

# SNOW CHILD



**2017/18 SEASON**

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# 2018/19

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A PLAY ABOUT COMIC GENIUS

### DICK GREGORY TURN ME LOOSE

IN ASSOCIATION WITH JOHN LEGEND, GET LIFTED FILM COMPANY,  
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SIMONSAYS ENTERTAINMENT, JAMIE CESA, JANA BABATUNDE-BEY  
BY GRETCHEN LAW | DIRECTED BY JOHN GOULD RUBIN  
KREEGER THEATER | SEPTEMBER 6 - OCTOBER 14, 2018

This intimate and no-holds barred drama chronicles  
Dick Gregory's rise as the first Black comedian to expose  
audiences to racial comedy. *Turn Me Loose* is an exuberant  
and raw tribute to Gregory's life as a civil rights activist,  
comic genius and unapologetic provocateur.

GOLD STANDARD MUSICAL

### ANYTHING GOES

MUSIC AND LYRICS BY COLE PORTER  
ORIGINAL BOOK BY GUY BOLTON AND P. G. WODEHOUSE  
AND HOWARD LINDSAY AND RUSSEL CROUSE  
NEW BOOK BY TIMOTHY CROUSE AND JOHN WEIDMAN  
DIRECTED BY MOLLY SMITH | CHOREOGRAPHED BY PARKER ESSE  
MUSIC DIRECTION BY PAUL SPORTELLI  
FICHANDLER STAGE | NOVEMBER 2 - DECEMBER 23, 2018

Aboard the SS American the lovelorn Billy has stowed  
away to stop the marriage of his mystery muse, countess  
Hope Harcourt, to another man. Unlikely alliances arise as  
mischief and mayhem ensue in this madcap musical by  
beloved composer and Tony Award-winner Cole Porter. It's  
the perfect night out at the theater—contagiously fun and  
pure “musical comedy joy!” (*New York Times*)

TIMELESS MASTERPIECE

### INDECENT

BY PAULA VOGEL | DIRECTED BY ERIC ROSEN  
CO-PRODUCTION WITH BALTIMORE CENTER STAGE  
AND KANSAS CITY REPERTORY  
KREEGER THEATER | NOVEMBER 23 - DECEMBER 30, 2018

The controversial 1923 Broadway debut of the Yiddish drama  
*God of Vengeance* inspired this award-winning behind-the-  
scenes story of the courageous artists who risked their  
careers and lives to perform a work deemed “indecent.” This  
Tony Award-winning intimate and enchanting play filled with  
music and dance is a testament to the transformative power  
of art that is timelier than ever before.

FEARLESS POLITICAL JOURNEY

### KLEPTOCRACY

BY SPECIAL ARRANGEMENT WITH ROBERT AHRENS | BY KENNETH LIN  
KREEGER THEATER | JANUARY 18 - FEBRUARY 24, 2019

The collapse of the Soviet Union paved the way for a new  
class of robber barons who plunged Russia into a terrifying  
dark age of chaos and corruption. When the richest and  
most ruthless of them attempts to reform, he's confronted  
by a young Vladimir Putin who is charting his own path to  
power. This world-premiere drama spotlights U.S.-Russia  
relations, where crude oil is the language of diplomacy.

PORTRAIT OF COURAGE

### THE HEIRESS

BY RUTH GOETZ AND AUGUSTUS GOETZ  
SUGGESTED BY THE HENRY JAMES NOVEL “WASHINGTON SQUARE”  
DIRECTED BY SEEMA SUEKO  
FICHANDLER STAGE | FEBRUARY 8 - MARCH 10, 2019

Finding one's voice is never easy. Socially awkward and  
plain Catherine Sloper has struggled her entire life when an  
unexpected visit awakens her hopes of true love. A devastating  
betrayal follows, forcing the scorned Catherine to learn how to  
roar, realize her truth and take control of her destiny.

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# SEASON

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### WORLD-PREMIERE POWER PLAY

## JQA

WRITTEN AND DIRECTED BY **AARON POSNER**  
ARLENE AND ROBERT KOGOD CRADLE | **MARCH 1 - APRIL 14, 2019**

This unique, highly-theatrical play imagines key confrontations between John Quincy Adams and some of America's most dynamic figures: George Washington, Andrew Jackson, Frederick Douglass, Abraham Lincoln, his own father, John Adams and more. At once provocative, haunting and hilarious, this Power Play challenges the way we think of our country, our government and ourselves.

### WALL STREET DRAMA

## JUNK

BY **AYAD AKHTAR** | DIRECTED BY **JACKIE MAXWELL**  
FICHANDLER STAGE | **APRIL 5 - MAY 5, 2019**

The brilliant and calculating Robert Merkin is not concerned about crossing the line to get what he wants in the name of "saving America." Inspired by the volatile and cut-throat financial world and the junk bond giants of the 1980s, "this epic piece of work" (*Chicago Tribune*) is an enticing look at the money makers, their hubris and those who tried to hold them accountable.

### INSPIRATIONAL A CAPELLA TRIBUTE

## JUBILEE

WRITTEN AND DIRECTED BY **TAZEWELL THOMPSON**  
KREEGER THEATER | **APRIL 26 - JUNE 2, 2019**

Born on the campus of Fisk University, the world-renowned Fisk Jubilee Singers shattered racial barriers. The a capella African American ensemble has blended their rich voices together sharing a heritage of strength and endurance. With uplifting spirituals and hymns including "Wade in the Water," "Ain't That Good News," "Swing Low, Sweet Chariot" and "Nobody Knows the Trouble I've Seen," this musical with more than three dozen songs is sure to ignite audiences.

Photo of Jay Adriel in *The Pajama Game* by Margot Schulman.

### SPECIAL ADD-ON PRODUCTION

### WORLD-PREMIERE MUSICAL

## DAVE

BY SPECIAL ARRANGEMENT WITH **WARNER BROS. THEATRE VENTURES, THE DONNERS' COMPANY** AND **LARGER THAN LIFE**  
BOOK BY **THOMAS MEEHAN** AND **NELL BENJAMIN** | MUSIC BY **TOM KITT**  
LYRICS BY **NELL BENJAMIN** | DIRECTED BY **TINA LANDAU**  
CHOREOGRAPHED BY **SAM PINKLETON** | MUSIC DIRECTION BY **ROB BERMAN**  
BASED ON THE WARNER BROS. MOTION PICTURE "DAVE" WRITTEN BY **GARY ROSS**  
KREEGER THEATER | **JULY 13 - AUGUST 19, 2018**

High school teacher (and presidential lookalike) Dave Kovic is hired by the Secret Service as a stand-in for the Commander-in-Chief. When the President falls ill under less than "presidential" circumstances, Dave is thrust into the Oval Office to avoid a national scandal and must find a way to gain the trust and love of the American people...and the First Lady.



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# SNOW CHILD

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# INTO THE GLACIER

BY JOHN HAINES

WITH THE GREEN LAMP OF THE SPIRIT  
OF SLEEPING WATER  
TAKING US BY THE HAND ...

DEEPER AND DEEPER,  
A LUMINOUS BLACKNESS OPENING  
LIKE THE WINGS OF A RAVEN —

AS THOUGH A HEAVY WIND  
WERE RISING THROUGH ALL THE HOUSES  
WE EVER LIVED IN —

THE COLD RUSHING IN,  
OUR BLANKETS FLYING AWAY  
INTO THE DARKNESS,  
AND WE, NAKED AND ALONE,  
AWAKENING FOREVER...

John Meade Haines (June 29, 1924–March 2, 2011),  
an American poet and educator who lived in Fairbanks, Alaska  
and served as the poet laureate of Alaska (1969–1973).

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# FROM THE EXECUTIVE DIRECTOR



We have arrived — the final production of the 2017/18 season. *Snow Child* marks the close of Arena Stage's 68th season, Molly's 20th anniversary season, and the 5th world-premiere *Power Play* to open at Arena Stage. With *Power Plays*, we have embarked on an ambitious initiative to commission 25 new plays focused on each decade of American history from the 1770's to the present decade. These plays tell stories of power and are written about moments that have come to define the United States.

*Snow Child* is a different kind of *Power Play*. Productions that have been seen earlier in our commissioning cycle, such as *Camp David*, *The Originalist* and *Sovereignty*, feature larger than life leaders who have had a role in shaping our nation's history. *Snow Child* focuses on the interior experience of a couple shaping their own history as they move to Alaska seeking adventure, new frontiers, and a fresh start. While you can argue that the course of American history has been shaped by the likes of Justice Antonin Scalia or Presidents Andrew Jackson and Jimmy Carter, we all know that America itself is molded in the quiet moments of everyday life by people who may not be immortalized in statues and paintings. These ordinary people echo with the spirit of courage, optimism, and strength that are familiar to Americans across generations. Jack and Mabel's desire to start over in a new land has been an ideal seen in the stories of our land since the pilgrims first came to this country.

We have the great fortune of having this story shepherded to the stage by Arena Stage's artistic director, Molly Smith. Molly grew up in Alaska and returned there after her schooling to found Perseverance Theatre, our producing partner for this production. Molly is in some ways the *Snow Child* of Arena Stage — a force of imagination and magic, responsible for moments of profound awe and emotion onstage. As a citizen artist she also, like a pioneer, is at the front of the line in tackling tough social issues that are very personal to her and very present in all our lives. We are so fortunate to have her at the artistic helm of this institution and for the inspiring leadership she has provided over the last twenty seasons. Together with book writer John Strand, composer Bob Banghart and composer & lyricist Georgia Stitt and an expert team of designers, the vast Alaskan wilderness has blossomed on the stage of the Kreeger Theater.

We hope you enjoy tonight's *Power Play* and that you will join us next season for more exciting work on our stages. Our season kicks off early with the world-premiere musical *Dave*, based on the Kevin Kline film of the same name. It is followed by more works of the enduring spirit of the American people and the stories and events that have shaped who we are today.

Thanks for reading,

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

## WITH LOVE FROM ALASKA

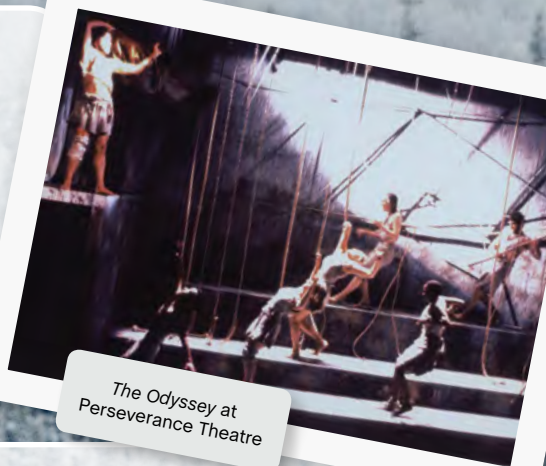
While traveling in Europe at the age of 19, Molly decided she wanted to start a theater in Alaska. For the next seven years she developed the dream and plan for the theater.

She and her former husband Bill Ray moved back to Alaska after school and military service with 50 used theater seats and started the theater 6 months later with friends they met in Juneau. She was the Founding Artistic Director for 19 years until she came to Arena Stage.

Perseverance Theatre celebrates its 40 anniversary next year and *Snow Child* will travel to Juneau and Anchorage in June.

"There are several words you often hear associated with Molly: fierce, brave, smart...but what stands out for me most about Molly is her heart. Heart is at the base of everything she does. It's why she has this amazing ability to bring people together, to form community, to bring out the best from everyone and everything she touches."

— **Louanne Christian**, stage manager at Perseverance Theatre and friend



*The Odyssey at Perseverance Theatre*



*Pure Gold — the first production of Perseverance Theatre*

"Alaska in the late 70s and early 80s was a heady time. The state was flush with oil and young people—raw energy. Molly was a trail blazer, harnessing talent and ambition into a cohesive organization, unified in a single purpose: 'Creating theatre by, for and about Alaskans.' We were fortunate to be part of that incredible adventure and for our friendships with Molly and the rest of the Perseverance team. 40 years later, Molly continues to break trail, harnessing talent, leading a vibrant organization, producing passionate theatre and making new friends (but we're still the favorites)."

— **Mike Peterson** and **Kate Bowns**, director, stage manager and head of finance, Perseverance Theatre



# ANNIVERSARY SEASON

"When we think of Molly, we think of her unrelenting perseverance to explore and express the rich diversity of the Alaskan voice. We were not sure what it is was, but we thought it was something wonderful, important and unique to the place we lived.

Our statewide tours were some of the most memorable experiences; we would perform in quonset huts, sleep on church floors and feast on king crab and salmon at community potlucks. We learned from everyone from Native leaders to loggers about their history, way of life and dreams. Molly's curiosity, commitment to hear each person's story, and risk without fear, led us on an incredible theater adventure that nurtured us all.

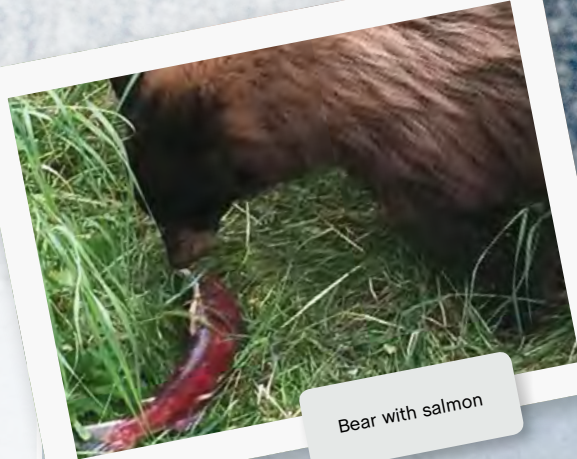
—**Jamie McLean** and **Jack Cannon**, co-founders, *Perseverance Theatre* staff member (technical director, playwright and actor), old time beloved friends

"20 years ago, this theater plucked Molly out of Alaska. It's a big place, with big trees, big mountains, big animals, and this one extremely determined woman with big ideas. Arena has had the good fortune to feel the earth quaking ever since."

—**Bill C. Ray**, co-founder, *Perseverance Theatre*, artist and theater designer



Suzanne Blue Star Boy, producer and photographer, *Perseverance Theatre* and Molly Smith, Founding Artistic Director, *Perseverance Theatre*



Bear with salmon

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## INTERVIEW WITH THE CREATORS OF *SNOW CHILD*

**John, what first sparked your interest in this story?**

**JOHN STRAND:** What most drew me to the story is the character who embodies the wildness and mystery of Alaska itself, the snow child. Like the land, she shapes and transforms everyone around her. Alaska is a central character, always present, glorious and unforgiving. When Molly Smith asked me about adapting Eowyn Ivey's novel for the stage, I immediately said yes—but it has to be a musical. With Georgia and Bob's stunning score and lyrics, we've got the means to transform our audiences and give them something truly memorable. The challenge is in going from novel to live performance—also a bit of a wild and mysterious transformation.

**Molly and John, in what ways is *Snow Child* a "Power Play" musical?**

**MOLLY SMITH:** *Snow Child* is about the movement farther west searching for a better life, the struggle of humans against the environment, and the dream of the Last Frontier. American politics have been steeped in these very issues from the founding of our country—manifest destiny, the oil pipelines, the people who came here to start a new life in a new country. Although the story does not incorporate historically known people, which makes it different from the other Power Plays so far, *Snow Child* is driven by these particularly American sentiments and ideas.

**JOHN STRAND:** In the fiercely independent, pioneering spirit that has always defined Alaska and its politics, the opposition to authority, especially a faceless federal government thousands of miles away in Washington, DC, that favored corporate interests over homesteaders and Native people.

**Georgia and Bob, this musical has an exciting, unique sound. Can you tell us about the process of collaborating on a musical that pulls from traditional roots as well as a contemporary musical theater sound? How do you find that balance?**

**BOB BANGHART:** The challenge for me at first was finding our common language. I come from a self-taught tradition that does not always produce a fluid knowledge of musical theory in contrast to Georgia who is highly skilled and academically trained. We had to invent a language for us to communicate the core ideas we needed to meld together.

**GEORGIA STITT:** I have a distinct memory of talking about a song moment and realizing that my words were not making sense to Bob. He has studied both art history and mechanical engineering and so we found a way to talk about the structure of the song—the shape of it, the colors of it, the way it builds, how it's supported—and we drew a physical graph of the song on a cocktail napkin. It worked. We both said, "YES, that's it!" Several cocktail napkins later, I think we have both learned a lot from each other and we're very proud to say the score sounds like both of us. Many times when we played the song for John, he'd have questions about a lyric and I'd go back and rewrite that. So the back-and-forth among all three of us has really proven to be exciting. I've never had another collaboration quite like this one.

**BOB BANGHART:** The results have provided us with some wonderful surprises and earned confirmations. The best part is that we have been able to maintain and grow the work as collective, centered in service of character and support of story.

### THE MAKING OF A POWER MUSICAL

**Fall 2014:** The idea to create *Snow Child*, a musical based on Eowyn Ivey's book, is born in a conversation between Arena Stage Artistic Director Molly Smith and Perseverance Theatre Artistic Director Art Rotch. John Strand signs on as book writer.

**February 2015:** Georgia Stitt and Bob Banghart join the *Snow Child* team as co-composers.

**Spring 2015–Fall 2017:** A series of seven workshops occur to develop the musical.

**March 13–April 11, 2018:** *Snow Child* rehearsals take place at Arena Stage.

**April 12–25, 2018:** *Snow Child* continues to progress during two weeks of previews, as the team performs the musical at night and continues to rehearse and make changes during the day.

**April 26–May 20, 2018:** *Snow Child* is performed at Arena Stage.

### UP NEXT

**May–June 2018:** *Snow Child* travels to Anchorage and Juneau, Alaska with Perseverance Theatre.



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Arena Stage  
Molly Smith, Artistic Director | Edgar Dobie, Executive Director  
In association with Perseverance Theatre

PRESENTS

# SNOW CHILD

BASED ON THE NOVEL BY **EOWYN IVEY**

BOOK BY **JOHN STRAND**

MUSIC BY **BOB BANGHART** AND **GEORGIA STITT**

LYRICS BY **GEORGIA STITT** | DIRECTED BY **MOLLY SMITH**

MUSIC SUPERVISION AND ORCHESTRATIONS BY **LYNNE SHANKEL**

VOCAL AND DANCE ARRANGEMENTS  
**GEORGIA STITT**

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**WILLIAM YANESH**

ASSOCIATE MUSIC DIRECTOR  
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# SETTING / CAST / MUSICIANS

## SETTING

Alaska Territory, the 1920s.

## CAST (in order of appearance)

Mabel.....	CHRISTIANE NOLL
Jack.....	MATT BOGART
Faina.....	FINA STRAZZA
George.....	DAN MANNING
Esther .....	NATALIE TORO
Garrett.....	ALEX ALFEROV
Ensemble/Fox .....	DOROTHY JAMES
Ensemble/Plow Horse/Swan .....	DAVID LANDSTROM
Ensemble/Plow Horse .....	CALVIN McCULLOUGH

## MUSICIANS

Conductor/Keyboard/Percussion .....	WILLIAM YANESH
Fiddle.....	ANDIE SPRINGER
Mandolin.....	GRIFFITH KAZMIERCZAK
Acoustic Guitar .....	JIM ROBERTS
Banjo/Guitar .....	HILARY HAWKE/KEITH ARNESON
Bass.....	GREG WATKINS
Music Contractor .....	RITA EGGERT

Special thanks to New Technology Advisor Patty Rangel.

Bob Banghart would like to thank Laura Lucas, Betsy Simms, Studio A, Erik Chadwell, Nathan May, C. Scott Frye, Andrew Heist, Jeremy “Jr.” Kane and Sergei Morosan.

Georgia Stitt would like to thank Kate Baldwin; Drew McVety; Jeffrey Lesser at JetLaser Music; Michael Croiter at Yellow Sound Lab; Kris Kukul; David Lutken; Emily Simoness and Space on Ryder Farm; Jason Robert Brown, Molly Cate and Susannah Brown; Lisa Kranz; and Eddie Bean.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please turn off all electronic devices.



## Plays through May 12

book by William F. Brown; music and lyrics by Charlie Smalls; from the story *The Wonderful Wizard of Oz* by L. Frank Baum; choreographed by Dell Howlett; directed by Kent Gash

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Photo of Christopher Michael Richardson, Ines Nassara, Hasani Allen and Kevin McAllister by Carol Rosegg.

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# FOR THIS PRODUCTION

## FOR THIS PRODUCTION

Music Preparation .....	JOSE C. SIMBULAN, RYAN DRISCOLL
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
Script Supervisor/Art Dev Fellow.....	ANNA'LE HORNAK
Stage Management Fellow.....	DAYNE SUNDMAN
Youth Company Supervisors .....	JENNA MURPHY, CHELSEA THALER
Board Interns.....	SANDY BIEBER, JOSEPH DIGANGI, ANN O. HAMILTON, PATTI HERMAN, MARGO KELLY
Deck Carpenters.....	MICK COUGHLAN, SEAN MALARKEY, HANNAH MARTIN
Props.....	KYLE HANDZIAK, MEGAN HART
Light Board Operator.....	PAUL VILLALOVOZ
Follow Spot Operators .....	ELIZABETH ROTH, KELSEY SWANSON, ANDIE SZEKELY
Audio Engineer .....	EM GUSTASON
Second Audio.....	MELANIE NEHRKORN
Projections Programmer .....	EVAN HOEY
Projections Technician .....	ERIN TEACHMAN
Wardrobe Supervisor .....	ALICE HAWFIELD
Wardrobe .....	CATHERINE CASINO, ADELLE GRESOCK
Hair and Wig Supervisor.....	LASHAWN MELTON
Costume Crafts.....	ANDREW LANDON CUTLER, IVANIA STACK
Knitting and Crocheting .....	ADELLE GRESOCK
Assistant to the Costume Designer .....	ELIZABETH SPILSBURY

## CONTINUE THE CONVERSATION

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MAY 9, 2018 – 12:00 P.M.

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# MUSICAL NUMBERS

## ACT I

Frozen River.....	MABEL, FAINA AND ENSEMBLE
Crazy.....	JACK AND MABEL
The Perfect Snow.....	MABEL AND JACK
Come Inside .....	MABEL
Grateful .....	GEORGE, ESTHER, GARRETT, JACK AND MABEL
The Things That Are True.....	ESTHER
Moosehunt Breakdown.....	JACK
How I See You .....	MABEL AND FAINA
The Snow Child.....	MABEL, JACK AND ENSEMBLE
Ghost Girl .....	GARRETT
Angel.....	JACK, MABEL AND FAINA
Prayer/The Swan.....	FAINA AND ENSEMBLE
Finale: Alpenglow.....	FAINA, GARRETT, MABEL, JACK AND ENSEMBLE

## ACT II

Entr'acte.....	THE BAND
Opportunity .....	GEORGE AND ESTHER
What Makes A Man .....	JACK
How The Work Gets Done .....	GARRETT AND MABEL
So Much Love/The Climb .....	MABEL, FAINA AND ENSEMBLE
How The Work Gets Done (Reprise).....	MABEL
Angel (Reprise).....	JACK
Out Here .....	ESTHER AND MABEL
To The Flames.....	GEORGE, ESTHER, GARRETT, JACK AND MABEL
The Perfect Snow (Reprise) .....	GARRETT AND FAINA
Finale: Grateful .....	MABEL, JACK, GEORGE, ESTHER AND ALL

## CAST (in alphabetical order)



**ALEX ALFEROV** (Garrett) returns to Arena Stage after appearing as the Fiddler in *Fiddler on the Roof*. D.C.-area credits include *Everything Is Illuminated* (Theater J, East Coast premiere); *Secret Garden* (Shakespeare Theatre Company); *110 in the Shade* (Ford's Theatre); *The Diary of Anne Frank* and *Complete Works of Shakespeare [abridged]* (Olney Theatre Center); *Cerulean Time Capsule* (Kennedy Center Theatre for Young Audiences); *Avenue Q* (Constellation Theatre Company); *Lyle the Crocodile* (Imagination Stage); and others. Regional credits include *Secret Garden* (TUTS Houston). TV credits include *Difficult People* (with Victor Garber), *Bride Killa* and *I Was Possessed*. Alex received a B.M. from Catholic University. alexalferov.com. Instagram: @alfalferov.



**MATT BOGART** (Jack) is pleased to be back at Arena Stage with Molly Smith and company, having previously performed Val in *Orpheus Descending*, Lancelot in *Camelot* (Helen Hayes nomination) and Joe in *Damn Yankees*. Also in D.C., *Side Show* and *110 in the Shade* (Signature Theatre) and Paul in *Company* (Kennedy Center's Sondheim Celebration). On Broadway, Matt starred in *Jersey Boys*, *Aida*, *Miss Saigon*, *The Civil War* and *Smokey Joe's Café* (also filmed for TV/film). National tour credits include *Camelot* and Off-Broadway credits include *Himself and Nora*. He has performed across the US in venues including Lincoln Center, Kennedy Center and Carnegie Hall. TV credits include Robert Goulet in *Vinyl*, JFK in *Smash* and *Law & Order: SVU*. B.F.A. from Cincinnati Conservatory of Music. Recordings on iTunes and www.MattBogart.com. Love to his wife, Jessica, and boys.



**DOROTHY JAMES** (Ensemble/Fox) is thrilled to be making her Arena Stage debut! A Brooklyn-based puppeteer, Dorothy has performed Off-Broadway in the *New York Times* Critics' Pick *Made In China* (Wakka Wakka, 59E59) and at Radio City Music Hall in *The NY Spectacular* Starring the Radio City Rockettes (dir. Mia Michaels). She has also appeared

around New York in Kate Brehm's interactive installation *The Poofs*. Specializing in devised puppet theater, Dorothy has developed work at St. Ann's Warehouse, The Eugene O'Neill Theater Center and FigurTeateret in Norway. She is currently devising her new project, *teacups*, as part of the Object Movement Festival in New York this Spring. www.dorothy-james.com



### DAVID LANDSTROM

(Ensemble/Plow Horse/Swan) is honored to be making his Arena Stage debut with *Snow Child*. He was last seen at Signature Theatre, rocking out with *Jesus Christ Superstar* in all his bearded

glory. Some of his favorite roles include Sparky in *Forever Plaid* and a Bad Idea Bear in *Avenue Q* (Olney Theatre Center). Other favorites are Nate in *Big Nate* (Adventure Theatre tour) and LeFou in *Beauty and the Beast* (Imagination Stage). He is the proud recipient of the 2017 Helen Hayes Award for Outstanding Supporting Actor in a Musical for his portrayal of Gabe in *Next to Normal* at Keegan Theatre. He wants to thank his family because he loves them. Remember: don't joke on the ice, it might just crack up.



### DAN MANNING

(George) is thrilled to make his Arena Stage debut. D.C.-area productions include *I'll Get You Back Again* and *Camille* (Round House); *Silver Belles*, *Road Show*, *The Fix*, *Beaches* and *Best Little*

*Whorehouse in Texas* (Signature Theatre); *Ragtime* and *Golden Age* (Kennedy Center); *Rosencrantz and Guildenstern Are Dead* (Studio Theatre); *1776* and *Big River* (Ford's Theatre); *Midsummer Night's Dream* (Maryland Stage Company); and *A Lie of the Mind* and *A Shayna Maidel* (Rep Stage). Dan appeared on Broadway in the 2009 revival of *Ragtime*, Off-Broadway in the original cast of *Smoke on the Mountain* and regionally at Center Stage, Court Theatre and Sacramento Music Theatre in California. Film credits include *Gods and Generals*, *State of Play*, *Renaissance Man* and *Pretty Molly* and TV credits include *Veeep*, *House of Cards*, *The Wire*, *West Wing* and *X-Files*.



### CALVIN MCCULLOUGH

(Ensemble/Plow Horse) makes his Arena Stage debut. D.C.-area credits include *Jesus Christ Superstar* (Signature Theatre); *Godspell* and *Carmen* (Olney

# WHO'S WHO

Theatre Center); *A Christmas Carol* (Ford's Theatre); *Shrek the Musical* and *In the Heights* (Toby's Dinner); *Miss Nelson is Missing*, *The Snowy Day*, *BIG* and *Mirandy and Brother Wind* (Adventure Theatre); *A Raisin in the Sun* (Everyman Theatre); and *Peter and the Wolf*, *Looking for Roberto Clemente*, *When She Had Wings* and *The Freshest Snow Whyte* (Imagination Stage).



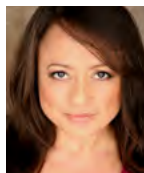
**CHRISTIANE NOLL** (Mabel) makes her Arena Stage debut. She won a Helen Hayes Award, and received Tony Award and Drama Desk nominations for the Kennedy Center's revival of *Ragtime* on Broadway. She

starred on Broadway in *Chaplin* (Drama Desk nomination), *...Nothin But the Blues* and *Jekyll & Hyde* and Off-Broadway in *Elf* (Madison Square Garden), *1776* and *New Moon* (Encores!) and *Closer than Ever*. D.C. appearances include *Kid Victory*, *Ace and Witches of Eastwick* (Signature Theatre), as well as National Opera (with Plácido Domingo) and multiple concerts with National Symphony. She has toured in *Urinetown*, *Mambo Kings*, *Grease*, *Miss Saigon* and *City of Angels* and won awards for *Next to Normal* and *Follies*. Film/TV credits include *Madam Secretary*, *Law & Order: SVU*, *The Good Fight*, *Sound of Music Live* and *King & I*. She has five solo CDs. [www.christianenoll.com](http://www.christianenoll.com)



**FINA STRAZZA** (Faina) makes her Arena Stage debut. A native New Yorker, Fina made her Broadway debut as the youngest to perform the title role in *Matilda the Musical*. She was chosen by Mariah Carey to

star in Hallmark Channel's *A Christmas Melody*, where she performed the hit *Oh Santa*. Off-Broadway/theater/workshop credits include *Animal* (Atlantic); *A Loss of Roses* (St Clements Theater); *Diana* (Powerhouse Theater); *Anastasia*; *Summer and Smoke* (Classic Stage); *Alice Bliss* (Playwrights Horizon). TV credits include *Last Week Tonight with John Oliver*; *The Thing About Babies* (Nickelodeon); *Thanksgiving Day Parade*; *Mariah's Merriest Christmas*. Film credits include *A Little Game*, *Early Learnings*, *Fractured* and major roles in feature films, *Callahan*, *Tribe* and *Shadow Girl*, scheduled for 2018 release. To John Mara Jr, Rachel Altman and Ellen Gilbert at Paradigm, and her increasingly flexible and supportive family, Fina is preternaturally "GRATEFUL!"



**NATALIE TORO** (Esther) makes her Arena Stage debut. On Broadway, Natalie originated the role of Madame Defarge in *A Tale of Two Cities*, Sally in *A Christmas Carol* and was the first American to play Eponine in

*Les Misérables*. National tour credits include *Eva Peron* in the 20th Anniversary Tour of *Evita*, *Jesus Christ Superstar*, *CATS* and *In the Heights*. Off-Broadway credits include *The Yellow Brick Road*, *Zombie Prom*, *The Audience* and *Maggie*. Regional credits include *Benny and Joon*, *The Bikinis*, *Zorba*, *Blood Brothers*, *Frances of Guernica*, *Everything's Ducky*, *Fame* and *The Fix*. TV credits include *Law & Order: SVU*, *Elementary*, *Person of Interest*, *Black Box* and PBS. She has performed as a soloist with symphony orchestras and at Carnegie Hall, National Concert Hall (Dublin) and major cruise lines. Solo CD's, *Natalie Toro* and *Just in Time for Christmas*. [www.natalietoro.com](http://www.natalietoro.com)

## CREATIVE

**JOHN STRAND** (Book)'s Arena Stage commissions include *Snow Child*, *The Originalist*, *The Miser*, *Lovers and Executioners* (MacArthur Award) and *Tom Walker*. Recent works include the book and lyrics for *Hat! A Vaudeville* (South Coast Repertory); *Lincolnesque* (Old Globe); and *Lorenzaccio* (Shakespeare Theatre Company), and the book for the musical *The Highest Yellow* (Signature Theatre). Additional plays are *The Diaries* (Signature Theatre, MacArthur nomination); *Otabenga* (Signature Theatre, MacArthur nomination); *Three Nights in Tehran* (Signature Theatre); and *The Cockburn Rituals* (Woolly Mammoth). Strand spent 10 years in Paris, where he worked as a journalist and drama critic, and directed NYU's Experimental Theater Wing in Paris. His novel *Commiland* was published by Kiwai Media, Paris in 2013. He is currently at work on a new play about President Teddy Roosevelt for Arena Stage and on the film adaptation of *The Originalist*.

**BOB BANGHART** (Composer) has been performing throughout Alaska, Canada and the Pacific Northwest since the mid-70s. He co-founded the Alaska Folk Festival and Juneau Jazz and Classics, which are annual weeklong



festivals in their 43rd and 30th years, respectively. He began composition work with the 1991 Perseverance Theatre production *The Collected Works of Billy the Kid*, directed by Molly Smith, and has since scored over a dozen theater productions, an opera and numerous independent TV shows and films. Recent works include *The Little Prince* directed by Katie Jensen, *Metamorphoses* directed by Dave Hunsaker and the opera *Hansel and Gretel* directed by Henning Hegland. Bob lives in Juneau, Alaska with his wife Laura Lucas and dog Jasmine.

**GEORGIA STITT** (*Composer/Lyricist*) is currently writing the musicals *Snow Child*, *Blue Ridge Sky*, *Juliette et Romeo* and a large-form choral oratorio. Other shows include *The Danger Year*, *Big Red Sun* (Arlen Award), *Samantha Spade: Ace Detective* (National Youth Theater Award), *Mosaic* and *The Water*. Albums include *This Ordinary Thursday*, *Alphabet City Cycle* (featuring Kate Baldwin) and *My Lifelong Love*. Her choral piece *with hope and virtue* (using text from President Obama's 2009 inauguration speech) was featured on NPR and her orchestral piece, *Waiting for Wings*, co-written with husband Jason Robert Brown, was recorded by the Cincinnati Pops Orchestra. Other credits include music director for 2016's *Sweet Charity* (Off-Broadway), *The Last Five Years* (film) and *The Sound Of Music Live!* (NBC). She is on the Board of Directors for The Lilly Awards Foundation. [www.georgiastitt.com](http://www.georgiastitt.com)

**MOLLY SMITH** (*Director*) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include *The Originalist*, *Fiddler on the Roof*, *Camp David*, *Carousel*, *Mother Courage and Her Children*, *Oklahoma!*, *A Moon for the Misbegotten*, *My Fair Lady*, *The Great White Hope*, *The Music Man*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *South Pacific*, *All My Sons* and *How I Learned to Drive*. Her directorial work has also been seen at Canada's Shaw Festival, Pasadena Playhouse, 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 *Dear Evan Hansen*; *Next to Normal*; *Passion Play*, a cycle; and *How I Learned to Drive*. 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. This summer, she will direct *The Originalist* Off-Broadway at 59E59 Theaters.

**LYNNE SHANKEL** (*Music Supervisor/Orchestrations*) has written orchestrations and arrangements for everyone from Chita Rivera, the New York Pops and Raul Esparza to Tony Award winner/Bon Jovi member David Bryan and the *Radio City Christmas Spectacular*. On Broadway, she was music supervisor/arranger/orchestrator for *Allegiance*, music director/arranger for *Cry-Baby*, and resident music supervisor for the Tony Award-winning revival of *Company*. She was music director/arranger for the Off-Broadway hit *Altar Boyz*, for which she received a Drama Desk nomination for orchestrations. Lynne received a second Drama Desk nomination for *The Extraordinary Ordinary* (by Paul Loesel and Scott Burkell). She recently orchestrated the critically acclaimed premiere of *Life After* in Toronto. As a composer, credits include *bare: The Musical* and *Postcard American Town*.

**WILLIAM YANESH** (*Music Director*) returns to Arena Stage after serving as Associate Music Director on *Carousel*. His music and lyrics were performed Off-Broadway in *Caps for Sale* (New Victory Theater; National Tour). D.C.-area credits as music director include *Me... Jane* (Kennedy Center TYA), *Floyd Collins* (1st Stage), *Ordinary Days* (Round House), *Jesus Christ*



*Superstar* and *The Last Five Years* (Signature Theatre, Helen Hayes nomination for music direction). His orchestrations include *Man of La Mancha* (Shakespeare Theatre Company) and *Alexander and the Terrible...*, and *Miss Nelson is Missing!* (Adventure Theatre MTC). William has served as associate conductor for *Caroline, or Change* (Round House) and *A Little Night Music* and *West Side Story* (Signature Theater). Education: Carnegie Mellon University.

**JOSE C. SIMBULAN** (Associate Music Director) is honored to be back at Arena Stage where he previously worked on *The Music Man*, *South Pacific* and *Sunday in the Park with George*. Earlier this season, he served as the music director for the acclaimed production of *Lookingglass Alice* at Baltimore Center Stage. On Broadway, he has been in the pits of *Lestat* and *A Chorus Line*. Other D.C.-area credits include productions at The Kennedy Center, Ford's Theatre and Signature Theatre. Jose is a proud graduate of Virginia Commonwealth University, and has been the pianist for both the Unified Professional Theatre Auditions and the Southeastern Theatre Conference for over 20 years. Twitter and IG: @JoseSPiano. Many thanks to Molly and Georgia for this opportunity, and to George for that "first" opportunity. For DAS.

**TODD ROSENTHAL** (Set Designer)'s Broadway credits, *August Osage County* (Tony Award), *The Motherf\*\*cker 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*, and the upcoming *Straight White Men*. Off-Broadway credits, *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), *Nice Fish* and *Downstate* (London). Regional credits, Arena Stage, Steppenwolf (28 productions), Goodman (artistic partner), Guthrie, Berkeley Repertory and others. Museum exhibitions include "Mythbusters: The Explosive Exhibition" and "The International Exhibition of Sherlock Holmes." Awards include Olivier, Helen Hayes, Ovation, Garland, Joseph Jefferson, Bay Area Critics Circle and Michael Merritt. Professor, Northwestern University. Graduate, Yale Drama.

**JOSEPH P. SALASOVICH** (Costume Designer) is the Costume Director at Arena Stage, where he has worked for 18 seasons in various capacities on over 100 productions. He most recently designed costumes for Molly Smith's *Mother Courage and Her Children* and the world premiere of *The Originalist*. He held internships with Williamstown Theatre Festival and Actors Theatre of Louisville. Joe studied at the University of Dayton. For Karen and Marjan.

**KIMBERLY PURTELL** (Lighting Designer) is thrilled to be part of the creative team for *Snow Child* and to be making her Arena Stage debut. She is a Toronto-based lighting designer in theater, opera and dance. Kimberly first collaborated with Molly Smith at the Shaw Festival on *Our Town*. Recent credits include *Mamma Mia* (Citadel Theatre); *The Humans* (Theatre Calgary); *Life After* and *Declarations* (Canadian Stage Company); *Madness of King George* and *Androcles and the Lion* (Shaw Festival); *Timon of Athens*, *The Virgin Trial* and *The Madwoman of Chailot* (Stratford Festival); *The Barber of Seville* (Pacific Opera Victoria). She designed the Canadian tour of *Life Reflected* (National Arts Centre Orchestra) and the North American tour for Emily Haines & the Soft Skeleton. Kimberly received the Pauline McGibbon Award, three Dora Mavor Moore Awards and a Montreal English Theatre Award.

**ROC LEE** (Sound Designer) is a D.C.-based composer and sound designer. Arena Stage credits include *The Price*, *The Year of Magical Thinking* and *Mother Courage and Her Children*. Additional credits include *Charm*, *Hooded: Or Being Black for Dummies* and *Ulysses On Bottles* (Mosaic Theater); *Aubergine*, *Annie*, *Fickle Fancy Farce* and *Dial M for Murder* (Olney Theater Center); *Curve of Departure* (Studio Theatre); *Love and Information* (Forum Theatre); *Hello My Name Is...* (The Welders); *The Lathe of Heaven* (Spooky Action Theater and Georgetown University); *Our Town* (Faction of Fools); *Romeo and Juliet* (We Happy Few); *Sleeping Beauty* (Pointless Theatre); and *Seneca El Raton de Biblioteca* and *In the Heights* (Gala Hispanic Theatre). He holds a Master of Music in stage music composition from Catholic University. [www.roclee.net](http://www.roclee.net)

**SHAWN DUAN** (*Projection Designer*) is a New York-based projection designer and media consultant. Select credits include Broadway's *Chinglish* (Longacre), and Off-Broadway/New York with The Public Theater and Abrons Art Center. Regional credits include The Guthrie, Oregon Shakespeare Festival, South Coast Repertory, Seattle Repertory, Berkeley Repertory, Trinity Repertory, Pittsburgh Public, Flat Rock Playhouse, North Shore Music Theatre and Virginia Stage Company. Opera credits include New York City Opera and Center for Contemporary Opera. Tours/commercial work includes *An Evening with Pacino* (US/international), numerous US commercial entertainment tours, *Chinglish* (HK Arts Festival) and numerous Las Vegas shows/concerts.

**ERIC WRIGHT** (*Puppetry Direction*) is happy to return to Arena Stage, since his puppetry performance in Mabou Mines' *Peter and Wendy*. He is one of the co-founders of the Puppet Kitchen, which has designed and built puppets for stage and screen productions around the world since 2008, including *The Very Hungry Caterpillar Show*, The San Diego Zoo's Centennial Celebration and Thom Browne's Paris Fashion Show. Eric's performance credits include *Compulsion* (Public Theater), *Madama Butterfly* (Metropolitan Opera), *Disfarmer* (St. Ann's Warehouse) and *The Firebird* (New York City Center). [puppetkitchen.com](http://puppetkitchen.com) @puppetkitchen

**EMILY DECOLA** (*Puppet Designer*) works with puppets as a designer, director and performer. Favorite credits include *Peter & Wendy* (Arena Stage); *Compulsion* (The Public); *ImaginOcean* (national tour); *The Very Hungry Caterpillar Show* (Sydney Festival, New York, West End); *The Soldier's Tale* and *Four Seasons in Buenos Dairies* (Orchestra of St. Luke's); and the many many creatures of the San Diego Zoo Centennial Celebration. She's a proud co-founder of the Puppet Kitchen ([www.puppetkitchen.com](http://www.puppetkitchen.com)) and is thrilled that puppets are finally hip.

**LEWIS SHAW** (*Fight Director*)'s previous Arena Stage credits include *Sovereignty* and *A Raisin in the Sun*. Regional credits include *A Streetcar Named Desire*, *Wait Until Dark*, *Great Expectations*, *Deathtrap* and *Ruined* (Everyman Theater, resident company member); *Nabucco*

and *Don Giovanni* (Washington National Opera); and *A Skull in Cinemas*, *Snow Falling on Cedars* and *Bus Stop* (Baltimore Center Stage). Lewis is the owner/operator of Vulcan's Forge, and has made weapons and action props for many regional and Broadway productions, as well as *The Vampire Diaries*, *Gotham*, *Daredevil*, *Iron Fist* and the upcoming *Defenders*.

**JOCELYN CLARKE** (*Dramaturg*) is currently Theatre Adviser to the Arts Council of Ireland and Dramaturg at American Voices New Play Institute at Arena Stage in Washington, D.C. He has taught dramaturgy at the John F. Kennedy Center for the Performing Arts, Columbia University and Trinity College Dublin. He was the Commissioning and Literary Manager of the Abbey Theatre for four years, and lead theater critic with *The Sunday Tribune* for nine years. He is an associate artist with The Civilians and Theatre Mitu in New York. He has written six plays for Anne Bogart and the SIT Company—*Bob*, *Alice's Adventures Underground*, *Room*, *Score*, *Antigone* and *Trojan Women* (After Euripides)—and *Chess Game No. 5*, his new collaboration with the company, premiered in New York in March.

**ANITA MAYNARD-LOSH** (*Text Director*) 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 *Sovereignty*, *Carousel*, *Oliver!* and *Oklahoma*. Anita trained and taught at American Conservatory Theatre 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 Theatre 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.

**GEOFF JOSSELSO, CSA** (*New York Casting*) is pleased to continue his association with Arena Stage. Broadway and Off-Broadway productions include *The Velocity of Autumn* starring Estelle Parsons; *Southern Comfort*; *Yank!*; *Enter Laughing*; *Pretty Filthy*; *John* and

*Jen, Himself and Nora*; and *Altar Boyz*. He has also cast productions for Actors Theatre of Louisville, Arizona Theatre Company, Barrington Stage Company, Bay Street Theatre, Brooklyn Academy of Music, The Civilians, Cleveland Play House, Denver Center, Marriott Theatre, North Shore Music Theatre, Old Globe, Oregon Shakespeare Festival, The Public Theatre, San Francisco Symphony and the York Theatre Company. [www.geoffjosselson.com](http://www.geoffjosselson.com)

**SUSAN R. WHITE** (*Stage Manager*) is thrilled to be a part of Arena's 68th season and to be working, once again, with Artistic Director Molly Smith. Congratulations to Molly on her 20th Anniversary at Arena's helm. Susan is a proud member of Actors' Equity Association.

**TREVOR A. RILEY** (*Assistant Stage Manager*)'s previous Arena Stage credits include *Sovereignty*, *The Price*, *Intelligence*, *Carousel*, *Destiny of Desire* and *Our War*. Other D.C.-area credits include *My Fair Lady*, *The Diary of Anne Frank*, *Bakersfield Mist*, *Godspell* and *A Christmas Carol* (Olney Theatre Center); *The Jungle Book*, *Jack and Phil*, *Slayers of Giants-INC*, *A Year with Frog and Toad* and *Sinbad: The Untold Tale* (Imagination Stage); and *Just the Two of Each of Us*, *Appropriate*, *Detroit* and *The Elaborate Entrance of Chad Deity* (Woolly Mammoth).

**PERSEVERANCE THEATRE** (*Producing Partner*) is a professional theater company located on Douglas Island in Juneau, Alaska. It is Alaska's only professional theater and is particularly dedicated to developing and working with Alaskan artists and to producing plays celebrating Alaskan culture, history, and themes.

## ARENA STAGE LEADERSHIP

**MOLLY SMITH** (*Artistic Director*) See bio on page 24.

**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.



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

Musicians are members of the American Federation of Musicians, Local 161-710

Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.

Molly would like to thank the photographers that submitted entries in the *Snow Child* photo contest: Earl Atchak, Bob Banghart, Cleopatra Bertelson, Debby Bloom, Joyanne Bloom, Charlie Cardwell, Irene Cashen, Isla Delay, Peter Freer, Dennis Harris, Susie Hayes, Shana Hormann, Bev Ingram, Ruby Ketola, Teeny Metcalfe, Jennifer Noffke, Mike Peterson, Keith Reeder, Cate Ross, Keiko Sano, Bridget Smith, Jenna Squires, Carola Thompson, Kristen Waid, Gary Waid and Jeannie Wolfe.

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Arena Stage gratefully acknowledges these individuals who ensure the future of Arena Stage by making a planned gift. These gifts assure that Arena Stage will continue to challenge, educate and entertain audiences, and maintain its excellence in theater nationally, and internationally for generations to come.

Arena can help you accomplish your personal, family and philanthropic goals while benefiting the theater. Supporters who make planned gifts to Arena are invited to join the Full Circle Society and enjoy special benefits. For more information about planned giving, please contact Holly Oliver at 202-600-4029 or holiver@arenastage.org.

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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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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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