RIDE THE CYCLONE

2022/23 SEASON
NEXT UP AT ARENA STAGE

THE HIGH GROUND
BY NATHAN ALAN DAVIS
DIRECTED BY MEGAN SANDBERG-ZAKIAN
FEBRUARY 10–APRIL 2

ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES
BY TONY KUSHNER
DIRECTED BY JÁNOS SZÁSZ
MARCH 24–APRIL 23

EXCLUSION
BY KENNETH LIN
DIRECTED BY TRIP CULLMAN
MAY 5–JUNE 25

ORDER TODAY!
ARENASTAGE.ORG | 202-488-3300
RIDE THE CYCLONE

TABLE OF CONTENTS

5  Artistically Speaking
7  From the Executive Producer
8  Memories of Molly
10 Dramaturgy Note
13 Title Page
15 Cast / Musicians
17 For this Production
19 Setting / Musical Numbers
21 Bios — Cast
23 Bios — Creative
28 Bios — Arena Stage Leadership
30 Board of Trustees / Young Patrons Board
31 Thank You — Full Circle Society
32 Thank You — Individual Donors
37 Thank You — Institutional Donors
38 Theater Staff
ARENA STAGE MISSION

Arena Stage is the voice of American theater resident in our nation’s capital. Focused on American artists, our productions are innovative and representative of stories from across the country. We nurture new plays and reimagine classics. We celebrate our democracy and diversity through a multitude of voices in our productions and community engagement programs to inspire people to action. We produce all that is passionate, exuberant, profound, entertaining, deep, and dangerous in the American spirit.

Arena Stage is built on the land of the Piscataway people of the Algonquin-speaking tribes, as well as the lands of the Native American people of the greater Anacostia, Potomac, and Tidewater regions.
What’s your favorite “cult” musical?

Asking that question to Reddit came up with a fun list of answers. Some notable responses include *Next to Normal*, *Spring Awakening*, *Hedwig and the Angry Inch*, *Side Show*, and *Heathers: The Musical*. Perhaps the most well-known example would be *The Rocky Horror Show*, complete with audience participation. *Ride the Cyclone* fits on this list.

So, what makes it a “cult” musical? Cult status means it gets under your skin. It can be subject matter that pushes societal boundaries. I have often said that musicals can tackle difficult subjects in sneaky ways, because the music keeps your toes tapping while the deeper message sinks in slowly. The plot lines range into topics that are not often discussed in mainstream society and bring them to the forefront. It’s not really that these musicals are for a niche audience—one that has an identity already—but rather that their creativity enables a new audience to find its voice through the music and story. They tackle stories about the pain of losing a child, blossoming sexuality, gender identity, difference. The music is often music of a contemporary generation rather than previous ones.

Take, for example, *Hedwig and the Angry Inch*’s genderqueer narrative and use of 1970s-inspired rock music, or *Next to Normal*’s story of mourning and commentary on mental health which also used the rock band format. New audiences discover they are not alone and are transformed. After we had planned this season, Arena’s Director of Production Robert Hand shared that he listened to the music of *Ride the Cyclone* over seven times. We keep hearing from people who are addicted to the music. It’s wildly popular among TikTok users, where it’s celebrated as an underrated musical masterpiece. It gets under your skin!

*Ride the Cyclone* starts with tragic loss and ends with us feeling alive. First produced in 2008, by 2010 the show was being recognized, and productions continued around Canada and the U.S., with a limited run off-Broadway in 2016, growing and changing along the way. A driving rock musical, we are taken on a journey through tragedy, reflection, and redemption. The combination of tragic death with the possibility of future life is intriguing. The characters provide snapshot images of aspects of youth and are forced to look at their lives to determine who might have the most to gain. That is an extremely difficult question to ask—but perhaps one that we should ask ourselves regularly as we navigate the world.

One of theater’s gifts to the world is helping people find their voice. Thank you for joining us today. We are excited to partner with Sarah Rasmusson and McCarter Theatre in Princeton on this energizing production of *Ride the Cyclone*.

Molly Smith
Artistic Director
Proudly Shaping the Local Landscape
Welcome to *Ride the Cyclone*.

Any history professor will say that every decade is a time of transition. However, sometimes we feel the transitions as they happen, and sometimes we don’t. Like the students in this musical, sometimes there are new aspects to discover about ourselves as we transition to a new state.

Last spring and summer, Arena engaged in research to better understand where we fit in people’s minds and hearts. We were encouraged to learn that Arena and our mission has a strong connection with our long-time audiences. We were also challenged to realize that some people who live in our very own neighborhood are not sure what happens inside our building. Such an idea is quite thought-provoking. Keeping with my theme this season of Finding Resilience, we learned that we could improve on ways to engage with the upcoming generations of theatergoers.

We know that musicals can take on difficult stories in ways that straight plays cannot—and then there are musicals that also break the mold on musicals. Currently celebrating a decades-long run on Broadway, *The Lion King* on the surface would seem to be a non-starter: an uncle kills his brother for the throne, tried to murder his nephew, and they are all animals. However, the music, the theatricality, the fulsome story combined to make *The Lion King* successful beyond belief. The risk of the creators (even though the Disney movie was a success, I hope we can agree that the innovative translation to stage musical was a big risk) was able to connect to audiences in a new way. Certainly, it made all of theater transition to another level. So today, without too much of a spoiler, a musical about a tragic accident on a roller coaster provides us with a way to approach mortality and how we live our lives. Coming out of a pandemic where mortality was very much top of mind, it is timely to have music that speaks to all generations to guide us through a unique story with cosmic resonance.

It is a pleasure to partner with McCarter Theatre on this production. McCarter Artistic Director Sarah Rasmussen started her tenure in 2020—talk about experiencing a challenging transition! As Arena faces our own artistic leadership transition, we are buoyed by this partnership and seeing Sarah’s strong leadership and artistry so evident on our Kreeger stage.

It’s also interesting to note that *Ride the Cyclone*’s first performance was 15 years ago—in 2008—and the piece has continued to grow and change over these years. Intriguing stories will persevere until they find the most successful way to be told. Resilience is relied upon in navigating these transitions.

Thank you for being with us today and may all your transitions be graceful.

Cheers for the New Year,

Edgar Dobie
Executive Producer
President of the Corporation
THE THINGS SHE SAID

By Seema Sueko

“First you hear it, then you know it, then you do it, then you become it.”

These were among the first bits of advice that Molly Smith and her now wife, Suzanne Blue Star Boy, shared with me in January 2013. I was newly arrived in Washington, D.C., on a 16-month grant through Theatre Communications Group to be in mentorship with Molly. I was serving as Executive Artistic Director of a small, Equity theater company I had co-founded in San Diego, Mo'olelo Performing Arts Company, and this grant was an opportunity to pause, observe, absorb, and grow. Throughout my mentorship, I wrote down the bits of wisdom Molly shared.

When I was grappling long-distance with a human resources issue at my San Diego theater company, frantically gathering info and seeking Molly’s advice, she gave me this mantra to repeat to myself:

“Please take this obsession out of my heart, my mind, my spirit, and show me where to go.”

She added:

“In order to trust, you have to risk yourself emotionally.”

As I observed similarities and differences between Arena Stage and my small theater, Molly clarified: at large institutions, “You have to fight to keep the art primary.”

Otherwise, the art and the mission of the organization will get lost in a forest of spreadsheets and bottom-line fears.

About managing staff and ideas, Molly shared:

“Pay attention to extremes. Where is the heat? Why?”

I served as Molly’s directing assistant on her Broadway bound production of The Velocity of Autumn by Eric Coble. I learned that after months of designing and prepping, Molly will,
“clear the mind by looking at something else”

days before commencing rehearsals — museums, nature, books — anything that appeared to be off-topic from the show she would be directing and yet inspiring to her artistic soul.

When talking about directing, Molly offered:

“Transitions are a meditative breath.”

“Land the first image, the image before intermission, and the last moment.”

“When all else fails, go back to the given circumstances.”

“Set the room up for collaboration.”

When it came to leadership, Molly emphasized the importance of bringing respect into all interactions with staff, board, artists, and volunteers, emphasizing that there are many times when the best course is to,

“shut up and listen.”

When she and I ideated about artistic projects or institutional challenges, she mused:

“Imagination is the greatest capital we have.”

And finally, when my mentorship with Molly was coming to its conclusion, she put her hands on my shoulders, looked me in the eyes and urged:

“No is the time to have balls.”

Director Seema Sueko and Artistic Director Molly Smith at rehearsal for The Heiress (2018/2019 Season).
ON THE WHEELS OF FORTUNE AND BECOMING
By Otis Ramsey-Zöe

"Only once had she felt this kind of happiness. On the Rocket ride she took as a kid. When the rocket zoomed on the downward swing, the rush made her giddy with pleasure; when it slowed just before turning her upside down through the high arc of its circle, the thrill was intense but calm. She squealed with the other passengers, but inside was the stable excitement of facing danger while safely strapped in strong metal."
— Toni Morrison, Paradise

Folklorist Joseph Campbell believed that people are more interested in experiencing life rather than seeking out its meaning. In The Power of Myth, Campbell suggests, “I think what we’re seeking is an experience of being alive, so that our life experiences on the purely physical plane will have resonance within our own innermost being and reality, so that we actually feel the rapture of being alive.” Thrill rides can provide these bursts of excitement and ecstasy that speak to our contemporary need for adventure and escape and that speak to our primal selves. In addition, roller coasters, carousels, and the like have symbolic origins in ancient and medieval worldviews.

Ride the Cyclone stages a contemporary story that calls back to medieval and ancient philosophy and it may be understood through multi-level methods of interpretation (or none and enjoyed as simply an experience). The Cyclone, a kind of roller coaster or amusement park ride, harkens back to the Wheel of Fortune, or Rota Fortunae. The wheel of fortune, or some version of it, appears in various ancient cultures from Babylonian, Indian, Greek, and Egyptian civilizations. The wheel symbolizes the ups, downs, and turns as we cycle through life and the sudden, unpredictable nature of fate. Indeed, the idea of the wheel of fortune is ubiquitous and deeply imbedded in aspects of our society. For example, the wedding ring represents the union of souls “for better, for worse, for richer, for poorer, in sickness and in health,” all of which may be represented as points on the wheel of fortune. A phrase like “accidents happen,” appeals to fate, and surrender to the “slings and arrows of outrageous fortune” all carry connections to the wheel.

In structure and content and in accordance with its handling of time and themes, Ride the Cyclone directly engages with the four categories of interpretation—literal, allegorical, tropological, and anagogical. In the first movement, the characters must make sense of what has happened to them (they are literally grappling with the

Illustration from John Lydgate’s Siege of Troy, showing the Wheel of Fortune held/turned by the Quene of Fortune.
past). They next seek to make connections with their past and present towards moral clarity (allegorical and tropological). Finally, they move towards future, mystical orientations of being (anagogical). Within the musical, the super structure unfolds along a traditional narrative arc—beginning, middle, end—and, simultaneously, there are complete character and emotional arcs discretely rising and falling within the piece. Indeed, the plural form, wheels of fortune, more accurately captures the synchronous nature of the phenomena in the musical and in life. The show’s multiple wheels conjure a gyroscope akin to descriptions presented in the Old Testament and in second century AD astronomy. “The appearance of the wheels and their work was like unto the color of a beryl: and they four had one likeness: and their appearance and their work was as it were a wheel in the middle of a wheel” (Ezekiel 1:16, KJV). “Each wheel is inside the other, like an onion’s peel sits inside another peel, and there is no empty space between them” (Vettius Valens). Similar descriptions of wheels contained inside other wheels appear in ancient Indian philosophy and Buddhism as expressions of the wheels of life and becoming. Without pretense, Ride the Cyclone manages to be philosophically rigorous while showcasing vast sonic and cultural references.

According to co-writer Jacob Richmond, the idea for Ride the Cyclone started as a response to Aristotle’s suggestion “in the Poetics that there was nothing dramatic or interesting about an accident or natural disaster.” Richmond maintains, “This always struck me as an unfair sentence to those who fell prey to the horrific event. We have all lost a loved one through some meaningless stroke of bad luck: a fire, a car accident, a freak brain aneurysm, etc.” What began as a retort to an ancient Greek philosopher known for his musings on art and ethics has blossomed into a thriving musical that continues to galvanize audiences and fans beyond performances. Ride the Cyclone enjoys a huge online presence bolstered by fans who post themselves performing songs and who have annotated and analyzed every aspect of the show. More than a musical, it is a cult phenomenon that explores the meaning of life and most vibrantly provides an exhilarating experience of being alive.

UKRAINE IN ART
OUTSIDE AND INSIDE

Among the characters you’ll meet in Ride the Cyclone is Mischa Bachinski, a Ukrainian “bad boy” according to The Amazing Karnak. Mischa has quite a story to tell, and I’ll let him tell it and not rob you of the experience of meeting him with a clean slate. However, it is worth noting that encountering a character from Ukraine hits differently since the February 24, 2022 Russian invasion of Ukraine, which represents a major escalation in the Russo-Ukrainian War that has been stewing since 2014.

On August 24, 2022, marking six months since the invasion, Arena Stage unveiled a mural (at the Maine Ave & 6th St SW corner glass wall) by artists JAH ONE, Eddie Harris, and R2 Murals as an act of solidarity organized by Amnesty International USA. Our mural features a field of Ukraine’s national flowers and a young girl holding a sunflower in front of the Donetsk Regional Academic Drama Theatre in Mariupol which was destroyed by Russian airstrikes in March 2022. At the time, the theater was serving as a shelter and hundreds of civilians were killed in the bombing. Arena Stage stands with the citizens of Ukraine, and we call for justice for war crimes committed by the Russian Armed Forces.
We Share Your Dream for the Future

Powering our communities is just the beginning. At Exelon, we consider it our responsibility to improve the quality of life for people in the communities where we live, work and serve. Participation in good corporate citizenship is an integral part of our culture, and we inspire our employees to help everyone succeed.
We Share Your Dream for the Future

Powering our communities is just the beginning. At Exelon, we consider it our responsibility to improve the quality of life for people in the communities where we live, work and serve. Participation in good corporate citizenship is an integral part of our culture, and we inspire our employees to help everyone succeed.

Support for Ride the Cyclone is provided by Ilene and Steven Rosenthal.

Produced by special arrangement with Broadway Licensing.
www.broadwaylicensing.com
SOCIALY SPEAKING

We ❤️ seeing your experience at Arena on social media! Give us a follow, like, or tag and we’ll 👍 you back! 😊

TAG US:  📣 /arenastage  📣 📣 @arenastage

TALK ABOUT US:  #ArenaCyclone  #RideTheCyclone  #ArenaStage  
#ArenaStageDC  #DCTheatre  #ACreativeDC  #ExperienceDC  #VisitDC

SCAN THE QR CODE & KARNAK WILL READ YOUR FORTUNE!
CAST
(in alphabetical order)

Swing............................................................................................................ KYLE DALSIMER
Constance Blackwood ................................................................. GABRIELLE DOMINIQUE*
The Amazing Karnak ............................................................... MARC GELLER*
Ocean O’Connell Rosenberg................................................. SHINAH HEY*
Noel Gruber ................................................................................. NICK MARTINEZ*
Mischa Bachinski / Dance Captain........................................... ELI MAYER*
Jane Doe ..................................................................................... KATIE MARIKO MURRAY*
Swing ............................................................................................... ASHLEY D. NGUYEN*
Ricky Potts ................................................................................. MATTHEW BOYD SNYDER*

*Actors’ Equity Association

MUSICIANS

Music Director / Electronic Music Programming /
Conductor / Keyboard 1......................................................... NICK WILDERS
Keyboard 2..................................................................................... MARIKA COUNTOURIS
Acoustic / Electric Guitar.......................................................... GERRY KUNKEL
Acoustic / Electric Bass............................................................... ELIOT SEPPA
AFM Musical Contractor / Percussion / Drum Set............ DANNY VILLANUEVA
GEICO Philanthropic Foundation

We know the only way to build stronger communities for tomorrow is to invest our time and energy today. We call it our insurance plan for the future and it's a policy we're proud of.
Associate Sound Designer .......................................................... JOSEPH DISBROW
Associate Projection Designer ..................................................... ZAVIER TAYLOR
Associate Hair, Wig, and Makeup Designer ................................. TONY LAURO
Assistant Sound Designer ............................................................ JOSH MCCAMMON
Intimacy Consultant .................................................................. ALEXANDRA HADDAD
Lighting Assistant ..................................................................... HAYLEY GARCIA PARNELL
Production Assistant .................................................................. ILANA SIMON-RUSINOWITZ
COVID-19 Compliance Officer .................................................... TREvor COMEAU
Stage Carpenters ...................................................................... HANNAH MARTIN, SARAH SCHLEHLEIN
Props.......................................................................................... ALEKX SHINES, GRACE TRUDEAU,
Light Board Operator ................................................................ KELSEY SWANSON
Moving Light Programmer ............................................................ PAUL VILLALOVOZ
Followspot Operator .................................................................... STEFANIE DEHART
Audio Engineer ........................................................................ DREW MOBERLEY
Second Audio ............................................................................ LEX ALLENBAUGH
Video Engineer ........................................................................ ALYSSA FOY
Wardrobe Supervisor ................................................................. ALICE HAWFIELD
Wardrobe ................................................................................... EMILY MCCORT
Wig, Hair, and Makeup Supervisor ............................................. JAIME BAGLEY

The videotaping or other video or audio recording of this production is strictly prohibited.
Please turn off all electronic devices, unless using specifically for GalaPro closed captioning service.
Eating and drinking are not permitted inside the theater.
Masks must be worn at all times during the performance.
LOOKING FOR A FUN ALL-DAY SUMMER CAMP?

Looking for an enriching place your kids will love?

Look no further than CAMP ARENA STAGE. At Camp Arena Stage, campers ages 8 to 15 spend the full day learning by doing. Guided by our teaching corps of professional artists and educators, they explore, discover, and create to their heart’s content!

2023 DATES: First Session: 6/26–7/7;  Second Session: 7/10–7/21;  Third Session: 7/24–8/4

ARENA.THEATER/CAMP
Held at Georgetown Visitation Preparatory School
At Camp Arena Stage, campers ages 8 to 15 spend the full day learning by doing. Guided by our teaching corps of professional artists and educators, they explore, discover, and create to their heart's content!

Looking for an enriching place your kids will love? Look no further than Looking for a fun all-day summer camp? CAMP ARENA STAGE.

SETTING

**Time:** The distant future & Monday, September 14th, 2009

**Place:** A dilapidated warehouse in Uranium City, Saskatchewan, Canada

### MUSICAL NUMBERS

“Dream of Life” ................................................................. Jane Doe

“Uranium” ................................................................. Ensemble

“Sailing Through Space” ................................................ Ensemble

“The Other Side” ........................................................ Ensemble

“What the World Needs” ......................... Ocean O’Connell Rosenberg, Ensemble

“Noel’s Lament/That F#@&ed Up Girl” .......... Noel Gruber, Ensemble

“Every Story’s Got a Lesson” ......................... Ocean O’Connell Rosenberg, Ensemble

“This Song is Awesome” ......................... Mischa Bachinski, Ensemble

“Talia” ................................................................. Mischa Bachinski, Ensemble

“Space Age Bachelor Man” ................................. Ricky Potts, Ensemble

“The Ballad of Jane Doe” ................................. Jane Doe, Ensemble

“The New Birthday Song” ........................................ Ensemble

“Jawbreaker / Sugarcloud” ................ Constance Blackwood, Ensemble

“It’s Just a Ride” ........................................................ Ensemble
ARENA STAGE SPECIAL

3 COURSE THEATRE DINNER
$39

Available Daily with a Valid Arena Stage Ticket
Heated Outdoor Available

Start your evening with a delicious three-course prix fixe menu, then walk over to see the show.
Save 50% on Bottles of House Wine, to pair with your dinner!

GET A 10% DISCOUNT ON DINNER ORDERED OFF THE REGULAR A LA CARTE MENU WHEN YOU PRESENT YOUR ARENA STAGE TICKET!
Offer not valid with Prix Fixe Menu, Wine Special, or any other offers or promotions.
CAST

KYLE DALSIMER (Swing) is so thrilled to be making his Arena Stage debut! Born and raised in Northern Virginia, Kyle is best known locally for his work this past Summer playing SpongeBob in the D.C. area premiere of The SpongeBob Musical (Toby’s Dinner Theatre). Most recently, he performed Off-Broadway in Frankenstein the Musical and Friends! The Musical Parody. Love to Mom and to Isabel always. IG: @kyledalsimer

GABRIELLE DOMINIQUE (Constance Blackwood) is thrilled to be making her Arena debut! Regional: The Wiz (6th Avenue Theatre); West Side Story, Guys and Dolls, South Pacific, A Christmas Carol, Romeo and Juliet (Guthrie); West Side Story (Ordway Center); Annie, I Come From Arizona (Children’s Theatre Company); Mamma Mia! (Chanhassen Dinner Theatres); Jelly’s Last Jam (Theater Latté Da). Gabrielle is thrilled to be reprising her role as Constance after her first appearance in the show at the Jungle Theater (Minneapolis, MN) back in 2019. Much love to Mom, Dad, TaKeyah, & Matt. “Enjoy the Ride!”

MARC GELLER (The Amazing Karnak) is very happy to be making his Arena Stage debut. He can currently be seen as Kier Eagan in the Apple TV+ series Severance and as Ragged Man in the upcoming A24 film A Different Man with Sebastian Stan. Stage credits include: Herr Schultz in Cabaret, The Ghost of Marley in A Christmas Carol (for seven years), 13 characters in Baskerville, Ned Weeks in The Normal Heart, Ira in The Tale of the Allergist’s Wife, Joshua/Cathy in Cloud 9, Isaac in Disgraced, Nicodemus/Lady Enid in The Mystery of Irma Vep, Roberto Miranda in Death and the Maiden, and Doc in West Side Story. Other recent television appearances include: Katy Keene, Russian Doll, The Onion, The Knick, and The Eric André Show.

SHINAH HEY (Ocean O’Connell Rosenberg) is making her Arena Stage debut. She was last seen as Ocean at the Jungle Theater. Some other credits include The Kennedy Center: Me... Jane national tour (Jane Goodall), Elephant & Piggie’s We Are in a Play national tour (Piggie); Guthrie Theater: The Music Man (Zaneeta Shinn); Chanhassen Dinner Theater: Footloose (Rusty), Grease (Frenchy, Sandy u/s), Holiday Inn (Ensemble, Lila Dixon u/s), Theater Latté Da: Assassins (Squeaky Fromme), Gypsy (Dainty June and Agnes), Into the Woods (Little Red and Lucinda); Artistry: Little Women (Amy, Jo u/s). Sending all of her love to Andy and Jane. IG: @ShinahHey

NICK MARTINEZ (Noel Gruber) is so excited to be making his Arena debut as he returns to this production of Ride the Cyclone, seen at McCarter last spring. Past credits include Anne of Green Gables at Goodspeed Opera House (Moody Macpherson), The Who’s Tommy at The Kennedy Center (Pinball Lad 1 / Ensemble), Grease at The REV (Doody), Bat Out of Hell at NY City Center (Swing, Tink u/s), Newsies at John W. Engeman Theater (Crutchie). Elon University BFA. Thank you to my incredible team at DGRW and all my love to my family: Mom, Dad, Sofia, Aamir, and baby Kiyan. Follow @neeneemartin!
WHO’S WHO

ELI MAYER (Mischa Bachinski / Dance Captain) is so excited to be returning to Ride the Cyclone! His previous credits include Mischa in Ride the Cyclone (McCarter Theatre), Footloose (Muny), Indian Summer (Bay Street), and The Royal Family of Broadway (Barrington Stage). He is originally from Acton, MA. He would like to extend his affections to his family, friends, Stewart/Whitley, and his wonderful manager, Rochel Saks. He holds a BFA from CCM. IG: @elimayermaynot.

KATIE MARIKO MURRAY (Jane Doe) is making her Arena Stage debut. Katie was born and raised in the DMV. Most recently she played Cinderella in Into the Woods at Signature Theatre. Favorite theatre credits include Maureen in Rent at Signature Theatre, Simply Sondheim at Signature Theatre, and Janet Van De Graaf in The Drowsy Chaperone at Pittsburgh CLO. In NY she was in the developmental workshop of KPOP at ARSNova as well as Dave Malloy’s most recent immersive piece Love Around the Block. Huge thanks to Joe, Molly, and the creative team of RTC for bringing her on board. BFA Penn State. IG: @ktpotaty

ASHLEY D. NGUYEN (Swing) is ecstatic to be making her Arena Stage debut. Previous credits include: Olney Theatre Center: Dance Nation (Zuzu); The Kennedy Center TYA: The Day You Begin (Min, world premiere); Keegan Theatre: Shakespeare in Love (Viola de Lesseps); Creative Cauldron: Into the Woods (Little Red); Studio Theatre: White Pearl (Ruki Minami u/s – U.S. premiere); Catholic University: A Little Night Music (Fredrika Armfeldt), The Wolves (#8). EDUCATION: BM in Musical Theatre from Catholic University. IG: @ashley.d.nguyen

MATTHEW BOYD SNYDER (Ricky Potts) is thrilled for his debut at Arena Stage for Ride the Cyclone. He most recently served as Understudy/Swing for the same title at Princeton University's McCarter Theatre. Earlier in 2022, he concluded his role as Mike Teavee (2019-2022) with the North American tour of Charlie and the Chocolate Factory. Regional credits include Saturday Night Fever (Bobby), In the Heights (Sonny), Rock of Ages (Franz), and Sister Act (Pablo). He is immensely grateful to the RTC creative team and Stewart/Whitley for this wonderful opportunity. Deep love to the audience as well as his family, friends, and mentors. IG: @matthewsnyder101

CREATIVE TEAM

JACOB RICHMOND (Book, Music, and Lyrics) has written several plays, including: The Qualities of Zero (Dora Award nomination, Montreal MECCA Award winner for Best Text); Small Returns (Theatre Passe Muraille); Legoland (SummerWorks Award for Best Text, Frigid Festival New York Favorite Production, Vancouver Fringe Favorite Award); From Canada to Canada (CBC Radio One Award, Best Comedy); and The Punch and Judy Show (Caravan Farm Theatre). Born in Saskatoon, Saskatchewan, he majored in history and performance at Concordia University (Montreal) and is co-founder of Atomic Vaudeville, a popular cabaret theater series in Victoria, BC.

BROOKE MAXWELL (Book, Music, and Lyrics) is a freelance musician, composer, and educator based in Victoria, BC,
Canada. In addition to *Ride the Cyclone*, he has underscored and sound designed several local and national works: *Gruff* (Puente Theatre), *And Slowly Beauty* (Belfry Theatre, National Arts Centre, Tarragon Theatre), *A Tender Thing* (Belfry Theatre), *The Glass Menagerie, Long Day's Journey into Night* (Bluebridge Theatre), *Joan* (Theatre SKAM), *Busted Up* (Open Pit Theatre). brookemaxwell.com

**SARAH RASMUSSEN** (Director) is the Artistic Director at McCarter Theatre Center in Princeton, NJ, where she is thrilled to carry on its long tradition of championing new voices onstage.

Prior to McCarter, Rasmussen was Artistic Director of the Jungle Theater in Minneapolis, where in recognition of her directing work she was named *Star Tribune*’s Artist of the Year. Rasmussen also served as Resident Director for Oregon Shakespeare Festival’s Black Swan Lab new work development program and Head of MFA Directing at the University of Texas at Austin. She is an alum of the Women’s Project, Soho Rep, and Lincoln Center Directing Labs. She has directed at Oregon Shakespeare Festival, the Guthrie, Dallas Theater Center, Actors Theater of Louisville, and La Jolla Playhouse. She has developed new work with Playwrights’ Center, the O’Neill, the Lark, and many others. She was an inaugural recipient of the BOLD Leadership Circle grant and is also the recipient of a Princess Grace Award, an Ivey Award for Overall Excellence, and Drama League and Fulbright fellowships. MFA, UC San Diego.

**JIM LICHTSCHEIDL** (Original Choreography) is an actor, director, choreographer, and creator based in Minneapolis, MN. Jim’s choreography/movement credits include *Thief River* and *The 39 Steps* (Guthrie Theater), *Ride the Cyclone, Fly By Night*, and *Little Women* (Jungle Theater), *Ragtime, Little Shop of Horrors, My Fair Lady, and The Music Man* (Ten Thousand Things Theater), and *Johnny Baseball and The Snow Queen* (Park Square Theatre). Jim was awarded a McKnight Theater Artist Fellowship at the Playwrights’ Center in 2019. Acting credits include Sir Andrew Aguecheek in *Twelfth Night* (Shakespeare Theater Company), which earned him the Helen Hayes Award for Outstanding Supporting Actor in 2018. He has also appeared on the stages of St. Ann's Warehouse, Alley Theatre, Arizona Theatre Company, Portland Center Stage, La Jolla Playhouse, Actors Theatre of Louisville, and Berkeley Repertory Theatre.

**TIGER BROWN** (Additional Choreography / Associate Director): Off-Broadway: *The Lesson* (NY Theatre Barn). Regional: Ride the Cyclone (McCarter), Mystic Pizza, Rock of Ages, Elf (Engeman), Matilda (1st Regional at Tuacahn Amphitheatre), Holiday World (Lab, RWS). Film/TV: The Jimmy Awards (2022, 2019 Iowa PBS), Stars in the House with Seth Rudetsky. Proud graduate of NYU Tisch, SDC Professional Development Program 2018-19, dance faculty at AMDA. Sarah, Mark, and the brilliant team at Arena Stage — your trust and collaboration means the world. IG/TikTok: @stigerb tiger-brown.com

**MARK CHRISTINE** (Music Supervisor / Electronic Music Programming) is a NY-based musician, actor, and nationally recognized college audition coach. As pianist/keyboardist, arranger, and musical director: Broadway & 1st National Tour of *Waitress*, McCarter, Guthrie, The Jungle, Signature, La Jolla, and the acclaimed U.S. National Tour of Peter Brook’s *The Suit*. He is president of www.CollegeAuditionCoach.com where he helps young artists successfully apply/audition for college performing arts programs. He holds a BFA in Musical Theatre (w/ a focus on Music Direction) from Michigan and an MFA in Acting from UC San Diego / La Jolla Playhouse.
Today is the day to inspire, delight and amaze.

We’re proud to support Arena Stage and the joy you bring to our community every day.

pnc.com

©2022 The PNC Financial Services Group, Inc. All rights reserved. PNC Bank, National Association. Member FDIC
WHO’S WHO

NICK WILDERS (Music Director / Electronic Music Programming / Conductor / Keyboard 1) is making his Arena Stage debut with Ride the Cyclone. His Broadway credits as a pianist are Company and Wicked, and additional New York credits include Emojiland, Titanique, Notes From Now (all Off-Broadway), and SuperYou (Carnegie Hall). Recent regional credits include Guys and Dolls (ACT of Connecticut), the co-regional premiere of The Cher Show (Gateway Playhouse), Who Could Ask for Anything More? (Barrington Stage Company), and Ride the Cyclone (McCarter Theatre Center). His orchestrations, arrangements, and electronic music design have been heard around the world, from performances at Lincoln Center to the U.S. Embassy in Lisbon, Portugal. He is a frequent collaborator with DC’s own American Pops Orchestra. Next up: world premiere of Wings at Drake University. www.nickwilders.com

SCOTT DAVIS (Set Designer) Production Designer: Disney On Ice: Frozen & Encanto, Disney On Ice: Road Trip Adventures, Off-Broadway credits include Ride the Cyclone at MCC, Othello: The Remix at The Westside Theatre. Chicago credits include productions with Chicago Shakespeare Theater, Steppenwolf, Court Theatre, Paramount Theatre, Victory Gardens, Drury Lane, Northlight Theatre, American Theater Company, Marriott Theatre, Griffin Theatre Company, Windy City Playhouse, Steep Theatre, and Northwestern University. International credits include productions with Shakespeare’s Globe, Unicorn Theatre (London), The Market Theatre (South Africa), The Neuss (Germany), Gdansk Shakespeare Theatre (Poland), The Cultch (Vancouver), DUCTAC Theater (Dubai), Brice Mason Centre (New Zealand), and Edinburgh Festival (Scotland). Regional credits include productions with Milwaukee Repertory Theater, Asolo Repertory Theatre, Signature Theatre, Walnut Street Theatre, Children’s Theatre Company, Utah Shakespeare Festival. TV credits include Art Director for Gilded Age Season 2 on HBO Max, Concept Artist for Gossip Girl on HBO Max and The Watcher on Netflix, and Art Consultant on American Horror Story: NYC. www.scottadamdavis.com

TREVOR BOWEN (Costume Designer) This is Trevor’s first production at Arena Stage. Credits include: The Day You Begin, The Watsons Go to Birmingham - 1963 (Kennedy Center for the Performing Arts). New York credits include Molière Turns 400 (FIAF); All is Calm (Sheen Center). Trevor’s regional design credits include Guthrie Theater, Glimmerglass Opera Festival, Boston Lyric Opera, Asolo Rep, Denver Center for the Performing Arts, MN Opera, 5th Ave, Seattle Children’s Theatre, Children’s Theatre Company, Penumbra Theatre, Ordway Center for the Performing Arts, Steppenwolf Theatre, Contemporary American Theatre Festival. www.trevorbowendesign.com

JIYOUN CHANG (Lighting Designer) Broadway credits: KPOP, For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf (Tony nomination), Slave Play (Tony, Drama Desk, Henry Hewes nominations); Other credits: Merry Wives (Delacorte Theater), The Far Country (Atlantic Theater Company), Letters of Suresh (Second Stage), Bina’s Six Apples (Suzi Bass Award), Marys Seacole (Henry Hewes nomination). More credits at The Public, Roundabout, NYT, BAM, MCC, Signature, Guggenheim, Berkeley Rep, Cal Shakes (TBA nomination), Long Wharf Theatre, Guthrie, The Old Globe, OSF. Recipient of Obie Award, Suzi Bass Award, and Falstaff Award.

ANDRÉ PLEUSS (Sound Designer) Arena Stage credits include Right to Be Forgotten, Indecent, Smart People, Metamorphoses, Equivocation, The Arabian Nights, Legacy of Light, 33 Variations, Passion Play. Broadway credits
WHO’S WHO

include The Minutes (Cort/Studio 54), 33 Variations (Eugene O'Neill Theatre), I Am My Own Wife (Lyceum Theatre), Metamorphoses (Circle in the Square). Off-Broadway credits include The Clean House (Lincoln Center), Milk Like Sugar and BFE (Playwrights Horizons). Regional credits include multiple productions with the Oregon Shakespeare Festival, Center Theatre Group, Yale Repertory, McCarter Theatre, Steppenwolf, Chicago Shakespeare, Court Theatre, Berkeley Repertory, Williamstown Theatre Festival, La Jolla Playhouse, Huntington Theatre, and South Coast Repertory. He’s received multiple Joseph Jefferson Awards, an Ovation Award, Drama Critics Circle Award, Barrymore Award, Helen Hayes Award, Drama Desk, and Lucille Lortel nominations for composition and design. André is an ensemble member of Lookingglass Theatre Company.

KATHERINE FREER (Projection Designer) is a multimedia artist, filmmaker, organizer, and educator whose artistic practice lives at the intersection of story, technology, and civic engagement. Frequent collaborators include Ping Chong, Ty Defoe, Kamilah Forbes, Steve H. Broadnax III, Lux Haac, Porsche McGovern, Liza Jessie Peterson, Talvin Wilks, and Tamilla Woodard. She is a proud member of Wingspace Theatrical Design and United Scenic Artists, Local USA 829. Core collaborator in All My Relations Collective. Interim Head of Integrated Media Program, University of Texas at Austin. www.katherinefreer.com

J. JARED JANAS (Hair, Wig, and Makeup Designer) Broadway credits include Ohio State Murders, & Juliet, Kimberly Akimbo, Topdog/Underdog, How I Learned to Drive, American Buffalo, Jagged Little Pill, Frankie and Johnny in the Clair de Lune, Gettin’ the Band Back Together, Bandstand, Indecent, Sunset Boulevard, The Visit, The Real Thing, Lady Day at Emerson’s Bar & Grill, Motown, Peter and the Starcatcher, The Gershwins’ Porgy and Bess, and All About Me. Recent Off-Broadway include Prayer for the French Republic (MTC), Kimberly Akimbo (Atlantic Theater), Seven Deadly Sins (Tectonic), Sing Street (NY Theatre Workshop), and Yours Unfaithfully (Mint Theater, Drama Desk nomination). Recent regional theater include Good Night, Oscar (Goodman), The Bluest Eye (Huntington), and Clue (Paper Mill). Recent TV includes And Just Like That, The Gilded Age, and Gotham.


RACHAEL DANIELLE ALBERT (Stage Manager) is thrilled to be back at Arena Stage. Favorite credits include: American Prophet, Change Agent, Ken Ludwig’s Dear Jack, Dear Louise, Junk, Native Gardens, among others. Selected regional credits include: Just For Us, Hi, Are You Single, Fairview, Describe the Night, and Botticelli in the Fire (Woolly Mammoth); The Wolves (Studio Theater); Seize the King, Up Here, and Ether Dome (La Jolla Playhouse); The Odd Couple, Sylvia, and Souvenir (New London Barn Playhouse); and The Last Days of Judas Iscariot (Stage 773). During quarantine, Rachael entered the brave new world of digital theatre, as the livestream stage manager for

ALISON COTE (Assistant Stage Manager) returns to Arena Stage having previously stage managed Arena and McCarter Theatre Center’s co-production of Baskerville: A Sherlock Holmes Mystery. She has been a freelance stage manager with McCarter for 24 seasons. Working on over 20 world premieres, highlights include Danai Gurira’s The Convert, Sorrows and Rejoicings written and directed by Athol Fugard, Stephen Wadsworth’s adaptations of The Figaro Plays, and Tarell Alvin McCraney’s trilogy of The Brother/Sister Plays. Other regional credits include The Old Globe, The Repertory Theatre of St. Louis, Berkeley Rep, Shakespeare Theatre Company, Goodman Theatre, Long Wharf, Paper Mill Playhouse, Center Theatre Group, Santa Cruz Shakespeare, Pittsburgh Public, and 23 productions at The Shakespeare Theatre of New Jersey. New York credits include Playwrights Horizons, Second Stage, and The Public Theater. Abroad, Alison was stage manager for An Iliad at the Sibiu International Theatre Festival in Romania. She is a founding partner of Princeton-VIRTUAL as a virtual stage manager and is an adjunct instructor at Rider University.

MCCARTER THEATRE CENTER

An independent, not-for-profit, Tony Award-winning performing arts center located between New York City and Philadelphia—and on the campus of Princeton University—McCarter is a multi-disciplinary creative and intellectual hub offering theater, music, dance, spoken word, family, and educational programs for all ages. As a destination for arts and ideas, we hope to inspire conversations, connections, and collaborations in our communities. McCarter is celebrated for commissioning and developing new work. World premiere plays include Christopher Durang’s Vanya and Sonia and Masha and Spike (Tony Award, Best Play), Tarell Alvin McCraney’s The Brother/Sister Plays, Emily Mann’s Having Our Say, and more. Renowned artists who have appeared on stage include: Alvin Ailey, Yo-Yo Ma, Audra McDonald, Béla Fleck, David Sedaris, The Moth, Terence Blanchard, Rhiannon Giddens, Roseanne Cash, Shawn Colvin, Jorge Drexler, the rock band Lake Street Dive, and others. McCarter and Princeton University share a long history of unique partnerships and creative collaborations. McCarter’s mission is to create stories and experiences that enliven minds, expand imaginations, and engage communities via performing arts; our work is led by values of justice and joy, beauty, and belonging. We connect with the audiences year-round through behind-the-scenes opportunities, digital programming, on-site classes, and in-school residencies. www.mccarter.org
WHO’S WHO

59E59 in New York, Portland Center Stage, Canada’s Shaw Festival, The Court Theatre, The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto’s Tarragon Theatre, Montreal’s Centaur Theatre and Perseverance Theatre in Juneau, Alaska, which she founded and ran from 1979-1998. Molly has been a leader in new play development for over 40 years. She is a great believer in first, second and third productions of new work and has championed projects, including Dear Evan Hansen; Next to Normal; Passion Play, a cycle; and How I Learned to Drive. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists through its artistic programming. During her time with the company, Arena Stage has workshoped more than 100 productions, produced 39 world premieres, staged numerous second and third productions, and been an important part of nurturing nine projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing The Velocity of Autumn, following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University. In 2018, she was honored as Person of the Year by the National Theatre Conference and inducted into the Washington DC Hall of Fame. In 2020, she was awarded the Director of Distinction in Cairo, Egypt, from the Academy of Arts. During the COVID-19 pandemic in 2020, she developed the concept for two online films, May 22, 2020 and The 51st State, overseeing the production direction as well as directing pieces within the films. She also spearheaded a variety of other new online content, including a weekly talk show Molly’s Salon, during the live performance hiatus.

EDGAR DOBIE (Executive Producer) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years after Arena had its first performance in 1950), I am one of five brothers raised by my Dad Edgar, a mechanic and small businessman, and Mom Connie, a telephone operator and union organizer. I am the only Dobie to make a career in theater. Luckily for me, drama was an arts elective I was offered at the tender age of 12 so I hung up my hockey skates and joined the drama class, led by teacher Paddy Malcolm and her fledgling Powerhouse Community Theater after school. By the time I graduated from high school, we volunteers had built ourselves a 200-seat, fully equipped theater on its own piece of land in the center of town and found a sold-out audience for the full season of plays we had on offer. That experience taught me so many lessons about the power of theater to foster collaboration and share meaningful stories, as well as the public values that attach themselves to building a safe place where everyone is welcome. All those lessons served me well as a managing leader and producer both sides of the border and both sides of the commercial and non-profit theater divide. Arriving here in Southwest with my good wife Tracy and our daughter Greta Lee in 2009 makes me feel like I am well-equipped to do a good job for you all.
This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association. The actors and stage managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

The musicians performing in this production are represented by the Metropolitan Washington D.C. Federation of Musicians, AFM Local 161-710.

Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.

BOOK YOUR NEXT CELEBRATION AT THE MEAD CENTER

rentals@arenastage.org  |  202-600-4040
CHAIR
S. Decker Anstrom

CHAIR-ELECT
Catherine Guttman-McCabe

VICE CHAIRS
Judith N. Batty
Michele G. Berman
Sander Bieber
Jeffrey M. Busch
Edgar Dobie
Kristen Donoghue
Rick Froehlich
Nicholas Goad
Sue Henry
Vicki J. Hicks
Aletha Jackson
Daniel Korengold
Richard A. Newman
Beth Newburger Schwartz

TRUSTEES
Jan Adams
Andrew R. Ammerman
Linda A. Baumann
Marc Blakeman
Tasha Boone
Celandra Deane-Bess
Joseph P. DiGangi
Jeri Epstein
Richard Feinstein
Stephenie Foster
Dr. Donald Wallace Jones
Ricki Kanter
Elissa Leonard
John Lynham
B. Thomas Mansbach
Ronald A. Paul M.D.
Robert Pincus
Ilene Rosenthal
Gene Samburg
Tiffany Sanchez
David E. Shiffrin
Mignon Smith
Molly Smith
Sheila Stampfli
Michael S. Steele
Michele P. Toth

Shawna Watley
Anita Winsor

HONORARY TRUSTEES
Jim Abdo
Ashok Bajaj
Joanne Barker
Steven R. Bralove
Susan Haas Bralove
Eric Braverman
John Edelmann
Elliot Feldman
Nancy M. Folger
Natwar Gandhi
Patti Herman
Judy Lansing Kovler
Mark Levine
David B.H. Martin
Terry R. Peel
Beverly Perry
Lucia Riddle
Raymond Sczuillo
David Bruce Smith
Richard W. Snowdon
Margaret Tomlinson

LIFE TRUSTEES
Lee G. Rubenstein

YOUNG PATRONS BOARD TRUSTEE
Shawna Watley

EMERITUS TRUSTEES
John M. Derrick
Arlene and Robert Kogod
David O. Maxwell
Joan P. Maxwell
Judy Lynn Prince,
in memoriam
Hubert M. Schlossberg

CORPORATE OFFICERS

PRESIDENT
Edgar Dobie

TREASURER
Joe Berardelli

SECRETARY
Alison Irvin

THEATRE FORWARD
Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading nonprofit theatres. Arena Stage is a proud member of Theatre Forward and a recipient of the Moving Forward Fund and the Educating Through Theatre program. Theatre Forward and its theatres are most grateful to the following funders.

$100,000+
Bank of America
Hearst Foundations

$50,000 – 99,999
Citi

$25,000 – 49,999
The Augusta Foundation
BNY Mellon

$15,000 – 24,999
Mitchell J. Auslander & Kimberly Abraham
Bloomberg
Paula A. Dominick
Lucy Hardison
Donna Kalajian Lagani
Gretchen Shugart & Jonathan Maurer
Pfizer, Inc.
TD Bank

$10,000 – 14,999
Judy R. Bartlett
Steven & Joy Bunson
Dorsey & Whitney LLP
Ernst & Young
Bruce & Tracey Ewing
Roe Green
Marsh & McLennan Companies, Inc.
The Maurer Family Foundation
RBC
S&P Global
Travelers

THE ARENA STAGE BOARD OF TRUSTEES 2022/23

The Arena Stage Young Patrons Board seeks to strengthen and support the future of American theater at Arena Stage. The Young Patrons Board supports the artistic mission of Arena Stage by being active ambassadors to the community and arranging opportunities for people under 40 years old to engage with the theater.

MEMBERS
Victoria Clark
Sarah Cohn
Alexandria Edwards
Shoshana Golden
Whitney Hubbard
Ashley Lawrence
Lauren Pate
Emily Rouse
Hillary Stemple
Dr. Adrienne Thompson

To learn more, please contact youngpatrons@arenastage.org
FULL CIRCLE SOCIETY — ARENA STAGE’S PLANNED GIVING PROGRAM

Arena Stage gratefully acknowledges these individuals who ensure the future of Arena Stage by making a planned gift. These gifts assure that Arena Stage will continue to challenge, educate, and entertain audiences, and maintain its excellence in theater nationally, and internationally, for generations to come.

Arena can help you accomplish your personal, family, and philanthropic goals while benefiting the theater. Supporters who make planned gifts to Arena are invited to join the Full Circle Society and enjoy special benefits.

For more information about planned giving, please contact Maya Weil at 202-600-4158.

The following are members as of December 15, 2022.

MEMBERS
Anonymous (11)
Esthy* and Jim Adler
Dr. Bill Sanford Ashley
Elinor R. Bacon
Linda A. Baumann
Nan Beckley
Sue Benson
Diane Boehr
Steven Bralove
Dr. Robert and Mary Jo Brenner
Bonnie and Jere Broh-Kahn
Elinor R. Bacon
Linda A. Baumann
Nan Beckley
Sue Benson
Diane Boehr
Steven Bralove
Dr. Robert and Mary Jo Brenner
Bonnie and Jere Broh-Kahn
Louise Budelis
Donald Burch, III
James C. Burks and Dr. Bette Jane Pappas
John P. Cahill
Ellen MacNeille Charles
Donald J. and Anita P. Cowan
Captain Joan Darrah and Ms. Lynne Kennedy
Martin Alan “Marty”* and Belle Negrin Davis
Joseph P. DiGangi
John Edelmann and Jeffrey Love
Vivian B.* and Lisa D. Eggers
Barbara B. Ehrlich
Jeri and Gary Epstein
Skip and Laurette Farmer
Nancy M. Folger
Catherine F. and James F.* Fort, Sr.
Larry Franks and Ellen Berelson
Becky Fredriksson
Dr. Helene C. Freeman
Arlene Friedlander
Rick and Carol Froehlich
George and Duffy* Fitkas
Steven Garron
Jon K. Gossett and Alex Urdaneta
Bob Gronenberg
Catherine and Christopher Guttmann-McCabe
Betty Hawthorne
Dr. JC Hayward
Vicki J. Hicks
Richard and Pamela Hinds
Sallie L. Holder
Lauren and Glen Howard
Ann Ingram
David Insinga and Robert McDonald
Thomas Jesulaitis
James Johnson and Matthew Shepard
Drs. Susan and Perry Klein
Dr. Seth A. Koch and Barbara Bellman Koch
Patricia and John Koskinen
Justin Latus
Thelma K. Leenhouts
Herb and Dianne Lerner
Carol Ann and Kenneth Linder
John and Patricia Long
John and Lenora Lynham
Sandra L. Mabry
Alison Masters MacTavish
Wells R. McCurdy
Alfred Munzer and Joel Wind
Jeannette Murphy
Paul and Nancy Newman
Marina and David Ottaway
Laura Peebles
Amy Phillips
Robert Pincus
Paul Rose
Hank Schlosberg
Richard Schwartz* and Beth Newburger Schwartz
Larry Shaw and Richard Freitag
David E. Shiffrin
Dr. and Mrs. Mark Shugoll
In Memory of Helen W. and Felix E. Geiger
Estate of Ann Gibbons
Estate of Ezra Glaser
Estate of George Grizzard
Estate of Giselle Hill
Estate of Joan E. Kain
Estate of Margot Kelly
Estate of Mr. William E. Faragher
Estate of Zelda Fichandler
Estate of Donald H. Flanders
Estate of Donalt d Davis Jr. and Henry J. Schalizki
Estate of Ezra Glaser
Estate of Fred and Marilyn Shurman
Estate of Marianne R. Phelps
Estate of Eugene Schreiber
Estate of Herbert A. Lindow
Estate of LaRue R. Lutkins
In Memory of Helen W. and Felix E. Geiger
Estate of Ann Gibbons
Estate of Ezra Glaser
Estate of George Grizzard
Estate of Giselle Hill
Estate of Joan E. Kain
Estate of Margot Kelly
In Memory of Jean Russ Kern and Jeannette G. Kern
In Memory of Jean Russ Kern and Jeannette G. Kern
In Memory of Helen W. and Felix E. Geiger
Estate of Ann Gibbons
Estate of Ezra Glaser
Estate of George Grizzard
Estate of Giselle Hill
Estate of Joan E. Kain
Estate of Margot Kelly
In Memory of Jean Russ Kern and Jeannette G. Kern
Barbara R. Walton Endowment Fund for New Playwrights
Estate of Eric Weinmann
Estate of Frankie and Jerry Williamson

THANK YOU FOR LEAVING YOUR
LEGACY AT ARENA STAGE
OUR INDIVIDUAL DONORS

Arena Stage gratefully acknowledges the many individuals and families who support the theater's work by contributing to the Annual Fund. These gifts make it possible for the theater to continue presenting high-quality productions and innovative education programs that strengthen the community in which we live.

For more information on the benefits of becoming an Annual Fund contributor, please call the Development Department at 202-600-4177.

The following are members as of December 14, 2022.

OVATION CIRCLE
Anonymous (1)
Decker Anstrom and Sherry Hiemstra
Drs. Elliot J. Feldman and Lily Gardner Feldman
Margot Kelly
Arlene and Robert Kogod
Judy Lynn Prince
Tiffany Sanchez and Reg Brown
Beth Newburger Schwartz and Richard Schwartz

FOUNDER'S CIRCLE
Anonymous (1)
Andrew R. Ammerman
Jeff Busch
Mr. and Mrs. Richard W. Snowdon
Marvin Weissberg Memorial Fund

BENEFACTOR'S CIRCLE
Anonymous (1)
Janice Adams
Joanne Barker and the JAKE Fund
Linda A. Baumann
Sander M. Bieber and Linda E. Baumann
Joanne Barker and the JAKE Foundation
Janice Adams
Anonymous (1)

LEADERSHIP CIRCLE
Anonymous (1)
Judith N. Batty
Michele and Allan Berman
Marc Blakeman
Tasha Boone
Celinda Deane-Bess
Joseph P. DiGangi
Edgar and Tracy Dobie
Jeri and Gary Epstein
Stephanie Foster
Larry Franks and Ellen Berelson
Henock Gbreamlak and Nicholas Goyal
Patti and Mitchell Herman
Vicki J. Hicks
Alethia Jackson
Dr. Donald Wallace Jones, Dr. Betty Jean Tolbert Jones
Ricki and Joel Kanter
Sheldon and Audrey Katz
Herb and Dianne Lerner
Mark T. Lewellyn
John and Lenora Lynham
Mark T. Lewellyn
Vicki J. Hicks

PRESIDENT'S CIRCLE
Anonymous (1)
David Becker and Leslie Seeman
Eric Braverman and Neil Brown
Wes Callender and Mary Davis
Ellen MacNeille Charles
Bonnie Feld
Judy and Peter Blum Kovler Foundation
Abby Mandel
The Robert and Natalie Mandel Family Foundation
The Nolan Family Charitable Fund
Craig Pascual and Victor Shargal
William and Linda Rule
Thalia Sinnamon in memory of Lyn Sinnamon
Peggy and Alec Tomlinson
Jon and Sandra Willen
Bill and Terry Witowsky

PRODUCER'S CIRCLE
Anonymous (2)
Jim and Mai Abdo
Celia and Keith Arnaud
Alan Asay and Mary Sturtevant
Dr. Sharon A. Bennett
James and Dorothy Bake
John and Linda Derrick
Kathy and Jody Dreyfuss
John Edelmann and Jeff Love
Katherine Ann Gardner
Wolff Gross
Susan B. Haig
Daniel Hamilton
Merideth Kessler
Anne and Barbara Karess
Gladyss Kessler
Caroline S. Klemp
Mark Levine and Sara Imershein
Nancy and Dan Longo
Laura L. McAuliffe
Richard and Erin Mills
Melanie and Larry’’ Nussdorf
Ann and Terry R. Peel
Beverly Perry
Franklin D. Raines and Denise Grant
Janis Reed and Jack Requa
Margaret Ann Ross
Jean Schiro-Zavela and Vance Zavela
Judith and Richard Sugarman
Suzanne Thouvenelle and Dennis Deloria
Virginia D. Weber
Glenn Westley and Jeanne Holzgreve
Judy and Leo Zickerl

YOU MAY PLAN TO LIVE UNTIL YOU’RE 150—AND WE HOPE YOU DO—BUT YOU STILL NEED AN ESTATE PLAN!

Everyone needs an estate plan to ensure their assets benefit the people and causes they value the most. Please consider leaving a gift in your will or designating Arena as a beneficiary of your retirement plan or Donor Advised Fund to help future generations enjoy theater. If you have already included Arena, let us know so we can include you in the Full Circle Society.

For more information, contact Maya Weil, CAP®, Arena’s Gift Planning Specialist at 202-600-4158 or mweil@arenastage.org

The cast of The Pajama Game. Photo by Margot Schulman.
THANK YOU

DIRECTOR’S CIRCLE
Anonymous (1)
Erin and Derek Arrison
Elfreda Baptist
Dr. and Mrs. C. Wrandle Barth
Nan Beckley
Grace and Morton Bender
Constance Bohon MD
Joe and Sue Bredekamp
Binnie and Jere Broh-Kahn
Arlene Brown and Eugene Bialek
Candice C. Bryant
Blain and Peg Butner
Bonnie C. Carroll and Roy Cooper
John Chester
Lynne H. Church
The Manny and Ruthy Cohen Foundation
Annemargaret Connolly and Kenneth Frank
Beth Cunningham
Belle N. Davis in memory of Martin "Marty" Davis
Thelma Duggin
Sue Duncan and Leo Fisher
Barbara and David Ehrlich
Peter and Alison Fenn
Lawrence and Joanie Friend
Bill and Linda Garveink
Michael Greenbaum and Sherry Liebes
Laura Hart
Mr. and Mrs. Peter D. Hart
Paul R. Henderson
Liz Hilder and Randy Smith
Theo W. Hodge, Jr., MD, and Frederick Eugene Taylor, Jr.
David Insinga and Robert McDonald
Wayne and Susan Jonas
Gary Kemp
Cal and Barbara* Klausner
Lauren S. Kogod
Leslie S. Kogod
Jean and John Lange
Thelma K. Leenhouts
John and Trish Long
Steve Mayer and Vera Oye* Yaa-Anna
Robert and Joelien Merkel
Dr. Florence K. Millar
Meenakshi and Arvind Nandedkar
Frank and Linda Nutter
Marina and David Ottaway
David H. Pawlik and Susan Albertine
Scott Pearson
Laura Peebles and Ellen Fingerman
Mazel Pernell
Margaret Pollack and Paula Reed Lynch
Mr. Michael Pollard and Mrs. Penelope Pollard
Robert and Nan Ratner
Massimo and Marilou Righini
Talmadge and Mary E. Roberts
Jill and Rick Robinson
Jeff and Ellen Sandel
David Sayles
Raymond and Deborah Sams Szcudlo
Mr. McAdo Shuler, Jr.
Dr. and Mrs. Gene Smailatis
Sally Simms
Len and Eileen Sirotah
Mr. Robert Surowell
Dr. and Mrs. Harvey Sweetbaum
Allison Thomas
Laura L. Tosi
Mary Vavrina
Joan Wills
Richard and Leslie Wojciechowicz
Richie and Jim Wright
Deborah and David Yaffe
Jane Yanulis/Robert and Anne* Yerman

PLAYWRIGHT’S CIRCLE
Anonymous (3)
Sue Benson
Lucille A. Bland
David and Judy Bonior
Cynthia Boyer
Susan and Dixon Butler
Carol Caparosa
Dr. Myla Carpenter
Morris Chalick
Victoria Clark
Sarah H. Cohn
Dr. Rita R. Colwell
Wilson Compton
Valerie and John Cuddy
The Charles Delmar Foundation
Patricia L. D’Orazio
Carolyn and William Doying
Dr. Gloria Edwards
Skip and Laurette Farmer
Geraldine Feaster and Calvin Bethea*
Susan D. and Howard Feibus
Trudy Fliesher
Mr. and Mrs. Michael Flyer
Robert and Carole Fontenrose
Sallie Fowmer and Jonah Gitlitz*
Elleen Fox MD
The Henry J. Fox Trust
Joellen and Martin Frost
Mr. and Mrs. Davis R. Gamble Jr.
Lenue and Barbara Gilchrist
Gregg H. S. Golden
Gary Greenwood
Sally W. Gresham
Linda Griggs and Bill Swedish
Carol and Bill Gross
Tim and Lorene Guilford
Honorable Robert and Susan Hale
Patricia Harvey
Lucia and Fred Hill
Paul and Bonnie Holper
Whitney Hubbard
Elizabeth Blair Jones
Anne B. Keiser and Doug Lapp
Tuke and Pierce Klemmt
Teresa and Richard Kramer
Ms. Jane Mary Kwass
Mr. and Mrs. William LaChance
Jane Lang
Ashley J. Lawrence
Caroline Levitt
Susan and Dan Mareck
Mark and Marsha Mazza
Alan and Ruth Melvin
Nancy Miron
Anna Katherine Moody
Dee Dodson Morris
Martha Newman
Ray Olson
James T. Parson, Jr.
Howard and Dorothy Pedolsky
Dr. and Mrs. Nathaniel Pitts
Lutz Prager and Pat Lark*
Whayne and Ursula Quin
Deborah Remmers
Margaret Rice and Bill Sette
Bruce and Lori Saitman
Rosenblum
Trina and Lee Rubenstein
Linda and Arthur Schwartz
Carol Schwartz
Richard and Rosemary Schwartzbard
Laura Smailigan and Eric Sandberg-Zakian
Cecile Srodes
Lisa and Jim Shannon
Shugoll Research
Mike and Patti Sipple
Annelleise and Robert H. Smith
Carl Wayne Smith and Michael Burke
Lawrence and Arlene Spinelli
Hillary M. Stemple
Eileen and Michael Tanner
Hugh Taylor
Keith and Jeanie Thackrey
Dr. Adrienne Thompson Brown
Linda and Stuart Thomsen
Barbara Toohill
Anne Paine and Fowler West
John and Val Wheeler
Jack and Sue Whittel
Ken and Dorothy Woodcock
Conrad Woody

STAR
Anonymous (3)
Garland Allen
Jenna and Bill Allen
Dean Amel and Terry Savela
Virginia Anthony
Lawrence and Ruth Axelrod
Cheryl Baird
Lynn J. and Lynne A. Barden
Ann and Mal Barasch
Tom and Loretta Beaumont
Jim Bellas and Kip Fenton
Dava Berkman
Tom Blackburn
Rita Braver and Robert Barnett
Matt Butler and Liz Pennisi
William and Kathleen Carey
N. Chesser and J.M. Rowe
Debby Cohen and Adam Cohen
Ray and Mary Converse
Dawn Cooke
Frederick Corte
Mr. Michael Crosswell
Nancy Dawson
Lorraine Day
Cynthia J. Decker
Angela Dickey and Patricia Norland
Mrs. Elizabeth Edgeworth
Ann Elliott
Elizabeth Fey
Amy C. Gilbert
John M. Goodman
Janice and Neal Gregory
Bob Gronenberg
Gail Guiklissen
Joan Haffey
Ellie and John Hagner
Richard E. Hardy
A. Sherry and Janet Hall Graff
Tom Healy and Fred P. Hochberg
Shawn C. Helm and J. Thomas Marchitto
Theodore Hester and Amy Dunbar
Richard and Pamela Hinds
Linda Lurie Hirsch
Judy Honig and Stephen Robb
Lauren and Glen Howard
Dr. and Mrs. David Humm
Harolyn and William Jackson
Jason Johnston
Dr. and Mrs. Ronald Karpick
Martha L. Kahn and Simeon M. Kriesberg
The S. Kann Sons Co. Foundation
John Keator and Virginia Sullivan
Patricia and John Koskinen
Richard and Cecilia Larkin
Neil Lehrer and Joanne Tomson
John and Jane Lewis
Carol Ann and Kenneth
Linder/Albert L. and Doris M. Lindquist
Shirley Loa
Kenneth C. and Elizabeth M. Lunde
Paul and Patricia Maenner
Ms. Linda Marks and Mr. Rafael V. Lopez
Joanne S. Martin
Lorraine and Craig Martin
Louis Mazawey
Susan Hall McCannell
Charles and Marilyn McMillion
Leigh Meath
John and Paula Millian
David Montgomery
Judie and Fred Mopsik
Catherine Novelli
Mr. and Mrs. P. David Pappert
Jane Passman
George and Andrea Pauli
Mr. Gary Peterson
Paula and William Phillips
Deil Povar and Larry Bachorik

2022/2023 SEASON
Thank you

James Heegeman
Bert Heffinstein and Margaret Rodenberg
Connie Heller
Paul Herman and Karen Goldman
Jill Herscot
Mr. Jonathan A. Herz
Rick Heuwinkel and Judith Raak
Philip Hoagland
Gerald and Harriet Hopkins
Jessica Hirschorn and Henry Howard, Jr.
James and Jean Hochron
Bill and Marie Hoffman
Roger and Neesa Hoskin
The Katherine Lindsay Howell Fund
Mr. and Mrs. Dan Hudson
Jerry Hungerman
Heather Huyck
Ann Ingram
Mike and Carol Ireland
Ms. Amanda Irwin
William Irwin
Smyrna N. Jackson
Joseph and Anne Jarboe
Victoria Jaycox
Diane Johnson-Quinn and Vincent Quinn
Kimberly and Todd Johnston
Brendolyn McCarty-Jones and Leighton Jones
Thelma D. Jones
Robert Kain
Herschel Kanter
Charles J. Kelly
Joan Kelsch
Michael Klebiewicz and Barbara Strong
Peter S. Kimmel and Stephanie Jackson
Janet E. King
Mrs. William Kingsbury
Laura Kirkconnell
Kirsten Knott
Emily Irish Kohler
Mary Lou and Jack Kramer
Paul Kung
Kathy Laboukas
Mr. and Mrs. James Landberg
Allan and Sandra Lauffer
Drew Lebby and Wendy Schwartz
Karen Lee and Jim Brown
Robin Lee
Stuart and Brock Lending
Paul Levine
Dave Levy
Carroll and Sherry Little
Margo London and Townsend Belser
Nga Lopez
Frank and Liz Lostonumbo
Joan Lunney
Noreen Lyne
Pat and Steve MacIntyre
Chris and Christine Magee
Christy Maguire and Matthew McConkey
Terry Mahn and Gayle Novig
Martin Malsch and Jane Axelrad
Hon. John E. Mansfield
Elizabeth H. Margosches
Margaret Marin
Carol Marsh
Michelle Mason
Barbara E. Mays
Elizabeth Ann McGrath
Margaret McKelvey and William Harkins
Terry and Tom Melo
Stephen Meyer and Erica Summers
William Michie
Christopher Miles
Eleanor C. Miller
MaryAnn Miller
Sandy Mitchell
Charles and Patricia Molera
Mary Beth Moore and Douglas Ruby
Carl and Delila Moravitz
Stephen H. Morris and Jill L. Clark
Kent and Dale Morrison
Stephen Morrison and Marsha Lea
Helaine G. Morris
Delphine Motley
Marylin Muench
Jim and Ellen Myerberg
Allen L. Myers
Hedy Nash and John Wetterau
John and Carol Noble
Jeremy Novak and Elaine Mattaia
Louise Novitch
Fran O’Brien and Stephen Flott
Michael and Laura Opincar
Dr. Jimmy Ortiz
Henry Otto and Judy Whalley
Ms. Barbara Patocka
Michael Perel and Jeanne Kadet
Judy Perry, Col (USAF Retired)
Margaret and Carl Pfeiffer
Sophia Phillips
Barbara and Larry Poe
Jessica Polliner
Ane Powers
Jim and Sue Price
Vijay Ramachandran and Emily Johnson
Charles* and Madeline Ramsey
Linda Ravdin and Don Shapero
Sandra Reed-Bryant
Emil and Judith Regelmann
Howard and Emily Reichenfeld
Catherine Remijan
Maria Farese Rendine
Lynda Robb
C.K. Robertson
Ann and Vincent Rogers
June and Marvin Rogul
Charles Rohe
Denise A. Rollows
George Roman
Mary Romano
Steven M. Rosenberg and Stewart C. Low III
Gene and Shirley Rosenfeld
Sheryl Rosenthal and Marty Bell
Richard and Carol Roth
Nuhad D. Ruggiero
Al Russell
Jane and Bruce Ryan
Barbara Sable
Mr. and Mrs. John Sacchetti
Jeffery Saddoris and Adrienne Fielding
Bill Sandmeyer
Dr. Frederick and Peri Schuyler
Melinda Scott and Dion Johnson
Diane E. Seeger
Sandra and David Sellers
Ray and Joanne Shaak
Erin Shannon
Leslie C. and Leonard A. Shapiro Family Foundation
Ambassador Mattie R. Sharpless
Kathleen Sheehan
Betsy D. Sherman
John and Roma Sherman
Mary Sies and Chris Stark
Patrick Simien and Vicki Moore
Valerie Singer
James A. Smiales
Juliette W. Smith
Margo Smith and Gerry Levine
Pamela Brown Smith
James Snight, Jr.
Ellen I. Spencer
Lynne and Jim Sprung
Janet Stanley
Shellie Steinberg
Donald R. and Dorothy T. Stone
Thomas Strikwerda and Donna Stienstra
Martha and David Swanson
Dennis and Rosalind Thomas
Patricia Thomas
Deborah Thompson
Patti Thorp
Elizabeth Thornhill
Robert and Delabian Thurston
Jürgen Tooren
Darrell Totman
Juergen Tooren
Robert and Delabian Thurston
Jürgen Tooren
Darrell Totman
Lyman G. Van Nostrand
Linda and Steve Weitz
Bill Sandmeyer
Steve Verna
Lyman G. Van Nostrand
Linda and Steve Weitz
Bill Sandmeyer
Steve Verna
Lyman G. Van Nostrand
Linda and Steve Weitz
Bill Sandmeyer
Steve Verna
Lyman G. Van Nostrand
Linda and Steve Weitz
Bill Sandmeyer
Steve Verna
Lyman G. Van Nostrand
Linda and Steve Weitz
Bill Sandmeyer
Steve Verna
Lyman G. Van Nostrand
Linda and Steve Weitz
Bill Sandmeyer
Steve Verna
Lyman G. Van Nostrand
We hope you have a wonderful and welcoming night at the theater and thank Trustee Shelly Statzoff for her sponsorship of the House Management Team.

2022/23 Season 35

THE LEGEND:

<table>
<thead>
<tr>
<th>Level</th>
<th>Amount Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefactor’s Circle</td>
<td>$25,000 – 49,999</td>
</tr>
<tr>
<td>Leadership Circle</td>
<td>$10,000 – 24,999</td>
</tr>
<tr>
<td>President’s Circle</td>
<td>$10,000 – 14,999</td>
</tr>
<tr>
<td>Producer’s Circle</td>
<td>$5,000 – 9,999</td>
</tr>
<tr>
<td>Director’s Circle</td>
<td>$2,500 – 4,999</td>
</tr>
<tr>
<td>Playwright’s Circle</td>
<td>$1,500 – 2,499</td>
</tr>
<tr>
<td>Star</td>
<td>$1,000 – 1,499</td>
</tr>
<tr>
<td>Lead</td>
<td>$600 – 999</td>
</tr>
<tr>
<td>Supporting Role</td>
<td>$300 – 599</td>
</tr>
</tbody>
</table>

We endeavor to provide a complete listing of all donors in the above categories. However, if your name is not listed, please contact the Development Department at 202-600-4777. We are grateful to the thousands of other contributors to Arena Stage.
Bringing art to life

Performers connect us with the artists in our souls. AT&T is honored to support Arena Stage.

Bravo, everyone.

Your passion makes our lives brighter.
# Thank You

## Our Institutional Donors

Arena Stage gratefully acknowledges the many foundations and corporations who support the theater’s work by contributing to the Annual Fund. These gifts make it possible for the theater to continue presenting high-quality productions and innovative education programs that strengthen the community in which we live. The following organizations are donors as of January 1, 2023.

### Ovation Circle

<table>
<thead>
<tr>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>AT&amp;T</td>
</tr>
<tr>
<td>SHUBERT FOUNDATION INC.</td>
</tr>
<tr>
<td>The Washington Post</td>
</tr>
<tr>
<td>WTOP Washington’s Top News</td>
</tr>
<tr>
<td>WUSA WUSA.com</td>
</tr>
<tr>
<td>National Capital Arts &amp; Cultural Affairs Program/U.S. Commission of Fine Arts</td>
</tr>
<tr>
<td>The Bridge Fund — Office of the Deputy Mayor for Planning and Economic Development</td>
</tr>
</tbody>
</table>

### Founder’s Circle

<table>
<thead>
<tr>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Share Fund</td>
</tr>
<tr>
<td>AARP</td>
</tr>
<tr>
<td>Altria</td>
</tr>
<tr>
<td>ANNEBROOK FOUNDATION</td>
</tr>
<tr>
<td>Annenberg Foundation</td>
</tr>
<tr>
<td>Paul M. Angell Family Foundation</td>
</tr>
<tr>
<td>The Morris &amp; Gwendolyn Capritz Foundation</td>
</tr>
<tr>
<td>HEARS foundations</td>
</tr>
</tbody>
</table>

### Benefactor’s Circle

<table>
<thead>
<tr>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bernstein Companies</td>
</tr>
<tr>
<td>The Davis/Dauray Family Fund</td>
</tr>
<tr>
<td>Dimick Foundation</td>
</tr>
<tr>
<td>England Family Foundation</td>
</tr>
<tr>
<td>Friends of Southwest DC</td>
</tr>
<tr>
<td>Graham Holdings Company</td>
</tr>
<tr>
<td>Hoffman Madison Waterfront</td>
</tr>
<tr>
<td>JBG Smith Cares</td>
</tr>
<tr>
<td>Mars Foundation</td>
</tr>
<tr>
<td>Morgan Fund</td>
</tr>
<tr>
<td>Samueli Foundation</td>
</tr>
<tr>
<td>Strategic Education</td>
</tr>
<tr>
<td>The Reef Team of TTR Sotheby’s</td>
</tr>
</tbody>
</table>

### Leadership Circle

<table>
<thead>
<tr>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
</tr>
<tr>
<td>The Theodore H. Barth Foundation, Inc.</td>
</tr>
<tr>
<td>Dallas Morse Coors Foundation for the Performing Arts</td>
</tr>
<tr>
<td>Hattie M. Strong Foundation</td>
</tr>
<tr>
<td>William H. Donner Foundation</td>
</tr>
</tbody>
</table>

### President’s Circle

<table>
<thead>
<tr>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alice Shaver Foundation</td>
</tr>
<tr>
<td>ArentFox Schiff</td>
</tr>
<tr>
<td>BakerHostetler LLP</td>
</tr>
<tr>
<td>Central Parking System</td>
</tr>
<tr>
<td>Clark-Winchco Kel Foundation</td>
</tr>
<tr>
<td>The Max and Victoria Dreyfus Foundation, Inc.</td>
</tr>
<tr>
<td>Global Medical REIT</td>
</tr>
<tr>
<td>S&amp;R Evermay</td>
</tr>
<tr>
<td>Southwest Business Improvement District</td>
</tr>
<tr>
<td>Strategic Education</td>
</tr>
<tr>
<td>Theatre Forward</td>
</tr>
<tr>
<td>Venable Foundation</td>
</tr>
</tbody>
</table>

### Producer’s Circle

<table>
<thead>
<tr>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Bernstein Companies</td>
</tr>
<tr>
<td>The Davis/Dauray Family Fund</td>
</tr>
<tr>
<td>Dimick Foundation</td>
</tr>
<tr>
<td>England Family Foundation</td>
</tr>
<tr>
<td>Friends of Southwest DC</td>
</tr>
<tr>
<td>Graham Holdings Company</td>
</tr>
<tr>
<td>Hoffman Madison Waterfront</td>
</tr>
<tr>
<td>JBG Smith Cares</td>
</tr>
<tr>
<td>Mars Foundation</td>
</tr>
<tr>
<td>Morgan Fund</td>
</tr>
<tr>
<td>Samueli Foundation</td>
</tr>
<tr>
<td>Strategic Education</td>
</tr>
<tr>
<td>The Reef Team of TTR Sotheby’s</td>
</tr>
</tbody>
</table>

### Director’s Circle

<table>
<thead>
<tr>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bormel, Grice &amp; Huyett, P.A.</td>
</tr>
<tr>
<td>Enterprise Holdings</td>
</tr>
<tr>
<td>Foley &amp; Lardner, LLP</td>
</tr>
<tr>
<td>The Howard and Geraldine Polinger Foundation</td>
</tr>
<tr>
<td>Potomac Law Group, PLLC</td>
</tr>
<tr>
<td>Wawa Foundation</td>
</tr>
</tbody>
</table>

### List of Donors

<table>
<thead>
<tr>
<th>Circle</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ovation Circle</td>
<td>AT&amp;T, SHUBERT FOUNDATION INC., Washington Post, WTOP, NCAAF, Office of the Deputy Mayor for Planning and Economic Development</td>
</tr>
<tr>
<td>Founder’s Circle</td>
<td>AARP, ALTRIA, ANNEBROOK FOUNDATION, ANNENBERG FOUNDATION, PAUL M. ANGELL FAMILY FOUNDATION</td>
</tr>
<tr>
<td>President’s Circle</td>
<td>Alice Shaver Foundation, ArentFox Schiff, BakerHostetler LLP, Central Parking System, Clark-Winchco Kel Foundation, The Max and Victoria Dreyfus Foundation, Inc., Global Medical REIT, S&amp;R Evermay, Southwest Business Improvement District, Strategic Education, Theatre Forward, Venable Foundation</td>
</tr>
<tr>
<td>Director’s Circle</td>
<td>Bormel, Grice &amp; Huyett, P.A., Enterprise Holdings, Foley &amp; Lardner, LLP, Howard and Geraldine Polinger Foundation, Potomac Law Group, PLLC, Wawa Foundation</td>
</tr>
</tbody>
</table>

We endeavor to provide a complete listing of all donors in the above categories. However, if your name is not listed, please contact the Development Department at 202-600-4177. We are also grateful to the thousands of other contributors to Arena Stage, whose names space will not permit us to print.

---

The Arena Stage Costume Shop is generously supported by, and named for, Lola C. Reinsch and the Reinsch Pierce Family Foundation.
Artistic Director ............................................Molly Smith
Executive Producer .......................................Edgar Dobie
Founding Director .....................................Zelda Fichandler (1924-2016)
Founding Executive Director..............................Thomas C. Fichandler (1915-1997)

ARTISTIC DEVELOPMENT
Associate Artistic Director ...............Teresa Sapien
Dramaturg .......................................................Jocelyn Clarke
Literary Manager .................................Otis C. Ramsey-Zoe
Artistic Associate, Casting .....................Joseph Pinzon
Artistic Development Coordinator ......................Melissa Singson
Current Commissioned Writers ........The Bengsons, Lee Cataluna, Kia Corthron, Nathan Alan Davis, Emily Feldman, Idris Goodwin, David Henry Huang, Caleen Sinnette Jennings, Kenneth Lin, Octavio Solis, Vera Starbard, Lauren Yee, Karen Zacarías, Zack Zadek

ADMINISTRATION
Chief Financial Officer/Corporate Treasurer .........................Joe Berardelli
Leadership Office Manager ..................................Alison Irvin
Legal Counsel ..................................................ArentFox Schiff LLP; Kramer Levin Robbins Russell
Controller .........................................................John Monnett
Payroll Manager ..............................................Larry Bright
Staff Accountant ..................................................Chris Murk
Accounting Associate .................................Mark Runion
Auditors ....................................................Bormel, Grice & Huyett, P.A.
Interim Director of Human Resources ..................Maria Lee Lewis

MARKETING, COMMUNICATIONS, SALES, EVENT RENTALS, AND AUDIENCE SERVICES
Chief Marketing Officer ...............................Shonali Burke
Marketing Department Assistant .............Imani Pugh

CONTENT AND CREATIVE SERVICES
Associate Director, Content and Creative Services ..................Elizabeth Hawks
Multimedia Designer ......................................Jeremy Hunter
Manager, Email and Digital Content .......................Clare Lockhart
Graphic Design Fellow ..................................Kristopher Ingle*

MARKETING AND MEDIA STRATEGY
Associate Director, Marketing and Media Strategy ....................Ryan Impagliazzo
Manager, Digital and Social Media ...........Juliana Avery
Associate, Marketing and Media .............................Anastasia St. Hilaire
Marketing Fellow .........................................Jordan Brown*
Media Relations Fellow .................................Bianca Peña*

WEBSITE AND ANALYTICS
Senior Manager, Web Experience and Innovation ....................Richard Johnson

BOX OFFICE STRATEGY, SALES, AND AUDIENCE EXPERIENCE
Associate Director, Box Office Strategy ..................Marsha Kangas
Managers, Box Office Strategy ............Nathan Boese, Jessica Comstock, Marion Levy Qualls
Lead Sales Associate .....................................Cole Graham
Patron Services Associates .................Jacob Gross, Jocelyn Harris, Caroline Hunt, Colin O’Bryan, Frances Pepper, Michael Riga, Sabrina Zillinger
Manager, Events and Rentals ..........Chrysal Vaughan
Groups, Events, and Rentals Associates ....................Aisha Noma, Trevor Haren, Mary Helen Pryal
Visitor Services Manager .......................Jody Barasch
Lead House Manager .........................Andrew Rampy
House Managers ..........................................Ric Birch, Daniel Ricci
Patron Services Fellow.......................Bianca Chauntell Taylor*

COMMUNITY ENGAGEMENT
Director of Community Engagement/Senior Artistic Advisor ...........Anita Maynard-Losh
Director of Education ................................Ashley Forman
School Programs Manager .............Rebecca Campana
Community Programs Manager ........Mauricio Pita
Training Programs Manager ..........Mari Andrea Travis
Community Engagement Programs Coordinator ....................Zoe Hall
School Programs Fellow .......................Kayla Warren*
Community Programs Fellow ..........Savanna Morgan*
DEVELOPMENT
Director of Development .......................... Ryan E. Merkel
Director of Institutional Relations........... Shayla Hines
Director of Development Operations and Events................................................................. Maria Corso
Director of Strategic Philanthropy............ R. Wesley Meekins
Foundation Relations Manager.............. Abigail Cady
Leadership Giving Manager.................... Hannah Church
Membership Manager.............................. Rebecca Barton
Gift Planning Specialist.......................... Maya Weil
Development Operations and Events Specialist................................................................. Casey Radner
Membership Coordinator........................ Lauren Lopaty
Strategic Philanthropy Assistant..................... Kiana Livingston
Development Fellow ............................. Fabian Rodriguez*

GENERAL MANAGEMENT
General Manager................................. Alicia Sells
Assistant General Manager...................... Katharine Templeton
Company Managers................................. Trisha Hein, Maddie Newell
General and Production Management Coordinator.................. Jenna Murphy

INFORMATION SYSTEMS AND OPERATIONS
Director of Information Systems and Operations.......................... Travis Armbuster
System Administrator.............................. Brian Oh
Help Desk Associate.............................. Edward Wieland
Operations Director............................... Paul Reagan
Lead Building Technician......................... Keaun Windear
Building Technician.............................. Larry Serious
Porters............................................. Tevin Smith, Lawrence Wise
Stage Door Attendant.............................. Kay Rogers

PRODUCTION
Director of Production............................... Robert Hand
Production Manager.............................. Trevor A. Riley
Assistant Production Manager.................... Rachel Crawford

STAGE MANAGEMENT
Resident Production
Stage Manager ..................................... Christi B. Spann

SCENIC
Technical Director .................................. Natalie Bell
Associate Technical Director................... Zachary Fullenkamp
Scene Shop Supervisor............................ Travis Smith
Charge Scenic Artist.............................. Li Qiang
Carpenters.......................... Matthew Grisdela, Julia Junghans, Hannah Martin, Logan McDowell
Frank Miller, Jess Rich, Erick Boscana

PROPERTIES
Properties Director ................................ Jennifer Sheetz
Associate Properties Director.................. Lance Pennington
Assistant Properties Director..................... Jonathan Borgia
Head Props Artisan............................... Niell DuVal
Props Artisan........................................ Kyle Handziak
Props Assistants................................. Alekx Shines, Grace Trudeau

LIGHTS
Lighting Supervisor.............................. Christopher V. Lewton
Assistant Lighting Supervisor............... Paul Villalovoz
Electricians................................. Scott Folsom, Kelsey Swanson
Lighting Fellow................................. Hayley Garcia Parnell*

SOUND
Sound and Video Supervisor............... Brian Burchett
Assistant Sound and Video Supervisor...... Byron Hurst
Shop Technician............................... Timothy M. Thompson
Sound Technicians.............................. Lex Allenbaugh, Alex Cloud, Andrew Moberley

COSTUMES
Costume Director................................. Joseph P. Salasovich
Associate Costume Director............... Cierra Coan Draper.............................. Erika Krause, Carol Ramsdell
First Hands........................................ Michele Macadaeg, Deborah Nash
Wardrobe Supervisors......................... Adelle Gresrock, Alice Hawfield
Wigs, Hair, and Makeup Supervisor........ Jaime Bagley
Costume Assistant......................... Kathleen Crescenzo
Costume and Costumes Fellow............. TyQuria Fountain*

*Allen Lee Hughes Fellow
THE HIGH GROUND
BY NATHAN ALAN DAVIS
DIRECTED BY MEGAN SANDBERG-ZAKIAN
BEGINS FEBRUARY 10