

# ERMA BOMBECK: AT WIT'S END



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# ERMA BOMBECK: AT WIT'S END

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### ARENA STAGE

1101 Sixth Street SW  
Washington, DC 20024-2461  
ADMINISTRATION 202-554-9066  
SALES OFFICE 202-488-3300  
TTY 202-484-0247  
[www.arenastage.org](http://www.arenastage.org)

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*Erma Bombeck: At Wit's End*  
Program Book  
Published October 9, 2015.

Cover Photo Illustration by  
Ed Fotheringham  
Program Book Staff  
Anna Russell, Associate Director  
of Marketing and Publications  
David Sunshine, Graphic Designer



We are pleased to welcome back Allison Engel and Margaret Engel to Arena Stage with their director David Esbjornson. These dynamic twin sisters wrote *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins*, their one-woman show which brought back the late political humorist Molly Ivins, with Kathleen Turner, and rocked the Cradle three years ago.

Erma was a journalist, mother and housewife who wrote over 9,000 newspaper columns and 12 books in her lifetime, describing ordinary, suburban life with insightful comments like: "Motherhood is the second oldest profession, but unlike the first, there's no money in it."

Through her commentary on motherhood, a woman's place in the workforce, marriage, child rearing and political equality, Erma Bombeck reached 30 million people three times a week. In my home, her column often was cut out and put in a place of pride on the refrigerator door. Erma still has so much to tell us today, especially through her insights into the Equal Rights Amendment and the mayhem of motherhood.

I am delighted to debut Margaret and Allison's play during the Women's Voices Theater Festival. Arena and more than 50 of our fellow Washington, D.C. theaters are working together to celebrate female playwrights and new work. This festival has been taking D.C. by storm, and we are privileged to be part of the largest collaboration of theater companies producing original work by female writers in history. Arena Stage is one of the seven originating theaters that launched the festival including Ford's Theatre, Round House Theatre, Shakespeare Theatre Company, Signature Theatre, Studio Theatre and Woolly Mammoth Theatre Company.

As the Festival comes to a close, I leave you with one more piece of wisdom from Erma: "Seize the moment. Remember all those women on the Titanic who waved off the dessert cart."

Best,

A handwritten signature in black ink that reads "Molly".

Molly Smith, Artistic Director



You may be wondering why we were compelled to add a second production to the Women's Voices Theater Festival.

Who could say no to Allison and Peggy?! As journalists, the Engel sisters have such a profound knowledge of their field, and a real gift for identifying other strong-voiced female journalists and columnists whose unvarnished opinions are worth celebrating and reinstating in our contemporary lives. Keen social commentary that stands the test of time and was born in the sweet spot of the baby boomer generation is worth revisiting since we seem to be wrestling with many of the same problems our families faced decades ago.

In the Dobie household, Erma's words rang true. I will not quote Erma, but with your indulgence, I will share a Connie Dobie moment that was fueled by the confidence the Bombeck columns gave to my mother (of five boys), who worked full time at the telephone company as a long-distance operator (to remain sane). From 5-6 pm was what my Mom called the "arsenic hour," before Dad returned home and she left for her shift at OK Telephone Company. All five boys were home from school, hungry and scheming. On this particular occasion, she was at the ironing board pressing a blouse for work while minding three boiling pots and an oven, settling a dispute between a five- and seven-year-old over which of the two TV channels would be watched, and sorting out my older brother's medications for the night. The second oldest, I was rushing out the door to a rehearsal when I saw her ironing and pleaded with her to also do my shirt for the morning, as I was so busy and really didn't want to get up any earlier than I had to the next morning. She looked at me and said, "Of course, but first would you pass me the broom so I can shove it up my [three-letter word that rhymes with "sass"] and sweep the floor at the same time?" I chose to iron my own shirt. However, the "pass me the broom" expression lives on in the extended family and is used to great effect whenever a thoughtless request is fired at a parent "at wit's end."

Our city-wide festival celebrates women's voices, and Erma's wit and wisdom earned the right decades ago to be heard again. We could not be prouder than we are to present *Erma Bombeck: At Wit's End*.

I hope you are enjoying the Women's Voices Theater Festival.

All best,

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

Edgar Dobie, Executive Producer





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## The Time Has Come

by Linda Lombardi, Literary Manager

**"Equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex."**

Seems pretty simple, doesn't it?

It's been almost 100 years since women won the right to vote. Barrier after barrier has been overcome. Women run Fortune 500 companies (and award-winning theaters), win soccer championships, raise families, report the news, even run for President.

So why is it that the Equal Rights Amendment still isn't law?

Written in 1923 by Alice Paul, the ERA was introduced annually in Congress until it was finally passed in 1972 and sent to the states to be ratified as the 27th Amendment to the Constitution. Only 38 states were needed and equality would be the law of the land. The seven-year time limit to ratify was later extended. But as the deadline approached — and then passed — the ERA only had 35 states on its side (just three states short of ratification).

Many were surprised when America's #1 housewife, Erma Bombeck, came out in favor of the ERA, but she was always a staunch supporter of equality in all forms. She traveled to almost every state in the country on behalf of ERA America — on her own dime. She spoke to crowds of women just like her, and more than a few men. Women called her a "voice of sanity."

Today, the ERA continues to be introduced for passage to every session of Congress. The 15 states that still have not ratified the Equal Rights Amendment are Alabama, Arizona, Arkansas, Florida, Georgia, Illinois, Louisiana, Mississippi, Missouri, Nevada, North Carolina, Oklahoma, South Carolina, Utah and Virginia.

The Women's Voices Theater Festival is celebrating women playwrights and taking unprecedented steps towards gender parity, but it is only one of the many left to take. According to the Institute for Women's Policy Research, with the current gender pay gap, women will not see equal pay until 2059.

Momentum is growing once more. The ERA will be part of the conversation for the 2016 presidential election. It all starts here, with you. And that's no joke.

## CONTINUE THE CONVERSATION

### WOMEN'S VOICES THEATER FESTIVAL SPECIAL EVENT

Subverting Expectations:  
Women's Work in Theater  
Sunday, October 11  
after the 2:00 pm performance

Playwrights Karen Zacarías, Allison Engel and Margaret Engel discuss how women are seen and received in theater by audiences and artists, how they're subverting those expectations and what's next. Now that women have the world's attention, what will they do with it?

### REMEMBERING ERMA: MEMORIES FROM FRIENDS AND FAMILY

Friday, October 16  
after the 8:00 pm performance

For much of America, writer Erma Bombeck was like a part of the family. But for a few lucky people, she actually was family. Join us for a special post-show conversation with Erma's children, Andy, Betsy and Matthew Bombeck; her long-time agent, Aaron Priest; and playwrights Allison Engel and Margaret Engel, for an intimate look at the life of a woman who made her own headlines.

### POST-SHOW DISCUSSIONS

October 27 at 7:30 pm  
October 29 at 8:00 pm  
November 4 at 12:00 pm

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

PRESENTS

# ERMA BOMBECK: AT WIT'S END

BY  
ALLISON ENGEL AND MARGARET ENGEL

DIRECTED BY  
DAVID ESBJORNSEN

ASSOCIATE DIRECTOR  
ANITA MAYNARD-LOSH

SET DESIGNER  
DANIEL CONWAY

COSTUME DESIGNER  
ELIZABETH HOPE CLANCY

LIGHTING DESIGNER  
ROB DENTON

SOUND DESIGNERS  
ROB MILBURN AND  
MICHAEL BODEEN

WIG DESIGNER  
CHARLES G. LAPOINTE

STAGE MANAGER  
MARNE ANDERSON

ASSISTANT STAGE MANAGER  
RACHAEL DANIELLE ALBERT

DRAMATURG  
JOCELYN CLARKE

Special thanks to Bill, Betsy, Andy and Matt Bombeck; Norma Born, the keeper of Erma's archives; and Aaron Priest, her longtime agent and friend.

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*Erma Bombeck: At Wit's End* is part of the Women's Voices Theater Festival.



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# TIME AND PLACE, CAST LIST, FOR THIS PRODUCTION

## TIME & PLACE

Takes place in the Bombeck home in suburban Dayton, Ohio during the present, and various times from 1962 - 1996.

## CAST

Erma Bombeck.....BARBARA CHISHOLM\*

## VOICES (in alphabetical order)

Second Son Voice.....MAXIMILLIAN BISHOP  
Daughter Voice.....MAYA BRETTELL\*  
Bill Bombeck and Other Male Voices.....JOHN LESCAULT\*  
First Son Voice.....HENRY METCALF  
Biff Blanchard and Other Male Voices.....MICHAEL RUSSOTTO\*  
Betty Friedan and Other Female Voices.....HOLLY TWYFORD\*

\*Member of Actors' Equity Association

## FOR THIS PRODUCTION

Technical Director.....SCOTT SCHRECK  
Properties Director.....CHUCK FOX  
Costume Director.....JOSEPH P. SALASOVICH  
Master Electrician.....CHRISTOPHER V. LEWTON  
Sound Director.....TIMOTHY M. THOMPSON  
Directing Assistant.....MEDHA MARSTEN  
Props.....PAUL RING  
Wardrobe Supervisor.....EMILY GRACE BLACKSTONE  
Wig, Hair and Make-Up Supervisor.....VINCENT HILL  
Wardrobe Swing.....LASHAWN MELTON  
Light Board Operator.....JOHN ROSE-CARON  
Assistant to the Lighting Designer.....KELLY RUDOLPH  
Sound Engineer.....GREGORY W. TOWLE

*Erma Bombeck: At Wit's End* runs 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.



## CAST



**BARBARA CHISHOLM** (*Erma Bombeck*) is an Austin, Texas-based actor making her Arena Stage debut with this production, her second collaboration with David Esbjornson, who directed her as Molly Ivins in the Austin production of *Red Hot Patriot*. Regional credits include Constance in *Fixing King John* with the internationally renowned Rude Mechs; Dr. Gertrude Ladenburger in *33 Variations* with eminent pianist Anton Nel; Elena in the world premiere of Steven Dietz's *Shooting Star*; Annie Wilkes in the North American premiere of Stephen King's *Misery*; and multiple roles in Anne Bogart's staging of *The Women* at San Diego Rep. Film/TV roles include the Oscar-nominated *Boyhood*, Emmy-nominated ABC drama *American Crime* and *Friday Night Lights*. She was voted Best Actor in the *Austin Chronicle's* Best of Austin Readers Poll three times and received multiple acting honors from the Austin Critics Table and B. Iden Payne Theatre Awards.

**MAXIMILLIAN BISHOP** (*Second Son Voice*) is a straight-A, third grade student and Los Angeles native who likes playing piano, singing, dancing, drawing, practicing judo and reading and writing in English and Russian.

**MAYA BRETTTELL** (*Daughter Voice*) appeared at Arena as Bielke in *Fiddler on the Roof*. Her many credits include *Coming of Age* (New York Musical Theatre Festival), *Carousel*, *Pride and Prejudice*, *Beaches*, *Appropriate* and *Annie*. [www.mayabrettell.com](http://www.mayabrettell.com)

**JOHN LESCAULT** (*Bill Bombeck and Other Male Voices*) previously appeared at Arena Stage in *The Music Man* and *Our War*. Other D.C. appearances include Shakespeare Theatre Company, Signature Theatre, Folger Theatre and Mosaic Theatre.

**HENRY METCALF** (*First Son Voice*) was previously seen as Charlie Brown in NextStop Theatre Company's *A Charlie Brown Christmas*, he was recently invited to an interactive songwriting workshop at the White House.

**MICHAEL RUSSOTTO** (*Biff Blanchard and Other Male Voices*) previously appeared at Arena in *Guess Who's Coming to Dinner* and *The Shoplifters*. A

company member at Woolly Mammoth Theatre Company, he has appeared in productions there, and elsewhere in the D.C. area.

**HOLLY TWYFORD** (*Betty Friedan and Other Female Voices*) was last seen at Arena Stage at in *An American Daughter*. A four-time Helen Hayes Award recipient, Holly has appeared in over 50 productions with many of the area's numerous theaters, and is currently in *Bad Dog* at Olney Theatre Center.

## CREATIVE TEAM

**ALLISON ENGEL** (*Playwright*) has been a reporter for the *Des Moines Tribune*, *San Jose Mercury* and *Pacific News Service*, and was a Knight Journalism Fellow at Stanford University. She and her twin Margaret wrote the play *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins*. She also was a speechwriter and aide for former Iowa governor Tom Vilsack and lieutenant governor Sally Pederson. In Iowa, she was active in the Des Moines Playhouse, serving as president and head of play selection. She recently spent five years as Director of Communications at the University of Southern California before becoming the associate director of the Los Angeles Institute for the Humanities at the University. She received an MA in screenwriting from USC in 2009. She is married to Scott Kirkpatrick, and they have two children, Miles and Nora. She is a member of the Dramatists Guild.

**MARGARET ENGEL** (*Playwright*) directs the Alicia Patterson Journalism Foundation and was the managing editor of the *Newseum*. She and her twin Allison wrote *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins*. She was a reporter for *The Washington Post*, *Des Moines Register* and *Lorain Journal*, and was a Nieman fellow at Harvard. She and Allison wrote *Food Finds: America's Best Local Foods* and the *People Who Produce Them* and helped turn the book into a show for Food Network, where it ran for seven years. She serves on the board of theatreWashington/Helen Hayes Awards, The Nieman Foundation and chairs the Robert F. Kennedy Journalism Awards board. She and her husband, Bruce Adams, wrote three editions of a travel guide to America's baseball parks with the help of their children, Emily and Hugh. She is a member of the Dramatists Guild.



**DAVID ESBJORNSON** (Director) directed *Guess Who's Coming to Dinner* and *Molly Ivins: Red Hot Patriot* for Arena Stage. Premieres include *Driving Miss Daisy* by Alfred Uhry (Broadway, London and Australia); Edward Albee's *The Goat, or Who is Sylvia?* (Broadway); *The Play About the Baby*; Arthur Miller's *The Ride Down Mt. Morgan* (Broadway); *Resurrection Blues*; the world premiere of Tony Kushner's *Angels in America: Millennium Approaches* and the first staged presentation of *Perestroika* (Eureka); *Homebody/Kabul* (London); *In the Blood* by Suzan-Lori Parks (Public); *Tuesdays With Morrie* by Mitch Albom and Jeffrey Hatcher (Minetta Lane); Neil Simon's *Rose and Walsh*; *My Old Lady* by Israel Horowitz; and Ariel Dorfman's *Purgatorio*. Revivals include *The Lady From Dubuque* (Signature-NYC); *Death of a Salesman* (Dublin); *Hamlet* (Theatre For A New Audience); *Measure for Measure* and *Much Ado About Nothing* (NYSF Central Park); *Who's Afraid of Virginia Woolf?* and *Summer and Smoke* (Guthrie); *The Normal Heart* (Public); *Mud and Drowning* (Signature); *A Few Good Men* (London West End); *Endgame*, *The Maids*, *Entertaining Mr. Sloane* and *The Entertainer* (Classic Stage Company); and *Farmyard* (NY Theatre Workshop.) David has been the Artistic Director of NYC Classic Stage Company and Seattle Repertory Theatre and is currently chair of Rutgers Theatre Program.

**ANITA MAYNARD-LOSH** (Associate Director) is in her 12th season at Arena Stage. She directed the world premiere of last season's *Our War* and has served as associate director on several productions at Arena Stage. Anita trained and taught at the American Conservatory Theater in San Francisco, was on the faculty at Webster University in St. Louis, headed the theater department at the University of Alaska Southeast and was the associate artistic director of Perseverance Theater in Juneau, Alaska. The Alaska native-inspired production of *Macbeth* that Anita conceived and directed was performed in English and Tlingit at the National Museum of the American Indian in Washington, D.C. Through Arena Stage's devised theater program, Voices of Now, Anita has collaborated on creating and directing original plays with communities in India and Croatia.

**DANIEL CONWAY** (Set Designer) returns to Arena Stage after designing *Vanya and Sonia* and *Masha and Spike* in the Fichandler Stage and *Love in Afghanistan* in the Kogod Cradle.

Recent projects include *Penn & Teller on Broadway* and *The Tempest* for American Repertory Theater (Boston Critics Award nomination), South Coast Repertory (Los Angeles Critics Award nomination) and Chicago Shakespeare Theater. Other D.C. credits include *Soon* for Signature Theatre, *The Merry Wives of Windsor* for Shakespeare Theatre Company, *Tribes* for Everyman Theatre and *Water by the Spoonful* for Studio Theatre, where he has designed more than 25 productions. He is the recipient of three Helen Hayes Awards for Outstanding Set Design.

**ELIZABETH HOPE CLANCY** (Costume Designer) designed Kathleen Turner's costume for *Red Hot Patriot* at Arena. Broadway credits include *A Christmas Story*, *Passing Strange*, *Bobbi Boland*, *The Goat* and *The Ride Down Mt. Morgan*. Some favorite projects include *Measure for Measure* (NYSF), *Death of a Salesman* (Dublin's Gate Theatre), *A Few Good Men* (West End), *The Lady from Dubuque* (Signature), *Hamlet* (TFANA), *Ros Indexical* (choreographer Yvonne Rainer), *Lucas Foss' Griffelkin* (MSM), *Richard III* (Intiman), *Waiting for Godot* (CSC), *Finer Noble Gases* (Rattlestick), *The Cook* (Intar, Seattle Rep) and Tony Kushner's *A Dybbuk* (Public). Elizabeth has designed costumes for choreographer Sally Silvers since 1997. She teaches fashion history at Rutgers Mason Gross School of the Arts. Raised coming to Arena with her parents, longtime ushers Paul and Barbara, it is always particularly sweet to return here.

**ROB DENTON** (Lighting Designer) is thrilled to be lighting his first show at Arena Stage. He has had the joy of designing for many years in D.C. with past local design credits including *Simply Sondheim* (Signature Theatre), *Mary Stuart* (Folger Theatre) and *Rumpelstiltskin* (Imagination Stage). Recent regional design credits include *Because of Winn-Dixie* (Delaware Theatre Company); *Hairspray*, *Holiday Inn*, *Into the Woods*, *Porgy and Bess* and *Seussical* (The Muny); *The Winslow Boy* and *All the Way* (Repertory Theatre of St. Louis); *Hansel and Gretel* and *The Mikado* (Memphis Opera); and *Madame Butterfly* (Minnesota Opera). Some of Rob's upcoming designs include *Die Fledermaus* (New Orleans Opera); *Jack and Phil*, *Giant-Slayers, Inc.* (Imagination Stage); *The Little Mermaid* (Arkansas Repertory Theatre); and *The Explorers Club* (Delaware Theatre Company). [www.rdentex.com](http://www.rdentex.com)



**ROB MILBURN AND MICHAEL BODEEN** (*Sound Designers*)'s Broadway credits include music composition and sound for *No Man's Land*, *Waiting for Godot*, *Breakfast at Tiffany's*, *The Miracle Worker*, *One Flew Over the Cuckoo's Nest* and *The Speed of Darkness*; music for *My Thing of Love*; and sound for Larry David's *Fish in the Dark*, *This Is Our Youth*, *Of Mice and Men*, *Who's Afraid of Virginia Woolf?*, *Superior Donuts*, *Reasons to be Pretty*, *A Year with Frog and Toad*, *King Hedley II*, *Buried Child*, *The Song of Jacob Zulu* and *The Grapes of Wrath*. They have also created music and sound Off-Broadway, at many of America's resident theaters (often with Steppenwolf Theatre) and at several international venues. Please visit [www.milbomusic.com](http://www.milbomusic.com).

**MARNE ANDERSON** (*Stage Manager*) is excited to be a part of *Erma Bombeck: At Wit's End* and the Women's Voice Theater Festival. This is her first show in the Kogod Cradle. Other Arena Stage highlights include *King Hedley II*, *Five Guys Named Moe*, *Mother Courage and Her Children*, *The Mountaintop*, *Metamorphoses*, *The Arabian Nights* and *Duke Ellington's Sophisticated Ladies*. Other D.C. highlights include Folger Theatre (*Rosencrantz and Guildenstern Are Dead*) and Woolly Mammoth (*You for Me for You*; *Mr. Burns, A Post-Electric Play*). Regional credits include Finger Lakes Musical Theatre Festival (*The Will Rogers Follies*, *Damn Yankees*). She is a graduate of the University of North Carolina School of the Arts and a proud member of Actors' Equity Association. She is thankful to her family for all their love and support.

**RACHAEL DANIELLE ALBERT** (*Assistant Stage Manager*) is delighted to be making her Arena Stage debut. Her credits include *Up Here*, *Ether Dome* and *Peer Gynt* at La Jolla Playhouse; *Snakeskin* with Malashock Dance & SACRA/PROFANA; *Rich Girl* at The Old Globe; and *The Last Days of Judas Iscariot* at Stage 773. For Ubuntu Theater Project, her credits include *Radicalisation of Bradley Manning*, *Grounded*, *Waiting for Lefty*, *Marguerite to Maya Angelou*, *Dance of the Holy Ghost*, *Fool for Love*, *Here Lies Henry*, *Dutchman* and *Yellowman*. She received her MFA from the University of California, San Diego and BFA from the University of Michigan. Proud AEA member.

**JOCELYN CLARKE** (*Dramaturg*) is the dramaturg for the American Voices New Play Institute at Arena Stage. He has taught dramaturgy at the Kennedy Center, 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 *Sunday Tribune* for nine years. He is an associate artist with The Civilians and Theater Mitu in New York. He has written six plays for Anne Bogart and the SIT Company — *Bob*, *Alice's Adventures Underground*, *Room*, *Score*, *Antigone* and *Trojan Women (After Euripides)*. The first part of his new collaboration *Hamlet/Ur-Hamlet* with Theater Mitu premiered in Abu Dhabi earlier this year, and *Trial By Fire*, his libretto for the new electronic opera by Roger Doyle about the philosopher Giordano Bruno, will premiere in Dublin in early 2016.

**ERMA BOMBECK** (February 21, 1927 – April 22, 1996) marked her 30th year writing a syndicated column for more than 700 newspapers in 1995. Her career began in Dayton, Ohio, where she was born, raised and educated. After graduating from the University of Dayton with a B.A. in English, she worked at the *Dayton Journal-Herald* as a reporter. After five years with the women's department, she retired to stay at home and raise three children. In 1965, the *Dayton Journal-Herald* rehired her to produce two columns a week. Within weeks her column on domesticity was put into syndication. Nine of Erma's 12 books appeared on the *New York Times* Best Seller List, including the #1 best sellers *If Life Is a Bowl of Cherries*, *What Am I Doing in the Pits?*, *Motherhood: The Second Oldest Profession* and *A Marriage Made in Heaven...or Too Tired for an Affair*. In 1979, she was named to *The World Almanac's* list of "The 25 Most Influential Women in America." She received the American Cancer Society's 1990 Medal of Honor, held sixteen honorary doctorates, and was appointed by President Carter to serve on his Advisory Committee for Women when it was formed in 1978. She was a regular on ABC's *Good Morning America* for 11 years. Erma was married to Bill Bombeck for 46 years. They have two sons and a daughter. Erma died on April 22, 1996 of complications following a kidney transplant.





**MOLLY SMITH** (Artistic Director) has served as Artistic Director of Arena Stage since 1998. Her directing credits include *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*, *Orpheus Descending*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *An American Daughter*, *South Pacific*, *Agamemnon and His Daughters*, *Coyote Builds North America*, *All My Sons* and *How I Learned to Drive* at Arena Stage. Her directorial work has also been seen at the Shaw Festival in Canada, Berkeley Repertory Theatre, Trinity Repertory Company, Tarragon Theatre in Toronto, Centaur Theatre in Montreal 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 30 years. She is a great believer in first, second and third productions of new work and has championed projects like *How I Learned to Drive*; *Passion Play*, a cycle and *Next to Normal*. She has worked alongside playwrights Sarah Ruhl, Paula Vogel, Wendy Wasserstein, Lawrence Wright, Karen Zacarias, John Murrell, Eric Coble, Charles Randolph-Wright and many others. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and by 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 29 world premieres, staged numerous second and third productions and been an important part of nurturing seven 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.



**EDGAR DOBIE** (Executive Producer) After nearly four decades, Edgar continues to enjoy a career in public theater. He has served as executive director of Trinity Repertory Company in Providence,

founding managing director of Toronto's Canadian Stage Company and managing director at National Arts Centre in Ottawa and Vancouver's New Play Centre. Based in New York City for six years, he was president of Andrew Lloyd Webber's Really Useful Company and the North American executive producer of *Riverdream*, as well as managing producer of the Tony Awards. His Broadway producing credits include *Sunset Boulevard* (Tony Award for Best Musical), *Joseph and the Amazing Technicolor Dreamcoat*, Paul Simon's *The Capeman*, *The Adventures of Tom Sawyer*, Boubil and Schönberg's *The Pirate Queen* and Dolly Parton's *9 to 5*. He is a member of the Board of Governors of the Helen Hayes Awards. Edgar, his good wife Tracy and their daughter Greta Lee are all proud residents of Southwest Washington, D.C.

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



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