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WATCH ON THE RHINE

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Program Book
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Lillian Hellman was independent, outspoken, headstrong, brave, difficult and politically active. She was called a genius and a liar and was not one to shy away from bold political views. Despite being from an earlier era, *Watch on the Rhine* is as relatable today as when it was written and equally potent. This piece ferociously addresses the rise of fascism and the importance of standing in your own truth, even if it makes you an outsider. Truly a force to be reckoned with, Hellman did not waiver in her political stance and continued to be a leader of the feminist movement despite popular opinion. I appreciate that boldness and tenacity.

Right on the heels of a new presidential administration, *Watch on the Rhine* brings forward a discussion of patriotism and what it means to be American. Every election year our country examines what it means to be American and the values that are important to our country and our families. How we respond when those values are questioned or threatened says a lot about us individually, as well as for Americans as a group. Our First Amendment rights protect the right to free speech, and these are days when all our voices need to be heard loudly and without apology, just like Lillian Hellman.

We are celebrating Lillian Hellman's work through readings, panels and other free events during the Lillian Hellman Festival. Additional programming includes readings of her most well-known play, *The Children's Hour*, by Howard University B.F.A. students directed by Raymond Caldwell; her final play, *Toys in the Attic*, produced by Taffety Punk and featuring some of D.C.'s favorite actors; a community-wide reading of Hellman's autobiography *Pentimento*; a staged reading of *Another Part of the Forest*, directed by Arena's casting director Amelia Acosta Powell; and a screening of the 1977 film *Julia* (based on her autobiography). Be sure also to check out arenastage.org/hellman-festival to see videos of recipes taken from her joint memoir with Peter Feibleman, *Eating Together: Recipes & Recollections*. The Lillian Hellman Festival is being sponsored by one of our generous trustees, Beth Newburger Schwartz. May this Festival remind us that Hellman is one of the greats of American theater. When we mention Tennessee Williams, Eugene O'Neill, Arthur Miller and August Wilson as towering figures, let's speak of Lillian Hellman too.

I'm so happy to have the wonderful Jackie Maxwell as director, and the excellent Marsha Mason and company at Arena to interpret this great play. I am pleased to dedicate The Lillian Hellman Festival to Arena Stage's own American giant, Zelda Fichandler. Zelda blazed her own trail and it is because of her thoughtful and courageous artistic values that theaters like Arena Stage thrive.

We follow in the tradition of these American theater giants and strive to continue their quest to speak out through our work in the theater.

All Best,

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

Molly Smith, Artistic Director

FROM THE EXECUTIVE DIRECTOR



The singular, potent and necessary voice of Lillian Hellman rings true. The artists' perspective on the world they occupy and the stories they generously create and share for generations to come are always essential (but ever-so at the moment), especially when they reach the heights of artistry so magnificently revealed in the breadth of work we are celebrating in the Lillian Hellman Festival. Molly refers to this programming as a "Giants Festival." We feel fortunate as a resident theater to have the resources to produce these festivals and are equally blessed to have the capacity within our community to invite to other companies of artists to join us in the act of celebrating the work of this formidable writer.

We are joined by Taffety Punk Theatre Company and the Howard University Department of Theatre Arts, as well as biographer of Lillian Hellman, Alice Kessler-Harris, author Jackson Bryer and even all of you in a community reading of Hellman's memoir.

There is a real sense of collegiality in the Greater Washington theater community. With almost 70 (and counting) companies producing live theater, there exists a wide spectrum of productions, varying in scale and form, that connect with both specific audiences and theatergoers we all share. Recently I was asked to join the board of theatreWashington, a service organization in-the-making, that most of you will recognize and appreciate as the presenter of the Helen Hayes Awards. theatreWashington's aim is to foster a strong community of theater-goers and theater professionals that define the Washington, D.C. theater scene. They envision a theater region that is eagerly celebrated for its vibrancy, diversity and value to the overall cultural identity. Certainly, the ability to recognize and celebrate the excellent work that is produced in our community each year is an important job.

But now our collective voices are required in an advocacy role. Leaders need to build forces as warring imperatives are introduced into the conversations we will have over the next several years about just how necessary resident theaters are to our democracy as true "instruments of civilization," to quote Arena's founding artist Zelda Fichandler. My hope is that as an institution, theatreWashington will mature as an organization to be a potent community organizer. If so, we have the shared history and goals to embrace giants like Lillian Hellman, whose talent and keen truths we honor with the production you are about to experience, and I am confident, enjoy.

Thank you for being here with us today. Time is precious and you are generous to share yours with us today.

All Best,

A handwritten signature in dark ink, appearing to read "Edgar", written in a cursive, flowing style.

Edgar Dobie, Executive Director

Jake Heggie/Terrence McNally

Dead Man Walking

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PHOTO BY CADE MARTIN

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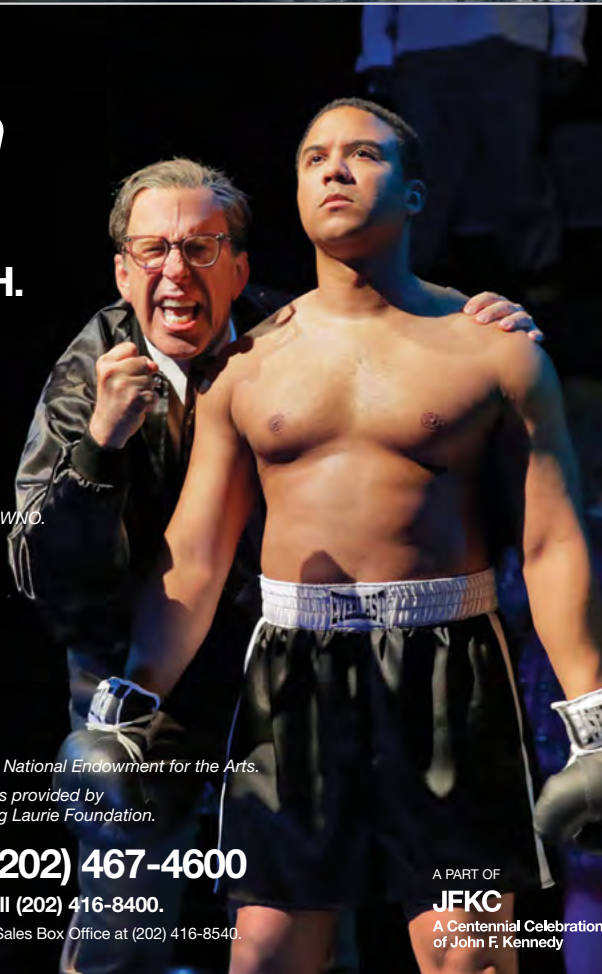


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DIRECTOR'S NOTE

I have always believed that theater works best when it is connected to its context. So, when Molly called me last year saying she was producing *Watch on the Rhine* — Lillian Hellman's compelling play set in D.C. at the beginning of WWII — it made absolute sense to me. Here was another smart programming idea from Molly, and I was thrilled to take it on as director.

I was also thrilled because I am one of those slightly nerdy people who enjoy working on lesser-known plays by celebrated writers. The potential for a new and surprising experience from a familiar source excites me and can be memorable for audience and artists alike.

So, with a terrific cast led by the inspiring Marsha Mason and a hand-picked creative team, I was ready and raring to go.

Fast forward to the start of rehearsals a year later, after a shift in the American political landscape of seismic proportions. Little had we known how this exploration of America on the edge of a new world in the middle of the 20th century would become so amazingly apt right now and so specifically in this city. The story of well-heeled matriarch Fanny Farrelly and her son trying to understand the ramifications of the visit of two sets of Europeans to their comfortable Washington home brilliantly explores how cultures can clash and fear can grow at lightning speed...indeed!

We all now feel a weight of responsibility as we daily unravel the brilliant complexities of this story — the need for clarity and purpose has never seemed stronger. On the other hand, what could be more energizing and necessary than releasing the clarion call inside this prescient, provocative play — one that I believe will both surprise and affirm itself as a vital play for our time.

- Jackie Maxwell, Director



Photo of Lise Bruneau, Andrew Long and Marsha Mason by Tony Powell.

CONTINUE THE CONVERSATION

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

February 15 at 12:00 p.m.
February 22 at 12:00 p.m.
February 28 at 12:00 p.m.
February 28 at 7:30 p.m.
March 2 at 8:00 p.m.

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Arena Stage
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PRESENT

WATCH ON THE RHINE

BY
LILLIAN HELLMAN

DIRECTED BY
JACKIE MAXWELL

SET DESIGNER
TODD ROSENTHAL

COSTUME DESIGNER
JUDITH BOWDEN

LIGHTING DESIGNER
NANCY SCHERTLER

ORIGINAL MUSIC AND SOUND DESIGN
DAVID VAN TIEGHEM

WIG DESIGNER
ANNE NESMITH

FIGHT DIRECTOR
JOE ISENBERG

DIALECT COACH
MARY COY

CASTING DIRECTOR
AMELIA POWELL

ADDITIONAL CASTING BY
GEOFF JOSSELSO

STAGE MANAGER
KURT HALL*

ASSISTANT STAGE MANAGER
RACHAEL DANIELLE ALBERT*

Watch on the Rhine is generously sponsored by Margot Kelly,
Decker Anstrom and Sherry Hiemstra and the David Bruce Smith Foundation.
The Lillian Hellman Festival is generously sponsored by Beth Newburger Schwartz.



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.

TIME AND PLACE / CAST LIST / FOR THIS PRODUCTION

TIME AND PLACE

The scene of the play is the living room of the Farrelly country house, about twenty miles from Washington, D.C. The time is late spring, 1940.

ACT ONE

Early on a Wednesday morning

ACT TWO

About ten days later

ACT THREE

A half hour later

CAST LIST (in order of appearance)

Anise	HELEN HEDMAN*
Fanny Farrelly	MARSHA MASON*
Joseph	ADDISON SWITZER
David Farrelly / Fight Captain	THOMAS KEEGAN*
Marthe De Brancovis	NATALIA PAYNE*
Teck De Brancovis	J ANTHONY CRANE*
Sara Müller	LISE BRUNEAU*
Joshua Müller	ETHAN MILLER
Bodo Müller	TYLER BOWMAN
Babette Müller	LUCY BREEDLOVE
Kurt Müller	ANDREW LONG*
Babette Müller Understudy	HEIDI KAPLAN
Joshua Müller and Bodo Müller Understudy	ETHAN VAN SLYKE

**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 Fellow	MIRANDA HAYMON
Production Assistant	EMILY ANN MELLON
Show Carpenter	SEAN MALARKEY
Props	MARION HAMPTON DUBÉ
Overhire Carpenters	ROBERT GARNER, AMANDA SROK
Wardrobe Supervisor	ALICE HAWFIELD
Wigs and Hair Technician	KELLY MARSHALL HOWLAND
Overhire Stitcher	RAYNA RICHARDSON
Light Board Operator	JOHN ROSE-CARON
Assistant to the Lighting Designer	ALEXA ZANIKOS
Sound Engineer	LORRAINE RHODEN
Stage Management Intern (rehearsals)	CAYCELYNN HOGGARD
Youth Company Supervisor	MEG EDYVEAN
Production Dramaturg	AMELIA ACOSTA POWELL
Board Interns	VICKI J. HICKS, DAVID SHIFFRIN

Watch on the Rhine includes one 15-minute intermission between Acts Two and Three.

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CAST (in alphabetical order)



TYLER BOWMAN (*Bodo Müller*) makes his Arena Stage debut. Represented by Linda Townsend Management, Tyler began acting at the age of six in a commercial for Capital One. Highlights of his growing career

include the role of Edward Jarvis in *Lost in the Stars* last January (Washington National Opera), the role of Fletcher in the world premiere of Disney's new musical *Freaky Friday* this past October/November (Signature Theatre), a PBS Sprout commercial at the White House with Michelle Obama as part of her *Let's Move* campaign and the short film *Shepherd* (directed by C.W. Prather), which was selected for SpookyFest DC, Grosteque-O-Vision Brazil and the Boston Underground Film Festival. In 2011, he was the Overall Male Child Model Winner at AMTC's SHINE event in Orlando, www.tylerbowman.wordpress.com



LUCY BREEDLOVE (*Babette Müller*) is delighted to be making her professional debut at age 15! Her most recent regional credits include Baker's Wife in *Into the Woods*, Maria and Liesl in *The Sound of Music*,

Wendy in *Peter Pan*, Jojo in *Seussical the Musical*, Gabriella in *High School Musical*, Tuptim in *The King and I*, Miss Dorothy in *Thoroughly Modern Millie*, *The 25th Annual Putnam County Spelling Bee* and *Gypsy*, as well as film/commercial credits. She has also performed as a featured soloist with NYC's LM Project and the U.S. Army Band Pershing's Own. Lucy would like to thank her loving parents, Graham and Kelly, for their support, G. Gardner and director Jackie Maxwell.



LISE BRUNEAU (*Sara Müller*) is delighted to return to Arena Stage after appearing in *Mother Courage and Her Children* and Karen Zacarias' *Legacy of Light*. She is just back from Broadway's *The Cherry Orchard* (Roundabout). D.C. appearances include

Othello and *The Winter's Tale* (Shakespeare Theatre Company); *Mikveh* (Theater J, Helen Hayes nomination); and *This* (Round House). For Denver Center, she was Hesione in *Heartbreak House* (Henry Award). As a director, she's helmed *Savage in Limbo* (MetroStage) and the Riot Grrrls' *Tempest*, *Oxygen*, *Bloody*

Poetry and *The Devil in His Own Words*, as well as seven Bootlegs (Taffety Punk). Regionally, she has appeared at Cincinnati Playhouse in the Park, A.C.T., Seattle Repertory, The Wilma, Berkeley Repertory and many Shakespeare festivals. Lise trained at RADA and is proud to be a Taffety Punk.



J. ANTHONY CRANE (*Teck De Brancovis*) makes his Arena Stage and D.C. debut! Broadway credits include *The Country House*, *Sight Unseen*, *Butley* and *The Winslow Boy* with the great Roger Rees. Off-

Broadway credits include *Modern Orthodox* (Dodger Stages) and *The Brothers Karamazov* (La MaMa). Favorite productions include *Scar* in *The Lion King* (National tour), *Cyrano* in *Cyrano* (TheatreWorks), Harold in *The Music Man* (T.U.T.S.), *Disgraced* (Goodman, Berkeley Repertory, Seattle Repertory, Mark Taper Forum), *Sight Unseen* (Old Globe), *Spamalot* (Wynn Las Vegas), *Farragut North* and *50 Words* (CATF), *Lost in Yonkers* (Paper Mill), *The Glass Menagerie* (Pasadena Playhouse) and *Long Day's Journey Into Night* (Pacific Resident Theater). Numerous film/TV credits, including *Chicago PD*, *Madam Secretary*, *Elementary*, *Ugly Betty*, *Judging Amy*, *The Practice*, *Frasier*, *CSI* and USA's *The Big Easy*. He is a graduate of Northwestern University.



HELEN HEDMAN (*Anise*) is delighted to return to Arena Stage, where she was previously seen in *A Delicate Balance*, *Long Day's Journey Into Night*, *The Women*, *The Importance of Being Earnest* and *The Caucasian*

Chalk Circle. Additional credits include *Lady Windermere's Fan*, *A Woman of No Importance*, *The Country Wife* and *Camino Real* (Shakespeare Theatre Company); *The Year of Magical Thinking* (Studio Theatre); *Rapture*, *Blister*, *Burn* (Round House); *Sabrina Fair* and *A Christmas Carol* (Ford's Theatre); *Beaches*, *Show Boat*, *My Fair Lady* and *The Sex Habits of American Women* (Signature Theatre); *Piaf* (Helen Hayes nomination); *Triumph of Love* and *Omnium Gatherum* (Olney); *The Seagull* and *Kimberly Akimbo* (Rep Stage); *The Glass Menagerie* and *An Inspector Calls* (Lyric Theatre of Oklahoma); and *Outside Mullingar*, *Pygmalion*, *School for Scandal* and *The Cripple of Inishmaan* (Everyman Theatre).





HEIDI KAPLAN (*Babette Müller Understudy*) is delighted to return to Arena Stage, where she last appeared as Amaryllis in *The Music Man*. Recent theater credits include Young Kim in *Showboat* (Kennedy

Center's Washington National Opera), Fan in *A Christmas Carol* (Ford's Theatre), Gretl in *The Sound of Music* and Molly in the Helen Hayes Award-nominated production of *Annie* (Olney). Heidi recently played Gavroche in a local production of *Les Misérables*, taking particular delight in dying atop the barricades.



THOMAS KEEGAN (*David Farrelly / Fight Captain*) is pleased to be making his Arena Stage debut. He was most recently seen as Joe Pitt in *Angels in America* (Round House). Other D.C. credits include the world

premieres of *Zombie: The American* and *Women Laughing Alone with Salad* (Woolly Mammoth); *The Glass Menagerie* (Ford's Theatre); *The Body of an American* (Theater J); *Dying City* (Signature Theatre); and *Othello* and *The Taming of the Shrew* (Folger Theatre). Thomas has appeared on *VEEP* (HBO), *Madam Secretary* (CBS) and as Ensign Baker on *TURN: Washington's Spies* (AMC). This fall, Thomas can be seen as Biff in *Death of a Salesman* (Ford's Theatre).

Twitter and Instagram: @TheThomasKeegan.



ANDREW LONG (*Kurt Müller*)'s Arena Stage credits include *Good People* and *Agamemnon and his Daughters*. Other credits include *The Curious Incident of the Dog in the Night-Time* (Broadway); *The Iceman Cometh* and *Richard III* (BAM); *Richard III* (London Old Vic);

Coriolanus, *Antony & Cleopatra*, *The Duchess of Malfi*, *Richard II* and *Henry IV Parts I & II* (Shakespeare Theatre Company); *Frozen* (Studio Theatre); *I Am My Own Wife* and *My Fair Lady* (Signature Theatre); *M Butterfly* and *Gross Indecency* (The Guthrie); *Amadeus*, *Copenhagen* and *Enrico IV* (Repertory Theatre of St. Louis); *Hamlet* (Hartford Stage); and *War Horse* and *Richard III* (international tour). Film credits include *Blue Jasmine* and *Now in the Wings on a World Stage*. Awards include Helen Hayes Award, Lunt-Fontanne Fellowship and Will Shakespeare Award. M.F.A. Alabama Shakespeare Festival/University of Alabama.



MARSHA MASON (*Fanny Farrelly*) received Academy Award nominations for her roles in the films *The Goodbye Girl*, *Cinderella Liberty*, *Only When I Laugh* and *Chapter Two*, in addition to two Golden Globe

Awards for her film roles. On television, her credits include the wildly popular *Frasier*, for which she received an Emmy Award nomination, as well as recent guest appearances on *Grace and Frankie*, *The Good Wife*, *Madam Secretary* and a recurring role on *The Middle*. Broadway credits include *Impressionism*, *Steel Magnolias*, *The Night of the Iguana* and *The Good Doctor*. D.C. audiences may have previously seen her in *All's Well That Ends Well* (Shakespeare Theatre Company). Her directing credits include *Chapter Two*, *Steel Magnolias* and *An Act of God*.



ETHAN MILLER (*Joshua Müller*) makes his Arena Stage debut. Ethan appeared most recently as the Clown in *Madeline and the Gypsies* (Creative Cauldron) and previously as Miles in their original production of *A Turn of*

the Screw, for which he received a Helen Hayes nomination. He was a Newsboy in *Gypsy* (Signature Theatre). Additional credits include *The Wizard of Oz* and *Children of Eden* (Young Artists of America) and *Spamalot, Jr* (Broadway Workshop). Ethan is a company member of Adventure Theatre's Musical Theatre Pre-Professional Program.



NATALIA PAYNE (*Marthe De Brancovis*) is delighted to make her Arena Stage debut. Her stage credits include New York premieres of Edward Albee's *Me, Myself & I* (Playwrights Horizons); David Ives' *New Jerusalem*

(Classic Stage Company); *Jailbait* (Cherry Lane Theater); *Aliens with Extraordinary Skills* (Women's Project Productions); and *deathvariations* (59E59 Theaters). Her regional theater credits include *Dirt* (Studio Theatre, Helen Hayes nomination); *Last Match* (The Old Globe); *Three Sisters* (Berkeley Repertory and Yale Repertory); and *Memory House* (The Vineyard Playhouse). Natalia has appeared on television in *Law & Order: SVU*, *Sensitive Skin* (HBO Canada), *Reign*, *Dark Matter*, *Ransom*, *Workin' Moms*, *Anne of Green Gables* (PBS) and in the films *The Loss of a Teardrop Diamond*, *The Word* and *Crazy Love*. Originally from Toronto, Natalia studied acting at Yale University.



ADDISON SWITZER (Joseph) makes his Arena Stage debut. Recent theater credits include Duke Ellington in *Paul Gonsalves on the Road* (Capital Fringe Festival); *A Lesson from Aloes* (Quotidian Theatre); *Gospel at*

Colonus and a Helen Hayes Award-winning turn in *Black Nativity* (Theater Alliance); *Anna Lucasta* (Rep Stage); *Blood Wedding* (Washington Shakespeare Theater); and *Waiting to be Invited and Hecubah* (African Continuum Theatre). Regional credits include *Jitney* (Ford's Theatre) and *Two Trains Running* (Kennedy Center). TV credits include two seasons in the critically acclaimed HBO series *The Wire*.



ETHAN VAN SLYKE (Joshua Müller and Bodo Müller understudy) is honored to return to Arena Stage, where he made his debut in *Oliver!* A ninth grader at Freedom High School in Loudoun County, VA, Ethan's

credits include Noah in *Caroline or Change* (Creative Cauldron), Colin in *The Secret Garden* (NextStop Theatre) and Gavroche in *Les Misérables* (Reston Community Players, WATCH Award nomination), as well as performances in his school, community and other professional productions. Ethan performed at the Kennedy Center Millennium Stage in November for the ASCAP Broadway Tomorrow Concert featuring the music of Scott Evan Davis. He dances with Encore Performers, plays piano and percussion and trains in gymnastics and basketball. Ethan would like to thank his directors, teachers, family and friends for their support!

CREATIVE

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.

JACKIE MAXWELL (Director) previously directed Arena Stage's *Good People*. She recently finished her 14th and final season as artistic director at the Shaw Festival. In 2016, she directed Stephen Sondheim's *Sweeney Todd* and Annie Baker's adaptation of Chekhov's *Uncle Vanya*. Other highlights include her productions of *The Divine*, *Juno and the Paycock*, *Ragtime*, *Come Back Little Sheba*, *Saint Joan*, *Age of Arousal*, *Major Barbara* and *Gypsy*. Jackie has worked extensively as a freelance director throughout Canada and in the States and been instrumental in program creation at many Canadian theater companies, as well as being artistic director of Toronto's Factory Theatre for 12 years. She is the recipient of the Queen's Jubilee Medal and two honorary doctorates, and in 2016 was invested into the Order of Ontario. Upcoming projects include the Jacobean tragedy *The Changeling*, at the Stratford Festival.

TODD ROSENTHAL (Set Designer)'s Broadway credits include *August: Osage County* (Tony Award), *The Motherf**ker with the Hat* (Tony nomination), *Who's Afraid of Virginia Woolf?*, *Of Mice and Men* (filmed by National Theatre Live), *This is Our Youth* and *Fish in the Dark*. Upcoming Broadway, *Roman Holiday* and *Mary Page Marlowe*. Off-Broadway, *Red Light Winter* (Barrow Street), *Domesticated* (Lincoln Center) and *Qualms* (Playwrights Horizons). Designer for six years for Big Apple Circus. International credits, *August: Osage County* (London & Australia), *The Beauty Queen of Leenane* (Ireland) and *Nice Fish* (London). Regional work includes *Steppenwolf*, *Goodman* (artistic partner), *Guthrie*, *Berkeley Repertory*, *Arena Stage* and many others. Museum exhibitions include "Mythbusters: The Explosive Exhibition" and "The International Exhibition of Sherlock Holmes." Awards include Olivier, Helen Hayes, Ovation, Garland, Jefferson and Michael Merritt. Professor, Northwestern University. Graduate, Yale Drama.

JUDITH BOWDEN (Costume Designer) is pleased to return to Arena Stage having designed *My Fair Lady* and *The Music Man*. She has designed for the past 16 seasons at Canada's Shaw Festival for productions including *Sweeney Todd* and *Peter and the Starcatcher*. Her



design work has been seen at National Arts Centre, Canadian Stage Company, Manitoba Theatre Centre, Pacific Opera Victoria and others. She received the Dora Mavor Moore Award for Outstanding Set Design in 2015 for *Chimerica* (co-production with Canadian Stage and Manitoba Theatre Centre), as well as the Virginia and Myrtle Award in costume design. Her designs were exhibited in "Costume at the Turn of the Century" at the A.A. Bakhrushin State Central Theatre Museum.

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 designs include Bill Irwin's *Fool Moon* and *Largely New York* (Tony nomination). Off-Broadway designs include *Hilda*, *Texts for Nothing* and *The Regard Evening*. She has designed for regional theaters across the country, including American Conservatory Theatre, La Jolla Playhouse, McCarter Theatre, Portland Center Stage and Seattle Repertory. World-premiere opera productions include *The Difficulty of Crossing a Field* (commissioned

by American Conservatory Theatre) and *Shadowboxer*, *Clara* and *Later the Same Evening* (commissioned by the University of Maryland Opera Studio).

DAVID VAN TIEGHEM (*Original Music and Sound Design*)'s Arena Stage credits include *All the Way*, *Camp David* and *The Shoplifters*. On Broadway, *Doubt*, *Heisenberg*, *The Gin Game*, *The Lyons*, *Romeo and Juliet*, *The Big Knife*, *Born Yesterday*, *Arcadia*, *The Normal Heart*, *An Enemy of the People*, *Mrs. Warren's Profession*, *A Behanding in Spokane*, *A Man for All Seasons*, *Inherit the Wind*, *Frozen*, *Judgment at Nuremberg*, *The Crucible*, *Three Days of Rain* and *The Best Man*. Off-Broadway, *Wit*, *Incognito*, *Plenty*, *The Piano Lesson*, *Through a Glass Darkly*, *How I Learned to Drive*, *The Grey Zone* and *The Heart is a Lonely Hunter*. Film/TV, *Buried Prayers* and *Working Girls*. As drummer/percussionist he has played with Laurie Anderson, Talking Heads, Brian Eno and Steve Reich. CDs include "Thrown for a Loop," "Strange Cargo," "Safety in Numbers" and "These Things Happen." www.vantieghe.com

ANNE NESMITH (*Wig Designer*) returns to Arena Stage, where her design credits include *Carousel*, *The Little Foxes*, *All the Way*, *Oliver!*,



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Destiny of Desire, *Fiddler on the Roof*, *Mother Courage and Her Children*, *Guess Who's Coming to Dinner* 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 *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 Arena Stage Fight Director credits include *The Little Foxes*, *At Home at the Zoo* and every tongue confess. Joe's fight work has also been seen at Washington National Opera, the Kennedy Center's Theatre for Young Audiences, Woolly Mammoth Theatre Company, Round House Theatre, Studio Theatre, Signature Theatre, Theater J, Humana Festival 2011 and 2012, Florida Stage and InterAct Theatre. He served as Assistant Choreographer 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. He received the Kennedy Center/Keenan fund for the arts Fight Choreographer in Residence for 2010-11.

MARY COY (*Dialect Coach*)'s Arena Stage credits include *The Little Foxes*, *All the Way* and *Destiny of Desire*. She has also coached voice and dialects for *The Guard* (Ford's Theatre), *NSFW* and *The Night Alive* (Round House Theatre); and *The Flick* (Signature Theatre). Teaching credits include Shakespeare Theatre Company, New York University (NYU), 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 *The Little Foxes*, *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

KURT HALL (*Stage Manager*)'s Arena Stage credits include *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.

RACHAEL DANIELLE ALBERT (*Assistant Stage Manager*) is thrilled to return to Arena Stage after working on *Erma Bombeck: At Wit's End* and *The City of Conversation*. New York credits include *The Roads to Home* (Primary Stages); *Maize & Blue* on Broadway and *The Last Word* (New York Musical Festival); and *Howards End*. Regional credits include *Bright Star* (pre-Broadway, the Kennedy Center); *Up Here*, *Ether Dome* and *Peer Gynt* (La Jolla Playhouse); *Rich Girl* (The Old Globe); and *The Last Days of Judas Iscariot* (Stage 773). She is a founding member of Ubuntu Theater Project. Rachael received her M.F.A. from University of California, San Diego, and B.F.A. from University of Michigan. Proud AEA member.

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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 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*, 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.

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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.

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