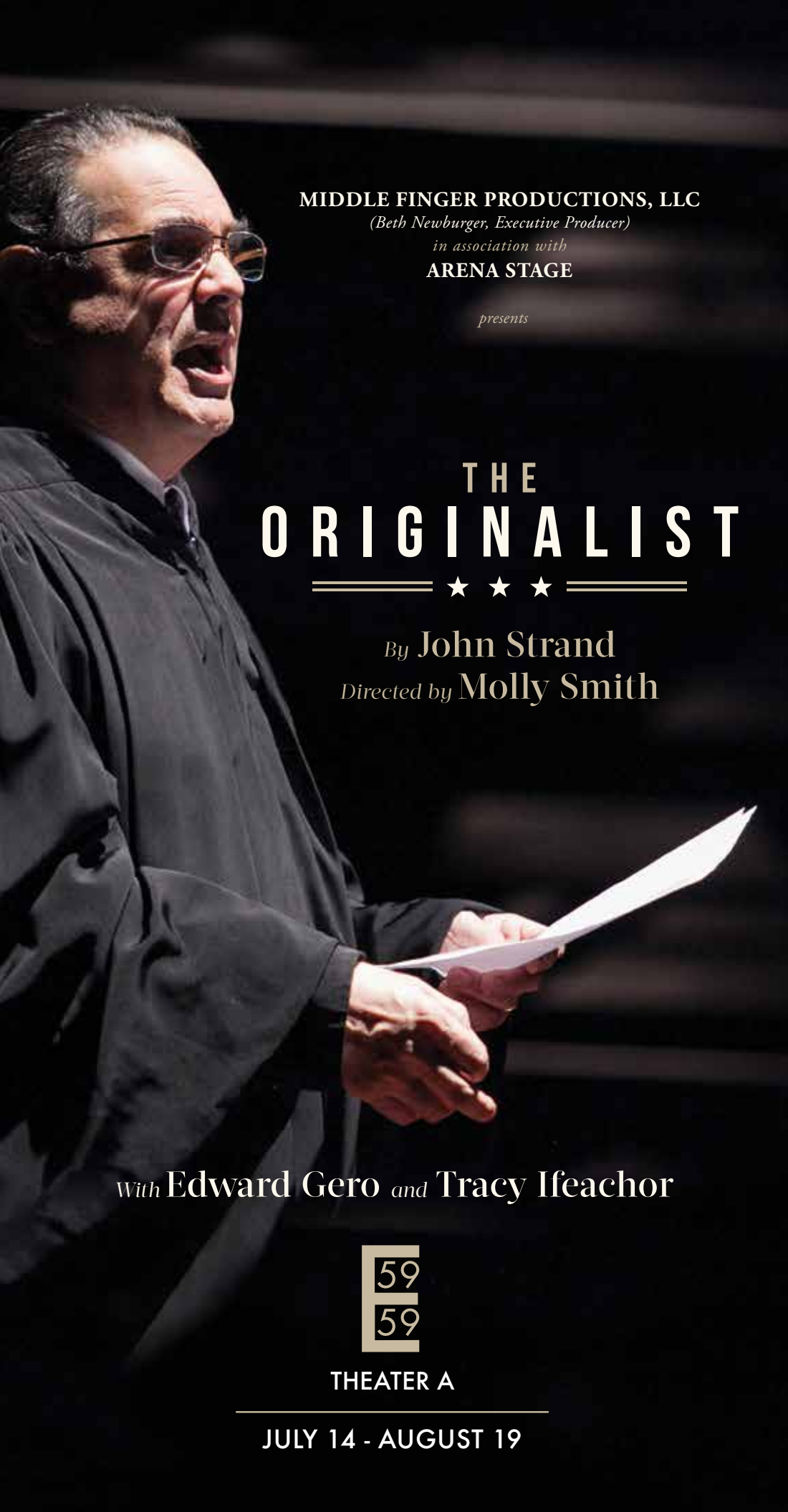


MIDDLE FINGER PRODUCTIONS, LLC
(Beth Newburger, Executive Producer)
in association with
ARENA STAGE

presents

THE ORIGINALIST

★ ★ ★

By John Strand
Directed by Molly Smith

With Edward Gero *and* Tracy Ifeachor

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THEATER A

JULY 14 - AUGUST 19

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Directed by Molly Smith
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CAST IN ORDER OF APPEARANCE

Antonin Scalia ..... Edward Gero
Cat ..... Tracy Ifeachor
Brad ..... Brett Mack

CREATIVE TEAM

Set Design ..... Misha Kachman
Costume Design ..... Joseph P. Salasovich
Lighting Design ..... Colin K. Bills
Sound Design ..... Eric Shimelonis
NYC Casting Director ..... Geoff Josselson, C.S.A.
Casting Director ..... Amelia Acosta Powell, C.S.A.
Stage Managers ..... Susan R. White, Hethyr (Red) Verhoef
Assistant Stage Manager ..... Caskey Hunsader

PRODUCTION TEAM

General Manager ..... Ian Pool
Production Manager ..... Joel Krause
Sets ..... Tom Carroll Scenery
Props and Costumes ..... Arena Stage and Asolo Repertory Theatre Production Facilities
Additional Lighting Equipment ... Production Resource Group
Legal Counsel ..... David H. Friedlander, Esq.

The running time of ***The Originalist*** is 1 hour and 40 minutes with no intermission.

Originally Produced by Arena Stage, Washington, DC
Molly Smith, Artistic Director, Edgar Dobie, Executive Director

Subsequently Produced by Asolo Repertory Theatre, Sarasota, Florida
Michael Donald Edwards, Producing Artistic Director, Linda DiGabriele, Managing Director

ACTORS' EQUITY ASSOCIATION 1913

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 Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.

SDC
The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

The Director and Choreographer are members of the Stage Directors and Choreographers Society, a national theatrical union.

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



Photo credits

Edward Gero as Supreme Court Justice Antonin Scalia.
Front cover photo by C. Stanley.
Page 3 photo by Gary W. Sweetman, Asolo Repertory Theatre.

Director's Notes on *The Originalist*

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

I don't think so, and I believe the playwright John Strand agrees with me. To listen—to take time to understand an opposing view, to get to the heart of complex matters and find a way to work together is a component of practicing free speech. John's play has everything—the red meat of politics; power and how one deals with it; an intimate look into the workings of the Supreme Court through the mind of one justice; a fiery battle for the soul and the heart of "the other;" one's legacy and what it means; and whether the possibility of a middle in today's political landscape is possible.

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

John Strand's play has been barnstorming around the country from Sarasota to Pasadena to Chicago, and each city has had a different response. We are fascinated to see how New Yorkers engage with this dynamic play. This is an intense time in America, and we each need to speak out loudly about what's important to us. Our lives—and our country—depend on it. VOTE!

Molly Smith
Director

Playwright's Notes on *The Originalist*

Originalism, like many -isms, is a relatively simple concept that only gets complicated when put into practice. America's Founding Fathers crafted the document known as the United States Constitution in 1787. Even with its considerable gaps and flaws, it may well be, as the character Justice Antonin Scalia declares in this play, "the best thinking about law and justice in the past 300 years." Originalists such as the late archconservative Scalia insist that the Founders' text is the purest, most reliable source for a fair interpretation of the law as it is applied today. Go back to the original text. As simple as that.

Complications arise as soon as I disagree with you as to what the Founders meant. We know what they wrote. The nine justices of the U.S. Supreme Court are tasked with interpreting the law, not making it. A vast army of lawyers and lower court judges join in the effort, ongoing for more than two centuries. Interpretation, Scalia's law clerk in this play states, must always have some element of guesswork to it, "a shot in the dark" at being right. The justice disagrees.

But that law clerk, liberal and proud of it, thank you, is not concerned only with her justice's brand of originalism. She wants to know what happened to the political middle. How did compromise become a dirty word in American politics? How did we become so polarized that we see our political opponents as monsters? Civil discourse has been replaced by a verbal food-fight. Why?

Why not ask the most polarizing figure in American political life, Antonin Scalia? Most polarizing then, at least: the play is set during the 2012-2013 session of the Supreme Court. The "most polarizing" title has since passed on to another.

This play, however, is not exclusively about Justice Scalia, real or fictional. It is not a bio play or a docudrama, although excerpts from some of the justice's dissents and opinions are included here. And yes, yes, the historical Justice Scalia did regularly hire a liberal law clerk among his allotted four, although people unfamiliar with the Court find that hard to believe. He valued debate—or more to his style and purpose, rhetorical boxing. What better sparring partner to knock around than a liberal fresh out of law school? Pretty safe strategy. Unless you hire one who is surprisingly good at punching back.

But the play does use the character Justice Scalia to get to this question: What does it cost us to suppress our fear and distrust, rise from our own bunkers of certainty and dogma, take a step toward the middle, and sit down with the monsters?

John Strand
Playwright

Edward Gero
Antonin Scalia



Edward Gero is a four-time Helen Hayes Award winner and 15-time nominee. Regional credits include ***The Pajama Game***, ***The Little Foxes***, and ***Red*** (Arena Stage); ***The Originalist*** (Arena Stage, Asolo Repertory, Pasadena Playhouse, Court Theatre); ***Red*** and Gloucester in ***King Lear*** (Goodman); ***Nixon's Nixon*** and ***Night Alive*** (Round House); ***Sweeney Todd*** (Signature Theatre); Scrooge in ***A Christmas Carol*** (Ford's Theatre); and ***American Buffalo***, ***Shining City***, and ***Skylight*** (Studio Theatre). In 32 seasons with Shakespeare Theatre Company, his over 70 roles include Helen Hayes turns in ***Henry IV***, ***Richard II***, and ***Macbeth***. Film/TV credits include ***House of Cards***, ***TURN: Washington's Spies***, ***Die Hard 2***, ***Striking Distance***, and narrations for Discovery Channel and PBS. He is a Ten Chimneys 2015 Lunt-Fontanne Fellow and associate professor of theater at George Mason University.

Tracy Ifeachor
Cat



Tracy Ifeachor most recently appeared on stage in the two-hander revival of ***Alpha Beta***. Tracy started with The Royal Shakespeare Company and was rewarded with a nomination for the prestigious Ian Charleson Award for an outstanding performance in a classical role for her performance of Rosalind in Shakespeare's ***As You Like It***. Graduating from the Royal Central School of Speech & Drama on a full scholarship, Tracy went on to play Beneatha in the sold-out production of ***A Raisin in the Sun*** at The Royal Exchange. Tracy's television credits include Lydia in ABC's hit series ***Quantico***, Greg Berlanti's ***Legends of Tomorrow***, Aya in ***The Originals***, and the female lead in NBC's ***Crossbones*** opposite John Malkovich, as well as the HBO/Cinemax series ***Strike Back*** and ***Doctor Who***.

Brett Mack
Brad



Brett Mack is honored to make his 59E59 debut. Past regional theater credits include ***The Great Society*** (Asolo Repertory); ***Mezzulah 1946*** and ***The Muckle Man*** (Pittsburgh City Theatre); ***Leveling Up*** and ***The Tempest*** (The Hippodrome Theatre); ***Twelfth Night*** and ***Julius Caesar*** (Orlando Shakespeare Theatre); and ***The Illusion*** (Chautauqua Theatre). Brett is an M.F.A. graduate from Florida State University. He can be seen in season two of *Scandal* on ABC. Brett is grateful to be a part of the team behind ***The Originalist*** and would also like to thank his family for their constant support.

John Strand
Playwright



John Strand's Arena Stage commissions include ***Snow Child, The Originalist, The Miser, Lovers and Executioners*** (MacArthur Award), and ***Tom Walker***. Recent works include the book and lyrics for ***Hat! A Vaudeville*** (South Coast Repertory), ***Lincolnesque*** (Old Globe), ***Lorenzaccio*** (Shakespeare Theatre Company), and the book for the musical ***The Highest Yellow*** (Signature Theatre). Additional plays are ***The Diaries*** (Signature Theatre, MacArthur nomination), ***Otabenga*** (Signature Theatre, MacArthur nomination), ***Three Nights in Tehran*** (Signature Theatre), and ***The Cockburn Rituals*** (Woolly Mammoth). Strand spent 10 years in Paris, where he worked as a journalist and drama critic and directed NYU's Experimental Theater Wing in Paris. His novel *Commieland* was published by Kiwai Media, Paris in 2013. He is currently at work on a new play about President Teddy Roosevelt for Arena Stage and on the film adaptation of ***The Originalist***.

Molly Smith
Director



Molly Smith has served as Artistic Director of Arena Stage since 1998. Her more than 30 directing credits at Arena Stage include ***Snow Child***, ***Sovereignty***, ***Carousel***, ***The Originalist***, ***Fiddler on the Roof***, ***Camp David***, ***Mother Courage and Her Children***, ***Oklahoma!***, ***My Fair Lady***, ***The Great White Hope***, ***The Music Man***, ***Orpheus Descending***, ***Legacy of Light***, ***Cabaret***, ***South Pacific***, ***Agamemnon and His Daughters***, ***All My Sons***, and ***How I Learned to Drive***.

She recently directed ***Our Town*** at Canada's Shaw Festival. Her directorial work has been seen at The Old Globe, Court Theatre, 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 35 years.

She is a great believer in first, second, and third productions of new work and has championed projects including ***How I Learned to Drive***; ***Passion Play, a cycle***; ***Next to Normal***; and ***Dear Evan Hansen***. She has worked alongside playwrights Sarah Ruhl, Paula Vogel, Wendy Wasserstein, Lawrence Wright, Karen Zacarías, John Murrell, Eric Coble, Charles Randolph-Wright, and many others.

She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions, and been an important part of nurturing nine projects that went on to have a life on Broadway, including ***Dear Evan Hansen***.

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.

Misha Kachman
Set Designer

Misha Kachman has worked at Arena Stage, Asolo Repertory Theatre, Baltimore Center Stage, Cincinnati Playhouse in the Park, Kennedy Center, Milwaukee Shakespeare, Opera Lafayette, Opera Royal Versailles, Pasadena Playhouse, Portland Center Stage, Round House Theatre, Seattle Repertory Theatre, Shanghai Dramatic Arts Center, Signature Theatre, Skylight Music Theatre, Studio Theatre, Syracuse Stage, Theater J, Wilma Theater, and Woolly Mammoth Theatre Company, among many other companies in the United States and abroad. He is a Company Member at Woolly Mammoth and an Associate Artist at Olney Theatre Center. Misha is a Helen Hayes Award recipient, a graduate of the St. Petersburg Theatre Arts Academy, and he serves as the Associate Professor of Scene and Costume Design and Head of M.F.A. in Design at University of Maryland.

Joseph P. Salasovich
Costume Designer

Joseph Salasovich is the costume director at Arena Stage, where he has worked for 17 seasons in various capacities on over 100 productions. He most recently designed costumes for Molly Smith's ***Mother Courage and Her Children*** and the world premieres of ***Snow Child*** and ***The Originalist***. He held internships with Williamstown Theatre Festival and Actors Theatre of Louisville. Joe studied at the University of Dayton. For Karen and Marjan.

Colin K. Bills
Lighting Designer

Arena Stage credits include ***Oliver!***, ***Fiddler on the Roof***, and the premiere of ***The Originalist***. He is a Company Member at Woolly Mammoth where he has designed over 50 productions, including ***An Octoroon***, ***Familiar***, ***Clybourne Park***, and ***Cooking with Elvis***. As a conspirator with the devising company dog & pony dc, he has collaborated in the writing, direction, and design of ***A Killing Game***, ***Toast***, and ***Beertown*** (seen at 59E59 in 2014). His recent work includes ***The Legend of Georgia McBride*** at Round House and ***Girlfriend*** at Signature Theatre. Colin is the recipient of three Helen Hayes Awards and a Princess Grace Fellowship in Theater. He is a graduate of Dartmouth College.

Eric Shimelonis
Sound Designer

Eric Shimelonis is thrilled to be bringing his design for the original production of ***The Originalist*** to NYC. He recently composed music for ***Skintight***, starring Idina Menzel and directed by Daniel Aukin, which is currently running at the Roundabout Theatre. He is also composing and adapting music for a Kennedy Center production called ***Voyagers: A Dance Among the Planets***, which will feature the dance ensemble Company E.
www.shimelonis.com

Geoff Josselson, C.S.A.

NYC Casting Director

Broadway and Off Broadway productions include ***The Velocity of Autumn*** starring Estelle Parsons, ***Southern Comfort***, ***Yank!***, ***Enter Laughing***, ***Pretty Filthy***, ***John and Jen***, ***Himself and Nora***, and ***Altar Boyz***. He has also cast productions for Actors Theatre of Louisville, Arizona Theatre Company, Barrington Stage Company, Bay Street Theatre, Brooklyn Academy of Music, The Civilians, Cleveland Play House, Denver Center, Marriott Theatre, North Shore Music Theatre, Old Globe, Oregon Shakespeare Festival, The Public Theatre, San Francisco Symphony, and the York Theatre Company. www.geoffjosselson.com

Susan R. White

Stage Manager

Susan is thrilled to be a part of this production and to be working, once again, with Arena Stage Artistic Director Molly Smith. Susan is a proud member of Actors' Equity Association.

Hethyr (Red) Verhoef

Stage Manager

Hethyr has worked on numerous productions over the years as a stage manager and flyman, and continues to be deeply invested in theater, art, diversity, and all of the elements it takes to create it. Hethyr is thrilled to return to Arena Stage for this exciting and thought-provoking work.

Caskey Hunsader

Assistant Stage Manager

Hunsader is very excited to be doing his first show with Arena Stage. New York credits include ***Radio City Christmas Spectacular***, ***Radio City Spring Spectacular***, and ***New York Spectacular*** (Radio City); ***Me and My Girl*** (Encores!); ***Broadway Bares XXI***, ***Growing Up 70s***, ***Whatever Man***, ***Rescue Rue***, and too many Off Broadway/readings/workshops to count. Tours include ***The Illusionists: Live From Broadway***, ***A Night With Janis Joplin***, ***A Chorus Line***, ***Tap Dogs***, ***Wizard Of Oz***, ***Love Janis***, and TheatreworksUSA productions of ***Legally Blonde***, ***Grease***, ***Come Fly Away***, and ***Alton Brown Live***. Regional credits include ***Peepshow*** (Vegas), ***Love Janis*** (San Francisco), ***Charlie and the Chocolate Factory*** (First Stage), and more. Caskey is a producer of exciting video content and founded his own production company, Upstairs Landing Productions. Proud member of AEA. www.caskeyhunsader.com

Middle Finger Productions LLC/ Beth Newburger

Executive Producer

Beth Newburger is an entrepreneur who has founded and sold several businesses and is currently heading Richlynd Federal and Epoch Communications. She is known for her work as director of communications for the National Trust for Historic Preservation. Prior to joining the National Trust, she was appointed by President Clinton to co-chair the Presidential Women's History Commission and vice-chair the bi-partisan Congressional Women's Progress Commission. She also served in both Clinton administrations as Associate Administrator of the General Services Administration and Outreach Coordinator for the White House Office of Women's Initiatives and Outreach. Newburger is former Chairman and currently a trustee of Arena Stage and the National Children's Museum. She chairs Apollo Enterprise Imaging and serves on the boards of the Franklin Roosevelt Library, President's Council of Cornell Women, and BoatUS - a Berkshire Hathaway company. As an original investor, she is part of the producing team of ***Dear Evan Hansen***, winner of the 2017 Tony Award for Best Musical, that premiered at Arena Stage. The Cornell University graduate shared her love of theater and the arts with her late husband, Richard Schwartz, the founder of BoatUS and an extraordinary philanthropist.

Arena Stage at the Mead Center for American Theater

Producer

Under the leadership of Artistic Director Molly Smith and Executive Director Edgar Dobie, Arena Stage is a national center dedicated to American voices and artists. Arena Stage produces plays of all that is passionate, profound, deep, and dangerous in the American spirit, and presents diverse and ground-breaking work from some of the best artists around the country. Arena Stage is committed to commissioning and developing new plays and impacts the lives of over 10,000 students annually through its work in community engagement. Now in its seventh decade, Arena Stage serves a diverse annual audience of more than 300,000. www.arenastage.org

Special thanks

Special thanks to Judith Batty, Mark Bly, Jocelyn Clarke, Elliot J. Feldman, Zohar Fuller, Jillian Robertson, Dr. Sidney Shankman, Seema Sueko, Victor Vazquez, Kerry Warren, Jade Wheeler, Harlan Work, and to NRA Instructors Debbie Crews and Mark Richardson.

Curator's Note

Welcome to ***The Originalist***, a work of historical fiction about one of the most polarizing jurists in American history that asks: Can ideological opponents learn from each other? Is there any common ground? From my very first read of this play, from Washington DC's Arena Stage, I was struck by this compelling story. At a time when our country is embroiled in acrimony and separatism, ***The Originalist*** points to the importance of understanding and respecting the other side, and also to the now-antiquated idea that one might even harbor a personal fondness for their ideological opponent.

Whether you come to ***The Originalist*** as a conservative or as a liberal, I think you will see that it really doesn't take sides, but rather portrays a vigorous, aggressive, passionate disagreement in a context of admiration and increasing rapport. It accepts muscle and triumph as agencies of success, but decency and compassion as better measures of a person.

Since Scalia's death in 2016, the script has grown more relevant: in a world with little to no middle ground, it feels healthy and heartening to hear their two positions summed up succinctly and convincingly, with a welcome absence of name-calling. In that regard, it feels like a play we need right now, not just as an essential remembrance of what was, but as a primer for a better future.

Do dive into your copy of the US Constitution, handed to you with this program, with new eyes and prepare to be engaged anew in the dreams of our founding fathers.



Val Day
Artistic Director,
59E59 Theaters

59E59 THEATERS STAFF

VAL DAY Artistic Director
BRIAN BEIRNE Managing Director
JAMES SPARNON Production/Facility Manager
JESSICA HART Finance Associate/Office Manager
KIRSTY GAUKEL Director of Marketing
KAREN GRECO Press Representative
JEN GUSHUE Marketing Manager
JESSICA SCHMIDT Marketing Associate
MELISSA STURGES Membership Coordinator
BARBARA IAMS KOREIN Archivist
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KATIE SIGMUND Box Office Associate
LLOYD MULVEY Box Office Associate/Front Desk
DARIELLE SHANDLER Box Office Associate/Front Desk
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WILFREDO FELIZ E:BAR Staff

ELYSABETH KLEINHANS
President/Founding Artistic Director

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DEVON AUSTIN Usher
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ROSE BLACKFORD Usher
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BRENNA GAUSE Usher
JOHN KARCHER Usher
MEGAN MILKO Usher
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DALE WHITE Usher
JESUS RIVERA Facilities Manager
SPONDEE House Guy
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NEXT IN THEATER A / AUG 24 - OCT 28



The Town Hall presents
the Eva Price, Samantha F. Voxakis,
and Karen Racanelli production of

HERSHEY FELDER
AS
IRVING BERLIN

BY HERSHEY FELDER
DIRECTED BY TREVOR HAY

Hershey Felder (*Maestro Bernstein*)
brings Irving Berlin's iconic music to life
fusing speech, song,
and pianistic brilliance.

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