Advance Program Notes

L.A. Theatre Works
SEVEN
Saturday, March 28, 2020, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

L.A. THEATRE WORKS
SUSAN ALBERT LOEWENBERG
PRODUCING DIRECTOR
PRESENTS

SEVEN

WRITTEN BY
PAULA CIZMAR  CATHERINE FILLOUX  GAIL KRIEGEL
CAROL K. MACK  RUTH MARGRAFF  ANNA DEAVERE SMITH
SUSAN YANKOWITZ

STARRING
LAILA AYAD  MARITXELL CARRERO  LOVLEE CARROLL
ELLIS GREER  SHANNON HOLT  TESS LINA
JENNIFER SHELTON

SCENIC DESIGNER
RICH ROSE

COSTUME DESIGNER
CARIN JACOBS

LIGHTING DESIGNER
DANIEL IONAZZI

SOUND DESIGNER
MARK HOLDEN

VIDEO DESIGNER
SEAN CAWELTI

TECHNICAL DIRECTOR & STAGE MANAGER
LEIA CRAWFORD

ASSOCIATE ARTISTIC DIRECTOR
ANNA LYSE ERIKSON

DIRECTED BY
ALEXIS JACKNOW

This performance is supported in part by gifts from Dr. Charles Y. Davis and Mrs. Carole C. Davis, Ms. Elizabeth A. Obenshain and Dr. E.F. Carlisle, and Dr. Kenneth J. Walker and Ms. Mary Ann Walker.
Cast

Hafsat Abiola-Costello...........................................................................................................JENNIFER SHELTON
Mu Sochua.........................................................................................................................TESS LINA
Anabella de León..................................................................................................................MARITXELL CARRERO
Inez McCormack..................................................................................................................ELLIS GREER
Farida Azizi..........................................................................................................................LAILA AYAD
Marina Pisklakova-Parker....................................................................................................SHANNON HOLT
Mukhtar Mai..........................................................................................................................LOVLEE CARROLL

SEVEN WILL BE PERFORMED WITHOUT AN INTERMISSION.

This production contains mature language and subject matter.

The taking of photographs or use of any kind of recording device is strictly prohibited.
This tribute to Sanghamitra Iyengar acknowledges her decades of service but more, her unique and feminist vision as founder of Samraksha (“protection”) in 1993. Her story, and that of Samraksha’s, adds to the stories of the women in SEVEN, and, like them, her vision is that of making space for women to exercise their agency and speak out.

Based in Bengaluru (Bangalore), in the southern Indian state of Karnataka, Samraksha “protects” by educating communities about HIV/AIDS and providing care and rehabilitation services across different demographics, including LGBTQI people, commercial sex workers as well as women in “survival sex,” and youth. Samraksha’s objective is one of empowering communities and individuals from the ground up, of learning about and acknowledging their own social realities, and coming to their own solutions. It is one of facilitating rather than intervening from the outside, of growing agency and capability, as human right.

Sanghamitra’s graduate education was in psychiatric social work at the prestigious National Institute of Mental Health and Neuroscience. Her earlier work inspired her to look at the strengths of the disabled and mentally ill, as well as their rights. This is the approach she would bring to Samraksha and the communities it continues to serve. Beginning with three people, Samraksha grew to 550, and since its founding has served over 30,000 people vulnerable to or living with HIV, including nearly 14,000 women in sex work. It has been funded by Karnataka State AIDS Prevention, the Bill and Melinda Gates Foundation, Oxfam, CRY, the McArthur Foundation, and private donors.

I would first meet Sanghamitra and others at Samraksha in the summer of 2010, when a Virginia Tech-based student organization, Association for India’s Development (AID), asked me to visit and report on an HIV/AIDS rehabilitation center in Bengaluru, for which AID had raised funds. Later that year Sanghamitra contacted me to see if money could be raised to fund a leadership training position for women moonlighting as sex workers (“survival sex”), and whom Samraksha wanted to organize. I approached a feminist student organization at Virginia Tech, International Women in Need (IWiN), and spoke on the rising rate of HIV infections for women globally, the special vulnerability of women in survival sex, and that this had been linked by scholars with women’s powerlessness generally—hence, a feminist issue. Given the potential recipients of such funds, some students declined, but others were enthusiastic. They raised enough to fund not one but five leadership positions, for each of the five such women’s groups Samraksha was working to organize across rural north Karnataka.

Early in 2013 Sanghamitra informed me about one such collective, Sneha (“connection”), facilitated by IWiN’s assistance. The women had been educated through workshops, film, theatre, and role playing to identify leadership skills such as compassion and “dreaming big.” Through self-designed micro-projects such as the making and selling of food at village fairs, the women had learned to plan and solve problems and to grow in confidence in their own abilities. They also learned about the long reach of patriarchy, and how to confront an abusive client or corrupt law enforcement.

I would personally see Sanghamitra’s vision at work.

In the summer of 2013 I visited Sneha’s new office with Sanghamitra and a Samraksha social worker. Inside, 12 women, ranging from their mid-20s to 40, dressed in colorful saris, sat on the floor. One by one, sometimes weeping but sometimes laughing with their friends, they shared stories of terrible hardship, their poor literacy, the choices they had been forced to make, and of families that had cast them out. Several were married and had young children. But, they said repeatedly, Samraksha had taught them so much. They had learned of their right to self-preservation, to “protection;” to identify and to work collectively to resist abusive clients; of their right, above all, to dignity and respect. They wanted to provide a different future for their children, who should not, they asserted, have to do the work they were doing. They had plans, in fact, to take their children to camp
that summer. These words have especially stayed with me: “We used to worry who will perform our death rites. Now we have our sisters.”

We would then share with the women a warm lunch they had cooked, of rice and curried lentils.

In 2014, on Sanghamitra’s request, another Virginia Tech-based student group, Womanspace (now United Feminist Movement), would raise funds, this time to provide Sneha with iPads—to be informed, by right. What they learned from Samraksha—about who they were, who they could be—was something they could now share, to inform and empower their sisters and peers across northern Karnataka.

Sanghamitra has emphasized to me that it is Samraksha, the team, that deserves credit. Indeed. But I myself would learn, with humility, of the vast scope of the feminist vision of empowerment, of agency, and of solidarity that Samraksha works to achieve for those with few choices, in desperate need of protection, who live and work on the margins of society. However, it is Sanghamitra Iyengar’s feminist vision of justice which informs Samraksha, and which I acknowledge in this brief tribute.
About SEVEN

SEVEN is a documentary play conceived by Carol Mack and written by seven award-winning playwrights: Paula Cizmar, Catherine Filloux, Gail Kriegel, Carol K. Mack, Ruth Margraff, Anna Deavere Smith, and Susan Yankowitz. The play was created with the support of Vital Voices Global Partnership and is a collaboration between the playwrights and seven female activists from around the globe to tell inspiring stories of overcoming adversity to effect real change and improve the lives of women.

A riveting piece of documentary theatre, SEVEN tells the true stories of seven women who bravely fought for the well-being of women, families, and children around the globe: in Russia, protecting women from domestic violence; in Cambodia, rescuing girls from human trafficking; in Afghanistan, empowering rural women; in Nigeria and Pakistan, fighting for women’s education and rights; and in Northern Ireland, promoting peace and equality.

The playwrights collaborated to create a compelling tapestry of stories, weaving together the words of remarkable women who faced life-threatening obstacles to bring about major improvements in the lives of women and girls in their home countries.

SEVEN has now been translated into more than 20 languages and seen by audiences in 32 countries. In the U.S. the play has been performed in 22 states so far, with more on the way.

For more information, please visit seventheplay.com.

About Vital Voices

Vital Voices Global Partnership is an international non-profit organization that empowers and champions women leaders around the world. At Vital Voices, we believe that women are the key to unlocking global shared progress, so we search the world for women leaders with daring vision for change, then partner with them to make that vision a reality. For more than 20 years Vital Voices has amplified and invested in more than 18,000 women leaders from over 180 countries and territories.

We work with women who are changing the world by advancing economies, safeguarding human rights, ending gender-based violence, increasing political engagement, and leading their communities. We provide these women with capacity building, skills training, grants, mentoring, visibility, guidance, and access to a network of their peers to accelerate that change on a global scale.

We are venture catalysts. Our work has ignited a global movement of change-makers who exhibit bold ideas, develop real solutions to problems affecting their communities, and use their power to empower each other and thousands more.

For more information, please visit vitalvoices.org.
About L.A. Theatre Works

Under the leadership of Producing Director Susan Albert Loewenberg, L.A. Theatre Works (LATW) has been the foremost radio theatre company in the United States for more than 30 years. LATW is broadcast weekly in America on public radio stations, daily in China on the Radio Beijing Network, weekly on KCRW Berlin, streamed online at latw.org, and aired on many other international outlets, including the BBC. Our unique model—using cutting-edge technology to preserve ephemeral live theatre—transcends the limits of the physical stage, making us the industry leader in providing access to live and recorded theatrical performances, with an unparalleled annual reach of millions. Through our commitment to artistic excellence, educational and outreach efforts, and innovative distribution technologies and content formats, we provide an immersive, imaginative, and affordable on-demand theatre experience to anyone, anywhere, any time. The company records its productions in Los Angeles before an enthusiastic and loyal audience of season subscribers. Works by Arthur Miller, Tom Stoppard, Lillian Hellman, Athol Fugard, Joyce Carol Oates, Stephen Karam, Wendy Wasserstein, Neil Simon, Lydia Diamond, David Mamet, Lynn Nottage, David Henry Hwang, and others have been performed and recorded by LATW with casts of critically acclaimed film and stage actors. On the road, LATW has delighted audiences with its unique live radio-theatre style performances in over 200 small towns and major cities, including New York; Boston; San Francisco; Washington, D.C.; Chicago; Beijing; and Shanghai. An LATW performance is immediate and spontaneous, and features a first-rate cast and live sound effects, creating a sound-rich, intimate experience that draws audiences into the stories and performances.

Today LATW’s Audio Theatre Collection includes more than 500 classic and contemporary titles—the largest library of its kind in the world. Much lauded, the collection is available to the public via digital downloads and CDs through LATW’s website, latw.org; through retailers such as Amazon, iTunes, and Audible.com; and through our podcast series, available on Apple Podcasts, Stitcher, Spotify, NPR One, or wherever you listen to podcasts. Our collection is also available in over 11,000 libraries and has received awards from the Audio Publishers Association, the Corporation for Public Broadcasting, Publisher’s Weekly, Writers Guild of America, American Library Association, a Grammy Award nomination, and many others. Over 3,000 public high schools and 2,000 underserved libraries nationwide use the recordings and accompanying study guides to teach language arts, literature, history, and civics through LATW’s free outreach programs: Setting the Stage for Learning and Library Access. Through The Play’s the Thing for Higher Education, LATW also makes a database of over 300 digitized works from our collection available to over 200 universities and colleges worldwide for use in a variety of disciplines. For more information on these programs, LATW’s Audio Theatre Collection, national radio broadcasts, podcasts, and other exciting projects, please visit latw.org.
Biographies
Activists—Playwrights—Actors

HAFSAT ABIOLA-COSTELLO (Nigeria) — ANNA DEAVERE SMITH — JENNIFER SHELTON

Hafsat Abiola-Costello became an advocate for human rights and democracy following the murder of her activist parents and founded the Kudirat Initiative for Democracy. The Initiative provides skills training and leadership opportunities for young women across Nigeria. Abiola-Costello served as the youngest member of the Ogun State cabinet in Nigeria and was the special advisor on the Millennium Development Goals to the state governor. She founded the China Africa Bridge (CAB) to ensure that growing ties between China and Africa benefit both sides. In her current role as president and CEO of the Women in Africa Initiative, she creates a platform for and connects leading and high potential women in Africa to facilitate their increased individual success and collective impact. Abiola-Costello was chosen as a Global Leadership Award honoree by Vital Voices in 2016.

Anna Deavere Smith (author) is an actress, playwright, teacher, and author. Smith is credited with having created a new form of theatre. Her work combines the journalistic technique of interviewing her subjects with the art of interpreting their words through performance. Her most recent play and film, Notes from the Field, looks at the vulnerability of youth, inequality, the criminal justice system, and contemporary activism. Television work includes For the People, Black-ish, Nurse Jackie, and The West Wing. Films include The American President, Philadelphia, and Rachel Getting Married. President Obama awarded Smith the National Humanities Medal in 2013. Additional honors include the prestigious MacArthur Award and the Dorothy and Lillian Gish Prize for achievement in the arts. She has been honored with the George Polk Career Award in Journalism, a Ridenhour Courage Prize, and the Dean’s Medal from the Stanford University School of Medicine. Her work has received two Tony nominations and she was runner up for the Pulitzer Prize in Drama. Smith is a University Professor at New York University’s Tisch School of the Arts.

Jennifer Shelton (Hafsat Abiola-Costello) toured with the first national company of Ragtime (Livent). Shelton has headlined and performed with the Hollywood Bowl Orchestra/Los Angeles Philharmonic, McCoy Rigby, Sacramento’s Music Circus, Carpenter Center, and the Long Beach Symphony. Her favorite credits include Clybourne Park (Francine/Lena) for the Laguna Playhouse; The All Night Strut and Jacques Brel Is Alive and Well and Living in Paris for the Colony; Let’s Misbehave (Alice), Master Class (Sharon), Ain’t Misbehavin (Nell), Songs for a New World (Woman 1), Five Course Love, and The Story (Yvonne) for International City Theatre; Fanny (Fanny), One Touch of Venus (Venus), Kiss of the Spider Woman (Spider Woman), It’s a Bird... It’s a Plane... It’s Superman! (Lois Lane), As Thousands Cheer, and Do Re Mi (Tilda) for Musical Theatre Guild; Proof (Claire), The Baby Dance (Rachel), And Miss Reardon Drinks a Little (Ceil), and A Raisin in the Sun (Ruth) for Classic and Contemporary American Plays; Man of La Mancha (Aldonza) for the Rubicon; Into the Woods (Cinderella) for Lamb’s Players; Disney’s Beauty and the Beast (Belle), Ragtime (Sarah) and Hello, Dolly! (Irene Molloy) for Moonlight; Hot Mikado (Yum-Yum) and World Goes ‘Round for Musical Theatre West; Rosemary in How to Succeed in Business Without Really Trying for Starlight; and Sarah in Guys and Dolls. Shelton’s TV and film credits include Criminal Minds, Shameless, The Bold and the Beautiful, The Young and the Restless, Days of Our Lives, Girlfriends, Prom, and 10 Things I Hate About Life.
Farida Azizi became an activist fighting the marginalization of women under Taliban rule in her native country. Azizi often traveled alone to rural districts to bring medical supplies and instruction to women who otherwise would have no care and would have to convince Taliban fighters that her work was of value to the local communities. Because of threats on her life, Azizi has gained asylum and now lives in the United States with her two children, where she works on women’s rights and peace-building for Afghanistan.

Ruth Margraff (author) wrote six critically-acclaimed martial arts operas with the late composer Fred Ho for the Apollo, Guggenheim Museum, LaMama, and the Brooklyn Academy of Music. Margraff’s recent writing includes Mirror Butterfly, her jazz opera for climate refugees with Afro Yaqui Music Collective, which was presented at New Hazlett Theater (Pittsburgh), Kennedy Center Millennium Stage (Washington, D.C.), National Ensemble Theater plenary (Tucson), and the first Mesopotamian Water Forum (Kurdistan, Iraq), and was released on Innova Records at Red Rooster/Ginny’s and the National Jazz Museum (Harlem); Temptation of the Fresh Voluptuous for the Nisville Jazz Teatrski Festival (Serbia), Red Tape/Art Institute Ballroom (Chicago), and Coe Marquis Series Sinclair Stage (Iowa); and haiku for Bella Gaia with NASA holographic imagery. With her Café Antarsia Ensemble she wrote Previously Blue, Three Graces, Wellspring, and Judges 19: Black Lung Exhaling, which have toured all over the U.S. and internationally. Margraff has received awards from the Rockefeller, McKnight, NEA, and Fulbright foundations. Margraff is a member of Theater Without Borders and League of Professional Theater Women, and is a professor at the School of the Art Institute of Chicago.

Laila Ayad (Farida Azizi) was most recently seen in the world premiere production of Leslye Headland’s Cult of Love at the Atwater Village Theatre in Los Angeles and Stephen Belber’s Joan at the Ojai Playwrights Conference. Ayad developed DreamWorks’ The Prince of Egypt for the stage in the role of Tzipporah and is a founding member of Ovation Award-winning IAMA Theatre Company. Other recent theatre credits include Shiner (off-Broadway), The Mystery of King Tut (National Tour), French Waitress (Triptych Theatre Company), Unbound (IAMA), Gruesome Playground Injuries (Dairy Arts Center), The Last Days of Mary Stuart (Son of Semele Ensemble), Bachelorette (IAMA), Reverb (IAMA), Why We Have a Body (The Producers’ Club), and Macbeth (Gielgud Theatre). Her film and TV credits include four seasons as Charlotte Reid on Scandal, as well as Grey’s Anatomy, Reception, and Exodus Fall. Ayad is a graduate of New York University’s Tisch School of the Arts and the Royal Academy of Dramatic Art. For more information, please visit lailaayad.com.
ANABELLA DE LEÓN (Guatemala) — GAIL KRIEGEL — MARITXELL CARRERO

Anabella De León raised herself and her family from poverty in Guatemala by getting an education, which was exceptionally rare for a young woman coming from the poorest communities. In 1995, after earning a law degree, De León became a member of Guatemala’s congress while devoting herself to the struggle for human rights. De León has received multiple death threats as a result of her fight against corruption and for the rights of the poor and indigenous peoples.

Gail Kriegel (author) is presently working on a new play, *Cracked Open*, about a family dealing with the quagmire of the mental health system and, with nine other playwrights, is collaborating on *Ten By Ten*, in which 10 playwrights recreate the lives of 10 women who deserve statues. Kriegel wrote the book, lyrics, and music for *Sweetee*, directed by Tony Award winner Patricia Birch and produced to critical praise at Signature Theatre Centre in New York; and she recently finished the libretto for *Protest*, an opera for young audiences. *On the Home Front*, her play about returning veterans, won a Rockefeller Foundation Fellowship, the Ruby Lloyd Apsey Award, and a One World Arts grant; it was first produced at Empire State Institute of Performing Arts and most recently at the National Black Theatre Festival. Kriegel’s work is included in the Archives of Theatre and Film of Lincoln Center. As recipient of an Eileen Fisher Company grant, she directed three productions of *SEVEN* for the benefit of community action groups. Kriegel is artistic director of the East Broadway Theatre Project.

Maritxell Carrero (Anabella De León) was most recently seen as lead in *Esperanza*, a film produced by Jana Memel. Carrero was the lead actress in Peter Sellars’ opera *The Indian Queen*, recipient of the 2015 Golden Mask Award, which she notably performed at the English National Opera, Teatro Real in Madrid, and Moscow’s Bolshoi Theater. She holds a master of fine arts from UC San Diego and is the writer/producer of *A Revolutionary Mystic*, a biographical one-woman show retracing the life of famed Puerto Rican activist Lolita Lebrón. Recent regional credits include La Jolla Playhouse, San Diego Rep, Greenway Arts, North Coast Rep, and Bilingual Foundation of the Arts. Carrero was part of the multicultural production of *All My Sons* at Hollywood’s Matrix Theater, winner of the 2012 NAACP Image Award for Best Ensemble. Her TV credits include *Dame Chocolate* and Televísa’s *Bajo Las Riendas del Amor*. Carrero originated the role of Señorita Reflejos in *Dos y Dos*, a children’s series for Telemundo broadcast in both Latin and North America. Carrero’s image has been used in numerous national advertising campaigns. She started her career performing theatre as a teenager in her native Puerto Rico. She later trained with acclaimed Michael Chekhov technique teacher Mala Powers. She is currently a teaching artist at Theater of Hearts Organization in Los Angeles. “The world is violent and mercurial—it will have its way with you. We are saved only by love—love for each other and the love that we pour into the art we feel compelled to share being a parent; being a writer; being a painter; being a friend. We live in a perpetually burning building, and what we must save from it, all the time, is love.” —Tennessee Williams Find Carrero on social media at @maritxellcarrero.
MUKHTAR MAI (Pakistan) - SUSAN YANKOWITZ - LOVLEE CARROLL

**Mukhtar Mai** was gang raped by four men and forced to walk home almost naked in retribution for an alleged honor crime. Mai and her harrowing story grabbed headlines across the world. Instead of taking the traditional women’s route of committing suicide, she brought her rapists to justice, built schools to improve the condition of women, and became an advocate for education in her country. The organization Mai founded is the champion defender of women’s rights and education in the Southern region of Punjab Province, Pakistan, a region with some of the world’s worst examples of women’s rights violations, such as rape, gang rape, domestic violence, honor killing, vani (exchange of women in settling the disputes), and forced and child marriages.

**Susan Yankowitz** (author) is a playwright, librettist, and novelist whose work has been called “moving and poetic” by the Los Angeles Times, “magnificent… scorching” by NPR, and “breathtaking” by the New York Times, the Scotsman, and Pretoria News. Among the best-known are Terminal and 1969 Terminal 1996 (with Joseph Chaikin’s Open Theatre), A Knife in the Heart, Night Sky, Phaedra in Delirium, and Thumbprint, Yankowitz’s opera (with Kamala Sankaram) about Mukhtar Mai, which will have its fourth production at Chautauqua next summer. Her play Gun was published by Bloomsbury/Methuen in February, and she has been commissioned by L.A. Theatre Works to write a play about Susan B. Anthony, also for this year. Her latest work is titled The Crazy But True Tragical-Farcical Trial Of Madame P, wherein a Pig and Various 4-Legged and Winged Creatures are Prosecuted for Theft, Murder, Bestiality and Diverse Crimes against Humankind. Yankowitz’s work has been translated into 27 languages and produced throughout the world. For more information, please visit susanyankowitz.com.

**Lovlee Carroll** (Mukhtar Mai) is honored to be a part of LATW’s production of SEVEN. Carroll’s select regional credits include The Human Race Theatre Company, North Coast Rep, Brown County Playhouse, and The Westchester Broadway Theatre in New York City. Her select TV credits include Grey’s Anatomy, Scorpion, The Mindy Project, and How to Get Away with Murder. Most recently Carroll booked an episode on ABC’s Station 19. With over 20 film credits, her most recent ones include The Last Conception (2020 release), Await The Dawn (2020 release), and the “Halloween hit” of 2019, Candy Corn (now available on Showtime and Amazon Prime). Classically trained, Carroll holds double bachelor honors degrees in theatre and psychology from Indiana University with Musical Training and Concentration from the Jacob’s School of Music. “The function of education is to teach one to think intensively and to think critically. Intelligence plus character—that is the goal of true education.” —Dr. Martin Luther King Jr. Find Carroll on social media at @lovleecarroll.
INEZ MCCORMACK (Northern Ireland) — CAROL K. MACK — ELLIS GREER

Inez McCormack was an internationally renowned and hugely influential human rights and trade union activist. McCormack was the first female full-time official of National Union of Public Employees (NUPE), the first female regional secretary of UNISON (Public Service Union), and the first female president of the Irish Congress of Trade Unions. She played a critical role in the 1998 Good Friday Peace Accords and continued to advocate for equal rights and fair labor practices for women and minorities. In 2006 she founded the Participation and Practice of Rights Project (PPR), helping the disadvantaged access resources and services in Ireland, both North and South. McCormack continued to advise and support PPR until her death in 2013. In 2017 she became the only woman among five people from Northern Ireland to be named in the latest edition of the Oxford Dictionary of National Biography.

Carol K. Mack's (author) plays have been performed in theatres throughout the U.S. Premieres include The Accident, American Repertory Theatre; In Her Sight, Humana Festival; A Safe Place, The Berkshire Theatre Festival; Postcards, EST; Territorial Rites, The Women's Project; and Without a Trace, the Tron, Glasgow and a tour of Scotland. Her awards include a grant from the National Foundation for Jewish Culture for her play The Visitor (read at the Jewish Community Center in Washington, D.C.; Negro Ensemble Company; and Fairfield University); GETGO, Telluride Playwrights' Festival; a Rockefeller Foundation fellowship; Stanley Drama Award; Julie Harris/Beverly Hills Theatre Guild Award; and John Gassner Award. Her one-act plays have been selected for four separate editions of Best American Short Plays, Applause Books; and her new collection of four award-winning plays, Without a Trace and Other Plays, is published by Mill City Press, Inc. For more information, please visit carolkmack.com.

Ellis Greer's (Inez McCormack) L.A. Theatre Works credits include Die Mommie Die, Jefferson's Garden, and The Goodbye Girl. Greer's credits at other Los Angeles stages include Native Son (Center Theatre Group); Three Days in the Country, Native Son, and Les Liaisons Dangereuses (Antaeus Theatre Company); and The Matchmaker (Actors Co-op). Her regional theatre credits include The Many Women of Troy (Pallas Theatre Collective) and The Diary of Anne Frank (Oklahoma Children's Theatre). She has also participated in readings and workshops at Pasadena Playhouse, Independent Shakespeare Co., and The Workroom. Her film credits include Bastard, and she received Best Actress for St. Miranda at the Washington, D.C. 48 Hour Film Project. Greer received a bachelor of fine arts in acting from University of Southern California.
MARINA PISKLAKOVA-PARKER (Russia) — PAULA CIZMAR — SHANNON HOLT

In 1993 Marina Pisklakova-Parker started the first helpline for battered women and worked alone responding to calls and assisting battered women. Now it is known as the Center for the Prevention of Violence, “ANNA,” which is a resource center for the whole of Russia and former Soviet states and coordinates a network of over 120 organizations. Pisklakova-Parker and her organization actively work on creating an effective system of responses to domestic violence by educating governmental officials and the public about the issue of domestic violence. She was honored, along with seven other human rights activists, by Human Rights Watch in 1997 for her work in the area of domestic violence against women. In 1998 Human Rights Watch (California) honored her again, along with five other human rights monitors from different countries, as the most significant activists of the decade. Pisklakova-Parker is featured in the book by Kerry Kennedy Cuomo, Speak Truth to Power, as one of 50 human rights defenders from around the world. In 2004 she received an award of Vital Voices Global Partnership for her work on the issues of trafficking. She holds a Ph.D. in sociology. In 2011 she was named by Newsweek Magazine as one of 150 Women world-shakers. In 2013 Glamour magazine (Russia) named Pisklakova-Parker a woman of the year in the category Best Social Project.

Paula Cizmar (author) is an award-winning playwright and librettist whose work has been produced all over the country, including at Portland Stage, the Women's Project, Jungle Theatre, San Diego Rep, and Playwrights Arena, among others. Cizmar has received commissions from Center Theatre Group, Echo Theatre, and Playwrights Arena. Her awards include a NEA grant, the Israel Baran Award, and a TCG/Mellon On the Road grant. Cizmar received an international prize to write Golden, a musical, with composer Nathan Wang. Her new opera, The Night Flight of Minerva’s Owl with composer Guang Yang, won the Music That Matters competition at Pittsburgh Festival Opera and will premiere there in July. She is a founding member of the Institute for Theatre and Social Change at University of Southern California, where she is an associate professor of theatre. Cizmar is a member of the Antaeus Theatre Playwrights Lab. For more information, please visit paulacizmar.com.

Shannon Holt (Marina Pisklakova-Parker) was previously seen at L.A. Theatre Works in Hedda Gabler, SEVEN, Steel Magnolias, and Judgment at Nuremberg, as well as the national tours of Steel Magnolias and Judgment at Nuremberg. Holt’s regional credits include Berkeley Rep, Mark Taper Forum, South Coast Rep, Laguna Playhouse, Pasadena Playhouse, the Public Theatre, Trinity Rep, Indiana Rep, Actors Theatre of Louisville, and Dixon Place in New York City. Stages throughout Los Angeles include work with Evidence Room, Rogue Machine, East West Players, Boston Court, Actors’ Gang, Padua Playwrights, Odyssey Theatre, and Antaeus Theatre Company, where she is a company member. Holt’s work has garnered nominations and awards from LA Weekly, Stage Raw, Broadway World, Backstage West, and LA Stage Alliance Ovations. Holt’s film and TV credits include Seinfeld, ER, The Marc Pease Experience, and Love, Liza.
MU SOCHUA (Cambodia) — CATHERINE FILLOUX — TESS LINA

**Mu Sochua** is the former Minister of Women's Affairs in Cambodia (one of only two women in the cabinet). Sochua grew up away from her home country, having been sent abroad for her protection by her parents, who perished under the rule of Pol Pot. She was co-nominated in 2005 for the Nobel Peace Prize for her work against sex trafficking of women in Cambodia and neighboring Thailand. Sochua, after door-to-door visits to 482 villages, won a seat in Parliament in July 2008 and was re-elected in 2013. After Hun Sen dissolved the government in 2017, Sochua was warned that her safety was at risk, and she fled Cambodia. Today, Sochua continues to fight for democracy while living in exile by traveling the world and meeting with international leaders to call for action against Hun Sen's government.

**Catherine Filloux** (author) is an award-winning playwright who has been writing about human rights and social justice for 25 years. Filloux's plays have been produced around the U.S. and internationally. In New York City she was honored with the 2017 Otto René Castillo Award for Political Theatre and with the 2015 Planet Activist Award. Filloux's new play *whatdoesfreemean?*, produced by Nora's Playhouse, recently premiered in New York. Her play *Kidnap Road* premiered at La MaMa and was presented by Anna Deavere Smith as part of New York University's Institute on the Arts and Civic Dialogue. She is the librettist for three produced operas; her most recent is Olga Neuwirth's new opera, *Orlando*, premiering at the Vienna State Opera. Filloux's new musical *All Dressed Up and Nowhere To Go*, with composer Jimmy Roberts and John Daggett, is a 2018 NAMT finalist and was recently workshopped at Redhouse Arts Center in Syracuse, New York. For more information, please visit catherinefilloux.com.

**Tess Lina** (Mu Sochua) is honored to make her L.A. Theatre Works debut with this production of *SEVEN*. Lina has been fortunate to work on both sides of the Mississippi, as well as across the pond. In SoCal her credits include the Mark Taper Forum, La Jolla Playhouse, and Laguna Playhouse. Lina has also performed regionally at the Guthrie Theatre, San Jose Rep, Indiana Rep, and notably at the Denver Center in *Tantalus*, a co-production with the Royal Shakespeare Company, directed by Peter Hall and written by John Barton. Lina is associate artistic director of Shakespeare Orange County, where she is both producer and artist, and recently performed the title role in *Antony and Cleopatra*. Film and TV credits include *How to Get Away with Murder*, *S.W.A.T.*, *Revenge*, *House*, *Mental*, *CSI*, *NCIS*, *Law and Order: Criminal Intent*, and *Danika* with Marisa Tomei. Lina is a graduate of Juilliard and a teaching artist at Orange County School of the Arts.
Alexis Jacknow (director) is an award-winning, multidisciplinary director, actor, and writer. Jacknow is thrilled to be directing the national tour of SEVEN for L.A. Theatre Works (LATW), a company she has worked with for almost a decade. For LATW she has directed the live recordings of The Hound of the Baskervilles (Audie Award Best Audio Drama, Publisher Weekly's Listen Up! Award), Tribes (AudioFile Magazine's Best of 2015), and Together Tonight. Her recent stage credits include developing and directing the world premiere of Bekah Brunstetter’s Hey Brother; the world premiere of A Wolf’s Mother for UCLA’s M.F.A. Playwriting program, where she is on faculty as a lecturer; and Neil Labute’s Fat Pig at the Hudson Theater, which included new material not seen before in the U.S. Her recent screen directing credits include her debut short film, Again (world premiere, Tribeca Film Festival), and the episodes Group and Overnight for the Hulu series Love Daily (WGA Award Nomination Short Form Original). She is currently in pre-production on her debut feature film, The Villager, which is an official selection of the No Borders Program at IFP. Jacknow holds a bachelor of fine arts from New York University’s Tisch School of the Arts and is a proud member of SAG-AFTRA/AEA/SDC and a WGA Associate. For more information, please visit alexisjacknow.com.

Susan Albert Loewenberg (producing director) is founder and producing director of L.A. Theatre Works, a non-profit media arts and theatre organization. Loewenberg has produced award-winning radio dramas, plays, and films in Los Angeles, New York, Chicago, and London. Under her supervision, LATW has created the largest library of plays on audio in the world, garnering numerous awards from the Corporation for Public Broadcasting, the Writers Guild, the American Library Association, Publishers’ Weekly, and others. Loewenberg also serves as host and is the executive producer of LATW’s nationally distributed syndicated radio series, L.A. Theatre Works, broadcast on NPR stations nationwide. A graduate of Sarah Lawrence College, she has served on innumerable boards and panels, including the National Endowment for the Arts; California Arts Council; the Fund for Independence in Journalism in Washington, D.C.; and was co-chair of the League of Producers and Theatres of Greater Los Angeles. From 1996-2002 Loewenberg served during the Clinton administration on the board of directors for Federal Prison Industries, a presidential appointment, and served for several years as a member of the regional panel of the President’s Commission on White House Fellows. She is currently a member of the board of directors of the Center for Public Integrity and a fellow of the Los Angeles Institute for the Humanities at University of Southern California. Loewenberg is the author of a number of articles that have appeared in American Theatre Magazine, the Los Angeles Times, and various professional journals.

Anna Lyse Erikson (associate artistic director) has served as point producer for over 75 L.A. Theatre Works live recordings, in-studio recordings, and tours, including The Hound of the Baskervilles (Audie Award Best Audio Drama 2014), Tribes (AudioFile Magazine’s Best of 2015), American Buffalo (Earphones Award 2015), Donny’s Brain (Earphones Award 2016), The Mountaintop (Earphones Award 2017), Watch on the Rhine (Earphones Award 2018), Disgraced (Audie Award Nominee 2018), Sisters Matsumoto (Earphones Award 2019), and A Walk in the Woods (Earphones Award 2019). Erikson was a founder and artistic director of VAGABOND, director of development for the Morgan-Wixson Theatre, director of outreach and development for Independent Actors Theatre, and a casting and producing consultant for various commercial, film, theatre, and audio projects. Erikson received a bachelor’s degree in theatre performance from the University of Missouri-Columbia and a master’s degree in theatre history, theory, and criticism from the University of Colorado-Boulder, both with highest honors.

Rich Rose (scenic designer) designed the sets for the last four L.A. Theatre Works national tours, including last season’s Steel Magnolias. Rose’s latest designs include the world premiere of Andy Warhol’s Tomato at the Pacific Resident Theatre in Los Angeles; Rabbit Hole for the Guangzhou Dramatic Arts Centre in Guangzhou, China; and the upcoming A Body of Water for Actor’s Co-op in Hollywood, where he also designed A Man for All Seasons, Our Town, Summer and Smoke, and more. Other set designs include American Idiot, Spring
Biographies, continued

Awakening, and Floyd Collins at the La Mirada Theatre for the Performing Arts; Other Desert Cities and The Chalk Garden at Will Geer’s Theatricum Botanicum; Lainie Kazan presents The Great American Songbook; and the Mosaic Lizard Theater productions of Robin Hood and A Spider-Man Christmas. Rose is a professor of scenery design at the UCLA School of Theater, Film, and Television. For more information, please visit richrosedesign.com.

Carin Jacobs (costume designer) has been designing costumes around the L.A. area for over 20 years. Jacobs’ work can be seen in many genres, including theatre, film, live stage shows, and professional cheerleading. Projects include the Arizona Cardinals Cheerleading uniforms; L.A. Theatre Works’ national tours of The Mountaintop, Dracula, and In the Heat of the Night; the feature film Saving Lincoln; and many, many stage productions. In addition to her freelance design work, Jacobs also teaches costume history and design at the Fashion Institute of Design and Merchandising and runs the costume program at Cal State University Dominguez Hills. She holds a bachelor’s degree in art history from UCLA and a master of fine arts in theatre from Cal State Long Beach. Jacobs loves her career and feels like one of the luckiest people in the world to be making a living creating art. For more information, please visit CarinJacobsCostumeDesign.com.

Daniel Ionazzi (lighting designer) returns to L.A. Theatre Works, where he designed the tours of Steel Magnolias, The Mountaintop, Judgment at Nuremberg, Dracula, In the Heat of the Night, Pride and Prejudice, and The Graduate. Ionazzi’s work has also been seen at Steppenwolf Theatre Company, Arena Stage, South Coast Repertory, Denver Center Theatre Company, Berkeley Rep, and the Geffen Playhouse. His design for the New York production of The Jacksonian garnered a Lucille Lortel nomination. He designed the lighting installation for Teatro alla Moda for the Wallis Annenberg Center for the Performing Arts, as well as Trajectoire and Catapult for the dance company Diavolo. His design work can also be seen in the 4D cinematic experience Beyond All Boundaries at the National World War II Museum. Ionazzi is the producer for the Geffen Playhouse and author of The Stage Management Handbook and The Stagecraft Handbook.

Mark Holden (sound designer) has over two decades of experience producing, recording, and mixing various creative projects in studios, on sets, and on live stages. Holden has designed, recorded, and mixed over 250 plays, live shows, and national tours for L.A. Theatre Works, the BBC, and dozens of production houses, arts organizations, and podcast companies. As a composer and producer, Holden understands that communication and comfort are essential to a creative space, which is why he created The Invisible Studios in West Hollywood. This commercial production and post-production environment is home base for the many projects overseen by Holden and his team. Using his adapting, consulting, and project management experience, he helps both new and established dramas take flight in the audio drama renaissance. He has composed for radio, film, and television, such as scoring the award-winning feature film Out in the Dark. Additionally, he has written, produced, and engineered for several genres of music and worked with some of the biggest names in commercial and creative voice talent. Holden currently serves as board chair of Rogue Artists Ensemble. For more information, please visit rogueartists.org. To learn more about Holden and his team, please visit theinvisiblestudios.com.

Sean Cawelti (projection designer) is the founding artistic director of Rogue Artists Ensemble, a creator of immersive experiences and a puppet, mask, and video designer for theatre, opera, museums, and arena tours. Cawelti received a bachelor’s degree from the University of CA Irvine and studied puppetry at Tisch School of the Arts at New York University. He was honored with a UNIMA Citation of Excellence and the Sherwood Award by the Center Theater Group. An L.A. native, he was selected by the City of Los Angeles’ Cultural Affairs Department to travel to Brazil to study woodcarving and is a member of USA829. For more information, please visit seancawelti.com.
Biographies, continued

**Leia Crawford**’s (technical director/touring stage manager) regional credits in Los Angeles include *Steel Magnolias*, *The Mountaintop*, *Judgment at Nuremberg*, and *Dracula* (L.A. Theatre Works tours); Dana H. (Center Theatre Group [CTG] with Kirk Douglas), *Massoud: The Lion of Panjishir* (CTG Workshop), and *Neva* (CTG Reading); *The Niceties, Murder for Two, Switzerland, The Gospel According to..., The Pianist of Willesden Lane, Play Dead, and Ruined* (Geffen Playhouse); *Future Thinking, The Whale, The Motherf*ucker with the Hat, *The Importance of Being Earnest, A Little Night Music, and An Italian Straw Hat* (South Coast Repertory); and *For Piano and Harpo* (Falcon Theater). Crawford’s dance credits include *Incubation, Four Seasons, LACDC10, and Youth* (Los Angeles Contemporary Dance Company). Other theatre credits include *What Goes Around* (Kaiser Permanente Educational Theater), Ojai Playwrights Conference 2014-2016, Story Pirates, Antaeus Theatre Company, the Shakespeare Center of Los Angeles, and Redcat. Her film festival credits include American Film Institute, TCM Classic Film Festival, Arlington International Film Festival, and the Los Angeles Independent Film Festival. Crawford’s film credits include *Diani & Devine Meet the Apocalypse* and her YouTube credits include *Princess Rap Battle 4: Cinderella vs. Belle*, *Princess Rap Battle 5: Maleficent vs. Daenerys*, and *Princess Rap Battle 6: Katniss vs. Hermione*. “Hi, Mom.”

**Mille Graham** (assistant stage manager) earned a bachelor’s degree in theatre from the University of California, Riverside, and from there worked at the Disneyland Resort as an entertainment costuming lead for parades such as *A Christmas Fantasy, Pixar! Play Parade*, and other atmosphere talent. Graham most recently finished her internship in stage management with South Coast Repertory, working on *Sense and Sensibility, Poor Yella Rednecks*, and *The Velveteen Rabbit*, among others. This past winter she worked as the assistant stage manager at Chalk Repertory’s production of *Death and Cockroaches*. In addition to professional work, she brings theatre arts to elementary schools in the Inland Empire and Orange County with Arts and Learning Enterprises. Graham is grateful for the opportunity to join L.A. Theatre Works and their production of *SEVEN*. 
Producing Director  Susan Albert Loewenberg
Managing Director  Vicki Pearlson
Associate Artistic Director  Ann Lyse Erikson
Marketing Director, Live Series  Fritz Meier
Senior Radio Producer  Ronn Lipkin
Audio Sales Director  Michele Cobb
Creative Services Director  Sam McCray
Live Events Manager  Stacey Martinez
Bookkeeper  Teri Allen
Office Manager  Cyndi Gonzales
Public Relations  Lucy Pollak

Special Thanks:
Katelynn Kutiper, assistant costume designer
Cerris Morgan-Moyer, pre-tour coordinator
Heather Connell, executive director, Safe Haven Medical Outreach
Tim Dang, Hector Rodriguez, Stephen Sachs, and Devon Sorvari

Videos provided by:
Trent Walker, ethnomusicologist
Ashley Thompson, author of Calling the Souls: A Cambodian Ritual Text

Yoruba prayer resource:
Jose Eduardo Rodriguez, a.k.a.
Agboola ifagbenusola Owomide Popoola

Select images © isabeau de rouffignac

If you are interested in becoming a “Producing Partner” by making a donation to L.A. Theatre Works, a 501(c)(3) non-profit corporation, or wish to join our mailing list, please visit our website at latw.org.
Engagement Events

Saturday, March 28, 2020
POST-PERFORMANCE Q&A
Following the performance, participate in an open discussion with performers from L.A. Theatre Works’ SEVEN.

Special thanks to Anna LoMascolo, Jessie Meltsner, and the Women’s Center at Virginia Tech

Go Deeper

What unifies the stories of these women who come from a range of diverse countries? Where do you perceive divergences in their perspectives, values, and experiences? Which characters do you relate to most?
In the Galleries

Now on View

FIERCE WOMEN
Chakaia Booker, Guerrilla Girls, Jenny Holzer, Marilyn Minter, and Rozeal
Thursday, January 30-Saturday, April 25, 2020
All galleries and Cube

ARTIST SPOTLIGHT: Guerrilla Girls, on view through April 4

Since 1985 the Guerrilla Girls, an anonymous collective of feminist activist artists, have zealously taken on the established art world in an ongoing campaign to expose sexism, elitism, and racism in art institutions. Delivered with a fierce directness, scathing wit, and occasional humor, their proclamations have taken the form of posters, flyers, billboards, banners, performances, and unauthorized public projections or installations. Presented in this exhibition, on view through April 4 in the Francis T. Eck Exhibition Corridor, is a selection of 15 of the Guerrilla Girls’ most iconic works.

MsREPRESENTATION EVENT
Art Herstory Talk Series, Part III: Women in Art of Our Times
Thursday, April 2, 2020, 6 PM
Margo Ann Crutchfield, curator at large, Moss Arts Center
Ruth C. Horton Gallery
Free; approximately 30 minutes

GALLERY HOURS
Monday-Friday, 10 AM-5:30 PM
Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.
Moss Arts Center Staff

Office of the Executive Director
Ruth Waalkes, executive director, Moss Arts Center, and associate provost for the arts
David Ehrlich, outreach fellow for the fine arts
Molly Parker, executive assistant

Development
Rachael Carberry, associate director of major gifts
Jacob Paul, annual giving officer

Finance and Administration
Liz Scharman, director of administration
Kevin Ayoub, facilities and rentals manager
Toni Cartee, business manager
Austin Elliot, assistant facility manager
Matt Hudson, IT specialist
Jamie McReynolds, fiscal, HR, and grants technician
Shirley Rose, housekeeping worker

Marketing and Communication
Katie Gehrt, director of marketing and communication
Renée Alarid, associate director of creative services
Bernadette Bascom, house manager
Susan Bland, associate director of communication
Jonathan Boulter, associate director of patron services
Avery Eliades, content manager
Tracie Hughes, marketing coordinator
Kacy McAllister, box office and student engagement manager

Production
Doug Witney, director of production
Gustavo Araoz, lighting supervisor
Nick Corrigan, senior technician
Robert Gainer, audio supervisor
Laine Goerner, production coordinator
Ryan Hasler, stage and rigging supervisor
Joe Ingram, staff technician

Programming
Margaret Lawrence, director of programming
Jon Catherwood-Ginn, associate director of programming
Margo Crutchfield, curator at large
Meggin Hicklin, exhibitions program manager
Sarah M. Johnson, program manager
Sage Wayrynen, artist services assistant

Institute for Creativity, Arts, & Technology Staff

Benjamin Knapp, founding executive director
Tom Martin, director of strategic and creative initiatives
Lisa McNair, director of Center for Research in SEAD Education
Doug Bowman, director of Center for Human-Computer Interaction
Ico Bukvic, director of the Creativity + Innovation Community
George Hardebeck, facility and studio manager, Creativity + Innovation District
Phyllis Newbill, outreach and engagement coordinator
Dylan Parker, web developer
Daniel Pillis, research assistant professor for immersive environments
Tanner Upthegrove, media engineer
Holly Williams, assistant director for administrative operations
Melissa Wyers, administrative assistant
Moss Arts Partners

The Moss Arts Partners (MAP) are ambassadors, advocates, and donors serving to advance and guide the mission of the Moss Arts Center. Thanks to our 2019-2020 MAP members for their leadership:

Mr. Earving L. Blythe
Ms. Lindsey Bowman
Ms. Stacy G. Brown
Mr. Clem Carter
Mrs. Constance Cedras, co-chair
Mrs. Sally Schweitzer Cox
Mrs. Betty N. Davenport
Mrs. Carole C. Davis
Dr. Charles Y. Davis
Mr. William “Jack” C. Davis
Mr. Donald Drapeau
Ms. Libby Drapeau
Ms. Connie L. Froggatt
Ms. Rebecca Ghezzi
Ms. Susan M. Hansen
Ms. Candi M. Kelly, co-chair
Mr. Jeffrey K. Mitchell
Mrs. Allison B. Mitchell
Dr. Anne H. Moore
Mrs. Nancy Beville Prichard
Ms. Sherwood P. Quillen
Mr. G. Robert Quisenberry
Mr. David E. Reemsnyder II
Mrs. Judith H. Reemsnyder
Dr. James M. Shuler
Mrs. Margaret F. Shuler
Mrs. Melinda P. Talley
Ms. Mary Ann Walker

Institute for Creativity, Arts, & Technology Advisory Board

The ICAT Advisory Board provides insight and an external perspective that guides the mission and strategic priorities for the institute. Thanks to our ICAT Advisory Board for their leadership:

Patty Bartlett, Smithsonian Institution
Ben Congleton, Olark
Scott Davidoff, NASA Jet Propulsion Laboratory
Andrew Kim, Steelcase
Shahtab Wahid, Bloomberg
We are grateful for the generosity of our patrons and donors who sustain the Moss Arts Center with their annual gifts. The impact of all contributions, no matter the amount, is significant in helping us transform lives through exploration and engagement with the arts and the creative process. We are honored to have received cash donations during the period of July 1, 2018, through June 30, 2019, from the following:

Anonymous (5)
Mr. Thomas L. Ackiss and Mrs. Ann L. Ackiss
Dr. Gregory T. Adel and Mrs. Kimberly S. Adel
Mr. and Mrs. Frank I. Akers
Ms. Renée Alarid and Mr. Jason Price
Mr. Thomas P. Alston and Mrs. Paula K. Alston
Ms. Susan G. Anderson and Dr. Kim J. Kipling
Dr. Jeffrey E. Arbogast
Mr. Steven W. Arnold
Dr. Lance E. Arsenault and Mrs. Rhonda K. Arsenault
Association of Performing Arts Presenters
Dr. Timothy D. Baird (ICAT)
Mr. Gary L. Barger and Mrs. Rosa P. Barger
Mr. Cole Barrett
Mrs. Brandy B. Barrow and Mr. Matthew W. Barrow
Mr. Andrew Beach
Mrs. Betty S. Bell
Mr. Allan W. Beres and Mrs. Amy Beres
Mr. Timothy L. Beres and Mrs. Jill Beres
Ms. Susan L. Bland
Mr. Lloyd Blevins
Dr. Rosemary Blieszner and Mr. Stephen P. Gerus
Mr. Joseph A. Blount Jr. and Ms. Leigh Ann G. Blount
Erv and Betsy Blythe
Mr. Richard N. Bohlin and Mrs. Bette A. Bohlin
Mr. Jonathan C. Boulter
Mrs. Marla L. Boulter and Mr. Robert O. Boulter
Mr. Larry C. Bowman and Ms. Lindsey Bowman
Dr. Isabel S. Bradburn
Ms. Deborah S. Breon
Jo and Bud Brown
Ms. Deborah L. Brown
Ms. Stacy G. Brown
Mr. John L. Bush and Ms. Elizabeth A. Bush
Mrs. Marilyn I. Butters and Mr. Stephen F. Butters
Ms. Mary Callihan
Mr. Michael T. Callihan and Mrs. Kathleen A. Callihan
Ms. Elizabeth C. Calvera
Mrs. Amanda G. Cannoy
Dr. Paul R. Carlier and Ms. Deborah W. Carlier
Mrs. Toni R. Cartee and Mr. James W. Cartee
Clem and Georgia Carter
Ms. Erin C. Cassidy
Ms. Lucretia A. Cavan
Mrs. Constance Cedras
Dr. Vinod Chachra and Mrs. Ranjana Chachra
Ms. Lynda M. Chamowitz and Dr. Joan C. Gotthardt
Mr. Riley T. Chan and Ms. Charlotte Y. Chan
Mrs. Sandra E. Chase and Mr. Peter A. Chase
Mr. Hartwell L. Chenault and Ms. Barbara O. Chenault
Mr. Ross B. Christiansen and Mrs. Elizabeth Vranian
Mr. Vincent W. Cilimberg and Mrs. Lee Cilimberg
Dr. Cyril R. Clarke and Dr. Jean Clarke
Mr. Darrel B. Collier and Mrs. Mary Collier
Mr. Nicholas A. Corrigan
Mr. Thimothy G. Corvin and Mrs. Nancy R. Corvin
Mr. Jason P. Cowden
Dr. Larry A. Cowley and Mrs. Patricia L. Cowley
Mrs. Sally Schweitzer Cox and Mr. John W. Cox
Ms. Virginia H. Cox
Ms. Johanna Z. Cricenti
Dr. Charles Y. Davis and Mrs. Carole C. Davis
Ms. Barbara D. Day and Mr. James P. Dixon
The DeWitt Family in Memory of Joseph L. DeWitt (‘16)
The Tony Distler Family
Dr. Jody M. Dodd and Mr. Steven L. Dodd
Dr. Elizabeth H. Domico
Dominion Energy Charitable Foundation
Don and Libby Drapeau
Ms. Heather M. Ducote and Mr. Bryan C. Ducote
Ms. Carly C. DuPont
Dr. Glen I. Earthman and Mrs. Julie G. Earthman
Ms. Jeanene E. Ebert
Estate of Nicholas G. Economy
Mr. and Mrs. David Ehrlich
Norman and Nancy Eiss
Ms. Avery C. Eliades
Ms. Alison A. Elward
Mr. Carl J. Eng and Mrs. Jane Kornegay Eng
Dr. William H. Epstein and Mrs. Vickie L. Epstein
Ernst & Young Foundation
Mr. Juan P. Espinoza and Mrs. Kara Espinoza
Mr. James A. Everett III and Mrs. Karen B. Everett
Mr. Jon H. Fagan and Mrs. Elizabeth M. Fagan
Dr. Jack W. Finney and Mrs. Kathy P. Finney
Mrs. Beverly B. Fleming
Dr. William J. Floyd and Dr. Leslie D. Kay
Ms. Lisa D. Forcke
Mr. Jerry R. Ford Jr. and Mrs. Elizabeth A. Lohman
Special Thanks, continued

Mr. W. Heywood Fralin Sr. and Ms. Cynthia K. Fralin
Dr. Lance Franklin and Dr. Anita Franklin
Ms. Laura R. Freeman and Dr. Jeremy H. Freeman
Dr. Mark and Connie Froggatt
Mr. Robert K. Gainer II
Dr. Ray A. Gaskins
Mrs. Laine C. Goerner
Ms. Ann M. Goette
Mrs. Marjorie E. Gowdy
Dr. John M. Gregg and Mrs. Leslie Roberts Gregg
Ms. Julie E. Griffin (Moss Arts Center and ICAT)
Mr. Whiteford D. Grimes
Ms. Elizabeth Hahn and Mr. Douglas Chancey
Ms. Phyllis Hain
Dr. Jeannie Hamilton and Dr. David Hamilton
Mrs. Elizabeth R. Hammett and Dr. A.L. Hammett III
Hampton Roads Community Foundation
Mr. Steven R. Harrison and Ms. Deborah G. Tatar
Ms. Natalie A. Hart
Dr. Jean Haskell and Mr. Frederick I. Schoenfeld
Tom and Elaine Head
Dr. Alan G. Heath and Ms. Gloria M. Heath
Drs. Stanley and Laura Hefta
Dr. William G. Herbert and Ms. Joy Ackerman-Herbert
Ms. Lauren Herbstritt
Mr. Lawrence G. Hincker and Mrs. Susan S. Hincker
Dr. Klaus H. Hinkelmann
Dr. Joan B. Hirt
Debby Hix and Bob Schulman
Mrs. Ann A. Hlusko and Mr. George P. Hlusko Jr.
Dr. and Mrs. Daniel B. Hodge
Mrs. Tamara N. Hodsden
Bob ('73) and Sheila ('74) Hogan
Ms. Amy M. Hogan and Dr. Eric P. Hogan
Mr. Robert Hoover and Ms. Margaret Hoover
Mr. Joseph A. Hopkins and Ms. Linda W. Hopkins
Mr. Sinan Huang
Ms. Nadine C. Hughes
Ms. Susan Hughes
Mr. Michael S. Hurley Jr. and Mrs. Amy Hurley
Mrs. Phyllis Hutton
Ms. Catherine E. Jacobs and Dr. Steven E. Jacobs
Ms. Claire N. Jessie
Dr. Kylie H. Johnson and Mr. William C. Johnson
Ms. Sarah M. Johnson
Susan Johnstad (ICAT)
Dr. Judith H. Jones and Dr. Roy S. Jones
Mary V. Jones
Mr. Stephen M. Jones and Mrs. Karen H. Jones (ICAT)
Kappas Apartments
Dr. J. Michael Kelly and Mrs. Candi M. Kelly
Mrs. Krisha Chachra Klinedinst & Dr. Derek Klinedinst
Ms. Lisa A. Klish and Mr. David J. Sedlak
Dr. R. Benjamin Knapp
Muriel Kranowski
Mr. Karl H. Kroemer and Ms. Hiltrud J. Kroemer
Joe Lamb Jr. and Associates in Memory of John H. Albright
Ms. Faye Lang (ICAT)
Mr. David L. Lanham and Mrs. Carol C. Lanham
Kate Lanham
Ms. Patricia S. Lavender and Mr. Charles A. Stott
Mr. and Mrs. W. Tucker Lemon
Randy and Suzie Leslie
Ms. Audrey W. Lipps
Mrs. Janice B. Litschert
Dr. Ted S. Lundy and Ms. Shirley Lundy
Mrs. Susan Lyon and Dr. Leonard Lyon
Dr. Mary A. Marchant and Mr. James Marchant
Ronnie and Faye Marcum
Markel Corporation
Ms. Karina Martin (Moss Arts Center and ICAT)
Mrs. Barbara E. Mayo and Dr. William F. Mayo Sr.
Ms. Kacy M. McAllister
Ms. Janice McBee and Mr. Benjamin Johnson
Christine I. McCann
Mr. Michael D. McCarthy and Dr. Nancy E. Meck
Amanda McCormick (ICAT)
Dr. Harry E. McCoy III and Dr. Catherine W. McCoy
Ms. Sarah W. McDearis
Dr. Anne M. McNabb and Dr. Richard M. Burian
Mr. Charles W. McPherson and Mrs. Lillian McPherson
Mr. James M. McReynolds
Ms. A. Patricia Merryman
Mr. Floyd W. Merryman III
Mrs. Frances T. Merryman
Mr. Carlos Michelen
Ms. Emily C. Mikkelson (ICAT)
Mitchell Law Firm
Mr. Vincent F. Miranda and Mrs. Shaila R. Miranda
Mr. Kenneth E. Mooney
Dr. Anne H. Moore and Mr. Ralph M. Byers
Dr. John F. Moore and Dr. Sandra J. Moore
Mr. Christopher Munk and Mrs. Michelle M. Munk
(Moss Arts Center and ICAT)
Mrs. Lee S. Musgrave
Dr. Ragheada Nassereddine
Dr. Amanda J. Nelson
Ms. Elizabeth A. Obenshain and Dr. E. F. Carlisle
Dr. Thomas H. Ollendick and Ms. Mary C. Ollendick
Mr. Thomas E. Olson and Mrs. Martha A. Olson
Mr. James C. Overacre and Mrs. Bonnie W. Overacre
Special Thanks, continued

Dr. Kathleen R. Parrott and Mr. David V. Wechtaluk
Mr. Paul Patterson and Dr. Margaret Patterson
Jacob “JP” Paul (Moss Arts Center and ICAT)
Mrs. Sheila Pelletier
James D. Penny and Pamela J. Penny
Dr. Carl J. Pfeiffer and Mrs. Linda J. Pfeiffer
Mr. Charles D. Phlegar and Ms. Karen B. Phlegar
Mrs. Ellen S. Piilonen and Dr. Leo Piilonen
Dr. Joseph C. Pitt and Ms. Donna S. Pitt
Linda and Ray Plaut
Dr. Ellen W. Plummer
Mr. Bruce Prichard and Mrs. Nancy Beville Prichard
Ms. Felice N. Proctor
Mrs. Marybeth E. Protzman and Mr. Charles W. Protzman
Mr. Yumin Qi
Ms. Sherwood P. Quillen
Mr. G. Robert Quisenberry and Mrs. Susan G. Quisenberry
Mr. Vikram Rajasekaran
Mr. David E. Reemsnyder II and Mrs. Judith H. Reemsnyder
Ms. Barbara J. Reeves
Ms. Miriam S. Rich and Mr. James W. Brown
Tamara and Jim Ridenour
Mr. Minnis E. Ridenour and Mrs. Louise Ridenour
Mr. David C. Riggan and Mrs. Glenna Racer-Riggan
Rebecca Riley
Janet F. Ringley and Mr. Ricky L. Ringley
Ms. Virginia A. Ritenour
Mr. Charles L. Rodgers and Mrs. Paula Rodgers
Nancie Roop Kennedy
The Honorable Ron Rordam and Ms. Mary S. Rordam
Mr. Samuel D. Rothrock
Dr. Lucinda H. Roy and Mr. Larry E. Jackson
Dr. Carolyn D. Rude and Dr. Donald W. Rude
Dr. George E. Russell and Mrs. Frances M. Hutcheson Russell
Dr. Daniel M. Sable and Mrs. Pamela Sable
Mr. G. Davis Saunders Jr.
Mr. Todd E. Schenk and Mrs. Radka Schenk
Dr. Debora P. Schneller
Ms. Eia J. Schrider
Mrs. Carol Schwartz and Mr. Chris A. Mills
Ms. Patricia M. Seago and Dr. Wilmer E. Seago
Doug and Kathie Sewall
Dr. Mohammed S. Seyam
Dr. and Mrs. Thomas C. Shelton
Dr. Richard D. Shepherd and Mrs. Laurie W. Shepherd
Colonel Howard G. Sholl Jr. USAF (Ret) and Mrs. Marcia M. Sholl
Dr. James M. Shuler and Ms. Margaret F. Shuler
Mr. and Mrs. Bryan K. Smith
Ms. Catherine C. Snyder
Mr. Todd N. Solberg and Ms. Inga Solberg
Ms. Ann Sorenson
Mr. Brandon J. Soucy
Dr. Edward F. D. Spencer
Mr. Gregory M. Spencer
Mr. Chris A. Stafford and Mrs. Kimberly Z. Stafford
Steelcase, Inc. (ICAT)
Ms. Patricia Steiss and Dr. Alan W. Steiss
Mr. Keith R. Stemple and Mr. John T. Hasselmann
Dr. Frederick W. Stephenson and Mrs. Vivian B. Stephenson
Mr. Jackson C. Stitzer
Ms. Jan M. Symons
Lee and Patti Talbot
Dr. Lou C. Talbutt
Mr. Edwin H. Talley III and Mrs. Melinda P. Talley
Ms. Holly R. Taylor and Dr. James K. Mitchell
Mr. and Mrs. Pyrros A. Telionis
Ms. Sharlyn Thacker
Dr. Tom Tillar, Jr.
Mr. John W. Torget and Mrs. Sandra G. Torget
Ms. Josette A. Torres
Mr. Matthew A. Trump
Ms. Allison H. Vetter
Dr. Karen A. Vines and Mr. Neal T. Vines
Ms. Tracy Vosburgh and Mr. Peter J. Potter (Moss Arts Center and ICAT)
Ms. Ruth M. Waalkes and Mr. Jeffrey C. Cole
Ms. Nicole L. Wagner
Mrs. Mary Ann Walker and Dr. Kenneth J. Walker
Dr. Joseph C. Wang
Dr. Charles O. Warren Jr. and Mrs. Nancy N. Warren
Wells Fargo Bank NA
Mr. Roger L. West and Mrs. Debbie West
Dr. S. Lee Wheeler and Mrs. Anne T. Wheeler
Mrs. Traci C. Whitlow and Mr. John A. Whitlow
Dr. Robert C. Williges and Ms. Beverly A. Williges
Mr. Claude L. Wimmer and Mrs. Carol M. Wimmer
Ms. Sheila G. Winett and Dr. Richard A. Winett
Dr. Mary Leigh Wolfe
Dr. Gary M. Worley and Mrs. Sandra M. Worley
Ms. Megan C. Zalecki
Dr. Doris T. Zallen and Dr. Richard H. Zallen
Christopher and Melody Zobel
Ms. Mary J. Zody