



# THE LITTLE FOXES

**2016/17 SEASON**

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We are deeply saddened by the recent passing of Zelda Fichandler, Arena Stage's co-founder and first Artistic Director. She was 91. Zelda was an extraordinary woman and brilliant theater professional who transformed American theater with her vision and artistry.

From Artistic Director Molly Smith:

Zelda is the mother of us all in the American theater. It was her thinking as a seminal artist and architect of the not-for-profit resident theater that imagined resident theaters creating brilliant theater in our own communities. A revolutionary idea. Her thinking and her writing have forged the way we were created and the resident nature of our movement. She is irreplaceable but lives on in every single not-for-profit theater in America — now over 1,500 strong. Her legacy stretches from coast to coast. Arthur Miller wrote in the preface to Arena's 40th anniversary keepsake book (*The Arena Adventure*) that Arena had the makings of a national theater for the U.S.

Without Zelda and Margo Jones and Nina Vance there would not be this robust American theater landscape. So, it was a vision like Zelda's that could lead to a time where our vision at Arena for American work can thrive. She had a remarkable openness to new ideas and most of all, to always, always support the artist.

Our thoughts and prayers go out to her family and friends who knew her best.

**The Lillian Hellman Festival is dedicated to the memory of Zelda Fichandler.**



# Remembering Zelda Fichandler

1924 - 2016



*Celebrate the Life of  
Zelda Fichandler*

**The Words of a Visionary**

The Molly Smith Study  
Sunday, October 23  
2:00 PM - 7:00 PM

**Public Memorial Service**

The Fichandler  
Monday, October 24  
2:00 PM - 4:00 PM

VISIT [ARENASTAGE.ORG/ZELDA](http://ARENASTAGE.ORG/ZELDA) FOR MORE INFORMATION.  
SHARE MEMORIES AND PHOTOS WITH US BY EMAILING  
[ZELDA@ARENASTAGE.ORG](mailto:ZELDA@ARENASTAGE.ORG).

# 2016/17 SEASON



PART OF THE LILLIAN HELLMAN FESTIVAL

## THE LITTLE FOXES

BY LILLIAN HELLMAN

DIRECTED BY KYLE DONNELLY

KREEGER THEATER | SEPTEMBER 23 – OCTOBER 30, 2016

Emmy winner Marg Helgenberger (*CSI: Crime Scene Investigation*) stars in Hellman's classic tale of greed, betrayal and sibling rivalry taken to unimaginable heights.



RODGERS AND HAMMERSTEIN'S

## CAROUSEL

MUSIC BY RICHARD RODGERS | LYRICS BY OSCAR HAMMERSTEIN II

BASED ON FERENC MOLNAR'S PLAY "LILIOM" AS ADAPTED BY BENJAMIN F. GLAZER

ORIGINAL DANCES BY AGNES DE MILLE

DIRECTED BY MOLLY SMITH

CHOREOGRAPHED BY PARKER ESSE | MUSIC DIRECTION BY PAUL SPORTELLI

FICHANDLER STAGE | OCTOBER 28 – DECEMBER 24, 2016

Dazzling lights, swinging songs and a bad boy to melt your heart (Nicholas Rodriguez) — *Carousel* is an epic musical with beloved songs like "You'll Never Walk Alone" and "June is Bustin' Out All Over."



LOOKINGGLASS THEATRE COMPANY'S

## MOBY DICK

ADAPTED AND DIRECTED BY DAVID CATLIN

FROM THE NOVEL BY HERMAN MELVILLE

PRODUCED IN ASSOCIATION WITH THE ACTORS GYMNASIUM

A CO-PRODUCTION WITH THE ALLIANCE THEATRE AND SOUTH COAST REPERTORY

KREEGER THEATER | NOVEMBER 18 – DECEMBER 24, 2016

Set sail with Captain Ahab and the crew of the good ship *Pequod* in this harrowing and intoxicating quest for the great white whale. "A triumph of grand theatrical imagination." (*Chicago Sun-Times*)



WORLD-PREMIERE DRAMA

## ROE

BY LISA LOOMER

DIRECTED BY BILL RAUCH

A CO-PRODUCTION WITH OREGON SHAKESPEARE FESTIVAL

AND BERKELEY REPERTORY THEATRE

KREEGER THEATER | JANUARY 12 – FEBRUARY 19, 2017

With shocking turns and surprising humor, *Roe* illuminates the lives of the women behind *Roe v. Wade*, the choices they made and the passion each side has for its cause.

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PART OF THE LILLIAN HELLMAN FESTIVAL

# WATCH ON THE RHINE

BY LILLIAN HELLMAN

DIRECTED BY JACKIE MAXWELL

FICHANDLER STAGE | FEBRUARY 3–MARCH 5, 2017

Golden Globe winner Marsha Mason (*The Goodbye Girl*) leads an ensemble cast in Hellman's suspenseful masterpiece about the pre-WWII threat of fascism in the suburbs of Washington, D.C.



WORLD-PREMIERE POLITICAL THRILLER

# INTELLIGENCE

BY JACQUELINE E. LAWTON

DIRECTED BY DANIELLA TOPOL

ARLENE AND ROBERT KOGOD CRADLE | FEBRUARY 24–APRIL 2, 2017

Inspired by true events in the U.S. and Iraq surrounding covert operative Valerie Plame, *Intelligence* explores the cost of deception and the consequences of speaking truth to power.



BELOVED AMERICAN CLASSIC

# A RAISIN IN THE SUN

BY LORRAINE HANSBERRY

DIRECTED BY TAZEWEEL THOMPSON

FICHANDLER STAGE | MARCH 31–APRIL 30, 2017

Called the “play that changed American theater forever” (*New York Times*), Hansberry's groundbreaking drama follows an African-American family yearning to escape the cramped confines of their Chicago tenement.



INSIGHTFUL COMEDY-DRAMA

# SMART PEOPLE

BY LYDIA R. DIAMOND

DIRECTED BY SEEMA SUEKO

KREEGER THEATER | APRIL 14–MAY 21, 2017

With barbed wit, Lydia R. Diamond (*Stick Fly*) explores the unavoidable nature of cultural bias in this controversial and fiercely funny new play.



SPECIAL ADD-ON PRODUCTION

KATHLEEN TURNER IN

# THE YEAR OF MAGICAL THINKING

BY JOAN DIDION | BASED ON HER MEMOIR

DIRECTED BY GAYE TAYLOR UPCHURCH

ARLENE AND ROBERT KOGOD CRADLE | OCTOBER 7–NOVEMBER 20, 2016

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AND UNMISSABLE.”

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PHOTO OF LIME TREADAWY BY RUGO GLENNING

# THE LITTLE FOXES

## TABLE OF CONTENTS

8	Artistically Speaking
9	From the Executive Director
11	Director's Note
13	Title Page
15	Time and Place, Cast List
17	For This Production
18	Bios - Cast
20	Bios - Creative Team
23	Arena Stage Leadership
24	Board of Trustees / Next Stage / Theatre Forward
25	Full Circle Society
26	Thank You - The Annual Fund
29	Thank You - Institutional Donors
30	Theater Staff

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Zelda Fichandler is Arena's American Giant who we lost a few months ago and we dedicate the Lillian Hellman Festival in her honor. Zelda was the co-founder of Arena Stage with her husband Tom Fichandler and Edward Mangum. She was, in many ways, the designer of the not-for-profit movement through her speeches and ideas. Each of us in the theater have a bit of her star inside us and our theaters now stretch from coast to coast. Each day I walk in her footprints at Arena Stage. Zelda is irreplaceable.

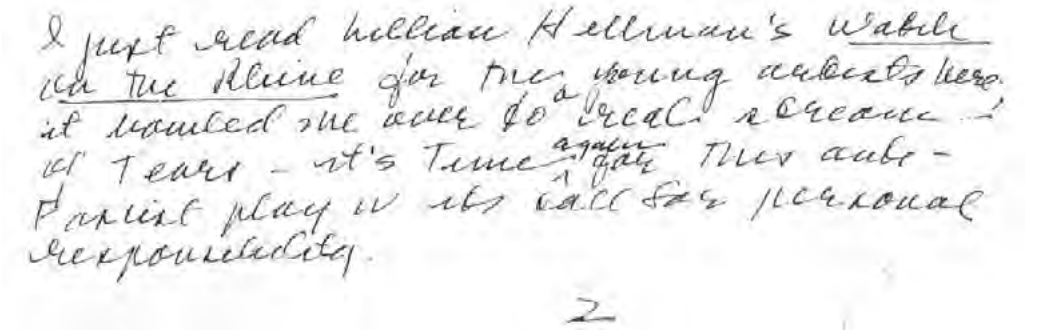
*The Little Foxes* is arguably Lillian Hellman's most enduring work and seemed the perfect way to launch the festival bearing her name. She is an American Giant in the theater and our first female Giant.

This season is the perfect moment to go back in time to one of our most influential writers, Lillian Hellman, after the Women's Voices Theater Festival last year. And we've gone one better: this season seven of the plays are written by women, and six are directed by women, including Kyle Donnelly for *The Little Foxes*. It's the Year of the Woman on so many levels in the USA, with the first woman — Hillary Clinton — running for President, and the greatest number of medals won by American women at the Olympics — so many that, if they were a country, American women would bring home the third largest haul of medals in the world!

Lillian Hellman lived life large as a writer, a radical activist and a lover of life. Her craft and artistry with words moves me. She's dangerous and provocative and yet embeds it all in human stories. She was always, always a political writer, whether she was writing about greed or the rise of fascism. She was independent and outspoken and brave. She grew up during the roaring twenties, became political during the Depression, was popular as a writer during WWII, survived blacklisting during the 50's and was an idol of the women's movement.

To give you a taste of her work, we will produce both *The Little Foxes* and *Watch on the Rhine*, present readings of plays like *Toys in the Attic*, host panel discussions about her remarkable life and revolutionary politics, hold a public reading of her memoir *Pentimento*, screen the movie *Julia* and launch a series of recipe videos from her cookbook with all-star chefs for social media.

Somehow I think Zelda would have loved this Festival. She wrote me a note some years ago:



"I just read Lillian Hellman's *Watch on the Rhine* for the young artists here. It bowled me over to a real stream of tears — it's time again for this anti-fascist play and its call for personal responsibility."

Indeed!

Molly Smith, Artistic Director



# FROM THE EXECUTIVE DIRECTOR



You may be wondering what we've learned from the success of the Women's Voices Theater Festival. Answering that one question would take more space than we have in our program, however what I can tell you is that we are doing more.

One of the statistics that sparked the festival was the striking fact that from 2011-2014 only 22% of the plays produced nationally were written by women. In order to tell the most encompassing and relevant stories, we need to hear from our entire community, not a fraction. Arena and six other companies in D.C. banded together to highlight new plays written by women. We supplied the American theater cannon with over 50 world premieres. I am excited and eager to see how that statistic changes. Only time and effort will move the dial.

What is important to realize is that in order to make more female playwrights into household names like Edward Albee, Arthur Miller and Eugene O'Neill, we must produce their plays, tell their stories and create programming that reflects the community in which we live. This season we are doing just that by celebrating Lillian Hellman, an American Giant.

She was not only a playwright with notable and critically-acclaimed reviews, but she was a novelist, screenwriter and chef. She was at the center of controversy many times with her unpopular political and social views. In 1952 she said, "I cannot and will not cut my conscience to fit this year's fashions...". We are highlighting all aspects of her life and legacy: the playwright, the screenwriter, the novelist, the foodie and the radical.

Lillian Hellman has inspired numerous plays, novels, movies and an opera because she refused to ask permission. She led her life unapologetically, worked tirelessly and fought vigorously. When I think of how much of a strong force Lillian was, I am reminded of Zelda and the power behind her vision and work. This festival is dedicated to the life and legacy of Zelda Fichandler.

Furthermore, we are taking what we've learned from the Women's Voices Theater Festival, the life of Zelda Fichandler and the community around us by making the celebration of diverse, strong and inclusive voices what we do at Arena. Seasons to come, keep us honest.

Thanks for listening!

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

Edgar Dobie, Executive Director

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## An Interview with Director Kyle Donnelly

Kyle Donnelly has directed a wide variety shows at Arena and formerly served as Associate Artistic Director. We are thrilled to welcome her back for *The Little Foxes*.

### WHAT ATTRACTS YOU TO *THE LITTLE FOXES* AND WHY DO YOU THINK THIS PLAY IS NECESSARY TODAY?

With the volatile political situation in this country right now and the continuing rise of the wealthy 1% to the detriment of the rest of the 99% of the population, *The Little Foxes* comes along and demonstrates the 19th century roots of this kind of behavior in America. The Hubbards will do anything to ensure they become members of the 1%, the rest be damned. It is a cautionary tale for us all.

### YOU'VE DONE A TREMENDOUS AMOUNT OF RESEARCH ON LILLIAN HELLMAN AND THIS PLAY. CAN YOU SHARE SOME OF THE INSIGHT YOU'VE UNCOVERED?

Research is one of my favorite parts of directing. I do what is satisfying to me regarding the history, time period and behavior of the characters in the play. My research on this play, other than usual historical research and study of the playwright, involved Henry James. I instinctually felt that Hellman was influenced by that great writer, and so I began to investigate. Probably the most influential on me was the film, *The Innocents*, an adaptation of James' *Turn of the Screw*. It is very atmospheric and spooky and melodramatic. I felt this tone, this view of the world, fit with my ideas about the production.

### CAN YOU TALK A LITTLE ABOUT THE INSPIRATION FOR THE SCENIC DESIGN?

The *Turn of the Screw* was very inspirational for the design. Although you think you can hide in a beautiful, lush house, the forces of nature outside will make their way in. That sounds like a horror movie, doesn't it? Not by accident.

### YOU HAVE A LONG HISTORY WITH ARENA STAGE. WHAT DO YOU THINK DISTINGUISHES THE WORK HERE?

Arena Stage is an artistic home for me and I always welcome coming back. Zelda Fichandler created a wonder, and I will always be grateful for her inspiration and dedication. Arena has the best craftsmen in American theater and thus the production values are exemplary, and, due to Arena's stature in American regional theater they can attract great talent to work there. Plus, the audiences are so smart.

To read the full  
interview scan  
the QR code



### CONTINUE THE CONVERSATION

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

October 11 at 7:30 p.m.  
October 12 at 12:00 p.m.  
October 18 at 12:00 p.m.  
October 26 at 12:00 p.m.  
October 27 at 8:00 p.m.





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

PRESENT

# THE LITTLE FOXES

BY  
LILLIAN HELLMAN

DIRECTED BY  
KYLE DONNELLY

SET DESIGNER  
MIKIKO SUZUKI MACADAMS

COSTUME DESIGNER  
JESS GOLDSTEIN

LIGHTING DESIGNER  
NANCY SCHERTLER

ORIGINAL COMPOSITION AND SOUND DESIGNER  
RYAN RUMERY

WIG DESIGNER  
ANNE NESMITH

FIGHT DIRECTOR  
JOE ISENBERG

DIALECT COACH  
MARY COY

CASTING DIRECTOR  
AMELIA POWELL, C.S.A.

NEW YORK CASTING  
GEOFF JOSSELSO, C.S.A.

STAGE MANAGER  
CHRISTI B. SPANN

ASSISTANT STAGE MANAGER  
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The Lillian Hellman Festival is generously sponsored by Beth Newburger Schwartz.

PART OF THE LILLIAN HELLMAN FESTIVAL

# WATCH ON THE RHINE

BY LILLIAN HELLMAN  
DIRECTED BY JACKIE MAXWELL



February 3 – March 5, 2017

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TIME AND PLACE

The scene of the play is the living room of the Giddens house, in a small town in the South.

- ACT I: The spring of 1900, evening.
- ACT II: A week later, early morning.
- ACT III: Two weeks later, late afternoon.

CAST LIST (in order of appearance)

Addie.....	KIM JAMES BEY*
Cal.....	DAVID EMERSON TONEY*
Birdie Hubbard.....	ISABEL KEATING*
Oscar Hubbard.....	GREGORY LININGTON*
Leo Hubbard.....	STANTON NASH*
Regina Giddens.....	MARG HELGENBERGER*
William Marshall / Fight Captain.....	JAMES WHALEN*
Benjamin Hubbard.....	EDWARD GERO*
Alexandra Giddens.....	MEGAN GRAVES
Horace Giddens.....	JACK WILLIS*

\*Member of Actors' Equity Association



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Erin Weaver as Marianne Dashwood and Jacob Fishel as John Willoughby. PHOTO BY JAMES KEGLEY



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Properties Director .....	MONIQUE WALKER
Costume Director .....	JOSEPH P. SALASOVICH
Master Electrician .....	CHRISTOPHER V. LEWTON
Sound Director.....	TIMOTHY M. THOMPSON
Assistant Sound Designer .....	JESS HOOVER
Directing Fellow.....	MIRANDA HAYMON
Rehearsal Stage Management Fellow .....	NIEW BHARYAGUNTRA
Show Carpenter .....	NISHA LACY REAVES
Props .....	MARION HAMPTON DUBÉ
Wardrobe Supervisor .....	ALINA GERALL
Wigs, Hair & Make-Up Supervisor .....	LASHAWN MELTON
Light Board Operator.....	SCOTT FOLSOM
Sound Engineers.....	ADAM W. JOHNSON, LORRAINE RHODEN
Assistant to the Lighting Designer .....	TYLER D. DUBUC
Additional Tailoring by .....	DENISE AITCHISON, DAWSON TAILORS, TESSA C. LEW
Overhire Stitchers.....	NATALIE FLANGO, KELLY ANNE JOHNS,
	NATALIE KURCZEWSKI, MICHELE MACADEAG, STELLA PIVNIK,
	RAYNA C. RICHARDSON, SANDY SPENCE, RANDI YOUNG





## CAST (in alphabetical order)



**KIM JAMES BEY** (*Addie*) returns to Arena Stage from earlier productions of *The Cherry Orchard* (dir: Lucian Pintilie) and *Six Characters in Search of an Author* (dir: Liviu Ciulei). She was an understudy role in Lloyd Richards' *Joe Turner's*

*Come and Gone* (Arena Stage) and in *The Glass Menagerie* with the late Ruby Dee. A regular at Center Stage in Baltimore, Kim recently appeared as Auntie Fola in *Beneath a Place*. New York credits include *Zooman and the Sign* (Second Stage Theatre), *Salt* (Actor's Free Studio) and *The American Plan* (John Houseman). Regional credits include Delaware Theatre Company, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, Cleveland Play House and McCarter Theatre. She also appeared in PBS' *The Raisin Cycle*. Kim is a Professor and Chairperson of Howard University's Department of Theatre Arts.



**EDWARD GERO** (*Benjamin Hubbard*)'s Arena Stage credits include Antonin Scalia in *The Originalist* and Mark Rothko in *Red*. He is a four-time Helen Hayes winner and 15-time nominee. Regional credits include *Red* and Gloucester

in *King Lear* (Goodman); *Papa/Sims in The Nether* (Woolly Mammoth); *Tommy in The Night Alive* (Round House); the title role of *Sweeney Todd* (Signature Theatre); *Scrooge in A Christmas Carol* (Ford's Theatre); *American Buffalo*, *Shining City* and *Skylight* (Helen Hayes Award, Studio Theatre). In 32 seasons with Shakespeare Theatre Company, over 70 roles include Helen Hayes-winning turns in *Henry IV*, *Richard II* and *Macbeth*. Film/TV credits include *House of Cards*, *TURN: Washington's Spies*, *Die Hard 2*, *Striking Distance* and narrations for Discovery Channel and PBS. He is a Ten Chimneys 2015 Lunt-Fontanne Fellow and associate professor of theater at George Mason University.



**MEGAN GRAVES** (*Alexandra Giddens*) is thrilled to be appearing at Arena Stage for the first time. Previous D.C. credits include *A Midsummer Night's Dream* at the Folger Theatre; *Passion Play* and *Clementine in the Lower 9*

with Forum Theatre; *Wild Sky* at Solas Nua; *The BFG* (Helen Hayes Award) and *Inside Out* (among others) at Imagination Stage; and *One Man, Two Guvnors* and *The Cripple of Inishmaan* at 1st Stage Theatre. Regionally, Megan has appeared in *Peter and the Starcatcher* at Virginia Repertory Theatre and in *Two Gentlemen of Verona* with the Virginia Shakespeare Festival. She received her BFA in Theatre from Shenandoah Conservatory.



**MARG HELGENBERGER** (*Regina Giddens*) is an Emmy Award winner and Golden Globe nominee. Her television credits include CBS's recent *Under the Dome* and *Intelligence*, and 12 seasons as Catherine Willows on *CSI: Crime Scene*

*Investigation*. Her breakout role as K.C. on *China Beach* won her an Emmy Award in 1990. On stage, Marg appeared in the 2013 off-Broadway revival of *The Exonerated* and more recently in *The Other Place* (Barrington Stage Company). Her feature film roles include *Erin Brockovich*, *Mr. Brooks*, *In Good Company*, *Species* and *Always*, in addition to numerous made-for-television movies. Marg is a graduate of Northwestern University and currently resides in Los Angeles. She is an ambassador for the Race to Erase MS and Stand Up To Cancer foundations.



**ISABEL KEATING** (*Birdie Hubbard*) garnered a Tony Award nomination and won the Drama Desk award for *The Boy from Oz* on Broadway. She also starred on Broadway in *Hairspray*, *Enchanted April*, *Spider-Man* and Terrence

McNally's *It's Only A Play*. Off-Broadway credits include *Primary Stages*, *Atlantic* and *Rattlestick*. In Washington, Isabel won the Helen Hayes Award for Tom Stoppard's *Indian Ink*, directed by Joy Zinoman at Studio Theatre, where she began, appearing in *The Rise and Fall of Little Voice* and many others. Regional credits include Old Globe, Hartford Stage, Long Wharf and Williamstown. Television guest spots include *The Path*, *Law & Order: Criminal Intent* and voicing the Emmy Award-winning *Judy Garland: By Myself*. Among her films are James Schamus's just-released, acclaimed *Indignation* and *The Nanny Diaries*.



**GREGORY LININGTON** (Oscar Hubbard) last appeared at Arena Stage in *Equivocation* (world-premiere co-production with Seattle Repertory and Oregon Shakespeare Festival). D.C. credits include *The Taming of the Shrew*, *Othello*, *A Midsummer Night's Dream*, *The Tempest* and *Tartuffe* (Shakespeare Theatre Company); *The Night Alive* (Round House); and *Welcome Home, Jenny Sutter* (Kennedy Center). New York credits include *Throne of Blood* (Brooklyn Academy of Music) and *The Unfortunates* (Joe's Pub). Regional credits include Shakespeare Center of Los Angeles, Center Theatre Group, PCCA and Yale Repertory. Gregory was a company member at Oregon Shakespeare Festival (12 years) and Misery Loves Company in Prague (five years). Film/TV credits include *Innocent Sleep*, *Harrison's Flowers*, *Grey's Anatomy*, *Shameless* and *The West Wing*. He currently teaches at Shakespeare Theatre Company and is an adjunct professor at Georgetown University. [www.gregorylinington.com](http://www.gregorylinington.com)



**STANTON NASH** (Leo Hubbard) last appeared in the D.C. area as Mozart in *Amadeus* (Center Stage). He has performed around the country, acting at Ensemble Studio Theatre, Denver Center, McCarter Theatre, Steppenwolf Theatre

Company, Twin Cities Theater Company, Georgia Shakespeare and in the Chicago company of *Wicked*. He is a graduate of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program.



**DAVID EMERSON TONEY** (Cal) returned to Arena Stage last season in *All the Way*, after beginning his career here nearly 40 years ago, with more than 35 productions. Broadway credits include Julie Taymor's *Juan Darien* and *A Free*

*Man of Color*, directed by George C. Wolfe. Regional credits include Lucio in *Measure for Measure* (Folger Theatre); *The Persians* and *Othello* (Shakespeare Theatre Company); Jacques in *As You Like It* (Utah Shakespeare Festival); *Splash Hatch on the E Going Down* (Yale Repertory Theatre); and the Fool in *King Lear* and West in *Two Trains Running* (Kansas

City Repertory Theatre). In 2005 he received the Helen Hayes Award for Outstanding Supporting Actor for *Two Trains Running* (African Continuum Theatre Company). David is the Artistic Director of the Department of Theatre at the VCU School of the Arts, in Richmond, VA.



**JAMES WHALEN** (William Marshall / *Fight Captain*) is happy to make his debut at Arena Stage in *The Little Foxes*. He was most recently seen in *After the War* with The Mosaic Theater Company. Some recent area credits include *The Sisters*

*Rosensweig* at Theater J, *NSFW* at Roundhouse Theatre, *Colossal* at Olney Theatre Center, *Boeing-Boeing* at Rep Stage, *Ghosts* at Everyman Theatre and *Shear Madness* at The Kennedy Center, as well as *Dracula* for Actors Theatre of Louisville. Film/TV credits include *A Beautiful Mind*, *Veep* and *I Love You... but I Lied*.



**JACK WILLIS** (Horace Giddens)' Arena Stage credits include *All the Way*, *Sweat*, *Mother Courage and Her Children*, *Book of Days*, *Of Mice and Men* and *Agamemnon and His Daughters*. Broadway credits include *Julius Caesar*,

*The Crucible*, *Art* and *The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle* and *Valhalla*. He has appeared in more than 200 productions worldwide and been a company member at Oregon Shakespeare Festival, American Conservatory Theater, American Repertory Theater, Trinity Repertory Company and Dallas Theater Center. Film/TV credits include *Toy Story 3*, *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed* and *Dallas*.



## CREATIVE (in alphabetical order)

**LILLIAN HELLMAN** (*Playwright*) was an American dramatist and screenwriter. Broadway credits include *Watch on the Rhine*, *The Autumn Garden*, *Toys in the Attic*, *Another Part of the Forest*, *The Children's Hour* and *The Little Foxes*. Her screenplay adaptation of *The Little Foxes*, starring Bette Davis, received an Academy Award nomination in 1942. Her honors include two New York Drama Critics Circle Awards; a Gold Medal for Distinguished Achievement in the Theater from the Academy of Arts and Letters; and a National Book Award for *An Unfinished Woman*. As a teacher and scholar she was well-respected, and her political involvement was integral in the fight against fascism at home and abroad. Lillian will be remembered not only as an activist, playwright and memoirist, but as a woman who could overcome the hurdles of her time and succeed on her own terms.

**KYLE DONNELLY** (*Director*)'s Arena Stage credits include *All the Way*; *Other Desert Cities*; *Ah, Wilderness!*; *Well*; *The Women*; *Born Yesterday*; *She Loves Me*; *Polk County* (Helen Hayes Award for Best Musical); *Dancing at Lughnasa* (Helen Hayes Award for Best Production); *Misalliance*; *Tom Walker*; *Shakespeare in Hollywood*; *Lovers and Executioners*; *Summer and Smoke*; and *School for Wives*, as well as being associate artistic director. Additional credits include Seattle Repertory, Steppenwolf, Huntington, Goodman, Williamstown Theatre Festival, Berkeley Repertory, McCarter, Eugene O'Neill Theater Center, Cape Cod Theatre Project, The Old Globe, American Conservatory Theatre, Studio Theatre, Humana Festival and Alliance Theatre and Roundabout. Awards include TCG's Alan Schneider Director Award. Kyle is the head of the M.F.A. professional actor training program at the University of California, San Diego.

**MIKIKO SUZUKI MACADAMS** (*Set Designer*)'s work has been seen off-Broadway at Epic Theatre Ensemble, INTAR Theatre, Ensemble Studio Theatre, Working Theater and NAATC. Regional credits include Opera Theatre of Saint Louis, the Old Globe, Seattle Repertory Theatre, Oregon Shakespeare Festival, Syracuse Stage, Long Wharf Theatre, Actors Theatre of Louisville, Cornerstone Theater Company, Intiman Theatre, Cincinnati Playhouse in the Park, Yale Repertory Theatre and The Public Theater's Under the Radar Festival, among others. International work has been seen at

Aichi Triennale, Kanagawa Prefectural Hall, Nissei Theatre, Niki Kai Opera Theatre and Tokyo Metropolitan Theatre. As an associate scenic designer, her Broadway credits include *Fiddler on the Roof*, *The King and I*, *The Bridges of Madison County*, *Golden Boy* and more. [www.Mikikosuzukimacadams.com](http://www.Mikikosuzukimacadams.com)

**JESS GOLDSTEIN** (*Costume Designer*)'s Arena Stage credits include *Baskerville* and *Tintypes*. Broadway and New York credits include *On the Town*; *Jersey Boys*; *Newsies*; *Proof*; *How I Learned to Drive*; *Take Me Out*; *Love! Valour! Compassion!*; and *Buried Child*. He received a 2005 Tony Award for *The Rivals* and Tony nominations for *Henry IV* and *The Merchant of Venice*. Jess also designs opera, most notably *Il Trittico* (Metropolitan Opera), and his film designs include Tony Goldwyn's *A Walk on the Moon*. He is a graduate of the Yale School of Drama, and has taught costume design there since 1990. He was the 2012 winner of the Michael Merritt Award for Excellence in Design and Collaboration, and 2015 recipient of the Irene Sharaff Award for Lifetime Achievement.

**NANCY SCHERTLER** (*Lighting Designer*) began her career as an intern at Arena Stage 40 years ago. Arena has provided her with the opportunity to learn from and design for some of the finest directors, including Zelda Fichandler, Liviu Ciulei, Kyle Donnelly, Garland Wright, Douglas C. Wager and Molly Smith. Broadway productions include Bill Irwin's *Fool Moon* and *Largely New York* (Tony Award nomination). Off-Broadway designs include *Hilda*, *Texts for Nothing* and *The Regard Evening*. She has designed for regional theaters across the country, including the American Conservatory Theatre, La Jolla Playhouse, The McCarter Theatre, Portland Center Stage and Seattle Repertory Theatre. World-premiere opera productions include *The Difficulty of Crossing a Field*, commissioned by The American Conservatory Theatre, and *Shadowboxer*, *Clara* and *Later the Same Evening*, commissioned by the University of Maryland Opera Studio.

**RYAN RUMERY** (*Original Composition and Sound Designer*) is a musician, composer and producer. His music is featured in the films *How to Let Go of the World* (Sundance 2016, HBO); *City of Gold* (Sundance and SXSW 2015, IFC/Sundance Selects); and *And, Apart*. Recent theatrical scores include the Pulitzer Prize-winning *Between Riverside and Crazy* (Atlantic/Second Stage) and *Fool For Love* (Broadway). As a drummer, he performs with the Obie Award-winning The Secret City, Jeremy Bass



and Big Weather. Rumery was Sound Consultant for Sufjan Stevens' *Round-Up* at the Barbican and Edinburgh International Festival. He recently produced two albums for Jeremy Bass: *Winter Bare* and *New York in Spring*; the title track from the latter album won the John Lennon Songwriting Prize. Additional albums include his own, *Riverside*, *Outside Mullinger*, *4000 Miles* and *Ivanov*.

**ANNE NESMITH** (*Wig Designer*) is pleased to return to Arena Stage, where her design credits include *All the Way, Oliver!*, *Destiny of Desire*, *Fiddler on the Roof*, *Mother Courage and Her Children*, *Guess Who's Coming to Dinner*, *Other Desert Cities* and *The Music Man*. Her recent work includes *La Cage aux Folles* (Signature Theatre); *La Boheme* and *L'Opera Seria* at Wolftrap Opera; and *Così fan tutte* (Nishinomiya, Japan) and *110 in the Shade* (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*.

**JOE ISENBURG** (*Fight Director*)'s choreography credits include productions at Bard Summerscape 2016, Washington National Opera, the Kennedy Center Theatre For Young Audiences, Woolly Mammoth Theatre Company, Round House Theatre, Studio Theatre, Signature Theatre, Theatre J, Humana Festival 2011 and 2012, Florida Stage and InterAct Theatre. He assisted at Folger Theatre, Actors Theatre of Louisville, Alabama Shakespeare Festival and The Metropolitan Opera. Joe has been a guest teacher at The University of North Carolina School of the Arts, Howard University, Georgetown University and The Duke Ellington School of the Arts. Awards include the 2013 Helen Hayes Award for Outstanding Choreography, Society of American Fight Directors 2010 Swashbuckler of the Year Award and Kennedy Center/Keenan Fund for the Arts, Fight Choreographer in Residence for 2010-11. Joe is a graduate of the North Carolina School of the Arts School of Drama.

**MARY COY** (*Dialect Coach*)'s Arena Stage credits include *All the Way* and *Destiny of Desire*. She has also coached voice and dialects at Ford's Theatre (*The Guard*), Round House (*NSFW*,

*Night Alive*) and Signature Theatre (*The Flick*). Teaching credits include Shakespeare & Company, NYU's Tisch School of the Arts, University of Mississippi, Virginia Commonwealth University, Syracuse University and Randolph-Macon Woman's College. She currently teaches at the University of Maryland.

**GEOFF JOSSELSO** (*New York Casting*)'s previous Arena Stage credits include *Disgraced*, *All the Way, Oliver!*, *The Blood Quilt*, *King Hedley II*, *Fiddler on the Roof*, *The Shoplifters*, *Camp David* and *The Velocity of Autumn*. Broadway and Off-Broadway productions include *The Velocity of Autumn*; *Southern Comfort*; *Yank!*; *Enter Laughing*; *Pretty Filthy*; *John and Jen*, *Himself and Nora*; and *Altar Boyz*. Also productions for Actors Theatre of Louisville, Barrington Stage Company, Bay Street Theatre, Brooklyn Academy of Music, Cleveland Play House, Denver Center, Marriott Theatre, North Shore Music Theatre, Old Globe, Oregon Shakespeare Festival, The Public Theatre, San Francisco Symphony, Sharon Playhouse and the York Theatre Company. In addition to his independent casting office, Geoff teaches master classes around the country and is on faculty at CAP21. [www.geoffjosselson.com](http://www.geoffjosselson.com)

**CHRISTI B. SPANN** (*Stage Manager*) returns to Arena after serving as Stage Manager for *Love in Afghanistan*, and ASM on *Smokey Joe's Café*, *Good People*; *My Fair Lady*; *You, Nero*; and *Ah, Wilderness!* Other D.C. credits include *The Bard's Broadway* and *Merry Wives of Windsor* with the Shakespeare Theatre Company. Christi spent 12 seasons on the stage management staff at the Denver Center Theatre Company, and four summer seasons with The Great River Shakespeare Festival.

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





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## ARENA STAGE LEADERSHIP

**MOLLY SMITH** (Artistic Director) has served as Artistic Director of Arena Stage since 1998. Her directing credits include *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*, *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 Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Canada's Shaw Festival, 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*, 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 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 37 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*, Boubliil 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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John Rose-Caron, Paul Villalovoz  
Lighting Fellows ..... Tyler Dubuc\*, Alexa Zanikos\*

## SOUND

Sound Director ..... Timothy M. Thompson  
Sound Technicians ..... Adam W. Johnson,  
Lorraine Rhoden

## COSTUMES

Costume Director ..... Joseph P. Salasovich  
Assistant to the Costume Director ..... Cierra Coan  
Drapers ..... Carol Ramsdell, Steven Simon  
First Hands ..... Lauren Allmeyer, Mallory Muffley  
Master Stitcher ..... Noel Borden  
Craftsperson ..... Deborah Nash  
Wardrobe Supervisors ..... Alina Gerall, Alice Hawfield  
Wigs, Hair and Makeup Supervisor ..... LaShawn Melton  
Costume Fellow ..... Hiram Orozco\*

## STAGE MANAGEMENT

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

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

## FACILITIES

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Maintenance Technicians ..... Lester McDonald Jr.,  
Vincent Gregg, Jeyone Muhammad  
Porter ..... Lawrence Wise  
Stage Door Attendants ..... Ra'Chelle Carey,  
Kay Rogers, La Shelle Saunders

## COMMUNITY ENGAGEMENT

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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  
School Programs Fellow..... Lizzie Hughes\*  
Community Programs Fellow .....Kiana Davenport\*

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Leadership Office Manager ..... Alison Irvin  
Human Resources and  
Finance Associate ..... Jay Chiang  
Senior Artistic Director Fellow .....Tara Moses\*  
Management Fellow ..... Tiana Bias\*  
General Counsel .....Fried, Frank, Harris, Shriver &  
Jacobson; Robbins, Russell, Englert,  
Orsek, Untereiner & Sauber, LLP

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Accounting Associates ..... Larry Bright,  
Christopher Murk  
Auditors ..... Bormel, Grice & Huyett, P.A.  
Bond Counsel .....Arent Fox LLP

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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 ..... Julia Malecki  
Corporate Relations Manager..... Char Manlove-Laws  
Campaign Manager ..... Molly Goodman  
Development Coordinator ..... Hannah Fried-Tanzer  
Membership Coordinator ..... Melanie Heredia  
Development Fellow..... Andrew Jacobs\*

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Digital Communications  
Coordinator .....Brieahn DeMeo  
Marketing Fellow ..... Erin Stevens\*

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Jr. Graphic Designer .....Jeremy Hunter  
Website & 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

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Associate Director of Media Relations.....Greta Hays  
Media Relations Fellow ..... Kathryn Silverman\*

## EVENTS

Director of Events and Rentals.....Kathleen Kelley  
Events and Rentals Coordinator ..... Betsy O'Keeffe,  
Kaitlyn Sakry

## AUDIENCE SERVICES

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Audience Services .....Lindsey Wareing Pisani  
Audience Development  
and Group Sales Manager.....Alvin Ford Jr.  
Group Sales Associates..... Isaac Evans,  
Parker Solomon  
Associate Director of  
Audience Services .....Holly Longstreth  
Managers of Sales Services .....Sabrina Clark,  
Sarah Hurst  
Assistant Manager of Sales Services .....Evan Crump  
Sales Associates.....Maria Benzie, Nicole Cusick,  
Kathleen Hinman, Sam Abney, Jessica Lane,  
Colin O'Bryan, Adriana Sosa, Randi Young  
House Managers.....Jody Barasch, Nichole McDavid,  
Ashley Miller, Christy Patti  
Visitor Services Assistant..... Chrystal Noelle Vaughan

\* Allen Lee Hughes Fellow

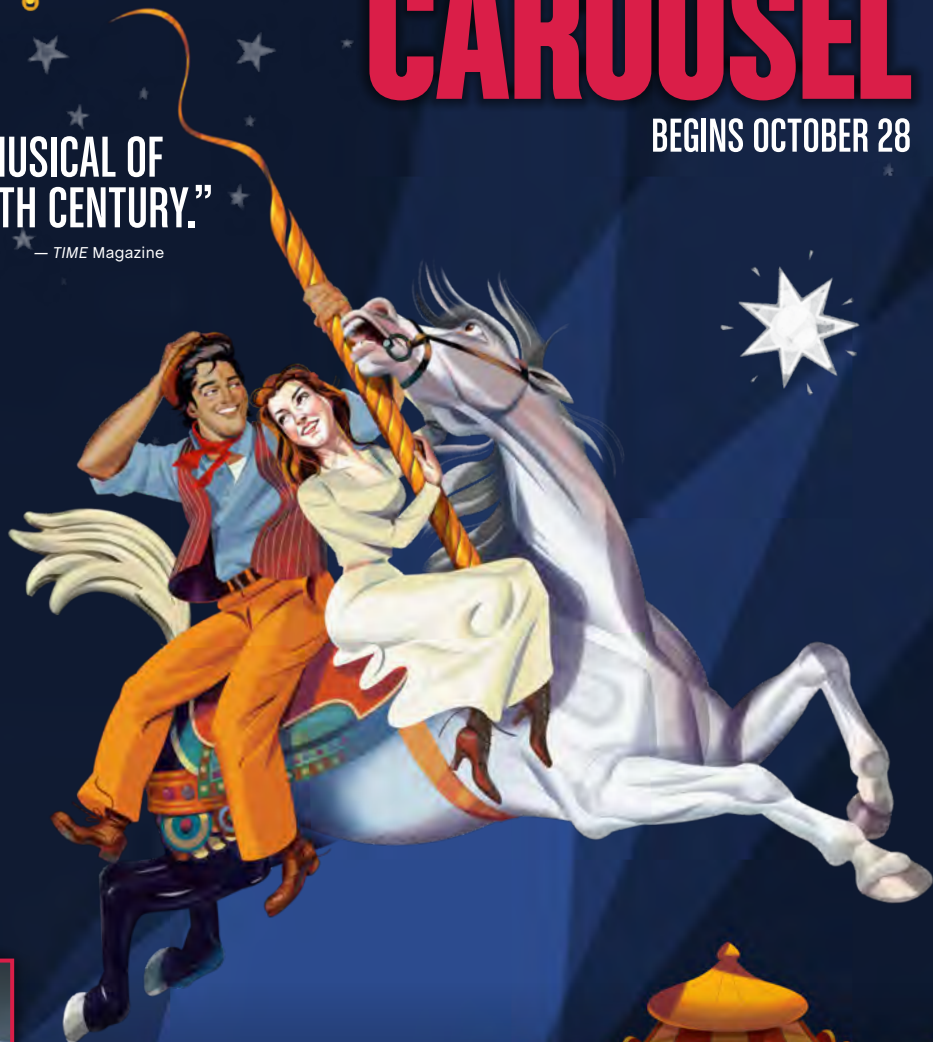


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