

A black silhouette of a person wearing a cape, walking away from the viewer down a long, brightly lit hallway. The person's shadow is cast on the floor in front of them. The title 'THE ORIGINALIST' is overlaid in large, bold, white and black letters.

THE ORIGINALIST

2017/18 SEASON

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2017/18 SEASON



HOT-BUTTON COMEDY

NATIVE GARDENS

BY KAREN ZACARÍAS

DIRECTED BY BLAKE ROBISON

CO-PRODUCTION WITH GUTHRIE THEATER

KREEGER THEATER | SEPTEMBER 15—OCTOBER 22, 2017

Good fences make good neighbors ... right? From the outrageous mind of playwright Karen Zacarías (*Destiny of Desire*) comes this hot new comedy about the clash of class and culture that pushes well-meaning D.C. neighbors over the edge in a backyard border dispute.



GOLDEN AGE MUSICAL

THE PAJAMA GAME

BOOK BY GEORGE ABBOTT AND RICHARD BISSELL

MUSIC AND LYRICS BY RICHARD ADLER AND JERRY ROSS

BASED ON THE NOVEL 7½ CENTS BY RICHARD BISSELL

DIRECTED BY ALAN PAUL | CHOREOGRAPHED BY PARKER ESSE

MUSIC DIRECTION BY JAMES CUNNINGHAM

FICHANDLER STAGE | OCTOBER 27—DECEMBER 24, 2017

When a workers' strike pits management against labor, it ignites an outrageous battle of the sexes. Packed with seductive dance numbers, including "Steam Heat" and "Hernando's Hideaway," playing *The Pajama Game* is the best way to ensure a good night's rest during the hectic holiday season!



PROVOCATIVE MUSICAL JOURNEY

NINA SIMONE: FOUR WOMEN

BY CHRISTINA HAM

DIRECTED BY TIMOTHY DOUGLAS

KREEGER THEATER | NOVEMBER 10—DECEMBER 24, 2017

In 1963, a devastating explosion in Birmingham, Alabama rocked our entire nation, and forever changed iconic American songstress Nina Simone. Through storytelling and song, *Nina Simone: Four Women* reveals how the "High Priestess of Soul" helped define the sound of the Civil Rights Movement.



PART OF THE WOMEN'S VOICES THEATER FESTIVAL

SOVEREIGNTY

BY MARY KATHRYN NAGLE

DIRECTED BY MOLLY SMITH

KREEGER THEATER | JANUARY 12—FEBRUARY 18, 2018

In Mary Kathryn Nagle's daring new work, a Cherokee lawyer fights to restore her Nation's jurisdiction while confronting the ever-present ghosts of her grandfathers. Arena's fourth world-premiere *Power Play* travels the intersections of personal and political truths, and historic and present struggles.

SUBSCRIPTIONS ON SALE NOW!



EPIC POLITICAL THRILL RIDE

THE GREAT SOCIETY

**BY ROBERT SCHENKKAN | DIRECTED BY KYLE DONNELLY
FICHANDLER STAGE | FEBRUARY 2—MARCH 11, 2018**

Jack Willis reprises his performance as President Lyndon Baines Johnson in this sequel to the Tony Award-winning play *All the Way*, bringing the second half of Robert Schenkkkan's epic story — and Johnson's tumultuous presidency — to its harrowing conclusion.



INSPIRATIONAL TRUE STORY

HOLD THESE TRUTHS

**BY JEANNE SAKATA | DIRECTED BY JESSICA KUBZANSKY
ARLENE AND ROBERT KOGOD CRADLE | FEBRUARY 23—APRIL 8, 2018**

Reeling from the surprise attack on Pearl Harbor and driven by fear and prejudice, America placed its own citizens of Japanese ancestry in internment camps in 1941. *Hold These Truths* tells the inspirational true story of Gordon Hirabayashi, the American son of Japanese immigrants who defied this unjust court order.



AMERICAN MASTERPIECE

AUGUST WILSON'S TWO TRAINS RUNNING

**BY AUGUST WILSON | DIRECTED BY JULIETTE CARRILLO
CO-PRODUCTION WITH SEATTLE REPERTORY THEATRE
FICHANDLER STAGE | MARCH 30—APRIL 29, 2018**

From Pulitzer Prize-winning playwright August Wilson comes the Civil Rights Era masterpiece about everyday lives in the shadow of great events, and of unsung citizens who are anything but ordinary. "Perfection ... a work by a writer at the peak of his powers." (*Variety*)



WORLD-PREMIERE MUSICAL

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 DIRECTION BY KRIS KUKUL | CO-PRODUCTION
WITH PERSEVERANCE THEATRE | KREEGER THEATER | APRIL 13—MAY 20, 2018**

Eowyn Ivey's beloved debut novel, a finalist for the Pulitzer Prize, is reborn as a magical new musical with a score that combines Alaskan backcountry string-band traditions and contemporary musical theater. A grieving couple, reeling from the loss of an unborn child, struggles to rebuild their lives in the brutal Alaskan wilderness.

SPECIAL ADD-ON PRODUCTION



REDISCOVERED AMERICAN CLASSIC

HAL LINDEN IN THE PRICE

**BY ARTHUR MILLER | DIRECTED BY SEEMA SUEKO
ARLENE AND ROBERT KOGOD CRADLE | OCTOBER 6—NOVEMBER 5, 2017**

One of the most personal plays by American theater giant Arthur Miller, *The Price* is a fascinating study of the struggle to make peace with the past and create hope for the future. "As relevant today as the day it was written." (*The Hollywood Reporter*)

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THE ORIGINALIST

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The Originalist
Program Book
Published July 7, 2017

Cover Photo by
Gary W. Sweetman
Program Book Staff
Anna Russell, Director of Publications
David Sunshine, Graphic Designer



John's play has everything — the red meat of politics; power and how one deals with it; an intimate look into the workings of the Supreme Court through the mind of one Justice; a fiery battle for the soul and the heart of 'the other'; one's legacy and what it means; and whether the possibility of a middle in today's political landscape is possible.

Wow, we've come a long way politically since we premiered *The Originalist* in March 2015. Justice Scalia passed away in February 2016. We have a new President and administration, and nationally the political atmosphere is on fire. We are more polarized now than we were two years ago. Is the dream of finding a middle ground simply naïve?

I don't think so, and I believe John Strand agrees with me. At moments like this, this story is even more important to experience. To listen, to take time to understand an opposing view, to get to the heart of complex matters and find a way to work together are components of practicing free speech.

Arena Stage has launched Power Plays, an ambitious initiative to commission 25 new plays or musicals spanning the history of our nation from 1776 to the present decade. We will experience stories of presidents, broken treaties, government secrets, lost parts of American history and more. Learning and understanding American stories of politics and power makes us more informed as a democracy, and can shed light on how we can face personal and political adversaries. Sometimes the way we understand our lives is through stories about this moment in time and sometimes through plays from an earlier era that underscore where we are in history. These plays will not fall along party lines — they will challenge all of us and I am eager to open these dialogues.

The Originalist is part of the beginning of Power Plays, and it's a pleasure to produce it again this summer. Since we premiered it, *The Originalist* has travelled to Asolo Repertory in Florida, Pasadena Playhouse in California and will be produced in Chicago at Court Theatre. Audiences have been energized and fascinated by John's story. With what has passed — and is happening at this very moment — the story is richer and deeper than before. Edward Gero's performance as Justice Scalia is masterful and since Scalia's passing — he is the living embodiment of the Justice.

This is a powerful time in America — and we each need to speak out loudly about what's important to us. Our lives — and our country — depend on it.

All Best,

A handwritten signature in black ink, reading "Molly".

Molly Smith, Artistic Director

FROM THE EXECUTIVE DIRECTOR



As many of you know, Arena premiered *The Originalist* in Spring 2015. Playwright John Strand was in residence with us, and he and Molly were bold in creating this meaty play about Justice Scalia and finding a way through political dialogue to a middle ground to address the polarization of our political parties. It was a new play with a current topic and, I have to admit, we were all nervous. Not because the play wasn't strong — one just never knows how audiences will respond when it's all new. It turned out that Washington, D.C. audiences loved the play, loved Ed Gero as Scalia and the run of the show was extended due to high demand.

Since then, *The Originalist* has been produced at Asolo Repertory in Sarasota, FL, and Pasadena Playhouse in Pasadena, CA. Back to Arena for a limited run this summer, it will next travel to Chicago's Court Theater, home of Scalia's alma matter, in Spring 2018. Audience reaction has been similar in these diverse places. There are many discussions about future productions as well — and who knows, you may even see it take the same route as *Next to Normal*, *The Velocity of Autumn*, *Sweat* and *Dear Evan Hansen*.

However, *The Originalist* has not only been successful in going to other cities, its premiere played a prominent role in inspiring Molly's ambitious Power Plays initiative, to commission 25 new plays or musicals spanning American history through a political lens. Arena's commitment to new work is generously supported by many of you, and we welcome new interest as well. Power Plays will tackle five broad voices: Presidential Voices, Women's Voices, African-American Voices, Musical Theater Voices and Insider Voices. This season will see the premiere of Mary Kathryn Nagle's *Sovereignty*, which connects the history of the U.S. government's attempts to erase the inherent sovereignty of Native American Tribal Nations — such as Cherokee Nation — through intersections of political and personal truths. Please continue to join us as we build the framework for the future of American theater.

While awards are not the goal of a not-for-profit arts organization, it was encouraging for Arena Stage, and our local peers at Ford's Theatre, to be present at the Tony Awards this past June celebrating the success of several productions which had their premieres in Washington, D.C. You are in the right place to be at the forefront of new theater. The support of our audiences is essential — you play a big role making it all possible.

Warmly,

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

Edgar Dobie, Executive Director



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Q&A WITH PLAYWRIGHT JOHN STRAND



ARENA STAGE: *The Originalist* was first produced at Arena Stage in the spring of 2015. It has since been performed at the Asolo Repertory Theatre in Florida, the Pasadena Playhouse in California and next spring will head to Court Theatre in Chicago. How has this play grown in its travels?

JOHN STRAND: It's gotten tighter and sharper — the normal process of listening to audiences and tossing out whatever is not essential to the story. The portrayal of Scalia by Edward Gero has gotten deeper and more powerful, which is a masterful feat of acting. The character of Cat, Scalia's law clerk, played by Jade Wheeler, has gotten tougher and packs a punch, as the justice discovers in the play.

AS: Now, returning to Arena Stage, *The Originalist* lands in a striking new way. Justice Antonin Scalia passed away and we have Trump in the White House. What does it mean to bring this play back to D.C. in 2017?

JS: First of all, it means returning to the most politically sophisticated audience in the U.S. at the top regional theater in the country, so that's a pleasure. It means discovering that Antonin Scalia is no longer "the most polarizing figure in American civic life," as Cat declares. The current president stole the crown. The play is still about the hope of compromise and what it takes to stop seeing our political adversaries as monsters. It's an ideal that seems farther away than ever now. All the more reason to keep pushing for it.

AS: You spent months researching the late Justice Scalia's life, interviewing people who knew him or clerked for him. Do you have a particular anecdote about him?

JS: I love it that in 1986 he showed up at his Senate confirmation hearing with his whole family — all nine kids and his wife. What a show! But it must have worked. He was confirmed unanimously, 98-0. Will that ever happen again?... Forty years later, the viewing of his casket at the Supreme Court was a remarkable event. There were long lines around the block. Not everyone in the crowd was a supporter, but people were quiet and deeply respectful of the position he held and the institution of the Court. It was a moment in history and people came together to be part of it, whether they agreed with his rulings or not. Nino the Divisive had become a unifier.

CONTINUE THE CONVERSATION

Join us for a post-show conversation on:

WEDNESDAY, JULY 19

following the 7:30 p.m. performance

Nina Totenberg, legal affairs correspondent for National Public Radio • Former Congressman Tom Davis (R-VA), author of *The Partisan Divide* • Jess Bravin, Supreme Court correspondent for the *Wall Street Journal* • Playwright John Strand • Actor Edward Gero

SATURDAY, JULY 22

following the 8:00 p.m. performance

Associate Justice Ruth Bader Ginsburg, U.S. Supreme Court • Artistic Director Molly Smith

TUESDAY, JULY 25

following the 7:30 p.m. performance

Lawrence Solum, law professor and originalism scholar at Georgetown Law • Playwright John Strand • Actor Edward Gero

THURSDAY, JULY 27

following the 8:00 p.m. performance

Former Congressman Martin Frost (D-TX) • Joe DiGangi, former political science professor, member of the Supreme Court Historical Society • Playwright John Strand • Actor Edward Gero

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Arena Stage
Molly Smith, Artistic Director | Edgar Dobie, Executive Director
in a co-production with Asolo Repertory Theatre and Pasadena Playhouse

PRESENTS

THE ORIGINALIST

BY
JOHN STRAND

DIRECTED BY
MOLLY SMITH

ASSOCIATE DIRECTOR
SEEMA SUEKO

SET DESIGNER
MISHA KACHMAN

COSTUME DESIGNER
JOSEPH P. SALASOVICH

LIGHTING DESIGNER
COLIN K. BILLS

SOUND DESIGNER
ERIC SHIMELONIS

STAGE MANAGER
JANA LLYNN

ASSISTANT STAGE MANAGER
ALLIE ROY

DRAMATURG
JOCELYN CLARK

Originally produced by Arena Stage, Washington, D.C.
Molly Smith, Artistic Director | Edgar Dobie, Executive Director
Subsequently produced by Asolo Repertory Theatre, Sarasota Florida
Michael Donald Edwards, Producing Artistic Director | Linda DiGabriele, Managing Director

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- THE NEW YORK TIMES

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Brian Anthony Wilson as Thurgood Marshall in THURGOOD. Photo by Christopher Mueller

TIME AND PLACE

The play is set in and around Washington, D.C., in 2012-2013.

CAST LIST (in order of appearance)

Antonin Scalia	EDWARD GERO
Cat	JADE WHEELER
Brad	BRETT MACK

FOR THIS PRODUCTION

Technical Director	NATALIE BELL
Properties Director	MONIQUE WALKER
Master Electrician	CHRISTOPHER V. LEWTON
Sound Director	TIMOTHY M. THOMPSON
Costume Director	JOSEPH P. SALASOVICH
Directing Intern	STEPHEN PICK
Legal Consultant.....	ELLIOT J. FELDMAN
Deck Carpenter / Automation Technician.....	SEAN MALARKEY
Deck Carpenter.....	MICK COUGHLAN
Props Technician	MARION HAMPTON DUBÉ
Light Board Operator.....	SCOTT FOLSOM
Assistant Lighting Designer	TYLER DUBUC
Sound Board Operator.....	ADAM W. JOHNSON
Wardrobe Supervisor	ALINA GERALL



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CAST (in alphabetical order)



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

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



JADE WHEELER (*Cat*) makes her Arena Stage debut. She is ecstatic to return to the role following productions at Pasadena Playhouse and Asolo Repertory. Jade has performed extensively along

the east coast from Massachusetts to Florida. Most recently she appeared in *The Legend of Georgia McBride* at GableStage. Her one-woman show *Who is Eartha Mae?* played Off-Broadway at the 2016 United Solo Fest and won for Best Cabaret. Local credits include Debbie Allen's *Alex in Wonderland* and *Lost in the Stars* (the Kennedy Center); *An Octoroon* (Woolly Mammoth); *The Two Gentlemen of Verona* (Shakespeare Theatre Company); and *Ruined* (Everyman Theatre). Regional credits include GableStage, Central Square Theatre and Stoneham Theatre. She received her B.A. in theater and French from George Mason University and additional training from La Ferme de Trielle and The Actors Space. jadewheeleractor.wixsite.com/home



BRETT MACK (*Brad*) is honored to be making his debut at Arena Stage. Past regional theater credits include *The Great Society* (Asolo Repertory); *Mezzulah 1946* and *The Muckle Man* (Pittsburgh City Theatre);

Leveling Up and *The Tempest* (The Hippodrome Theatre); *Twelfth Night* and *Julius Caesar* (Orlando Shakespeare Theatre); and *The Illusion* (Chautauqua Theatre). Brett is a recent M.F.A. graduate from Florida State University. He can be seen in season two of *Scandal* on ABC. Brett is grateful to be a part of the team behind *The Originalist* and would also like to thank his family for their constant support.



CREATIVE

JOHN STRAND (*Playwright*)'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 *Commienland* 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*.

MOLLY SMITH (*Director*) See bio on page 19.

SEEMA SUEKO (*Associate Director*) joined the Arena Stage staff in July 2016 as deputy artistic director, and recently directed *Smart People*. She previously served as associate artistic director at Pasadena Playhouse and executive artistic director of Mo'olelo Performing Arts Company in San Diego. Her directing and acting credits include Pasadena Playhouse, People's Light, The Old Globe, San Diego Repertory, La Jolla Playhouse, Yale Repertory, 5th Avenue Theatre, Native Voices and Mo'olelo, among others. As a playwright, she received commissions from Mixed Blood Theatre and Center Stage. Her work has been recognized by the California State Assembly, NAACP San Diego Branch, San Diego Theatre Critics Circle, Chicago Jeff Awards, American Theatre Wing and American Theatre magazine. Seema serves on the Diversity Committee of the Stage Directors and Choreographers Society.

MISHA KACHMAN (*Set Designer*) has worked at Asolo Repertory, Baltimore Center Stage, Cincinnati Playhouse in the Park, the Kennedy Center, Milwaukee Shakespeare, Opera Lafayette, Opera Royal Versailles, Pasadena Playhouse, Portland Center Stage, Round

House, Shanghai Dramatic Arts Center, Signature Theatre, Skylight Music Theatre, Studio Theatre, Syracuse Stage, Theater J, Wilma Theater and Woolly Mammoth, among many other companies in the United States and abroad. He is a company member at Woolly Mammoth and an associate artist at Olney Theatre Center. Misha is a Helen Hayes Award recipient, a graduate of the St. Petersburg Theatre Arts Academy and serves as the associate professor of scene and costume design and head of M.F.A. in design at University of Maryland.

JOSEPH P. SALASOVICH (*Costume Designer*) is the costume director at Arena Stage, where he has worked for 17 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.

COLIN K. BILLS (*Lighting Designer*) is pleased to return to Arena Stage, where his credits include *Oliver!*, *Fiddler on the Roof* and the premiere of *The Originalist*. He is a company member at Woolly Mammoth where he has designed over 45 productions, including *An Octoroon*, *HIR* and *Black Side of the Moon*. As a conspirator with the devising company dog & pony dc, he has collaborated in the writing, direction and design of *A Killing Game*, *Beertown* and *Toast*. His recent work includes *Macbeth* at Shakespeare Theatre Company, *Midwestern Gothic* at Signature Theatre and *Transmission* with The Welders. Colin is the recipient of three Helen Hayes Awards and a Princess Grace Fellowship in Theater. He is a graduate of Dartmouth College.

ERIC SHIMELONIS (*Sound Designer*) returns to Arena Stage after having composed music for *Orpheus Descending* and *Anna Christie*, and creating the sound design for the original production of *The Originalist*. Other recent projects include *Grounded* (Everyman Theatre, Olney Theatre Center and Northern Stage); *The Nether* (Woolly Mammoth); and *The Flick* (Signature Theatre), for which he received a Helen Hayes Award nomination. www.shimelonis.com

JANA LLYNN (Stage Manager) is delighted to return to her hometown area and Arena Stage where recent credits include *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*, *Matt & Ben* (starring Mindy Kaling), *The Shawl* (director Sidney Lumet, starring Dianne Wiest), and *Beau Jest* (three years Off-Broadway, director for Boston production). Additional credits include two tour stops of *The Absolute Brightness of Leonard Pelkey* (Philadelphia Theatre Company and Laguna Playhouse), *The Hard Problem* (Studio Theatre) and *The Night Alive* starring Edward Gero (Round House). PSM for Pfizer-Brazil's Viagra launch.

ALLIE ROY (Assistant Stage Manager) is thrilled to make her Arena Stage debut with *The Originalist*. Allie's other D.C.-area credits include *Diner*, *West Side Story*, *Mrs. Miller Does Her Thing* and *Elmer Gantry* (Signature Theatre); *Straight White Men*, *Animal*, *Silence! the Musical* and *Murder Ballad* (Studio Theatre); and *Ulysses on Bottles*, *When January Feels Like Summer* and *After the War* (Mosaic Theater Company). Before moving to D.C., Allie worked in Los Angeles for 10 years, where she was the resident stage manager for Cabrillo Music Theatre. With Cabrillo, Allie stage managed over 20 productions including *The Producers*, *42nd Street*, *Legally Blonde*, *CATS* and *1776*. Allie is a graduate of UCLA's School of Theater, Film and Television, and is a proud member of Actors' Equity.

JOCELYN CLARK (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 SITI 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, will premiere in New York in March.

ASOLO REPERTORY THEATRE Now in its 59th season, Asolo Repertory Theatre is recognized as one of the premier professional theaters in America and one of the largest in the Southeastern United States. As a center for theatrical excellence, Asolo Rep crafts the highest quality productions of classical, contemporary and newly commissioned work all performed in the rarest form of rotating repertory. Asolo Rep's highly-skilled acting company and extensive craftsmanship bring to life this unique performance method that offers audiences a unique and dynamic theatre experience. Under the leadership of Producing Artistic Director Michael Donald Edwards and Managing Director Linda DiGabriele, this world-class institution has taken a bold step toward the future, building landmark partnerships and collaborations which will add to its success for generations to come.

PASADENA PLAYHOUSE Celebrating its centennial this year, Pasadena Playhouse is one of the most prolific theater companies in America. Its legacy includes world premieres by beloved American playwrights Eugene O'Neil and Tennessee Williams and productions that have transferred to Broadway like *Sister Act: The Musical*. In 1937, the Playhouse was officially recognized as the State Theater of California for its contribution and commitment to the dramatic arts. Today it continues that tradition of excellence under the helm of Producing Artistic Director Danny Feldman. Dedicated to enriching lives through theater, community programs and learning, Pasadena Playhouse is a living force in the community.

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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) After nearly four decades, Edgar continues to enjoy a career in public theater. He has served as executive director of Trinity Repertory Company in Providence, founding managing director of Toronto's Canadian Stage Company and managing director at National Arts Centre in Ottawa and Vancouver's New Play Centre. Based in New York City for six years, he was president of Andrew Lloyd Webber's Really Useful Company and the North American executive producer of *Riverdream*, as well as managing producer of the Tony Awards. His Broadway producing credits include *Sunset Boulevard* (Tony Award for Best Musical), *Joseph and the Amazing Technicolor Dreamcoat*, Paul Simon's *The Capeman*, *The Adventures of Tom Sawyer*, Boubil and Schönberg's *The Pirate Queen* and Dolly Parton's *9 to 5*. He is a member of the Directors for theatreWashington and the Southwest Business Improvement District. He also serves as a Tony Award nominator for the 2017 season. Edgar, his good wife Tracy and their daughter Greta Lee are all proud residents of Southwest Washington, D.C.

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association.



The actors and stage managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The scenic, costume, lighting and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.



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

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Arena Stage gratefully acknowledges the many individuals, families, corporations and foundations whose support of the Next Stage Campaign helped us realize the construction and expanded programming of our new center, Arena Stage at the Mead Center for American Theater. In recognition of their tremendous generosity and visionary philanthropy, Arena Stage is proud to honor Gilbert and Jaylee Mead with the naming of our new theater center which opened its doors to the public on October 23, 2010.

Our Donor Honor Wall represents all gifts to the Next Stage Campaign of \$30,000 or more. A full listing of all Next Stage Campaign contributors of \$1,000 or more can be found at www.arenastage.org/donate/next-stage-campaign. For more information about future naming opportunities, please contact Kristen Mitchell at 202-600-4026 or kmitchell@arenastage.org.

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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.

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ARENA STAGE REMEMBERS LYNWOOD 'LYN' SINNAMON (1935 - 2017)

Lyn and his wife, Thalia, have been ushers, supporters and stalwarts of the Arena Stage community for over 20 years. As volunteers at each opening night performance, the couple would discuss the works seen on stage with audience members, often sharing in-depth knowledge about the theater, artists and directors. Over the years, they have been overly kind and generous and have become an integral part of the Arena family.

Lyn has left a lasting legacy not only for Arena Stage and its staff, but for all the ushers, audience and community members he has encountered. We will be forever grateful to Lyn for his kindness and dedication to Arena Stage and its mission.



THANK YOU - THE ANNUAL FUND

THE ANNUAL FUND

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.

For more information on the benefits of becoming an Annual Fund contributor, call the Development Department at 202-600-4177. The following are contributors as of June 28, 2017.

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