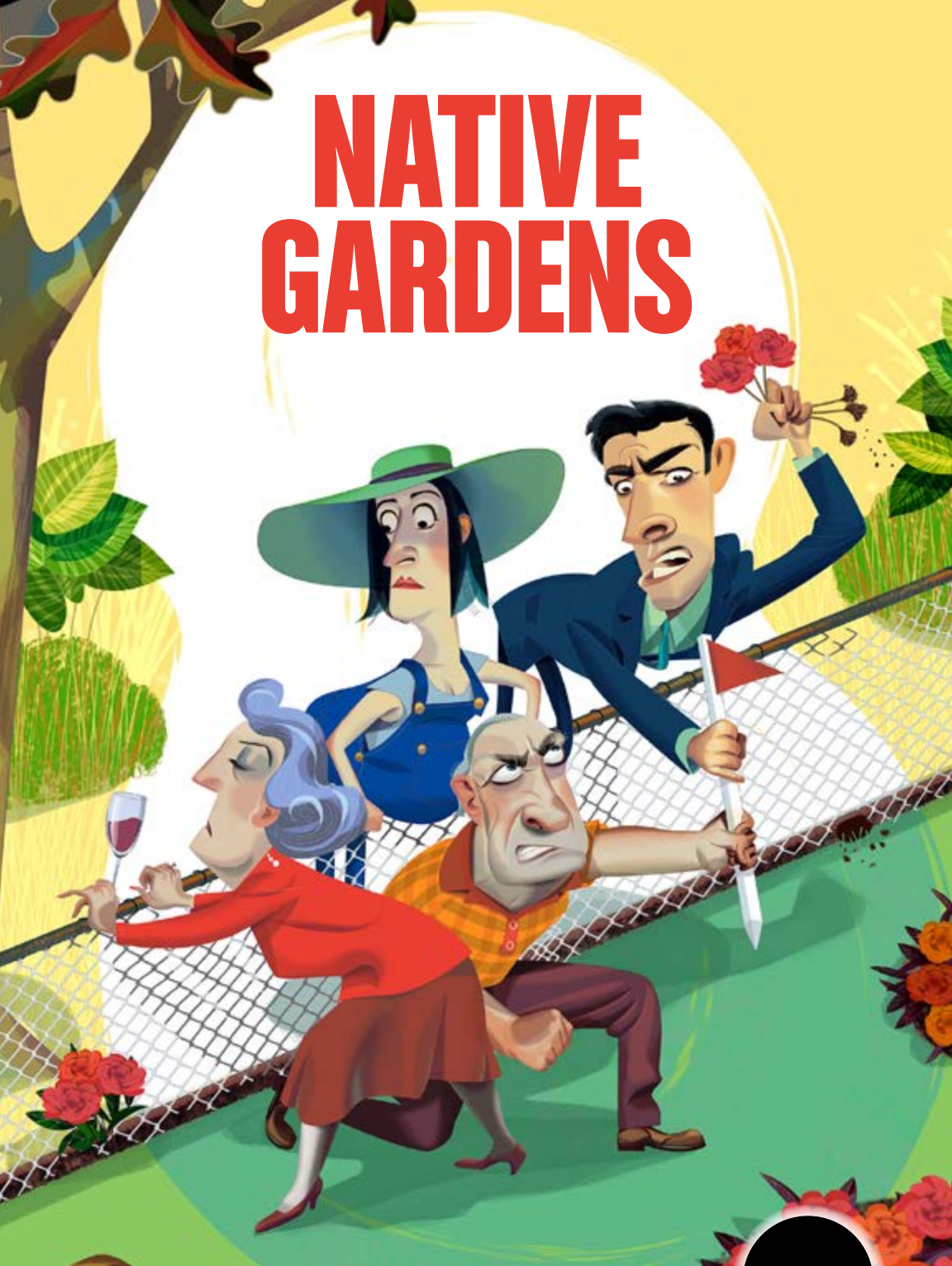


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Photo of Jack Willis in *All The Way* by Stan Barouh.

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# NATIVE GARDENS

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*Native Gardens*  
Program Book  
Published September 15, 2017

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Nigel Buchanan  
Program Book Staff  
Anna Russell, Director of Publications  
Shawn Helm, Graphic Designer



I have just come back from a rejuvenating visit to our cabin in Alaska, and I'm excited to continue this season with Karen Zacarias' *Native Gardens* after John Strand's *The Originalist*. In Alaska we literally share a back yard with bears (yes, grizzly bears, the big brown ones) and I witnessed them fishing for spawning salmon, greedily mowing down bushes of blueberries and eating sedge grass.

But that was nature...not our country. The events of the last few weeks have been horrifying to watch and hear. Our country is continuously examining what it means to be American and the values that are important to our country and our families. How we advocate for these values says a lot about us individually and collectively.

Although *Native Gardens* has a narrower focus, our relationships with our neighbors feel the strain of many stresses. These relationships may bring out the territorial grizzly in each of us, exposing parts of ourselves we don't like or parts of ourselves that we do. Karen's genius as a playwright is showing us real people with honest reactions to daily life. Who hasn't complained about the way a neighbor keeps the lawn or cleans their back yard? What happens when it's not just about the yard, and ultimately about how we view each other?

Karen and I first worked together on an Arena show in 2009 with *Legacy of Light*. While we knew each other as artists, our first collaboration was her beautiful play Arena commissioned about science, the stars and the heavens from a scientific female perspective. When I think about the many artists I've collaborated with over these 20 years, Karen is definitely a stand-out. She's clever and smart. She writes plays about real people—and she writes about women. She's an important voice for our time, and a special friend for me.

The whole country is awake and politically active in a way I haven't experienced in my lifetime, making this the most exciting time to be producing plays. Arena is a theater that welcomes people from every walk of life and all political leanings. Theater involves a search for truth, not the hiding of it; a critique of power, not the exercise of it; an invitation to conversation and insight, not a shutting down of dialogue.

We are sharing this production with our friends in Minneapolis at the Guthrie Theater. It's a pleasure to work with artistic director Joe Haj and talented artists from a sister theater. This is also a collaboration with director Blake Robison, formerly of Round House Theatre and now artistic director at Cincinnati Playhouse. Blake and Karen's work together is incisive—and funny.

At Arena Stage, we commit to making art more powerfully and more provocatively than ever before. The arts have always been on the front line of fight against fear. You, our audience, drive us forward with the roars we hear each night, the provocative discussions in the lobby, the soul-searching questions.

We go to the theater to be entertained and even to escape, but the theater also makes sense of the world, especially in times of unrest and chaos. We go to our writers for an inside and outside view. It's truly wonderful to launch Karen's play, set in D.C.—which just might bring out the bear in each of us.

All Best,

Molly Smith, Artistic Director

# FROM THE EXECUTIVE DIRECTOR



We are faced with big questions almost every day these days. In leading any organization, it is important to have a clear VISION, MISSION and a strongly held set of CORE VALUES to guide—in our case—a resident theater. Although available elsewhere in our communications, I want to restate these guiding principles:

**VISION:** Arena Stage's vision is to galvanize the transformative power of theater to understand who we are as Americans.

**MISSION STATEMENT:** Arena Stage is alive as a center for American Theater in our nation's capital with productions, diverse and innovative works from around the country and the nurturing of new plays. Our focus is on American artists. We produce and present all that is passionate, exuberant, profound, deep and dangerous in the American spirit. We explore issues from the past, present and future that reflect America's diversity and challenges. These are voiced through the productions we create, the work we develop, the presentations that move beyond our stages, and community and education programs that engage artists, students and audiences.

## CORE VALUES:

- Create a work culture that reflects and borrows from the culture of the rehearsal hall which values experimentation and collaboration
- Pursue excellence in all aspects of our endeavor
- Flourish by building a healthy, dynamic and powerful artistic community
- Create and steward financial resources to enable a vital Arena Stage
- Champion diversity throughout the organization and within the community
- Strive to instill in the public life long love and participation in the theater arts
- Serve artists; the national, regional, and local communities; and theater through effective partnerships and collaboration at the most sophisticated and professional levels
- Cultivate an engaged, diverse, and responsive board, staff, audience and community

Over the course of the season in my program notes I will focus on one or two of our core values to illustrate how we live our values and apply them to the decisions we make. Any feedback you may have is most welcome. My contact information is below my signature.

I could not be happier than I am at our decision to open this new season with Karen Zacarías' play. It rings all our core value bells!

Hope you enjoy the season!

Warmly,

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

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



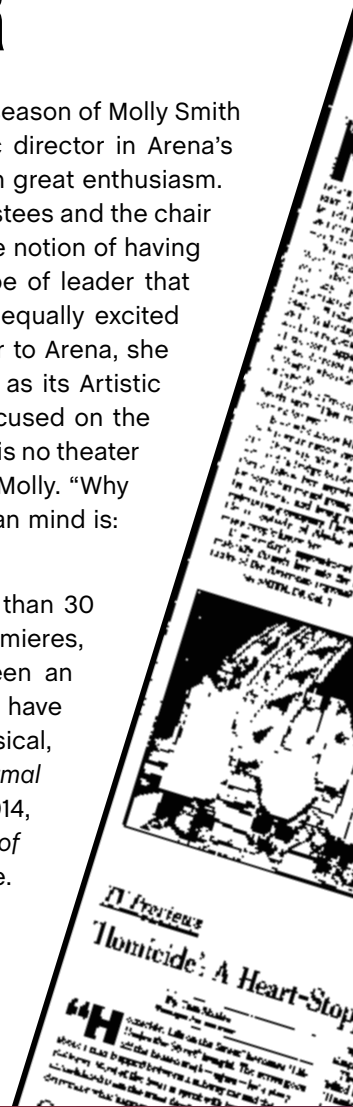
# MOLLY SMITH'S 20TH

## CELEBRATING 20 YEARS AS ARENA STAGE'S ARTISTIC DIRECTOR

Arena Stage's 2017/18 season marks the 20th anniversary season of Molly Smith as Artistic Director. Her appointment as the third artistic director in Arena's history was announced on December 4, 1997 and met with great enthusiasm. Riley Temple, past president of Arena Stage's Board of Trustees and the chair of the search committee commented, "We're thrilled at the notion of having Molly Smith as Artistic Director. She is absolutely the type of leader that Arena needs to take it into the next century." Molly was equally excited stating, "I am thrilled to become part of this history." Prior to Arena, she founded Perseverance Theatre in Alaska and had served as its Artistic Director for 19 years. Arena, under her leadership, has focused on the diverse work of the Americas and American writers. "There is no theater in America that is dedicated to American writers," stated Molly. "Why do we go to Washington? We go to learn what the American mind is: the ideas, drives and passions that make us American."

During her time at Arena, Molly Smith has directed more than 30 productions, workshopped over 100, 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, including 2017 Tony Award winning musical, *Dear Evan Hansen*. Additionally *Sweat* (2017) and *Next to Normal* (2010) were recipients of the Pulitzer Prize for Drama. In 2014, Molly made her Broadway debut directing *The Velocity of Autumn*, following its critically acclaimed run at Arena Stage.

To read the *Washington Post's* announcement in full, and learn more about Molly Smith's history and legacy at Arena Stage, visit [ARENASTAGE.ORG/MOLLYSMITH](http://ARENASTAGE.ORG/MOLLYSMITH).



# ANNIVERSARY SEASON

Washington Post

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Style

The Unsinkable Molly Smith

Arrive Stage's New Director Founded a Theater  
Armed Perseverance—And That Says It All

By David Buchanan

Washington Post Staff Writer

For the past few years, Molly Smith has been the most visible of American theater directors. She has won the Pulitzer Prize for her play "The Night of the Living Dead" and the Tony Award for her play "The Night of the Living Dead." She has also been named one of the most powerful women in America by Time magazine.

Not only has she won the Pulitzer Prize and the Tony Award, but she has also been named one of the most powerful women in America by Time magazine. She has also been named one of the most powerful women in America by Time magazine.

Dorothy Height

To Step Down

Indefatigable Civil Rights Leader  
Headed Council Since 1950s

By Charles Lister

Washington Post Staff Writer

Dorothy Height, a prominent woman in the fight for civil rights, has announced that she is stepping down from her position as president of the National Council of Negro Women. She has been in the position since 1950.

In Detroit, A Sol...

Upcoming Subway Stop

The City of Detroit is planning a new subway stop in the city's downtown area. The stop is located near the intersection of Michigan and State streets.

Michigan's new state capital is being built in Lansing. The new capital is being built on the site of the old capital, which was in Jackson.

The City of Detroit is planning a new subway stop in the city's downtown area. The stop is located near the intersection of Michigan and State streets.

The City of Detroit is planning a new subway stop in the city's downtown area. The stop is located near the intersection of Michigan and State streets.

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## Q&A WITH PLAYWRIGHT KAREN ZACARÍAS

Excerpted from *DC Magazine*, September 2017, by Michael McCarthy



Photo by Beverlie Bord,  
Satsun Photography.

**What inspired the play's premise? It's sounds hilarious – and insightful.**

It was party small-talk that inspired the idea for *Native Gardens*. My friends were talking about a strange altercation that had happened with a neighbor and other people started bringing up their crazy neighbor stories and it struck me that these small, intense fights have many of the ingredients for the bigger battles happening in the world today. There is something both primal and absurd at the root of all these conflicts.

**You're tackling race and privilege in the play – which are obviously not unique to D.C., but why did you set the play in Washington, and what is it about our city, its**

**neighborhoods and people that make it a rich story for telling this type of story?**

I've always wanted to set a raucous comedy in our unique backyard of Washington D.C. Comedy is disarming; it can shed light on our personal foibles and allows us to examine "thorny" subjects without getting defensive. We are a city that does serious important work ... but sometimes that translates into residents feeling self-important. Being reminded to laugh at ourselves is fun, humbling, and vital; I think it is a sign of self-awareness and a remedy for intractability. It's healthy to laugh and relax. Really.

**Do fences really make the best neighbors? Or is it something else entirely?**

What makes a good neighbor? I would say thoughtful consideration and good communication probably do a lot more for neighborly relations...and a fence may or may not be a part of it. Also, bringing over wine and cookies never hurts.

**What do you hope audience members will take away from this play?**

First, I hope people laugh and have a rollicking great time. It's really exciting to see how vested and verbal the audience becomes. And then I hope the discussion goes all over the map—from mosquitos, mulch, and gardening to immigration, class, and privilege. I would love the audience to discuss the idea of what is an American in this day and age in the United States. And to enter of discussion of how we can live respectfully alongside each other...especially in this political climate.



Photo of Dan Domingues, Steve Hendrickson and  
Sally Wingert in *Native Gardens* by Dan Norman.

## CONTINUE THE CONVERSATION

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

**SEPTEMBER 27, 2017  
12:00 P.M.**

**OCTOBER 3, 2017  
12:00 P.M.**

**OCTOBER 10, 2017  
7:30 P.M.**

**OCTOBER 11, 2017  
12:00 P.M.**

**OCTOBER 12, 2017  
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Molly Smith, Artistic Director | Edgar Dobie, Executive Director  
in a co-production with Guthrie Theater

PRESENTS

# NATIVE GARDENS

BY  
KAREN ZACARÍAS

DIRECTED BY  
BLAKE ROBISON

SET DESIGNER  
JOSEPH TILFORD

COSTUME DESIGNER  
KARA HARMON

LIGHTING DESIGNER  
XAVIER PIERCE

SOUND DESIGNER  
SCOTT W. EDWARDS

ORIGINAL SOUND DESIGN  
JOE PAYNE

FIGHT DIRECTOR  
AARON PREUSSE

VOCAL COACH  
ANITA MAYNARD-LOSH

CASTING DIRECTOR  
AMELIA ACOSTA POWELL

NY CASTING DIRECTOR  
PATRICIA McCORKLE

STAGE MANAGER  
JANA LLYNN\*

ASSISTANT STAGE MANAGER  
RACHAEL DANIELLE ALBERT\*

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Blake Robison, Artistic Director | Buzz Ward, Managing Director

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SETTING

The back of two houses. Two back gardens. A wire fence with ivy divides them. One garden is a beautiful garden with lush grass and very symmetrical garden beds. The other is unkempt: dying peonies ... straggly rose bushes, grass, a large oak tree, leaves and acorns.

CAST LIST (in order of appearance)

Tania Del Valle .....	JACQUELINE CORREA*
Pablo Del Valle.....	DAN DOMINGUES*
Frank Butley.....	STEVE HENDRICKSON*
Virginia Butley .....	SALLY WINGERT*
Supplemental Ensemble.....	GUADALUPE CAMPOS, OSCAR CEVILLE, JAVIER DEL PILAR, CHRISTOPHER RIOS

\*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 .....	SELENE BETANCOURT
Stage Management Fellow.....	LUCÍA RUPPERT
Show Carpenter .....	MICK COUGHLAN
Props .....	KYLE HANDZIAK
Light Board Operator.....	BRIAN FLORY
Assistant to the Lighting Designer .....	SYDNEY BECKER
Sound Engineer .....	REID MOFFATT
Wardrobe Supervisor.....	ALICE HAWFIELD
Wardrobe .....	CARISSA GILSON
Hair and Makeup Supervisor.....	LASHAWN MELTON
Hair and Makeup .....	D. CREESE



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## CAST (in alphabetical order)



**JACQUELINE CORREA** (*Tania Del Valle*) makes her Arena Stage debut. Regional theater credits include *Confluence* (The Guthrie); *The Women of Padilla* (Two River Theater); *Macbeth* (Arkansas Repertory); *Hamlet* and the

national tour of *Rosencrantz and Guildenstern are Dead* (The Acting Company); *Macbeth* (Pennsylvania Shakespeare Festival); and *On the Verge* and *Sonia Flew* (Contemporary American Theater Festival). Film credits include *The Dog Days*. Jacqueline received her M.F.A. from the Professional Theater Training Program at University of Delaware.



**DAN DOMINGUES** (*Pablo Del Valle*) makes his Arena Stage debut. Off-Broadway credits include *The Undertaking* (BAM/Next Wave); *Locusts Have No King* (INTAR Theatre); *Wild Goose Dreams*, *Fidelis*, and *The Great Immensity*

(The Public); *The Jammer* and *The Cherry Orchard* (Atlantic Theater Company); and *To the Bone* (Cherry Lane). Regional theater credits include The Guthrie, Goodman, NY Stage & Film, Hangar Theatre, Passage Theatre, Long Wharf, Kansas City Repertory, Studio Theatre, Portland Stage Company, Florida Stage, Pioneer Theater, George Street Playhouse and Repertory Theatre of St. Louis. Film credits include *Run All Night*, *In Stereo*, *Future '38* and *Suffer the Little Children*, and TV credits include *West 40s*, *The Blacklist*, *Law and Order* and *Royal Pains*. Dan received his M.F.A. from the American Repertory Theater Institute for Advanced Theater Training at Harvard University.



**STEVE HENDRICKSON** (*Frank Butley*) makes his Arena Stage debut. Regional theater credits include *Cyrano de Bergerac* (Folger Theatre); *South Pacific*, *Harvey*, *The Falls*, *Antony and Cleopatra* and *Lysistrata* (The Guthrie); *1776*

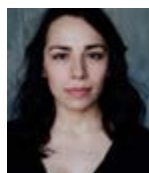
(American Conservatory Theater); *Murderers* (Cincinnati Playhouse in the Park); *A Christmas Carol* (Syracuse Stage); *Hay Fever* (Pittsburgh Public Theater); *The Matchmaker*, and *Both Your Houses* (Asolo Repertory); *An Enemy of the People* (Barrington Stage); *Mercy of a Storm*, *Blackbird*, *Crime and Punishment*, and *An Iliad* (Chester Theatre); *Romeo and Juliet* (Chicago Shakespeare

Theater); *Compleat Female Stage Beauty* (Old Globe); and *Much Ado About Nothing*, *Waiting for Godot*, and *A Doll's House* (PlayMakers Repertory). Awards include 2013 Berkshire Eagle Best Actor Award, 2009 Ivey Award for Best Production and 2005 Ivey Award for Best Performance in *Cyrano de Bergerac*. He is the founder of Audio-Visceral Productions. [www.audio-visceral.com](http://www.audio-visceral.com)



**SALLY WINGERT** (*Virginia Butley*) makes her Arena Stage debut. She performed in *La Bête* on Broadway and the West End. Regional theater credits include over 90 productions with The Guthrie; *Tartuffe* (McCarter Theatre/Yale

Repertory); *Paradise Lost* (American Repertory Theater); *Six Degrees of Separation*, *Sweeney Todd*, *Master Class* and *Cabaret* (Theater Latté Da); *Hir* (Mixed Blood Theatre); *The Tale of the Allergist's Wife*, *Rose* and *Woman Before a Glass* (Minnesota Jewish Theatre); *Sylvia* and *Entertaining Mr. Sloane* (Jungle Theater); *The Beauty Queen of Leenane* (Theatre Pro Rata); *Doubt* and *Vasa Lisa* (Ten Thousand Things); *Henry V* (Chicago Shakespeare Theater); and *Wit* (Artistry), among others. Film credits include Brennan Vance's *The Missing Sun*, *North Country*, *Factotum*, *Grandfather's Birthday* (with Robert Prosky), *Fargo*, *With or Without You*, *The Straight Story* and *Last Seen*.



**GUADALUPE CAMPOS** (*Supplemental Ensemble*) is thrilled to be making her Arena Stage debut. D.C. credits include work with Arts on the Horizon, Olney Theatre Center and OTC's National Players.

Regionally, she has worked with North Dakota Shakespeare and Theatre Squared. Guadalupe holds and MFA in Drama from the University of Arkansas.



**OSCAR CEVILLE** (*Supplemental Ensemble*) was last seen at Arena Stage in *Destiny of Desire*. His D.C. credits include *Chronicle of a Death Foretold*, *Anna in the Tropics* and *The Knight from Olmedo* (GALA Hispanic Theatre —

company member for 10 years); *Fear Eats the Soul* (Scena Theatre), *Goyescas* (The In Series), *Zorro* (Constellation Theatre) and *Host & Guest* (Synetic Theatre).





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**JAVIER DEL PILAR** (Supplemental Ensemble) makes his Arena Stage debut! D.C.-area credits include *Ella Enchanted* (Adventure Theatre MTC); *A Christmas Carol* and *Three Musketeers* (Chesapeake Shakespeare Company); *Dogfight*,

*Avenue Q* and *Spring Awakening* (Red Branch Theatre Company); and *The Taming of the Shrew* (Pallas Theatre Collective). He can be seen next in *Charlotte's Web* at Imagination Stage.



**CHRISTOPHER RIOS** (Supplemental Ensemble) is excited to make his Arena Stage debut! Chris toured with Imagination Stage as Esteban in *Oyeme, the Beautiful*. Other D.C. credits include performing as a super in WNO's *The Ring Cycle* at

the Kennedy Center. He is a performing arts instructor at Lopez Studios, Inc. Chris thanks his friends and family for their support.

## CREATIVE

**BLAKE ROBISON** (Director) is Artistic Director of Cincinnati Playhouse, one of the largest regional theaters in the Midwest, where he directed the world premiere of *Native Gardens* last season. He is thrilled to continue his collaboration with Karen Zacarías, having produced the world premiere of her hit comedy *The Book Club Play* and directed her adaptation of Julia Alvarez's *How the Garcia Girls Lost Their Accents* at Round House Theatre, where he served as producing artistic director from 2005-2012. Other credits include productions at The Guthrie, Milwaukee Repertory, Utah Shakespeare Festival, Repertory Theatre of St. Louis, Folger Theatre, PlayMakers Repertory Company and Vermont Stage. As an adaptor, he created successful stage productions of Jay Parini's *The Last Station* and Alice McDermott's *Charming Billy*.

**KAREN ZACARÍAS** (Playwright) was recently hailed by *American Theatre* magazine as one of the most produced playwrights in the U.S.A. Her Arena Stage world premieres include *Legacy of Light*, *The Book Club Play* and *Destiny of Desire*. Other plays include *Mariela in the Desert*, and *The Sins of Sor Juana*, and adaptations of *Just Like Us*, *How the Garcia Girls Lost Their Accent*, *Into the Beautiful North*, *Oliverio: A Brazilian Twist*, *Ella Enchanted: The Musical* and others. She collaborated on the libretto for *Sleepy Hollow* and *Hemingway*:

*The Sun Also Rises* for the Washington Ballet, and has written 10 TYA musicals with composer Deborah Wicks La Puma. Karen is one of the inaugural resident playwrights at Arena Stage, a core founder of the Latino Theatre Commons and founder of Young Playwrights' Theater.

**JOSEPH TILFORD** (Set Designer)'s Off-Broadway credits include *Sing Hallelujah* and *Around the World in 80 Days*. Regional credits include *Glass Menagerie* (Denver Center); *Night of the Iguana* (Resident Ensemble Players); *Pride and Prejudice*, *Native Gardens*, *One, Victoria Musica*, *Stone My Heart* and *Much Ado About Nothing* (Cincinnati Playhouse in the Park); *Jar the Floor* (The Old Globe); *Twelfth Night*, *Ah, Wilderness!* and *The Lion in Winter* (St. Louis Repertory); *Black Star Line* (Goodman); *As You Like It* (Chicago Shakespeare Theater); *If We Are Women* and *The Last Adam* (Syracuse Stage); and *The Dayton Ballet* and *The Cincinnati Ballet*. His design work has been exhibited at the Prague Quadrennial International Exhibit of Stage Design and in a solo retrospective exhibit for the 50th Anniversary of the United States Institute of Theatre Technology.

**KARA HARMON** (Costume Designer)'s Broadway credits include assistant costume designer for *The Crucible*, *Magic Bird*, *First Date* and *Memphis*. Regional theater credits include *The Legend of Georgia McBride* (Marin Theatre); *The Mountaintop* (Trinity Repertory); *Barbecue* (Geffen Playhouse); *The Rape of Lucretia* (Wolf Trap); *Ethel and God of Carnage* (Alliance Theatre); *Seven Guitars* (Actors Theatre of Louisville); *Much Ado About Nothing* and *The Comedy of Errors* (Oregon Shakespeare); *Safehouse* (Cincinnati Playhouse in the Park); *Clybourne Park* and *The Trip to Bountiful* (Hangar Theatre); *Dot* (Vineyard Theatre); and *Seven Guitars* and *Broke-ology* (The Juilliard School). TV credits include assistant costume designer on Netflix's *Daredevil* and HBO's *Boardwalk Empire*. Kara received her M.F.A. from NYU Tisch School of the Arts. [www.KaraHarmonDesign.com](http://www.KaraHarmonDesign.com)

**XAVIER PIERCE** (Lighting Designer)'s Off-Broadway credits include *Yours Unfaithfully* and *A Day by the Sea* (Mint Theatre). Regional credits include *Smart People* (Arena Stage); *Harvey* and *Native Gardens* (The Guthrie); *Fences* (California Shakespeare Theater, Long Wharf, McCarter Theatre); *The Mountaintop* (Playmakers Repertory, Triad Stage); *Red* and *Common Enemy* (Triad Stage); *A Raisin in the Sun* (Westport Country Playhouse); *Two Trains Running* (Two River Theatre, Arden Theatre Company); *Intimate*



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*Apparel*, *Peter and the Starcatcher*, *Detroit '67* and *4,000 Miles* (Playmakers Repertory); *Fly* (Florida Studio Theatre); *Shakespeare in Love* (Oregon Shakespeare); and *The Glass Menagerie* (California Shakespeare Theater). National and international tour credits include *Drumline Live!* He received a Handy Award for Best Lighting, Thomas C. Fichandler Award for Excellence in Lighting, Marvin Sims Fellowship at the Kennedy Center and was an Allen Lee Hughes Lighting Design Fellow.

**SCOTT W. EDWARDS** (Sound Designer)'s theater credits include *Nice Fish* (American Repertory Theater, St. Ann's Warehouse and West End); *The Guthrie* (120 productions since 1997); Seattle Repertory; San Jose Repertory; Children's Theatre Company; Jungle Theater; Penumbra Theatre; Mixed Blood Theatre; Illusion Theater; Arizona Theatre Company; Ballet of the Dolls (founding member); Theater Mu; Eye of the Storm Theatre; Teatro Latino; and Minnesota Opera. Other credits include production manager and live sound engineer for *A Prairie Home Companion*. Awards include a San Francisco Bay Area Theatre Critics Circle Award for *The Kite Runner* at San Jose Repertory, Star Tribune Outstanding Sound Designer for *Pride and Prejudice* and *The Pirates of Penzance* and a Helen Hayes Award nomination for *You Can't Take It With You* at Arena Stage.

**JANA LLYNN** (Stage Manager) returns to Arena Stage where recent credits include *The Originalist*, *Intelligence* and *Sweat*. Broadway credits include *The Drowsy Chaperone*, *Bridge & Tunnel*, *Company* and *The Moliere Comedies*. Off-Broadway credits include *SILENCE! The Musical*, *SHOUT! The Mod Musical*, *That Physics Show*, *Matt & Ben* (starring Mindy Kaling), *Dancing On Moonlight* (starring André De Shields), *Echoes of War* (starring Frances Sternhagen), *The Entertainer* (starring Brian Murray and Jean Stapleton), *The Shawl* (director Sidney Lumet, starring Dianne Wiest), *Beau Jest* (three years Off-Broadway, director for Boston production), *The Public*, Lincoln Center and Carnegie Hall. Regional credits include Alabama Shakespeare Festival, Arkansas Repertory, Crossroads, Hartford Stage, Laguna Playhouse, La Jolla Playhouse, Philadelphia Theatre Company, Round House, Shakespeare Theatre Company and Studio Theatre. PSM for Pfizer-Brazil's Viagra Launch.

**RACHAEL DANIELLE ALBERT** (Assistant Stage Manager) is thrilled to return to Arena Stage after working on *A Raisin in the Sun*, *Watch on the Rhine*, *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 Theatre Festival); and *Howards End*. Regional credits include *Bright Star* (pre-Broadway, the Kennedy Center); *Souvenir* (New London Barn Playhouse); *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.

**ANITA MAYNARD-LOSH** (Vocal Coach) is in her 14th season at Arena Stage. She directed the world premiere of *Our War* and served as associate director on several productions, including *Carousel*, *Oliver!* and *Erma Bombeck: At Wit's End*. Anita trained and taught at American Conservatory Theater in San Francisco, was on the faculty at Webster University in St. Louis, headed the theater department at the University of Alaska Southeast and was the associate artistic director of Perseverance Theater in Juneau, Alaska. The Alaska native-inspired production of *Macbeth* that Anita conceived and directed was performed in English and Tlingit at the National Museum of the American Indian in D.C. Through Arena Stage's devised theater program, *Voices of Now*, Anita has collaborated on creating and directing original plays with communities in India and Croatia.

**GUTHRIE THEATER** (Joseph Haj, Artistic Director) was founded by Sir Tyrone Guthrie in 1963 and is an American center for theater performance, production, education and professional training dedicated to producing the great works of dramatic literature and to cultivating the next generation of theater artists. Under Haj's leadership, the Guthrie is guided by four core values: artistic excellence; community; diversity, equity and inclusion; and fiscal responsibility. The Guthrie produces a mix of classic and contemporary plays on three stages and continues to set a national standard for excellence in theatrical production and performance, serving nearly 400,000 patrons annually. In 2006, the Guthrie opened a new home, designed by Pritzker Prize-winning architect Jean Nouvel, on the banks of the Mississippi River in Minneapolis, Minnesota. Open to the public year-round, it houses three state-of-the-art stages, production facilities, classrooms, full-service restaurants and dramatic public lobbies. [guthrietheater.org](http://guthrietheater.org)





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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 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 before 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.



The Director and Choreographer are members of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

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*"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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## THE ANNUAL FUND

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 Props Artisan ..... Niell DuVal  
 Property Assistants ..... Marion Hampton Dubé,  
 Kyle Handziak

## LIGHTS

Master Electrician ..... Christopher V. Lewton  
 Assistant Master Electrician ..... Paul Villalovoz  
 Electricians ..... Scott Folsom, Brian Flory  
 Lighting Fellow ..... Sydney Becker\*

## SOUND

Sound Director ..... Timothy M. Thompson  
 Sound Technicians ..... Em Gustason,  
 Adam W. Johnson, Reid Moffatt

## 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 ..... Elizabeth Spilsbury\*

## STAGE MANAGEMENT

Stage Managers ..... Rachael Danielle Albert,  
 Marne Anderson, Kurt Hall, Kristen Mary Harris,  
 Martha Knight, Jana Llynn, Trevor A. Riley,  
 Christi B. Spann, Susan R. White  
 Stage Management Fellows ..... Lucia Ruppert\*,  
 Dayne Sundman\*

## INFORMATION SYSTEMS

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

## FACILITIES

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

## COMMUNITY ENGAGEMENT

Director of  
Community Engagement ..... Anita Maynard-Losh  
Director of Education ..... Ashley Forman  
School Programs Manager ..... Rebecca Campana  
Partnership Manager ..... Medha Marsten  
Master Teaching Artist ..... Psalmayene 24  
Training Programs Manager ..... Sean-Maurice Lynch  
Community Programs  
Coordinator ..... Matthew Reckeweg  
Community Engagement Fellow ..... Akhila Khanna\*,  
Juan-Pablo Amaya-Vargas\*

## ADMINISTRATION

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

## BUSINESS OFFICE

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

## DEVELOPMENT

Chief Development Officer ..... Holly K. Oliver  
Senior Director of  
Individual Giving ..... Kristen Mitchell  
Associate Director of  
Development Operations ..... Maria Corso  
Director of Board and  
Donor Relations ..... Anne Paine West  
Foundation Relations  
Manager ..... Hannah Fried-Tanzer  
Corporate Relations Manager ..... Char Manlove-Laws  
Campaign Manager ..... Melanie Heredia  
Membership Coordinator ..... Tricia Edwards  
Development Assistant ..... Sam Abney  
Development Fellow ..... Mary Patano\*

## COMMUNICATIONS

Associate Executive Director ..... Khady Kamara

## MARKETING

Director of Marketing ..... Renée M. Littleton  
Digital Communications  
Coordinator ..... Brieahn Demeo  
Marketing Fellow ..... Jordan Jackson\*

## PUBLICATIONS

Director of Publications ..... Anna Russell  
Graphic Designer ..... Shawn Helm  
Jr. Graphic Designer ..... James Sweeney  
Website and New Media Manager ..... Ben Nolan  
Artwork Creation ..... Nicky Lindeman  
Illustrators ..... Nigel Buchanan, Jack Hughes,  
Uli Knorzer, Goni Montes, Tim O'Brien, Bill C. Ray,  
Paul Rogers, Yuko Shimizu, Richard Davies Tom

## MEDIA RELATIONS

Publicist ..... Lauren Alexander  
Media Relations Fellow ..... Skye Lindberg\*

## EVENTS

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

## AUDIENCE SERVICES

Director of  
Audience Services ..... Lindsey Wareing Pisani  
Group Sales Manager ..... Isaac Evans  
Group Sales Associates ..... Bria Hall, Kathryn Perry  
Associate Director of  
Audience Services ..... Holly Longstreth  
Manager of Sales Services ..... Sabrina Clark  
Assistant Managers of  
Sales Services ..... Maria Benzie,  
Kate Thompson  
Sales Associates ..... Nicole Cusick,  
Jordan Ealey, Dalton Lamberth,  
Alexandra Ley, Colin O'Bryan,  
Anna-Claire McGrath, Asha Moses  
House Managers ..... Jody Barasch,  
Maddie Newell, Becca Spencer  
Visitor Services Coordinator ..... Samantha Johnston

\*Allen Lee Hughes Fellow

# THE PAJAMA GAME



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