HOLIDAY

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HOLIDAY

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ARENA STAGE MISSION

Arena Stage is the voice of American theater resident in our nation's capital. Focused on American artists, our productions are innovative and representative of stories from across the country. We nurture new plays and reimagine classics. We celebrate our democracy and diversity through a multitude of voices in our productions and community engagement programs to inspire people to action. We produce all that is passionate, exuberant, profound, entertaining, deep, and dangerous in the American spirit.

Arena Stage is built on the land of the Piscataway people of the Algonquin-speaking tribes, as well as the lands of the Native American people of the greater Anacostia, Potomac, and Tidewater regions.
I am excited to welcome you to this production of *Holiday* by Philip Barry directed by the remarkable Anita Maynard-Losh. *Holiday* takes us back in time to New York a hundred years ago—yes, to the Roaring Twenties. For fans of the classic film starring Cary Grant and Katharine Hepburn, you will be delighted by the sumptuous costumes, and the witty and romantic story. This isn’t just the stage version of the film, though; Anita has skillfully brought this play from the past to the present through her abilities as a director and a wordsmith.

You may be familiar with Barry’s best-known play (also made into a film) *The Philadelphia Story*. Barry often tackled society and business in his work, and these continue to be topics that impact our lives. This play poses questions around how to live your best life, which often means a conflict between convention, money, and freedom of choice. This feels like the moment we are in now, as we emerge from a global pandemic with different priorities and big questions about how we want to live our best lives. Our world has endured a shock and needs convalescence to heal and rebuild.

This summer I was able to take some time at my partner Suzanne’s, and my, cabin in Haines, Alaska, and it was an incredible refresh. Bears, salmon, nature chomping (literally!) at our cabin door. You may ask if it’s hard to come back to the hustle and bustle of Washington, DC, and it’s not a straight answer. I long for the mountains, the air, the sky—yet I also long for the activity and immediacy of the city. There is a healthy debate about what we each choose for our precious lives.

The time of the play is 1928—on the cusp of what we all know comes next—but the characters don’t—the Stock Market Crash and the Great Depression. It can’t help but remind me of December 2019, before we knew about coronavirus and COVID-19. It makes considering a choice between a stable and financially affluent future, and an unpredictable way of living, of much greater consequence. It’s really fascinating and eerie to look back to the early 20th century through the lens of today.

And it’s a fantastic comedy! We all need some good-hearted laughs right now. And big reminders on how to live our best lives!

*Molly Smith*
Artistic Director
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Those of you who were able to join us for *American Prophet* may have read my note for that production sharing my headline for the season: Finding Resiliency. Resiliency is something I bet we are all considering in these not-quite-post-pandemic times. Considering, struggling with, embracing, striving to create.

For a live performance organization, these have been difficult years. Philip Barry's *Holiday* was written in a totally different time, however on the cusp of another extremely hard time in American life, the Great Depression. So, thinking about resiliency as the characters we see on stage consider what path to take with their lives feels totally aligned with the stage experience we are about to enjoy.

Arena Stage was founded in 1950 and artistically led by Zelda Fichandler for 40 years, a long time. However, I wonder if you know that we have an artisan who's been with Arena even longer — 45 years.

That's right! Lance Pennington is associate properties director, and can definitely share a thought or two about resiliency. We recently held a joyous all-staff employee recognition, which celebrates everyone and especially significant anniversaries like Lance's. It will not surprise you that Lance received a standing ovation, along with a few goodies to acknowledge this milestone. Most importantly, Lance took a few moments to remind us that what makes Arena great are the people working within our institution.

Lance is not alone in having impressive tenure with Arena. Carol Ramsdell, a draper in the costume shop, celebrated her 39th year. Larry Wise, porter, and those of you who go back pre-Mead Center may remember as Arena's stalwart parking attendant, celebrated 38 years of service. Chris Lewton, lighting supervisor, was recognized for 36 years, and Li Qiang, charge painter, for 33 years. Arena nearly has an embarrassment of riches with more employees recognized for 29, 28, 25, 24, 22 years, and on! There have been many challenges for these dedicated artists and administrators over the years. Having their collective expertise gives Arena a special edge to find the resiliency to tackle big problems and continue to create memorable theater experiences.

We can tackle period shows like *Holiday* because we have the artisans that are dedicated to their craft and share their skills with us over decades. In addition to those I mentioned, the director of today's performance, Anita Maynard-Losh — also director of community engagement and senior artistic advisor for Arena — celebrated her 18th year of service this year. Her steady hand and eye for what motivates us as humans is evident in what you will share with us today. And stage manager Christi Spann celebrated 9 years of service. So, you have an expert team leading the way for this play, and please enjoy the truth and beauty of their creation.

Thank you for sharing this time with us.

Edgar Dobie
Executive Producer
President of the Corporation
A HOLIDAY ESCAPE INTO ONESELF
by Otis Ramsey-Zöe, Production Dramaturg

JOHNNY: But dear, where are we?
JULIA: We’re here, all right.
JOHNNY: But where’s “here”?  
— Philip Barry, Holiday

If we are here, then where is there?  
And if, in fact, we’re here, then why aren't we there? 
It is said that “I think, therefore I am.” 
Are we really thinking? 
— Dionne Farris, “Reality”

Set in 1928—amid prohibition, booming stock market, and strong US economy—Philip Barry’s Holiday features individuals in the throes of shaping and deciding how they are going to spend their lives. In turn, the play invites us to consider who and what we’d like to become and by what means. Nearly 100 years before COVID-19 inspired mass reflection on our life choices in relation to our values, and before the phrase “quiet quitting,” the practice of performing only one’s required job tasks and no more, was trending, Barry’s play rested such questions at its center.

A holiday is a perfect metaphor and ideal container for the liminal space in which the characters find themselves. Whether as extended vacation, time off work, or breaks in routines of living, holidays are occasions to regroup, celebrate, pause, refocus, gather, or share in community or sacred rituals. Holidays are instrumental in maintaining status quo because they offer repositories to release and express tensions and anxieties accumulated in everyday living. As such, holidays mitigate desires to overturn or extract oneself from systems because these breaks can help to make them bearable. Holidays can also increase productivity in instances in which the same amount of work must be achieved with fewer workdays. It could be argued that holidays support the maintenance of systems of conformity, labor, and production.
In Holiday, Johnny wishes for more than a temporary escape. He craves time to inquire more deeply within himself, as he puts it, to “try to find out who I am and what I am and what goes on and what about it—now, while I'm young, and feel good all the time.” This isn’t merely an excuse to coast through life and never work again. Johnny’s journey epitomizes the classic American success story—born into dire circumstance, he brought himself from the starving class to the lower upper class through grit, determination, and endurance. Having taken himself from the bottom to the top, he reasons that he can do it again; so, he intends to enjoy life without distractions of work. His rationale for a holiday situates him within a lineage of philosophers who have wondered after the meanings of human existence.

In “The Art of Choosing What to Do With Your Life,” Dr. Benjamin Storey and Dr. Jenna Silber Storey summarize Thomas Aquinas’ thoughts on the “final end,” which are reasons for our personal decisions. According to Dr. Storey and Dr. Silber Storey:

For the number of final ends is not infinite. Aquinas usefully suggests that the ultimate objects of human longing can be sorted into only eight enduring categories. If we want to understand where we’re headed, we should ask ourselves these questions: Am I interested in this opportunity because it leads to wealth? Or am I aiming at praise and admiration? Do I want enduring glory? Or power — to “make an impact”? Is my goal to maximize my pleasures? Do I seek health? Do I seek some “good of the soul,” such as knowledge or virtue? Or is my ultimate longing to come face-to-face with the divine?

Johnny possesses many talents—he excels at finances, analysis, and critical thinking. When confronted with questions, he routinely withdraws to fully ruminate. Remarkably, Johnny refrains from critiquing or objecting to anyone else’s life choices. He consistently concludes that the decisions of others are alright for them. He is not an evangelist; his only goal is identifying the best decisions for himself. As such, the play does not argue for or against any path that anyone might pursue. Instead, it insists only that people observe the courage to examine their own lives, to consider all options (especially unconventional ones), and to make choices that align with their values and priorities.

How we live our life—our choices—are among the only things we truly own. The circumstances of our birth in concert with how we and others navigate those conditions produces the options available to us. We then make (and sometimes remake) our lives based on those options. The only common denominator is choice. Of course, sometimes the choices available to us won’t eliminate undesirable outcomes if that is what our circumstances produce. What has any of this to do with the play about to unfold before you (or which you have already witnessed)? After all, isn't this a comedy?
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Arena Stage
Molly Smith, Artistic Director | Edgar Dobie, Executive Producer

PRESENTS

HOLIDAY
BY PHILIP BARRY
DIRECTED BY ANITA MAYNARD-LOSH

SET DESIGNER
MISHA KACHMAN

COSTUME DESIGNER
IVANIA STACK

LIGHTING DESIGNER
PABLO SANTIAGO

SOUND DESIGNER
DANIEL ERDBERG

ORIGINAL MUSIC BY
DANIEL ERDBERG AND
URSULA KWONG-BROWN

HAIR AND WIG DESIGNER
CHARLES G. LAPOINTE

VOICE AND DIALECT COACH
LISA NATHANS

DRAMATURG
OTIS RAMSEY-ZÖE

CASTING DIRECTOR
JOSEPH PINZON

NEW YORK CASTING
JZ CASTING/GEOFF JOSSELSON, C.S.A.
AND KATJA ZAROLINSKI, C.S.A.

STAGE MANAGER
CHRISTI B. SPANN*

ASSISTANT STAGE MANAGER
EMILY ANN MELLON*

ASSISTANT STAGE MANAGER
LEIGH ROBINETTE*

Support for Holiday is provided by
Daniel Korengold, Martha Dippell, and

“Holiday” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com
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SETTING

Edward Seton’s house on Fifth Avenue in New York City, December 1928 – January 1929

Act 1: Room on the Third Floor of Edward Seton's House in New York
Act 2: Room on the Top Floor
Act 3: Room on the Third Floor

CAST (in alphabetical order)

Susan Potter ..............................................................................................................REGINA AQUINO*
Ned Seton..................................................................................................................JOHN AUSTIN*
Delia/Fight Captain/u/s Linda Seton/Susan Potter ..............CLAIRE BLACKWELDER*
Henry/u/s Edward Seton......................................................................................PETER BOYER*
Linda Seton .............................................................................................................BAIZE BUZAN*
u/s Julia Seton/Laura Cram/Delia .................................................................RACHEL FELSTEIN*
Charles/u/s Johnny Case/Ned Seton.................................................................BOWEN FOX
Julia Seton .............................................................................................................OLIVIA HEBERT*
Nick Potter ............................................................................................................AHMAD KAMAL*
Laura Cram ..........................................................................................................EMILY KING BROWN*
u/s Seton Cram/Nick Potter/Henry/Charles..............................ANDRÉS F. ROA
Edward Seton .......................................................................................................TODD SCOFIELD*
Seton Cram ............................................................................................................JAMIE SMITHSON*
Johnny Case.........................................................................................................SEAN WIBERG*

*Member of Actors’ Equity Association.
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Associate Wig Designer ........................................................................................... NICK PARRISH
Assistant Director .................................................................................................. DION DENISSE PEÑAFLOR
Intimacy Consultant .............................................................................................. DANE FIGUEROA EDIDI
Movement Consultant ......................................................................................... DEMOYA WATSON BROWN
Fight Consultant ................................................................................................... ROBB HUNTER
COVID-19 Compliance Officer ........................................................................... TREVOR COMEAU
Stage Carpenters ................................................................................................. HANNAH MARTIN, SARAH SCHLEHLEIN
Props ...................................................................................................................... ALEKX SHINES, CAROLINA TOMASI
Light Board Operator ............................................................................................. KELSEY SWANSON
Lighting Assistant ................................................................................................. HAYLEY GARCIA PARNELL
Audio Engineer ...................................................................................................... DREW MOBERLEY
Wardrobe Supervisor ........................................................................................... ALICE HAWFIELD
Wigs, Hair, and Makeup Supervisor ..................................................................... JAIME BAGLEY

Special thanks to:

Georgetown University Chamber Singers
under the direction of Frederick Binkholder;

Steven R. Bralove, Financial Consultant; and

Joseph Pinzon, Aerial Arts Consultant

The videotaping or other video or audio recording of this production is strictly prohibited.
Please turn off all electronic devices, unless using specifically for GalaPro closed captioning service.
Eating and drinking are not permitted inside the theater.
Masks must be worn at all times during the performance.
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#ArenaHoliday #ArenaStage #ArenaStageDC #DCTheatre #ACreativeDC
WHO’S WHO

CAST

REGINA AQUINO
(Susan Potter), she/her, is a DMV native Filipinx artist and activist who is thrilled to be making her Arena Stage debut. Nominated for multiple Helen Hayes Awards over 19 years, she was the first Filipino to have earned a Helen Hayes Award for Outstanding Lead Performer for her work in The Events at Theater Alliance. One of Washingtonian magazine’s “10 Biggest Theater Stars DC,” she advocates for equity in the industry and was co-chair of the theatreWashington 2021 Summit on anti-oppression. Selected DC credits include We’re Gonna Die (Round House Theatre), Vietgone, Red Light Winter (Studio Theatre), Describe the Night, The Arsonists (Woolly Mammoth), The Merry Wives of Windsor, Nell Gwynn (Folger Theatre), Tiger Style! (Olney), Birds of North America, Eureka Day (Mosaic Theater). Off-Broadway: Where Words Once Were (Lincoln Center & Kennedy Center TYA). She's starring as a Filipino mother in the upcoming world premiere of The Mortification of Fovea Munson at the Kennedy Center this winter. For Riana and Mal, always. Instagram: @regina.r.aquino
www.ReginaAquino.com

JOHN AUSTIN
(Ned Seton) previously appeared at Arena Stage as Derril Lark in Right to Be Forgotten and Valentin in Kleptocracy. Other DC area credits include Oslo (Round House), Easy Women Smoking Loose Cigarettes (Signature), and Melancholy Play (Constellation, Helen Award, Outstanding Production). John recently wrapped a year of touring the U.S. with Me, Myself, & Shirley starring Cindy Williams of the hit television show Laverne & Shirley. In his hometown of Austin, Texas, John won the B. Iden Payne Award for his portrayal of Young Zeus in Zeus in Therapy. He holds a BFA from Boston University (Summa Cum Laude, Dean's Award, Bette Davis Prize) as well as a Certificate in Classical Acting from LAMDA. Thank you for everything you have given to American theater, Molly Smith! johnaustinactor.com

CLaire Blackwelder
(Delia/Fight Captain/u/s Linda Seton/Susan Potter) is thrilled to be making her Arena Stage debut. Regional theater credits include The Merchant of Venice (Shakespeare Theatre Co.), Disposable Necessities (Rogue Machine, world premiere), IT (Rockwell Table & Stage), A Midsummer Night's Dream (Theatricum Botanicum), and The Brat Pack (For The Record Live). TV and film credits include Hillhead, Her Worst Nightmare, and two seasons of Power Rangers Dino Charge on Nickelodeon. Claire is a professional vocalist who has performed at the Hollywood Bowl and Soho House. She recently received her MFA from the Academy for Classical Acting at GWU. Instagram: @claiblackwelder

PETER BOYER
(Henry/u/s Edward Seton) has performed on stages across the country and in the DC area, including Ford’s Theatre, Shakespeare Theatre, Imagination Stage, Olney Theatre, Rep Stage, Bay Theatre, Alliance for New Music Theatre, and Baltimore Shakespeare Festival. Notable roles include Ebenezer Scrooge in A Broadway Christmas Carol at MetroStage, Groucho Marx in Groucho: A Life in Revue at Wayside Theatre, Captain Hook in Tinkerbell and Captain Braidbeard in How I Became a Pirate at Adventure Theatre, and Charles Dickens in Discord and Mr. Praed in Mrs. Warren’s Profession at
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WASHINGTON STAGE GUILD. His one-person play Captain Hook: My Story, or How I Clawed My Way to the Top was produced in August at Spotlighters Theatre in collaboration with the Baltimore Playwrights Festival. www.petersbrain.art

BAIZE BUZAN (Linda Seton) is a New York based actor most recently seen as Scout Finch in Broadway’s To Kill a Mockingbird opposite Greg Kinnear. Theater credits include work at New York Stage and Film, Victory Gardens Theater, Yale Rep, Steppenwolf, and Jackalope Theatre Company. Feature films and television include Aaron Sorkin's Being the Ricardos, Our Father (2021 SXSW Narrative Competition Selection), the upcoming Nobody's Home and NBC's Chicago Fire. She is a graduate of Vassar College and the Yale School of Drama.

RACHEL FELSTEIN (u/s Julia Seton / Laura Cram / Delia) is delighted to be back at Arena Stage, where she was previously seen in the world premiere of Right to Be Forgotten. DC credits include Mrs. Warren's Profession and Summerland (Washington Stage Guild), Pilgrims Musa and Sheri in the New World (Mosaic Company of DC), Antigonick (Taffety Punk), and two self-produced pandemic projects, both DC Metro Theater Arts 2021 Staff Picks — Twelfth Night (Her Majesty & Sons) and Night@Newcastle. New York credits: This American Life – As Seen on Radio (BAM), productions with Ensemble Studio Theatre, and wRETCH – the final concert (Fresh Fruit Festival). Regional credits: Fun Home (Virginia Stage Company), The Merry Wives of Windsor (Shakespeare Theatre NJ), and Man of La Mancha (National Tour). Instagram: @rfelsie www.rachelfelstein.com

BOWEN FOX (Charles / u/s Johnny Case / Ned Seton) is thrilled to be making his professional DC debut with Arena. He recently understudied with Studio Theatre and Shakespeare Theatre Company this past year while completing his MFA through The Academy at STC and GWU. Bowen is a member of the Society of American Fight Directors and an Equity Membership Candidate. He would like to thank his family for all the love and support they continually give; he cannot imagine where he’d be without them. BFA: Savannah College of Art and Design. www.bowenfox.com

OLIVIA HEBERT (Julia Seton) is so joyful to be making her Arena Stage debut. Her New York theater credits include The Hard Problem (Lincoln Center Theater) and Boy Gets Violent (Ars Nova). Other recent credits include The Importance of Being Earnest (Cape Playhouse), Rat Jaw (Stomping Ground), and Nothing Can Stop What is Coming (GreenHouse Theatre Project). She obtained her MFA from NYU where she performed roles in Henry V, An American Daughter, Thyestes, An Ideal Husband, The Big Knife, among others. She holds a BS from University of Evansville. Instagram: @ohlivialoraine

AHMAD KAMAL (Nick Potter) is thrilled to be making his debut at Arena Stage! Regional credits include Shakespeare Theatre Company, Woolly Mammoth Theatre Company, Signature Theatre, Mosaic Theater Company, Olney Theatre Center, ACT Seattle, and Marin Theatre Company, among others. Ahmad is a graduate of the University of Virginia and Bristol Old Vic Theatre School. Instagram: @king_o_egypt
EMILY KING BROWN (Laura Cram), a native of Richmond, Virginia, is thrilled to be making her Arena debut! Highlights include: Original Cast of the re-imagined Footloose for Norwegian Creative, Antony and Cleopatra at NYC’s Classic Stage (with Bard City), West Coast regional premiere of Shrek the Musical at 3-D Theatricals, national tour of Anne of Green Gables, and originating the title character in Kentucky Madam, an immersive theatrical experience. Starring roles in film and TV include The Renaissance, Kaleidoscope, and the long-running hit, A Haunting. EKB is the CCO of the boutique production company Aging Millennial Productions, which first caught traction with the all-female sketch comedy group LibTarts (TikTok: @libtarts), where she also serves as a writer. Training: BFA / Shenandoah Conservatory, Advanced Acting Certificate / MxAT. www.emilykingbrown.com

ANDRÉS F. ROA (u/s Seton Cram / Nick Potter / Henry / Charles) is thrilled to make his DC debut with Arena Stage. His most recent theater credits include Sweat (Silver Spring Stage), Much Ado About Nothing (Hope Summer Repertory Theatre), As You Like It and Julius Caesar (Houston Shakespeare Festival), and Coriolanus (Shakespeare Theatre of New Jersey). Andrés is a queer, Colombian-American artist and educator who teaches Acting Basics at Montgomery College, and has taught actors of varying ages and experiences with Young Artists of America, Moonlit Wings, and the University of Houston. He is a proud graduate of the University of Houston’s Professional Actor Training Program (MFA, 2019). www.andresfroa.com

TODD SCOFIELD (Edward Seton) Arena Stage: The City of Conversation and Sovereignty. Also in DC, Todd has done numerous shows at Shakespeare (Our Town, Richard III, others), Folger (Tempest, Hamlet, others), and Round House Theatres (Book of Will, Oslo, others), as well as shows at Studio, Theater J, Ford’s, Olney, Adventure Theatre, and Imagination Stage. Outside of DC, Todd has worked at Everyman Theatre, Arden Theatre, PlayMakers, Charlotte Rep, and four seasons at North Carolina Shakespeare Festival. Television: Recurring role in seasons 3 and 5 of The Wire.

JAMIE SMITHSON (Seton Cram) has appeared at Arena Stage as Teddy Roosevelt / Nunzio in Disney’s Newsies and Avram in Fiddler on the Roof. DC credits include: Sense and Sensibility with Bedlam at Folger Theatre (Helen Hayes nomination — Best Actor), Cake Off (Signature Theatre), The Wanderers (Theater J), Boeing Boeing (No Rules), Twist Your Dickens (The Kennedy Center, The Second City), and Fly By Night (1st Stage, Helen Hayes nomination — Best Actor). He has also performed in DC with Shakespeare Theatre Company, Ford’s Theatre, Imagination Stage, and Round House Theatre. Regional theaters include: Everyman Theatre, The Guthrie, ART, Portland Center Stage, and with The Acting Company, among others. Recently he appeared Off-Broadway in Bedlam’s world premiere of Persuasion. Jamie received his MFA in acting at Mason Gross School of the Arts, Rutgers University.
SEAN WIBERG (Johnny Case) is a New York City-based artist. He recently graduated from The Juilliard School with his MFA in Acting. He's appeared in plays and television including HBO’s Search Party and Chicago P.D. Before moving to New York, he cut his teeth in the exciting storefront theater scene of Chicago. Some of those credits include Truth and Reconciliation at Victory Gardens Theater and the Joseph Jefferson Award-winning Posh at Steep Theater.

CREATIVE

PHILIP BARRY (Playwright) (1896–1949), one of the most gifted writers of American comedy, wrote over twenty plays for the Broadway stage, including such hits as The Philadelphia Story, Without Love (both with Katharine Hepburn), Foolish Notion (with Tallulah Bankhead), Hotel Universe, Paris Bound, Here Come the Clowns, and The Animal Kingdom. Although he made his reputation with distinguished high comedies, he was also noted for his unique excursions into fantasy and serious drama. Produced by the Theatre Guild, The Philadelphia Story opened March 28, 1939, at the Shubert Theatre in New York City.

ANITA MAYNARD-LOSH (Director) is the director of community engagement and senior artistic advisor at Arena Stage, where she leads the theater’s education and outreach programs and serves on the artistic team. Now in her 19th season at Arena Stage, Anita has been involved in an artistic capacity on 45 Arena Stage productions: she directed the world premiere of Our War as part of the National Civil War Project, and has been an associate director, text director, and vocal/dialect coach on multiple other productions. Anita trained and taught at the American Conservatory Theater in San Francisco, was on the faculty at Webster University in St. Louis, headed the theater department at the University of Alaska Southeast, and was the associate artistic director of Perseverance Theater in Juneau, Alaska, where she directed 21 mainstage productions. Anita traveled extensively with the artist-in-schools program in Alaska, working primarily with indigenous populations within the context of traditional villages. 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 as part of the Shakespeare in Washington Festival. Her essay about the project was published in Weyard Macbeth: Intersections of Race and Performance, Palgrave MacMillan. She has coached dialects for the Kennedy Center, the Washington National Opera, Oregon Shakespeare Festival, Portland Center Stage, and the Broadway revival of Ragtime. Anita has traveled with Arena Stage’s devised theater program, Voices of Now, to India (2012, 2014), Croatia (2015, 2019), and Bosnia and Herzegovina (2019) to collaborate with communities in devising original plays addressing social justice issues.

MISHA KACHMAN (Set Designer)’s previous designs at Arena include The Originalist, Two Trains Running, Smart People, Junk, and Kleptocracy. He has also worked at Asolo Rep, Baltimore Center Stage, Children’s Theatre Company, Cincinnati Playhouse in the Park, Cleveland Play House, Court Theatre, The Kennedy Center, Olney Theatre Center, Opera Royal Versailles, Pasadena Playhouse, Filarmónica de Jalisco, Portland Center Stage, Round House Theatre, Seattle Opera, Seattle Repertory Theatre, Signature Theatre, Studio Theatre, Syracuse Stage,
Theater J, The Wilma Theater, and Woolly Mammoth, among many other companies. Misha is a recipient of the 2013 Helen Hayes Award and a Company Member at Woolly Mammoth in Washington, DC. Mr. Kachman serves as Professor and Head of MFA in Design at University of Maryland. For more information visit www.mishakachman.com.

IVANIA STACK (Costume Designer) is delighted to return to Arena Stage, where she previously designed for Right to Be Forgotten, The Heiress, The Price, Two Trains Running, and Intelligence. Her work has been seen at many other DC theatres including: Woolly Mammoth Theatre Company (Company Member), Ford’s Theatre, Round House Theatre ( Resident Artist), The Kennedy Center, Signature Theatre, Imagination Stage, Olney Theatre Center, Studio Theatre, Theater J, Pointless Theatre, Synetic Theater, Forum Theatre, Theater Alliance, Rorschach Theatre, MetroStage, and Gala Hispanic Theatre. Her regional credits include designs for Seattle Repertory Theatre, Baltimore Center Stage, The McCarter Theatre, Philadelphia Theatre Company, Everyman Theatre, The Karski Project, Andy’s Summer Playhouse, The Second City, and The Contemporary American Theater Festival. She has an MFA in design from the University of Maryland, College Park.

PABLO SANTIAGO (Lighting Designer) is a Mexican-American lighting designer. He is the winner of the Richard Sherwood Award and Stage Raw Award and a four-time Ovation Award nominee. Pablo has designed for companies such as Santa Fe Opera, LA Opera, San Francisco Symphony, Oregon Shakespeare Festival, and Beth Morrison Projects. Some of the amazing venues he has worked at include Teatro Municipal de São Paulo, Kennedy Center, BAM-Harvey Theater, Goodman Theatre, Denver Center, and Arena Stage. Pablo obtained a BA in Visual Arts at UCSD (Phi Beta Kappa National Honor Society) and his MFA in Lighting Design at UCLA, where he obtained Magna Cum Laude honors and won the Cirque du Soleil Grant. Instagram: @pablosdesign

DANIEL ERDBERG (Sound Designer/Original Music) returns to Arena Stage, where his work has appeared in Catch Me If You Can, Disney’s Newsies, Anything Goes, Pajama Game, Dear Evan Hansen, and The Lion. Daniel’s designs have been heard at numerous New York theaters, including The Public, Roundabout, City Center, Town Hall, 59E59, Atlantic, Prospect, and HERE, as well as in nearly a dozen productions on Broadway. Highlights include the world premieres of Stonewall with NY City Opera and Time It Was with Bill Irwin, and the American premiere of Caryl Churchill’s Drunk Enough to Say I Love You. Regional credits include Pasadena Playhouse, Milwaukee Rep, Geffen, ACT, Merrimack, and Long Wharf, as well as shows in Korea, Japan, China, Canada, and Cuba. Daniel has taught at Tisch/NYU and is a proud graduate of Northwestern University. Member of USA829, IATSE, and SDC.

URSULA KWONG-BROWN (Original Music) is thrilled to make her debut at Arena Stage. Previous designs include King Lear at the Wallis Annenberg Center for Performing Arts, Head Over Heels at Pasadena Playhouse, Native Gardens at Merrimack, and the world premiere of Stonewall with NYC Opera. As a composer, her work has been performed at Carnegie Hall, Miller Theatre, le Poisson Rouge, the Victoria & Albert Museum, and the National Portrait Gallery in London, as well as by festivals and ensembles across the country and around the world. Ursula received her Ph.D. from UC Berkeley and her B.A. from Columbia University. More info at www.ursulakwongbrown.com.
WHO’S WHO

CHARLES G. LAPOINTE (Hair and Wig Designer) is an award-winning wig and hair designer who maintains a highly successful career on stages throughout the United States and abroad. Prior at Arena Stage: *Catch Me If You Can*; Disney’s *Newsies*; Ken Ludwig’s *Dear Jack, Dear Louise*; *Anything Goes*. Highlights: numerous Broadway, touring, American regional theater, West End, and international productions including *Hamilton* (Make-Up Artists & Hair Stylist Guild Award); *MJ The Musical; Ain’t Too Proud; Beautiful: The Carole King Musical; Beetlejuice; The Cher Show (Drama Desk Award); *The Band’s Visit; Anastasia; The Lifespan of a Fact; SpongeBob SquarePants* (Drama Desk Award); *Jersey Boys; A Gentleman’s Guide to Love and Murder; The Color Purple; In the Heights*. Television: *The Wiz Live! (Emmy Award nomination); Jesus Christ Superstar Live! (Emmy Award nomination and Make-Up Artists & Hair Stylist Guild Award).*

LISA NATHANS (Voice and Dialect Coach) is thrilled to be coaching again for Arena Stage with this fabulous team after previously coaching *Catch Me If You Can*, Disney’s *Newsies*, and *Anything Goes*. Other DC credits include various productions with the Kennedy Center Theater for Young Audiences, Shakespeare Theatre Company, Olney Theatre Center, Signature Theatre, Theater Alliance, Keegan Theatre, and MetroStage. Regional credits include Guthrie Theater, 5th Avenue Theatre, and Theatrícum Botanicum. TV credits include National Geographic’s *Elemental: Hydrogen vs. Hindenburg*. Teaching (USA and UK): University of Maryland: TDPS (Assistant Professor, Voice, Speech, and Acting); CalArts; Stella Adler Academy; RADA; Royal Welsh; Royal Central; University of Washington (PATP MFA); and University of Minnesota (Guthrie BFA). Training: Royal Central School of Speech and Drama: MFA (Voice Studies); Boston University: BFA (Acting); Linklater Voice Designation; and Colaianni Speech Practitioner. Break legs all!

OTIS RAMSEY-ZÖE (Dramaturg) is a care worker, dramaturg, director, theatre arts educator, Literary Manager at Arena Stage, and Lecturer in Dramaturgy at the David Geffen School of Drama at Yale. He has developed new works at such institutions as Sundance Institute, Kennedy Center, Alabama Shakespeare Festival, Playwrights Center, and National New Play Network. He has held posts in Theatre at Northeastern University, Dramaturgy at Carnegie Mellon University, Women’s Studies and Honors Humanities at University of Maryland, Performing Arts at American University, and Theatre Arts at Howard University. He was Associate Artistic Director at banished? productions, Future Classics Program Coordinator at The Classical Theatre of Harlem, Literary Manager at Center Stage, and an Allen Lee Hughes Senior Fellow at Arena Stage.

JOSEPH PINZON (Casting Director) is the founder and creative producer of the contemporary circus company Short Round Productions and its award-winning show *Filament*. With over 25 years of performing experience, he has worked internationally with renowned companies such as Cirque Éloize, Compagnia Finzi Pasca, Cirque du Soleil, and The 7 Fingers. He holds an MS in Arts Leadership from USC, a BA in Psychology from UCLA, and graduated from the National Circus School in Montreal with a specialization in aerial techniques. He was the casting and resident director for Chamâléon Productions (Berlin) and Constellation Immersive (CAA’s experiential affiliate). He is also a member of the Creative & Independent Producer Alliance and a founding board member of the American Circus Alliance. You can see him causing chaos on season 6 of *Nailed It!* on Netflix, where (spoiler alert) he is a part of the series’ first three-way tie.

CHRISTI B. SPANN (Stage Manager) has been working as a stage manager in DC since 2011. Favorite Arena Stage productions include A Raisin in the Sun and Junk. She previously spent 12 seasons on the stage management staff at the Denver Center Theatre Company and has also worked with The Great River Shakespeare Festival in Winona, MN and Virginia Repertory Theatre in Richmond, VA.

EMILY ANN MELLON (Assistant Stage Manager) is returning to Arena Stage for their seventh season and twenty-first production. Selected DMV credits include: The Till Trilogy (Mosaic Theater Co); There’s Always the Hudson (Woolly Mammoth Theatre Co); Souvenir (Rep Stage); A Doll’s House, Part 2 (Round House Theatre); Girlfriend (Signature Theatre); Wig Out! (Studio Theatre); and The School for Lies (Shakespeare Theatre Co). Additional regional credits include: The Niceties (Geva Theatre Center) and The Upstairs Concierge (Goodman Theatre). Television credits include: Inside Edition and Good Day New York.

LEIGH ROBINETTE (Assistant Stage Manager)’s Arena Stage credits include Change Agent, The Originalist, Dear Evan Hansen, Fiddler on the Roof, and Mother Courage and Her Children. Other DC credits include The Second City’s Love, Factually at the Kennedy Center, Love Sick and The Jewish Queen Lear with Theater J, and There’s Always the Hudson, Describe the Night, Gloria, Botticelli in the Fire, Familiar, The Arsonists, and An Octoroon with Woolly Mammoth Theatre Company. She has worked Off-Broadway at Second Stage, with the Huntington Theatre Company in Boston, and the Hangar Theatre in Ithaca, NY. She is a graduate of Boston University.

ARENA STAGE LEADERSHIP

MOLLY SMITH (Artistic Director) has served as artistic director since 1998. Her almost 40 directing credits at Arena Stage include large-scale musicals, like Catch Me If You Can, Anything Goes, Disney’s Newsies, Carousel, Fiddler on the Roof, Oklahoma!, My Fair Lady, The Music Man, Cabaret, South Pacific; new plays, like Celia and Fidel, Sovereignty, The Originalist, Camp David, Legacy of Light, The Women of Brewster Place, How I Learned to Drive; and classics like Mother Courage and Her Children, A Moon for the Misbegotten, The Great White Hope, and All My Sons. Her directorial work has also been seen Off-Broadway at 59E59 in New York, Portland Center Stage, Canada’s Shaw Festival, The Court Theatre, 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 40 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 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 through its artistic programming. 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. In 2018, she was honored as Person of the Year by the National Theatre Conference and inducted into the Washington DC Hall of Fame. In 2020, she was awarded the Director of Distinction in Cairo, Egypt, from the Academy of Arts. During the COVID-19 pandemic in 2020, she developed the concept for two online films, *May 22, 2020* and *The 51st State*, overseeing the production direction as well as directing pieces within the films. She also spearheaded a variety of other new online content, including a weekly talk show Molly's Salon, during the live performance hiatus.

**EDGAR DOBIE** *(Executive Producer)* 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 sold-out audience for the full season of plays we had on 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 in Southwest with my good wife Tracy and our daughter Greta Lee in 2009 makes me feel like I am well-equipped to do a good job for you all.

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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To learn more, please contact youngpatrons@arenastage.org

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The cast of Catch Me If You Can. Photo by Margot Schulman.
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The cast of The Pajama Game. Photo by Margot Schulman.
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$50,000–99,999
Benefactor’s Circle
$25,000–49,999
Leadership Circle
$15,000–24,999
President’s Circle
$10,000–14,999
Producer’s Circle
$5,000–9,999
Director’s Circle
$2,500–4,999
Playwright’s Circle
$1,500–2,499
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$1,000–1,499
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Supporting Role
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Arena Stage gratefully acknowledges the many 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. The following organizations are donors as of September 13, 2022.

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<td>HEARING FOUNDATION</td>
<td>Friends of Southwest DC</td>
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<td>Share Fund</td>
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<td>Founder’s Circle $50,000–99,999</td>
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The Arena Stage Costume Shop is generously supported by, and named for, Lola C. Reinsch and the Reinsch Pierce Family Foundation.
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Executive Producer ..................................Edgar Dobie
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(1924-2016)
Founding Executive Director ..................Thomas C. Fichandler
(1915-1997)

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Dramaturg .................................................Jocelyn Clarke
Literary Manager ..................Otis C. Ramsey-Zoe
Artistic Associate, Casting .................Joseph Pinzon
Artistic Development Coordinator ..........Melissa Singson
Artistic Development Fellow ................Zoe Lillis*
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Idris Goodwin, David Henry Hwang,
Caleen Sinnette Jennings, Kenneth Lin,
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Marketing Department Assistant ..........Imani Pugh

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Operations Manager .......... Paul Reagan
Porters .......... Tevin Smith, Lawrence Wise
Building Technicians .......... Larry Serious, Keaun Windear
Stage Door Attendants .......... Kay Rogers, Ric Birch

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Assistant Production Manager .......... Rachel Crawford

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Associate Technical Director Zachary Fullenkamp
Scene Shop Supervisor .......... Travis Smith
Charge Scenic Artist .......... Li Qiang
Carpenters .......... Matthew Grisdela, Julia Junghans, Hannah Martin, Logan McDowell
Frank Miller, Jess Rich, Erick Boscana

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Associate Properties Director .......... Lance Pennington
Assistant Properties Director .......... Jonathan Borgia
Head Props Artisan .......... Niell Duval
Props Artisan .......... Kyle Handziak
Props Assistants .......... Alekx Shines, Grace Trudeau

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Assistant Lighting Supervisor .......... Paul Villalovoz
Electricians .......... Brian Flory, Scott Folsom, Kelsey Swanson
Lighting Fellow .......... Hayley Garcia Parnell

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Assistant Sound and Video Supervisor .......... Byron Hurst
Sound and Video Shop Technician .......... Timothy M. Thompson
Sound Technicians .......... Alexis Allenbaugh, Alex Cloud, Andrew Moberley

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Associate Costume Director .......... Cierra Coan
Draper .......... Carol Ramsdell
First Hands .......... Michele Macadaeg, Elizabeth “Liz” Spilsbury
Craftsperson .......... Deborah Nash
Wardrobe Supervisors .......... Alina Gerall, Alice Hawfield
Costume Assistant .......... Kathleen Crescenzo
Costume and Wardrobe Assistant .......... Adelle Gresock
Costumes Fellow .......... TyQuiria Fountain

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*Allen Lee Hughes Fellow
MY BODY NO CHOICE

THIS IS A TIME WHEN WOMEN NEED TO TELL THEIR STORIES

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LEE CATALUNA, FATIMA DYFAN, LISA LOOMER, DÆL ORLANDERSMITH,
SARAH RUHL, MARY HALL SURFACE, V (FORMERLY EVE ENSLER), AND “ANONYMOUS”

DIRECTED BY MOLLY SMITH

BEGINNS OCTOBER 20