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# HOLD THESE TRUTHS

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DARE TO DREAM

# RISE

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One of the biggest mistakes we make as human beings is to fail to learn from our past.

In 1944, Gordon Hirabayashi was forced to drop out of the University of Washington because of his Japanese ancestry. He was born, raised, and educated in America yet his family was made to abandon their home, personal belongings, and farming business to move into an internment camp because of their heritage. A life that held the promise of the “American Dream” was destroyed because of his ancestry.

Gordon's story is one that we attribute to the past. It would impossible today, right?

Yet, here we are.

75 years after President Franklin D. Roosevelt signed an executive order clearing the way for the forced relocation of 127,000 Japanese Americans, President Trump issued a travel ban on immigrants from Muslim-majority countries, an indefinite ban on refugees from Syria, and seeks to crack down on “chain migration” which could permanently separate families in need of help.

For the families affected by Trump's ban, this is a horrific nightmare. As Gordon's story shows, such decisions have an enormous impact on families and communities. Fueled by the “need to protect America first,” this mindset wreaks havoc and devastation on innocent Americans' lives. Refugees who have been waiting for years to immigrate and have undergone months of vetting are facing further delays preventing them from reuniting with their families.

In 2018, who would have thought our country would be on the edge of repeating a shameful episode from our nation's past? *Hold These Truths* is a lesson in courage about standing up to government officials when they fail to protect its citizens.

What an honor to welcome actor Ryun Yu in this tour-de-force performance with director Jessica Kubzansky to Washington, D.C. Jeanne Sakata's powerful play has been opening the eyes of audience members across the country.

May it be the same for us here in our city.

Many thanks,

A handwritten signature in cursive script, reading "Molly".

Molly Smith, Artistic Director



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# FROM THE EXECUTIVE DIRECTOR



Arena Stage works diligently to ensure that the experiences of all Americans are seen onstage in shows that are appealing and stimulating. You might be surprised to learn that we have a similar commitment backstage. One of the core values of our mission is to “cultivate an engaged, diverse, and responsive board, staff, audience, and community.” While we will always work toward diversity and gender parity within our organization, I hope to illustrate evidence of our commitment to this value.

We have teal staff shirts that proudly proclaim that we are “Artists All.” Beyond being theatre artists, our staff has a diverse array of backgrounds, hailing from states across the country. They are spouses, parents, educators, athletes, coaches, chefs and gardeners. They bring their experiences, educations and expertise to help bring our shows to life in their own unique ways. They have also found new ways to expand Arena’s programming outside of the theater. Some of these avenues have included the 10 Job Fairs we have hosted at the Mead Center, our ongoing book drive for Martha’s Table Feeds the Minds, and our involvement with the Southwest Bid to improve our neighborhood. We come together as “Artists All” to produce not only the work on our stages, but to serve the community as a whole.

Our Board of Trustees engages with our organization by serving as our governing body. Within our Board we have both community leaders and professionals from a variety of areas of expertise. They are lawyers, public relations professionals, doctors, entrepreneurs, lobbyists, authors, developers and business owners. They are parents, grandparents, great-grandparents and are active in the community through their service on multiple boards outside of Arena Stage. We are grateful to have them as subscribers, donors and champions for the theater out in the community.

We encourage diversity in our audiences by producing plays and musicals that highlight the multi-cultural fabric of the United States. We continue to discover work by writers from underrepresented groups and commission playwrights from various backgrounds. Post-show discussions allow us to connect with historians and experts in the community who specialize in the topics the shows cover and allow our audiences the chance to process the work they saw, ask questions and engage beyond the performance. Our consensus organizing allows us to connect members of our community with our programming. For example, for *Hold These Truths*, we are partnering with the Japanese American Citizens League.

Arena Stage is a resident theater for the Washington D.C. public. We take our place in the community very seriously. I hope that as you watch *Hold These Truths* you appreciate knowing the ways in which Arena Stage continues to encourage diverse, engaged and responsive citizens and artists onstage and off.

Thanks for reading,

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

Edgar Dobie, Executive Director  
[edgar@arenastage.org](mailto:edgar@arenastage.org)

# MOLLY SMITH'S 20TH

## NEW WORKS, NEW VOICES AND WORLD-PREMIERE PRODUCTIONS

A great believer in new work, Molly Smith has placed new play development at Arena Stage's artistic center. Focusing on world-premieres and second and third productions, Arena has shepherded reimagined classics, shows like *Baskerville* and *A Time to Kill*, as well as unheard stories like *The Shoplifters* and *Love in Afghanistan*. Under Smith's tenure, Arena Stage has produced 39 world-premieres by writers who represent the diversity of America, and workshopped more than 120 new plays. Enjoy her thoughts on these premiere productions!

### BLUE

#### 1999/2000 SEASON

"Charles and I first met right after I was named Artistic Director of Arena Stage. We met in the best way possible for artists to meet—through the work on stage. I saw his production of *Insurrection* by Robert O'Hara at ACT in San Francisco and was wowed by it. I immediately asked him to come direct at Arena Stage and we began our artistic adventure together. Many projects later as either playwright or director, Charles has showcased his talent over and over again. We trust each other and that's a rare thing in this crazy business. His production of *Motown* continues to show itself dramatically around the world."



Photo of the company of *Blue* by Stan Barouh.



Photo of John Cephas and Clinton Derrick-Carroll in *Polk County* by Scott Suchman.

### POLK COUNTY

#### 2001/02 SEASON

"Stories of America's past are not always pretty. Sometimes they are painful, painting a picture of a world many are happy to relegate to the past. *Polk County* may be one of those stories, but for others, *Polk County* is a magnificent view inside a tiny African-American sawmill community in 1930s Florida. Hurston's language—juicy, gutsy and full of the complexity of the human condition—is from the world in which she grew up. Two people nurtured the development of this play after its discovery through the Library of Congress archives: Kyle Donnelly and Cathy Madison. They nurtured—indeed loved—this piece of theater onto the stage through years of reading, revision and focused passion."



# ANNIVERSARY SEASON

## PASSION PLAY, A CYCLE

2005/06 SEASON

"Sarah Ruhl created a huge work which asks complex questions on the intersection of politics and religion with ordinary people, challenging everyone, artists and audience alike, to expand our hearts, minds and worlds by experiencing them. This breathtaking, enormous work of art required a titanic dose of courage from all involved. I knew that it would stretch every one of us to our limits with its extended rehearsal period, complicated designs which stretched across three eras, financial risks and the sheer enormity of the ideas. Sarah is one of the most important writers in the theater and I'm happy we were part of her recognition as a major new voice for the theater."

## LEGACY OF LIGHT

2008/09 SEASON

"Karen Zacarias is a true Renaissance woman; a playwright, director, actor, mother and teacher. Karen writes plays for all ages—children and adults. Her work has been featured all around the Washington area and in cities nationwide. In Karen, Arena has not only a strong artistic and creative relationship, but we have a true friend. Her enthusiasm is boundless, her talent is remarkable and her drive is inspiring. She is now the most produced Latina playwright in the country. We're proud to be part of her trajectory."

## THE BLOOD QUILT

2014/15 SEASON

"Katori Hall is undeniably one of the most exciting playwrights of our time. Her writing is daring and fearless, one of the distinct voices in our coterie of writers. A joy of this production was the strength of the African American women helming the project: playwright, director, composer, costume designer, and of course five wonderful actors. Rarely has the theater world experienced such a confluence of powerhouse African American women in one project."

BACKGROUND: Nicholas Rodriguez in *Destiny of Desire* by Karen Zacarias from Arena's 2015/16 season. Photo by C. Stanley Photography.



Photo of Kelly Brady, Laurence Redmond, J. Fred Shiffman and Carla Harting in *Passion Play, a Cycle* by Scott Suchman.



Photo of Stephen Schnetzer and Lise Bruneau in *Legacy of Light* by Scott Suchman.



Photo of Caroline Clay and Afi Bijou, with Nikiya Mathis in *The Blood Quilt* by C. Stanley Photography.

Molly's 20th Anniversary articles are joyously sponsored by Andrew R. Ammerman.



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## Q&A WITH JEANNE SAKATA, PLAYWRIGHT OF *HOLD THESE TRUTHS*



Playwright Jeanne Sakata.

### What sparked your passion for Gordon Hirabayashi's story?

There were several sparks! First of all, I think that it was something I had to write—something that was part of my own family's history

that I had to confront and work through. There were deep, psychic scars my father, aunts and uncles still carried from the experience of being imprisoned behind barbed wire as teenagers during World War II. And as a third generation Japanese American, I came to realize as an adult that if you don't confront and work through trauma like that, you can easily grow up with that same sense of inferiority, that sense of unspoken shame. And so I came to a point in my adult life where I knew I had to find out what happened, and understand what it all meant.

I also just fell in love with Gordon's story. This is not just a Japanese American story, not just an Asian American story; but rather one that all Americans can be inspired by. But, for the most part, it has been sadly neglected in our history books. And so I wanted to do my part in sharing it, and spreading awareness of it. And especially now, I feel our country needs to hear it. In the past decade, we've seen the importance of Gordon's legacy grow more and more urgent to the point where it almost seems like a direct response to what's happening now in such a frightening political landscape.

### What lessons can we take from this story today?

Gordon himself said that the Constitution is just a piece of paper unless we, as American citizens, take it to heart, and fight for its promises and principles. Nobody is going to hand that victory to us; it is up to us to fight to preserve them. He said it's one thing to say the promises of the Constitution are ours when all is well, in peacetime. But,

when times are dire, and our Constitutional rights are being threatened or even stripped away—that's when we have to ask ourselves what citizenship truly means, and what it demands of us. And so, I'm challenged by the themes of this play practically every day of my life. I have to ask myself repeatedly: What am I doing myself to take the Constitution to heart, how am I going to fight for it?

### What actions do you hope audience members take after seeing this play?

People are very often shocked to learn about a time when so many American citizens were imprisoned behind barbed wire solely because of their race. I hope that people who attend our play will realize that it can happen here—it did happen here—and in fact, it could happen again. So I hope the play will inspire people to become even more active, dynamic citizens who will raise their voices and who will try to ensure that a travesty like this will happen again. I hope they will, as Gordon did, make the Constitution a personal matter.

I love this story, because many of us are not born with the kind of courage it takes to stand up and resist, and defy a government order. Many of us have to struggle along a gradual journey of enlightenment to become capable of that kind of bravery. Gordon's journey of enlightenment was also a gradual one, and I think that is what enables many of us to deeply connect with him—I think that gives all of us hope.

## CONTINUE THE CONVERSATION

Join us for a post-show conversation  
with representatives from the  
Japanese American Citizens League and  
the Council on American-Islamic Relations.

MARCH 7, 2018 – 12:00 P.M.

MARCH 13, 2018 – 7:30 P.M.

MARCH 22, 2018 – 8:00 P.M.

MARCH 27, 2018 – 12:00 P.M.

APRIL 4, 2018 – 12:00 P.M.





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## PLAYWRIGHT'S NOTE

This play is based on a true story, inspired by many hours of interviews I conducted with Gordon Hirabayashi and several of his friends from the 1940's, by numerous letters written by Mr. Hirabayashi during his imprisonment and by contemporary articles written by and about Mr. Hirabayashi. It is a work blending historical fact with fiction, and certain actual events have been compressed or altered in terms of chronology or content for dramatic purposes. In Act II, Gordon's letters are works of fiction inspired by his actual writings from the Ring Family papers in the University of Washington Special Collections, Accession Number #4241-001. Dramatic license has been taken with the actual historical texts.

In May 2012, Gordon Hirabayashi was posthumously awarded the Presidential Medal of Freedom, the nation's highest civilian honor, by President Barack Obama.

## SPECIAL THANKS

A very special thanks to Gordon Hirabayashi for his time, hospitality and generosity in sharing his story. Also special thanks for invaluable help to Susan Carnahan, James Hirabayashi, Chay Yew, Len Berkman, Morgan Jenness, Douglas Sugano, Timothy Patterson, Jessica Kubzansky, Ryun Yu, Tim Dang, Lisa Rothe, Joel de la Fuente, Zak Berkman, Ron Russell, Robert Chelimsky, Melissa Friedman, Thom Sesma, James Yaegashi, Mark Schneider, Francis Jue, John Eisner, Daniella Topol, James Nicola, Linda Chapman, Geoffrey Scott, Toni Amicarella, Mia Katigbak, Jeff Liu, Grant Ujifusa, Kathryn Bannai, Shannon Mayers, Julie Crosby, Megan Carter, Arthur and Virginia Barnett, Eleanor and Charles Davis, Tama Tokuda, Peter Irons, Marie Masumoto, Carla Rickerson, Akemi Kikumura, Lane Hirabayashi, Don Nakanishi, Shawn Tolleson, Barbara Deutsch, Dr. Linda Seger, José Rivera, Greg Watanabe, Kelvin Yu, Tessa Thompson, Clay Storseth, Jake Paque, Alice Tuan, Steve Park, East West Players, Epic Theatre Ensemble, Lark Play Development Center, New York Theatre Workshop, Dartmouth College Theater Department, Gerald W. Lynch Theatre at John Jay College of Criminal Justice, Antaeus Company, Women's Project, Japanese American National Museum, UCLA Asian American Studies Center, UCLA Department of Asian American Studies, 2007 Asian American Theatre Festival, Asian American Writers' Workshop, 2003 Mark Taper Forum Writers' Workshop and University of Washington Special Collections Division.

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

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PRESENTS

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# HOLD THESE TRUTHS

BY  
**JEANNE SAKATA**

DIRECTED BY  
**JESSICA KUBZANSKY**

SET AND LIGHTING DESIGNER  
**BEN ZAMORA**

COSTUME DESIGNER  
**CIERRA COAN**

ORIGINAL COSTUME DESIGN BY  
**SOOJIN LEE**

SOUND DESIGNER  
**JOHN ZALEWSKI**

STAGE MANAGER  
**CHRISTI B. SPANN**

*Hold These Truths*  
is generously sponsored by  
**Joan and David Maxwell.**  
Additional support is provided  
by **Susan and Steven Bralove.**

*Hold These Truths* was first produced in 2007 by East West Players in Los Angeles, California, under the title of *Dawn's Light: The Journey of Gordon Hirabayashi*. It was commissioned in 2004 by Chay Yew, former Director of the Center Theater Group's Asian Theatre Workshop, and further developed with the Lark Play Development Center, the New York Theatre Workshop, and the Epic Theatre Ensemble.





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# CAST / FOR THIS PRODUCTION

## CAST

Gordon Hirabayashi.....RYUN YU

## FOR THIS PRODUCTION

Technical Director .....NATALIE BELL  
Properties Director ..... MONIQUE WALKER  
Costume Director ..... JOSEPH P. SALASOVICH  
Master Electrician ..... CHRISTOPHER V. LEWTON  
Directing Fellow ..... SELENE BETANCOURT  
Stage Management Assistant ..... EMILY ANN MELLON  
Props.....ALEKX SHINES, KYLE M. DILL  
Lighting Fellow ..... SYDNEY BECKER  
Light Board Operator .....SCOTT FOLSOM  
Sound Engineer.....REID MOFFATT  
Wardrobe Supervisor ..... ALICE HAWFIELD  
Vocal Coach.....ANITA MAYNARD-LOSH

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## CAST



**RYUN YU** (*Gordon Hirabayashi*) makes his Arena Stage debut. He originated the role of Gordon Hirabayashi at East West Players in 2007, and

has since performed it at ACT, Portland Center Stage and Pasadena Playhouse. Ryun collaborated with David Henry Hwang twice: *Yellow Face* (the first adaptation of a major theatrical play for YouTube) and the film adaptation of the play *Bondage*. Additional credits include Kimber Lee's *Tokyo Fish Story* (South Coast Repertory); Richard Greenberg's *Take Me Out* (Geffen Playhouse); the world premiere of Lloyd Suh's *American Hwangap* (Magic Theatre); and Art and Julia Cho's *The Language Archive* (East West Players). Ryun directed and starred in the feature film *The Last Tour*. TV appearances include *Baskets*, *Fuller House* and *Animal Kingdom*. He is the first theater major from MIT. Twitter/Instagram: @RealRyunYu.

## CREATIVE

**JEANNE SAKATA** (*Playwright*) is honored to bring *Hold These Truths* to Arena Stage. After premiering at East West Players in 2007, the play had its Off-Broadway debut with Epic Theatre Ensemble in 2012 (Drama Desk Nomination, Outstanding Solo Performance) and has since earned rave reviews with *Hang A Tale* at the Sheen Center, Lyric Stage Company, Pasadena Playhouse, The Guthrie, Portland Center Stage, Seattle's ACT Theatre, Perseverance Theatre, PlayMakers Repertory and Honolulu Theatre for Youth, co-produced with Daniel Dae Kim. As an actor, Jeanne

has performed with The Public, the Kennedy Center, Mark Taper Forum, La Jolla Playhouse, South Coast Repertory, American Conservatory Theater, Berkeley Repertory, People's Light, Northlight Theatre and the Intiman Theatre, among others. Recent film/TV credits include *Advantageous*, *Big Hero 6*, *Dr. Ken* and *True Fiction*. She received a Los Angeles Ovation Award for Outstanding Lead Actress for Chay Yew's *RED* at East West Players, and the Playwrights' Arena Lee Melville Award for Outstanding Contribution to the Los Angeles Theatre Community. [www.jeannesakata.com](http://www.jeannesakata.com)

**JESSICA KUBZANSKY** (*Director*) is the Co-Artistic Director of The Theatre @ Boston Court in Pasadena and an award-winning director working nationally. She had the privilege of developing and directing the world-premiere of *Hold These Truths* at East West Players and has directed many subsequent productions, most recently at The Pasadena Playhouse. Recent credits include *Orange* (South Coast Repertory); *Stupid Fucking Bird* (A Contemporary Theatre); *Mojada: A Medea* in Los Angeles (The Getty Villa), *Colony Collapse*, *The Children* and *Rll*, her own three-person *Richard II* (Boston Court); *Pygmalion* (Pasadena Playhouse); the world-premiere Sheila Callaghan's *Everything You Touch* (Rattlestick at The Cherry Lane and Boston Court); *Hamlet* with Leo Marks and *The Winter's Tale* (Theater 150); *Two Gentlemen of Verona* (Illinois Shakespeare Festival); *Macbeth* (Antaeus Company); and *Glass Menagerie*, *Toys in the Attic* and *Heartbreak House* (The Colony Theatre). Jessica received the Los Angeles Drama Critics Circle Award for Sustained Excellence in Theatre.

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**BEN ZAMORA** (*Set and Lighting Designer*) is an American artist and designer. He has created large-scale installations and sculptures for galleries, museums and public art projects including Park Avenue Armory (New York), Coachella Valley Music and Arts Festival, Amsterdam Light Festival, Art Basel/Design Miami, Frye Art Museum, Kunsthalle Krems (Austria) and the Vienna Festival. Moving seamlessly between performance and visual art, Ben has created light-based sculptures and art installations for performance-based work, including projects with Kronos Quartet, Saint Genet, the Berlin Philharmonic, the Barbican, Deutsche Oper Berlin and the Los Angeles Philharmonic. Internationally, His design work has been seen at Festival d'Aix-en-Provence (France), Royal Festival Hall (London), The Mariinsky Theatre (Russia), Brisbane Festival (Australia), Helsinki Festival, Berliner Festspiele and Lucerne Festival (Switzerland). He has also worked with Lincoln Center, Portland Center Stage, Walt Disney Concert Hall, Pasadena Playhouse and the Getty Villa (Los Angeles).

**CIERRA COAN** (*Costume Designer, based on the original costume design by Soojin Lee*) is currently the assistant to the costume director here at Arena Stage. In 2015, she was the Allen Lee Hughes costume fellow at Arena Stage. Recent credits include, costume designer for *Heathers: the Musical* at Red Branch Theatre. She's also assisted award-winning designer Toni Leslie-James on the world premiere of *Familiar* at Yale Repertory Theatre. She worked on Broadway's *Amazing Grace: A New Musical* and TV shows such as *Turn: Washington's Spies* and *Mercy Street*. She graduated from Virginia Commonwealth University with a degree in costume design and technology in 2015.

**JOHN ZALEWSKI** (*Sound Designer*) is happy to be back at Arena Stage with the *Hold These Truths* company and resonant perspective, after working on the world premiere of *Destiny of Desire* in 2015. John has worked at the Goodman Theatre, the Guthrie, Portland Center Stage, South Coast Repertory, Humana Festival, Perseverance Theatre, Lewis Family, Disney Hall, the Geffen Theatre, Center Theater Group, Broad Stage, Wallis Annenberg, and with companies in Los Angeles including Boston Court, Evidence Room, Antaeus, Padua Playwrights and Actors' Gang, among others. Awards include seven LA Stage Alliance Ovation Awards, seven LA Weekly Awards, three Los Angeles Drama Critics Circle Awards and ten Backstage Garlands. Recent work includes *A Mexican Trilogy* (Latino Theater Company) and *Destiny of Desire* (2018 Oregon Shakespeare Festival).

**CHRISTI B. SPANN** (*Stage Manager*) returns to Arena Stage after serving as stage manager for *Nina Simone: Four Women*, *A Raisin in the Sun*, *The Little Foxes* and *Love in Afghanistan*. Christi spent 12 seasons on the stage management staff at the Denver Center Theatre Company and has also worked with The Great River Shakespeare Festival in Winona, MN, and Virginia Repertory Theatre in Richmond, VA.

## ARENA STAGE LEADERSHIP

**MOLLY SMITH** (*Artistic Director*) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include *Sovereignty*, *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*

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*Music Man, Orpheus Descending, Legacy of Light, The Women of Brewster Place, Cabaret, South Pacific, Agamemnon and His Daughters, All My Sons and How I Learned to Drive.* She most recently directed *Our Town* at Canada's Shaw Festival. Her directorial work has also been seen at The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto's Tarragon Theatre, Montreal's Centaur Theatre and Perseverance Theater in Juneau, Alaska, which she founded and ran from 1979–1998. Molly has been a leader in new play development for over 30 years. She is a great believer in first, second and third productions of new work and has championed projects including *How I Learned to Drive*; *Passion Play, a cycle*; *Next to Normal*; and *Dear Evan Hansen*. She has worked alongside playwrights Sarah Ruhl, Paula Vogel, Wendy Wasserstein, Lawrence Wright, Karen Zacarias, John Murrell, Eric Coble, Charles Randolph-Wright and many others. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing nine 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*) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years after Arena had its first performance in

1950), I am one of five brothers raised by my Dad — Edgar, a mechanic and small businessman — and Mom — Connie, a telephone operator and union organizer. I am the only Dobie to make a career in theater. Luckily for me, drama was an arts elective I was offered at the tender age of 12, so I hung up my hockey skates and joined the drama class, led by teacher Paddy Malcolm and her fledgling Powerhouse Community Theater after school. By the time I graduated from high school, we volunteers had built ourselves a 200 seat fully-equipped theater on its own piece of land in the center of town and found a sell-out audience for the full season of plays we had to offer. That experience taught me so many lessons about the power of theater to foster collaboration and share meaningful stories, as well as the public values that attach themselves to building a safe place where everyone is welcome. All those lessons served me well as a managing leader and producer both sides of the border, and both sides of the commercial and non-profit theater divide. Arriving here at Arena in 2009 makes me feel like I am well-equipped for the best job in the world.

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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You don't have to be wealthy to make a significant gift. Bequests and other planned gifts allow you the opportunity to make a significant contribution that will ensure the future of Arena Stage. The Full Circle Society allows us the opportunity to recognize you for that gift during your lifetime. For more information about making a planned gift or to inform us of your existing planned gift, please contact Holly Oliver at 202-600-4029 or holiver@arenastage.org.

*"We feel the long-term viability of theater really has to come from two sources—annual fundraising efforts and long-term donations [in the form of a planned gift] from the people who love the theater and are willing to commit to it in perpetuity."*

— Beth Newburger Schwartz and the late Richard Schwartz



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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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