INDECENT

2018/19 SEASON
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**Indecent**

**Gold Standard Musical**

**Anything Goes**  
Now Playing Through December 23

**Timeless Masterpiece**

**Indecent**  
Now Playing Through December 30

**Fearless Political Journey**

**Kleptocracy**  
January 18 – February 24, 2019

**Portrait of Courage**

**The Heiress**  
February 8 – March 10, 2019

**World-Premiere Power Play**

**JQA**  
March 1 – April 14, 2019

**Wall Street Drama**

**Junk**  
April 5 – May 5, 2019

**Inspirational A Cappella Tribute**

**Jubilee**  
April 26 – June 2, 2019

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*Indecent Program Book  
Published November 23, 2018*
Indecent is inspired by true events around a controversial play, The God of Vengeance, which debuted on Broadway in 1923. Some people saw the play as an example of traitorous libel and sexuality that should not be seen and should not be mentioned.

Many moments in Indecent are eerily timely and important for this moment, plucked out of history. At the height of its success in Europe, Sholem Asch's The God of Vengeance faced objections even from Jews themselves, feeling that it made Jews look bad at a time when anti-Semitism was rampant in Europe and the United States. There were fears that depicting Jews as prostitutes and pimps would only encourage the hateful actions and feelings toward Jewish people.

Obscenity was as unclear then as it is now; issues of identity, sexuality, immigration, anti-Semitism and artistic freedom are still contemporary concerns. As we face tragedies and battles for civil rights and equality, this play reminds us of how far we have come, but also how much work there still is ahead. The continued rise of intolerance and hate crimes in recent U.S. history makes Indecent even more disturbing.

Now is the most important time to be telling this story. On the day of the heartbreaking attack at The Tree of Life synagogue in Pittsburgh the talented actors you are about to see assembled to rehearse and the mood took a strong shift when they received the news. Everyone was shaken. Moments in the play took on added resonance and new meaning for each person. No one in the room will ever forget that day.

Paula Vogel's brilliant play is unabashedly political and speaks to the effects xenophobia has on culture. In the weeks after the deadliest anti-Semitic attack in recent U.S. history, it is more important now than ever to tell these stories. There is no other place other than Washington, D.C. where plays like Indecent can have such an impact.

This play is more than a history play; it is more than a play within a play. It is a reminder and a warning that culture is lost when we do not protect it. Putting works like these on our stages will always be vital, otherwise we erase the memory of victims, their lives, and what happened to them when fear and hate took over. This play is about a world in which the genocide of European Jews was still unimaginable. The outcomes of modern-day hate are as inconceivable to us now as the Holocaust was for these characters and for the six million Jews who were massacred during World War II.

If we allow ourselves to forget the lessons of history, we are destined to repeat it. Works of art like Paula's Indecent send a clarion call.

Many thanks,

Molly Smith
Artistic Director
The controversy around Sholem Asch's Yiddish drama *The God of Vengeance* is one from America's collective theater history that emphasizes the importance, risk and value of the art we present. Through *Indecent*, a story brilliantly told by Paula Vogel, Arena Stage strengthens an existing relationship with the Jewish community.

Arena Stage has been pleased to host Theater J in our Kogod Cradle this season with their production of *Actually* while they continue to produce plays during the renovation of their home at the Edlavitch DCJCC. We were also happy to have Theater J produce *The Chosen* on our Fichandler Stage in 2010. Theater J continues to be a leader in providing excellent theater with a mission to explore experiences, complexities and nuances of Jewish identity. However, as with all art, they produce a variety of work and welcome all audiences. It is not a comfort to think of a time when having a mission that speaks directly to a Jewish audience would have been scorned; unfortunately, world history demonstrates that has happened. As a theater community and a neighborhood community, we all can build empathy with our fellow citizens when we share our stories together.

Sometimes this takes the form of productions which directly address Jewish themes, of which Arena Stage has produced many, including Clifford Odets' *Awake and Sing!* Elie Wiesel's *Zalmen*, or the Madness of God and of course the classic musical *Fiddler on the Roof*. Other times it is through supporting the voices of playwrights of Jewish heritage like George Kaufman, Jerome Lawrence and Arthur Miller, or the songs of Jerry Leiber and Mike Stoller. Sometimes their plays have nothing in common, and sometimes they are peas from a pod. The breadth of work is as diverse as our community.

On a more personal level, Arena Stage has enjoyed a strong Jewish heritage through our theater’s artists, administrators and leadership. Theater is a great connector and Arena Stage enjoys being able to connect to communities of all heritages. Sharing the stories of the many different people and practices that form the squares of America's elaborate quilt is an important part of Arena Stage's mission. It is not hard to hope that people who espouse hateful rhetoric would take a chance to see a story they do not know and open their minds to learning followed by acceptance and growth.

A favorite quote of mine is from Hillel, when asked to summarize Judaism and the lessons from the Torah: “What is hateful unto you don’t do unto your neighbor. The rest is commentary—now go study.”

Hope you all enjoy your holidays!

Edgar Dobie
Executive Producer
President of the Corporation
An Open Letter from Sholem Asch, Author of The God of Vengeance

With the permission of the family of Sholem Asch, we reprint the letter he wrote in 1923 as originally published, defending his play against accusations of indecency and anti-Semitism. His words are as relevant and powerful today as when he wrote them.

Because of the wrong interpretation of my play, “The God of Vengeance, now running at the Apollo Theatre,” I wish to make the following statement:

I wrote this play when I was twenty-one years of age. I was not concerned whether I wrote a moral or immoral play. What I wanted to write was an artistic play and a true one. In the seventeen years it has been before the public, this is the first time I have had to defend it.

When the play was first produced, the critics in Germany, Russia, and other countries, said that it was too artistically moral. They said that for a man like “Yekel Shepshovitch,” keeper of a brothel, to idealize his daughter, to accept no compromise with her respectability, and for girls like Basha and Raizel, filles de joie, to dream about their dead mother, their home, and to revel in the spring rain, was unnatural.

About two years ago I was approached by New York producers for permission to present the play in English. I refused, since I did not believe the American public was either sufficiently interested or adequately instructed to accept “The God of Vengeance.”

I don’t know whether I can explain the real feeling I wanted to put into this play. It is difficult for an author to comment on his own work. As to the scenes between Manka and Rifkele, on every European stage, especially the Russian, they were the most poetic of all, and the critics of those countries appreciated this poetic view. This love between the two girls is not only an erotic one. It is the unconscious mother love of which they are deprived.

The action portrays the love of the woman-mother, who is Manka, for the woman-child, who is Rifkele, rather than the sensuous, inverted love of one woman for another. In this particular scene, I also wanted to bring out the innocent, longing for sin, and the sinful, dreaming of purity. Manka, overweighed with sin, loves the clean soul of Rifkele, and Rifkele, the innocent young girl, longs to stay near the door of such a woman as Manka, and listen within.

As to the comment that the play is a reflection on the Jewish race, I want to say that I resent the statement that “The God of Vengeance” is a play against the Jews. No Jew until now has considered it harmful to the Jew. It is included in the repertoire of every Jewish stage in the world and has been presented more frequently than any other play. "The God of Vengeance" is not a typical "Jewish play." A "Jewish play" is a play where Jews are specially characterized for the benefit of the Gentiles. I am not such a "Jewish" writer. I write, and incidentally my types are Jewish for of all peoples, they are the ones I know best. "The God of Vengeance" is not a milieu play—it is a play with an idea. Call "Yekel" John, and instead of the Holy Scroll place in his hand the crucifix, and the play will be then as much Christian, as it is now Jewish. The fact that it has been played in countries where there are few Jews, Italy for instance, and that there the Gentiles understood it for what it is, proves that it is not local in character, but universal. The most marked Jewish reaction in the play is the longing of "Yekel Shepshovitch" for a cleaner and purer life. This is characteristicly Jewish. I don’t believe a man of any other race placed in "Yekel’s" position would have acted as he did in the tragedy that has befallen his daughter.

Jews do not need to clear themselves before any one. They are as good and as bad as any race. I see no reason why a Jewish writer should not bring out the bad or good traits. I think that the apologetic writer, who tries to place Jews in a false, even though white light, does them more harm than good in the eyes of the Gentiles. I have written so many Jewish characters who are good and noble, that I can not now, when writing of a “bad” one, make an exception and say that he is a Gentile.

Sholem Asch
INDECENT

BY PAULA VOGEL

DIRECTED BY ERIC ROSEN
SETTING
Warsaw, Poland, 1906, to Bridgeport, Connecticut, 1950s, and everywhere in between.

CAST (in alphabetical order)
The Stage Manager: Lemml ............................................................ BEN CHERRY
The Middle: Halina/Ensemble ........................................................... SUSAN LYNSKEY
Moriz Godowsky/Musician/Ensemble ........................................... JOHN MILOSICH
The Elder: Otto/Ensemble ............................................................. VICTOR RAIDER-WEXLER
The Elder: Vera/Ensemble ............................................................. SUSAN ROME
The Ingénue: Chana/Ensemble/Dance Captain ......................... EMILY SHACKELFORD
Nelly Friedman/Musician/Ensemble ............................................ MARYN SHAW
Mayer Balsam/Musician/Ensemble ............................................. ALEXANDER SOVRONSKY
The Middle: Mendel/Ensemble .................................................... ETHAN WATERMEIER
The Ingénue: Avram/Ensemble .................................................... MAX WOLKOWITZ

MUSIC ACKNOWLEDGEMENTS

Oklahoma!
Music by Richard Rodgers
Lyrics by Oscar Hammerstein II
This selection is used by special arrangement with Rodgers & Hammerstein:
All Rights Reserved.

Wiegala
by Ilse Weber
All Rights Reserved.

Bei Mir Bist Du Schon
by Sholom Secunda, Jacob Jacobs, Saul Chaplin and Sammy Cahn
All rights on behalf of Cahn Music Company administered by Imagem Music Inc.,
All Rights Reserved.

Ich hab noch einen Koffer in Berlin
(Theme from “I Am a Camera”)
German Text by Aldo Von Pinelli,
Music by Erich M. Siegel
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A special thank you to Adi Mahalel and Karoline Troger,
who assisted with Yiddish and German pronunciations.

Indecent runs approximately one hour and 45 minutes
with no intermission.

The video and/or audio recording of this performance by any means whatsoever
is strictly prohibited. Please turn off all electronic devices.
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.

Molly Smith Study | 5:30–7:00 PM
There will be a reception before each discussion, starting at 5:00 pm.
WHO’S WHO

CAST (in alphabetical order)

BEN CHERRY (The Stage Manager; Lemml) appeared on Broadway in Indecent and Fiddler on the Roof, Off-Broadway in Goldstein and in the National Tour of Mary Poppins. Most recently, Ben played in the regional premieres of Oslo at the Pioneer Theatre Company and the Guthrie. Other regional highlights include Mothers and Sons at Cincinnati Playhouse in the Park and Henry V, The Secret Garden, The Tempest and Merry Wives of Windsor, all during his four seasons at the Utah Shakespeare Festival. He originated roles in Milwaukee Repertory Theatre’s Route 66, Life Could Be a Dream and The Andrews Brothers and in Delaware Theatre Company’s 10 Months. Ben has been seen on TV in The Following, Smash and I Love You...But I Lied. Ben trained at The University of Michigan and North Carolina School of the Arts. www.BenCherry.com

SUSAN LYNSKY (The Middle; Halina/Ensemble) Arena Stage audiences know Susan well from Roe (Helen Hayes nomination; also at Oregon Shakespeare Festival and Berkeley Rep), Noises Off (opposite Robert Prosky), Proof, Well, Anne Bogart’s Intimations for Saxophone, Book of Days and The Importance of Being Earnest. Earlier this year, she starred as young Margaret Thatcher in the U.S. premiere of the U.K.’s Handbagged (Round House Theatre), a role she will take Off-Broadway (59E59) in June 2019. Other recent work includes Sweet (ACT), Imaginary Comforts (Berkeley Rep), The Sisters Rosenweig (Theatre J), Richard II (OSF), and directing Barbara Hammond’s Enter the Roar at The Kennedy Center. Susan is the co-artistic director of Washington Women in Theatre and a usual suspect at the Kennedy Center, NPMN, Mosaic and Metro Stage. On the left coast at OSF’s Black Swan Lab; Z Space; Magic Theatre’s Virgin Play Festival (in English and ASL); and as a Berkeley Rep Ground Floor returning artist working with playwrights Lemony Snicket, Ryan Haddad, and Sarah Ruhl on her newest play Lock Her Up! (Becky Nurse). Susan has been named by The Washington Post as one of the “top ten actors to watch” and featured in American Theatre Magazine, Washington Theatre Review, and Broadway World. She is the recipient of numerous Helen Hayes nominations, the DCT’s Audience Choice Award and high honors from the D.C. Arts Commission. Susan holds degrees from the University of Iowa (MFA), McGill University (BA Honours) and The National Theatre School of Canada. She deeply thanks her parents, Walker, Susie, Metsy, Mr. Ralston, Victor Vasquez, and (always) The Egg.

JOHN MILOSICH (Moriz Godowsky/Musician/Ensemble) is grateful for the opportunity to debut at Arena Stage. D.C. credits include Kafka’s Kafkas (Helen Hayes Award), The Sisters Rosenweig, The Tell of the Allergist’s Wife, The Intelligent Homosexual’s Guide..., The Argument and After the Revolution (HH nomination) at Theater J, where she is an associate artist-in-residence; The Whole, Los Meninas A Shayna Maidel (Rep Stage); and Richard III, Macbeth and All’s Well That Ends Well (Baltimore Shakespeare Festival). Regional credits include The Substance of Fire (Mark Taper Forum) and The Legacy (Seattle’s Centerstage). TV credits include House of Cards, NYPD Blue and four seasons as DA Ilene Nathan on The Wire. Film credits include A Dirty Shame and My One and Only. www.susanrome.com

VICTOR RAIDER-WEXLER (The Elder: Otto/Ensemble) returns to Washington after a 53-year absence, last seen here in Merry Wives of Windsor. On Broadway he has appeared in Best Friend, Ma Rainey’s Black Bottom and Gypsy. Off-Broadway credits include The Passion of Dracula, The Stork Club and Give the Bishop My Faint Regards. National tours include Grand Hotel and Six Degrees of Separation. His recurring roles on television include Seinfeld, The King of Queens and Everybody Loves Raymond. Movie appearances include Dr. Doolittle 2, Minority Report and The Pursuit of Happyness. Regional appearances include Milwaukee Rep, Denver Center Theatre, Pittsburgh Public, KC Rep, Syracuse Stage and Springfield Rep. He won the best actor award at the Brussels International Film Festival. Most recently in A Moon for the Misbegotten. His cartoon series Boss Baby and Troll Hunters are currently on Netflix.

SUSAN ROME (The Elder: Vero/Ensemble) returns to Arena Stage after appearing in The Great Society and All the Way. D.C.-area credits include If I Forget and Hand to God (HH nomination, Ensemble) at Studio Theatre; The Diary of Anne Frank (Oline Theatre Center); After the Revolution, Vanya and Sonia..., An Enemy of the People and Mud Blue Sky (Baltimore Center Stage); Roz and Ray, The Last Night of Ballyhoo, Brighton Beach Memoirs, The Secret Garden, Henry V (Theatre J), A Shayna Maidel (Rep Stage); and Richard III, Macbeth and All’s Well That Ends Well (Baltimore Shakespeare Festival). Regional credits include The Substance of Fire (Mark Taper Forum) and The Legacy (Seattle’s Centerstage). TV credits include House of Cards, NYPD Blue and four seasons as DA Ilene Nathan on The Wire. Film credits include A Dirty Shame and My One and Only. www.susanrome.com

EMILY SHACKELFORD (The Ingénue: Chana/Ensemble/Dance Captain) is making her Arena Stage debut. She appeared Off-Broadway in Lucky Duck at The New Victory Theatre, Regional, The Strand Theatre and with The Kansas City Repertory Theatre include Johanna in Sweeney Todd: The Demon Barber of Fleet Street, Luisa in The Fantasticks, The Mistress in Evito, and several world premieres such as Between The Lines, Last Days of Summer, Men In Love, Hair: Retrospection and Stillwater. Instagram: @emilyareti. www.emilyshackelford.com

MARYN SHAW (Nelly Friedman/Musician/Ensemble) is thrilled to return to D.C. after last being seen in The Wolves (Studio Theatre). Her Off-Broadway credits include The Skin of Our Teeth (Theater for a New Audience). Regionally, her credits include Twelfth Night, The Book of Will, Kate Hamill’s Pride and Prejudice (Hudson Valley Shakespeare Festival), Love’s Labour’s Lost (The Acting Company/HVSF), and Clybourne Park and Pinkalicious: The Musical (The Hangar Theatre). Maryn can be seen in the upcoming season of Netflix’s Friends from College. Maryn is a classically trained violinist and opera singer, and is also a graduate of the Fordham University Theatre Program and Interlochen Arts Academy. www.marynshaw.com @marynstagrams

ETHAN WATERMEIER (The Middle: Mendel/Ensemble) has performed a broad range of leading roles in musical theater, theater and opera throughout the United States. Performance highlights include: Broadway National Tour of Les Misérables (Javert and Factory Foreman/Combeferre), Shakespeare Theatre Company, Folger Theatre, Houston Grand Opera, Santa Fe Opera, Glimmerglass Opera, Aspen Music Festival and Olney Theatre Center. A keen advocate for new works, Ethan has premiered compositions by Ricky Ian Gordon, Jake Heggie, Martin Hennessy, Gordon, Jake Heggie, Martin Hennessy. Ethan is a winner of the Lotte Lenya International Competition and Teacher trainee. Ethan is a proud member of the VASTA, Musical Theatre Educators’ Alliance. He is a Designated Linklater Teacher trainee. Ethan is a member of The Actor’s Center. Andrew in Year Award), Crow in The Oldest Profession, Baby Makes Seven, The Underpants, The Underpants, Shadowlands (Alliance Theatre); The Game’s Afoot (Cleveland Playhouse); The Good Book, Water by the Spoonful, The Dead, Orlando (Court Theatre); Stage Kiss, The Clean House (Goodman Theatre); Visiting Edna, Mary Page Marlowe, Mother**“’er with the Hat, Dead Man’s Cell Phone, Intimate Apparel (Steppenwolf Theatre Company); Sweeney Todd, Sunday in the Park with George (Kansas City Rep); Miss Saigon (The Paramount Theatre), Indianapolis Playhouse, Repertory Theatre of St. Louis, Actors Theatre of Louisville, Chicago Shakespeare Theater, Utah Shakespeare Festival, Connecticut Repertory Theatre, Arden Theatre Company, Center Stage, Maltz Jupiter Theatre, American Players Theatre and Northlight productions of How I Learned to Drive and Away. Other credits: co-director of the MFA Design Program at Northwestern University, where she teaches costume design. Awards: Jeff Award (An Ideal Husband, Court Theatre); Suzi Bass nominations (The Geller Girls and The Underpants, Alliance Theatre); Connecticut Circle nomination (A Little Night Music, Connecticut Repertory Theatre). Education: MFA, University of Iowa.

LINDA ROETHEK (Costume Designer) Off-Broadway: Richard III (The Public Theater). Regional: Oklahoma!, Richard II, Into the Woods, King Lear, As You Like It, Julius Caesar, All’s Well That Ends Well (Oregon Shakespeare Festival); Hand to God, The Geller Girls, The Morning Maxine, The Underpants, Shadowlands (Alliance Theatre); The Game’s Afoot (Cleveland Playhouse); The Good Book, Water by the Spoonful, The Dead, Orlando (Court Theatre); Stage Kiss, The Clean House (Goodman Theatre); Visiting Edna, Mary Page Marlowe, Mother**“’er with the Hat, Dead Man’s Cell Phone, Intimate Apparel (Steppenwolf Theatre Company); Sweeney Todd, Sunday in the Park with George (Kansas City Rep); Miss Saigon (The Paramount Theatre), Indianapolis Playhouse, Repertory Theatre of St. Louis, Actors Theatre of Louisville, Chicago Shakespeare Theater, Utah Shakespeare Festival, Connecticut Repertory Theatre, Arden Theatre Company, Center Stage, Maltz Jupiter Theatre, American Players Theatre and Northlight productions of How I Learned to Drive and Away. Other credits: co-director of the MFA Design Program at Northwestern University, where she teaches costume design. Awards: Jeff Award (An Ideal Husband, Court Theatre); Suzi Bass nominations (The Geller Girls and The Underpants, Alliance Theatre); Connecticut Circle nomination (A Little Night Music, Connecticut Repertory Theatre). Education: MFA, University of Iowa.

JOSH EPSTEIN (Lighting Designer) has designed lighting at many of the top theaters in the country, including the Guthrie, Mark Taper Forum, Goodman, Geffen Playhouse, Baltimore Center Stage, Kirk Douglas Theatre, Pasadena Playhouse, Trinity Repertory, Long Wharf, Alliance, South Coast Repertory, Geva Theatre, Actors Theatre of Louisville, PlayMakers Repertory, Cincinnati Playhouse and Paper Mill Playhouse. He
ANDRE PLUESS (Sound Designer) Arena Stage credits include Smart People, Equivocation, The Nickel Boys, Light from the Regions, 33 Variations, 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 Shakespeare Festival, Berkeley Repertory Theatre, Northlight Theatre, Arena Stage, Milwaukee Repertory Theatre, and internationally at Saito Kinen Festival and Hyogo Performing Arts Center in Japan. Anne was the resident wig/makeup designer for the Baltimore Opera and has constructed wigs for Scooby Doo Live! and 42nd Street (Asian tour). You can see her work in Wintuk (Cirque du Soleil).

ANNE NESMITH (Wig Designer) is pleased to return to Arena Stage following last season’s Light from the Regions: Four Women and The Price. Her designs have been seen locally at Kennedy Center, Ford’s Theatre, Signature Theatre, Wolftrap Opera, Shakespeare Theatre, Folger Theatre and Washington Ballet. Regional work includes designs with Opera Philadelphia, Opera Boston, Annapolis Opera and Castleton Music Festival and internationally at Saito Kinen Festival and Hyogo Performing Arts Center in Japan. Anne was the resident wig/makeup designer for the Baltimore Opera and has constructed wigs for Scooby Doo Live! and 42nd Street (Asian tour). You can see her work in Wintuk (Cirque du Soleil).

JEFFREY CADDY (Projection Designer) is a freelance lighting and projection designer living in Kansas City, Missouri. Credits include: KC Rep: Side by Side, A Christmas Carol (2010–2016), The Invisible Hand, The Roof of the World, When I Come to Die, The Glass Menagerie, Circle Mirror Transformation (Lighting and Projections); Stillwater, Hair, Harriet, Bob, Fatima, Back Home Again: A John Denver Holiday Concert, Under Midwestern Stars, Love, Janis, Give ‘Em Hell, Harry. Other credits: The Great Divorce (Pearl Theatre NYC); Rebecca (LG Theatre Seoul, South Korea); Mary Wilson Holiday Spectacular (Harris Theatre, Chicago); Seeing America (Ensemble Galilee, Washington, D.C.); It Ain’t Nothin’ But the Blues (Portland Center Stage); The Gay Bride of Frankenstein, Rooms (Seacoast Repertory Theatre, New Hampshire); The Wiz, Alwayz, Patsy Cline (Main State Musical Theatre); Lombardi (Cleveland Playhouse); Sherlock Holmes and the Adventure of the Suicide Club, [title of show], Night, Arabian Nights (Arizona Theatre Company); Love, Janis (Lighting and Projections, Columbia Artists Theatricals’ tours). Mr. Cady served as the Head Projections Programmer for Green Day’s American Idiot (Broadway production), Jennifer Lopez’s AKA tour, Jason Aldean’s Burn It Down Tour, Imagine Dragons, Pitbull and Wintuk (Cirque du Soleil).

ZACH CAMPION (Voice and Dialect 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 Sovereignty, The Price and Smart People (Arena Stage); Hand to God (Helen Hayes Award-winning), Vietgone, and The Remains (Studio Theatre); the world premiere of The Gulf, and Heisenberg (Signature Theatre); 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 When the Rainbow Stops Falling (Helen Hayes Award-winning, 1st Stage). Upcoming projects include Kleptocracy at Arena and Kings at Studio Theatre. Zach is a certified teacher of Fitzmaurice VoiceWork® and is a member of the Studio Theatre Acting Conservatory faculty. Education: MFA Virginia Commonwealth University, BFA Texas State University. www.voicecoachdc.com

GEOFF JOSSELLON, 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’s Jack’s 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) Arena Stage credits include The Great Society, The Pajama Game, Smart People, Watch on the Rhine, Carousel, The Year of Magical Thinking starring Kathleen Turner, Born for This, All the Way, Sweet Bird of Youth, The Blood Quilt, Our War, The Shoppers, Smokey Joe’s Café, Mother Courage and Her Children starring Kathleen Turner, Maurice Hines is Tappin’ Thru Life, Good People, Red Hot Patriot: The Kick-Ass Wit of Molly Ivins starring Kathleen Turner, The Normal Heart, Red, Ruined, every tongue confess starring Phyllicia 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? Additional regional credits at the Kennedy Center, Roundabout Theatre Company, McCarter Theatre, Shakespeare Theatre Company and Signature Theatre. Thanks to his family for all their support.

MARNEG ANDERSON (Assistant Stage Manager) is thrilled to begin her 10th season with Arena Stage after starting as an Allen Lee Hughes Fellow in 2009. Some highlights include Dave, Two Trains Running, The Great Society, Nina Simone: Four Women, A Raisin in the Sun, Moby Dick, All the Way, Erma Bombeck: At Wit’s End, King Hedley II, Five Guys Named Moe, Mother Courage and Her Children, The Mountaintop, Metamorphoses, Long Day’s Journey Into Night, Arabian Nights, Duke Ellington’s Sophisticated Ladies. She is a graduate of the University of North Carolina School of the Arts and a proud member of Actors’ Equity Association.

KANSAS CITY REPETY THEATRE Founded in 1964 by Dr. Patricia McRath, Kansas City Repertory Theatre, the professional theatre in residence at UMKC, is led by artistic director, Jason Chano and executive director, Angela Lee Giers. KCRep is a nationally recognized incubator of new plays and producer of innovative musicals and reimagined classics. Together with an active board of directors, a year-round, part-time, and seasonal staff of 210, and over 300 volunteers, KCRep serves patrons from more than 40 states on their two stages, the Spencer Theatre and Copaken Stage in downtown Kansas City. More than 12,000 school students and educators see live theatre productions at KCRep annually, many of whom are experiencing the genre for the first time. The company dedicates itself to producing works which are compelling, passionate, and entertaining.

BALTIMORE CENTER STAGE Named the State Theater of Maryland, Baltimore Center Stage is committed to artistic excellence. We engage, enrich, and broaden the perspectives of diverse audiences through entertaining and thought-provoking work and educational programs. Under the leadership of Artistic Director Stephanie Ybarra and Executive Director Michael Ross, Baltimore Center Stage is committed to creating and presenting a diverse array of world premieres and exhilarating interpretations of established works. In addition to Mainstage productions, the theater ignites conversations across Baltimore and beyond through the Mobile Unit, which brings high-quality theater to economically, culturally, and geographically diverse audiences. The theater also nurtures the next generation of artists through the Young Playwrights Festival, Student Matinee Series, and many other educational programs for students, families, and educators.
ARENASTAGE 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 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 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 sell-out audience for the full season of plays we had to 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 at Arena in 2009 makes me feel like I am well-equipped for the best job in the world.

This theater operates under an agreement between the League of Resident Theatres and Actors’ Equity Association.

The actors and stage managers are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

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

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

WHO’S WHO

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Joe Beradelli

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**THEATRE FORWARD**

**THEATRE FORWARD FUNDERS**

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<th>Sponsor</th>
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*Includes In-kind support

**FULL CIRCLE SOCIETY—ARENA STAGE’S PLANNED GIVING PROGRAM**

Arena Stage gratefully acknowledges these individuals who ensure the future of Arena Stage by making a planned gift. These gifts assure that Arena Stage will continue to challenge, educate and entertain audiences, and maintain its excellence in theater nationally, and internationally for generations to come. Arena can help you accomplish your personal, family and philanthropic goals while benefiting the theater. Supporters who make planned gifts to Arena are invited to join the Full Circle Society and enjoy special benefits. For more information about planned giving, please contact Holly Oliver at 202-600-4029 or holiver@arenastage.org.

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<thead>
<tr>
<th>Name</th>
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<tr>
<td>Anonymous (8)</td>
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<td>Estelle Akers</td>
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<td>Captain Joan Darrah and</td>
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<td>Ms. Lynne Kenerly</td>
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<td>Barbara Bellman Koch</td>
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<td>Judy Lynn Prince</td>
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<td>Richard Schwartz* and</td>
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<td>Beth Newburger Schwartz</td>
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<td>Dr. and Mrs. Mark Shugoll</td>
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<td>Molly Smith and</td>
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<td>Suzanne Blue Star Boy</td>
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<td>Dick and Katie Snowdon</td>
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<td>Helga Tarver</td>
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<td>Helene Toiv</td>
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<td>Frankie and Jerry* Williamson</td>
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**BEQUESTS AND GIFTS IN REMEMBRANCE**

| Estate of Dr. and |
| Mrs. Clement C. Alpert |
| Estate of H. Max and |
| Josephine F. Ammerman |
| Estate of Audrey J. Barnett |
| Estate of Harry J. Boissevain |

**CREATE A LEGACY BY JOINING THE FULL CIRCLE SOCIETY**

You don't have to be wealthy to make a significant gift. Bequests and other planned gifts allow you the opportunity to make a significant contribution that will ensure the future of Arena Stage. The Full Circle Society allows us the opportunity to recognize you for that gift during your lifetime. For more information about making a planned gift or to inform us of your existing planned gift, please contact Holly Oliver at 202-600-4029 or holiver@arenastage.org.

“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

**THANK YOU FOR LEAVING YOUR LEGACY AT ARENA STAGE**

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

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Casting Director/Line Producer .................................Victor Vazquez
Lighting Manager ......................................................Naysan Mogani
Senior Lighting Fellow .........................................Anne Kre Hornak*
Directing Fellow ......................................................Dalia Ashurina*
Casting Fellow ......................................................Malek Mayo*
Dramaturg .................................................................Joelyn Clarke
Currently Commissioned Writers .................Kia Corrion, Nathan Alan Davis, Idris Goodwin,
David Henry Hwang, Rajiv Joseph,
Kenneth Lin, Craig Lucas,
Eduardo Machado, Octovio Solis,
Aaron Posner, Theresa Rebeck,
John Strand

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General Counsel .................................................Fried, Frank, Harris, Shriver & Jacobson,
Robbins, Russell, Englert,
Orsek, Unkieriene & Sauber, LLP

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Artwork Creation ..........................................Nicky Lindeman
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Charles Chaisson, Raul Colon,
Richard Davies, Erik Drooker, Jon Foster,
Bruce Hutchinson, Tim O’Brien

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Operations Manager .......................................Alicia Sells
Operations Coordinator .........................Jenna Murphy
Company Manager ........................................Amber Gray
Assistant Company Manager .....................Maddie Newell
Company Management Fellow .............Cameron Appel*
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Maintenance Technicians ....................Vincent Gregg,
Lawrence Wise
Stage Door Attendants .........................Rachele Carey,
Kay Rogers

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Production Manager ......................................Karen O. Mayhew

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Associate Technical Director .....................Zachary Fullenkamp
Assistant Technical Director .....................Nola Welinch
Senior Carpenter ........................................Norman Lee
Charge Scenic Artist ..................................Qi Yang
Carpenters .................................................Mick Coughlan,
Craig Hower, Sean Malarkey,
Hannah Martin, Logan McDowell,
Frank Miller, Amanda Srok

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Assistant Master Electrician ......................Paul Villalovoz
Electricians .................................................Scott Folsom, Brian Flory,
Kelsey Swanson

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Sound and Video Supervisor .......................Brian Burchett
Master Sound and Video Technician .............Timothy M. Thompson

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Assistant to the Costume Director ..........Cierra Coan

DRAPERS .................................................................Carol Ramsdell,
Steven Simon

First Hands .........................................................Michele Macadag,
Mallory Muffley

Master Stylist ......................................................Noel Borden

Craftsperson ...............................................................Deborah Nash

Wardrobe Supervisors .........................Alina Geral, Alice Hawfield

Wigs, Hair and Makeup Supervisor ........LaShawn Melton

Costume and Wardrobe Assistant ..........Adelle Grescos

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Marne Anderson, Kurt Hall,
Martha Knight, Trevor A. Riley,
Christi R. Spen, Susan R. White

*Allen Lee Hughes Fellow
“[Lin] is a voice to be reckoned with.”
— Atlanta’s Theatre Review

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