

# THE HEIRESS



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# THE HEIRESS

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### ARENA STAGE

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*The Heiress* Program Book  
Published February 8, 2019

Cover Illustration by Jon Foster

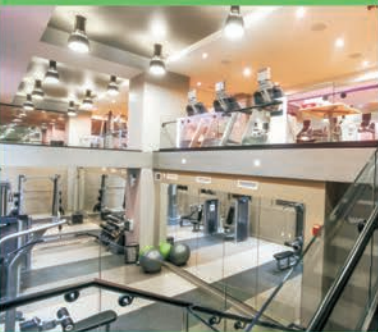
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Arena Stage is built on the land of the Piscataway people of the Algonquin-speaking tribes, as well as the lands of the Native American people of the greater Anacostia, Potomac and Tidewater regions.





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*The Heiress* is a play I have wanted to produce at Arena Stage for a long time. The timing had to be right and it had to be the right director. This is a classic American play, based on a classic American novella: Henry James' *Washington Square*, which is also the subject of several films. This is a play for Arena Stage audiences who are lovers of the classics.

Why this play now? At its core, this is the story of a woman struggling with defining herself through others—a father, a husband. While defining oneself through other people may be a story predominantly told by women, certainly it's a universal idea that we are not only who our parents or partners want us to be—we are individuals and our thoughts, needs, desires are our own. It can be a challenge to feel empowered.

In this time of #MeToo and the most women in Congress ever, isn't it fascinating to see a story from the middle of the 19th century that is still painfully relevant in the 21st century?

This story definitely still speaks to us as a country and as individuals blazing our path forward. Think about other feminist plays and playwrights from the early 20th century—Ibsen's *A Doll's House* and *Hedda Gabler*. Lillian Hellman, Sophie Treadwell. Although a classic, this remains a story for our time.

There could be no better director for this play than Seema Sueko. Seema is an intuitive and insightful person and she is the right director to bring a strong focus to the contemporary impact of the persona of Catherine Sloper.

The creative team is impressive—and as I'm sure you noticed—all women. Here we are in the round, in the theater named for Zelda Fichandler, a story about a woman blossoming into herself, created by all women, in 2019—the glass ceiling has a big 'ole crack, and maybe even a window.

I can feel the breeze.

A handwritten signature in cursive script that reads "Molly".

**Molly Smith**  
Artistic Director





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# FROM THE EXECUTIVE PRODUCER



Thinking about *The Heiress* and what remains from our presence after we leave the planet has me thinking about legacy and Arena Stage's place in both American theater and Washington, D.C. history. How does the community recognize organizations that leave a legacy within their neighborhood or city?

The word "legacy" these days may have a white-male connotation since our nation, as a people, are doing a better job of recognizing where different cultures and genders have previously been ignored. I know going back to word definitions may seem

academic, but words have meaning. I was interested to find that the definitions of "legacy" are mostly practical; a gift left by will, something transmitted or received from an ancestor or predecessor, a candidate given special consideration because of a previous relationship, or relating to or from an earlier technology.

The impact of organizations like Arena that pass from generation to generation may not, as in the case with the heiress of this story, be measured in dollars. Often it can be seen through the lens of public—not private—"treasure." If public, then it must be husbanded by our elected leaders, public servants or trustees.

Once upon a time, an enlightened senator from Alaska championed a legacy for Washington, D.C. arts organizations, recognizing that Washington, D.C. has no state government to support its valuable private not-for-profit institutions. (A coincidence that Senator Ted Stevens hailed from Molly Smith's home state!) Being included within the National Capital Arts and Cultural Affairs program, funded through an appropriation passed by Congress, requires meeting specific criteria such as budget size, longevity, and performances in the District of Columbia. This support is not intended to duplicate federal support from other avenues (i.e. The Smithsonian), but rather provide "legacy" institutions with general operating support so that they can continue for future generations.

Governmental support of all kinds has been under fire for decades now in many cities and states, however this type of support for specifically District of Columbia programs is particularly vulnerable. As citizens, we all value what our tax dollars go toward, and I wager that we all are most proud when we realize the extent to which our contribution to our government makes critical services like police, fire, and rescue available, as well as public parks, libraries, and protected green space. Equal in my mind to these critical services are the arts—where we can share our stories of humanity, learn, debate, sing, dance, commiserate, inspire, conspire, and so much more.

We all have an impact to make, big and small. Most of us aim high. Your presence here today helps Arena Stage protect an "inheritance" that endures in this fine piece of playwrighting interpreted anew in the graceful hands of our deeply talented deputy artistic director Seema Sueko.

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

**Edgar Dobie**

Executive Producer

President of the Corporation

## SPECIAL THANK YOU TO ARENA STAGE USHERS!

THANK YOU to the generous members of our usher corps who not only contribute their time, energy and effort throughout the season, but also continually support our mission by giving to our Annual Fund. Gifts to the Annual Fund allow us to maintain the highest quality work on stage and provide vital arts education programs for young people throughout the region. While we appreciate gifts of all sizes, space only permits us to list contributions of \$100 or more. The following are ushers who contributed between January 1 – December 31, 2018.

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Elfreda Baptist  
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David and Janet Batlan  
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Cheryl Benton  
Dava Berkman  
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 Joel and Pamela Zingeser

\*Deceased



# From 19th Century Gossip to 21<sup>st</sup> Century Production

By **Anna'le Hornak**, Senior Literary Fellow and Production Dramaturg

### The story at the heart of *The Heiress* grew from a piece of gossip.

Actress Fanny Kemble told writer Henry James about her brother, a handsome but selfish young man who got engaged to a girl he described as “dull” and “plain” with a very large fortune.

James transformed that gossip into *Washington Square*, a novella originally published serially in *Cornhill Magazine* in 1880, and used Kemble's story to pose two central questions to his readers: what happens when a woman is raised by a father who doesn't love her? Is it possible to love someone and also seek financial gain from them?

In 1945, Ruth and Augustus Goetz adapted *Washington Square* for the stage, first under the title *The Doctor's Daughter*, then back to *Washington Square*, and finally in 1948 as *The Heiress*. Along the way, the Goetzes evolved the narrative. Whereas James' *Washington Square* has the heiress Catherine Sloper picking up her embroidery at the end of the story “for life as it were,” condemning her to a life of solitude and sadness, Ruth and Augustus Goetz's *The Heiress* has Catherine complete her last sampler and say “I can do anything now.” While we hope the audience debates whether Catherine's final act in the play is good or bad, from Catherine's own perspective—and the perspective of this production—Catherine is making her own choice, with freedom and agency. She isn't a tragedy, but a courageous woman in her full authenticity.



Members of *The Heiress* creative team: (L-R) Anne Nesmith, Sherrice Mojgani, Ivania Stack, Seema Sueko, Mikiko Suzuki MacAdams and Emma M. Wilk.

## Women's Voices

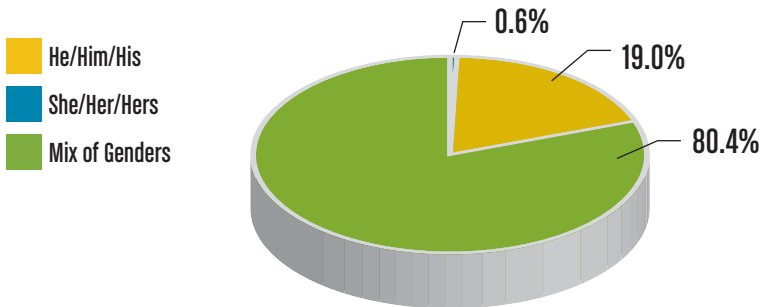
This production builds upon the evolution of this story from a piece of gossip about a woman with no voice, to a play about a woman who finds her voice, by featuring the work of an all-female, multiracial design team comprised of award-winning artists.

The set is designed by Mikiko Suzuki MacAdams, costumes are designed by Ivania Stack, lighting by Sherrice Mojgani, sound design and original composition by Emma M. Wilk, wigs are designed by Anne Nesmith, the voice and text coach is Jan Gist, and the production is helmed by Arena Stage's Deputy Artistic Director Seema Sueko.

A recent study on “Who Designs and Directs in LORT Theatres by Gender” by Porsche McGovern found that in the past five seasons only 0.6% of design teams at LORT theatres were composed of people who all use she/her pronouns. We are honored to increase that statistic with our production. LORT refers to the members of the League of Resident Theatres, a group of 75 major theatres in the United States. The full breakdown is pictured here:

### Who Designs in LORT Theaters by Gender: All He/Him/His and all She/Her/Hers Design Teams

Percent of teams over all 5 seasons (2012/13 – 2016/17)



2619 Total Design Teams

Source: HowlRound Theatre Commons (<https://howlround.com/who-designs-and-directs-lort-theatres-gender-4>) November 28, 2018.

Arena Stage has a long history of championing diversity, equity, and inclusion, dating back to its beginnings—when Zelda Fichandler, Tom Fichandler, and Edward Mungum founded Arena Stage in 1950, it was the first integrated theater in Washington, D.C.. Since Artistic Director Molly Smith came to Arena Stage in 1998, 70% of Arena's directors have been women or people of color. In the last decade, 50% of Arena's productions were written by women or playwrights of color.

## “In the privacy of her room she is very expressive,”

So says the character Lavinia Penniman about Catherine to Dr. Sloper at the start of *The Heiress*. By the end of the play, Catherine outgrows her room. So, too, our field of American theater strives to outgrow outdated systems that have closed doors on women artists. This play, this production, this design team are a step in that direction—up the staircase, as it were, with Catherine.



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

PRESENTS

# THE HEIRESS

BY  
RUTH GOETZ AND AUGUSTUS GOETZ

DIRECTED BY  
SEEMA SUEKO

SET DESIGNER  
MIKIKO SUZUKI MACADAMS

COSTUME DESIGNER  
IVANIA STACK

LIGHTING DESIGNER  
SHERRICE MOJGANI

SOUND DESIGNER AND ORIGINAL MUSIC  
EMMA M. WILK

WIG DESIGNER  
ANNE NESMITH

VOICE AND TEXT COACH  
JAN GIST

CASTING DIRECTOR  
VICTOR VAZQUEZ

STAGE MANAGERS  
SUSAN R. WHITE AND  
JOSEPH SMELSER

ASSISTANT STAGE MANAGER  
MARNE ANDERSON

*The Heiress* is generously sponsored by **Barbara and Arthur Bushkin,**  
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and **Ilene and Steven Rosenthal.**

THE HEIRESS is presented by special arrangement with  
the Dramatists Play Service, Inc., New York.



# SAVE THE DATE

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SETTING

*The Heiress* takes place in the drawing room and front parlor of Doctor Sloper’s house, located in Washington Square in New York City. The time is 1850–1853.

CAST (in alphabetical order)

Mrs. Montgomery .....	LISE BRUNEAU
Marian Almond.....	LORENE CHESLEY
Catherine Sloper.....	LAURA C. HARRIS
Elizabeth Almond.....	JANET HAYATSHAHI
Morris Townsend.....	JONATHAN DAVID MARTIN
Lavinia Penniman .....	NANCY ROBINETTE
Maria .....	KIMBERLY SCHRAF
Dr. Austin Sloper .....	JAMES WHALEN
Arthur Townsend/The de Rhams' Coachman .....	NATHAN WHITMER

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Arena Stage at the Mead Center for American Theater  
Molly Smith Study | 5:30–7:00 PM

## *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.



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## *Upcoming*

**SUNDAY, MARCH 24, 2019**

### *No designer babies?*

How to deal with the coming bioengineering revolution.

---

There will be a reception before each discussion, starting at 5:00 pm.

For more information or to register, please visit

**[www.arenastage.org/civildialogues](http://www.arenastage.org/civildialogues)**



FOR THIS PRODUCTION

Assistant Set Designer.....	JOO HYUN KIM
Technical Director .....	NATALIE BELL
Properties Director .....	JENN SHEETZ
Costume Director .....	JOSEPH P. SALASOVICH
Master Electrician .....	CHRISTOPHER V. LEWTON
Sound & Video Supervisor.....	BRIAN BURCHETT
Production Assistant.....	DAYNE SUNDMAN
Stage Management Intern.....	KENDALL COMOLLI
Directing Assistant/Casting Fellow .....	MALEK MAYO
Senior Literary Fellow/Production Dramaturg.....	ANNA'LE HORNAK
Show Carpenter .....	SEAN MALARKEY
Props.....	MARION HAMPTON DUBE, MATT DENNEY
Light Board Operator.....	KELSEY SWANSON
Assistant to the Lighting Designer .....	VENUS GULBRANSON
Sound Operator .....	DREW MOBERLEY
Wardrobe Supervisor .....	ALINA GERALL
Wardrobe .....	AITANA GARRISON, CARISSA GILSON
Hair and Makeup Supervisor.....	LASHAWN MELTON
Additional Draper .....	MARIANNE KROSTYNE STUDIO
Additional Stitchers .....	JENNIFER BAE, ANDREW LANDON CUTLER, ANNE GORMAN, STELLA PIVNIK, RAYNA C. RICHARDSON, ELIZABETH SPILSBURY
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Tailoring .....	DAWSON TAILORS, TESSA LEW
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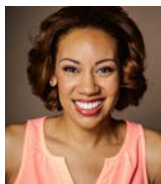
SESSIONS BEGIN JUNE 24, 2019  
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## CAST (in alphabetical order)



**LISE BRUNEAU** (Mrs. Montgomery) is pleased to return to Arena Stage after appearing in *Watch on the Rhine*, *Mother Courage* and *Karen Zacarias' Legacy of Light*. Recent credits include

Broadway's *The Cherry Orchard* (Roundabout) and *Sweat* for A.C.T. San Francisco. D.C. appearances include *Hamlet* and *Othello* (Shakespeare Theatre Company), *Broken Glass* and *Brighton Beach Memoirs* (Theater J, Helen Hayes nomination) and *This* (Round House). For Denver Center, she was Hesione in *Heartbreak House* (Henry Award). As a director, she's helmed productions for MetroStage, Clarence Brown Theatre, the Riot Grrrls and Taffety Punk. Regionally, she has appeared at Cleveland Playhouse, The Globe, Seattle Repertory, The Wilma, Berkeley Repertory and many Shakespeare festivals. Lise trained at RADA and is proud to be a Taffety Punk.



**LORENE CHESLEY** (Marian Almond) is thrilled to be back at Arena Stage! A native of the Washington, D.C. metropolitan area, Lorene grew up studying ballet and tap, but quickly segued her love for

performance into acting. Stage credits include Valerie Johnston in *Smart People* (Arena Stage), *The Flame/Ms. Caliente* in *The Villians' Supper Club* (Merrimack Repertory Theatre), Cassandra in *The American Woman* (Pasadena Playhouse) and Delilah in *Memphis* (La Jolla Playhouse). TV credits include *Perception* (TNT), *Shameless* (Showtime) and *The Fosters* (Freeform). This fall she released her first book *The Perfectly Imperfect Christian* (Amazon.com), praise! She studied theater at Temple University and earned an M.F.A. in acting at UCSD. Lorene would like to thank God for her many blessings, and her family and friends for their continual love and support!



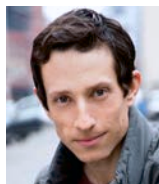
**LAURA C. HARRIS** (Catherine Sloper) is making her Arena Stage debut. Previous Washington, D.C. credits include *Kings*, *Cloud 9*, *Time Stands Still*, *Bachelorette* and

*Red Speedo* at Studio Theatre; *The Flick* and *Tender Napalm* at Signature Theatre; *NSFW*, *Seminar*, *Amadeus*, *Young Robin Hood* and *26 Miles* at Round House Theatre; *Vicuna* at Mosaic Theater; *Awake and Sing!* at Olney Theatre Center; *Love and Information*, *Passion Play*, *World Builders* and *Amazons and Their Men* with Forum Theatre; *Our Class* at Theatre J; *The Winter's Tale* and *The School for Scandal* at Folger Theatre; and *An Experiment with an Air Pump* with Potomac Theatre Project, along with extensive on-camera and voiceover work. Laura is a graduate of Middlebury College. [www.lauracharris.com](http://www.lauracharris.com)



**JANET HAYATSHAHI** (Elizabeth Almond) last appeared as Helen of Troy in *Launching Ships* with Tentacular Performance Group. She spent six seasons with San Diego's Sledgehammer

Theatre, playing roles in *A Dream Play*, *Macbeth*, *nu, [sic]*, *Berzerkergang*, *Richard III*, *Furious Blood* and *Phenomenal Acceleration*. Other California theater credits include *Master Class* (Poway Center for Performing Arts); *Remains* (Mo'olelo Performing Arts Company); *Taming of the Shrew* and *Macbeth* (Central Coast Shakespeare); *Beyond Therapy*, *Marvin's Room* and *Rules of Love* (Centerpoint Theatre Group). Chicago credits include *Agamemnon* (European Repertory Theatre) and *Infernal Machine* and *Knights of the Round Table* (Eclipse Theatre Company). BFA: Ithaca College; MFA: UC San Diego. Janet is currently an assistant professor of theater at Randolph-Macon College in Ashland, VA. [www.hayatshahi.com](http://www.hayatshahi.com)



**JONATHAN DAVID MARTIN** (Morris Townsend) is making his Arena Stage debut! Other credits include *War Horse* at Lincoln Center Theater (original Broadway cast). Off-Broadway productions at the

National Black Theatre, 59E59 Theaters and Bushwick Starr; regionally at Theater Alliance, Two River Theater, Portland Center Stage, Shakespeare Santa Monica, Seattle Children's Theatre, Empty Space Theatre, NMA Physical Theatre Ensemble and Washington Ensemble Theater, where he was a founding co-artistic director. He is also the co-artistic director of



NYC-based Smoke & Mirrors Collaborative whose original works include *Olityelwe* (59E59 Theaters, UK and South Africa tours), *Point of Departure*, *Head in the Sand*, *The Alien Nation*, *#HashtagProject* and *Tangible Hope Project*, a documentary series highlighting community change-makers across America. TV credits include *Unforgettable* and *Believe*. Annenberg Fellow for the Arts. MFA: NYU Graduate Acting.



**NANCY ROBINETTE** (*Lavinia Penniman*) has appeared at Arena Stage in *Ah Wilderness!*; *The Avenger's Comedy*; *Death of a Salesman*; *Well; You Nero*; *Blithe Spirit*; *The Women*; *Lovers and Executioners*; *For*

*the Pleasure of Seeing Her Again*; and *Christmas Carol 1941*. Most recently in Washington she was in *Everything is Illuminated* at Theatre J, *John* at Signature Theatre and *Comedy of Errors* at the Shakespeare Theatre, where she is an affiliated artist. Regionally she has appeared at Old Globe, Paper Mill, Williamstown, New York Theatre Workshop, Roundabout, Key West Waterfront and McCarter theaters. She appeared on Broadway in *The Curious Incident of the Dog in the Nighttime*. TV credits include *Louie* and *Homicide*. Films credits include *Serial Mom*, *Soldier Jack*, *Three Christs*, *The Hunley* and *The Day Lincoln Was Shot*. Last year she received The Helen Hayes Tribute.



**KIMBERLY SCHRAF** (*Maria*) is delighted to return to Arena Stage, where she also appeared in *Ah, Wilderness!* and *The Women*. Other D.C. appearances include *Death of a Salesman* and *The Laramie*

*Project* at Ford's Theatre; *Vicuña and the American Epilogue* and *Oh, God* at Mosaic; *Measure for Measure* and *The Gigli Concert* at Woolly Mammoth; *Angels in America* and *Show Boat* at Signature; *Skylight*, *Frozen* and all four of *The Apple Family Plays* at Studio; and *Our Town* and *A Prayer for Owen Meany* at Round House. As co-director of the Honors Conservatory at the Theatre Lab, she prepares adult actors for professional theater work, and as a Steering Committee member of Actors Arena, she helps to program workshops and roundtable discussions to enrich and deepen the acting craft of seasoned professionals.



**JAMES WHALEN** (*Dr. Austin Sloper*) last appeared at Arena as William Marshall in *The Little Foxes*. His most recent D.C. area appearances include *Small Mouth Sounds* (Round House Theatre) and *True West* (Rep Stage). He has also performed locally with The Kennedy Center, Olney Theatre Center, Everyman Theatre, Mosaic Theatre, Shakespeare Theatre Company and Theatre J. Regionally he played Dracula at Actors Theatre of Louisville. Some of his favorite TV and film credits include *House of Cards*, *VEEP*, *I Love You But I Lied*, *Money Matters* and *A Beautiful Mind*.



**NATHAN WHITMER** (*Arthur Townsend/The de Rhams' Coachman*) is proud to be making his Arena Stage and Washington, D.C. debut! In New York he worked Off-Broadway with both Marvell

Repertory Theatre and Titan Theatre Company. Regional credits include *Love's Labor's Lost*, *Macbeth* and *The Comedy of Errors* (The Old Globe Theatre); *A Christmas Carol*, *ACE* and *Reckless* (Cincinnati Playhouse in the Park); Robert in *Company* (Heritage Theatre Festival in Charlottesville, VA); Texas Shakespeare Festival; Fairbanks Shakespeare Festival; and over 20 productions with Barter Theatre in Abingdon, VA, where he was a resident company member. Nathan lives with his wife, actor Emelie Faith Thompson, and their young daughter, Violet, in northern Virginia. MFA: The Old Globe/USD; BFA: Ohio University. Instagram: @actornate [www.nathanwhitmer.com](http://www.nathanwhitmer.com)

## CREATIVE

### RUTH GOETZ AND AUGUSTUS GOETZ

(*Playwrights*) collaborated on many Broadway plays, such as *Franklin Street* (1940); *One Man Show* (1945); *The Heiress* (1947), which was loosely suggested by Henry James' novel *Washington Square*; *The Immoralist* (1954), an adaptation from the novel by Andre Gide; and *The Hidden River* (1957), an adaptation of a novel by Storm Jameson. The Goetzes also collaborated on the following films: *The*



# WHO'S WHO

*Heiress* (Academy Award, 1949), *Sister Carrie* (1950), *Rhapsody*, *Trapeze* and *Stagestruck*. Mrs. Goetz is the sole author of two plays: *Sweet Love Remembered* (1959), written after her husband's death in 1957, and *Madly in Love* (1963). The Goetzes were active members of the Dramatists Guild. Their daughter, Judy Firth Sanger, is a poet and frequent reference source for productions of *The Heiress*. Their granddaughter, Katie Firth, is an actress working in New York.

**SEEMA SUEKO** (Director) joined the Arena Stage staff in July 2016 as deputy artistic director and has since directed *The Price* and *Smart People* at Arena. She previously served as associate artistic director at The Pasadena Playhouse and executive artistic director of Mo'olelo Performing Arts Company. Her other directing and acting credits include Denver Center, The Pasadena Playhouse, People's Light, The Old Globe, San Diego Repertory, Yale Repertory, 5th Avenue Theatre and Native Voices, among others. As a playwright, she received commissions from Mixed Blood Theatre and Center Stage. Her work has been recognized by the California State Assembly, NAACP San Diego, Chicago Jeff Awards, American Theatre Wing and American Theatre magazine. Seema developed the Consensus Organizing for Theater methodology, the Green Theater Choices Toolkit, has done research on the neuroscience of acting, and serves on the Diversity Committee of the Stage Directors and Choreographers Society.

**MIKIKO SUZUKI MACADAMS** (Set Designer) designed for Arena Stage's *The Little Foxes* and is happy to be back at Arena! Her work has been seen at Guthrie Theater, Berkeley Rep, Old Globe, Oregon Shakespeare Festival, Long Wharf Theatre, Seattle Rep, Actors Theatre of Louisville, Yale Repertory Theatre, Cincinnati Playhouse, Cornerstone Theater Company and Opera Theatre of St. Louis, among others. Her Off-Broadway credits include Working Theater, Epic Theatre Ensemble, INTAR, Ensemble Studio Theatre and the National Asian American Theatre Company. She also designed the recent U.S. national tour of *Dirty Dancing* and in Japan at the Nissay Opera, Nikikai Opera, Kanagawa Kenmin Hall, Aichi Triennale and more. As an associate scenic designer, recent Broadway

credits include *My Fair Lady*, *Fiddler on the Roof* and *The King and I*. She teaches at Rutgers University.

**IVANIA STACK** (Costume Designer) is delighted to return to Arena Stage, where she is previously designed *The Price*, *Two Trains Running* and *Intelligence*. Her work has been seen at many other D.C. area theatres including: Woolly Mammoth Theatre Company (Company Member), Ford's Theatre, 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.

**SHERRICE MOJGANI** (Lighting Designer)'s recent designs include *Two Trains Running* (Arena Stage & Seattle Repertory Theatre); *The Scottsboro Boys* (Signature Theatre); *Skeleton Crew* (The Old Globe); *Black Pearl Sings*, *Roz and Ray* and *HONKY* (San Diego REP); and *The Revolutionist*, *Blue Door* and *Trouble in Mind* (MOXIE Theatre). Sherrice is an assistant professor in the School of Theatre at George Mason University. She holds a BA in Theater Arts from UC Santa Cruz and an MFA in Lighting Design from UC San Diego. <http://www.smojgani.com>

**EMMA M. WILK** (Sound Designer and Original Music) is a New York-based sound designer and collaborator. She is very excited to be working at Arena for the first time! Her designs have been heard at numerous New York theaters, including The Public, New World Stages, La MaMa, 59E59 and HERE. Some of her favorite designs were *A Clockwork Orange*, *Bright Half Life*, *Machinal*, *The King Stag*, *The Crucible* and *Gorey: The Secret Lives of Edward Gorey*. She has worked regionally in Connecticut, New Jersey, upstate NY, Idaho and Nebraska. Associate/assistant designer highlights include, on Broadway: *Long Day's*



*Journey Into Night*, *Heisenberg* and *The Lyons*; and Off-Broadway: *Hamlet*, *Pass Over*, *What's It All About* and *Fun Home*. She is a graduate of Vassar College. [Emmamwilk.com](http://Emmamwilk.com).

**ANNE NESMITH** (*Wig Designer*) is pleased to return to Arena Stage, where her design credits include *Indecent*, *The Pajama Game*, *Nina Simone: Four Women* and *The Price*. Her designs have been seen locally at Kennedy Center, Ford's Theatre, Signature Theatre, Wolfrap 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 Smithsonian National Portrait Gallery programs, *Ice Cold Killers* for Investigation Discovery, the Military Channel's *Great Planes*, MD Public Television and the U.S. Army's tour *Spirit of America*.

**JAN GIST** (*Voice and Text Coach*)'s Arena Stage credits include *A Perfect Ganesh*. D.C. credits include *Romeo and Juliet*, Shakespeare Theatre Company. At Old Globe (San Diego) Jan coached 89 productions; and is the head of Voice, Speech and Dialects for Old Globe/University of San Diego Shiley Graduate Theatre Program. Regional theater credits include American Players Theatre, Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, American Shakespeare Center, Utah Shakespearean Festival, Alabama Shakespeare Festival, San Diego Repertory, North Coast Repertory, Milwaukee Repertory, PlayMakers' Repertory, Indiana Repertory and Mo'olelo Company. Jan has led workshops at national/international conferences including Voice and Speech Trainers Association, Voice Foundation, London's Central School of Speech and Drama, and Moscow Art Theatre Teachers Exchange. She has been interviewed for and published in Voice and Speech Training in the New Millennium: Conversations with Master Teachers. Other publications include exercises in *The Complete Voice* and *Speech Workout* and *More Stage Dialects*, and poetry in *VASTA Journals*.

**SUSAN R. WHITE** (*Stage Manager*) is thrilled to be working with Deputy Artistic Director Seema Sueko. Susan is a proud member of Actors' Equity Association.

**JOSEPH SMELSER** (*Stage Manager*) is thrilled to return to Arena Stage where he last served as stage manager on Anna Deavere Smith's *Let Me Down Easy*. He is currently the resident production stage manager at the Shakespeare Theatre Company where he has managed 30 productions including *Hamlet*, *Camelot* and the upcoming *Oresteia*. Other work includes eight seasons at Seattle Rep and four seasons at ACT in San Francisco. He toured productions of *Let Me Down Easy* and *Twilight: Los Angeles, 1992* (both with Anna Deavere Smith) and the first national tour of *Proof*.

**MARNE ANDERSON** (*Assistant Stage Manager*) is excited to be at Arena Stage for her 10th season, she started as an Allen Lee Hughes Fellow in 2009. Some highlights include *Indecent*, *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*, and 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.

## 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 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.



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— Beth Newburger Schwartz and the late Richard Schwartz



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