

A PLAY ABOUT COMIC GENIUS

DICK GREGORY TURN ME LOOSE



2018/19 SEASON



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for american theater

2018/19

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A PLAY ABOUT COMIC GENIUS

DICK GREGORY TURN ME LOOSE

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MIKE JACKSON, THE WILL AND JADA SMITH FAMILY FOUNDATION,
BETH HUBBARD, THE PRIVATE THEATRE, ERIC FALKENSTEIN,
SIMONSAYS ENTERTAINMENT, JAMIE CESA, JANA BABATUNDE-BEY
BY GRETCHEN LAW | DIRECTED BY JOHN GOULD RUBIN
KREEGER THEATER | SEPTEMBER 6 - OCTOBER 14, 2018

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

GOLD STANDARD MUSICAL

ANYTHING GOES

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

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

TIMELESS MASTERPIECE

INDECENT

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

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

FEARLESS POLITICAL JOURNEY

KLEPTOCRACY

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

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

PORTRAIT OF COURAGE

THE HEIRESS

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

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



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TURN ME LOOSE

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ARENA STAGE

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Dick Gregory had a long life and career creating comedy with a purpose. He turned racial slurs into jokes. He did not shy away from uncomfortable subjects. He was an advocate for equal rights for the Black community and women. He was outspoken with his ideas. His jokes got to the heart of the matter. Rage is necessary in comedy—the humor helps us acknowledge the anger as a group.

Dick Gregory refused to perform on the *Tonight Show* with Jack Paar until he was invited to sit on the couch to chat afterwards. Dick Gregory was present at many historic protests, marches and moments in the civil rights movement. He did not just advocate, he was part of the action. It's a reminder that our role as artists instigates action. He was a changemaker. He was a tastemaker.

You can see this legacy in many popular comedians of today, and especially in the buzz about Hannah Gadsby's show *Nanette* on Netflix. She talks about comedy including a setup of tension that is relieved by the joke. She is truthful about her personal journey and says she wants to stop performing comedy because the world needs to live in the tension, not feel good about it. I think Dick Gregory would have been pleased to see her stand up routine and the buzz that it's generating.

Dick Gregory is one of the many important artists who were born, raised or made D.C. their home. Artists like Duke Ellington, Chita Rivera, Taraji P. Henson, Samira Wiley, to name just a few. Perhaps it was his activism that prompted him to be at the heart of our political system. There is a wealth of talent in this city and the greater Washington area—take note of the performers you see at Arena and elsewhere. They may be destined for great things.

I imagine each of us has our own moment when the world turns and we make a choice to become politically active—when we engage our full rights as citizens to speak out and vote for political leaders who will make profound change. We all must speak out on issues that are important to us—and there is no more important time to use our first amendment rights than now.

Dick Gregory would approve.

A handwritten signature in cursive script that reads "Molly".

Molly Smith
Artistic Director



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FROM THE EXECUTIVE PRODUCER



Welcome to *Turn Me Loose*, the first show of our 2018/19 subscription season. With my program notes this season, I hope to focus on two ideas that form the bedrock of our mission and explain how these ideas are reflected in the choices we make, the plays and musicals we get to produce. We find enormous strength in two founding principles:

ONE: Our theater is a place where everyone should feel welcome.

TWO: We are resident in our community where artists are free to create and find dignity in making a living as theater practitioners.

Both ideas are strong enough to have sustained the organization for 69 years (and counting) and to have fostered a whole movement—the resident theater. Ideas are often difficult to quantify, but our belief in these two notions has built immeasurable “equity” on our “balance sheet” of enormous value. As Zelda used to say, “with each production we try to recoup a tiny piece of the universe.” These principles also live in several of our current core values, including: “strive to instill in the public life-long love and participation in the theater arts,” “flourish by building a healthy, dynamic and powerful artistic community,” and “cultivate an engaged, diverse and responsive board, staff, audience and community.”

Therefore, it is easy to argue (if an argument is even required) that a play that reminds us of the brilliance and humanity of local hero and Southwest neighbor Dick Gregory is a perfect way for Arena to honor his memory. To quote Clyde Haberman (from *The New York Times*), “Dick Gregory was a pioneering satirist who transformed cool humor into a barbed force for civil rights in the 1960s, then veered from his craft for a life devoted to protest and fasting in the name of assorted social causes...”

Mr. Gregory was seen around Washington and in our Southwest neighborhood while he lived here. He knew people all over and remained totally engaged in social and political issues throughout his life. How wonderful that we can now see his story on our stage, feel the power in a well-crafted joke, and appreciate that the work of an artist formerly resident in our community continues to find a voice in a place that welcomes his many truths captured in the loving hands of this production of *Turn Me Loose*.

Thank you and enjoy the show.

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

Edgar Dobie

Executive Producer

President of the Corporation

ABOUT THE COMIC GENIUS

BY **NAYSAN MOJGANI**, LITERARY MANAGER

Dick Gregory transformed comedy. And in so doing, he transformed American society. And he continued to do so throughout his career, putting his life and livelihood on the line to speak truth, to protect his community, and to stand up for justice. Time and time again, he looked bigotry and small-mindedness in the eye and, instead of flinching, he would crack a joke that brought even those who hated him to tears of laughter.

And this is why comedians and activists and politicians and artists from all walks of life over the last fifty years have cited Dick Gregory as a favorite and an inspiration. From Dave Chappelle to John Lennon to Barack Obama, there are countless giants of contemporary society who tip their hats to Baba Gregory and strive to continue the work he began.

“Dick was the greatest, and he was the first. Somebody had to break down that door. He was the one.” – RICHARD PRYOR

“He taught us how to laugh. He taught us how to fight. He taught us how to live.” – REVEREND JESSE JACKSON

“A king... My hero.” – CHRIS ROCK

“What he did for comedy can’t ever be equalled.” – LARRY WILMORE

“True legend, trailblazing comedian and outspoken leader of the causes. An advocate for better nutrition in Black communities. He was tough on me and I appreciated him for that.” – CEDRIC THE ENTERTAINER

“Mr. Dick Gregory made me realize we most definitely have a responsibility to those coming behind us.” – TONY ROCK

“Dick Gregory changed my life.”
– ORLANDO JONES

“Truth teller, make you fall on your face laughing Comedian, health man before it was cool & crazy expensive.” – WHOOP! GOLDBERG

“One of the bravest, most unapologetic comedians in history.” – NEAL BRENNAN

“Warrior, soldier, revolutionary.”
– DAVID ALAN GRIER

“A 5 Star General in The War for Human Rights!” – SAMUEL L. JACKSON

“A groundbreaker in comedy and a voice for justice.” – JOHN LEGEND

“A true, committed, and consistent freedom fighter.” – AL SHARPTON

“If it wasn't for Dick Gregory, you don't get Dave Chappelle. You don't get Chris Rock, Richard Pryor.” – KEITH AND KENNY LUCAS

“A tremendous comedian... To call him an icon or a legend means, well, he came and he did it, but he's still funny!” – LEWIS BLACK

“Always stood up for what was right with wit, intellect and unwavering conviction.” – ROSIE PEREZ

“Encouraging and supportive, he was the comedian who fought for equality. He left comedy better than he found it.” – GEORGE LOPEZ



Photo of Dick Gregory by Jeffrey Andres Wright.
Background photos courtesy of Dick Gregory Media, Inc.





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Jamie Cesa and Jana Babatunde-Bey

PRESENTS

A PLAY ABOUT COMIC GENIUS

DICK GREGORY

TURN ME LOOSE

BY **GRETCHEN LAW**

DIRECTED BY **JOHN GOULD RUBIN**

SET DESIGNER

CHRISTOPHER BARRECA

COSTUME DESIGNER

SUSAN HILFERTY

LIGHTING DESIGNER

STEPHEN STRAWBRIDGE

SOUND DESIGNER

LEON ROTHENBERG

VOCAL COACH

KIM JAMES BEY

CASTING DIRECTORS

**JACK DOULIN AND
VICTOR VAZQUEZ**

STAGE MANAGER

ERIN CASS

ASSISTANT STAGE MANAGER

CHRISTI B. SPANN

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CAST / FOR THIS PRODUCTION

CAST (in order of appearance)

Stand-up Comic/Emcee/
Interviewer/Heckler/Cabbie **JOHN CARLIN**
Dick Gregory **EDWIN LEE GIBSON**

FOR THIS PRODUCTION

Associate Costume Designer **SARITA FELLOWS**
Associate Sound Designer **GAHYAE RYU**
Associate Set Designer/Video Designer **EUGENE YEN SHIH-LIEN**
Technical Director **NATALIE BELL**
Costume Director **JOSEPH P. SALASOVICH**
Master Electrician **CHRISTOPHER V. LEWTON**
Sound Director **TIMOTHY M. THOMPSON**
Directing Assistant **MANNA-SYMONE MIDDLEBROOKS**
Stage Management Fellow **JJ HERSH**
Show Carpenter **MICK COUGHLAN**
Props **KYLE HANDZIAK**
Light Board Operator **BRIAN FLORY**
Follow Spot Operator **NORA MATTHEWS**
Sound Board Operator **REID MOFFATT**
Wardrobe Supervisor **ALINA GERALL**
Tailoring **DAWSON TAILORS**

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is strictly prohibited. Please turn off all electronic devices.



Born Yesterday

by Garson Kanin
directed by Aaron Posner

Sept. 21-Oct. 21, 2018

A Christmas Carol

by Charles Dickens
adapted by Michael Wilson
directed by Michael Baron

Nov. 15-Dec. 30, 2018

Twelve Angry Men

by Reginald Rose
directed by Sheldon Epps

Jan. 18-Feb. 17, 2019

Into the Woods

music and lyrics by
Stephen Sondheim;
book by James Lapine;
choreographed by Michael Bobbitt;
directed by Peter Flynn

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Photo of the cast of *Ragtime* by Carol Rosegg.



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CAST (in alphabetical order)



JOHN CARLIN (*Stand-up Comic/Emcee/Interviewer/Heckler/Cabbie*) is thrilled to reprise the roles he originated in *Turn Me Loose*, for his Arena Stage debut.

Recent Off-Broadway productions include *America Is Hard to See* (HERE Arts), *Turn Me Loose* (Westside Theatre) and *Uncle Vanya* (The Pearl). Regional credits include *Turn Me Loose* (Wallis Annenberg), *Dead Accounts* and *Time Stands Still* (Hampton Theatre Company), *Oklahoma!* (Bard Summerscape) and *Hadestown* (NYTW summer residency). Film/TV credits include *Roddy and Doddy*, *See You Around*, *The System* and *A Crime to Remember*. A former RCA recording artist and independent solo artist, John is a member of Reverend Billy & The Stop Shopping Choir, a radical NYC-based performance community that has toured Europe and the U.S., opened for Neil Young and travelled to Ferguson, MO, Standing Rock, ND and the D.C. headquarters of the EPA and FERC. Love and gratitude to DG, Lillian and the entire Gregory family.



EDWIN LEE GIBSON (*Dick Gregory*) recently returned from a nine-month stint with famed theater auteur Peter Brook at National Theatre Studio, London and Theatre

Des Bouffes du Nord, Paris. Off-Broadway credits include *Battlefield* by Peter Brook (2017/18 international tour); *Beyond Caring* by Alexander Zeldin (U.S. premiere, Lookingglass Theatre); *Love and Information* by Caryl Churchill (U.S. premiere, Minetta Lane Theatre/NYTW); *The Seven* (NYTW); *The Diary of Black Men* (Fairfield Halls, London); *Five 'Til* (Dixon Place Theatre); and *The Death of Bessie Smith* (New Brooklyn Theatre). Some TV/film credits include *Law and Order: SVU*, *Shameless*, *Marshall*, *Mom* and *Dad* and

Blood First. Writing credits include the plays *Five 'Til*, *Knucklehead* and *pla-ce-bo*; original pilots *Nicodemus*, *Arrivée*, and *Like Family*; and the feature films *A New Normal* and *Arrivée*. He is a 2006 Obie Award (Excellence in Off-Broadway theater) winner for Outstanding Performance.

CREATIVE

GRETCHEN LAW (*Playwright*) is the author of five full-length plays: *The Adventures of A Black Girl In Search Of Her God* was adapted from a Bernard Shaw story of the same title and has been approved for production by The Society of Authors; *Al Sharpton for President* was a semi-finalist in the Eugene O'Neill National Playwright's Conference 2006; *Turn Me Loose* was workshopped by Atlantic Theater Company, New York Stage and Film and at New York Theatre Workshop; additionally, *History Lessons* and *Loving Charley Pride* have been read at the National Black Theater Festival, The Players, The National Arts Club, the Harlem Theater Company, the LAByrinth Theater Company and The Dramatist Guild, of which she is a member. She is a longtime member of the Frank Silvera Writers Workshop. Gretchen is a practicing psychotherapist with degrees from Yale Divinity School and the Columbia University School of Social Work. In 1991, she founded the Parents' Foundation, 100 Broadway, in New Haven, CT, a residential community for adults with psychiatric illnesses. She resides in Guilford, CT.

JOHN GOULD RUBIN (*Director*) is the artistic director of The Private Theater and former co-artistic/executive director (with Phillip Seymour Hoffman and John Ortiz) of LAByrinth Theater for which he directed seven plays including premieres by John Patrick Shanley and Erin Cressida Wilson. He originally created *Turn Me Loose* at LAByrinth as part of collection of writings entitled '68, and then directed the show Off-Broadway at The Westside Theatre



MARIE ^{and} ROSETTA

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—The New Yorker

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What are the Arena Civil Dialogues?

Arena Stage at the Mead Center for American Theater will host community conversations as a part of the Arena Civil Dialogues series. The conversations seek to provide an opportunity for members of the Washington, D.C. community to engage in civil discourse about social and political issues, and will demonstrate that people of diverse viewpoints can have fruitful dialogues with one another. Each Arena Civil Dialogue will feature prominent Dialogue Starters, and will be moderated by Amitai Etzioni, a University Professor at The George Washington University and author.

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[www.arenastage.org/
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(nominated for the Joe Calloway Award, Best Director) and at The Wallis Annenberg Center in L.A. He directed *American Buffalo* with Treat Williams and Stephen Adly Guirgis at The Dorset Theatre Festival, where he also directed *Outside Mullingar* two seasons prior; and a multi-media production of *Double Indemnity* at The Old Globe, with Michael Hayden. He's directed at Rattlestick, Ma-Yi, The Public, and the Soho Theatre in London among others, notably *Peer Gynt* at The International Ibsen Festival in Oslo; *Playing With Fire* (a deconstruction of Strindberg's one-act play about voyeurism, exhibitionism and wife-swapping at The Box, the notorious sex cabaret); a site-specific *Hedda Gabler* in a townhouse for twenty five people per performance; *Queen For A Day* with David Proval and Vincent Pastore Off-Broadway and *The Cherry Orchard* with Ellen Burstyn at The Actors Studio. Current projects: a radical, new adaptation of *A Doll House* (just recently developed through a Collaboration Residency at The Marble House Project), *Rocco, Chelsea, Adriana Sean, Claudia, Gianna, Alex* (a devised project about the consciousness of conflict and the American Political Divide which will be produced by The Private Theatre in February, 2019), and an all Afro-German production of *Hedda Gabler* in Berlin. Next year, Mr. Rubin will direct a multi-media stage adaptation of *Revolutionary Road*, in Mandarin, for the 1,000-seat stage theater in the National Centre of Performing Arts of China in Beijing, which will then tour throughout the Mainland.

CHRISTOPHER BARRECA (*Set Designer*) has designed over 200 productions. Broadway credits include *Rocky* (2014 Tony Award, Drama Desk Award and Outer Critics Circle Award winner), *Search and Destroy*, *Our Country's Good* and *Chronicle of a Death Foretold* (American Theatre Wing Award). Off-Broadway credits include Adrienne Kennedy's *He Brought Her Heart Back in a Box* (Obie Award), *Turn Me Loose*, *Master Harold* (directed by Fugard), *Painted Rocks*,

The Train Driver, *Blood Knot*, David Byrne's *St. Joan Into the Fire*, *Three Days of Rain* (Drama Desk Award nomination) and *Neon Psalms* (American Theater Wing Award nomination). Regional credits include Culture Clash's *The Birds*, Charles Ludam's *Hedda Gabler*, Anna Deavere Smith's *Twilight: Los Angeles, 1992*. International credits include Soyinka's *Scourge of Hyacinths*, *King Lear* (Dijon Festival) and Dallane's *Solo Macbeth* (London). His directing credits include *Dachniki* (Russia). Christopher teaches at CalArts. www.chrisbarreca.com

SUSAN HILFERTY (*Costume Designer*) has designed costumes and/or scenery for over 350 productions across the globe. Her work on Broadway includes *Wicked* (Tony, Drama Desk and Outer Critics Circle awards. Currently in its 15th year); *Present Laughter*; *Spring Awakening*; *Lestat* (all Tony nominated); and *Into the Woods* (Tony nomination and Hewes Award). Her recent Off-Broadway credits include: *An Ordinary Muslim* (NYTW); *Illyria* (Public Theatre); *"MASTER HAROLD"...and the Boys* (Signature Theatre) written and directed by Athol Fugard (with whom she has designed and/or co-directed 41 productions around the world). Her work on *Salomé* for the Shakespeare Theatre Company earned her the 2016 Helen Hayes award for Outstanding Set Design. She is Chair of the Department of Design for Stage and Film at NYU's Tisch School of the Arts. susanhilferty.com

STEPHEN STRAWBRIDGE (*Lighting Designer*) has designed over 200 productions on and Off-Broadway and at most major regional theater and opera companies across the U.S. Internationally his work has been seen in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stratford-upon-Avon (Royal Shakespeare Company), Stockholm, Vienna and Wroclaw. Recent credits include *Much Ado About Nothing* (Old Globe); *Flyin' West* (Westport Playhouse);



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The White Card (American Repertory Theatre); and *Native Son* (Yale Repertory Theatre). Dance credits include Pilobolus Dance Theatre, Alison Chase performance and others. Nominations and awards include American Theatre Wing, Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Drama Desk, Helen Hayes, Henry Hewes Design and Lucille Lortel. He is co-chair of the Design Department at Yale School of Drama and resident lighting designer at Yale Repertory Theatre.

LEON ROTHENBERG (*Sound Designer*)'s Arena Stage credits include *Pullman Porter Blues*. Select Broadway credits include *The Boys in the Band*, *A Doll's House Part 2*, *Violet*, *The Realistic Joneses*, *The Nance* (Tony Award), *The Heiress* and *Joe Turner's Come and Gone* (Tony Award nomination). Select New York and Off-Broadway credits include *Encores!* 2013-2018, Playwrights Horizons, Second Stage, Manhattan Theatre Club, Culture Project, Primary Stages, Tectonic Theater Project, Women's Project, Cherry Lane and The Public. Select regional credits include A.C.T., City Theater Pittsburgh, Geffen, Huntington, Williamstown Theatre Festival, Merrimack Repertory, Delaware Theatre Company, Portland Center Stage, Seattle Repertory, La Jolla, Old Globe, New York Stage and Film, Two River Theater, North Shore Music Theater, Long Wharf, McCarter and Theatre By The Sea. International credits include Cirque du Soleil, National Theatre of Cyprus and Dijon Festival. www.klaxson.net

KIM JAMES BEY (*Vocal Coach*) has been the vocal and dialect coach for numerous productions, including Arena Stage productions of *Ruined*, *Cuttin' Up*, *The Goat, or, Who is Sylvia?*, *The Piano Lesson* and *Anna in the Tropics*. Recent dialect credits are with Mosaic Theater for *Queens Girl in Africa*, *Blood Knot*, *A Human Being Died That Night* and *Unexplored Interiors*. Other select credits include *The Octoroon* and *The Convert* at Woolly

Mammoth. With Studio Theatre, Kim was the dialect coach for *In the Red and Brown Water*, *Invisible Man* and *Passing Strange*. For Ford's Theatre, *Necessary Sacrifices* and *Black Pearl Sings!* And *In Darfur* at Theatre J. Kim James Bey is Professor of Theatre/Acting at Howard University, and is certified in Fitzmaurice Voicework. M.F.A.: Rutgers University.

ERIN CASS (*Stage Manager*) worked as the PSM for *Turn Me Loose* at the Wallis Annenberg Center for the Performing Arts in Los Angeles. Other recent credits include the Off-Broadway premiere of *Turn Me Loose* at the Westside Theater in New York, PSM for the Off-Broadway premiere of *Queen For A Day*, directed by John Gould Rubin; production manager and stage manager for Pilobolus Dance Theater's international tour of *Shadowland* and PSM for the International OW Company's tour of *Solutions: Grassroots*. Erin has stage managed extensively throughout the U.S. and Europe. She has also worked in film and TV production in New York and LA. She holds her B.A. in theater from Louisiana State University (1998) and her M.F.A. in producing and stage management from CalArts (2002).

CHRISTI B. SPANN (*Assistant Stage Manager*) returns to Arena Stage after serving as stage manager for *Hold These Truths*, *Nina Simone: Four Women*, *A Raisin in the Sun*, *The Little Foxes* and *Love in Afghanistan*. Christi 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.

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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 *Sovereignty*, *Carousel*, *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*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *South Pacific*, *All My Sons* and *How I Learned to Drive*. Her directorial work has also been seen Off-Broadway at 59E59 in New York, 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 *How I Learned to Drive*; *Passion Play*, a cycle; *Next to Normal*; and *Dear Evan Hansen*. 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. In 2018, she was honored as Person of the Year by the National Theatre Conference and inducted into the Washington DC Hall of Fame.

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 sell-out audience for the full season of plays we had to offer. That experience taught me so many lessons about the power of theater to foster collaboration and share meaningful stories, as well as the public values that attach themselves to building a safe place where everyone is welcome. All those lessons served me well as a managing leader and producer both sides of the border, and both sides of the commercial and non-profit theater divide. Arriving here at Arena in 2009 makes me feel like I am well-equipped for the best job in the world.

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



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



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



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

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



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

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

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You don't have to be wealthy to make a significant gift. Bequests and other planned gifts allow you the opportunity to make a significant contribution that will ensure the future of Arena Stage. The Full Circle Society allows us the opportunity to recognize you for that gift during your lifetime. For more information about making a planned gift or to inform us of your existing planned gift, please contact Holly Oliver at 202-600-4029 or holiver@arenastage.org.

"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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THE ANNUAL FUND

Arena Stage gratefully acknowledges the many individuals, families, foundations and corporations who support the theater's work by contributing to the Annual Fund. These gifts make it possible for the theater to continue presenting high-quality productions and innovative education programs that strengthen the community in which we live.

For more information on the benefits of becoming an Annual Fund contributor, call the Development Department at 202-600-4177. The following are contributors as of August 15, 2018.

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