



# SMART PEOPLE

**2016/17 SEASON**

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# COMING IN THE

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HOT-BUTTON COMEDY

### NATIVE GARDENS

BY KAREN ZACARÍAS

DIRECTED BY BLAKE ROBISON

CO-PRODUCTION WITH GUTHRIE THEATER

SEPTEMBER 15 – OCTOBER 22, 2017

Good fences make good neighbors ... right? From the outrageous mind of playwright Karen Zacarías (*Destiny of Desire*) comes this hot new comedy about the clash of class and culture that pushes well-meaning D.C. neighbors over the edge in a backyard border dispute.

GOLDEN AGE MUSICAL

### THE PAJAMA GAME

BOOK BY GEORGE ABBOTT AND RICHARD BISSELL

MUSIC AND LYRICS BY RICHARD ADLER AND JERRY ROSS

BASED ON THE NOVEL *7½ CENTS* BY RICHARD BISSELL

DIRECTED BY ALAN PAUL

CHOREOGRAPHED BY PARKER ESSE

MUSIC DIRECTION BY JAMES CUNNINGHAM

OCTOBER 27 – DECEMBER 24, 2017

When a workers' strike pits management against labor, it ignites an outrageous battle of the sexes. Packed with seductive dance numbers, including "Steam Heat" and "Hernando's Hideaway," playing *The Pajama Game* is the best way to ensure a good night's rest during the hectic holiday season!

PROVOCATIVE MUSICAL JOURNEY

### NINA SIMONE: FOUR WOMEN

BY CHRISTINA HAM

DIRECTED BY TIMOTHY DOUGLAS

NOVEMBER 10 – DECEMBER 24, 2017

In 1963, a devastating explosion in Birmingham, Alabama rocked our entire nation, and forever changed iconic American songstress Nina Simone. Through storytelling and song, *Nina Simone: Four Women* reveals how the "High Priestess of Soul" helped define the sound of the Civil Rights Movement.

WORLD-PREMIERE POWER PLAY AND

PART OF THE WOMEN'S VOICES THEATER FESTIVAL

### SOVEREIGNTY

BY MARY KATHRYN NAGLE

DIRECTED BY MOLLY SMITH

JANUARY 12 – FEBRUARY 18, 2018

In Mary Kathryn Nagle's daring new work, a Cherokee lawyer fights to restore her Nation's jurisdiction while confronting the ever present ghosts of her grandfathers. Arena's fourth Power Play world premiere travels the intersections of personal and political truths, and historic and present struggles.

EPIC POLITICAL THRILL RIDE

### THE GREAT SOCIETY

BY ROBERT SCHENKKAN

DIRECTED BY KYLE DONNELLY

FEBRUARY 2 – MARCH 11, 2018

Jack Willis reprises his performance as President Lyndon Baines Johnson in this sequel to the Tony Award-winning play *All the Way*, bringing the second half of Robert Schenkkan's epic story — and Johnson's tumultuous presidency — to its harrowing conclusion.

INSPIRATIONAL TRUE STORY

### HOLD THESE TRUTHS

BY JEANNE SAKATA

DIRECTED BY JESSICA KUBZANSKY

FEBRUARY 23 – APRIL 8, 2018

Reeling from the surprise attack on Pearl Harbor and driven by fear and prejudice, America placed its own citizens of Japanese ancestry in internment camps in 1941. *Hold These Truths* tells the inspirational true story of Gordon Hirabayashi, the American son of Japanese immigrants who defied this unjust court order.

## SUBSCRIPTIONS ON SALE NOW!

# 2017/18 SEASON

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AUGUST WILSON'S

## TWO TRAINS RUNNING

BY AUGUST WILSON

DIRECTED BY JULIETTE CARILLO

CO-PRODUCTION WITH SEATTLE REPERTORY THEATRE

MARCH 30 – APRIL 29, 2018

From Pulitzer Prize-winning playwright August Wilson comes the Civil Rights Era masterpiece about everyday lives in the shadow of great events, and of unsung citizens who are anything but ordinary. "Perfection ... a work by a writer at the peak of his powers." (*Variety*)

WORLD-PREMIERE MUSICAL

## SNOW CHILD

BASED ON THE NOVEL BY EOWYN IVEY

BOOK BY JOHN STRAND

MUSIC BY BOB BANGHART AND GEORGIA STITT

LYRICS BY GEORGIA STITT

DIRECTED BY MOLLY SMITH

CO-PRODUCTION WITH PERSEVERANCE THEATRE

APRIL 13 – MAY 20, 2018

Eowyn Ivey's beloved debut novel, a finalist for the Pulitzer Prize, is reborn as a magical new musical with a bluegrass-infused score. A grieving couple, reeling from the loss of an unborn child, struggle to rebuild their lives in the brutal Alaskan wilderness.

## SPECIAL ADD-ON PRODUCTIONS

ENCORE PRESENTATION

## THE ORIGINALIST

BY JOHN STRAND

DIRECTED BY MOLLY SMITH

CO-PRODUCTION WITH ASOLO REPERTORY THEATRE

AND THE PASADENA PLAYHOUSE

JULY 7 – 30, 2017

Four-time Helen Hayes Award winner Edward Gero reprises his "tantalizing" (*Washington Post*) role as Supreme Court Justice Antonin Scalia in *The Originalist*. Don't miss your opportunity to experience the show afresh, as the late Justice Scalia's seat is filled on the Supreme Court.

REDISCOVERED AMERICAN CLASSIC

HAL LINDEN IN

## THE PRICE

BY ARTHUR MILLER

DIRECTED BY SEEMA SUEKO

OCTOBER 6 – NOVEMBER 5, 2017

One of the most personal plays by American theater giant Arthur Miller, *The Price* is a fascinating study of the struggle to make peace with the past and create hope for the future. "As relevant today as the day it was written." (*The Hollywood Reporter*)



Photo of Jack Willis and the cast of *All the Way* by Stan Barouh.



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# SMART PEOPLE

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David Sunshine, Graphic Designer



Spring has sprung in Washington, D.C. at last, and suddenly we have arrived at the final production of our season. It has been an emotional year with a wild and raucous political climate, but it's been wonderful to experience Americans speaking up and speaking out in a way I haven't seen in my lifetime. It's the best time in my life to be producing and creating theater.

Lydia R. Diamond has written a very smart play and our Arena Stage audience is filled with smart people. This story highlights several aspects of the modern American experience — race, relationships, sex, politics — in a contemporary way. I cannot wait to hear the conversations in the lobby. Lydia digs into important questions to get to the root of how people think

and behave. Set against the backdrop of Barack Obama's presidency, it's fascinating how the story resonates in the current moment.

I'm so pleased that this production is the Arena debut for our deputy artistic director, Seema Sueko. Seema first contacted me several years ago to apply for a mentorship grant from the Theatre Communications Group (Leadership[U]) out of the blue, and I was immediately taken with her tenacity and intelligence. We spent a season together at Arena while she was still leading her own organization — Mo' olelo Performing Arts Company — in San Diego. She went on to Pasadena Playhouse as associate artistic director, and I was pleased to have her return to Arena this fall. Seema is full of energy and artistry — I know our audiences will be engaged by her work as director.

With the close of any season, we always look forward. John Strand's *The Originalist* comes back to us this summer. This play, which premiered at Arena in the 2014/15 season, is set to be produced all over the country, from Pasadena to Chicago, and Edward Gero's performance has only gotten deeper since Justice Scalia's passing. Lynn Nottage's *Sweat*, which wowed audiences here last season, is enjoying a run on Broadway. And we are looking forward to the Tony Awards this season, to see *Dear Evan Hansen* (book by Steven Levenson, music and lyrics by Benj Pasek and Justin Paul), which premiered at Arena in the summer of 2015, take its share of awards.

Thanks for joining us on the adventure, and here's to another great season!

All Best,

A handwritten signature in black ink, appearing to read "Molly".

Molly Smith, Artistic Director

## FROM THE EXECUTIVE DIRECTOR



Arena Stage is 67 years young, but never too old to learn new methods of reaching out to our audiences as effectively as possible. Being a resident theater we continue to grow and demonstrate public value by deepening relationships within our community for the programs — both plays and education—that we produce. The deeper the relationships, the closer we come to living up to the founding ideals of the resident theater movement.

This season we began to embrace the concept of Consensus Organizing. Deputy artistic director Seema Sueko — also director of this production of *Smart People* — is a pioneer in this practice of engaging stakeholders in the stories to be told on stage. This technique sees value in developing areas of mutual self-interest and creating partnerships that have

beneficial outcomes for both partners, and is rooted in the need to be inclusive and humble enough to understand that no one organization has all the answers. Consensus Organizing requires a true commitment to partnership(s) and plumbing the skills of diverse communities and experts who can (in the case of theater) create authentic artistic experiences. In its most basic form, it is a tool for audience development and outreach.

As led by Seema, *Smart People* is one of our first attempts to apply Consensus Organizing. It is not an attempt to replace but rather enhance the effectiveness of how we market our productions. Preparation took place well in advance of rehearsals. First steps involved preliminary conversations with our dramaturgical, education and group sales teams. These meetings fostered internal collaboration by cultivating strong, existing relationships, as well as identifying new organizations or individuals that could add value to the production and benefit from a connection to Arena. For example, with *Smart People* there was a desire to partner with experts in neurological studies and psychology. The script deals heavily with those fields of medicine, so Seema's early visits to these professionals and educators led to the participation of these subject-matter masters in shaping this production and honing its authenticity. Consensus Organizing also connected us with students from many fields of study, who purchased tickets as it became obvious that the story being told related directly to the knowledge they were seeking. New friendships and new collaborations were formed!

Based on this success, this new discipline will be embraced next season with *Native Gardens*, *Sovereignty* and *Hold These Truths*. In fact, our artistic development team is already reaching out.

Your continued engagement with Arena Stage is deeply appreciated. Taken to its logical extreme, all of us are potential Consensus Organizers. Hope you agree!

Warmly,

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

Edgar Dobie, Executive Director

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### SMART PEOPLE: Fighting to be seen, seeking to be loved.

A note from the Director, Seema Sueko



As you came to the theater today, did you see anyone? Did anyone see you? People probably passed your visual field, but what did your brain see?

Did you categorize unconsciously — smile at this person, not at that one? Did some register in your brain as attractive, some disgusting? Some friend, some foe? Did you think others were categorizing YOU? You're not alone. It's rare we see the whole of a person. Are we racist?

Set against the backdrop of the 2007-2008 elections, when our citizenry wondered if a Black man could become President, Lydia R. Diamond's *Smart People* examines the science and psychology of racism through a story that is funny, fierce and illuminating of the present times.

I practice an artistic methodology called Consensus Organizing for Theater, where a theater builds stake in multiple pockets of communities and those communities build stake back in the theater by surfacing and organizing around mutual self-interest. It begins with the art itself. In pursuit of artistic excellence, my dramaturg Paul Adolphsen and I researched and/or met with 77 people in the region whose work we thought might intersect with this play. These individuals taught us about neuroscience, how EEG machines work and what psychology says about race and racism, among other things. They were tremendously helpful. We then asked them if *Smart People* could serve their work and we organized.

As a result, several groups are leveraging this play to serve their community needs, including the American Psychological Association, the University of Maryland's Brain and Behavior Initiative, the Advisory Board Company, the Asian Pacific American Institute of Congressional Studies, Georgetown University's Center for Social Justice and George Mason University's Diversity Research and Action Center.

I thank these Consensus Organizing contacts who shared their wisdom as I prepared to direct this play: Fred Bemak, Beth Brittan-Powell, Chris Brittan-Powell, Kelsey Leigh Canada, Lauren Cattaneo, Rita Chung, Jamie Cohen-Cole, Gem Daus, Terry Davidson, Chris Denby, Bijan DaBell, Maria Donoghue, Lea Rose Dougherty, Laura Duval, Reza Ghodssi, Paul Gorski, Adam Green, Erica Hart, Jens Herberholz, Jill Hendrickson at Electrical Geodesics, Inc., Stephen Keith, Agnes Kwong, Allison Lau, Bernadette Laubach-Story, Esther Kim Lee, Mehul Mehta, Carlotta Miles, Mathew Miller, Andrei Medvedev, Floyd Mori, Amanda Munroe, Julie Owen, Julie Park, Sheri Parks, Robert Patterson, Samantha Pinto, Stacey Prince, Tracy Riggins, Arianna Schatzki-McClain, Christine So, Melvin Tabilas, Tiffany Townsend, Michael Ullman and Janelle Wong.

### CONTINUE THE CONVERSATION

Join us for a post-show conversation with the artists on:

April 26 at 12:00 p.m.

May 2 at 7:30 p.m.

May 9 at 12:00 p.m.

May 10 at 12:00 p.m.

May 18 at 8:00 p.m.



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

PRESENTS

# SMART PEOPLE

BY  
LYDIA R. DIAMOND

DIRECTED BY  
SEEMA SUEKO

SET DESIGNER  
MISHA KACHMAN

COSTUME DESIGNER  
DEDE M. AYITE

LIGHTING DESIGNER  
XAVIER PIERCE

SOUND DESIGNER  
ANDRE PLUESS

PROJECTION DESIGNER  
JARED MEZZOCCHI

WIG DESIGNER  
ANNE NESMITH

VOCAL COACH  
ZACH CAMPION

CASTING DIRECTOR  
AMELIA ACOSTA POWELL, CSA

NY CASTING DIRECTOR  
DAVID CAPARELLIOTIS, CSA

STAGE MANAGER  
KURT HALL

ASSISTANT STAGE MANAGER  
KRISTEN MARY HARRIS

*Smart People* is generously sponsored by R. Lucia Riddle.  
Additional support is provided in memory of Toni A. Ritzenberg.

New York Premiere Produced by Second Stage Theatre, New York, 2016  
Carole Rothman, Artistic Director | Casey Reitz, Executive Director

*Smart People* was originally produced by  
the Huntington Theatre Company Boston, Massachusetts  
Peter DuBois, Artistic Director | Michael Maso, Managing Director

*Smart People* was originally commissioned by  
McCarter Theatre, Princeton, NJ  
Emily Mann, Artistic Director | Jeffrey Woodward, Managing Director

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TIME AND PLACE

2007 – 2009. Cambridge, MA; various locations.

CAST LIST (in order of appearance)

Valerie Johnston.....	LORENE CHESLEY
Brian White.....	GREGORY PERRI
Ginny Yang.....	SUE JIN SONG
Jackson Moore.....	JAYSEN WRIGHT

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 Intern.....	KELLY GALVIN
Stage Management Fellow.....	NIEW BHARYAGUNTRA
Production Dramaturg.....	PAUL ADOLPHSEN
Show Carpenters.....	MICK COUGHLAN, AMANDA SROK
Props.....	KYLE HANDZIAK
Light Board Operator.....	PAUL VILLALOVOZ
Assistant to the Lighting Designer.....	ALEXA ZANIKOS
Sound Engineer.....	ADAM W. JOHNSON
Wardrobe Supervisor.....	ALINA GERALL
Wardrobe.....	ADELLE GRESOCK
Assistant to the Costume Designer.....	HIRAM OROZCO
Projections Technician.....	ERIN TEACHMAN
Board Interns.....	LINDA BAUMANN, SANDY BIEBER, PATTI HERMAN, JOYCE MOOREHEAD

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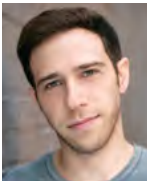
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## CAST (in alphabetical order)



**LORENE CHESLEY** (*Valerie Johnston*) makes her Arena Stage debut. 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 *Cassandra in The American Woman* (Pasadena Playhouse), *Delilah in Memphis* (La Jolla Playhouse) and *Claudia in The Bluest Eye* (Mo'olelo/Moxie Theatre). TV credits include *Perception* (TNT), *Shameless* (Showtime) and *The Fosters* (Freeform). She recently wrapped the first season of her YouTube talk show *Looks, Lunch, Love with Lorene*. She studied theater at Temple University and earned an M.F.A. in acting at UCSD. Lorene would like to thank her family and friends for their love, support and nurturing her passion for theater.



**GREGORY PERRI** (*Brian White*) is thrilled to be making his Arena Stage debut. Notable New York credits include *Good People* (Manhattan Theatre Club), *A Loss of Roses* (Peccadillo Theater

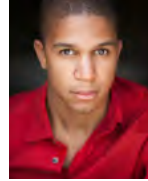
Company), *Lovers* (T.A.C.T) and *The Idea of Me* (Cherry Lane Theatre). Regional credits include performances at *The Whipping Man* (Syracuse Stage), *Macbeth* and *The Comedy of Errors* (Shakespeare on the Sound), *Othello* (The Stratford Summer Festival) and *The Most Happy Fella* (The Cider Mill Playhouse), among others. Film/TV credits include *Not Fade Away*, *The Wolf of Wall Street*, *All is Bright*, *Market Trip*, *Bastards of Young*, *The Good Wife*, *The Jack and Triumph Show* and the upcoming independent feature *Thinking with Richard*, among others. He received his M.F.A. from Mason Gross School of the Arts at Rutgers University.



**SUE JIN SONG** (*Ginny Yang*) returns to Arena Stage after appearing in *Hot 'n' Throbbing*. Off-Broadway credits include *The World of Extreme Happiness* (Manhattan Theatre Club), and *Iphigenia at Aulis* and *Exit the*

*King* (Pearl Theater). D.C. theater credits include *Marie Antoinette* (Woolly Mammoth), *Yellow Face* (Theater J) and *36 Views* (Constellation Theatre Company). Regional

theater credits include *A Christmas Carol* (McCarter); *Waiting for Tadashi* (George Street Playhouse); *Shedding the Tiger* (Sacramento Theatre Company); and *Burn This* (Syracuse Stage). Film/TV credits include *Steel Town*, *Pipe Dream*, *Someone Like You*, *24*, *ER* and *Law & Order*. She earned her M.F.A. in acting from NYU Tisch School of the Arts. She received The Best of Fringe Award for her one-woman show, *Children of Medea*, at the Capital Fringe Festival and is a Usual Suspect at NYTW.



**JAYSEN WRIGHT** (*Jackson Moore*) makes his Arena Stage debut. D.C. credits include *A Christmas Carol* (Ford's Theatre); *The Miraculous Journey of Edward Tulane* and *Looking for Roberto Clemente*

(Imagination Stage); *Sons of the Prophet* (Theater J); *Now Comes the Night* and *Take Me Out* (1st Stage); *Choir Boy* and *The Rocky Horror Show* (Studio Theatre); *Pinkalicious* and *12 Days of Christmas* (Adventure Theatre); *Carolina Layaway Grail* (The Welders); and *Measure for Measure*, *Wallenstein* and *Coriolanus* (Shakespeare Theatre Company). Upcoming productions include *Tarell Alvin McCraney's Wig Out!* (Studio Theatre) and *The Wiz* (Ford's Theatre). Instagram: @thejayceface.

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## CONGRATULATIONS TO SUE JIN SONG

on receiving the 2016/17  
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Rose Robison Cowen (1905–1994) was Arena Stage Founding Director Zelda Fichandler's first drama teacher at the Children's Studios of Speech and Dramatic Arts. Together, they shared the belief that the development of young actors is at the center of the continuing evolution of theatre as an art. The Rose Robison Cowen Acting Fellowship is awarded to a recent student from New York University's Tisch School of the Arts Graduate Acting Program.





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## CREATIVE

**LYDIA R. DIAMOND** (*Playwright*) is a 2013/14 Arena Stage resident playwright. Award-winning plays include *Smart People*, *Stick Fly*, *Voyeurs de Venus*, *The Bluest Eye*, *The Gift Horse*, *Harriet Jacobs*, *The Inside and Stage Black*. Theaters include Broadway's Cort Theatre, The Arden, Chicago Dramatists, Company One, Congo Square, Goodman, Guthrie, Hartford Stage, Huntington, Jubilee, Kansas City Repertory, Long Wharf, Lorraine Hansberry, McCarter, Mo'olelo, MPAACT, New Vic, Playmakers Repertory, Plowshares, Second Stage, Steppenwolf and True Colors. Commissions from Arena Stage, Steppenwolf, McCarter, Huntington, Center Stage, Victory Gardens and Roundabout. Lydia was a W.E.B. Du Bois Institute non-resident fellow, TCG/NEA playwright-in-residence at Steppenwolf, Huntington playwright fellow, Sundance Institute Playwright Lab creative advisor, Radcliffe Institute fellow and serves on the Dramatists Guild Legal Defense Fund Board of Directors. She is a Northwestern University graduate and has an honorary doctorate of arts from Pine Manor College.

**SEEMA SUEKO** (*Director*) joined the Arena Stage staff in July 2016 as deputy artistic director. She previously served as associate artistic director at The Pasadena Playhouse and executive artistic director of Mo'olelo Performing Arts Company in San Diego. Her directing and acting credits include The Pasadena Playhouse, People's Light, The Old Globe, San Diego Repertory, La Jolla Playhouse, Yale Repertory, 5th Avenue Theatre, Native Voices and Mo'olelo, 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 Branch, San Diego Theatre Critics Circle, Chicago Jeff Awards, American Theatre Wing and *American Theatre* magazine. Seema serves on the Diversity Committee of the Stage Directors and Choreographers Society.

**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.

**DEDE M. AYITE** (*Costume Designer*)'s Off-Broadway credits include *Marie & Rosetta* (Atlantic Theater Company); *The Royale* (Lincoln Center); *Ugly Lies the Bone* (Roundabout); *brownsville song (b-side for tray)* (LCT3); and *Toast*, *Urban Retreat* and *Manahatta* (The Public). Regional credits include *The Last Tiger in Haiti* (La Jolla, Berkeley Repertory); *Bella: An American Tall Tale* and *Stagger Lee* (Dallas Theater Center); *The Wiz* (Oregon Shakespeare); *Between Riverside and Crazy* (Studio Theatre); *The Blood Quilt* and *Five Guys Named Moe* (Arena Stage); *Marie Antoinette* (Steppenwolf); *The CA Lyons Project* (Alliance Theatre); *A Raisin in the Sun* (California Shakespeare Theater); *The Piano Lesson* (Yale Repertory); *The Music Man in Concert* (Two River Theater, NJPAC); and *Fried Chicken & Latkes* (National Black Theatre). TV credits include Comedy Central, Fox *Shortcoms* (FOX Network) and *COPPER Project* (Improv Everywhere/BBC America). She received an M.F.A. from the Yale School of Drama.

**XAVIER PIERCE** (*Lighting Designer*)'s Off-Broadway credits include *Yours Unfaithfully* and *A Day by the Sea* (Mint Theatre), and *Emmet Down in My Heart* (Castillo Theatre). Regional credits include *Harvey* (The Guthrie); *Fences* (California Shakespeare Theater, Long Wharf, McCarter Theatre); *Mountaintop* (Playmakers Repertory, Triad Stage); *Red and Common Enemy* (Triad Stage); *A Raisin in the Sun* (Westport Country Playhouse); *Two Trains Running* (Arden Theatre Company); *Intimate Apparel*, *Peter and the Starcatcher*, *Detroit '67* and *4,000 Miles* (Playmakers Repertory); and *Fly* (Florida Studio Theatre). National and international tour credits include *DRUMLINE LIVE!* He has received a Handy Award for Best Lighting, Thomas C. Fichandler Award for Excellence in Lighting, Marvin Sims Fellowship at the Kennedy Center and was an Allen Lee Hughes Lighting Design Fellow.

**ANDRE PLUESS** (*Sound Designer*)'s Broadway credits include *33 Variations*, *I Am My Own Wife* and *Metamorphoses*. Regional credits include Victory Gardens, Berkeley Repertory,



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**JARED MEZZOCCHI** (*Projection Designer*) received the 2012 Princess Grace Theater Fellowship as the first projection 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 *Intelligence* (Arena Stage), *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 at The University of Maryland.

**ANNE NESMITH** (*Wig Designer*) returns to Arena Stage, where her design credits include *A Raisin in the Sun*, *Watch on the Rhine*, *Carousel*, *The Little Foxes*, *All the Way*, *Oliver!*, *Destiny of Desire*, *Fiddler on the Roof*, *Mother Courage and Her Children*, and *The Music Man*. Her recent work includes *Titanic* (Signature Theatre), *La Boheme* and *L'Opera Seria* (Wolf Trap), *Così fan tutte* (Nishinomiya, Japan) and *Who's Afraid of Virginia Woolf* (Ford's Theatre). Her designs have been seen at the Kennedy Center, Opera Philadelphia, Shakespeare Theatre Company, Washington Ballet and Saito Kinen Festival in Matsumoto, Japan. Anne was the resident wig/makeup designer for the Baltimore Opera and has created wigs for Smithsonian National Portrait Gallery programs, Investigation Discovery's *Ice Cold Killers*, Maryland Public Television and the U.S. Army's tour *Spirit of America*.

**ZACH CAMPION** (*Vocal Coach*) is a freelance voice, speech and dialect coach, and former education manager at Studio Theatre. D.C.

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credits include dialect coach for *Hand to God* (six Helen Hayes nominations), *Chimerica*, *Terminus* (Helen Hayes nomination) and *Between Riverside and Crazy* (Studio Theatre); the world premiere of *The Gulf* (Helen Hayes nomination, Signature Theatre); *Dial M for Murder* and *Sweeney Todd* (Olney Theatre Center); *Angels in America Part 1 and 2* (Helen Hayes nomination, Round House); and the upcoming *My Fair Lady* (Olney Theatre Center). Zach is a certified teacher of Fitzmaurice Voicework® and is a member of the Studio Theatre Acting Conservatory faculty. He received his M.F.A. in theater pedagogy from Virginia Commonwealth University and his B.F.A. in performance and production from Texas State University. [www.voicecoachdc.com](http://www.voicecoachdc.com)

**CAPARELLIOTIS CASTING** (NY Castings)'s current Broadway shows include *The Glass Menagerie*; *A Doll's House, Part 2*; and *The Little Foxes*. Recent and select Broadway and Off-Broadway shows include *Jitney*, *The Front Page*, *Les Liaisons Dangereuses*, *Blackbird*, *The Father*, *Fish in the Dark*, *It's Only a Play*, *An Act of God*, *Airline Highway*, *Disgraced*, *Sex With Strangers*, *Lost Lake*, *The Country House*, *Casa Valentina*, *Holler If Ya Hear Me*, *The Trip to Bountiful* and *Fences*. Regional credits include Signature Theatre, Atlantic, LCT3, Ars Nova,

Old Globe, Goodman, Arena Stage, McCarter and others. Film/TV credits include *American Odyssey* (NBC), *How to Get Away With Murder* (pilot, ABC), *Ironside* (pilot, NBC) and *Steel Magnolias* (Sony for Lifetime).

**KURT HALL** (Stage Manager)'s Arena Stage credits include *Watch on the Rhine*, *Carousel*, *The Year of Magical Thinking* starring Kathleen Turner, *Born for This*, *All the Way*, *Sweat*, *Destiny of Desire*, *The Blood Quilt*, *Our War*, *The Shoplifters*, *Smokey Joe's Café*, *Mother Courage and Her Children* starring Kathleen Turner, *Maurice Hines is Tappin' Thru Life*, *Good People*, *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins* starring Kathleen Turner, *The Normal Heart*, *Red, Ruined*, *every tongue confess* starring Phylicia Rashad, *Duke Ellington's Sophisticated Ladies*, *Looped* starring Valerie Harper, *Next to Normal* starring Alice Ripley, *Awake and Sing!* and *The Goat, or Who is Sylvia*. Additional regional credits at the Kennedy Center, Roundabout Theatre Company, McCarter Theatre, Shakespeare Theatre Company and Signature Theatre. Thanks to his family for all their support.

**KRISTEN MARY HARRIS** (Assistant Stage Manager) is thrilled to be part of this production at Arena Stage. Favorite Arena Stage credits include *The Little Foxes*, *Disgraced*, *The*

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*Blood Quilt, Fiddler on the Roof, Mother Courage and Her Children, Red, The Normal Heart and Oklahoma!* (Helen Hayes Award). Additional D.C. credits include *Titanic, Road Show, The Threepenny Opera, Miss Saigon*, and the world premieres of *Kid Victory* and *Crossing* (Signature Theatre) and *A Christmas Carol* (Ford's Theatre). Kristen holds a B.F.A. in theater production from the University of Arizona and is a proud Actors' Equity Association member.

## 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 workshoped 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, Boubli* 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.



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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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## THE ANNUAL FUND

Arena Stage gratefully acknowledges the many individuals, families, foundations and corporations who support the theater's work by contributing to the Annual Fund. These gifts make it possible for the theater to continue presenting high-quality productions and innovative education programs that strengthen the community in which we live.

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Stage Managers ..... Rachael Danielle Albert,  
Marne Anderson, Kurt Hall, Kristen Mary Harris,  
Martha Knight, Trevor A. Riley,  
Christi B. Spann, Susan R. White  
Stage Management Fellow ..... Niew Bharyaguntra\*

## INFORMATION SYSTEMS

Director of Information Systems ..... Charles Rogers  
Associate Director of  
Information Systems ..... Travis Armbuster  
Tessitura Application Support ..... Rachel Schlaff  
Help Desk Associate ..... Edward Wieland

## FACILITIES

Facilities Manager ..... Keith Brown  
Maintenance Technicians ..... Lester McDonald Jr.,  
Vincent Gregg, Jeyone Muhammad  
Porter ..... Lawrence Wise  
Stage Door Attendants ..... Ra'Chelle Carey,  
Kay Rogers, LaShelle Saunders

## COMMUNITY ENGAGEMENT

Director of  
Community Engagement ..... Anita Maynard-Losh  
Director of Education..... Ashley Forman  
School Programs Manager..... Rebecca Campana  
Partnership Manager ..... Medha Marsten  
Master Teaching Artist ..... Psalmayene 24  
Training Programs Manager ..... Sean-Maurice Lynch  
Community Programs  
Coordinator ..... Matthew Reckeweg  
Community Programs Fellow ..... Kiana Davenport\*

## ADMINISTRATION

Chief Financial Officer ..... Joe Berardelli  
Leadership Office Manager ..... Alison Irvin  
Human Resources and  
Finance Associate..... Jay Chiang  
Management Fellow ..... Tiana Bias\*  
General Counsel ..... Fried, Frank, Harris, Shriver &  
Jacobson; Robbins, Russell, Englert,  
Orsek, Untereiner & Sauber, LLP

## BUSINESS OFFICE

Controller ..... John Monnett  
Accounting and Payroll Manager ..... Joan A.S. Lada  
Accounting Associates ..... Larry Bright,  
Christopher Murk  
Auditors ..... Bormel, Grice & Huyett, P.A.  
Bond Counsel ..... Arent Fox, LLP

## DEVELOPMENT

Chief Development Officer..... Holly K. Oliver  
Director of Strategic Advancement..... Dale Mott  
Senior Director of  
Individual Giving ..... Kristen Mitchell  
Associate Director of  
Development Operations..... Maria Corso  
Director of Board and  
Donor Relations..... Anne Paine West  
Foundation Relations  
Manager ..... Hannah Fried-Tanzer  
Corporate Relations Manager..... Char Manlove-Laws  
Campaign Manager ..... Molly Goodman  
Membership Coordinator..... Melanie Heredia  
Development Coordinator ..... Tricia Edwards  
Donor Relations Coordinator -  
Campaign ..... Andrew Jacobs  
Development Assistant..... Claire Bancroft  
Development Intern..... Nicole Hindley

## COMMUNICATIONS

Associate Executive Director ..... Khady Kamara

## MARKETING

Director of Marketing..... Renée M. Littleton  
Digital Communications  
Coordinator ..... Brieahn Demeo  
Marketing Fellow..... Erin Stevens\*

## PUBLICATIONS

Director of Publications..... Anna Russell  
Graphic Designer ..... David Sunshine  
Jr. Graphic Designer ..... James Sweeney  
Website and New Media Manager ..... Ben Nolan  
Artwork Creation..... Nicky Lindeman  
Illustrators..... Montse Bernal, Nigel Buchanan,  
Charles Chaisson, Richard Martinez,  
Robert Parada, Paul Rogers, Sam Spratt,  
Brian Stauffer, David Sunshine, Mark Ulriksen

## MEDIA RELATIONS

Director of Media Relations..... Greta Hays  
Publicist ..... Lauren Alexander  
Media Relations Fellow ..... Kathryn Silverman\*

## EVENTS

Director of Events and Rentals..... Kathleen Kelley  
Events and Rentals Manager ..... Betsy O'Keeffe  
Events and Rentals  
Assistant Manager ..... Kaitlyn Sakry  
Events and Rentals  
Coordinator ..... Chrystal Noelle Vaughan

## AUDIENCE SERVICES

Director of  
Audience Services ..... Lindsey Wareing Pisani  
Audience Development and  
Group Sales Manager..... Alvin Ford Jr.  
Group Sales Associates..... Isaac Evans, Bria Hall  
Associate Director of  
Audience Services ..... Holly Longstreth  
Managers of Sales Services ..... Sabrina Clark,  
Sarah Hurst  
Assistant Manager of Sales Service..... Evan Crump  
Sales Associates..... Sam Abney, Maria Benzie,  
Nicole Cusick, Alexandra Ley,  
Colin O'Bryan, Kathryn Perry,  
Adriana Sosa, Kate Thompson  
House Managers..... Jody Barasch, Emma Latimer,  
Nichole McDavid  
Visitor Services Coordinator ..... Samantha Johnston

\*Allen Lee Hughes Fellow

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# **THE ORIGINALIST**

BY **JOHN STRAND**  
DIRECTED BY **MOLLY SMITH**  
CO-PRODUCTION WITH **ASOLO REPERTORY THEATRE**  
AND **THE PASADENA PLAYHOUSE**

Photo of Edward Gero by C. Tony Powell.

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