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Photo of Kristolyn Lloyd in *American Prophet* by Margot Schulman.



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SANCTUARY CITY

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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.



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for american theater



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.



Putting a face on immigration changes everything.

It can be hard to understand any concept in the abstract, and I suspect immigration is especially difficult if one has never had direct experience with those complications and challenges. Thank you for joining Arena for this performance of Martyna Majok's *Sanctuary City*, a powerful story that gives face to the struggle.

I have seen this struggle up close and personal. Oscar M. Caballero is a determined young man from Nicaragua. I met him through his uncle when Oscar came to the United States in search of a better life. He has been persistent and focused in making that

happen. Life in Nicaragua was politically dangerous for both Oscar and his family. He has the eye of an artist and was rigorous about continuing his education as an architect. My partner Suzanne and I took him in as a member of the family to help him bridge the time as he built his portfolio. His enthusiasm for design and architecture—aware of the impact of architecture on the natural environment—propelled him to Columbia University's School of Architecture. We enlisted help from other friends and are so proud to have supported him on this journey. He has now graduated and is working for an architecture firm and looking for ways to mitigate the damage to the planet by creating buildings that exist in harmony with the environment. I look forward to the beautiful and useful buildings this young man will design in the future.

János Szász is a superbly talented Hungarian director in theater and film. I met János on an exchange visit of directors and artistic directors to Hungary and then invited him to Arena Stage to direct *A Streetcar Named Desire* in 2001. He has directed plays throughout Hungary, Norway, and the United States and has a big film career in Europe. Sadly the rise in antisemitism in Europe put him and his family at risk. Their home was raided, and their lives threatened. Suzanne and I and a wonderful Board member worked with János to help him and his family emigrate to the US. I am pleased that he will direct *Angels in America* at Arena next year. He brings a unique vision to every play. It could be his film director's eye that enhances his ability to create a special world on stage visually, as well as drawing deep relationships from the actors. It would have been heartbreaking to lose his artistry to racism.

To say our lives have been changed because of Oscar and János and his family is an understatement—we have received as much as we have given.

My sister Bridget and friends have brought a Ukrainian family to Juneau, Alaska, and are supporting them through housing and work. Many in the Arena family are, or are directly connected to, immigrants. I have other friends who are supporting immigrants through their gifts to specific agencies helping people come to America for a better life. We are a country of immigrants and to quote *Hamilton*, "get the job done."

We as a people can reach out and help one life at a time through our focus. I know many of you are supporting immigrants, too. Stories like *Sanctuary City* are essential to helping people see beyond the political debate and into the lives of compassionate, amazing people.

Immigrants are a vital part of America's past, present, and future.

Molly Smith
Artistic Director

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FROM THE EXECUTIVE PRODUCER



#youwillbefound

Perhaps it is odd to begin my note to you for this performance of *Sanctuary City* with that most famous line from *Dear Evan Hansen*. A critical part of the resiliency of not-for-profit theater is partnerships with other not-for-profit theaters as well as commercial producers. Our production of *Sanctuary City* is made through a partnership with Berkeley Repertory Theatre, and later this season we are pleased to partner with McCarter Theatre for *Ride the Cyclone*. I started my note with *Dear Evan Hansen*—now a month since

its Broadway run ended—because as Arena's loyal audience knows, *Dear Evan Hansen* started its award-winning journey in the Kreeger Theater in 2015. That was a fabulous partnership with producer Stacey Mindich and 101 Productions and top of mind when considering the resiliency of Arena Stage.

Sharing resources to support good storytelling in both the resident and commercial worlds can be a vital part of any season. *Sanctuary City* tells a contemporary story focused on the lives of America's younger immigrant population, themselves searching for resiliency. Illuminating the political debate through the story of these two young people navigating their world and this country, our partnerships ensure that the story will be heard all over the country. With co-productions, we pull together our resources—financial, physical, and human. There are different benefits to each co-production partnership. Sometimes Arena benefits from being the second partner by having less to build and shorter rehearsal time. In those instances, Arena will share financially with our partner so that their upfront costs are balanced with Arena's contribution. Other times Arena will be the first in line and our partner with then do the same.

Arena's organization is not-for-profit, however that does not mean Arena would not like to see its productions go on to a commercial life. While the commercial producers and artists are the primary beneficiaries when a play has a successful Broadway run, Arena's small percentage participation with *Dear Evan Hansen* royalties boosted our ability to commission and foster new stories. So, we all benefit from that successful partnership, and then more new plays are created.

As *Dear Evan Hansen* closes and *Sanctuary City* makes its way around the country, I am buoyed by thoughts of our creative partners. It takes a village, it's a team effort, we are all in this together. We find resiliency by embracing partners to help us all be more than we are when alone.

Audiences are also a vital part of Arena's resiliency. Thank you for being here today.

A handwritten signature in dark ink, appearing to read 'Edgar'.

Edgar Dobie

Executive Producer

President of the Corporation

On the Margins of the American Dream

Five days after my 21st birthday, I married a man who was not an American citizen. I vividly remember the bewildering tangle of bureaucracy we had to try to decipher, and the crushing worry about whether we'd be believed as a real couple. This was Los Angeles in 1994. I had just started my senior year of college, and still naively bought into the melting pot mythology hook, line, and sinker. I really thought the huddled masses just had to fill out a few forms to be welcomed with open arms. Needless to say, I was in for a rude awakening.

I was lucky. I didn't have to navigate a language barrier (unless you count government-ese, which is real), childcare, lost wages, or racial prejudice while trying to wade through the endless lines and agents and paperwork and redirections. It was still terrifying and seemingly insurmountable. Instructions were a joke—a garbled mass of gobbledygook. There was a phone number to call with questions, where you'd sit on hold for 45 minutes before the line invariably went dead. You could show up to the immigration office, stand on line all day, and never even make it inside the building. It took us three tries—we arrived the third time at 4am and stood alongside families camped out with coolers, tents, children, and pets who had clearly been there for days. The lines for the shockingly small number of clerks who spoke Spanish circled around the block. It didn't take long to realize that the system was not set up for people to succeed. Those who did, did so despite the system, not because of it.

Playwright Martyna Majok has an uncanny ability to channel the inner lives of humans living on the margins of the American Dream. She paints striking pictures of people living between worlds: teenagers, immigrants, semi-orphans, those denied the right to marry. And that's just in *Sanctuary City* alone. Her writing puts the disenfranchised front and center, and exquisitely evokes the longing to belong that many of us share; which gets exponentially magnified when circumstances deny someone their right to life, liberty, and the pursuit of happiness.

In addition to her sublime character depictions, Martyna writes deeply nuanced dialogue. What appears simple on the surface begins to reveal layers of subtext. She does not spell everything out for us directly, but rather invites us to participate by filling in blanks and putting pieces together. One of my favorite examples of this is thinking about the way Martyna uses names in the play. Our two protagonists are listed in the script as “B” and “G” and they never refer to each other by name. The one character who does have a name, Henry, also happens to be the only character whose home is not built on shifting sands. Henry knows who he is and where he belongs. The layers deepen when Henry gives G the nickname “Boston,” dripping with both accusation and irony. Boston is where she wants to go to college—it is privilege, escape, fantasy, success, and yet, somehow we know it will never really belong to her.

The play employs a fascinating structure—utilizing repetition to indicate that we are jumping around chronologically. It ends up giving us a feeling of time passing and standing still all at once. A really interesting moment comes when one of the characters exasperatedly shouts “It’s 2006!” implying that our nation has been



María Victoria Martínez and Hernán Angulo in *Sanctuary City*. Photo by Kevin Berne/Berkeley Repertory Theatre.

around for hundreds of years and if we haven't figured out how to live up to our ideals by now, we never will. My brain immediately started to think: "OK, but this character clearly doesn't know what happens in the future. Things get better. The Supreme Court takes huge steps toward ensuring equality for all, so this feels a little bit dated." And then I thought, "Hmm. Today in 2022, the Supreme Court just overturned a major decision and threw precedent out the window, so really, the ground is never as stable as we think it is."

Which brings us to the crux of the play. The United States talks a good talk about being a refuge for all. But our power structures aren't set up to benefit the masses, though politicians like to pretend they are. The reality is that some people get lucky, while others get brushed off the nation's desk like sandwich crumbs. All too often, who wins and who loses depends on arbitrary circumstance rather than what is fair or just. This country was founded on a belief that everyone deserves access to opportunity; but we've historically had a pretty selective definition of "everyone." Martyna's story reminds us that even as we inch toward making our imperfect system better, we can't turn away from the people we are leaving behind.

Madeleine Oldham

Director/The Ground Floor/Resident Dramaturg,
Berkeley Repertory Theatre



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Arena Stage
Molly Smith, Artistic Director | Edgar Dobie, Executive Producer
in association with Berkeley Repertory Theatre

PRESENTS

SANCTUARY CITY

BY MARTYNA MAJOK

ORIGINAL DIRECTION BY DAVID MENDIZÁBAL

ASSOCIATE DIRECTION/TRANSFER DIRECTION BY CARA HINH

SET AND COSTUME DESIGNER

DAVID ISRAEL REYNOSO

LIGHTING DESIGNER

CHA SEE

SOUND DESIGNER

FAN ZHANG

CASTING DIRECTOR

ERICA JENSEN, C.S.A.; CALLERI JENSEN DAVIS

LOCAL CASTING

JOSEPH PINZON

STAGE MANAGER

ELISA GUTHERTZ*

ASSISTANT STAGE MANAGER

BECKY REED*

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SETTING / CAST / FOR THIS PRODUCTION

SETTING

Newark and thereabouts.
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CAST

BHERNÁN ANGULO*
GMARÍA VICTORIA MARTÍNEZ*
Henry..... KIM FISCHER*
u/s B/Henry.....JOHNNY ANTHONY
u/s GBEKAH ZORNOSA

**Member of Actors' Equity Association.*

FOR THIS PRODUCTION

Associate Lighting Designer XIANGFU XIAO
Production Assistant..... TREVION WALKER
COVID-19 Compliance Officer TREVOR COMEAU
Carpenter.....JESS RICH
Props..... TYRA BELL, GRACE TRUDEAU
Light Board Operator PAUL VILLALOVOZ
Audio EngineerLEX ALLENBAUGH
Wardrobe Supervisor.....ADELLE GRESOCK

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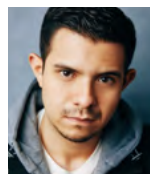
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CAST

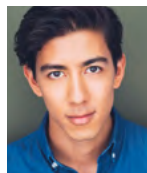


HERNÁN ANGULO (B) is thrilled to be making his Arena Stage and East Coast debut! His most recent theater credits include *Sanctuary City* (Berkeley Repertory Theatre) and *Cymbeline* (American Conservatory Theater). Hernán is a recent graduate from American Conservatory Theater's MFA program. Instagram: @hernanc.a hernanangulo.com



MARÍA VICTORIA MARTÍNEZ (G) is an actor, theater maker, and audiobook narrator based in San Juan, Puerto Rico and New York City. Her work includes the West Coast premiere of *Sanctuary City* (Berkeley Repertory Theater), *James and the Giant Peach* (American Repertory Theater), *Christmas at the Ivanovs'* (Moscow Art Theater, Russia), *After Burn* (FRINGE Festival), *In the Time of the Butterflies* (Spanish Theatre Repertory/ Repertorio Español), and *Agua, Vida y Tierra* (What Will The Neighbors Say?). Her film credits include the TV romcom *Harmony in Paradise*, and the indie film *Here Comes the Blackout*, alongside Alice Kremelberg. María loves wearing many hats in the theater and has also worked as Assistant Director in the Soho Repertory Theatre production *Notes on Killing Seven Oversight, Management and Economic Stability Board Members*. She obtained her BA at the University of Puerto Rico, Río Piedras campus, and her master's degree from the American Repertory Theater Institute for Advanced Theater Training at Harvard University, where she spent a semester training at the Moscow Art Theater in Russia. Born and raised in Santurce, Puerto Rico,

María infuses her work with her love and passion for the Island. She is beyond excited to be making her DC debut. Instagram: @mashainthetropics (she/her/ella)



KIM FISCHER (Henry) is an actor from Oakland, California, based in Brooklyn, NY. NY theatre: *Make Believe* (Second Stage, dir. Michael Greif), *Then She Fell* (Third Rail Projects), and *Fuerza Bruta* (Daryl Roth Theatre). Regional theater: *Sanctuary City* (Berkeley Rep), *Frankenstein* (Dallas Theater Center), *Chill* (Merrimack Rep), *Macbeth* (Denver Center), *How We Got On* (Cleveland Playhouse). TV: *WeCrashed* (Apple), *The Good Fight* (Paramount), *Mrs. Fletcher* (HBO), *Jessica Jones* (Netflix), *The Get Down* (Netflix), *Royal Pains* (USA). Film includes *Misprint*, *The Club*, and *I Can I Will I Did*. He is an alumnus of the Actors Theatre of Louisville Acting Apprentice program and the ABC Diversity Showcase. BFA: NYU Instagram: @mrkimfischer (he/him)



JOHNNY ANTHONY (u/s B/Henry) is so excited to be making his Arena Stage debut! Regional theater credits include Kyle in *Tom, Terry Malloy* in *On the Waterfront*, and Aaron Kreifels in *The Laramie Project*. Johnny recently graduated from Pace University, as well as completed the Uta Hagen Institute's Core Summer Intensive at the prestigious HB Studio in NYC. Johnny can also be seen in *West Side Story* (dir. Steven Spielberg) and the upcoming Apple TV+ series *The Crowded Room*. Instagram: @thejohnnyanthony www.johnnyanthony.com

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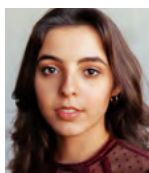


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BEKAH ZORNOSA (u/s G) is so excited to be working at Arena Stage. Recent credits include: *There's Always the Hudson* (Woolly Mammoth Theatre

Company), "*We declare you a terrorist...*" (Round House Theatre), *The Eulogy* (Rorschach Theatre), *ALIEN/NATION* (Williamstown Theatre Festival/The Forest of Arden), *Buddy: The Buddy Holly Story* (North Shore Music Theatre), *Pipeline* (Everyman Theatre). Bekah is currently a senior at American University studying Musical Theatre, and Public Relations and Strategic Communications. Instagram: @bekahzornosa
bekahzornosa.com

CREATIVE

MARTYNA MAJOK (Playwright) was born in Bytom, Poland and raised in Jersey and Chicago. She was awarded the 2018 Pulitzer Prize for Drama for her play, *Cost of Living*, which debuted this fall on Broadway. Other plays include *Sanctuary City*, *Queens*, and *Ironbound*, which have been produced across American and international stages. Awards include the Academy of Arts and Letters' Benjamin Hadley Danks Award for Exceptional Playwriting; the Hull-Warriner Award; the Lucille Lortel Award for Outstanding New Play; the Greenfield Prize, as the first female recipient in drama; the Champions of Change Award from the NYC Mayor's Office; the Francesca Primus Prize; two Jane Chambers Playwriting Awards; the Lanford Wilson Prize; the Lilly Award's Stacey Mindich Prize; Helen Merrill Emerging Playwright Award; Charles MacArthur Award for Outstanding Original New Play from the Helen Hayes Awards; Jean Kennedy Smith Playwriting Award; ANPF Women's

Invitational Prize; David Calicchio Prize; Global Age Project Prize; NYT 2050 Fellowship; NNP Smith Prize for Political Playwriting; and Merage Foundation Fellowship for The American Dream. Martyna studied at Yale School of Drama, Juilliard, University of Chicago, and Jersey public schools. She was a 2012-2013 NNP playwright-in-residence, the 2015-2016 PoNY Fellow at the Lark Play Development Center, and a 2018-2019 Hodder Fellow at Princeton University. Martyna is currently writing a musical adaptation of *The Great Gatsby*, with music by Florence Welch and Thomas Bartlett, and developing TV and film for HBO, Plan B, and Pastel. (she/her)

DAVID MENDIZÁBAL (Original Director) is a director, designer, one of the Producing Artistic Leaders of the OBIE Award-winning The Movement Theatre Company, and Associate Artistic Director of The Sol Project. New York credits include: *Notes on Killing Seven Oversight, Management and Economic Stability Board Members* (Soho Rep/Sol Project), *Then They Forgot About the Rest* (INTAR), and *Tell Hector I Miss Him* (Atlantic). Regional credits include: *Mushroom* (People's Light), *Sanctuary City* (Berkeley Rep), *This Bitter Earth* (TheaterWorks Hartford), *Don't Eat the Mangos* (Magic Theatre), and *On The Grounds of Belonging* (Long Wharf). David is a 2021 Princess Grace Award Honoraria Recipient in Theater. They are an alumnus of Soho Rep Project Number One, Ars Nova Vision Residency, Drama League Directors Project, artEquity, and TCG Leadership U. Instagram: @its_daveed
www.davidmendizabal.com (they/he)

CARA HINH (*Associate Director/Transfer Director*) is an Indiana-born queer, fat, mixed Viet theatre maker currently based in Brooklyn. They rejoice in work that speaks to the complicated and messy intersectionalities of holding a multiplicity of cultures and identities. Prior, Cara has been a Drama League Hangar Fellow, part of the Roundabout Directors Group, a Directing Apprentice at Actors Theatre of Louisville, SDC Observer on *Hadestown*, and a Learning Fellow at Baltimore Center Stage. carahinh.com (she/they)

DAVID ISRAEL REYNOSO (*Set and Costume Designer*) is an internationally renowned scenic, costume, and exhibit designer, as well as the Obie Award-winning costume designer of Punchdrunk's *Sleep No More* (Boston, New York, and Shanghai). His celebrated theatrical designs have been featured at The Finnish National Ballet, La Jolla Playhouse, The Old Globe, American Conservatory Theater, Portland Center Stage, American Repertory Theater, Arena Stage, Seattle Repertory Theatre, among many others. He is the founder of OPTIKA MODERNA and the creator of *Portaleza* (2020), *Las Quinceañeras* (2019), and *Waking La Llorona* (2017). Reynoso's scope of work extends beyond theatre/film to include designs for globally recognized theme parks as well as companies such as Meow Wolf and the San Diego Museum of Us. Reynoso is the recipient of the Creative Catalyst Grant of the San Diego Foundation, an Elliot Norton Award, and multiple Craig Noel, IRNE, and BroadwayWorld award nominations. More at davidreynoso.com.

CHA SEE (*Lighting Designer*)'s Arena Stage credit includes the world premiere of *Change Agent*. D.C. credits include the world premiere of *What to Send Up When It Goes Down* (Woolly Mammoth Theatre Company, American Repertory Theater). Her New York credits include *You Will Get Sick* (Roundabout Theatre), *One in Two* (The New Group), *What to Send Up When It Goes Down* (Brooklyn Academy of Music, Playwrights Horizons, The Public Theater, The Movement Theatre Company), *Soft* (MCC), *Exception to the Rule* (Roundabout Underground), *The Fever* (Audible Theater). Regional credits include the world premiere of *On the Grounds of Belonging* (Long Wharf Theatre) and the world premiere of *America v 2.1: The Sad Demise & Eventual Extinction of the American Negro* (Barrington Stage Company), *The Great Leap* (Portland Center Stage), and *Sanctuary City* (Berkeley Rep). Upcoming: *Wet Brain* (Playwrights Horizons), (*pray*) (Ars Nova), *As You Like It* (La Jolla Playhouse), and *You Do You* (Audible Theater). Training: MFA, NYU Tisch. Instagram: [@seethruuu](https://www.instagram.com/seethruuu) www.seelightingdesign.com

FAN ZHANG (*Sound Designer*) is a sound designer and composer based in New York. Her recent design and original music credits include *At the Wedding* (Lincoln Center Theater), *Snow in Midsummer* (Classic Stage), *A Kid Like Rishi* (Origin Theatre), *New Golden Age* (59E59), *Paris* (Atlantic Theater), *Our Dear Dead Drug Lord* (Second Stage & WP), *Pumpgirl* (Irish Rep), *Suicide Forest* (Ma-Yi & ART), *Molly Sweeney* (Theatre Row), *Round Table* (59E59), *Behind the Sheet* (Ensemble Studio), *The Trial of the Catonsville Nine* (Transport Group), *Scissoring* (INTAR), *Three Girls Never Learnt the Way Home* (Cherry Lane), *Tania in the Getaway Van* (The Flea). Selected regional: *The Great Leap* (Portland Center Stage), *White*

Noise and Pipeline (Studio Theatre, D.C.), *Seven Guitars* (Yale Rep), *Redeem* (Cincinnati Ballet), *The Revolutionists* (Pittsburgh City Theatre), *Red Maple* (Capital Rep). Training: MFA, Yale School of Drama. fanzhangsound.com

ERICA JENSEN, C.S.A., CALLERI JENSEN DAVIS (*Casting Director*) is one third of the Artios Award-winning Calleri Jensen Davis (with James Calleri and Paul Davis). Erica's theatre casting credits include shows for Actors Theatre of Louisville, Classic Stage Company, Rattlestick Theater, City Theater, McCarter Theatre, People's Light and Theatre, Hartford Stage, La Jolla Playhouse, Hudson Valley Shakespeare Festival, and The Flea Theater. Broadway credits include *Thoughts of a Colored Man*, *For Colored Girls...* (2022), *Fool for Love*, *Hughie*, *A Raisin in the Sun*, *Of Mice and Men*, and *Hedwig and the Angry Inch*. TV credits include *Queens*, *Love Life*, *Dickinson*, *Lipstick Jungle*, and *The Path*.

JOSEPH PINZON (*Local Casting Director*) is the founder and creative producer of the contemporary circus company Short Round Productions and its award-winning show *Filament*. With over 25 years of performing experience, he has worked internationally with renowned companies such as Cirque Éloize, Compagnia Finzi Pasca, Cirque du Soleil, and The 7 Fingers. He holds an MS in Arts Leadership from USC, a BA in Psychology from UCLA, and graduated from the National Circus School in Montreal with a specialization in aerial techniques. He was the casting and resident director for Chamäleon Productions (Berlin) and Constellation Immersive (CAA's experiential affiliate). He is also a member of the Creative & Independent Producer Alliance and a founding board member of the American Circus Alliance. You can

see him causing chaos on season 6 of *Nailed It!* on Netflix, where (spoiler alert) he is a part of the series' first three-way tie.

ELISA GUTHERTZ (*Stage Manager*) most recently stage managed *Sanctuary City* at Berkeley Repertory Theatre. She stage managed *Toni Stone* at Arena Stage and American Conservatory Theater. Some of her other A.C.T. credits include *Rhinoceros*, *Seascape*, *Sweat*, and *Hamlet*. She has also worked on many shows for Berkeley Repertory Theatre including *the ripple*, *the wave that carried me home*, *The Normal Heart*, *Cloud Tectonics*, and *Suddenly Last Summer*. Other credits: *A Thousand Splendid Suns* at A.C.T., *The Old Globe*, and *Theatre Calgary*; *Big Love* at Long Wharf Theatre, Goodman Theatre, and Brooklyn Academy of Music; *The Vagina Monologues* with Eve Ensler at Alcazar Theater; and *The Good Body* with Eve Ensler at the Booth Theatre on Broadway.

BECKY REED (*Assistant Stage Manager*) is thrilled to be joining the company of *Sanctuary City*, her first show at Arena Stage. DC-area credits include *P.Nokio* (Imagination Stage); *P.Y.G.*, *The Effect*, and *No Sisters* (Studio Theatre); *Ain't Misbehavin'* (Signature Theatre); *The Cerulean Time Capsule* (Kennedy Center TYA); *Copenhagen*, *Everything is Illuminated*, and *Becoming Dr. Ruth* (Theater J); *Marjorie Prime* and *I and You* (Olney Theatre Center); and many others; as well as Assistant Stage Management roles with various DC-area theaters. Tour credits include *Elephant & Piggie's We Are in a Play!* and *Me... Jane* with the Kennedy Center Theater for Young Audiences. Regional credits include The Resident Ensemble Players, Baltimore Center Stage, and Playhouse on the Square. Becky is a graduate of Auburn University.

BERKELEY REPERTORY THEATRE has grown from a storefront stage to an international leader in innovative theatre. Known for its ambition, relevance, and excellence, as well as its adventurous audience, the nonprofit has provided a welcoming home for emerging and established artists since 1968. Over 5.5 million people have enjoyed nearly 500 shows at Berkeley Rep, which have gone on to win six Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, one Pulitzer Prize, and many other honors. Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. To formalize, enhance, and expand the processes by which Berkeley Rep makes theatre, The Ground Floor: Berkeley Rep's Center for the Creation and Development of New Work was launched in 2012. The Berkeley Rep School of Theatre engages and educates some 20,000 people a year and helps build the audiences of tomorrow with its nationally recognized teen programs. Berkeley Rep's bustling facilities—which also include the 400-seat Peet's Theatre, the 600-seat Roda Theatre, and a spacious campus in West Berkeley—are helping revitalize a renowned city.

ARENA STAGE LEADERSHIP

MOLLY SMITH (Artistic Director) has served as artistic director since 1998. Her 40 directing credits at Arena Stage include large-scale musicals, like *Catch Me If You Can*, *Anything Goes*, Disney's *Newsies*, *Carousel*, *Fiddler on the Roof*, *Oklahoma!*, *My Fair Lady*, *The Music Man*, *Cabaret*, *South Pacific*; new plays, like *Celia and Fidel*, *Sovereignty*, *The Originalist*, *Camp David*, *Legacy of Light*, *The Women of Brewster Place*, *How I Learned to Drive*; and classics like *Mother Courage and Her Children*, *A Moon for the Misbegotten*, *The*

Great White Hope, and *All My Sons*. Her directorial work has also been seen Off-Broadway at 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 Theater 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 workshopped 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.



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For more information about planned giving, please contact Maya Weil at 202-600-4158 or mweil@arenastage.org.

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For more information, please contact Maya Weil
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The cast of *The Pajama Game*. Photo by Margot Schulman.

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