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WRITTEN / PERFORMED BY BENJAMIN SCHEUER | DIRECTED BY SEAN DANIELS
PRESENTED IN ASSOCIATION WITH EVA PRICE | FEBRUARY 26 – APRIL 10

TONY-WINNING DRAMA

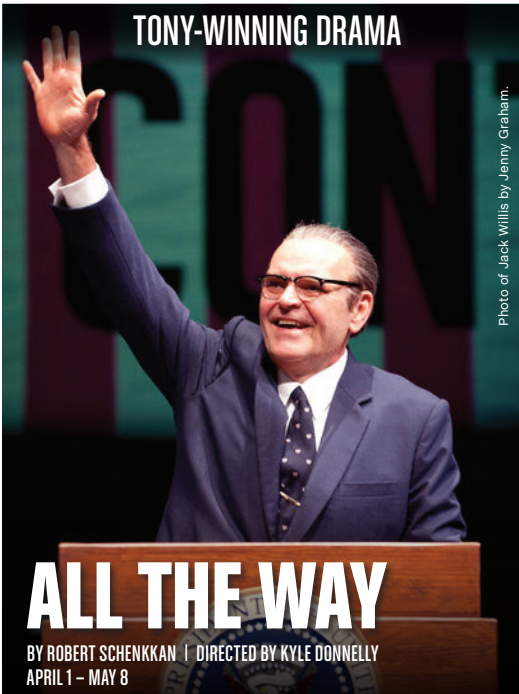


Photo of Jack Willis by Jenny Graham.

ALL THE WAY

BY ROBERT SCHENKKAN | DIRECTED BY KYLE DONNELLY
APRIL 1 – MAY 8

PULITZER-WINNING DRAMA

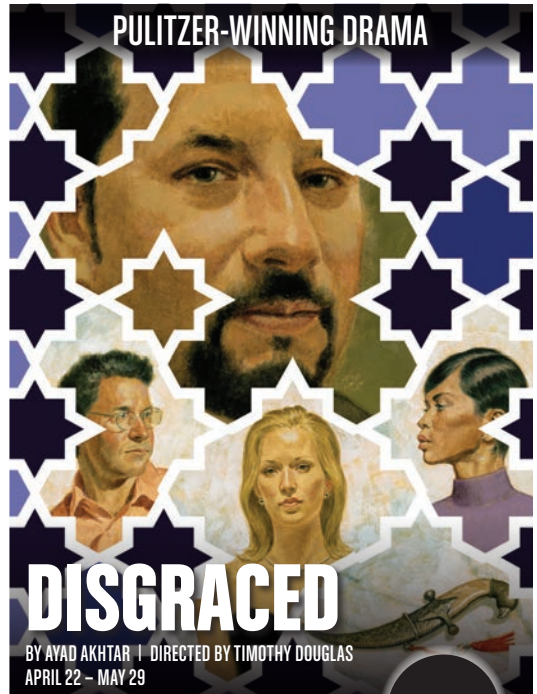


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DISGRACED

BY AVAD AKHTAR | DIRECTED BY TIMOTHY DOUGLAS
APRIL 22 – MAY 29

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THE CITY OF CONVERSATION

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ARENA STAGE

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Program Book
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After I saw his wonderful new play in New York at Lincoln Center, I called Anthony Giardina, the playwright, right away about producing his play at Arena. *The City of Conversation* is a Washington story through and through. Spanning three decades, we see how politics change people, both on a personal and a national level. I know this production will have deep meaning for our astute Washington audiences who know Georgetown and its culture intimately.

Anthony has a wonderful history with Arena. We produced his first play *Living at Home* during our “In the Process” series back in 1977. We have since had the pleasure of commissioning his adaptation of *An American Tragedy* and producing *The Child*. He recently compared Arena to the Yale School of Drama because he said he learned so much here. We are fortunate to have Doug Hughes as the director. I have wanted to bring Doug here for many years, and I am so glad that this is the production, as he also directed its remarkable premiere at Lincoln Center.

Since returning to Washington to lead Arena Stage, I have searched fiercely for D.C.’s voice in theater. I’ve become convinced that our unique voice is political. Politics is Washington and Washington is politics — our red meat, our blood lines. We are the city that loves to talk politics from the first moment waking up to when our heads hit the pillow. At Arena we’re going to take that idea and run with it — you’ll continue to see more plays and musicals on the politics of America. What better place to make this happen than in our nation’s capital at Arena Stage, where we focus on American plays, American artists and American ideas?

The City of Conversation is part of a strong lineup of political dramas this spring. Lynn Nottage’s brilliant new drama *Sweat* has already opened next door in the Kreeger, and Robert Schenkkan’s ferocious *All the Way* follows in the Fichandler. Our season will wrap up with Ayad Akhtar’s powerful Pulitzer Prize-winning play *Disgraced*.

I can think of no better place to have this conversation than in the Fichandler. The audience is surrounded by fellow audience members sharing and reaching across the theatrical space. This experience is immersive and a huge mirror — we are surrounded by Washingtonians, watching a play about Washingtonians.

I can’t wait to hear the discussions in the lobby...

Best,

A handwritten signature in black ink that reads "Molly".

Molly Smith, Artistic Director



You may be wondering about this neighborhood of ours that at long last is transforming before our very eyes. It is certainly the topic of many “Hester Ferris” dinner parties here in the Southwest quadrant.

For decades, Arena has been a place for our neighbors and community leaders to meet and have meaningful conversations — in our lobby before shows, at intermission and many times in public meetings where that is the only show, and the only story to be told.

One of our values as a resident theater is to build effective partnerships, collaborations and practices designed to raise all boats. That is why we embraced the formation of the Southwest Business Improvement District. As executive producer of Arena Stage, I serve on the board of this new organization. Beyond my participation on the Board, Arena is serving as a start-up working space for the BID, as well as community meeting space.

The SWBID is tracking 39 development projects. Among them: five hotels, the construction of the 430,000 square foot Museum of the Bible, the relocation of the Spy Museum, three new churches, a 6,000-seat music venue, a new public library and 20 residential projects with 1,200 residential units. The majority of the development is within 1,500 feet of Arena Stage, with several of these projects scheduled to deliver in late 2017.

There are 19,000 people that live within a mile of Arena Stage. Southwest is an evolving neighborhood — the Southwest Neighborhood Assembly is 50 years old and Arena Stage is a 55-year resident. The Capital Yacht Club has been in operation for over 130 years, and the Fish Market is over 200 years old. They are all local D.C. fixtures that give us a true sense of identity and a solid base on which to grow all that is new and transforming within this neighborhood.

Of course the work on our stages and in community classrooms is at the center of what defines Arena’s value as a public institution. But Arena is also a pioneer of the resident theater movement, which involves understanding the true meaning of the word “resident” and the importance of being embedded in our neighborhood and community. Here is where the important conversations happen and the meaningful stories are shared.

As executive producer of Arena Stage and a resident of Southwest, I am very excited about what is in store for us all!

Thanks for listening.

Best,

A handwritten signature in black ink that reads "Edgar". The signature is fluid and cursive.

Edgar Dobie, Executive Producer

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THE ART OF CONVERSATION WITH ANTHONY GIARDINA

BY LINDA LOMBARDI, ARTISTIC ASSOCIATE AND LITERARY MANAGER



“Washington talks about herself, and about nothing else... [it] is about herself as a City of Conversation precisely that she incessantly converses.”

- Henry James,
The American Scene

In *The City of Conversation*, Anthony Giardina shows what happens to one family when politics becomes personal. When her son returns to D.C. with a fiancée, and surprisingly conservative beliefs, longtime liberal doyenne, Hester Ferris, must choose between her family and her life's work. We're thrilled to have this “juicy, funny and terrific new play” (*New York Times*) right where it belongs — Washington, D.C. I had the pleasure of interviewing Tony at the beginning of rehearsals. Below is an excerpt of our conversation.

What was your inspiration for writing the play?

My inspiration for writing the play came from an essay by Sidney Blumenthal that appeared in *The New Yorker* in 1997. It was called “*The Ruins of Georgetown*,” and it was about Joseph Alsop and his world. It affected me the way reading anything about worlds ghostly and lost always does — in this case, it was the old social world of Georgetown, the intimacy that existed between kings and kingmakers, dinner parties in which actual deal-making was done. Though the piece was about Alsop, it was so much about his wife, Susan Mary, that I remember thinking: “Someone should write a play about these women, these hostesses.” It barely occurred to me that that playwright might be me. But it started something — a long process of reading, exploring, thinking. Finally it occurred to me that if no one else was going to do it, I would.

You've worked with director Doug Hughes for a long time. How would you describe your collaborative relationship?

Doug and I first met in 1981, and worked on a play that turned out to be a huge disaster in New York. At that point you decide you never want to see each other again, or you bond for life. In our case, happily, it was the latter. Now when we work together, we have a frame of reference — at this point, encompassing six productions and workshops over the course of 35 years — that allows us a beautiful shorthand in the rehearsal hall. I know, and deeply appreciate, how he guides actors and shapes performances, so it's a pleasure to just sit back and observe that. That level of trust is so rare that I have to remind myself not to take it for granted — to respect someone as much as I respect him, and for the two of us to take our (I hope) mutual respect into a public arena is what makes the process so valuable for me. It's not that we don't have disagreements — we do — but like any good couple, we've learned how to resolve them amicably.

Read the full interview, plus access additional articles, at BLOG.ARENASTAGE.ORG

CONTINUE THE CONVERSATION

POST-SHOW DISCUSSIONS

- February 10 at 12:00pm
- February 11 at 8:00pm
- February 24 at 12:00pm
- March 1 at 12:00pm
- March 1 at 7:30pm

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Arena Stage
Molly Smith, Artistic Director | Edgar Dobie, Executive Producer

PRESENTS

THE CITY OF CONVERSATION

BY
ANTHONY GIARDINA

DIRECTED BY
DOUG HUGHES

WITH
MARGARET COLIN

SET DESIGNER
JOHN LEE BEATTY

COSTUME DESIGNER
CATHERINE ZUBER


LIGHTING DESIGNER
TYLER MICOLEAU

ORIGINAL MUSIC AND SOUND DESIGN
MARK BENNETT

WIG DESIGNER
TOM WATSON

STAGE MANAGER
AMBER DICKERSON

ASSISTANT STAGE MANAGER
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TIME AND PLACE, CAST LIST, FOR THIS PRODUCTION

TIME AND PLACE

Fall 1979 to January 2009: The living room of a townhouse in Georgetown, in Washington, D.C.

CAST LIST (in order of appearance)

Jean Swift	ANN MCDONOUGH*
Colin Ferris / Ethan Ferris.....	MICHAEL SIMPSON*
Anna Fitzgerald	CAROLINE HEWITT*
Hester Ferris.....	MARGARET COLIN*
George Mallonee.....	TODD SCOFIELD*
Chandler Harris.....	TOM WIGGIN*
Carolyn Mallonee.....	JJANA VALENTINER*
Ethan Ferris (Age 6)	TYLER SMALLWOOD
Donald Logan.....	FREDDIE BENNETT*
Ethan Ferris (Understudy)	CAEDEN WHITE

*Member of Actors' Equity Association

FOR THIS PRODUCTION

Assistant Sound Designer	CHARLES COES
Vocal Coach.....	ANITA MAYNARD-LOSH
Technical Director.....	SCOTT SCHRECK
Properties Director	CHUCK FOX
Costume Director.....	JOSEPH P. SALASOVICH
Master Electrician	CHRISTOPHER V. LEWTON
Sound Director	TIMOTHY M. THOMPSON
Directing Fellow.	JECAMIAH YBAÑEZ
Stage Management Fellow.....	ELLE BOLIN
Show Carpenters.....	SEAN MALARKEY, JOHN WALTERS
Props	MARION HAMPTON DUBE
Wardrobe Supervisor.....	ALICE HAWFIELD
Wardrobe	ALINA GERALL
Wigs, Hair & Make-Up Supervisor	VINCENT HILL
Light Board Operator.....	PAUL VILLALOVOZ
Sound Engineer	GREGORY W. TOWLE
Assistant to the Lighting Designer	KELLY RUDOLPH
Youth Company Supervisor.....	ALICIA SELLS

The City of Conversation includes one 15-minute intermission.

Photography and the video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

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CAST (in alphabetical order)



FREDDIE BENNETT (*Donald Logan*) is thrilled to make his Arena Stage debut. Past credits include Mosaic Theater Company (*Unexplored Interior*), Shakespeare Theatre Company (*A Midsummer Night's Dream*, *Dunsinane*, *The Tempest*), Anacostia Playhouse (*Occupied Territories*), Florida Studio Theatre (*Ruined*, *Shotgun*), Hartford Stage (*Antony and Cleopatra*) and Pennsylvania Shakespeare Festival (*Julius Caesar*). Film credits include *Delusions of Guinevere*. He attended the University of North Carolina School of the Arts and trained with Circle in the Square Theatre School.



MARGARET COLIN (*Hester Ferris*) lives in NYC, where she first began acting at age 19 on the TV series *The Edge of Night*. This marks her first time at Arena Stage and working in D.C. Broadway has welcomed her in *The Columnist*, *Arcadia*, *A Day in the Death of Joe Egg*, *Old Acquaintance* and *Jackie: An American Life* (which was her Broadway debut). She toured China in *The Pentagon Papers* playing Katharine Graham. She has had series leads on several TV shows, including *Gossip Girl*, *Leg Work*, *Now and Again*, *Chicago Hope*, *Foley Square* and others. She saved the world in *Independence Day* and rocked it in *Something Wild* in addition to appearing in many other feature, indie and cable films. Very grateful.



CAROLINE HEWITT (*Anna Fitzgerald*) makes her Arena Stage debut. In the Greater D.C. area she appeared at Baltimore's Center Stage in *Twelfth Night* and *The Rivals*. Other recent favorites include *Tamburlaine the Great* (Theatre for a New Audience), *Warrior Class* (Alley Theater), John Doyle's *The Caucasian Chalk Circle* (American Conservatory Theater) and *Arcadia* and *The Winter's Tale* (Chautauqua Theater Company). She was recently seen on video as Mary Lou in the David Bowie musical *Lazarus* at New York Theatre Workshop. Caroline majored in French at Vassar College and received her M.F.A. in acting at American Conservatory

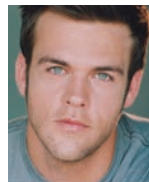
Theater. Her translations and adaptations include *Rose: The Australian Night* and *Howards End*. She is a founding member of The (Blank) Space acting collective.



ANN McDONOUGH (*Jean Swift*) is happy to be making her Arena Stage debut, having grown up in Baltimore. At Lincoln Center Theater, she performed in *Abe Lincoln in Illinois* and *Dinner at Eight*. She was in the original production of A.R. Gurney's *The Dining Room* and performed in the show again 25 years later when the cast won a Drama Desk Award for Best Ensemble. Also in New York, she appeared in the original productions of *Sister Mary Ignatius Explains It All for You*, *What I Did Last Summer*, *Mastergate*, *Uncommon Women and Others* and *Fables for Friends*. At Long Wharf Theatre in New Haven she performed in 12 productions, most recently *Our Town* (Mrs. Soames). On TV she appeared on *Law & Order*, *The Good Wife* and *All My Children* (Esther).



TODD SCOFIELD (*George Mallonee*) is happy to be making his Arena Stage debut. Over the past 13 years, he has worked with Shakespeare Theatre Company (*As You Like It*, *The Taming of the Shrew*, *The Importance of Being Earnest*, *Twelfth Night*), Folger Theatre (*The Tempest*, *Measure for Measure*, *Henry VIII*, *Mary Stuart*), Round House Theatre (*The Beauty Queen of Lenane*, *NSFW*, *Stage Kiss*), Theater J (C.S. Lewis in *Freud's Last Session*, *Bal Masque*), Adventure Theatre (*Winnie the Pooh*), Olney Theatre Center and Ford's Theatre. Outside of the D.C. area, Todd worked at Arden Theatre Company and spent four seasons at the North Carolina Shakespeare Festival. On TV, he was seen in A recurring role on seasons three and five of *The Wire*.



MICHAEL SIMPSON (*Colin Ferris/Ethan Ferris*) is happy and humbled to be making his Arena Stage debut. He most recently performed as Colin/Ethan in *The City of Conversation* at Lincoln Center Theater. He last performed in D.C. as an understudy in *The Guardsman* at the Kennedy Center. Additional credits include *The Glass Menagerie* at The Old Globe in San Diego,



WHO'S WHO

Electra at Pittsburgh Public Theater, *Tennis in Nablus* at Alliance Theatre in Atlanta and *The Whipping Man* at Dorset Theatre Festival. Film credits include the upcoming *Liv* and TV credits include *The O.C.*, *House* and *The Cleaner*. Michael was educated at The Juilliard School.



TYLER SMALLWOOD (*Young Ethan*) is nine years old and excited to make his professional theater debut! He has previously performed with Adventure Theatre MTC in *Aladdin*, *Alice in Wonderland* and *Rats! The Musical*. He also studies drama at Georgetown Day School. When he's not on stage, Tyler is usually playing some kind of sport (most often, baseball). Tyler thanks his parents, sister, grandparents and teachers for making this experience possible.



JJANA VALENTINER (*Carolyn Mallonee*) is delighted to make her Arena Stage debut. Other D.C. appearances include originating the role of Stage Manager in *Our Suburb* at Theater J (director Judith Ivey), Sandra in *One Flew Over the Cuckoo's Nest* at Round House Theatre, Audrey in *As*

You Like It at Folger Theatre, *First Lady* in *F*cking A* at Studio Theatre, *Coriolanus* at Shakespeare Theatre Company, *Leopard* in *Zomo the Rabbit* at Imagination Stage, *Zookeeper* in *Birds of a Feather* at Hub Theatre (Helen Hayes Award nomination, Best Ensemble), Electra in *The Oresteia* at Constellation Theatre Company and Sabina in *The Skin of Our Teeth* at Rorschach Theatre. Jjana premiered her one woman show, *Funeral Potatoes*, in D.C. to sold-out audiences in 2009 and also works as a professional makeup artist.



CAEDEN WHITE (*Young Ethan u/s*) is honored to be a part of *The City of Conversation* as his first collaboration with Arena Stage. A protégé of Linda Townsend Management, Caeden loves to act both on stage and on-camera. He enjoys modeling and has done catalogue work for Magic Cabin in addition to appearing in *Weddings Unveiled*. When he is not performing, Caeden enjoys studying dinosaurs and building his own Lego creations. He is thankful for the opportunity to work with such talented individuals at Arena Stage and would like to thank his family for their love and enthusiastic support.

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TOM WIGGIN (*Chandler Harris*) is an Alexandria native and *The City of Conversation* marks his Arena Stage debut. Other D.C. credits include *Gus in The Intelligent Homosexuals's Guide...* (Theater J) and *Ella Fitzgerald, First Lady of Song* (MetroStage). Broadway credits include *Grease*, *Bobbi Boland*, *Breakfast with Less and Bess* and *Abe Lincoln in Illinois* (Lincoln Center). Off-Broadway credits include *Lincoln*, *The Foreigner* and *Class Enemy*. Primetime TV credits include *Mike in Breaking Away*, *Izzy and Moe*, *The Bronx Is Burning*, *Iron Jawed Angels*, *Law & Order* and *Kent Turner on CBS' Person of Interest* (upcoming). Daytime TV credits include a 10-year run as *Kirk Anderson* on *As the World Turns*. Film credits include *Digger*, *Exposed*, *Brother to Brother* and *Phillip Gordon* in the Indie release *Secrets* (upcoming).

CREATIVE TEAM

ANTHONY GIARDINA (*Playwright*)'s first play, *Living at Home*, was produced in Arena Stage's "In the Process" series in the Old Vat Room in 1977, before moving on to its New York premiere at Playwrights Horizons. Arena Stage subsequently produced two more of his plays—a commissioned adaptation of *An American Tragedy* and *The Child*. His other plays, including *Scenes from La Vie de Boheme*, *The Beach*, *Black Forest* and *Custody of the Eyes*, have been produced at Manhattan Theatre Club, Long Wharf Theatre, Yale Repertory Theatre, Seattle Repertory Theatre and Cleveland Play House. *The City of Conversation*, which premiered at the Mitzi E. Newhouse Theater at Lincoln Center in May 2014, was nominated for both the Outer Critics Circle and Drama Desk Awards for Best Play of the 2014/15 season. The play is now being developed as a three-part mini-series on FX. In addition to his work as a playwright, Anthony has published five novels and a book of short stories. His most recent novels, "White Guys" and "Norumbega Park," were published by Farrar, Straus and Giroux. He is a regular visiting professor at the Michener Center for Writers at The University of Texas at Austin.

DOUG HUGHES (*Director*) makes his Arena Stage debut. His previous D.C. productions are *Hughie* and *The Little Foxes* (Helen Hayes Award nomination, Best Director), both with Shakespeare Theatre Company. Broadway productions include *Outside Mullingar*, *The Big Knife*, *An Enemy of the People*, *Born Yesterday*, *Elling*, *Mrs. Warren's Profession*, *Oleanna*, *The Royal Family* (Tony Award-nominated revival), *A Man for All Seasons*, *Mauritius*, *Inherit the Wind* (Tony Award-nominated revival), *A Touch of the Poet*, *Frozen* (Tony Award nomination, Best Director) and *Doubt*, for which he won the Tony Award for Best Director. Off-Broadway productions include *The City of Conversation*, *Death Takes a Holiday* (Drama Desk Award nomination, Best Director of a Musical), *The Whipping Man*, *Engaged*, *The Heart Is a Lonely Hunter*, *Flesh and Blood* and *Defiance*. Additional awards include the Drama Desk, Outer Critics Circle, Lucille Lortel, Obie and Callaway.

JOHN LEE BEATTY (*Set Designer*) previously designed for Arena Stage's *The Tot Family* (1976) and *A Streetcar Named Desire* (1978). His Broadway credits include *Disgraced*, *The Heidi Chronicles*, *Chicago*, *The Nance*, *Outside Mullingar*, *Venus in Fur*, *Other Desert Cities*, *Good People*, *Rabbit Hole*, *After Midnight*, *The Color Purple*, *Doubt*, *Proof*, *The Sisters Rosensweig*, *Talley's Folly*, *Fifth of July*, *A Delicate Balance*, *The Heiress*, *The Last Night of Ballyhoo*, *Ain't Misbehavin'* and *Abe Lincoln in Illinois*. Off-Broadway credits include *Dada*, *Woof Papa Hot*; *Shows for Days*; *The City of Conversation*; and *Much Ado About Nothing* and *King Lear* in Central Park. Designer of more than 100 Broadway shows, he is the recipient of multiple Tony, Obie, Outer Critics Circle and Drama Desk Awards and is a member of the Theater Hall of Fame.

CATHERINE ZUBER (*Costume Designer*)'s received Tony Awards for *The King and I*, *The Royal Family*, *South Pacific*, *The Coast of Utopia*, *The Light in the Piazza* and *Awake and Sing!*, and nominations for *Golden Boy*, *How to Succeed...*, *Born Yesterday*, *Seascape*, *Dinner at Eight* (Outer Critics Circle Award) and *Twelfth Night*. Additional Broadway credits include *Fiddler on the Roof*, *Gigi* (Drama Desk Award), *The Bridges of Madison County*, *Macbeth*, *Outside Mullingar*, *The Big Knife*, *Enemy of the People*, *Women on the Verge...*, *Joe Turner's Come and Gone*, *The City of Conversation*, *Blood and Gifts*, *Oleanna*,





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Cry-Baby, Mauritius, Doubt, Little Women, Ivanov, Triumph of Love, The Sound of Music and The Red Shoes. TV credits include *Peter Pan Live* and *The Sound of Music Live*. Awards include Henry Hewes, Lucille Lortel, Ovation and Obie Awards.

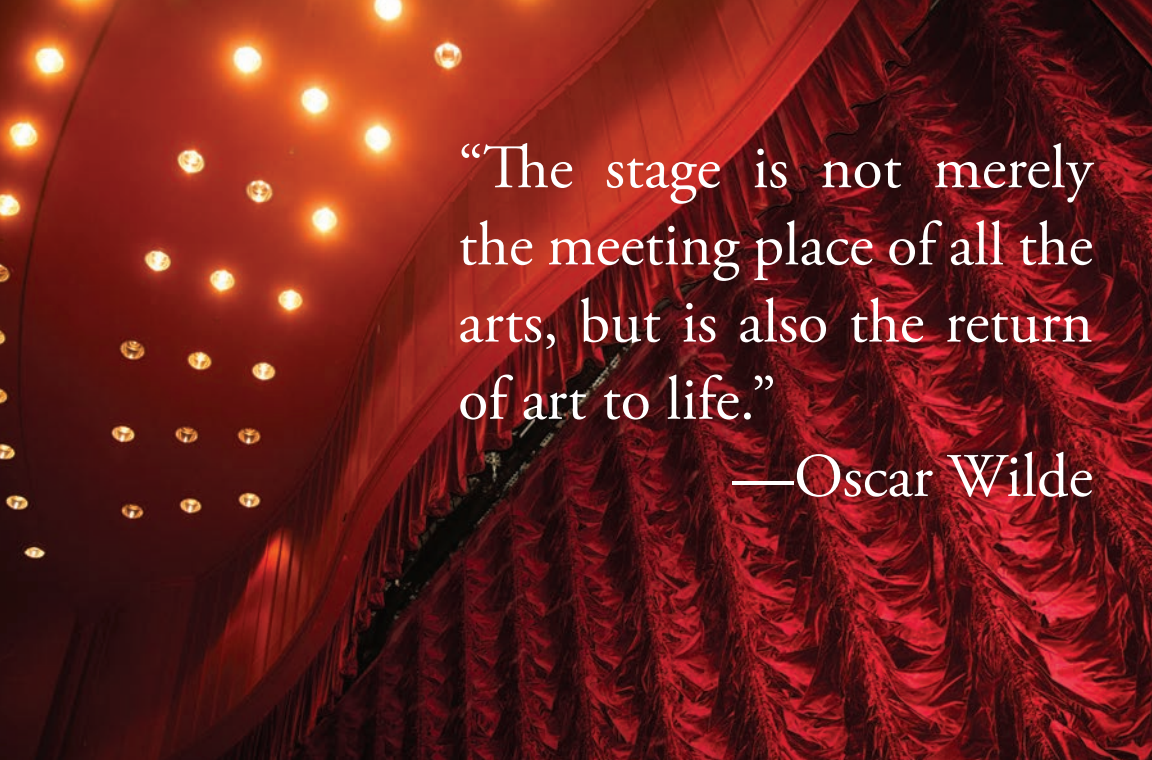
TYLER MICOLEAU (*Lighting Designer*)'s D.C. credits include Shakespeare Theatre Company's *A Midsummer Night's Dream, Much Ado About Nothing* (Helen Hayes Award nomination), *Ion and Ghosts*. Off-Broadway credits include *Pike St.* (Epic Theatre Ensemble), *First Daughters Suite* (The Public), *King Liz* (Second Stage Theatre), *Young Jean Lee's We're Gonna Die* (Southbank Centre, UK), *Iowa* (Playwrights Horizons) and *The World of Extreme Happiness* (Manhattan Theatre Club). Regional credits with Huntington Theatre Company, Alley Theatre, Goodman Theatre, American Repertory Theater, Trinity Repertory Company, The Old Globe, Dallas Theater Center, Philadelphia Theatre Company and Long Wharf Theatre. Tyler received the 2010 Obie Award for Sustained Excellence, 2010 Lucille Lortel Award (*When the Rain Stops Falling*), 2009 Henry Hewes Design Award (*Blasted*), 2004 Obie and Lucille Lortel Awards (*Bug*) and four Philadelphia Barrymore Award nominations. Twitter: @micty, www.tylermicoleau.com

MARK BENNETT (*Original Music and Sound Designer*)'s work was last heard at Arena Stage in *The Rainmaker*. Broadway credits include *Macbeth, The Coast of Utopia* (Drama Desk Award), *Vanya and Sonia and Masha and Spike, Dead Accounts, Driving Miss Daisy, A Steady Rain, Who's Afraid of Virginia Woolf?, The Goat, Henry IV, The Search...*, *Golda's Balcony* and *A View From the Bridge*. Off-Broadway credits include *The Bridge Project* (BAM, Old Vic); *Dogeaters, The Seagull* and eight Shakespeare productions (*The Public*); *The City of Conversation* (Lincoln Center); and *My Children! My Africa!, Mad Forest and An Iliad* (NYTW, Obie Award). Regional credits include *Salome and Coriolanus* (Shakespeare Theatre Company); *A Christmas Carol* (Ford's Theatre); *A Midsummer Night's Dream* (La Jolla Playhouse, Craig Noel Award); and *A Confederacy of Dunces and Dead End* (Huntington Theatre Company). Mark received the 1998 Obie Award for Sustained Excellence, Ovation Award and 14 Drama Desk Award nominations.

TOM WATSON (*Wig Designer*) is head of the wig and makeup department at the Metropolitan Opera. He has designed wigs for more than 70 Broadway productions. Current and recent Broadway designs include *Wicked, Rock of Ages, How to Succeed...*, *The Addams Family, Annie, Act One, You Can't Take it With You, The King and I, The Sound of Music National Tour, Dames at Sea, Therese Raquin* and the current revival of *Fiddler on the Roof*. His designs can also be seen in the upcoming production of *Bright Star*.

AMBER DICKERSON (*Stage Manager*) has spent over a decade working at Arena Stage and is delighted to return after spending the last several years in New York, working on *Motown, the Musical* with Charles Randolph-Wright. Other recent credits include *The Secret Garden* with Marcia Milgrom Dodge; *Pride and Prejudice* and *The Whipping Man* with Hana Sharif; *Vanya and Sonia and Masha and Spike* with Aaron Posner; *Pullman Porter Blues* with Lisa Peterson; *The Normal Heart* with George C. Wolfe; *Trouble in Mind* with Irene Lewis; *Dreamgirls* with Robert Longbottom (national tour); and *Looped* with Valerie Harper and Rob Ruggiero in Florida and D.C. Additional credits include Syracuse Stage, Ogunquit Playhouse, Berkshire Theatre Festival and Heritage Repertory Theatre. Thanks to God and her family for their continuous love and support!

RACHAEL DANIELLE ALBERT (*Assistant Stage Manager*) is thrilled to return to Arena Stage after working on *Erma Bombeck: At Wit's End*. Her credits include *Bright Star* (Kennedy Center, pre-Broadway); *Up Here, Ether Dome* and *Peer Gynt* (La Jolla Playhouse); *Snakeskin* (Malashock Dance and SACRA/PROFANA); *Rich Girl* (The Old Globe); and *The Last Days of Judas Iscariot* (Stage 773). She is a founding member of Ubuntu Theater Project, where she stage managed *The Radicalisation of Bradley Manning, Grounded, Waiting for Lefty, Marguerite to Maya Angelou, Dance of the Holy Ghost, Fool for Love, Here Lies Henry, Dutchman* and *Yellowman* at site-specific locations across Berkeley, Oakland and San Francisco. She received her M.F.A. from the University of California, San Diego and her B.F.A. from the University of Michigan. Proud AEA member.



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ARENA STAGE LEADERSHIP

MOLLY SMITH (*Artistic Director*) has served as Artistic Director of Arena Stage since 1998. Her directing credits include *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*, *An American Daughter*, *South Pacific*, *Agamemnon and His Daughters*, *Coyote Builds North America*, *All My Sons* and *How I Learned to Drive* at Arena Stage. Her directorial work has also been seen at the Shaw Festival in Canada, Berkeley Repertory Theatre, Trinity Repertory Company, Tarragon Theatre in Toronto, Centaur Theatre in Montreal 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 like *How I Learned to Drive*; *Passion Play*, a cycle and *Next to Normal*. 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 by 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 29 world premieres, staged numerous second and third productions and been an important part of nurturing seven 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 Producer*) 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*, Boubliil 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. 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.



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