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Corbin Bleu in *Anything Goes*. Photo by Maria Baranova.

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CELIA AND FIDEL

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Castro loomed large in my imagination for many years, as he did for many Americans. With the help of Russia, from his tiny island over 700 miles long, he was able to bring the U.S. to its knees. There are very few stories about Castro that have been put on stage — we mostly know him through documentaries or books. Eduardo Machado, a Cuban native, is an important voice in the American theater and is one of Arena's Power Play commissioned writers. Coming here as a child, Eduardo built an impressive career in theater and television with his magical writing.

Naturally, Eduardo's understanding of Cuban history and the emotions of its people is immense. This play is also telling the story of Celia Sánchez, whose history has been hidden from the mainstream. She was nicknamed the Mother of the Revolution and was Castro's closest confidant. At the top of the play, we are thrust into the Mariel Boatlift in 1980 and the conflict happening behind closed doors in Fidel's office about how to handle the thousands wanting to flee Cuba. Eduardo activates it all for us.

Twenty years ago, my partner Suzanne and I travelled to Cuba with the Washington Ballet, and before *Celia and Fidel* rehearsals began, we travelled there again with Eduardo, a few staff members and several donors and Board members. We soaked up the joy and pain that is contemporary Cuba. We delved into the culture of the Island. We saw a children's theater troupe called La Colmenita — “the little beehive” — and its energy and enthusiasm was profound. We saw a film school and an art school, heard magnificent jazz and ate in private restaurants called paladares.

We went to the Nacional and the Ambos Mundos — both places mentioned in this play. We walked the streets and corridors that Fidel, Celia and our fictional characters Manolo and Consuelo walked. I was saddened to see the effects of the embargo — the people are now running out of cooking gas. How can they eat? And yet, Cuba is a country that loves its arts — music, dance, theater. The artwork in the hotels was original and beautiful, in contrast to the mass-manufactured art in some American hotels. The trip was profound.

The play is deeply political and grapples with challenging questions: What happens when a Revolution runs out of steam? What happens when the people want more? This is a socialist country with very little capitalism in the mix. This is very much a play about today: the whole question of embargos and who really gets hurt, the need for immigration policies that work and the fierce arguments around socialism that are swirling around the Democratic Party. These fascinating ideas are contained in *Celia and Fidel* from a different perspective. We are seeing America from a Cuban point of view.

We have had a wild and wonderful ride while putting together this explosive play.

A stylized, handwritten signature in dark ink that reads "Molly".

Molly Smith
Artistic Director



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FROM THE EXECUTIVE PRODUCER



In a *New York Times* review, Ben Brantley noted that Eduardo Machado's work "delves, with equal parts wistfulness and anger, into the knotty confusions of the political relations between Cuba and the United States; Communism and capitalism as bedfellows in Cuban ideology; and the tortured ties between those who fled that island country and those who stayed behind." For the last 70 years, Cuba has been looming in the American consciousness and it is easy to see why Eduardo is an essential voice in the American theater. What he has managed to unearth in *Celia and Fidel* is a testament to his skill and we are honored to have commissioned him as one of our Power Play writers.

Eduardo comes to Arena not only as one of our nation's leading playwrights, but as a leader, full of ideas, stories and insight. He has worked across the country in some of our leading resident theaters and has found time to test the boundaries of his artistry in film, television and literature. He was the head of playwriting at Columbia University, and in 2004 he succeeded founder Max Ferrá as the artistic director of INTAR — one of the nation's longest-running companies dedicated to Latinx artists. You can see glimpses of his career as an educator and as a producer in his manner. He's soft-spoken, intuitive and has a story for every occasion. He leans into the feedback and embraces the journey that is new play development with wit and grace.

Throughout the process of finessing the play, Eduardo has been an ambassador for his piece. He has willingly leapt into participating in donor events, marketing videos and anything to engage with the community. His experience as an artistic leader is evident in how he ebbs and flows through conversations with patrons and the press. In the fall, he and I attended a dinner at Castas Rum Bar with our friends from GALA Hispanic Theatre and before rehearsals began, Molly and Eduardo led a trip to Cuba with members from our Board, staff and patron community. His participation in all facets of Arena's ecosystem has enriched both the artistic process and the culture of our workplace.

I have an abundance of admiration for artists like Eduardo who take a moment to step away from their process to engage with our community. Arena is at the crossroads of the American theater, with artists and companies coming and going on a weekly basis. When they have a moment to speak with a group of students, participate in a talkback or lead a donor experience, it only furthers the idea that theater can — and should — elevate one's community.

Thanks for listening,

Edgar Dobie

Executive Producer

President of the Corporation



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PLAYWRIGHT INTERVIEW

by production dramaturg Soyica Colbert

SOYICA COLBERT: When you were commissioned to write a *Power Play*, did you intend to write about Celia Sánchez and Fidel Castro?

EDUARDO MACHADO: It was about Fidel and then I decided to make it about Celia and Fidel. Molly offered me 1950 or 1980, and I was not interested in writing a play about remembering a young Fidel Castro, and I knew what had happened with Carter and that's why we decided upon 1980. I knew Celia was the key figure and I wanted it to take place in 1980. Originally, I had a play with Nixon, you name it, everybody was in it, and then I... it didn't work, and then I stopped. No, it has to be only four characters, real time, in the moment. That refined the characters.

SC: As a *Power Play*, what does this play teach us about America and about the Americas?

EM: It teaches us about what American imperialism, which has been going on since Teddy Roosevelt, can do, especially to South America, and then the rest of the world. The U.S. has wanted Cuba to be a state since the Spanish-American War, and they control Cuba until today. The people with power that are not seen in the play are the Americans. So the play is really about the power of the United States of America over the entire world.

SC: Recently, you and Molly traveled to Cuba. When you came back, you made some changes to the play. How did returning to Cuba inform your thinking about the play?

EM: I haven't been there since 2016. Recently, I've been writing a lot about Cuba for TV, but returning made me see how the United States still oppresses Cuba because of the embargo and it became very clear to me that the struggle is still the same, so it made me more passionate about it.

SC: Is that part of the reason why there's so much history and memory in the play?



Playwright Eduardo Machado and Director Molly Smith in Cuba before starting rehearsals of *Celia and Fidel*

EM: History and memory are still alive in Cuba, every minute you're there, because they're still living under the circumstances of history. We all are, but we have to pretend like we're not. But there they can't, because the struggle is too immediate.

SC: What do you think audiences will make of this heroic woman — Celia Sánchez — that many of us haven't heard of?

EM: I think they'll be fascinated by her. The hardest freedom to get is gender freedom, and I was very conscious when I was writing the play... that it's about both Celia and Consuelo. How they have to navigate in order to have power, and how the patriarchy still weighs heavily on all of us. As the Patriarchy tries to grasp control, it becomes more totalitarian. It also affects men, though men don't realize it. We are all in the grips of that power dynamic.

SC: Why in this moment write a play about Fidel and how has your long engagement with the history and culture of Cuba prepared you to write it?

EM: Well, he was always the offstage character in many of them, and so I've always been aware of his presence and power in my plays about Cuba from the 50s on. When you think of a play you ask, what makes this day different than any other day? What makes my life different in what I do today? It's Fidel. That's a very big thing. My life would be different. That's what makes my dramatic action moving forward... It's him, you know?

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Arena Stage
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PRESENTS

CELIA AND FIDEL

BY **EDUARDO MACHADO**
DIRECTED BY **MOLLY SMITH**

SET DESIGNER
RICCARDO HERNÁNDEZ

COSTUME DESIGNER
ALEJO VIETTI

LIGHTING DESIGNER
NICOLE PEARCE

ORIGINAL MUSIC AND SOUND DESIGN
ROC LEE

HAIR AND WIG DESIGNER
CHARLES G. LAPOINTE

FIGHT AND INTIMACY CONSULTANT
JENNY MALE

DIALECT AND VOCAL COACH
LISA NATHANS

DRAMATURG
JOCELYN CLARKE

CASTING
VICTOR VAZQUEZ, C.S.A.

STAGE MANAGER
SUSAN R. WHITE

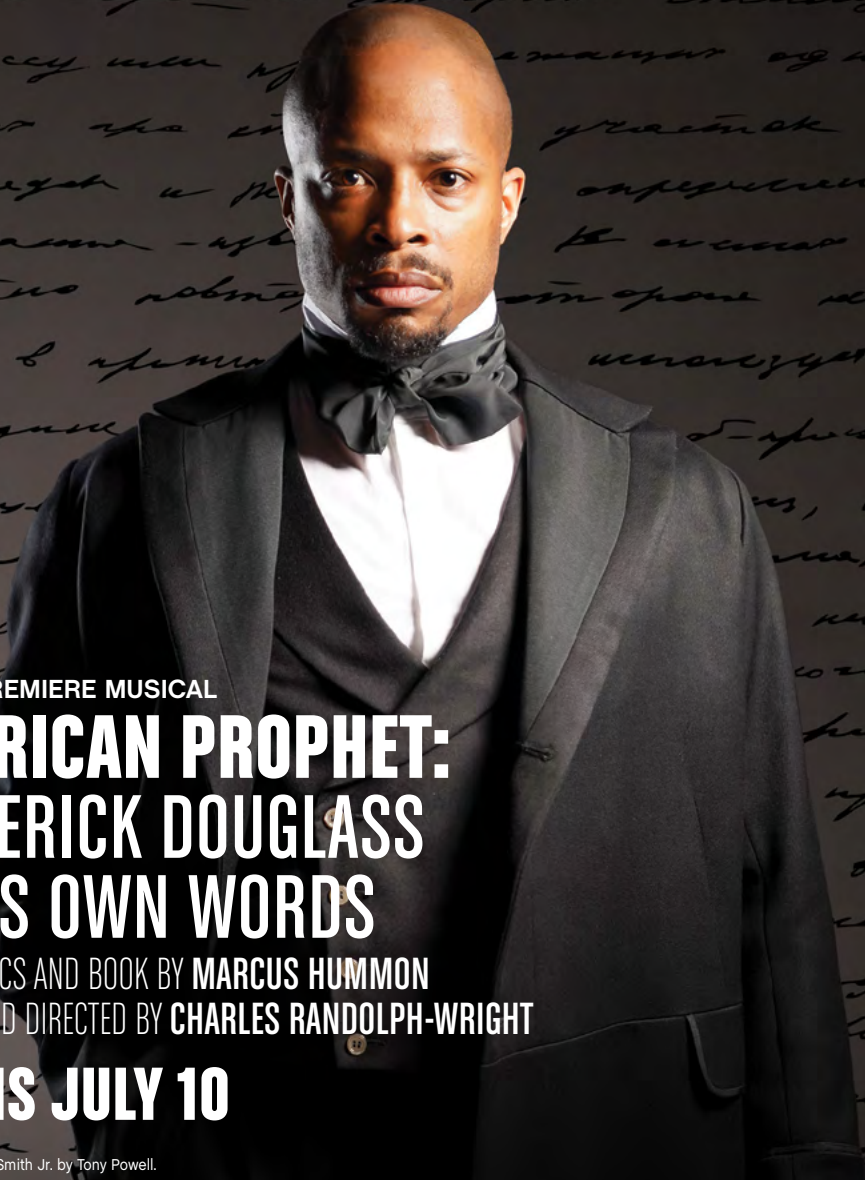
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Photo of Cornelius Smith Jr. by Tony Powell.

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SETTING

April 1980, Fidel Castro's Office, Havana, Cuba.

CAST (in alphabetical order)

Celia Sánchez	MARIAN LICHA
Fidel Castro	ANDHY MENDEZ
Manolo Ruiz	LIAM TORRES
Consuelo	HEATHER VELAZQUEZ

Celia and Fidel is a fictional play inspired by historic events.

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FOR THIS PRODUCTION

Assistant Set Designer.....	RIW RAKKULCHON
Technical Director	NATALIE BELL
Properties Director	JENN SHEETZ
Costume Director	JOSEPH P. SALASOVICH
Master Electrician	CHRISTOPHER V. LEWTON
Sound and Video Supervisor.....	BRIAN BURCHETT
Production Dramaturg.....	SOYICA DIGGS COLBERT
Script Supervisor.....	SHUPING YANG
Stage Management Fellow.....	STEPHEN BUBNIAK
Directing Fellow	GREGORY KENG STRASSER
Literary Fellow	DANTE FLORES
Props.....	REGINA VITALE
Light Board Operators	KELSEY L. SWANSON, SCOTT FOLSOM
Assistant to the Lighting Designer	MINJOO KIM
Sound Technician	DREW MOBERLEY
Wardrobe Supervisor	ADELLE GRESOCK

ACKNOWLEDGEMENTS

The Director thanks the following people for the expertise they shared as we developed this production: Lizette Vila, Dr. Aisha Z. Cort, Emilio Cueto, Peter Kornbluh and tobacconist W. Curtis Draper.

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CAST



MARIAN LICHA (*Celia Sánchez*) was last seen at Arena Stage as Sister Sonia in *Destiny of Desire* and as Ofelia in *Anna in the Tropics*. Other favorite roles include: *How the Garcia Girls Lost Their Accents* (Round House Theatre); and *Ana en el Tropic* and *The House of Spirits* (Gala Theatre). Regionally and Off-Broadway, she has worked at The Kennedy Center, Provincetown Playhouse, TOMI Theatre, Repertorio Espanol in NYC and The Capital Fringe Festival. Her original one-woman show *Frida Vice-Versa*, co-written with R. Dennis Green and directed by Jessica Lefkow, continues to tour the country. Marian starred as Imelda in NBC's *Homicide* and Mrs. Serrano in *Step Up 2*. She is a proud member of AFTRA/SAG and Actor's Equity, and the mother of two beautiful children. www.marianlicha.com

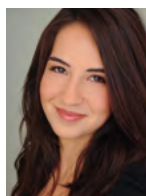


ANDHY MENDEZ (*Fidel Castro*) most recently appeared on stage as Ramoncito in the world premiere of *The Cubans* at the Miami New Drama/Colony Theatre in Miami, FL. Other theater credits include *Davenant's Macbeth* and *Timon of Athens* at the Folger Theatre in Washington, D.C.; the world premiere of *Confessions of a Cocaine Cowboy* at Miami New Drama/Colony Theatre; *Shakespeare in Love* at Cleveland Playhouse; and *Hamlet: Prince of Cuba* at Asolo Rep, with full performances in English and Spanish. Select NY credits include *Daughter of the Waves*, *Sotto Voce* and the world premiere of *Strawberry and Chocolate*. On film and television, Andhy will be in the upcoming feature film, *Scrapper*, and has appeared on many television shows including *Bull*, *Chicago PD*, *Blacklist* and *Orange Is the New Black*.



LIAM TORRES (*Manolo Ruiz*) is an actor, activist and teaching artist for Manhattan Theatre Club in New York. He is thrilled to be working with Molly Smith and Arena Stage. Liam has appeared in several

Eduardo Machado plays, including: *Mariquitas*, *Paula* and *Havana Journal* at Theatre for the New City. His New York credits include: Mark in INTAR's *Locusts Have No King*, *Lobster Face*, *Fit*, *The Hologram Theory*, *The Last Castrato* and *The Marital Bliss of Francis & Maxine* with Fay Simpson. Regional credits include: *Anna in the Tropics* at SpeakEasy in Boston, *Sleepwalkers* at Alliance Theatre in Atlanta and *Better* at Pinter Studios in London. Film credits include: Lauren Fritz's film *Kabul*, *The Wounded and the Slain*, *Rover* and *Zoo* with Jermaine Hopkins.



HEATHER VELAZQUEZ (*Consuelo*)'s theater credits include: *Pipeline* (Lincoln Center); *American Mariachi* (Denver Center and The Old Globe); *Another Word for Beauty* (Goodman Theatre);

So Go the Ghosts of Mexico (Sundance Theatre Lab); *Rosario and the Gypsies* (Theatre for the New City); *Pinkolandia* (INTAR); *Nobody Rides a Locomotive No Mo'* (Rising Circle Theatre). Television credits include *Blue Bloods* and *Live from Lincoln Center* (*Pipeline*).



CREATIVE

EDUARDO MACHADO (*Playwright*) was born in Cuba and came to the United States when he was nine. He is the author of over 40 plays, including *The Cook*, *Havana is Waiting*, *The Modern Ladies of Guanabacoa*, *Fabiola*, *Broken Eggs* and *Stevie Wants to Play the Blues*. His plays have been produced at Seattle Repertory, The Goodman, Hartford Stage, Actors Theatre of Louisville, Mark Taper Forum, Long Wharf, Hampstead Theatre in London, The Cherry Lane Theatre, Theater for the New City and Repertorio Español, among many others. He was formerly artistic director of INTAR Theatre in NY and has been the head of Playwriting at NYU Tisch and Columbia University. He is the co-author of *Tastes Like Cuba: An Exile's Hunger for Home* and his plays are published by Samuel French and TCG.

MOLLY SMITH (*Director*) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include large-scale musicals like Disney's *Newsies*, *Anything Goes*, *Carousel*, *Fiddler on the Roof*, *Oklahoma!*, *My Fair Lady*, *The Music Man*, *Cabaret*, *South Pacific*; new plays like *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.

RICCARDO HERNÁNDEZ (*Set Designer*)'s Broadway credits include: *Jagged Little Pill*; *Frankie and Johnny in the Clair de Lune*; *Indecent*; *The Gin Game*; *The Gershwins' Porgy and Bess*; *The People in the Picture*; *Caroline, or Change* (National Theater London); *Elaine Stritch at Liberty* (Old Vic London); *Topdog/Underdog* (Royal Court); *Bells Are Ringing*; *Parade* (Hal Prince director, Tony and Drama Desk nominations); *Bring in 'Da Noise, Bring in 'Da Funk*; and *The Tempest*. Recent: Claudia Rankine's *The White Card* (Diane Paulus director, ART); *Lempicka* (Rachel Chavkin director, WTF); *Admissions* (LCT); *La Dame aux Camélias* (France); and *The Invisible Hand* (NYTW — Henry Hewes Outstanding Set Design Award). He has designed over 250 productions in the U.S. and internationally. Awards include: OBIE Award Sustained Excellence; Yale School of Drama Design Faculty.

ALEJO VIETTI (*Costume Designer*)'s Arena Stage credits include: *Ella, The Pajama Game, Anything Goes* (Helen Hayes Award) and Disney's *Newsies*. New York credits include: Broadway's *Holiday Inn, Allegiance* (Drama Desk nomination) and *Beautiful: The Carole King Musical* (U.S. tour, West End — Olivier Award nomination, Australia, Japan and UK tour). He has designed for City Center Encores!, Radio City Rockettes, Roundabout Theatre, Manhattan Theatre Club, Atlantic Theatre, among others. Opera credits include: New York City Opera, Chicago Lyric Opera, Minnesota Opera, Wolf Trap Opera and Donesk Opera (Ukraine). Selected regional work includes: Alley Theatre, Shakespeare Theatre, Ford's, Signature, Goodspeed, Guthrie, Hartford Stage, Paper Mill Playhouse and The Old Globe. Other credits include: Disney's *The Hunchback of Notre Dame*, Ringling Brothers and Barnum & Bailey Circus. TDF Irene Sharaff Young Master Award recipient.

NICOLE PEARCE (*Lighting Designer*) is an international lighting designer for dance, theater and opera based out of Queens, New York. Her work has been seen across the United States, Europe, Siberia, Japan, Korea, New Zealand and Cuba. New York credits include: The Playwrights Realm, The Play Company, The Asia Society and The Mint Theater Company. Regional credits include: Long Wharf, McCarter Theater, Hartford Stage, Philadelphia Theater Company, Williamstown Theater Festival, Resident Ensemble Players and Pittsburgh Public Theater. Selected dance credits include: Joffrey Ballet, Houston Ballet, Hubbard Street, Mark Morris Dance Group, Jessica Lang Dance, Alvin Ailey American Dance Theater, Nederland's Dance Theater, Malpaso and American Ballet Theater. Opera credits include: Arizona Opera, L.A. Opera, The Juilliard School, Opera de Montreal and Minnesota Opera. www.nicolepearcedesign.com.

ROC LEE (*Original Music and Sound Design*) is a Helen Hayes Award-winning D.C.-based composer/sound designer. He holds a Master of Music in stage music composition from CUA. Credits include: *Snow Child, The Price and Mother Courage* (Arena Stage); *Crossing Mnissose* (Portland Center Stage); *Small Mouth Sounds* and *A Doll's House, Part 2* (Round House); *Kid Prince* and *Pablo* (Kennedy Center TYA); *Fairview* and *Describe the Night* (Woolly Mammoth Theatre); *The Lathe of Heaven* (Spooky Action Theater); *Admissions* and *Curve of Departure* (Studio Theatre); *CHARM, Ulysses On Bottles* and *Oh God!* (Mosaic Theater); *Aubergine* and *The Importance of Being Earnest* (Everyman Theatre); *Singin' In The Rain, Matilda The Musical, Tiger Style!, The Invisible Hand, On The Town* and *Aubergine* (Olney Theatre Center); *AIDA* (Constellation Theatre); *Hello My Name Is...* (Welders); *[410] Gone* (Rorschach Theatre); *FAME!* and *In the Heights* (GALA Hispanic Theatre).

CHARLES G. LAPOINTE (*Hair and Wig Designer*) returns to Arena Stage where his work has appeared in Disney's *Newsies* and *Anything Goes*. He has designed over 100 Broadway productions including *Hamilton, The Band's Visit, Beautiful, Ain't Too Proud, Beetlejuice, The Lifespan of a Fact, Jersey Boys, On Your Feet, A Gentleman's Guide to Love and Murder, The Color Purple, Newsies* and *In the Heights*. Chuck's work has also been seen Off-Broadway, in London's West End, at numerous American regional companies and with national and international touring companies. He is the proud recipient of the Drama Desk Award for the Broadway productions of *The Cher Show* and *SpongeBob SquarePants*. He received an Emmy nomination for *The Wiz Live!* and an Emmy nomination for *Jesus Christ Superstar Live!* where he was also honored with a Make-Up Artists & Hair Stylist Guild Award.

JENNY MALE (*Fight and Intimacy Consultant*)'s D.C.-area credits include: Arena Stage: Disney's *Newsies*, *Celia and Fidel*; Ford's Theatre: *Guys and Dolls*; Rep Stage (Resident Intimacy and Fight Director): *E2*, *Things That Are Round*, *Sweeney Todd*, *True West*, *H2O*, *Yellowman*, *Dorian's Closet*; Factory 449: *Lela & Co.*, *Agnes of God*; Constellation Theatre Company: *The 39 Steps*; Washington Stage Guild: *Bloomsday*. Affiliations include: Certified Teacher with the Society of American Fight Directors and Certified Intimacy Director with Intimacy Directors & Coordinators.

LISA NATHANS (*Dialect and Vocal Coach*) is thrilled to be coaching again for Arena Stage after coaching Disney's *Newsies* and Ken Ludwig's *Dear Jack, Dear Louise* previously this season! Other D.C. credits include various productions with the Kennedy Center Theater for Young Audiences, Shakespeare Theatre Company, Olney Theatre Center, Signature Theatre, Theater Alliance, Keegan Theatre and MetroStage. Regional credits include: Guthrie Theater, The 5th Avenue and Theatricum Botanicum. TV credits include: National Geographic's *Elemental: Hydrogen vs. Hindenburg*. Teaching (USA and UK): University of Maryland: TDPS (Assistant Professor, Voice, Speech, and Acting); CalArts; Stella Adler Academy; RADA; Royal Welsh; Royal Central; University of Washington (PATP MFA); and University of Minnesota (Guthrie BFA). Training: Royal Central School of Speech and Drama: MFA (Voice Studies); Boston University: BFA (Acting); Linklater Voice Designation; and Colaizzi Speech Practitioner. Break legs all!

JOCELYN CLARKE (*Dramaturg*) is currently Theatre Adviser to the Arts Council of Ireland and Dramaturg at American Voices New Play Institute at Arena Stage in Washington, D.C. He has taught dramaturgy at the John F. Kennedy Center for the Performing Arts, Columbia University and Trinity College Dublin. He was the Commissioning and Literary Manager of the Abbey Theatre for four years, and lead

theater critic with *The Sunday Tribune* for nine years. He is an associate artist with The Civilians and Theatre Mitu in New York. He has written six plays for Anne Bogart and the SIT Company — *Bob*, *Alice's Adventures Underground*, *Room*, *Score*, *Antigone* and *Trojan Women (After Euripides)*, and *Chess Game No. 5*.

SOYICA DIGGS COLBERT (*Production Dramaturg*) is vice dean of faculty and idol family professor of the College of Arts and Sciences at Georgetown University. She is the author of *The African American Theatrical Body: Reception, Performance and the Stage* and *Black Movements: Performance and Cultural Politics*. Colbert edited the Black Performance special issue of *African American Review* and co-edited *The Psychic Hold of Slavery*. She is currently working on two forthcoming book projects: a monograph, *Becoming Free: An Intellectual Biography of Lorraine Hansberry* and a co-edited collection, *Race and Performance After Repetition*. Regional Credits include: *A Raisin in the Sun* and *Two Trains Running* (Arena Stage); and *Amen Corner* (Shakespeare Theatre Company). Awards include: National Endowment for the Humanities Fellowship, Woodrow Wilson Fellowship and Mellon Fellowship. Training: Rutgers University (Ph.D.), Georgetown University (B.A.).

SUSAN R. WHITE (*Stage Manager*) is thrilled to be a part of Arena's 70th season and to be working, once again, with Artistic Director Molly Smith. Susan is a proud member of Actors' Equity Association.

ALLIE ROY (*Assistant Stage Manager*) is very excited to return to Arena Stage after being the assistant stage manager on the remount of *The Originalist*. When Allie is not at Arena, she is stage managing all over the DMV area. Her recent favorites include: *West Side Story* with the NSO Pops; *The Second City's America It's Complicated* and *Love, Actually* at The Kennedy Center; *A Chorus Line*, *Grand Hotel*, *Scottsboro Boys*, *Diner* (world premiere) and *West Side Story* at Signature Theatre; and *Admissions*, *If*

I Forget, Translations, Curve of Departure (world premiere) and *Straight White Men* at Studio Theatre. Before moving to the D.C. area, Allie stage managed in and around Los Angeles for 10 years. Allie is a proud member of Actors' Equity.

ARENA STAGE LEADERSHIP

MOLLY SMITH (*Artistic Director*) See bio on page 18.

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.



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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. For more information about planned giving, please contact Maya Weil at 202-600-4158 or mweil@arenastage.org. The following are members as of February 15, 2019.

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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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 Literary Manager..... Naysan Mojangani
 Casting Director/Line Producer..... Teresa Sapient
 Dramaturg..... Jocelyn Clarke
 Artistic Development
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 Casting Fellow Mary Estrera*
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Assistant Properties Director.....Jonathan Borgia
Master Prop Carpenter.....Michael Ritoli
Props Artisan.....Niell DuVal
Property Assistants.....Marion Hampton Dubé,
Kyle Handziak

LIGHTS

Master Electrician.....Christopher V. Lewton
Assistant Master Electrician.....Paul Villalovoz
Electricians.....Scott Folsom, Brian Flory,
Kelsey L. Swanson
Lighting Fellow.....Minjoo Kim*

SOUND

Sound and Video Supervisor.....Brian Burchett
Master Sound and
Video Technician.....Timothy M. Thompson
Sound Technicians.....Alex Cloud,
Adam W. Johnson,
Drew Moberley

COSTUMES

Costume Director.....Joseph P. Salasovich
Associate Costume Director.....Cierra Coan
Drapers.....Carol Ramsdell, Steven Simon
First Hands.....Michele Macadaeg, Mallory Muffley
Craftsperson.....Deborah Nash
Wardrobe Supervisors.....Alina Gerall, Alice Hawfield
Costume Assistant.....Kitt Crescenzo
Costume and Wardrobe Assistant.....Adelle Gresock

STAGE MANAGEMENT

Stage Managers.....Rachael Danielle Albert,
Marne Anderson, Kurt Hall,
Martha Knight, Emily Ann Mellon,
Allie Roy, Christi B. Spann,
Susan R. White
Stage Management Fellows.....Stephen Bubniak*,
Delaynie Rizer*

*Allen Lee Hughes Fellow





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