death of a Salesman*, and *Hedda Gabler*; and such musicals as *Next to Normal*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Pacific Overtures*, *Violet*, and *Caroline, or Change*. Terry directed the inaugural production of Arden Children's Theatre, *Charlotte's Web*. He has directed eight world-premiere plays by Michael Hollinger, three by Dennis Raymond Smeal, three by Michael Ogborn, two by Rogelio Martinez, and Bruce Graham's *Something Intangible*. Terry has been nominated for 27 Barrymore Awards for his directing work at the Arden and received awards for *The Baker's Wife*; *Sweeney Todd*; *Opus*; *Winesburg, Ohio*; *Assassins*; *Something Intangible*; and *Fun Home*. He directed Michael Hollinger's *Opus* at Primary Stages in New York and was nominated for a Lucille Lortel Award for Outstanding Director. His short film *The Personal Touch* was nominated for an Emmy Award.

AMY L. MURPHY (Managing Director) A Philadelphia native, Amy co-founded the Arden in 1988 with Terrence J. Nolen and Aaron Posner. She is especially proud of the Arden Professional Apprentice program and its contribution to the Philadelphia cultural community. A graduate of Susquehanna University, Amy received its first-ever Young Alumni Achievement Award. She completed the Executive Program for Non Profit Leaders- Arts which is a joint program of the Stanford Graduate School of Business Center for Social Innovation and National Arts Strategies. Amy has served on the Board of the Greater Philadelphia Cultural Alliance and Theatre Philadelphia, as well as the Executive Board of League of Resident Theatres. In addition, she has served on panels for the National Endowment for the Arts, the New Jersey State Arts Council, Philadelphia Cultural Fund, Arts & Humanities Arts Council of Montgomery County and Theatre Communications Group. Amy was named a Hepburn Fellow 2008-9 by the Katherine Houghton Hepburn Center at Bryn Mawr College.

ARDEN THEATRE COMPANY Founded in 1988, Arden Theatre Company is dedicated to bringing to life great stories by great storytellers—on the stage, in the classroom, and in the community. We create and produce new work through the Independence Foundation New Play Showcase. The Arden Professional Apprenticeship program trains future theatre leaders, and Arden Drama School classes teach children and teens about the craft of making plays. Our access program, Arden For All, makes our work available to the entire community through subsidized tickets and books for economically disadvantaged young people, and our Arden Arts Scholarship Fund provides scholarships for Arden Drama School classes and camps. The Arden has received 13 *Philadelphia Magazine* "Best of Philly" Awards, the Arts & Business Council's Arts Excellence Award, six *City Paper* "Reader's Choice" Awards, four *Philadelphia Inquirer* "Theatre Company of the Year" citations, 77 awards and 456 nominations from the Theatre Philadelphia's Barrymore Awards for Excellence in Theatre, and was named "Best Theatre Company" by *Philadelphia Weekly* in 2009. Arden Theatre Company, a professional, nonprofit 501(c)(3) theatre company, is a member of the Theatre Communications Group, the League of Resident Theatres, Greater Philadelphia Cultural Alliance, Philadelphia Convention and Visitors Bureau, and Old City Arts Association.

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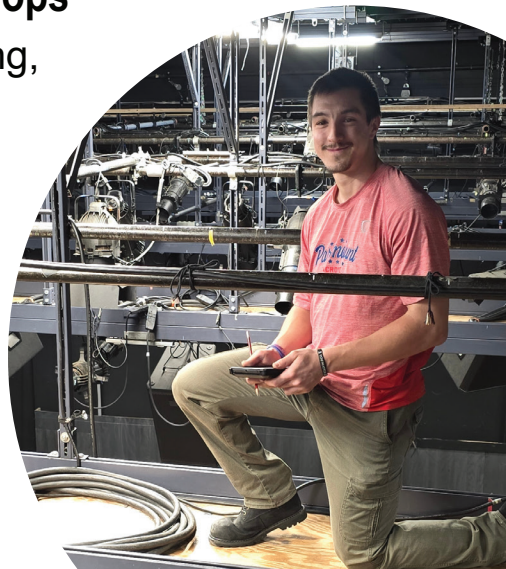
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Questions? Please reach out to Jessica Abel at 215.922.8900 x 149 / jabel@ardentheatre.org.

2025/26

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207 Chestnut St.
267.761.9209
luchacartel.com
@luchacartelphilly

The Plough and the Stars*

123 Chestnut Street
215.238.0499
ploughstars.com
@theploughphilly

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212 Walnut Street 2nd Floor
215.238.0499
positanocoast.net
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208 Race Street
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racestreetcafe.net
@racestreetcafe

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@royalboucherie

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215.425.4200
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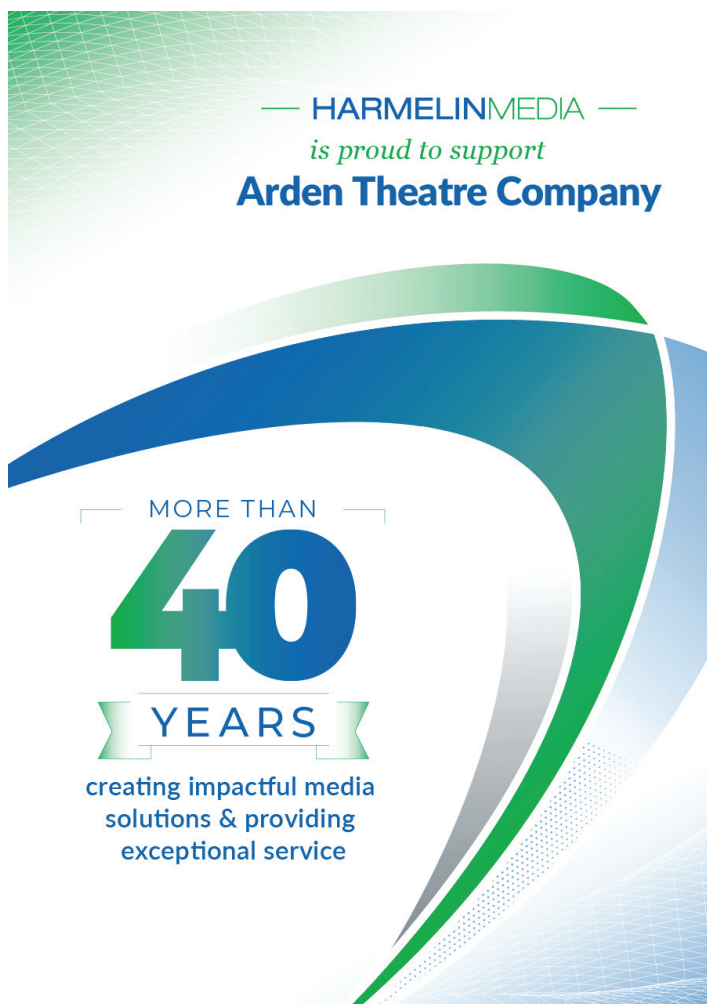
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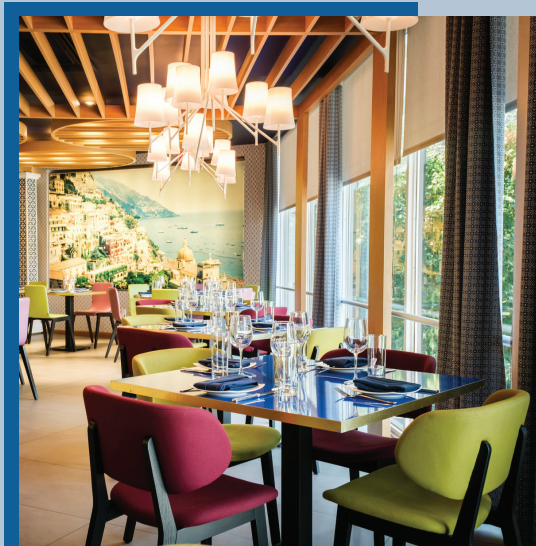
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The CCSJ Team is proud to continue our *Support the Arts Initiative*, donating to local performing arts organizations for every closing. Whether you're on-stage, behind the scenes, or in the audience, choose the REALTOR[®]s who support our arts community.



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