



# INTELLIGENCE



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# STORIES THAT MUST BE TOLD

In the midst of change, theater helps us make sense of the world and incites crucial conversations. The stories you see on stage here at Arena cast a spotlight onto the diversity of American experiences and American voices. Our newly announced Power Plays initiative deepens our commitment to stories around politics and power that make us a more well-informed democracy. We invite you to join the conversation by supporting these stories that must be told.

Photo of Edward Gero in *The Originalist* by C. Stanley Photography.

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Photo of Richard Thomas in *Camp David* by Teresa Wood.



Photo of Jack Willis and Bowman Wright in *All the Way* by Stan Barouh.

# INTELLIGENCE

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### **ARENA STAGE**

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Arena Stage is a theater that takes our focus on free speech seriously. Whether on stage, in our audiences or with our students, we actively encourage citizens to speak out freely.

Jacqueline Lawton is not only a playwright, but she is also a committed activist and educator. She is inquisitive, asks the tough questions and is a soldier for equity, diversity and inclusion. We are fortunate to have commissioned her to write this important new play, exploring truth, lies and what happens in between. I am also excited to have director Daniella Topol at Arena Stage who brings a wonderful sensitivity and, yes, intelligence to this production. It is a critical time to consider the motives of those who hold political power, and what an individual can do — or is

forced to do — to fight for justice.

*Intelligence* is the third play to be produced from Arena's Power Plays commissioning program. This initiative will commission 25 new plays or musicals from 25 writers over the next 10 years. These plays will explore an idea, person or place in America, covering every decade from 1776 to today. Power Plays will span the nation's history, investigating and illuminating our American character. Already, audiences have seen Lawrence Wright's *Camp David*, giving insight into the process behind the Camp David peace accords, and *The Originalist* by John Strand, which is a story about a conservative Supreme Court Justice, his liberal law clerk and the inner workings of the Supreme Court.

Washington, D.C. has a unique position as a voice on American politics. Local news is national news, and local politics are national politics. Other cities have their unique voices too — these voices are well represented in theater, television and movies, but our city is the place where legislators draft the laws, debate the laws and make the laws. Our city is where major decisions are made, whether by Supreme Court decision, executive order or two-thirds majority. Our city is the capital of our nation, and we take that responsibility with pride, not complacency.

There is no other place in the country where plays like *Intelligence* could have such an impact, and there is no better time to launch this massive commissioning cycle. Learning and understanding American stories of politics and power over the decades makes us more informed as a democracy and sheds light on how we can come together as a nation to face personal and political adversaries. It is one way to learn, debate and grow as a people. These plays will not fall along party lines — they will challenge all of us, and I am eager to provoke these discussions.

Thank you for your hunger for these stories. As a theater focused on free speech and American artists, we look forward to the conversation.

All Best,

Molly Smith, Artistic Director

## FROM THE EXECUTIVE DIRECTOR



You may be wondering how new work like *Intelligence* makes it to our stage. One of the ways is by commissioning work from established and emerging playwrights. Commissioned playwrights are as much a part of the Arena tribe as our full-time staff and resident playwrights. It's a contractual and creative agreement that begins with a conversation about an important story that is necessary to be told. Institutionally we seek artists that align with our mission of presenting work that is as dangerous as it is profound while exploring America's past, present and future. Once common ground is found, then a contract is signed and the writing begins. The timeline of a commission can vary from six months to six years. Regardless of the wait, it's thrilling to foster the creation of new work in this way. Jacqueline Lawton's *Intelligence* commission was signed

in June of 2015.

The development process for commissions can take many forms depending on the stories themselves. Once a first draft is received by Molly and our artistic development department, the process begins. The goal is always to get the script ready for a final draft and rehearsals. Under the supervision of our deputy artistic director, Seema Sueko, a plan is put in place and can include an early pairing with a director, recruitment of subject matter experts, full scale readings and many consultations with our senior dramaturg, Jocelyn Clarke. *Intelligence* had full readings in February and October 2016 and from that detailed work came the frame for the production you'll see today. In addition to that workshop, the literary fellow has been in rehearsals of *Intelligence* to track any changes in the script. Dion Boucicault, the great Irish dramatist, said, "plays are not written, they are re-written." In this way commissions are more than a contractual agreement. They are an investment in the artistic life of the piece.

Arena's relationship with a new play can endure beyond our first production. Many of our commissions or original production agreements include ongoing participation, like a continuing right to produce; or if commercially produced, a top line royalty/profit share (paid by the producer) and a share of subsidiary rights from a sale to other media; or stock and amateur rights. Current Broadway standout *Dear Evan Hansen* began its journey here at Arena, and because of our initial investment of Arena resources in the production, we will continue to financially benefit from its Broadway success. Another example would be John Strand's *The Originalist*. This show also began at Arena and is slated to receive several subsequent productions nationwide. The show will bear Arena's name in all future productions linking its success with the work done at Arena. The commitment to commission or do the original production comes with a title page credit for similar partnerships.

Of course none of this would be possible without the audience we have at Arena Stage. You are always up for the artistic risk required to engage with new work and your embrace is why we have the confidence to commission new plays. I hope you enjoy *Intelligence*. It has been developed with you in mind.

All Best,

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

Edgar Dobie, Executive Director



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## ***Intelligence: A Clarion Call***

**By Jacqueline E. Lawton**

**“But I suppose the most revolutionary act one can engage in is ... to tell the truth.”**

Howard Zinn, *Marx in Soho: A Play on History*

Tell the truth.

I write out of a deep frustration for the lack of strong, complex and engaging roles for women in the American theater.

In theater, representation matters. The way we write women and people of color impacts how women and people of color are perceived in everyday life. When Artistic Director Molly Smith asked me to write a play for Arena Stage's Power Play initiative, I wanted to write about a woman whose experience had transformed our political landscape. With *Intelligence*, I am writing about the role of women in the CIA. At the center of the play is a woman, a covert intelligence officer, who is fighting to ensure the national security of the United States.

Tell the truth.

I write to bear witness.

In theater, we are able to explore the powerful, strange, terrifying, curious and beautiful human experience. After 9/11 and in the two years leading up to the war in Iraq, I began to write with a deeper sense of civic duty and an increasing interest in the unfolding narrative of the United States. With *Intelligence*, I turn my focus to the 2003 invasion of Iraq, the lies that led to that invasion and the act of retaliation that occurred when the truth was revealed. At the center of the play is a woman, a wife and mother, who is fighting for freedom and justice.

Tell the truth.

I write to have a voice and advocate for change.

In theater, we gather communities, cultivate empathy and raise awareness around issues that impact our lives. We are at a pivotal moment in the history of this nation. With *Intelligence*, I've written a play that is as much a political thriller as it is a clarion call for citizens to remain actively involved in ensuring the principles of democracy. At the center of the play is a woman, a citizen, who finds the courage to speak truth to power and demands that our political leaders held accountable for their actions.

Never before has this message been more urgent than right now and there is no better place for this play to be seen than at Arena Stage, in the heart of the nation's capital.

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

PRESENT

# INTELLIGENCE

BY  
JACQUELINE E. LAWTON

DIRECTED BY  
DANIELLA TOPOL

SET DESIGNER  
MISHA KACHMAN

COSTUME DESIGNER  
IVANIA STACK

LIGHTING DESIGNER  
KATHY A. PERKINS

ORIGINAL MUSIC AND SOUND DESIGN  
JANE SHAW

PROJECTION DESIGNER  
JARED MEZZOCCHI

DIALECT COACH  
LEIGH WILSON SMILEY

DRAMATURG  
JOCELYN CLARKE

STAGE MANAGER  
TREVOR A. RILEY\*

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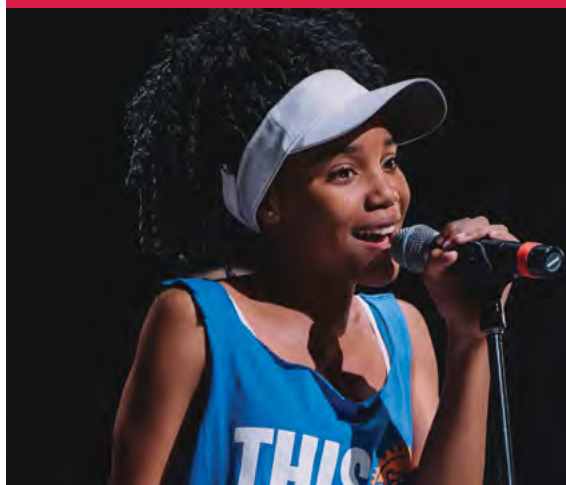
The real, living people depicted in Intelligence (specifically Valerie Plame and Joseph Wilson) did not authorize the writing of this play, nor did they participate in or otherwise give consent or approval of this production. Certain dramatic elements have been added to the documented facts.



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TIME AND PLACE

January to August 2003. CIA Headquarters, Langley, VA; an upscale home in Washington, D.C.; a boutique in Georgetown; a coffee shop and detention center in Amman, Jordan; and various locations in Baghdad, Iraq.

CAST LIST

Valerie Plame .....	HANNAH YELLAND*
Joseph Wilson.....	LAWRENCE REDMOND*
Elaine Matthews.....	AAKHU TUAHNERA FREEMAN*
Dr. Malik Nazari.....	ETHAN HOVA*
Leyla Nazari .....	NORA ACHRATI

\*Member of Actors' Equity Association

FOR THIS PRODUCTION

Technical Director .....	NATALIE BELL
Properties Director .....	MONIQUE WALKER
Costume Director.....	JOSEPH P. SALASOVICH
Master Electrician .....	CHRISTOPHER V. LEWTON
Sound Director.....	TIMOTHY M. THOMPSON
Directing Assistant .....	DAVID OLIVAREZ
Literary Fellow.....	PAUL ADOLPHSEN
Stage Management Assistant .....	ELLE BOLIN
Assistant Projection Designers.....	ALEXANDRA KELLY COLBURN, PAUL DEZIEL
Show Carpenter .....	MICK COUGHLAN
Props .....	KYLE HANDZIAK
Wardrobe Supervisor .....	ALINA GERALL
Light Board Operator.....	SCOTT FOLSOM
Assistant to the Lighting Designer .....	TYLER D. DUBUC
Sound Engineer .....	REID MOFFATT

Intelligence includes one 15-minute intermission.

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## CAST (in alphabetical order)



**NORA ACHRATI** (Leyla Nazari) is honored to be making her Arena Stage debut with Jacqueline Lawton's new work. Recent D.C. credits include *Where Words Once Were* (u/s, the Kennedy Center Theater for Young Audiences) and *Falling Out of Time* (Theater J). She has also performed with Washington Stage Guild, Imagination Stage, Scena Theatre, Constellation Theatre and The Hub. Nora is a member of the artistic ensemble at Forum Theatre, where she most recently appeared in *I Call My Brothers* and *The Last Days of Judas Iscariot*. She works as a narrator of recorded books for the Library of Congress, and a voice artist for Graphic Audio and the U.S. Postal Service. Her work and her love are dedicated to her husband Bradley and son Omar. [www.norafachrati.com](http://www.norafachrati.com).



**AAKHU TUAHNERA FREEMAN** (Elaine Matthews) is happy to return to Arena Stage where she previously appeared as Clara in *The Great White Hope*, Sue in *All My Sons* and Della in *The Royal Family*. Other credits include Rose in *Fences* and Mrs. Coleman in *The Soul Collector* (Everyman Theatre); Mrs. Breedlove in *The Bluest Eye* and Gerthe in *Insurrection: Holding History* (Theater Alliance); Cat on a Hot Tin Roof and four national tours (the Kennedy Center); *Much Ado About Nothing* and *Richard III* (Folger Theatre); *Our Lady of 121st Street* (Woolly Mammoth); *Something You Did* (Theater J); and *Amen Corner* (African Continuum Theatre). Her most recent performance was in *Fresh Brewed: Tales from the Coffee Shop* in Riyadh, Saudi Arabia.



**ETHAN HOVA** (Dr. Malik Nazari) makes his Arena Stage debut. He is a founding member of the New York theater collective, Exit, Pursued by a Bear and a member of Ensemble Studio Theatre. D.C. credits include *Guards at the Taj* (Woolly Mammoth). Off-Broadway credits include *Metro Cards* (Ensemble Studio Theatre); *The Wong Kids in the Secret of the Space Chupacabra Go!* (La MaMa); and *Spinning the Times* (Origin's 1st Irish Theatre Festival, Best Actor Award Winner). Regional credits include *Water by*

*the Spoonful* (Premiere Stages); *Cock* (Kinetic Theatre); and *Tamara* (Quantum Theatre). TV/film credits include *The Blacklist*, *ER*, *E-Ring* and *Accepted*. Ethan holds a B.F.A. from Carnegie Mellon University. Instagram: @ethanethane. [www.ethanhova.com](http://www.ethanhova.com)



**LAWRENCE REDMOND** (Joseph Wilson) was last seen at Arena Stage as Richard Russell in *All the Way*. Other Arena Stage credits include *The Music Man*, *Ruined*, *Christmas Carol: 1941*, *Damn Yankees* (Helen Hayes nominee), *Passion Play: a cycle*, *South Pacific* (Helen Hayes nominee), *The Misanthrope*, *The Great White Hope*, *Guys and Dolls* and *Cat on a Hot Tin Roof*. Earlier this season he was seen in *Titanic* (Signature Theatre) and *A Prayer for Owen Meany* (Cincinnati Playhouse in the Park). Other D.C. credits include *A Midsummer Night's Dream*, *Much Ado About Nothing* and *The Government Inspector* (Shakespeare Theatre Company); and *Rock 'n' Roll* and *Jerry Springer: The Opera* (Studio Theatre). He is a recipient of the Individual Artist Fellowship from the D.C. Commission on the Arts and Humanities.



**HANNAH YELLAND** (Valerie Plame) makes her Arena Stage debut. Recent D.C. credits include *Moment* (Studio Theatre), Hermione in *The Winter's Tale* (Shakespeare Theatre Company) and Laura Jesson in *Brief Encounter* (Shakespeare Theatre Company; visiting production by Kneehigh Theatre Company, Helen Hayes Award). Hannah originated the role of Laura in *Brief Encounter* on Broadway and received a Tony nomination for Best Leading Actress in a Play. She toured this production to A.C.T., St Ann's Warehouse, The Guthrie and Wallis Annenberg Center. Other theater credits include Rachel in *My Cousin Rachel* (Gate Theatre, Dublin and Spoleto Festival); Nora in *A Doll's House* (Abbey Theatre, Dublin); Kate in *Nicholas Nickleby* (West End and Chichester Festival, Toronto); and Vivie in *Mrs. Warren's Profession*, directed by Sir Peter Hall. TV/film credits include *AKA*, *The Secret*, *Dalziel & Pascoe*, *Dinotopia* and *Agatha Christie's Poirot*.



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## CREATIVE

**JACQUELINE E. LAWTON** (*Playwright*)'s plays include *Anna K*, *Blood-bound and Tongue-tied*, *Deep Belly Beautiful*, *The Devil's Sweet Water*, *The Hampton Years*, *Love Brothers Serenade*, *Mad Breed* and *Noms de Guerre*. She has received commissions from Adventure Theatre-MTC, Discovery Theater, National Portrait Gallery, National Museum of American History, Round House Theatre and Theater J. Her play *Cinder Blocks* was published in *Experiments in a Jazz Aesthetic: Art, Activism, Academia, and the Austin Project* (University of Texas Press). A 2012 TCG Young Leader of Color, she is an alumna of the National New Play Network (NNPN), Arena Stage's Playwrights' Arena and Center Stage's Playwrights Collective. She is a proud member of the Dramatists Guild of America. She received her M.F.A. from the University of Texas at Austin, where she was a James A. Michener Fellow.

**DANIELLA TOPOL** (*Director*)'s area credits include *Ironbound* (Round House, Rattlestick / Women's Project, Steppenwolf) and *Photograph 51* and *Andy and the Shadows* (Theater J). Recent NY credits include *When January Feels Like Summer* (Ensemble Studio/P73), *How the World Began* (South Coast Repertory, Women's Project), *Charles Ives Take Me Home* (Rattlestick), *Jesus in India* (Magic Theatre, Ma-Yi Theater), *Lascivious Something* (Women's Project/Cherry Lane) and *The Sugarhouse at the Edge of the Wilderness* (Ma-Yi Theater). Daniella received her undergraduate degree in directing and master's in arts management from Carnegie Mellon. She was associate producing director of City Theatre, new works program director at the National Alliance for Musical Theatre and artistic program director of the Lark Play Development Center. A D.C. native, Daniella lives in Brooklyn with her husband and 4-year old daughter and serves as artistic director of Rattlestick Playwrights Theater.

**MISHA KACHMAN** (*Set Designer*) has worked at Arena Stage, Asolo Repertory, Center Stage, Cincinnati Playhouse in the Park, the Kennedy Center, Milwaukee Shakespeare, Opera Lafayette, Opera Royal Versailles, Portland Center Stage, Round House, Shanghai Dramatic Arts Center, Signature Theatre, Skylight Music Theatre, Studio

Theatre, Syracuse Stage, Theater J, Wilma Theater and Woolly Mammoth, among many other companies in the United States and abroad. He is a company member at Woolly Mammoth and an associate artist at Olney Theatre Center. Misha is a Helen Hayes Award recipient and a graduate of the St. Petersburg Theatre Arts Academy. He serves as the associate professor of scene and costume design and head of M.F.A. in design at University of Maryland.

**IVANIA STACK** (*Costume Designer*)'s regional and D.C.-area credits include Woolly Mammoth (company member), the Kennedy Center Theater for Young Audiences, Center Stage, Everyman Theatre, The Second City, Contemporary American Theatre Festival, Round House, Signature Theatre, Imagination Stage, Olney Theatre Center (associate artist), Studio Theatre, Theater J, Constellation Theatre, Pointless Theatre, Synetic Theater, Forum Theatre, Theater Alliance, Rorschach Theatre, The Karski Project, Metro Stage and Gala Hispanic Theatre. She is a Ringleader for Audience Integration and the Artistic Director for Original, Interactive Work for dog & pony dc, and has an M.F.A. in design from the University of Maryland.

**KATHY A. PERKINS** (*Lighting Designer*) has designed Off-Broadway and in New York at Manhattan Theatre Club, New Federal Theatre, Here Arts Center, Brooklyn Academy of Music and Carnegie Hall. Regional credits include Mark Taper Forum, Steppenwolf, Actors Theatre of Louisville, Goodman, St. Louis Black Repertory, Berkeley Repertory, American Conservatory Theater, Indiana Repertory, Seattle Repertory, Court Theatre, Penumbra Theatre, Alliance Theatre, et al Creative Arts, Writers Theatre, About Face Theatre, Alabama Shakespeare Festival, Geva Theatre Center and Playmakers Repertory. Internationally she has designed in Switzerland, Germany, Austria and South Africa. Kathy is the editor of six anthologies focusing on African/African Diaspora Women. She is a professor of dramatic art at the University of North Carolina at Chapel Hill and a member of The College of Fellows of the American Theatre. [www.kathyaperkins.com](http://www.kathyaperkins.com)







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**JANE SHAW** (*Original Music and Sound Design*) makes her Arena Stage debut. Off-Broadway credits include *Ironbound* (directed by Daniella Topol, Women's Project/Rattlestick); *Men on Boats* (Clubbed Thumb/Playwrights Horizons); *Yours Unfaithfully* (Mint Theater); and *Public Enemy* (The Pearl). Regional credits include *Rear Window* (Hartford Stage); *Steel Magnolias* and *The Crucible* (Cleveland Play House); *Lady Day...* (Dorset Theater Festival); and *The Price* (Triad Stage). Jane last worked in D.C. on *House of the Spirits* at Gala Hispanic Theater; the show originated at Denver Center and traveled to Costa Rica. Her design for *Hamlet* at Hartford Stage was honored by the Connecticut Critics Circle. She has received a Drama Desk Award, Bessie Award, Henry Hewes Design Award, Latin ACE Award, Meet the Composer and two Lucille Lortel Award nominations. Her education began in biochemistry at Harvard and finished in sound design at Yale.

**JARED MEZZOCCHI** (*Projection Designer*) received the 2012 Princess Grace Theater Fellowship as the first projections designer to receive the honor. He is a company member at Woolly Mammoth, most recently having designed *Women Laughing Alone with Salad*. D.C. credits include *Yellow Face* (Theater J), *Astro Boy and the God of Comics* (Studio Theatre) and *BELL* (National Geographic). New York credits include *Vietgone* (MTC); *Downtown Loop* (3-Legged Dog); *You Are Dead. You Are Here.* (HERE Arts Center); and *JET LAG 2011* (The Builders Association). Regional credits include Milwaukee Repertory, Cleveland Play House, Center Stage and the Wilma. He has designed for Big Art Group at the Vienna Festival (Europe, Canada and U.S. tour), Connect4Climate, Alcantara (Design Week, Milan) and the atrium of the World Bank in D.C. Jared teaches projection design at the University of Maryland.

**LEIGH WILSON SMILEY** (*Dialect Coach*) is a voice teacher and professional voice, dialect and text coach. Smiley has worked at Arena Stage, Center Stage, Everyman Theatre, Round House, Ford's Theatre, the Kennedy Center and Folger Theatre. She coaches NBC on-camera anchors, Cirque du Soleil performers, lawyers, doctors and others. Leigh is the director of the School of Theatre, Dance and Performance Studies at the University of Maryland, where she is a producing director for main stage dance

and theater shows, student produced shows and she conceived the Annual Black Theatre Symposium. She developed the *Visual Accent* and *Dialect Archive*, a web resource for dialect and accent samples. She is a member of Actors Equity Association, Screen Actors Guild, American Federation of Television and Radio Artists, Association for Theatre in Higher Education and the Voice and Speech Trainers Association.

**JOCELYN CLARKE** (*Dramaturg*) is currently Theatre Adviser to the Arts Council of Ireland and Dramaturg at American Voices New Play Institute at Arena Stage in Washington, D.C. He has taught dramaturgy at the John F. Kennedy Center for the Performing Arts, Columbia University and Trinity College Dublin. He was the Commissioning and Literary Manager of the Abbey Theatre for four years, and lead theater critic with The Sunday Tribune for nine years. He is an associate artist with The Civilians and Theatre Mitu in New York. He has written six plays for Anne Bogart and the SIT Company — *Bob*, *Alice's Adventures Underground*, *Room*, *Score*, *Antigone* and *Trojan Women* (After Euripides) — and *Chess Game No. 5*, his new collaboration with the company, will premiere in New York in March.

**TREVOR A. RILEY** (*Stage Manager*) returns to Arena Stage after having worked on *Carousel*, *Destiny of Desire* and *Our War*. Other D.C.-area credits include *Jack and Phil*, *Slayers of Giants-INC*, *A Year with Frog and Toad* and *Sinbad: The Untold Tale* (Imagination Stage); *The Diary of Anne Frank*, *Bakersfield Mist*, *Godspell* and *A Christmas Carol* (Olney Theatre Center); and *Just The Two of Each of Us*, *Appropriate*, *Detroit* and *The Elaborate Entrance of Chad Deity* (Woolly Mammoth).





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## ARENA STAGE LEADERSHIP

**MOLLY SMITH** (*Artistic Director*) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include *Carousel*, *Oliver!*, *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*, *South Pacific*, *Agamemnon and His Daughters*, *All My Sons* and *How I Learned to Drive*. She most recently directed *Our Town* at Canada's Shaw Festival. Her directorial work has also been seen at 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 30 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 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 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 eight 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 Director*) 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 Directors for theatreWashington and the Southwest Business Improvement District. He also serves as a Tony Award nominator for the 2017 season. 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.



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.

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Arena Stage gratefully acknowledges the many individuals, families, corporations and foundations whose support of the Next Stage Campaign helped us realize the construction and expanded programming of our new center, Arena Stage at the Mead Center for American Theater. In recognition of their tremendous generosity and visionary philanthropy, Arena Stage is proud to honor Gilbert and Jaylee Mead with the naming of our new theater center which opened its doors to the public on October 23, 2010.

**Our Donor Honor Wall represents all gifts to the Next Stage Campaign of \$30,000 or more.** A full listing of all Next Stage Campaign contributors of \$1,000 or more can be found at [www.arenastage.org/donate/next-stage-campaign](http://www.arenastage.org/donate/next-stage-campaign). For more information about future naming opportunities, please contact Kristen Mitchell at 202-600-4026 or [kmitchell@arenastage.org](mailto:kmitchell@arenastage.org).

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For more information on the Full Circle Society, we invite you to contact Holly Oliver at 202-600-4029 or holiver@arenastage.org.

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