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In the summer of 1899, the newsboys of New York City took on two of the most powerful men in the country — Joseph Pulitzer and William Randolph Hearst — and won. Inspired by true events, the Broadway smash hit is a testament to the power of standing up and speaking out. *Newsies* is “a winning, high-energy musical” (*Entertainment Weekly*) just in time for the holidays and perfect for the whole family.

WORLD-PREMIERE LOVE STORY

KEN LUDWIG'S DEAR JACK, DEAR LOUISE

BY **KEN LUDWIG**
DIRECTED BY **JACKIE MAXWELL**
KREEGER THEATER | **NOVEMBER 21 – DECEMBER 29, 2019**

When two strangers meet by letter during World War II, a love story begins. But as the war continues, it threatens to end their relationship before it even starts. Tony Award-winning playwright Ken Ludwig (*Baskerville: A Sherlock Holmes Mystery*, *Lend Me a Tenor*) tells the joyous, heart-warming story of his parents' courtship during World War II and the results are anything but expected.

COURAGEOUS VOICES

A THOUSAND SPLENDID SUNS

ADAPTED BY **URSULA RANI SARMA**
BASED ON THE NOVEL BY **KHALED HOSSEINI**
DIRECTED BY **CAREY PERLOFF**
KREEGER THEATER | **JANUARY 17 – MARCH 1, 2020**

Adapted from the *New York Times* bestselling novel by Khaled Hosseini (*Kite Runner*), the lives of two Afghan women are inextricably bound together. In the war-ravaged Kabul, Miriam and Laila become unlikely allies in the face of the insurmountable odds of a brutal and oppressive way of life. Called “emotionally stirring” (*Los Angeles Times*), this gripping and heart-rending fight for survival will keep you on the edge of your seat from start to finish.

THE OREGON SHAKESPEARE FESTIVAL
PRODUCTION OF

MOTHER ROAD

BY **OCTAVIO SOLIS** | DIRECTED BY **BILL RAUCH**
FICHANDLER STAGE | **FEBRUARY 7 – MARCH 8, 2020**

As William Joad sets out on an epic journey to pass down his family farm, he is humiliated to find that the only surviving descendant of his family is a Mexican-American named Martín Jodes, an ex-migrant worker. Inspired by John Steinbeck's classic, *The Grapes of Wrath*, the two men forge an unlikely bond and come to terms with their brutal past. This powerful new play examines the crossroads of family, immigration and the American dream.

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WORLD-PREMIERE POWER PLAY

CELIA AND FIDEL

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

ARLENE AND ROBERT KOGOD CRADLE | **FEBRUARY 28 - APRIL 12, 2020**

Can one woman change the mind of a man and the fate of a nation? Fidel Castro's most trusted confidant and political partner, Celia Sánchez, is never far from his side as he grapples with how to move his country forward. Imbued with magical realism, Arena Stage's seventh Power Play imagines a conversation between Cuba's most influential female revolutionary and its most notorious political leader in a contest between morality and power.

PART OF THE AUGUST WILSON FESTIVAL

AUGUST WILSON'S SEVEN GUITARS

BY **AUGUST WILSON**

DIRECTED BY **TAZEWEILL THOMPSON**

FICHANDLER STAGE | **APRIL 3 - MAY 3, 2020**

Seven lives are interconnected in 1940s Pittsburgh when old friend and blues singer Floyd Barton vows to turn his life around after a surprise windfall leaves him hopeful for a second chance. Infused with deep and soaring blues rhythms, this "rich and exceptionally vivid" (*Variety*) play pits the desire for a better future against the harsh realities ultimately leading to heartbreaking and inescapable circumstances.

A TRAILBLAZING SPIRIT

TONI STONE

BY **LYDIA R. DIAMOND** | DIRECTED BY **PAM MACKINNON**

IN ASSOCIATION WITH **AMERICAN CONSERVATORY THEATER**
KREEGER THEATER | **APRIL 23 - MAY 31, 2020**

Considered a pioneer, Toni Stone is the first woman to play baseball in the Negro Leagues, also making her the first woman to play professionally in a men's league in the 1950s. Based on Martha Ackmann's book, *Curveball, The Remarkable Story of Toni Stone*, this uplifting story follows Stone as she blazes a path in the male-dominated sports world against all odds, shattering expectations and creating her own set of rules.



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KEN LUDWIG'S DEAR JACK, DEAR LOUISE

TABLE OF CONTENTS

- 7** Artistically Speaking
- 9** From the Executive Producer
- 10** Dramaturgy Note
- 13** Title Page
- 15** Time / Cast
- 17** For this Production
- 19** Bios — Cast and Creative Team
- 25** Arena Stage Leadership
- 26** Board of Trustees / Theatre Forward
- 27** Thank You — Full Circle Society
- 29** Thank You — Annual Fund
- 32** Thank You — Institutional Donors
- 33** Thank You — Special Event Donors
- 34** Theater Staff

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When I came to Arena over 20 years ago, Washington, D.C., theaters were rarely producing world premieres.

Occasionally Woolly Mammoth and Signature would, but there was a dearth of new work. I came from Alaska with a passion for living writers and we created a conference called, "Who Needs New Plays?" — a provocative title that drew a few hundred theater makers under a big white tent in our parking lot. Programs included a fainting couch where audience members would be questioned by a psychiatrist about why they were afraid of new plays, and invigorating panels opening everyone's eyes to the pleasure of taking a risk on new work. Out of that crazy experience, more theaters began developing new work and the Kennedy Center created Page to Stage.

New work begets more new work and Washington is now known as a center nationally for launching new plays and musicals. I like to think our little conference struck a match that has turned into a city on fire with living writers. Along with playwright Karen Zacarías, Theatre Communications Group recently named Ken Ludwig as one of the most-produced playwrights of the 2019–2020 season. To have two Washingtonians on this list is quite the achievement.

This season, we're presenting three world premieres and two plays that are in their second or third production and I'm thrilled to welcome Ken Ludwig back to Arena. Ken's repertoire, by nature, is epic in scale. He's recognized internationally for his adaptations of classics, like *The Three Musketeers* and Agatha Christie's *Murder on the Orient Express*. He's also one of the American theater's finest comedic writers. It's evident in farces like *Fox on the Fairway* and, of course, *Lend Me A Tenor*. Our audiences will remember Ken's *Baskerville: A Sherlock Holmes Mystery* or our premiere of *Shakespeare in Hollywood*.

Dear Jack, Dear Louise is a departure from Ken's usual writing, and I think it's his finest play yet. True, there are fewer hijinks, less door slamming and only two actors; yet the play manages to capture all that we love about Ken's voice — his ability to close the void between people with compassion and laughter.

The play is a love letter to Ken's parents. Each time I read through the script, I'm swept into their romance. What is it about love stories that draw us in time and time again?

I think the answer is quite simple: love stories ask big questions. How does love change us? What are the limitations of love? What are we willing to risk for the person we love? Love stories are about the human condition and what it means to be human. At Arena, love stories are always included in our season planning sessions because they breathe new life into our mission and further our investigation of the American spirit.

Presenting a world premiere is an exciting time in the life of any theater. A commitment on the part of a writer, tenacity, perseverance, talent and a little bit of standing in the right place at the right time helps a new play land in the world. Arena's production team, headed by the excellent Jackie Maxwell, has done a beautiful job in bringing this love story to the stage.

A stylized, handwritten signature of Molly Smith in black ink.

Molly Smith
Artistic Director



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FROM THE EXECUTIVE PRODUCER



We are thrilled to present three world-premiere productions as part of our 70th Season — the second being Ken Ludwig's *Dear Jack, Dear Louise*. Part of our commitment to building a healthy, dynamic and powerful artistic community can be found in our partnership with local writers like Ken. By presenting their work on our stages, we can better gauge what our immediate community is thinking about, what they value and, through the lens of our mission, what they envision the American identity to be.

We are fortunate to have a relationship with local writers like Ken who are part of the national discourse. Since moving into the Mead Center, we have managed to present the work of nationally recognized local playwrights like Karen Zacarias and John Strand. Our audiences may be familiar with Karen's play *Native Gardens*, which was co-presented with the Guthrie Theater in Minneapolis, or *Destiny of Desire*, which was part of the Women's Voices Theater Festival and was a recipient of an Edgerton Foundation New Play Award. Her voice has been instrumental in deepening the discourse around Latinx stories on our stages and in theaters across the nation.

John Strand's *The Originalist* was born at Arena Stage in 2015 and has gone on to tremendous success; after its premiere at Arena, the production was remounted a few seasons later and played in Chicago, Sarasota, Pasadena and ultimately Off-Broadway. We've commissioned John on multiple occasions, but I am still in awe of what he captured in *Justice Scalia* — a polarizing figure teeming with pathos and humanity.

We also support the work of local playwrights through Playwrights' Arena, a year-long program focused on investigating artistic process and dramaturgical practice. Under the guidance of dramaturg Jocelyn Clarke, the program is providing local playwrights with individual dramaturgical support and evaluation of their personal artistic processes. The cohort includes Audrey Cefaly, Annalisa Dias, Paige Goodwin, Psalymayene 24 and Alan Sharpe. The plays and projects generated by members of the Playwrights' Arena have been presented in theaters across the country — including *Intelligence* by inaugural cohort member Jacqueline E. Lawton in our 2016/17 season.

Dear Jack, Dear Louise is not my first interaction with Ken's body of work. In fact, my friendship with Ken was formed in the Broadway sphere as a producer of *Lend Me A Tenor* and his musical adaptation of *The Adventures of Tom Sawyer*. At Arena Stage, we have had the pleasure of presenting several of Ken's plays in the past, including *Shakespeare in Hollywood* and *Baskerville: A Sherlock Holmes Mystery*. His biting wit and ability to find grace within farce have brought him international acclaim. This piece you are about to witness is an excellent addition to his repertoire and we are honored to present the world premiere in the Kreeger.

If this is your first time experiencing Ken's writing, you're in for a treat.

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

Edgar Dobie

Executive Producer

President of the Corporation

“YOU WRITE, HE’LL FIGHT”:

LETTER-WRITING IN AMERICA — NOW AND THEN

by Naysan Mojangani, Literary Manager



The real-life Jack Ludwig and Louise Rabiner, c 1942.
Photos courtesy of the playwright

When was the last time you wrote a letter? Not an email, not a text message, not a postcard or a bulk Christmas card with a quickly scrawled wet signature “to show a personal touch,” but an actual, physical, personal letter? If you’re like most Americans in 2019, it’s been a while. According to the U.S. Post Office, the average American household sends about four personal letters per year.

Can you blame us? In the time it takes to find paper and a pen and an envelope, I can pull out my phone, send a text message and get a reply. And I have to buy a stamp? And find a mailbox? Then there’s delivery time, of course — in the two days it takes a letter to make its way across the country, the average American will receive about 50 emails. The ubiquity of the home telephone after World War II, followed by the rise of the Internet and digital communications, made the hand-written personal letter seem archaic and inconvenient.

And yet, despite all of that, there’s no denying the very real impact of receiving a hand-written personal letter — to know that a loved one cared enough to take that time, to hold the same piece of paper that they held...Is it any wonder that throughout our history, our soldiers have been desperate for letters from home? During World War II, there were so many letters between soldiers and their families that the military introduced “V-mail,” which involved transferring letters onto microfilm and reproducing them on paper at their final destination. Even today, our military continues to write and receive far more personal letters than the average American; soldiers who don’t receive regular mail can even sign up for services that match them with civilian correspondents to create that sense of connection.

During World War II, letters were how soldiers kept up with the gossip and goings-on back home, and how they reminded themselves what they fought for. Letters were how parents and significant others knew their boys were safe, and how they learned what conditions were like on the front (within the restrictions of the military censors). Today, those very same letters are tremendously important to modern readers, they provide insight to the personal experience of historic battles and events, they help researchers understand wartime conditions and — like this play — they remind us all that the men and women we send to war are human beings.

To any veterans or current military service members reading this: thank you for your service. And enjoy the show.



***Dear Jack, Dear Louise* takes place from June 1, 1942 to May 8, 1945. Here are some details of American life in the early 1940s.**



- FDR was elected to his third term as president in 1940, winning 54.7% of the popular vote and taking the electoral college 449-82
- The US population was 132,164,569 — less than half of what it is today
- The average annual salary was \$1,900
- Before the draft lowered these numbers even further, about 25% of adults graduated high school; 10% of men and 5% of women had a four-year college degree
- The first McDonald's opened in San Bernardino, CA, on May 15, 1940
- Before the Selective Training & Service Act was signed in 1940, about 70% of Americans were in favor of compulsory military service; by the end of the war, 49 million men had registered with their draft boards and 16 million Americans served in the military (over 10% of the total population)
- Worldwide casualties for the war are estimated at up to 85 million people; of the 80,000 military service members reported missing in action during the war, over 72,000 are still unaccounted for today
- Most professional sports continued throughout the war, despite the loss of many players to the draft; that loss was so severe that in the 1943 NFL season, the Philadelphia Eagles and Pittsburgh Steelers played as a combined team, referred to by fans as the "Steagles"
- Rationing was a daily part of life on the homefront, affecting everything from toothpaste to bacon — for instance, starting in January 1942, most civilians were barred from purchasing new tires, and could only have them repaired
- The most popular baby names in 1942 were James and Mary
- The average price of gasoline in 1940 was \$0.18/gallon; milk was almost twice as expensive at \$0.34/gallon
- In 1942, automotive manufacturers had to redesign their cars to do without nickel, aluminum or zinc (which were reserved for military use); after 1942, they stopped producing civilian cars entirely



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KEN LUDWIG'S DEAR JACK, DEAR LOUISE

BY KEN LUDWIG
DIRECTED BY JACKIE MAXWELL

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TIME

The play takes place from June, 1942 – May, 1945.

CAST (in alphabetical order)

Jack Ludwig.....JAKE EPSTEIN
Louise Rabiner.....AMELIA PEDLOW

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Associate Wig Designer	ELLYN MILLER
Technical Director	NATALIE BELL
Properties Director	JENN SHEETZ
Costume Director	JOSEPH P. SALASOVICH
Master Electrician	CHRISTOPHER V. LEWTON
Sound and Video Supervisor.....	BRIAN BURCHETT
Vocal Coach.....	LISA NATHANS
Stage Management Fellow.....	STEPHEN BUBNIAK
Directing Assistant.....	SHANARA GABRIELLE
Script Supervisor.....	DANTE FLORES
Stage Carpenter	ALEKX SHINES
Props.....	KYLE HANDZIAK
Light Board Operator.....	SCOTT FOLSOM
Assistant to the Lighting Designer	MINJOO KIM
Sound Technician	DREW MOBERLEY
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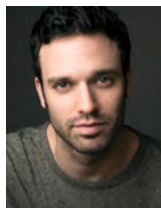
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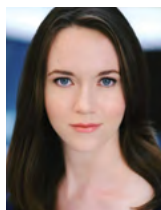


CAST



JAKE EPSTEIN (*Jack Ludwig*) last appeared in D.C. as Melchior in the National Tour of *Spring Awakening* at The Kennedy Center. On Broadway, he originated the role of Gerry Goffin in the Tony-nominated *Beautiful:*

The Carole King Musical and survived playing Peter Parker/Spider-Man in *Spider-Man: Turn Off the Dark*. Other favorite theater credits include: *Straight* (Off-Broadway); *American Idiot* (1st National Tour); *Billy Elliot* (Mirvish); *Dog Sees God* (Canadian premiere); and *Therefore Choose Life* (co-writer, HGJT). On television, he is best known for *Degrassi* (Gemini Award), *Designated Survivor* and *Suits*. Recently, Jake premiered his solo show *Boy Falls from the Sky* at the Toronto Fringe Festival (Best of Fringe, Outstanding Production). Graduate of the National Theatre School of Canada. For Ness.



AMELIA PEDLOW (*Louise Rabiner*)'s D.C. credits include: *Doubt* (Studio Theatre); *Love's Labor's Lost* (The Folger); and *The Metromaniacs, A Midsummer Night's Dream* and *The Merchant of Venice*

(Shakespeare Theatre Company). Off-Broadway credits include: *Intelligence* (world premiere) (NYTW Next Door); *Pride & Prejudice* (world premiere by Kate Hamill) (Primary Stages); *Tis Pity She's a Whore* (Red Bull Theatre Company); *The Liar and The Heir Apparent* (Classic Stage Company); and *You Never Can Tell* (The Pearl). Other regional work includes: The Guthrie, The Old Globe, The Hanger, Hudson Valley Shakespeare Festival, La Jolla Playhouse, Hartford Stage, The Huntington, Denver Center, Cleveland Playhouse and Virginia Stage Company. TV: *The Good Wife*, *Blue Bloods*, *Shades of Blue* and *The Blacklist*. BFA from The Juilliard School.

CREATIVE

KEN LUDWIG (*Playwright*) is a two-time Olivier Award-winning playwright who has written 28 plays and musicals, including six shows on Broadway and seven in London's West End. *Lend Me A Tenor* won two Tony Awards and was called "one of the classic comedies of the 20th century" by the *Washington Post*. Many of his works have become a standard part of the American repertoire, including *Crazy For You* (five years on Broadway; Tony and Olivier Awards for Best Musical); *Moon Over Buffalo* (starring Carol Burnett); *Twentieth Century* (starring Alec Baldwin); *Baskerville*, *Shakespeare in Hollywood* (Helen Hayes Award); *The Game's Afoot* (Edgar Award for Best Mystery of the Year); *A Fox on the Fairway*; *Leading Ladies*; and a stage version of *Murder on the Orient Express*, written at the request of the Agatha Christie Estate. His book *How to Teach Your Children Shakespeare* won the Falstaff Award for Best Shakespeare Book of the Year. His work has been performed in over 30 countries in more than 20 languages and is produced somewhere in the United States every night of the year. www.kenludwig.com

JACKIE MAXWELL (*Director*) previously directed Arena Stage's *Junk*, *Watch on the Rhine* and *Good People*. Jackie most recently directed a critically acclaimed production of *August: Osage County* for Toronto's Soulpepper Theatre. Other recent productions include the world premiere of *Paradise Lost* for the Stratford Festival and the Canadian premiere of *The Humans* for the Canadian Stage/Citadel Theatre. In 2016, she finished a 14-year tenure as artistic director of the Shaw Festival. Some favorite productions directed there include *Uncle Vanya*, *Sweeney Todd*, *The Divine* (world premiere), *Come Back Little Sheba*, *Major Barbara*, *Ragtime* and *Saint Joan*. Jackie has worked extensively throughout Canada and in the U.S. and was artistic director of Toronto's Factory Theatre for eight years. She has received many awards including two Dora Mavor Moore Awards for directing, two honorary degrees and the Order of Ontario. Upcoming projects include a remount of *Paradise Lost* for the Centaur Theatre Montreal and a return to the Shaw Festival to direct *Playboy of the Western World*.



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BEOWULF BORITT (*Set Designer*)'s Broadway credits include: *Act One* (Tony Award), *The Scottsboro Boys* (Tony Nomination), *Therese Raquin* (Tony Nomination), *Come From Away*, *Freestyle Love Supreme*, *Be More Chill*, *The New One*, *Bernhardt/Hamlet*, *Meteor Shower*, *A Bronx Tale*, *Prince of Broadway*, *Hand to God*, *Sondheim on Sondheim*, ...*Spelling Bee*, *LoveMusik*, *Rock of Ages*, *Chaplin*, *Bronx Bombers*, *Grace*, and *The Two and Only*. Broadway revival credits include: *On the Town* and *Sunday in the Park...* His Off-Broadway credits include 100 shows such as *The Last Five Years*, *Fiddler on the Roof* (in Yiddish), *Sleepwalk With Me* and *Miss Julie*. He has designed for the NYC Ballet, Ringling Brothers, Barnum & Bailey Circus and around the world in England, Russia, China, Australia and Japan. He also received the 2007 OBIE Award for sustained excellence.

LINDA CHO (*Costume Designer*) won the Tony Award and the Henry Hewes Design Award for the Broadway musical *A Gentleman's Guide to Love and Murder*. In 2017, she was nominated for the Tony, Outer Critic's Circle and Drama Desk Awards for Best Costume Design of a Musical for the Broadway production of *Anastasia*. In 2018, she was proud to be part of Broadway's first all-female creative team for *Lifespan of a Fact*. She is the recipient of the Theatre Development Fund's Irene Sharaff Young Master Award. Linda attended the Paris American Academy to study fine arts and fashion, received a B.A. from McGill University in Montreal majoring in psychology and received her M.F.A. from the Yale School of Drama.

JASON LYONS (*Lighting Designer*)'s dynamic lighting has been featured worldwide, stylistically ranging from the sensitive minutia of the darkest drama to the kinetic drive and excitement of rock & roll. Recent theater productions include the Broadway revival of *On the Town*; *Bring It On*, *The Musical* (Broadway & National Tour); *Rock Of Ages* (Broadway, National Tour, Australia, London and Vegas); *The Asian Tour of Jay Chou's The Secret*; and the hit dark comedy *Hand to God*. Jason has designed special events for such organizations as Joe Torre's Safe At Home Foundation (over the years featuring Mariah Carey, Bruce

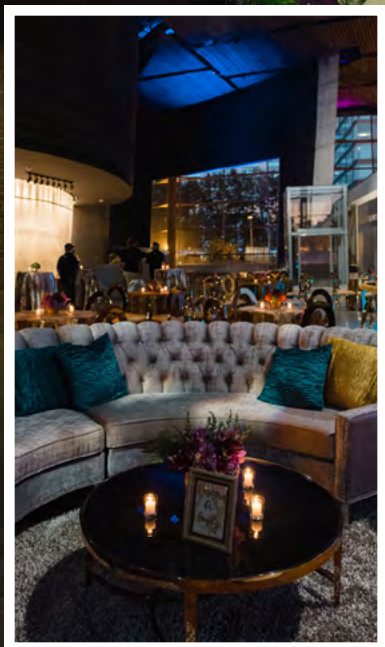
Springsteen, Jon Bon Jovi and Garth Brooks), Project ALS (featuring Jennifer Hudson) and Friends In Deed (featuring Elvis Costello). Corporate clients have included Lifetime Television, AIG, Sony and The United Nations.

LINDSAY JONES (*Original Music and Sound Design*)'s Arena Stage credits include: *Fiddler on the Roof*, *The Tallest Tree in the Forest*, *Five Guys Named Moe*, *The Mountaintop*, *Ruined*, *Well* and *Noises Off*. Broadway credits include: *Slave Play*, *The Nap*, *Bronx Bombers* and *A Time to Kill*. Off-Broadway credits include: *Bootycandy* (Playwrights Horizons), *Mr. Joy* (LCT3), *Privacy* and *Dry Powder* (Public Theater) and many others. He's worked regionally at Guthrie, Hartford Stage, Alliance, Goodman, Old Globe, ACT, Chicago Shakespeare, Steppenwolf, La Jolla Playhouse, Arena Stage and many others. He's worked internationally with Stratford Shakespeare Festival (Canada), Royal Shakespeare Company (England) and many others. Awards include: seven Joseph Jefferson Awards and 24 nominations, two Ovation Awards and three nominations, three Drama Desk Award nominations, three Helen Hayes nominations, two Barrymore nominations and many others. Film scoring credits include HBO Films' *A Note of Triumph* (2006 Academy Award, Best Documentary) and many others. www.lindsayjones.com

CHARLES G. LAPOINTE (*Wig Designer*) returns to Arena Stage, where his work is appearing in this season's *Disney's Newsies* and last season's *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.



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JOCELYN CLARKE (*Dramaturg*) is currently theater advisor 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, including *Bob*, *Alice's Adventures Underground*, *Room*, *Score*, *Antigone*, *Trojan Women* (*After Euripides*) and *Chess Game No. 5*.

LISA NATHANS (*Vocal Coach*) is thrilled to be coaching again for Arena Stage after coaching *Newsies* and *Anything Goes*. Other D.C.-area 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 (Minneapolis), The 5th Avenue (Seattle), The Road Theatre Company and Theatricum Botanicum (Los Angeles). TV credits include National Geographic's "Elemental: Hydrogen vs. Hindenburg." She offers private coaching/workshop development and is a VASTA member. 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); University of Minnesota (Guthrie BFA). Training: Royal Central School of Speech and Drama: MFA (Voice Studies); Boston University: BFA (Acting); Linklater Voice Designation; Colaianni Speech Practitioner. Break legs all!

GEOFF JOSSELSO, CSA (*New York Casting*) is pleased to continue his association with Arena Stage. Broadway and Off-Broadway productions include *The Velocity of Autumn* starring Estelle Parsons; *Southern Comfort*; *Yank!*; *Enter Laughing*; *Pretty Filthy*; *John and Jen*, *Himself and Nora*; and *Altar Boyz*. He

has also cast productions for Actors Theatre of Louisville, Arizona Theatre Company, Bay Street Theatre, Brooklyn Academy of Music, The Civilians, Cleveland Play House, Bucks County Playhouse, Cape Playhouse, Denver Center, Marriott Theatre, North Shore Music Theatre, Old Globe, Oregon Shakespeare Festival, The Public Theatre and the York Theatre Company. For more information: www.geoffjosselson.com

KURT HALL (*Stage Manager*)'s Arena Stage credits include *Right To Be Forgotten*, *Jubilee*, *Indecent*, *The Great Society*, *The Pajama Game*, *Smart People*, *Watch on the Rhine*, *Carousel*, *Born for This*, *All the Way*, *Sweat*, *The Blood Quilt*, *Our War*, *Smokey Joe's Café*, *Mother Courage and Her Children* starring Kathleen Turner, *Maurice Hines is Tappin' Thru Life*, *Good People*, *Red Hot Patriot* starring Kathleen Turner, *The Normal Heart*, *Red*, *Ruined*, every tongue confess starring Phylicia Rashad, *Duke Ellington's Sophisticated Ladies*, *Looped* starring Valerie Harper, *Next to Normal* starring Alice Ripley, *Awake and Sing!* and *The Goat, or Who is Sylvia*. He has additional regional credits at the Kennedy Center, Roundabout Theatre Company, McCarter Theatre, Shakespeare Theatre Company, Kansas City Repertory Theatre, Baltimore Center Stage and Signature Theatre. Thanks to his family for all their support.

RACHAEL DANIELLE ALBERT (*Assistant Stage Manager*) is delighted to return to Arena Stage. Credits include: *Junk*, *Native Gardens*, *A Raisin in the Sun*, *Watch on the Rhine*, *Erma Bombeck: At Wit's End* and *The City of Conversation*. Regional credits include: *She A Gem* and *Bright Star* (Kennedy Center); *Fairview*, *Describe the Night*, and *Botticelli in the Fire* (Woolly Mammoth); *The Wolves* (Studio Theater); *Seize the King*, *Up Here*, *Ether Dome* and *Peer Gynt* (La Jolla Playhouse); *The Odd Couple*, *Sylvia* and *Souvenir* (New London Barn Playhouse); and *The Last Days of Judas Iscariot* (Stage 773). New York credits include: *The Roads to Home* (Primary Stages); *Maize & Blue* on Broadway; and *The Last Word* (NYMF). Founding member: Ubuntu Theater Project (Oakland, CA). MFA: University of California, San Diego. BFA: University of Michigan. Proud AEA member.



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ARENA STAGE LEADERSHIP

MOLLY SMITH (Artistic Director) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include large-scale musicals like *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.

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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THEATER STAFF

Artistic Director Molly Smith
 Executive Producer Edgar Dobie
 Founding Director Zelda Fichandler (1924-2016)
 Founding Executive Director Thomas C. Fichandler
 (1915-1997)

ARTISTIC DEVELOPMENT

Deputy Artistic Director Seema Sueko
 Literary Manager Naysan Mojangani
 Casting Director/Line Producer Teresa Sapient
 Dramaturg Jocelyn Clarke
 Artistic Development
 Administrative Assistant Asha Moses
 Literary Fellow Dante Flores*
 Directing Fellow Gregory Keng Strasser*
 Current Commissioned Writers Kia Corthron,
 Nathan Alan Davis, Emily Feldman,
 Idris Goodwin, David Henry Hwang, Rajiv Joseph,
 Kenneth Lin, Craig Lucas, Eduardo Machado,
 Octavio Solis, Theresa Rebeck, Lauren Yee,
 Karen Zacarias, Zack Zadek
 Playwrights' Arena 2019 Audrey Cefaly,
 Annalisa Dias, Paige Goodwin,
 Psalmayene 24, Alan Sharpe

ADMINISTRATION

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Director of Community Engagement/
 Senior Artistic Advisor Anita Maynard-Losh
 Director of Education Ashley Forman
 School Programs Manager Rebecca Campana
 Master Teaching Artist Psalmayene 24
 Training Programs Manager Sean-Maurice Lynch
 Community Programs Manager Mauricio Pita
 Community Engagement
 Assistant Alan Gonzalez Bisnes
 Community Engagement Fellows Tres McMichael*,
 Megan Philippi*

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 Assistant Hannah Guy-Mozaenter
 Development Communications
 Assistant Lauren Lopaty
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 Human Resources and
 Benefits Associate Kathryn Perry

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Managing Director Khady Kamara

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 and Audience Services Lindsey Wareing Pisani
 Assistant Director of
 Audience Services Sabrina Clark
 Assistant Director of Sales Services Isaac Evans
 Visitor Services Manager Jody Barasch
 House Managers Bruce Perry, Andrew Rampy,
 Renata Wilson
 Assistant Manager of Group Sales Ellison Roberts
 Group Sales Associates Bria Hall, Jay Williams
 Manager of Sales Services Brian Antin
 Assistant Manager
 of Sales Services Marsha Kangas
 Sales Associates DJ Batchelor, Sean Carpenter,
 X. Alexander Durden,
 Kiana Livingston, Colin O'Bryan,
 Jacob Savage, Austin Sternlicht

THEATER STAFF

EVENTS AND RENTALS

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Events and Rentals.....Emma Latimer
Events and Rentals
Assistant Managers.....Brittany Lamback,
Demi Mohamed
Events and Rentals Assistant.....Cameron Appel
Events Fellow.....Tommy Stack*

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Systems Administrator.....Jarett Poole
Database Manager.....Rachel Schlaff
Help Desk Associate.....Edward Wieland

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and Communications.....Renée M. Littleton
Digital Communications Manager.....Brieahn J. DeMeo
Publicist.....Lauren McMillen
Communications Associate.....Samantha Schneider
Senior Graphic Designer.....Shawn Helm
Website and New Media Manager.....Ben Nolan
Multimedia Designer.....Nicole Brate
Assistant Manager of Publications.....Kate Thompson
Marketing Fellow.....Tristin Evans*
Publications Fellow.....Brandon Pelar*
Media Relations Fellow.....Caroline Austin*
Artwork Creation.....Nicky Lindeman
Illustrators.....Jonathan Bartlett, Charles Chaisson,
Raul Colón, Charlie Davis,
Tim O'Brien, Roberto Parada,
Paul Rogers, Jason Seiler, Owen Smith

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Operations Manager.....Alicia Sells
Operations Coordinator.....Jenna Murphy
Assistant Company Manager.....Maddie Newell
Company Management Fellow.....Katharine Templeton*
Facilities and Engineering Manager.....Jerry Sampson
Maintenance Technicians.....Vincent Gregg,
Henry Williams, Keaun Windear
Porter.....Lawrence Wise
Stage Door Attendants.....Ra'Chelle Carey,
Kay Rogers

PRODUCTION

Director of Production.....Robert Hand
Production Manager.....Karen O. Mayhew
Assistant Production Manager.....Trevor A. Riley

SCENIC

Technical Director.....Natalie Bell
Associate Technical Director.....Zachary Fullenkamp
Assistant Technical Director.....Travis Smith
Senior Carpenter.....Norman Lee
Charge Scenic Artist.....Li Qiang
Carpenters.....Mick Coughlan, Craig Hower,
Sean Malarkey, Hannah Martin,
Logan McDowell, Frank Miller, Amanda Srok

PROPERTIES

Properties Director.....Jennifer Sheetz
Associate Properties Director.....Lance Pennington
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
Hair, Wig and Makeup
Supervisor.....Rayna C. Richardson
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,
Christi B. Spann, Susan R. White
Stage Management Fellows.....Stephen Bubniak*,
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