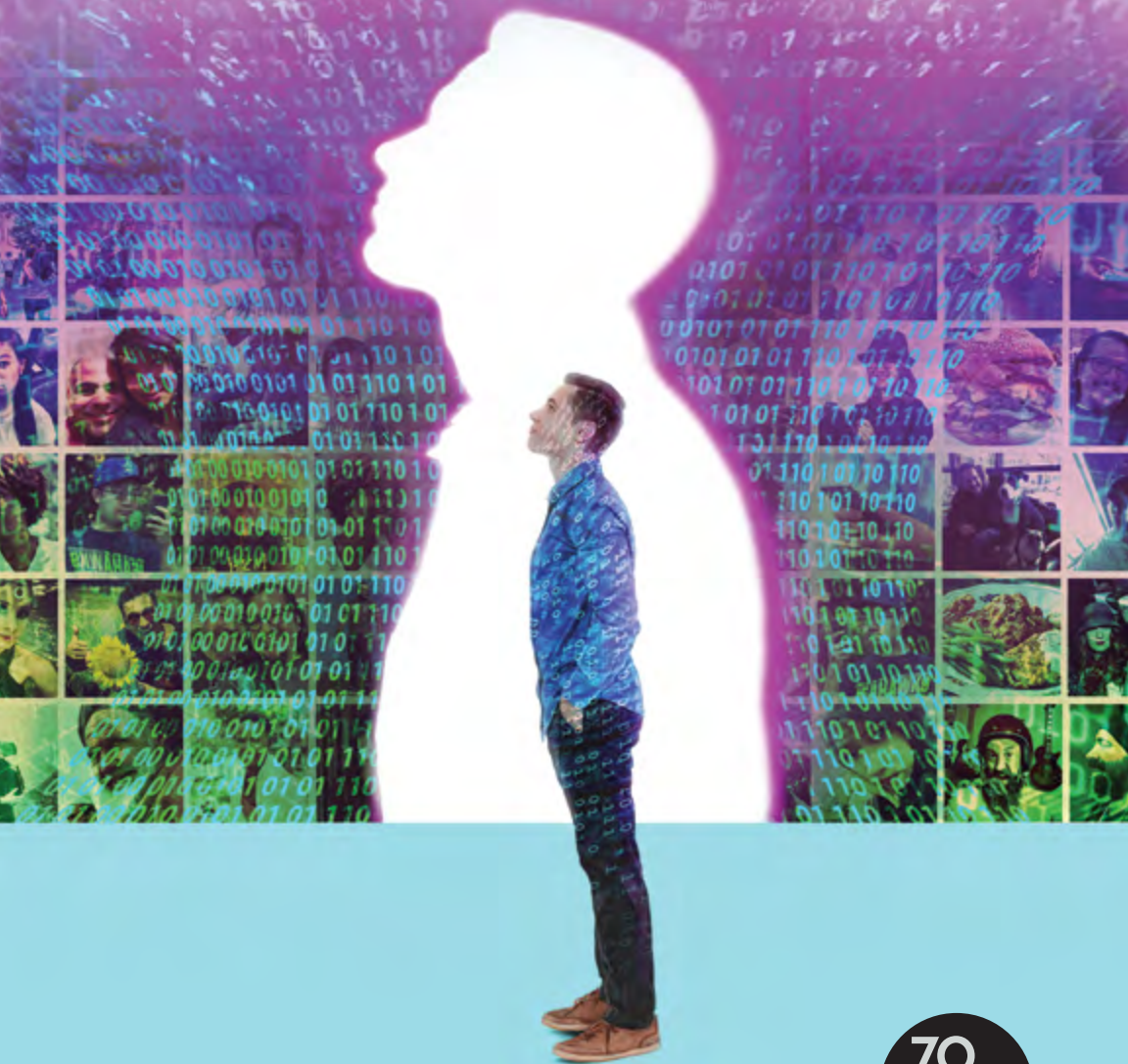


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In the summer of 1899, the newsboys of New York City took on two of the most powerful men in the country — Joseph Pulitzer and William Randolph Hearst — and won. Inspired by true events, the Broadway smash hit is a testament to the power of standing 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.

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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.

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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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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.

SPECIAL ADD-ON PRODUCTION

WORLD-PREMIERE DRAMA

RIGHT TO BE FORGOTTEN

BY **SHARYN ROTHSTEIN** | DIRECTED BY **SEEMA SUEKO**

ARLENE AND ROBERT KOGOD CRADLE | **OCTOBER 11 - NOVEMBER 10, 2019**

The Internet never forgets. A young man's mistake at 17 haunts him online a decade later. Desperate for a normal life, he goes to extraordinary lengths to erase his indiscretion. But freedom of information is big business, and the tech companies aren't going down without a fight. Secrets, lies and political backstabbing abound in this riveting new drama about one man's fierce battle to reclaim his right to privacy.



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RIGHT TO BE FORGOTTEN

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As champions for freedom of speech through the First Amendment, the question around when we allow voluntary forgetfulness is complicated. As Sharyn Rothstein points out in *Right to be Forgotten*, sometimes we do things we regret, we grow up or we change as people. If we never forgive or forget, it is hard—or even impossible—to move on.

Arena's deputy artistic director Seema Sueko brought this play to me and has given this production her careful and talented eye as director. When I read it, I was struck by the play being about this moment in time. Even so, in the time since it was first written and

today, much has happened internationally and nationally around the issue. Technology moves at lightening speed.

I'm a huge proponent of freedom of speech. It's essential. However, when does one person's right to voice an opinion become a chain around someone else's neck?

Europe has a different view of personal privacy, valuing privacy over broad freedoms of speech. As Americans, it's a real and difficult issue to grapple with. We want the internet to be open—and it needs to be; we need to have the ability to mount demonstrations and speak truth to power; and we need to have checks and balances to keep robust and peaceful communities. But we don't want Google or Facebook knowing everything about us, or making decisions for us about what we like, where we want to go, who we want to talk to. People's identities can be stolen, people can be held hostage by a smart hacker somewhere far away.

Freedom of speech and the press is most powerful when it illuminates all sides of an issue.

This brings up a question of forgiveness. When someone changes their mind, comes across the aisle to a new perspective, isn't it right to embrace their change? With the very long memory of the internet—forever—even after the fact people may tap into the beginning of the conversation and not the end, so they don't get to experience the moment of change and forgiveness. There are so many positives to today's world and the technology we have. But we need to be mindful of the pitfalls. I'm energized by the fact that politicians like Mayor Pete are talking about the *Right to be Forgotten*—hopefully, this will grow as a subject nationally.

Sharyn Rothstein is asking the right questions, and in that delightful theater way, not presenting us with easy answers. Finding a comfortable solution—finding the ability to forgive and forget in a way that doesn't stop us from speaking out—that part is for each of us to do.

Molly Smith
Artistic Director



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.



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FROM THE EXECUTIVE PRODUCER



Sharyn Rothstein's *Right to be Forgotten* plunges us headfirst into examining our relationship with the Internet — a landscape built on connectivity, information and innovation, but teeming with persistent notifications, advertising, cyberbullies and false information. More and more, threats to cybersecurity have us renegotiating our relationship with privacy and the devices on which we spend much of our time. The ideas found at the core of Sharyn's play have me thinking about Arena Stage's relationship with the Internet. Arena's vision is to galvanize the transformative power of theater to understand who we are as

Americans. In the digital age, we can no longer continue this pursuit without the Internet being part of that discourse.

Think about how the web has changed your theatergoing experience. How did you hear about our show? Long gone are the days when we would simply mail out a season preview and wait for the subscriptions to flood in. Now we can email, post, share and notify our nearly 300,000 annual patrons about all the exciting things happening on our stages and engage with them in real time. We can also direct our audience to arenastage.org where they can purchase season subscriptions or single-tickets, donate, or take a virtual tour of our spaces, even when the building is closed.

How has the web changed our idea of togetherness? Of community? As we continue to celebrate our 70th Anniversary Season and our 10th year of producing work here in the Mead Center, I am eager to witness how technology will aid our work and provide audiences with access to Arena's voice beyond these walls. This summer, we presented an 11-hour reading of the Mueller Report in the Molly Smith Study. The event, which was attended by more than 250 people, was live-streamed and allowed individuals from around the country to take part in the experience. FaceTime and streaming services continue to change our perception of what it means to be together.

I remember a time when tweets were for the birds and texts were something you held — a manuscript or a novel. When the world feels like it is moving at such a rapid pace that we don't recognize it anymore, I encourage you to find time to unplug. I've found my newsfeed is often congested with content, but lacking empathy and any sense of humanity. Under Deputy Artistic Director Seema Sueko's masterful direction, Sharyn's play cuts through the noise of the digital age with empathy and compassion.

No matter what you think of this rapidly evolving technological age we inhabit, I can't thank you enough for being here with us. And for turning off your cell phone.

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

Edgar Dobie

Executive Producer

President of the Corporation

DRAMATURGY NOTE

WHAT IS THE RIGHT TO BE FORGOTTEN?

by Naysan Mojgani, Literary Manager

In a pre-Internet world, there is a natural distancing that occurs between people and their past; memory fades over time and old news stories are filed away on microfiche. But in the modern world, where an article can be shared with millions in an instant and Google caches data forever, we've lost that natural ability to forget. As a result, one mistake can haunt an individual for a lifetime. With some offenses, this might be justified — as we've seen in the #MeToo era — but should we be followed for decades by every past transgression?

To address this problem, the "right to be forgotten" has been implemented most notably in the European Union (EU)'s General Data Protection Regulation (although similar laws exist in California, Argentina, India and South Korea), which enables individuals to request that search engines de-index links to websites containing "inaccurate, inadequate, irrelevant or excessive" information about themselves. The websites themselves are not removed or censored, but simply become harder to find. Also, the requests are not automatically honored; since the GDPR went into effect in 2014, Google has received over 800,000 requests in Europe, including a total of over 3.3 million specific URLs, and fewer than 45% of those URLs have been removed from Google search results. If Google (not any government body) deems there to be significant public interest in the information, the request may be rejected.

The U.S. has no equivalent federal "right to be forgotten" law as it conflicts with the First Amendment. Free speech advocates are wary of empowering for-profit corporations to decide who has the right to privacy and when. In the interest of an informed public debate on this complicated issue, on the facing page find a brief (and necessarily incomplete) timeline of privacy in the United States.



- 1890** Samuel D. Warren and future Supreme Court Justice Louis D. Brandeis publish their seminal article "The Right to Privacy," inspiring several state courts to look favorably on privacy arguments
- 1928** In *Olmstead v. U.S.*, Brandeis again dissents, arguing that the Constitution's protections (including the implicit right to privacy) should not be evaded by advancing technology
- 1934** Federal Communications Act creates the FCC and authorizes the government to engage in wiretapping, with a warrant
- 1965** *Griswold v. Connecticut* establishes that a right to privacy exists in the Constitution through "penumbras" and "emanations" of more explicit protections and rights
- 1970** The first comprehensive privacy law in the U.S. — the Fair Credit Reporting Act — limits and regulates the collection of and access to personal financial data
- 1974** The Federal Privacy Act governs the collection and use of personal information by the federal government
- 1975** Supreme Court rules in *Cox v. Cohn* that the press's freedom to publish public information outweighs individual privacy rights
- 1994** Netscape invents the "cookie," which allows users' online activity to be tracked
- 1995** European Union passes first data protection rule
- 2002** President Bush issues a secret presidential order authorizing the NSA's warrantless domestic surveillance program
- 2006** Facebook opens membership to anybody over 13 with a valid email address
- 2007** Google Street View goes live; it is later revealed that the fleet of Street View cars taking photos simultaneously collected personal information from home wi-fi networks
- 2012** *U.S. v. Jones* establishes that the use of GPS data requires a warrant
- 2012** Google integrates user data across their entire suite of products
- 2013** Edward Snowden leaks information about the NSA's PRISM program, which gathered personal data of millions of Internet users
- 2014** The EU requires search engines to create a "right to be forgotten" procedure
- 2018** It is revealed that Cambridge Analytica illicitly accessed the Facebook data of tens of millions of users; this data was allegedly used in Ted Cruz's 2015 campaign, Donald Trump's 2016 campaign and the Brexit campaign
- 2018** *Carpenter v. U.S.* establishes that a warrant is required for the use of historical cellphone location data





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What are the Arena Civil Dialogues?

Arena Stage at the Mead Center for American Theater hosts community conversations as a part of the Arena Civil Dialogues series. The conversations seek to provide an opportunity for members of the Washington, D.C. community to engage in civil discourse about social and political issues, and aim to demonstrate that people of diverse viewpoints can have fruitful dialogues with one another. Each Arena Civil Dialogue features prominent Dialogue Starters, and is moderated by **Amitai Etzioni**, a university professor at The George Washington University and author. The conversations, initiated by Dialogue Starters, are dedicated to discussion among participants about topics related to current events.

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Arena Stage
Molly Smith, Artistic Director | Edgar Dobie, Executive Producer

PRESENTS

RIGHT TO BE FORGOTTEN

BY **SHARYN ROTHSTEIN**

DIRECTED BY **SEEMA SUEKO**

SET DESIGNER
PAIGE HATHAWAY

COSTUME DESIGNER
IVANIA STACK

LIGHTING DESIGNER
ADAM HONORÉ

SOUND DESIGNER
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JOCELYN CLARKE

CASTING
VICTOR VAZQUEZ

STAGE MANAGERS
KURT HALL* AND HETHYR (RED) VERHOEF*

Right to be Forgotten is generously sponsored by
Joan and David Maxwell, Christopher Wolf and James Beller
and is the recipient of an **Edgerton Foundation New Play Award**.



SETTING

A college town, Washington D.C.; The State Attorney General's Office; Other locations

CAST

Derril Lark	JOHN AUSTIN*
Marta Lee.....	MELODY BUTIU*
Eve Selinsky.....	GUADALUPE CAMPOS*
Annie Zahirovic.....	RACHEL FELSTEIN*
Sarita Imari	SHUBHANGI KUCHIBHOTLA
Alvaro Santos	EDWARD O'BLENIS*

**Member of Actor's Equity Association.*

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FOR THIS PRODUCTION

Associate Lighting Designer	SHANNON CLARKE
Assistant Lighting Designer	VENUS GULBRANSON
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.....	NAYSAN MOJGANI
Directing Assistant.....	GREGORY KENG STRASSER
Rehearsal Production Assistant.....	CARISSA GILSON
Stage Management Fellow.....	DELAYNIE RIZER
Script Supervisor.....	DANTE FLORES
Deck Carpenter.....	JENN CALLAGHAN
Props.....	ALEKX SHINES
Light Board Operator.....	SCOTT FOLSOM
Sound Technician	ALEX CLOUD
Projection Programmer.....	RIDLEY WALKER
Wardrobe Supervisor	ALINA GERALL
Wardrobe	EMILY MCCORT
Board Interns.....	JOSEPH P. DIGANGI, RICK FROEHLICH

ACKNOWLEDGEMENTS

The Director thanks the following people and organizations for the expertise they shared as we developed this production: Attorney Christopher Wolf, Emma Llanso and Natasha Duarte of the Center for Democracy and Technology, Georgetown University Associate Professor Meg Leta Jones, Trevor Hughes of the International Association of Privacy Professionals, Jules Polonetsky of the Future of Privacy Forum, Marc Rottenberg of the Electronic Privacy Information Center, Chris Toth of the National Association of Attorneys General, Sarah Holland, Alex Walden and Lanah Kammourieh Donnelly of Google, Vera Eidelman and Esha Bhandari of American Civil Liberties Union, David Greene of Electronic Frontier Foundation, George Mason University Associate Professor Siona Listokin, University of Maryland Associate Professor Katie Shilton, Maneesha Mithal, Bob Corn-Revere, Tim Sparapani, Nadine Strossen, and Cobun Zweifel-Keegan.

CAST



JOHN AUSTIN (*Derril Lark*)

last appeared at Arena Stage as Valentin in *Kleptocracy*. Other D.C. credits include: Trond/German Husband in *Oslo* (Round House Theatre) and

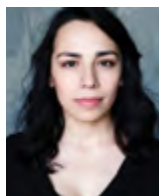
Frank in *Melancholy Play* (Helen Award, Outstanding Production; Constellation Theatre). With National Players (Olney Theatre Center), John toured America as Montano in *Othello*, the Mad Hatter in *Alice in Wonderland* and Gatsby in *The Great Gatsby*. In Austin, Texas, John originated the role of Young Zeus in *Zeus in Therapy* (B. Iden Payne Award, Outstanding Young Performer; Tutto Theatre Company). Training: BFA in Acting, Summa Cum Laude, from Boston University; Certificate in Classical Acting from L.A.M.D.A. The Bette Davis Foundation awarded John the Bette Davis Prize, for excellence in the acting profession. Upcoming: *Easy Women Smoking Loose Cigarettes* (Signature Theatre). Instagram: @johnaustinator. www.johnaustinator.com



MELODY BUTIU (*Marta Lee*) is making her Arena Stage debut. She has appeared on Broadway in *Doctor Zhivago* and Off-Broadway in David Byrne's *Here Lies Love* at The Public Theater. She has

performed regionally in *South Pacific* (Finger Lakes MTF); *Vietgone* (Denver Center); *M. Butterfly*, *Shipwrecked* and *The Intelligent Design of Jenny Chow* (South Coast Repertory); *Merrily We Roll Along* (Wallis Annenberg Center); *Sunday in the Park with George* (Huntington Theatre); and *Stage Kiss* (Geffen Playhouse). Melody has also performed at Seattle Repertory, American Conservatory Theater, Getty Villa, Actors Theatre of Louisville, Kirk Douglas Theatre, East West Players, San Diego Repertory and La Jolla Playhouse. Melody's TV and film credits include "The Patients," "The

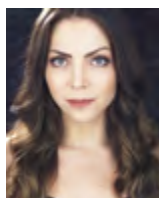
Kominsky Method," "NCIS: LA," "Kingdom," "Rizzoli & Isles," "Major Crimes," "Gotham," "NCIS" and "True Blood." melodybutiu.com Instagram: @mellowdeebee



GUADALUPE CAMPOS (*Eve Selinsky*) last appeared at

Arena Stage in the ensemble for *Native Gardens*. Other D.C. credits include: work with The Kennedy Center TYA, Olney

Theatre Center, Studio Theatre, Theatre Alliance, Arts on the Horizon and GALA Hispanic Theatre. Regional credits include: Theatre Squared, Arkansas Staged, The Border Theatre and North Dakota Shakespeare. She earned a Bachelor of Fine Arts from The University of Texas El Paso and a Master of Fine Arts from the University of Arkansas. She studied long-form comedy in NYC at The Upright Citizens Brigade. Guadalupe is a bilingual teaching artist for Shakespeare Theatre Company and is also the current director of Paso Nuevo, GALA Hispanic Theatre's after school program for at-risk youth. Instagram: @guadalupecamposm



RACHEL FELSTEIN (*Annie Zahirovic*)'s D.C. credits include: *Antigonick* (Taffety Punk), *Summerland* (Washington Stage Guild) and *Lake Effect* (Tonic Theater at the Kennedy

Center). Rachel is also looking forward to appearing with Mosaic Theater Company in their upcoming production of *Pilgrims Musa* and *Sheri in the New World*. New York credits include: *This American Life — As Seen on Radio* (BAM); readings and productions with Ensemble Studio Theatre, and *wRETCH — the final concert* (Fresh Fruit Festival). Regional credits include: *Fun Home* (Virginia Stage Company); *The Merry Wives of Windsor* (Shakespeare Theatre of New Jersey); and the most recent national tour of *Man of La Mancha*. Rachel is a proud MFA graduate of the Academy for Classical Acting and studied acting with Terry Knickerbocker. www.rachelfelstein.com



SHUBHANGI KUCHIBHOTLA

(Sarita Imari) is excited for her debut performance at Arena Stage and is over the moon to be here! Other D.C. credits include: *White Snake* as ensemble (Constellation

Theatre); *The Comedy of Errors* as Foley Artist, *Love's Labour's Lost* as Maria and *The Miser* as Marianne (Annapolis Shakespeare Company); and *Twelfth Night* as Feste, *The Mail Order Bride* as June and *The Amish Project* as Velda (UMBC Theatre Department). Shubhangi graduated from the University of Maryland Baltimore County with her BFA in Acting ('18). Instagram: @Shubhyk. Website: kshubhangi.com. So much love to all my family, friends and mentors!



EDWARD O'BLENIS

(Alvaro Santos) is excited to be making his Arena Stage debut. Most recently, Edward was seen Off-Broadway as Gasparo in Red Bull

Theater's critically acclaimed production of *The White Devil*. Other recent work includes: Oberon in *A Midsummer Night's Dream* (Chicago Shakespeare Theater); Walter Lee in *A Raisin in the Sun* (Triad Stage); and originating the role of Ronald Hitchens in Bruce Graham's world-premiere production of *Sanctions* (Delaware Stage). He is a repeat performer at Connecticut's Westport Playhouse where he performed in Joanne Woodward's directorial finale of *A Member of the Wedding*. He can be seen on various television shows and later this year portraying the iconic role of Ralph Ellison in the film "Shirley" starring Elizabeth Moss and Michael Stuhlbarg. www.edwardoblenis.com. Instagram: @eddieboy_o

CREATIVE

SHARYN ROTHSTEIN

(Playwright)'s plays include *By the Water* (Manhattan Theatre Club/Ars Nova), *Neglect* (Ensemble Studio Theater), *All the Days* (McCarter Theatre Center), *Landladies* (Northlight Theatre), and *Tell Me I'm Not Crazy* and *Camp Monster* (Williamstown Theater Festival). She was a writer and producer for the USA legal drama "Suits" and has developed shows for Bravo and Apple. Sharyn is the winner of the American Theater Critics Association Francesca Primus Prize and four-time recipient of the Edgerton Foundation New Play Award. Sharyn holds an MFA in Dramatic Writing from NYU as well as a Master's in Public Health, Hunter College; and a BA in Sociology, Vassar College.

SEEMA SUEKO

(Director) loves directing, research and development (R&D), and building community through theater. She serves as Deputy Artistic Director of Arena Stage, where she directed *The Heiress*, *The Price* and *Smart People*. Her R&D work includes developing Consensus Organizing for Theater methodology, creating the Green Theater Choices Toolkit, and researching the neuroscience of theater. Prior, she was Associate Artistic Director at Pasadena Playhouse and Executive Artistic Director of Mo'olelo Performing Arts Company. Her directing and acting credits include Arena Stage, Denver Center, Ford's Theatre, Pasadena Playhouse, People's Light, The Old Globe, Yale Rep, 5th Avenue Theatre, Native Voices, among others. As a playwright, she received commissions from Mixed Blood Theatre Company and Baltimore Center Stage. Her work has been recognized by the Chicago Jeff Awards, NAACP, American Arab Anti-Discrimination Committee, Asian Pacific American Friends of the Theater, California State Assembly. Seema serves on the Diversity and Inclusion Committee of Stage Directors and Choreographers Society.



PAIGE HATHAWAY (*Set Designer*) is based in the Washington, D.C., area. Her D.C.-area credits include: *School Girls...*, *A Doll's House Part 2*, *How I Learned to Drive*, *The Book of Will* and *Or* (Round House Theatre); *Escaped Alone*, *Ain't Misbehavin'*, *John and The Gulf* (Signature Theatre); *South Pacific* and *Godspell* (Olney Theatre Center); *Talley's Folly*, *Becoming Dr. Ruth* and *Everything is Illuminated* (Theater J); and *Me... Jane* (Kennedy Center). Her regional credits include: *Matilda*, *Cinderella*, *Jerome Robbins' Broadway* and *A Chorus Line* (Muny in St. Louis); *Sweat* (Asolo Rep in Sarasota); and *A Midsummer Night's Dream* (Arden in Philadelphia). She received her MFA in Scenic Design from the University of Maryland. Instagram: @paigehathawaydesign. www.paigehathawaydesign.com

IVANIA STACK (*Costume Designer*) is delighted to return to Arena Stage, where she previously designed for *The Heiress*, *The Price*, *Two Trains Running* and *Intelligence*. Her work has been seen at many other D.C.-area theaters including Woolly Mammoth Theatre Company (company member), Ford's Theater, Round House Theatre (resident artist), Kennedy Center Family Theatre, Signature Theatre, Imagination Stage, Olney Theatre Center (associate artist), Studio Theatre, Theatre J, Constellation Theatre, Pointless Theatre, Synetic Theatre, Forum Theatre, Theatre Alliance, Rorschach Theatre, Metro Stage and Gala Hispanic Theatre. Her regional credits include designs for Seattle Repertory Theatre, Center Stage, Everyman Theatre, The Karski Project, Andy's Summer Playhouse, The Second City and The Contemporary American Theatre Festival. She has an MFA in design from the University of Maryland, College Park.

ADAM HONORÉ (*Lighting Designer*) Adam is thrilled to be making his D.C. debut at Arena Stage. Selected Off-Broadway credits include: *Ain't No Mo* (The Public); *Carmen Jones* (Classic Stage Company, Dir. John Doyle); *Behind the Sheet* (Ensemble Studio Theatre); and *Faux-bia!* (Carnegie Hall). Selected regional collaborations include: the Huntington Theater Company, Dallas Theater Center, Signature Theatre and the Capital Repertory Theatre. International designs include: Haydn's *The Seasons* (Austria), *Kinky Boots* (Manila) and the international premiere of *Fun Home*, which featured Lea Salonga. Adam is a Drama Desk & Henry Hewes Nominee, as well as an AUDELCO Award recipient. www.HonoreLighting.com

ANDRE PLUSS (*Sound Designer*)'s Arena Stage credits include *Indecent*, *Smart People*, *Equivocation*, *The Passion Play Trilogy*, *Legacy of Light*, *33 Variations*, *Smart People*, *Metamorphoses* and *Arabian Nights*. Broadway: *Metamorphoses*, *I Am My Own Wife* and *33 Variations*, as well as the world premiere of *The Clean House* at Yale Repertory and Lincoln Center. Based in Chicago, his work has appeared on most of the city's stages including the Goodman, Steppenwolf, Chicago Shakespeare and Lookingglass Theatre, where he is an associate artist. Regional credits include multiple productions with Oregon and California Shakespeare Festivals, The Guthrie Theatre, McCarter Theater, Berkeley Repertory Theater, American Conservatory Theater, Seattle Repertory, La Jolla Playhouse and Center Theater Group.

SHAWN DUAN (*Projection Designer*) is a New York-based projections and media designer. Arena Stage credits include: *Snow Child* and *Jubilee*. Select credits include: Broadway's *Chinglish* (Longacre) and work with Off-Broadway/New York with the MET Museum, The Public Theater and Abrons Art Center. Regional credits include: The Alliance, Berkeley Repertory, Dallas Theater Center, Denver Center for the Performing Arts, The Guthrie, The MUNY, Oregon Shakespeare

Festival, Seattle Repertory, South Coast Repertory, Trinity Repertory, Pittsburgh Public and Virginia Stage Company. Opera credits include: New York City Opera and Center for Contemporary Opera. Tours/commercial work include: *An Evening with Pacino* (US/international), numerous US commercial entertainment tours, *Chinglish* (HK Arts Festival) and numerous Las Vegas shows/concerts.

ZACH CAMPION (*Dialect and Vocal Coach*) is a freelance voice, speech and dialect coach and once worked in the Arena Stage sales office. D.C. credits include: voice/dialect coach for *Kleptocracy*, *Indecent*, *Sovereignty*, *The Price* and *Smart People* (Arena Stage); *Doubt*, *Hand to God*, *Vietgone* and *The Remains* (Studio Theatre); the world premiere of *The Gulf*, and *Heisenberg* (Signature Theatre); *Cabaret*, *Tiger Style*, *Labour of Love*, *The Invisible Hand* and *My Fair Lady* (Olney Theatre Center); *The Legend of Georgia McBride* and *Angels in America Part 1 and 2* (Round House); and *The Wiz* (Ford's Theatre). Zach is a certified teacher of Fitzmaurice Voicework® and is a member of the Studio Acting Conservatory faculty. Education: MFA Virginia Commonwealth University, BFA Texas State University. www.voicecoachdc.com

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 SITi Company, including *Bob*, *Alice's Adventures Underground*, *Room*, *Score*, *Antigone*, *Trojan Women (After Euripides)* and *Chess Game No. 5*.

KURT HALL (*Stage Manager*)'s Arena Stage credits include *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.

HETHYR (RED) VERHOEF (*Stage Manager*) is frequently on the road regionally and nationally with *A Night with Janis Joplin*, a musical that got its wings here at Arena! She also completed a successful run of *JQA* here in the Kogod Cradle. Hethyr has worked on numerous productions over the years as a stage manager and flyman. She continues to be deeply invested in theater, art, diversity and all the elements it takes to create it. Red is thrilled to return to Arena Stage for this exciting piece and is a proud member of AEA.





PRIVACY LAW PANEL

**Thursday, October 17, 2019 from 6:30 – 7:30 p.m.
with a reception from 6 – 6:30 p.m.**

Moderated by **Kara Swisher**, co-founder and editor-at-large of *Recode* and *New York Times* contributing writer. Presented in conjunction with the world-premiere play, *Right to be Forgotten*, which deals with themes surrounding free speech, privacy and the Internet.

Panelists include playwright **Sharyn Rothstein** (Arena's *Right to be Forgotten*, *USA Network's* "Suits") and a variety of experts on the subject matter. **This event is free and open to the public.**

**For more information, please visit
arenastage.org/privacy-law-panel**



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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 *Anything Goes*, *Sovereignty*, *Carousel*, *The Originalist*, *Fiddler on the Roof*, *Camp David*, *Mother Courage and Her Children*, *Oklahoma!*, *A Moon for the Misbegotten*, *My Fair Lady*, *The Great White Hope*, *The Music Man*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *South Pacific*, *All My Sons* and *How I Learned to Drive*. Her directorial work has also been seen Off-Broadway at 59E59 in New York, 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 *How I Learned to Drive*; *Passion Play*, a cycle; *Next to Normal*; and *Dear Evan Hansen*. 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. During her time with the company, Arena Stage has workshoped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing nine projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing *The Velocity of Autumn*, following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University. In 2018, she was honored as Person of the Year by the National Theatre Conference and inducted into the Washington D.C. 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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"We feel the long-term viability of theater really has to come from two sources—annual fundraising efforts and long-term donations [in the form of a planned gift] from the people who love the theater and are willing to commit to it in perpetuity."

— Beth Newburger Schwartz and the late Richard Schwartz





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 Executive Producer Edgar Dobie
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 Founding Executive Director Thomas C. Fichandler
 (1915-1997)

ARTISTIC DEVELOPMENT

Deputy Artistic Director Seema Sueko
 Literary Manager Naysan Mojangani
 Dramaturg Jocelyn Clarke
 Artistic Development
 Administrative Assistant Asha Moses
 Literary Fellow Danté 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,
 Karen Zacarias, Zack Zadek
 Playwrights' Arena 2019 Audrey Cefaly,
 Annalisa Dias, Paige Goodwin,
 Psalmayene 24, Alan Sharpe

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 Assistant Alan Gonzalez Bisnes
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Events and Rentals
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Demi Mohamed
Events and Rentals Assistant.....Cameron Appel
Events Fellow.....Tommy Stack*

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Maintenance Technicians.....Vincent Gregg,
Henry Williams, Keaun Windear
Porter.....Lawrence Wise
Stage Door Attendants.....Ra'Chelle Carey,
Kay Rogers

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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

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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

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

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Master Sound and
Video Technician.....Timothy M. Thompson
Sound Technicians.....Alex Cloud,
Adam W. Johnson,
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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,
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