

A man with a grey beard and mustache, wearing a black suit, white shirt, red tie, and a black bowler hat, stands in the center of the frame. He is surrounded by a variety of musical instruments and furniture. To his left is a large, ornate harp with a blue frame and gold accents. Behind him is a green armchair and a red suitcase. To his right is a large, ornate wooden cabinet with a yellow gramophone horn and a yellow violin. The background is filled with more musical instruments and furniture, creating a rich, textured environment.

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



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The Price Program Book
Published October 6, 2017

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When looking at the true giants of the theater, there are very few American playwrights more important than Arthur Miller. Arena Stage has a long history of producing Arthur Miller's work, dating back to 1954 with the opening of *All My Sons* during Arena's fourth season. Since that initial production in 1954, Arena has produced nearly 15 productions of Miller's work, including the first full-length production of *A View from the Bridge* in 1956. I had the pleasure of directing *All My Sons* in May of 2001, and Arena celebrated the work of Arthur Miller in the "Giants Festival" during the 2007/08 season, which featured *Death of A Salesman*

and *A View from the Bridge* in rotating rep, as well as additional readings, film screenings and lectures focused on his robust body of work.

Tonight, you have the great pleasure of seeing Seema Sueko's staging of *The Price*. Last season, Seema staged an energetic and artful production of *Smart People* — I can't wait for you to see how she tackles this American classic about families, loss and the dividing of the estate. The cast is led by the incomparable Hal Linden alongside Maboud Ebrahimzadeh, Ricardo Frederick Evans, Pearl Sun and Rafael Untalan. The design team includes Arena cornerstone Allen Lee Hughes (Lighting) with Ivania Stack (Costumes), Roc Lee (Sound) and Wilson Chin (Sets), who makes his Arena Stage design debut with this production. Together they have transformed the Kogod Cradle into the cluttered New York City attic of the Franz family and the final reckoning of past injuries.

My mother of almost 96 years recently died, and my sister and I have just gathered with friends and relatives for her funeral to mourn and celebrate her life, and to go through her furniture and personal items. Furniture and clothing take on a life of their own when a loved one passes. What could be more personal and powerful than connecting the people you love with what they've left behind?

We hope you will join us for our other offerings this season. From the politically charged story of Nina Simone in Christina Ham's *Nina Simone: Four Women* to the premiere of our newest Power Play *Sovereignty*, our dynamic programming promises vigorous and heartfelt discussions about life.

Where else but Arena Stage can you be engaged, moved and charged by the intensity of life?

See you at Arena,

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

Molly Smith, Artistic Director

FROM THE EXECUTIVE DIRECTOR



The success of Arena Stage as a nonprofit arts organization relies in part on its commitment to its core values. In my program notes this season, I aim to highlight those core values and demonstrate how we live our values and apply them to the decisions we make as an organization. What better way to start off than our first core value:

Create a work culture that reflects and borrows from the culture of the rehearsal hall which values experimentation and collaboration

First, what is the culture of the rehearsal hall? For me, the rehearsal hall signifies the thrill of possibility and approaching matters from each and every angle. It is trusting the vision of the director, and transforming together so that our actors ultimately have the confidence they need to tell the story.

As in the rehearsal hall, Arena Stage's work culture has been defined by taking risks. We accept the ability to fail, knowing that we are surrounded by colleagues who will encourage and support us. Much like a production evolving from first rehearsal to opening night, it is our duty to ensure that the ideas shared in our internal meetings and discussions come into fruition to help better serve our organization.

As the past year has shown, Arena Stage is open to new ways of doing business and taking on things that are unfamiliar. Earlier this summer, we ventured outside the comfort zone of the subscription model, pursuing summer programming by bringing back *The Originalist*, using the previous successes of *Born For This*, John Grisham's *A Time to Kill* and, of course, *Dear Evan Hansen* as models. Additionally, our leadership demonstrated the courage to re-examine our own performance, opening our board structure up to evaluation and taking a closer look at how we govern ourselves. Following our trustees completing a board satisfaction survey and engaging in several meaningful conversations at our annual Board Retreat, we chose to eliminate our Communications and Community Engagement committees and introduced Strategy and Governance committees. As an institution, Arena Stage will need to embrace the generative thinking of the rehearsal hall to face the challenges of being a nonprofit theater company in the twenty-first century.

We hope that the work done inside our rehearsal room is evident not only on our stages, but on the success of our organization as a whole.

Thanks for reading,

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

Edgar Dobie, Executive Director
edgar@arenastage.org

MOLLY SMITH'S 20TH

“I COME FROM ALASKA...”

So began a slide presentation that Molly Smith shared nationally, including at a Theatre Communications Group national conference, putting her and her theater in Juneau — Perseverance Theatre — on the American theater map.



Molly Smith was born in Yakima, Washington, the daughter of Catherine Mullins and Bernard Smith. Sadly, Bernard, a clinical psychologist, passed away shortly before she was born. Her mother Kay — a social worker and adoption specialist — raised Molly and her sister Bridget with tenacity and verve as a single mother. Molly remembers clearly her first childhood theater experience, a touring production of *Camelot* starring Robert Goulet: “I can remember everything ... the red seat I sat in, the section of the balcony where my seat was, the light emanating from the stage and my own body leaning in. I was hooked.”

With her mother’s strong example, Molly was creative, independent and tenacious. In elementary school, she got into trouble for wearing home the ‘reading crown’ as best reader in first grade after making her own crown to be

rewarded with ice cream as many nights as possible. At age 11 she started a “dial-a-dinner” service, selling meals for delivery over the phone. When people began calling for meals from the ad in the paper, her shocked mother even took a moment to consider whether she’d join Molly in this entrepreneurial idea.

When Molly was 16, Kay moved the family to Alaska “for money and adventure.” After finishing high school, Molly attended the University of Fairbanks (on a pre-law track!) for a year and traveled to Europe, back-packing for three months, where she decided to start a theater in Juneau — she was just 19. She then transferred to Catholic University to follow her passion for theater. Both her parents and her sister attended

ANNIVERSARY SEASON

Catholic University, and her grandfather graduated from Georgetown — as a Western family, it was always important to finish school in the East. She earned her master's degree from American University, but Molly believes her most important learning was in the small professional theaters of D.C.

During her time in college, Molly made important artistic friends, such as playwright Paula Vogel and Studio Theatre founder Joy Zinoman. She worked as a drama therapist at St. Elizabeth's Hospital, at theaters including New Playwrights', ASTA, the Washington Area Feminist Theatre and the West End. She was inspired by visionaries like Arena's Zelda Fichandler, as well as artistic risk takers such as the Performance Garage, the Ridiculous Theatre and Mabou Mines. In 1978, Molly packed 50 used theater seats — along with her vision and determination — and headed back home to start her theater company in Juneau. She led Perseverance Theatre through 19 years of mainstage productions, educational and outreach programs, tours and festivals. They toured around the state and internationally over 70 times during her tenure, from Nome, Alaska to Athens, Greece. Perseverance thrives today and will partner with Arena later this season on the premiere of the new musical *Snow Child*.

When Molly arrived at Arena Stage 20 years ago, she said "As I thought about the possibility of becoming artistic director for Arena, I sat and looked for many hours meditating on the snow-covered mountains which surround Juneau and asked myself what the next phase of my life would be. This is a homecoming for me in the most beautiful sense of the word. I come to you today with the same sense of adventure."

Molly's anniversary program pages are joyously sponsored by Andrew R. Ammerman.



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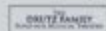
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A CONVERSATION WITH DIRECTOR SEEMA SUEKO AND ACTOR HAL LINDEN



Seema Sueko and Hal Linden

You two have worked together before.

SEEMA SUEKO: Hal played Henry in my production of *The Fantasticks* last year at The Pasadena Playhouse.

HAL LINDEN: This is the second show we've done together where I enter up a trap. Next show we do, Seema, you gotta let me enter from one of the wings!

SS: It's a deal, Hal!

Hal, what excites you about working at Arena Stage?

HL: I have never worked at Arena Stage before, which is interesting because I kind of started becoming an actor in the D.C. area, a long, long time ago. I've known Arena Stage and saw many of my friends cut their teeth here. It's always been in the back of my mind — one of these days. And one of these days is here.

Seema, what is *The Price* about?

SS: It's about fighting to heal. I have a friend who grew up in a household where they didn't tell each other they loved one another. He grew up suppressing all his feelings. Recently, in his 40s, he began going to therapy, examining his past, and recognizing that he has all these wounds from his childhood. He's now learning how to feel his emotions and let them out. When he cried in front of me, it was strange. These cries came out like spurts of vomit, dry heaves. I couldn't tell if he was laughing or crying. But what I did know was that he was healing. And that's why *The Price* is necessary today. Though it's set in 1968, the need to heal is eternal. We are all wounded, whether that's personally from moments in our childhood, or nationally as a divided country. None of us can move forward in our lives until we peel the scabs off, wade through the muck, hold a mirror up to the narratives we've invented, and then finally take responsibility for our choices and forgive ourselves and those who wounded us. The play is bookended with the sound of the Laughing Record — a popular recording made in the 1920s of a woman laughing over the sound of a melancholy trumpet. She is joined by a man laughing. This record made people laugh. As I think back to my friend whose cries sounded like laughter. I wonder is this laughter at the end of the play? Is it crying? And really it doesn't matter because it is healing.

Hal, you play Gregory Solomon. Tell us about him.

HL: Gregory Solomon is a very old used-furniture dealer, who has lived through some of the most horrific and wonderful times in history. This is 1968 and he is 89 years old. He's lived through the World Wars, the Depression ... and has survived all of it. He is a survivor. He's in the play just to give "the price." He gives the price of the furniture that they are trying to sell and, metaphorically, the price we all pay for the decisions that we make in our lives.



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BY
ARTHUR MILLER

DIRECTED BY
SEEMA SUEKO

SET DESIGNER
WILSON CHIN

COSTUME DESIGNER
IVANIA STACK

LIGHTING DESIGNER
ALLEN LEE HUGHES

SOUND DESIGNER
ROC LEE

WIG DESIGNER
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AND VICTOR VAZQUEZ**

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SETTING / CAST LIST / FOR THIS PRODUCTION

SETTING

The Attic Floor of a Manhattan Brownstone, October, 1968.

CAST LIST (in order of appearance)

Victor Franz (October 6 – November 5).....	MABOUD EBRAHIMZADEH
Victor Franz (November 7 – 12).....	RICARDO FREDERICK EVANS
Esther Franz.....	PEARL SUN
Gregory Solomon.....	HAL LINDEN
Walter Franz.....	RAFAEL UNTALAN

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
Production Dramaturg.....	KATIE ROSENBERG
Directing Assistant.....	F. BINTA BARRY
Props.....	ALEKX SHINES
Light Board Operator.....	SCOTT FOLSOM
Assistant to the Lighting Designer.....	SYDNEY BECKER
Set Design Assistants.....	JENN DOUN, CHRIS THOMPSON, MINGSHUO ZHAO
Sound Engineer.....	EM GUSTASON
Wardrobe Supervisor.....	ALINA GERALL
Hair and Makeup Supervisor.....	LASHAWN MELTON
Stitcher.....	RAYNA C. RICHARDSON
Fencing Consultant.....	NICK MONAHAN
Board Intern.....	DAVID SHIFFRIN

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CAST (in alphabetical order)



MABOUD EBRAHIMZADEH (Victor Franz, October 6 – November 5) is thrilled to make his Arena Stage debut. He recently won the Barrymore Award for

Outstanding Leading Actor for *The Invisible Hand* (Theatre Exile). D.C. credits include *Timon of Athens* and *Julius Caesar* (Folger Theatre); *The Pillowman*, *The Last Days of Judas Iscariot*, *Bobrauschenbergamerica* and *Scorched* (Forum Theatre); *Bengal Tiger at the Baghdad Zoo* (Round House); *Water by the Spoonful* and *Edgar and Annabel* (Studio Theatre); *The Tale of the Allergist's Wife* and *Boged* (Theater J); *A Few Good Men* (Keegan Theatre); *A Man, His Wife, and His Hat* (Hub Theatre); and *Side Man* (1st Stage). Regional credits include *Murder on the Orient Express* and *Disgraced* (McCarter); *Disgraced* (Milwaukee Repertory); *The Liar* (Gulfshore Playhouse); *The Container* (Center Stage); and *Mockingbird* (Kennedy Center). Film credits include *Imperium* and *Sally Pacholok*. www.maboudebrahimzadeh.com



RICARDO FREDERICK EVANS (Victor Franz, November 7 – 12) returns to Arena Stage after appearing in *Our War*. Other D.C.-area credits include

Sterling in *Two Trains Running* (Round House); the Egungun in *In the Red and Brown Water* (Studio Theatre); Orsino in *Twelfth Night* (Taffety Punk); the titular character in *Hercules in Russia* (Doorway Arts Ensemble); and *The Jungle Book*, *Disney's Mulan*, *Ferdinand the Bull*, *Rumpelstiltskin* and a Helen Hayes nomination for *Doctor Dolittle* (Imagination Stage). Ricardo can be seen in the independent film *Of Dice and Men* directed by Kelley Slagle, and *Route 30*, *Three!* and *The Father and the Bear*, both directed by John Putch. TV credits include *House of Cards*.



HAL LINDEN (Gregory Solomon) makes his Arena Stage debut. He is an actor, singer and musician whose career has spanned over 65 years on stage, TV, film and a cabaret-style variety show which tours nationally, *Hal Linden in Concert*. Hal is perhaps best known for his portrayal of police precinct captain Barney Miller in the hit TV series *Barney Miller*, which earned him seven Emmy Award nominations and three Golden Globe nominations. Film credits include *Bells Are Ringing*, *When You Comin' Back, Red Ryder?*, *Starflight One*, *Out To Sea*, *A New Life* and *Time Changer*. Hal has performed in over 20 Broadway and Off-Broadway productions, including the revival of Cole Porter's *Anything Goes* and *The Rothschilds*, for which he won a Tony Award for Best Actor in a Musical. He currently serves as spokesman for the Jewish National Fund.



PEARL SUN (Esther Franz) is honored to make her Arena Stage debut. Select Broadway and Off-Broadway credits include *If/Then*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Assassins* (City Center Off-Center), *Merrily We Roll Along* (City Center Encores!), *The Seven* (New York Theatre Workshop) and *Happiness* (Lincoln Center Theatre). She played Diana for over 50 performances in the first national tour of *Next to Normal*; *Bernstein's Mass* (Philadelphia Orchestra); *Yoshimi Battles the Pink Robots* and *The Seven* (La Jolla Playhouse); and *tick, tick... Boom!* (Westport Country Playhouse). TV credits include *Orange is the New Black* (Netflix), *Gotham* (FOX) and *The Good Wife* (CBS). Special thanks to Ashley at KMR. For Johannes & Max. Instagram: @pearlraysun.



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RAFAEL UNTALAN (Walter Franz) is delighted to make his Arena Stage debut. D.C.-area credits include *Yellow Face* and *Falling Out of Time* (Theater J); *Anime Momotaro* and *Sinbad* (Imagination Stage); and *The Duchess of Malfi* (We Happy Few). Regional credits include Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery* (Cleveland Play House and Cincinnati Playhouse in the Park), *The Ramayana* (A Contemporary Theatre), *Equivocation* (Virginia Repertory), *Twelfth Night* (TheatreWorks), *A Tale of Two Cities* (Seattle Children's Theatre) and *The Winter's Tale* (Marin Shakespeare). Rafael spent three years at Oregon Shakespeare Festival, where he appeared in numerous productions including *Cyrano de Bergerac* and *Romeo and Juliet*. Film and TV credits include *Earth and Eden* (Invisible Pictures) and *Leverage* (TNT). Rafael received his M.F.A. from The Academy for Classical Acting at George Washington University.

CREATIVE

ARTHUR MILLER (Playwright)'s plays include *All My Sons* (New York Drama Critics' Circle Award winner, two-time Tony Award winner), *Death of a Salesman* (Pulitzer Prize winner, New York Drama Critics' Circle Award winner), *The Crucible* (Tony Award winner), *A View from the Bridge*, *A Memory of Two Mondays*, *After the Fall*, *Incident at Vichy*, *The Price*, *The Creation of the World and Other Business*, *The American Clock*, *The Ride Down Mt. Morgan*, *The Last Yankee*, *Broken Glass*, *Mr. Peter's Connections* and *Finishing the Picture*. His novels include *Focus* and *The Misfits*, he has written the text for *In Russia*, *In the Country* and *Chinese Encounters*. Published books include *Echoes Down the Corridor: Collected Essays, 1994-2000*; *On Politics and the Art of Acting*; and *Timebends*. He received the 2001 Medal for Distinguished Contribution to American Letters.

SEEMA SUEKO (Director) joined the Arena Stage staff in July 2016 as deputy artistic director and made her Arena Stage directorial debut with *Smart People*. She previously served as associate artistic director at The Pasadena Playhouse and executive artistic director of Mo'olelo Performing Arts Company. Her directing and acting credits include *The Pasadena Playhouse*, *People's Light*, *The Old Globe*, *San Diego Repertory*, *Yale Repertory*, *5th Avenue Theatre* and *Native Voices*, 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, Chicago Jeff Awards, *American Theatre Wing* and *American Theatre* magazine. Seema developed the Consensus Organizing for Theater methodology, has done research on the neuroscience of acting and serves on the Diversity Committee of the Stage Directors and Choreographers Society.

WILSON CHIN (Set Designer) is excited to make his Arena Stage debut! Previous D.C. productions include *Tribes* (Studio Theatre) and *The Way of the World* (Shakespeare Theatre Company). Wilson has earned acclaim for his designs for new plays, including Geoffrey Nauffts' *Next Fall* (Broadway); Julia Cho's *Aubergine* (Berkeley Repertory); Samuel Hunter's *Lewiston* (Long Wharf); Elizabeth Irwin's *My Mañana Comes* (Playwrights Realm); Hansol Jung's *Wild Goose Dreams* (The Public); Jason Kim's *The Model American* (Williamstown Theatre Festival); Mike Lew's *Tiger Style!* (Huntington); Martyna Majok's *Cost of Living* (Manhattan Theatre Club); Terrence McNally's *Mothers and Sons* (Bucks County Playhouse); Antoinette Nwandu's *Pass Over* (Steppenwolf); and Mat Smart's *Kill Local* (La Jolla). Opera designs include *Lucia di Lammermoor* (Lyric Opera of Chicago) and *Eine Florentinische Tragodie/Gianni Schicchi* (Canadian Opera, Dora Award). www.wilsonchin.com





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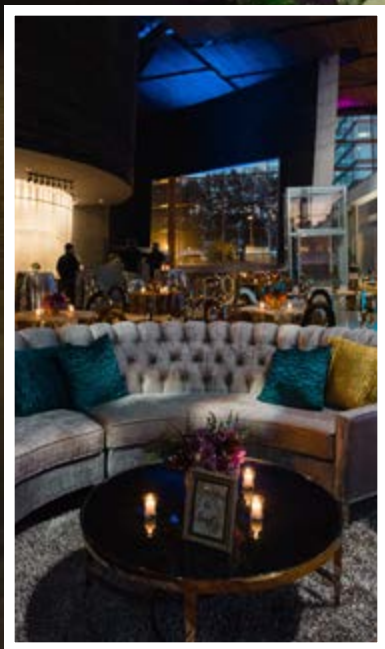
IVANIA STACK (*Costume Designer*)'s regional and D.C.-area credits include Woolly Mammoth (company member), Arena Stage, the Kennedy Center Theater for Young Audiences, Center Stage, Everyman Theatre, The Second City, Contemporary American Theatre Festival, Round House, Signature Theatre, Imagination Stage, Olney Theatre Center (associate artist), Studio Theatre, Theater J, Constellation Theatre, Pointless Theatre, Synetic Theater, Forum Theatre, Theater Alliance, Rorschach Theatre, The Karski Project, Metro Stage and Gala Hispanic Theatre. She is a Ringleader for Audience Integration and the Artistic Director for Original, Interactive Work for dog & pony dc, and has an M.F.A. in design from the University of Maryland.

ALLEN LEE HUGHES (*Lighting Designer*) returns for his 70th design at Arena Stage, where audiences will remember his work from *Guess Who's Coming to Dinner*. Locally, he designed lighting for the August Wilson Twentieth Century plays at the Kennedy Center. Broadway credits include *Who's Afraid of Virginia Woolf*, *Clybourne Park*, *Having Our Say*, *Mule Bone*, *Once on This Island*, *K2*, *Strange Interlude*, *Accidental Death of an Anarchist* and *Quilters*. He received the 1997 Merritt Award for Excellence in Design and Collaboration, two Helen Hayes Awards and three Tony Award nominations. His work has been seen regionally at Seattle Repertory, The Public's Shakespeare in the Park, Guthrie Theater, Shakespeare Theatre Company, Goodman and Lincoln Center. Allen teaches at NYU and is very proud to have the Arena Stage fellows program named in his honor.

ROC LEE (*Sound Designer*) is a D.C.-based composer and sound designer. Arena Stage credits include *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); *Fickle Fancy Farce*, *Dial M for Murder* and assistant on *The Diary of Anne Frank* (Olney Theater Center); *Our Town* (Faction of Fools); *The Revolutionists* (Catholic University); *Romeo and Juliet* (We Happy Few); *In the Red and Brown Water*, *Insurrection*, *Begotten* and *Visible Impact* (Georgetown University); *Sleeping Beauty* (Pointless Theatre); *Seneca El Raton de Biblioteca* and *In the Heights* (Gala Hispanic Theatre); and National Players tours. He holds a Master of Music in stage music composition from Catholic University. www.roclee.net

ANNE NESMITH (*Wig Designer*) returns to Arena Stage where design credits include *Smart People*, *A Raisin in the Sun*, *Watch on the Rhine*, *Carousel*, *The Little Foxes*, *All the Way*, *Oliver!*, *Destiny of Desire*, *Fiddler on the Roof* and others. Recent credits include *A Little Night Music* (Signature Theatre), *La Pietra Del Paragone* (Wolf Trap), *Le Nozze di Figaro* (Nishinomiya, Japan) and *Death of a Salesman* (Ford's Theatre). Her designs have been seen at the Kennedy Center, Opera Philadelphia, Shakespeare Theatre Company, Washington Ballet and Saito Kinen Festival in Matsumoto, Japan. Anne was the resident wig/makeup designer for the Baltimore Opera and has created wigs for Smithsonian National Portrait Gallery programs, Investigation Discovery's *Ice Cold Killers*, Maryland Public Television and the U.S. Army's tour Spirit of America.

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ZACH CAMPION (*Dialect Coach*) is a freelance voice, speech and dialect coach and once worked in the Arena Stage sales office. D.C. credits include voice/dialect coach for *Smart People* (Arena Stage); *Hand to God* (Helen Hayes Award-winning) and *Terminus* (Studio Theatre); the world premiere of *The Gulf* (Signature Theatre); *Sweeney Todd* and *My Fair Lady* (Olney Theatre Center); *Angels in America Part 1 and 2* (Round House); and *When the Rain Stop Falling* (Helen Hayes Award-winning, 1st Stage). Upcoming projects include *Annie* (Olney Theatre Center). Zach is a certified teacher of Fitzmaurice Voicework® and is a member of the Studio Theatre Acting Conservatory faculty. He received his M.F.A in theater pedagogy from Virginia Commonwealth University and his B.F.A. in performance and production from Texas State University. www.voicecoachdc.com

CAPARELLIOTIS CASTING (*NY Casting Director*)'s current Broadway credits include *Junk* (Lincoln Center) and *Meteor Shower*. Other select Broadway credits include *A Doll's House, Part 2*; *Jitney*; *The Little Foxes*; *The Glass Menagerie*; *The Front Page*; *Les Liaisons Dangereuses*; *Blackbird*; *Fish in the Dark*; *It's Only a Play*; *An Act of God*; *Disgraced*; *Casa Valentina*; *Holler If Ya Hear Me*; *The Trip to Bountiful*; and *Fences*. They have additionally worked with Atlantic, Signature, LCT3, Ars Nova, Old Globe, Goodman, McCarter and others. Film and TV credits include *American Odyssey* (NBC), the *How to Get Away with Murder* pilot (ABC), the *Ironside* pilot (NBC) and *Steel Magnolias* (Sony for Lifetime).

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

JEN GRUNFELD (*Assistant Stage Manager*) returns to Arena Stage after last working on *Camp David*. Additional D.C. credits include *The Night Alive* (Round House); *Laugh*, *Choir Boy*, *Bad Jews* and *Belleville* (Studio Theatre); *The Best Man* (Keegan Theatre); and *Cat in the Hat* (Adventure Theatre). Broadway credits include Roundabout Theatre Company's 2017 Spring Gala and *The Man Who Came to Dinner* Benefit Reading and Lincoln Center's Directors' Lab 2016. Regional credits include *The Best Little Whorehouse in Texas*, *Guys & Dolls*, *Oklahoma!*, Tim Rice's *From Here to Eternity*, *Treasure Island*, *Million Dollar Quartet*, *Smokey Joe's Café*, *West Side Story*, *Light in the Piazza*, *Saturday Night Fever* and *Sweeney Todd* (Finger Lakes Musical Theatre Festival). Touring credits include *Saturday Night Fever*.



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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 Zacarías, John Murrell, Eric Coble, Charles Randolph-Wright and many others. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing nine projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing *The Velocity of Autumn*, following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University.

EDGAR DOBIE (*Executive Director*) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years 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.



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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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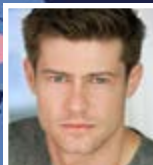
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